



**Study number Two**

**from**

**Twenty Studies**

*by Peter Billam*

*For piano*

© Peter J Billam, 2013-14

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## 2. Scales at Three Semitones

mf

The first system of the scale exercise consists of four measures. The treble clef part begins with a quarter rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a flat sign, and a quarter note B4 with a sharp sign. The bass clef part begins with a quarter note G3 with a sharp sign, a quarter note A3 with a flat sign, and a quarter note B3 with a sharp sign. The second measure continues with a quarter note C5 with a sharp sign in the treble and a quarter note C4 with a sharp sign in the bass. The third measure continues with a quarter note D5 with a sharp sign in the treble and a quarter note D4 with a sharp sign in the bass. The fourth measure continues with a quarter note E5 with a sharp sign in the treble and a quarter note E4 with a sharp sign in the bass.

5

The second system of the scale exercise consists of four measures. The treble clef part begins with a quarter rest, followed by a quarter note F5 with a sharp sign, a quarter note G5 with a flat sign, and a quarter note A5 with a sharp sign. The bass clef part begins with a quarter note F4 with a sharp sign, a quarter note G4 with a flat sign, and a quarter note A4 with a sharp sign. The second measure continues with a quarter note B5 with a sharp sign in the treble and a quarter note B4 with a sharp sign in the bass. The third measure continues with a quarter note C6 with a sharp sign in the treble and a quarter note C5 with a sharp sign in the bass. The fourth measure continues with a quarter note D6 with a sharp sign in the treble and a quarter note D5 with a sharp sign in the bass.

The third system of the scale exercise consists of four measures. The treble clef part begins with a quarter note E6 with a sharp sign, a quarter note F6 with a flat sign, and a quarter note G6 with a sharp sign. The bass clef part begins with a quarter note E5 with a sharp sign, a quarter note F5 with a flat sign, and a quarter note G5 with a sharp sign. The second measure continues with a quarter note A6 with a sharp sign in the treble and a quarter note A5 with a sharp sign in the bass. The third measure continues with a quarter note B6 with a sharp sign in the treble and a quarter note B5 with a sharp sign in the bass. The fourth measure continues with a quarter note C7 with a sharp sign in the treble and a quarter note C6 with a sharp sign in the bass.

10

The fourth system of the scale exercise consists of four measures. The treble clef part begins with a quarter note D7 with a sharp sign, a quarter note E7 with a flat sign, and a quarter note F7 with a sharp sign. The bass clef part begins with a quarter note D6 with a sharp sign, a quarter note E6 with a flat sign, and a quarter note F6 with a sharp sign. The second measure continues with a quarter note G7 with a sharp sign in the treble and a quarter note G6 with a sharp sign in the bass. The third measure continues with a quarter note A7 with a sharp sign in the treble and a quarter note A6 with a sharp sign in the bass. The fourth measure continues with a quarter note B7 with a sharp sign in the treble and a quarter note B6 with a sharp sign in the bass.

The fifth system of the scale exercise consists of four measures. The treble clef part begins with a quarter note C8 with a sharp sign, a quarter note D8 with a flat sign, and a quarter note E8 with a sharp sign. The bass clef part begins with a quarter note C7 with a sharp sign, a quarter note D7 with a flat sign, and a quarter note E7 with a sharp sign. The second measure continues with a quarter note F8 with a sharp sign in the treble and a quarter note F7 with a sharp sign in the bass. The third measure continues with a quarter note G8 with a sharp sign in the treble and a quarter note G7 with a sharp sign in the bass. The fourth measure continues with a quarter note A8 with a sharp sign in the treble and a quarter note A7 with a sharp sign in the bass.

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The sixth system of the scale exercise consists of four measures. The treble clef part begins with a quarter note B8 with a sharp sign, a quarter note C9 with a flat sign, and a quarter note D9 with a sharp sign. The bass clef part begins with a quarter note B7 with a sharp sign, a quarter note C8 with a flat sign, and a quarter note D8 with a sharp sign. The second measure continues with a quarter note E9 with a sharp sign in the treble and a quarter note E8 with a sharp sign in the bass. The third measure continues with a quarter note F9 with a sharp sign in the treble and a quarter note F8 with a sharp sign in the bass. The fourth measure continues with a quarter note G9 with a sharp sign in the treble and a quarter note G8 with a sharp sign in the bass.

*voilé, geschliert, veiled*

pp  
Ped

Ped Ped Ped Ped Ped Ped Ped Ped

20

*cresc... mp*

Ped Ped Ped Ped Ped Ped Ped Ped

*poco a poco rit...*

*tempo*

Ped Ped Ped Ped Ped  
pp f mf \*

25

*poco a poco rit...*

*pp*

*f*

*pp*

30

Ped Ped ppp \*

**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, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and keyboard. He founded [www.pjb.com.au](http://www.pjb.com.au), becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Wwww.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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**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; *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; *Fuga Canonica in Epi diapente* for keyboard and melody instrument; 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 Johannes 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. By 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. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John 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, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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