



Study number Six

from

Twenty Studies

by Peter Billam

For piano

© Peter J Billam, 2013-14

This score is offered under the
Creative Commons Attribution 4.0 International
licence; see *creativecommons.org*

This edition 4 April 2022.

www.pjb.com.au

6. Contrary Motion

Musical notation for measures 1-4. Treble clef, 5/8 time signature. Bass clef, 7/8 time signature. Dynamics: *mp*. Pedal markings: Ped, *, Ped, Ped.

Musical notation for measures 5-8. Treble clef, 5/4 time signature. Bass clef, 5/4 time signature. Dynamics: *ff*, *p*, *pp*, *mp*, *p*. Pedal markings: Ped, *. Measure numbers 5, 10, 15 are indicated above the system.

Musical notation for measures 9-12. Treble clef, 5/8 time signature. Bass clef, 5/8 time signature. Dynamics: *mp*. Pedal markings: Ped. Measure numbers 10, 15 are indicated above the system.

Musical notation for measures 13-16. Treble clef, 5/8 time signature. Bass clef, 5/8 time signature. Dynamics: *p*, *pp*, *mp*. Pedal markings: Ped, *. Measure numbers 15, 20 are indicated above the system.

Musical notation for measures 17-20. Treble clef, 5/8 time signature. Bass clef, 5/8 time signature. Dynamics: *p*, *pp*, *mp*. Pedal markings: Ped, *. Measure numbers 20, 25 are indicated above the system.

Musical notation for measures 21-24. Treble clef, 5/8 time signature. Bass clef, 5/8 time signature. Dynamics: *poco a poco cresc...*. Pedal markings: Ped. Measure numbers 25, 30 are indicated above the system.

Musical notation for measures 25-28. Treble clef, 5/8 time signature. Bass clef, 5/8 time signature. Pedal markings: Ped. Measure numbers 30, 35 are indicated above the system.

... forte ...

30

poco a poco dim

This system contains the first two measures of the piece. The music is in a key with one sharp (F#) and one flat (Bb). It features a complex texture with many accidentals. The first measure is marked '... forte ...'. The second measure is marked '30' and 'poco a poco dim'.

This system contains the next two measures of the piece, continuing the complex texture and contrary motion.

35

p *ff* *p* *pp* *mp*

Ped *Ped* *Ped* *

This system contains measures 35-38. Measure 35 is marked '35', 'p', and 'Ped'. Measure 36 is marked 'ff' and 'Ped'. Measure 37 is marked 'p', 'pp', and 'Ped'. Measure 38 is marked 'mp' and '*'. There are also some dynamic markings in the bass line.

40

p *mp*

Ped *Ped* *mp Ped*

This system contains measures 40-43. Measure 40 is marked '40', 'p', and 'Ped'. Measure 41 is marked 'p' and 'Ped'. Measure 42 is marked 'mp' and 'Ped'. Measure 43 is marked 'mp' and 'Ped'.

45

p *pp* *mp*

Ped *

This system contains measures 45-48. Measure 45 is marked '45', 'p', and 'Ped'. Measure 46 is marked 'pp' and 'Ped'. Measure 47 is marked 'mp' and '*'. Measure 48 is marked 'mp' and '*'. There are also some dynamic markings in the bass line.

p *pp*

Ped *Ped*

This system contains the final two measures of the piece. The first measure is marked 'p' and 'Ped'. The second measure is marked 'pp' and 'Ped'.

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Sadhana*, wind and brass ensemble, 1980; *Concert Study*, piano four hands, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015; *Eight Pieces for Guitar*, 2017.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Bartók: *Suite op.14* for piano. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr, *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Recorder Sonata in Bb no 5*, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . pjb.com.au