



Study number Seventeen

from

Twenty Studies

by Peter Billam

For piano

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17: Toccata

The first system of the score consists of two staves. The upper staff is in treble clef with a 4/2 time signature. It begins with a whole note chord of G4, Bb4, and D5, followed by a whole note chord of Bb4, D5, and F5. The lower staff is in bass clef with a 4/2 time signature. It begins with a whole note chord of G2, Bb2, and D3, followed by a whole note chord of Bb2, D3, and F3. At measure 5, the time signature changes to 14/16. The upper staff continues with a series of eighth notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff continues with a series of eighth notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

f grave *ff agitato*

The second system continues the piece. The upper staff has eighth notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff has eighth notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

5

The third system continues the piece. The upper staff has eighth notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff has eighth notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

The fourth system continues the piece. The upper staff has eighth notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff has eighth notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

10

The fifth system continues the piece. The upper staff has eighth notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff has eighth notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

15

The sixth system continues the piece. The upper staff has eighth notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff has eighth notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

p subito

p

Ped

20

Ped

Ped

Ped

f 25

p

Ped

30

p

Ped

sempre piano . . .

Ped

Una Corda

Ped

35

40

pp *leggerio*

45

p

Ped

subito

ff

Tre Corde

50

Two staves of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). The lower staff is in bass clef with a time signature of 8/8. The music consists of eighth and sixteenth notes with various accidentals.

Two staves of musical notation, continuing from the previous system. The notation is consistent with the previous system, featuring eighth and sixteenth notes in bass clef.

55

Two staves of musical notation. The upper staff shows a change in the key signature to two sharps (F# and C#). The lower staff continues with eighth and sixteenth notes.

Two staves of musical notation. The upper staff has a measure number '60' above it. The key signature remains two sharps. The lower staff continues with eighth and sixteenth notes.

Two staves of musical notation. The notation continues with eighth and sixteenth notes in bass clef.

Two staves of musical notation. The upper staff ends with a treble clef and a final sharp sign. The lower staff continues with eighth and sixteenth notes.

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.

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