



Study number Fifteen

from

Twenty Studies

by Peter Billam

For piano

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15: Three Hands

5

ff *p cantabile*

ff *p Ped*

ff *p Ped*

Detailed description: This system contains measures 1 through 5. The top staff (treble clef) begins with a forte (*ff*) dynamic, then softens to piano (*p*) and is marked *cantabile*. The middle staff (treble clef) starts with *ff* and includes a piano (*p*) section with a *Ped* (pedal) marking. The bottom staff (bass clef) maintains a consistent *ff* dynamic throughout.

10

ff *p*

ff *p Ped*

ff *p Ped*

Detailed description: This system contains measures 6 through 10. The top staff (treble clef) starts with *ff* and transitions to *p*. The middle staff (treble clef) starts with *ff* and includes a *p* section with *Ped* markings. The bottom staff (bass clef) remains at *ff*.

15

ff *p*

ff *p Ped*

ff *p Ped*

Detailed description: This system contains measures 11 through 15. The top staff (treble clef) starts with *ff* and transitions to *p*. The middle staff (treble clef) starts with *ff* and includes a *p* section with *Ped* markings. The bottom staff (bass clef) remains at *ff*.

20

ff *p dim...*

ff *p Ped Ped*

ff *p Ped Ped*

Detailed description: This system contains measures 16 through 20. The top staff (treble clef) starts with *ff* and transitions to *p* with a *dim...* (diminuendo) marking. The middle staff (treble clef) starts with *ff* and includes a *p* section with *Ped* markings. The bottom staff (bass clef) starts with *ff* and includes a *p* section with *Ped* markings.

ff *pp ff pp*

ff *pp ff pp*

Detailed description: This system contains measures 21 through 25. The top staff (treble clef) features dynamics of *ff*, *pp*, *ff*, and *pp*. The middle staff (treble clef) features dynamics of *ff*, *pp*, *ff*, and *pp*. The bottom staff (bass clef) features dynamics of *ff*, *pp*, *ff*, and *pp*.

25

ff pp p

Ped

30

ff pp

Ped

35

ff pp

trb

Ped

40

ff pp ff pp ff

trb trb trb

Ped

45

ff pp

Ped

Musical score for measures 45-50. The score is written for three staves (treble, middle, and bass clefs). It features a complex rhythmic pattern with many eighth notes and rests. The key signature has one flat (B-flat). Measure 45 starts with a treble clef and a common time signature. The music is marked with dynamics such as *pp* and *ff*. There are also accents and slurs throughout the passage.

Musical score for measures 50-55. This section includes trills in the upper staves, indicated by 'trb' above the notes. The dynamics range from *pp* to *ff*. A 'dim...' marking indicates a dynamic decrease. A 'Ped' marking is present in the bass staff. The key signature remains one flat.

Musical score for measures 55-60. The music continues with complex rhythmic patterns and dynamic markings including *pp*, *dim...*, and *ff*. A 'Ped' marking is also present. The key signature is one flat.

Musical score for measures 60-65. This section features a dense texture of eighth notes across all three staves. The key signature is one flat.

Musical score for measures 65-70. The music continues with complex rhythmic patterns and dynamic markings. The key signature is one flat.

70 *dim...* *f*

dim... *pp* *Ped*

dim... *mf* *dim...*

p *cresc...* *p*

75 *mp* *dim...* *p*

cresc... *cresc...*

80

mp *mp*

85

dim...
dim...

This system contains measures 85, 86, and 87. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand plays a steady eighth-note accompaniment. The left hand features a more complex rhythmic pattern with eighth and sixteenth notes. Dynamic markings include *dim...* in the middle and bottom staves.

This system contains measures 88, 89, and 90. The right hand continues with eighth-note accompaniment. The left hand has a more active role with eighth-note patterns. The key signature remains three flats.

90

p
dim...
dim...

This system contains measures 91, 92, and 93. The right hand has a steady eighth-note accompaniment. The left hand features a more active role with eighth-note patterns. Dynamic markings include *p* at the start and *dim...* in the middle and bottom staves.

95

This system contains measures 94, 95, and 96. The right hand has a steady eighth-note accompaniment. The left hand features a more active role with eighth-note patterns. The key signature remains three flats.

pp
ff
pp
ff
pp
ff

This system contains measures 97, 98, and 99. The right hand has a steady eighth-note accompaniment. The left hand features a more active role with eighth-note patterns. Dynamic markings include *pp* and *ff* in various staves.

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; *Choralsvorspiele 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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