



Study number Five

from

Twenty Studies

by Peter Billam

For piano

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5. Scales at Two Semitones

The first system of music consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music begins with a whole rest in the upper staff and a quarter note G2 in the lower staff. The melody in the upper staff moves in half-step intervals: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the lower staff provides harmonic support with chords and single notes.

The second system continues the scale. It features a measure with a fermata over a chord in the upper staff, marked with a '5' above it. The scale continues in the upper staff: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line continues with harmonic accompaniment.

The third system continues the scale. The upper staff shows the scale notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The bass line continues with harmonic accompaniment.

The fourth system continues the scale. It features a measure with a fermata over a chord in the upper staff, marked with a '10' above it. The scale continues in the upper staff: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. The bass line continues with harmonic accompaniment.

The fifth system continues the scale. The upper staff shows the scale notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13. The bass line continues with harmonic accompaniment.

The sixth system continues the scale. It features a measure with a fermata over a chord in the upper staff, marked with a '15' above it. The scale continues in the upper staff: G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15. The bass line continues with harmonic accompaniment.

The seventh system continues the scale. It features a measure with a fermata over a chord in the upper staff, marked with a '20' above it. The scale continues in the upper staff: G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17. The bass line continues with harmonic accompaniment.

Measures 1-3 of the scale exercise. The music is written in a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat (B-flat). Measure 1 contains a whole note chord with notes G2, B-flat2, and D3. Measure 2 contains a whole note chord with notes B-flat2, D3, and F3. Measure 3 contains a whole note chord with notes D3, F3, and A-flat3, followed by a triplet of eighth notes: G3, F3, and E3.

Measures 4-6 of the scale exercise. Measure 4 contains a whole note chord with notes G3, B-flat3, and D4. Measure 5 contains a whole note chord with notes B-flat3, D4, and F4. Measure 6 contains a whole note chord with notes D4, F4, and A-flat4, followed by a triplet of eighth notes: G4, F4, and E4.

Measures 7-9 of the scale exercise. Measure 7 contains a whole note chord with notes G4, B-flat4, and D5. Measure 8 contains a whole note chord with notes B-flat4, D5, and F5. Measure 9 contains a whole note chord with notes D5, F5, and A-flat5, followed by a triplet of eighth notes: G5, F5, and E5.

Measures 10-12 of the scale exercise. Measure 10 contains a whole note chord with notes G5, B-flat5, and D6. Measure 11 contains a whole note chord with notes B-flat5, D6, and F6. Measure 12 contains a whole note chord with notes D6, F6, and A-flat6, followed by a triplet of eighth notes: G6, F6, and E6.

Measures 13-15 of the scale exercise. Measure 13 contains a whole note chord with notes G6, B-flat6, and D7. Measure 14 contains a whole note chord with notes B-flat6, D7, and F7. Measure 15 contains a whole note chord with notes D7, F7, and A-flat7, followed by a triplet of eighth notes: G7, F7, and E7.

Measures 16-18 of the scale exercise. Measure 16 contains a whole note chord with notes G7, B-flat7, and D8. Measure 17 contains a whole note chord with notes B-flat7, D8, and F8. Measure 18 contains a whole note chord with notes D8, F8, and A-flat8, followed by a triplet of eighth notes: G8, F8, and E8.

Measures 19-21 of the scale exercise. Measure 19 contains a whole note chord with notes G8, B-flat8, and D9. Measure 20 contains a whole note chord with notes B-flat8, D9, and F9. Measure 21 contains a whole note chord with notes D9, F9, and A-flat9, followed by a triplet of eighth notes: G9, F9, and E9.

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*, SAATB 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*, SSATB 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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