



Study number Eighteen

from

Twenty Studies

by Peter Billam

For piano

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18. Lines

pp cresc... mf dim... pp simile...
Ped Ped

5 ff
Ped Ped *

agitato f

10 f

f

15 f

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 7/8 time. The music features a complex rhythmic pattern with eighth and sixteenth notes, including rests and accidentals (sharps and flats).

The second system of music consists of two staves in bass clef. It continues the rhythmic and melodic patterns from the first system, with various note values and rests.

The third system of music consists of two staves in bass clef. Measure 5 is marked with the number '20'. The notation includes eighth and sixteenth notes with rests.

The fourth system of music consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The upper staff has a treble clef for the final measure. The music continues with eighth and sixteenth notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 7/8 time. The music features a complex rhythmic pattern with eighth and sixteenth notes, including rests and accidentals. The dynamic marking 'mf' is present in the upper staff. Measure numbers '37' and '16' are indicated at the beginning of the staves.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 7/8 time. The music features a complex rhythmic pattern with eighth and sixteenth notes, including rests and accidentals. Measure 25 is marked at the beginning of the system.

First system of musical notation, measures 1-4. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Both staves feature eighth-note patterns with various accidentals (sharps, flats, naturals).

Second system of musical notation, measures 5-8. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Both staves feature eighth-note patterns with various accidentals.

Third system of musical notation, measures 9-12. The top staff is in treble clef with a 4/4 time signature and a dynamic marking of *f*. The bottom staff is in bass clef. The top staff contains sixteenth-note patterns, while the bottom staff contains quarter-note patterns.

Fourth system of musical notation, measures 13-16. The top staff is in bass clef with a dynamic marking of *f*. The bottom staff is in bass clef. Both staves feature eighth-note patterns with various accidentals.

Fifth system of musical notation, measures 17-20. The top staff is in bass clef. The bottom staff is in bass clef. Both staves feature eighth-note patterns with various accidentals.

Sixth system of musical notation, measures 21-24. The top staff is in bass clef with a dynamic marking of *f*. The bottom staff is in bass clef. Both staves feature eighth-note patterns with various accidentals. A measure number '35' is written above the top staff.

mf

37/16

This system contains measures 37 through 40. It features two staves in bass clef. The top staff has a 37/16 time signature and a *mf* dynamic marking. The music consists of eighth-note patterns with various accidentals (sharps and naturals) and rests.

This system continues the musical notation for measures 37 through 40, maintaining the same two-staff bass clef structure and rhythmic patterns as the first system.

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40

This system contains measures 40 through 43. It features two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns with various accidentals and rests.

ff

f

2/4

4/4

This system contains measures 40 through 43. It features two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has a 2/4 time signature and a *ff* dynamic marking. The bottom staff has a 4/4 time signature and a *f* dynamic marking. The music consists of eighth-note patterns with various accidentals and rests.

45

50

55

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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