



Study number Three

from

Twenty Studies

by Peter Billam

For piano

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3. Scales at Four Semitones

The first system of music is in 5/4 time. The right hand starts with a whole note chord (F4, A4, C5) in the first measure, followed by another whole note chord (F4, A4, C5) in the second measure. The third measure begins a descending scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand plays a descending scale: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Pedal points are indicated with 'Ped' and a slur under the notes in the first two measures, and three 'Ped' markings under the notes in the third measure.

The second system of music is in 5/4 time. The right hand plays a descending scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand plays a descending scale: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Pedal points are indicated with 'Ped' and a slur under the notes in the first three measures, and 'Ped' under the notes in the fifth measure. A '5' is written above the first measure of the right hand. The word 'cantabile...' is written above the right hand in the fourth measure, and 'dim...' is written above the right hand in the fifth measure. An asterisk is placed below the first measure of the left hand.

The third system of music is in 5/4 time. The right hand plays a descending scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand plays a descending scale: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). An asterisk is placed below the first measure of the left hand.

The fourth system of music is in 5/4 time. The right hand plays a descending scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand plays a descending scale: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Pedal points are indicated with 'Ped' and a slur under the notes in the first two measures, and 'Ped' under the notes in the third measure. An asterisk is placed below the third measure of the left hand.

The fifth system of music is in 5/4 time. The right hand plays a descending scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand plays a descending scale: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

15

Musical notation for exercise 15, measures 1-4. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

4:5

Musical notation for exercise 15, measures 5-8. The notation continues from the previous system. A tempo or performance instruction of 4:5 is placed above the staff in measure 7. The piece concludes with a final chord in measure 8.

4:5

20

Musical notation for exercise 20, measures 1-4. The piece is in B-flat major (two flats) and 4/4 time. The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment with chords and moving bass lines.

Musical notation for exercise 20, measures 5-8. The notation continues from the previous system, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand, concluding with a final chord in measure 8.

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. *Wwww.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.

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