



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

Ped

Ped

Detailed description: This system contains measures 1 through 5. The right hand starts with a forte (ff) dynamic, then softens to piano (p) and is marked 'cantabile'. The left hand begins with a forte (ff) dynamic and includes a piano (p) section with a 'Ped' (pedal) marking. The bass line consists of a steady eighth-note accompaniment.

10

ff p

ff * p Ped

Ped

Ped

Detailed description: This system contains measures 6 through 10. The right hand continues with a forte (ff) dynamic, then softens to piano (p). The left hand features a piano (p) section with a 'Ped' marking and an asterisk (*). The bass line continues with eighth-note accompaniment.

15

ff p

ff * p Ped

Ped

Ped

Detailed description: This system contains measures 11 through 15. The right hand has a forte (ff) dynamic, then softens to piano (p). The left hand has a piano (p) section with a 'Ped' marking and an asterisk (*). The bass line continues with eighth-note accompaniment.

20

ff p dim...

Ped Ped

ff * p Ped Ped

Detailed description: This system contains measures 16 through 20. The right hand features a forte (ff) dynamic, then softens to piano (p) and ends with a 'dim...' (diminuendo) marking. The left hand has a piano (p) section with a 'Ped' marking and an asterisk (*). The bass line continues with eighth-note accompaniment.

ff pp ff pp

Ped ff * pp

pp ff pp

Detailed description: This system contains measures 21 through 25. The right hand has a forte (ff) dynamic, then softens to pianissimo (pp), returns to forte (ff), and ends with pianissimo (pp). The left hand has a piano (p) section with a 'Ped' marking and an asterisk (*), followed by a forte (ff) section and ends with pianissimo (pp). The bass line continues with eighth-note accompaniment.

25

ff pp
ff Ped pp
p

30

pp

35

ff * pp
ff * p Ped

40

trb
ff pp ff
Ped ff * pp Ped ff *
trb trb

45

ff

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 system includes trills in the upper staves, indicated by 'trb' above the notes. The music is marked with dynamics like *ff*, *pp*, *dim...*, and *p*. A 'Ped' (pedal) marking is present in the lower staves. Measure 50 is marked with a forte (*ff*) dynamic, while measure 55 is marked with a fortissimo (*ff*) dynamic. The key signature remains one flat.

Musical score for measures 55-60. This system continues the complex rhythmic patterns. It features a 'Ped' marking and dynamics such as *pp*, *dim...*, and *ff*. A 'ff *' marking is also present. The key signature is one flat. Measure 60 is marked with a fortissimo (*ff*) dynamic.

Musical score for measures 60-65. This system continues the complex rhythmic patterns. It features a 'Ped' marking and dynamics such as *pp*, *dim...*, and *ff*. A 'ff *' marking is also present. The key signature is one flat. Measure 65 is marked with a fortissimo (*ff*) dynamic.

Musical score for measures 65-70. This system continues the complex rhythmic patterns. It features a 'Ped' marking and dynamics such as *pp*, *dim...*, and *ff*. A 'ff *' marking is also present. The key signature is one flat. Measure 70 is marked with a fortissimo (*ff*) dynamic.

70 *dim...* *f*

pp

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 complex rhythmic pattern with slurs and accents. A *dim...* marking is present 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 melodic line with slurs and accents. A *dim...* marking is present in the bottom staff.

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 melodic line with slurs and accents. A *p* marking is in the bottom staff, and *dim...* markings are 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 melodic line with slurs and accents.

pp

ff

pp

ff

pp

ff

This system contains measures 97, 98, 99, and 100. The right hand has a steady eighth-note accompaniment. The left hand features a melodic line with slurs and accents. Dynamic markings *pp* and *ff* are used throughout the system.

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**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.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*, 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.

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 Epidiapente* 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*, SSATB 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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