



# Study number Three

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](http://creativecommons.org)

*This edition 8 December 2015.*

[www.pjb.com.au](http://www.pjb.com.au)

### 3. Scales at Four Semitones

The first system of music is in 5/4 time. The right hand starts with a whole rest, followed by a half note G4. The left hand plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, with a dynamic marking of *p*. Pedal points are indicated by a slur under the first two notes and three 'Ped' markings under the last three notes.

The second system continues the piece. The right hand features a melodic line with a dynamic marking of *cantabile...* and a *dim...* marking. The left hand plays chords and single notes. Pedal markings include 'Ped', 'Ped', 'Ped', and an asterisk (\*) under a note. A measure number '5' is centered above the staff.

The third system shows a more complex texture with sixteenth-note runs in the right hand and chords in the left hand. An asterisk (\*) is placed under a note in the left hand.

The fourth system features a melodic line in the right hand and chords in the left hand. Pedal markings include 'Ped', 'Ped', and an asterisk (\*) under a note. A measure number '10' is centered above the staff.

The fifth system continues with melodic and harmonic development. It includes a dynamic marking of *z.* (zestoso) and an asterisk (\*) under a note.

15

Musical score for measures 15 and 16. The key signature has one flat (B-flat). Measure 15 features a melodic line in the treble clef with eighth and quarter notes, and a bass line with chords and eighth notes. Measure 16 continues the melodic line and bass accompaniment.

Musical score for measures 17 and 18. Measure 17 continues the melodic and bass lines. Measure 18 features a melodic line with a slur and a 4:5 ratio marking above it, and a bass line with a slur and a 4:5 ratio marking below it.

20

Musical score for measures 19 and 20. Measure 19 continues the melodic and bass lines. Measure 20 features a melodic line with a slur and a 4:5 ratio marking above it, and a bass line with a slur and a 4:5 ratio marking below it.

Musical score for measures 21 and 22. Measure 21 continues the melodic and bass lines. Measure 22 features a melodic line with a slur and a 4:5 ratio marking above it, and a bass line with a slur and a 4:5 ratio marking below it.

**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 **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.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; *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.

**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* transposed into 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*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica in Epidiapente*; 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 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*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *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 . . . [www.pjb.com.au](http://www.pjb.com.au)