



Three Preludes

for Piano

by Peter Billam

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Prelude I

Free, clear

Musical notation for measures 1-4. The piece begins with a treble clef and a 4/4 time signature. The bass line starts with a triplet of eighth notes (1, 2, 3) and continues with various rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. Measure 4 ends with a fermata over a whole note.

Musical notation for measures 5-8. The treble clef changes to 3/4 time. The bass line continues with eighth and quarter notes. Measure 8 ends with a fermata over a whole note.

Musical notation for measures 9-12. The treble clef changes to 3/4 time. The bass line features a triplet of eighth notes in measure 10. Measure 12 ends with a fermata over a whole note.

Musical notation for measures 13-16. The treble clef changes to 4/4 time. The bass line has a triplet of eighth notes in measure 15. Measure 16 ends with a fermata over a whole note.

Musical notation for measures 17-20. The treble clef changes to 3/4 time. The bass line has a triplet of eighth notes in measure 19. Measure 20 ends with a fermata over a whole note.

Musical notation for measures 21-24. The treble clef changes to 4/4 time. The bass line has a triplet of eighth notes in measure 23. Measure 24 ends with a fermata over a whole note.

30

35

pp

40

p

45

50

55

2m 30s

Prelude II

Smooth, veiled

pp

10

15

20

25

30

cresc...

dim...

cresc...

f

The musical score is written for piano and bass. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The tempo/mood is indicated as 'Smooth, veiled'. The piece starts with a piano (*pp*) dynamic. The score is divided into systems of two staves each. Measure numbers 10, 15, 20, 25, and 30 are marked at the beginning of their respective systems. Dynamic markings include *cresc...* (crescendo) and *dim...* (diminuendo) in the bass staff, and *f* (forte) in the bass staff at measure 30. The piece concludes with a series of sharp notes in the treble staff.

35

dim...

40

pp
mp

45

cresc...

f

dim...

mp

pp subito

mp

P

1 min

* *P*

*

Prelude III

Singing, expressive

Musical score for measures 35-44. The piece is in G major (one sharp). Measure 35 starts with a first finger trill on G4. Measure 40 is marked with a piano (*P*) dynamic and a fermata. A 4-measure rest is indicated below the bass staff.

Musical score for measures 45-54. Measure 45 is marked with a mezzo-forte (*mf*) dynamic. Measure 46 includes a *rall.* (rallentando) marking. Measure 54 is marked with a *dim.* (diminuendo) marking.

Musical score for measures 55-64. Measure 55 is marked with a pianissimo (*pp*) dynamic. Measure 56 features a 3-measure triplet in the bass staff. Measure 64 includes a fermata.

Musical score for measures 65-74. Measure 65 is marked with a fortissimo (*f subito*) dynamic. Measure 70 includes a *dim.* (diminuendo) marking. Measure 74 is marked with a *cresc.* (crescendo) marking.

Musical score for measures 75-84. Measure 75 is marked with a fortissimo (*ff*) dynamic. Measure 76 includes a *dim.* (diminuendo) marking. Measure 78 is marked with a mezzo-piano (*mp*) dynamic. Measure 80 features a 3-measure triplet in the bass staff. Measure 84 is marked with a *dim.* (diminuendo) marking.

Musical score for measures 85-94. Measure 85 is marked with a pianissimo (*pp*) dynamic. Measure 94 includes a fermata.

senza Ped ...

3

3m 20s

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 harpsichord. 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; *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.

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; *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* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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