



Study number Fifteen

from

Twenty Studies

by Peter Billam

For piano

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15: Three Hands

Measures 1-5 of the piece. The score is in 9/16 time. The right hand starts with a forte (*ff*) dynamic, then moves to piano (*p*) and is marked *cantabile*. The left hand starts with *ff* and includes a *Ped* (pedal) marking. Measure 5 is marked with a '5' above the staff.

Measures 6-10. The right hand continues with *ff* and *p* dynamics. The left hand has *ff* and *Ped* markings. Measure 10 is marked with a '10' above the staff.

Measures 11-15. The right hand features *ff* and *p* dynamics. The left hand has *ff* and *Ped* markings. Measure 15 is marked with a '15' above the staff.

Measures 16-20. The right hand includes *ff*, *p*, and *dim...* markings. The left hand has *ff* and *Ped* markings. Measure 20 is marked with a '20' above the staff.

Measures 21-25. The right hand features *ff*, *pp*, and *pp* dynamics. The left hand has *ff* and *pp* markings. Measure 25 is marked with a '25' above the staff.

This musical score is for the piece "Three Hands" by Peter J. Billam, covering measures 25 through 45. It is written for a three-hand piano, with two staves for the right hand and one for the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems of four measures each. Measure numbers 25, 30, 35, 40, and 45 are clearly marked at the beginning of their respective systems. The music features a variety of dynamics, including fortissimo (ff), piano (p), pianissimo (pp), and sforzando (sf), along with accents (>) and pedaling (Ped). Trills (trb) are used in measures 35, 40, and 45. The right hand often plays sixteenth-note patterns, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in measure 45.

Musical score for measures 45-49. The score is written for three staves: Treble, Middle, and Bass. It features a complex rhythmic pattern with many sixteenth notes and rests. The key signature has two flats. Measure 49 ends with a *pp* dynamic marking.

Musical score for measures 50-54. Measure 50 starts with a *ff* dynamic. Measures 51-54 contain trills marked *trb* and *trb* with *pp* dynamics. A *dim...* instruction is present in measure 52. A *Ped* marking is in measure 53. Measure 54 ends with a *ff* dynamic and an asterisk.

Musical score for measures 55-59. Measure 55 starts with a *ff* dynamic. Measures 56-59 contain a series of notes with *pp* and *dim...* markings. Measure 59 ends with a *ff* dynamic and an asterisk.

Musical score for measures 60-64. Measures 60-64 consist of a continuous sequence of notes across all three staves, with various dynamics and articulation marks.

Musical score for measures 65-69. Measure 65 starts with a *ff* dynamic. Measures 66-69 continue the melodic and harmonic development with various dynamics and articulation marks.

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 rhythmic pattern of eighth notes with slurs. 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 eighth-note line with slurs. The key signature remains three flats.

90

dim ...

p

p

dim ...

dim ...

This system contains measures 91, 92, and 93. The right hand has a 'dim ...' marking at the end of measure 93. The left hand has a 'p' marking at the start of measure 91 and another 'p' marking at the start of measure 93. The music continues with eighth-note accompaniment and rhythmic patterns.

95

This system contains measures 94, 95, and 96. The right hand continues with eighth-note accompaniment. The left hand has a rhythmic pattern of eighth notes with slurs. The key signature remains three flats.

pp

ff

pp

ff

pp

ff

This system contains measures 97, 98, 99, and 100. The right hand has a 'pp' marking at the start of measure 97 and a 'ff' marking at the start of measure 99. The left hand has 'pp' markings at the start of measures 97 and 99, and 'ff' markings at the start of measures 98 and 100. The music concludes with a final cadence in measure 100.

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*, 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; *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*, SSATTB 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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