



# Three Preludes

**for Piano**

*by Peter Billam*

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# Prelude I

*Free, clear*

Musical notation for measures 1-5. The piece begins with a treble clef and a 4/4 time signature. The bass line starts with a 7-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The melody in the treble clef features a 5-measure rest, followed by a 4-measure rest, and then a 5-measure rest. The notation includes various rhythmic values and fingerings (1-5) for both hands.

Musical notation for measures 6-9. The treble clef continues with a 5-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The bass line features a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The notation includes various rhythmic values and fingerings (1-5) for both hands.

Musical notation for measures 10-14. The treble clef continues with a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The bass line features a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The notation includes various rhythmic values and fingerings (1-5) for both hands.

Musical notation for measures 15-19. The treble clef continues with a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The bass line features a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The notation includes various rhythmic values and fingerings (1-5) for both hands.

Musical notation for measures 20-24. The treble clef continues with a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The bass line features a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The notation includes various rhythmic values and fingerings (1-5) for both hands.

Musical notation for measures 25-28. The treble clef continues with a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The bass line features a 3-measure rest, followed by a 4-measure rest, and then a 3-measure rest. The notation includes various rhythmic values and fingerings (1-5) for both hands.

30

35

*pp*

40

*p*

45

50

55

1 3 2 4 5 4 3 3

2m 30s

# Prelude II

*Smooth, veiled*

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each (treble and bass clef). The first system begins with a *pp* dynamic marking and a slur over the first three measures. Measure numbers 10, 15, 20, 25, and 30 are placed above the right-hand staff of each system. Performance markings include *cresc...* at measures 18 and 27, *dim...* at measure 24, and *f* at measure 29. The key signature has one flat (B-flat), and the melody features a mix of eighth and sixteenth notes.

35

*dim...*

40

*pp*  
*mp*

45

*cresc...*  
*f*

*dim...*  
*mp*  
*pp subito*

*mp* *P*

1 min

\* *P*

\*

# Prelude III

*Singing, expressive*

Measures 1-6. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 1 starts with a piano (*p*) dynamic. Measure 5 has a '5' above it, and measure 6 has a '3' above it.

Measures 7-10. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 10 has a '10' above it and a *cresc...* dynamic marking.

Measures 11-15. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 15 has a '15' above it. Dynamics include *dim...*, *p*, *cresc...*, and *dim...*.

Measures 16-20. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 20 has a '20' above it and a *cresc...* dynamic marking.

Measures 21-30. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 25 has a '25' above it. Measure 28 has a '3' above it. Measure 30 has a '30' above it. Dynamics include *cresc...*.

Measures 31-35. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 31 has a *pp subito* dynamic. Measure 33 has a '5' above it. Measure 34 has a '3' above it. Measure 35 has a '35' above it. Dynamics include *cresc...*, *p*, and *p*.

1 40  
P \*

This system contains measures 1 through 40. It features a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and dynamics. A measure rest of 4 measures is indicated below the bass staff. A piano (P) dynamic with an asterisk is marked at the end of the system.

45  
mf rall... dim..

This system contains measures 41 through 45. It continues the piece with a mezzo-forte (mf) dynamic. The tempo is marked as *rall...* (rallentando) and the dynamics end with *dim..* (diminuendo).

50  
pp

This system contains measures 46 through 50. The dynamics are marked as *pp* (pianissimo). The music features a series of chords and melodic lines.

55  
f subito dim... cresc...

This system contains measures 51 through 55. It begins with a *f subito* (fortissimo subito) dynamic, followed by *dim...* (diminuendo) and *cresc...* (crescendo). A triplet of eighth notes is marked with a '3' below the bass staff.

60  
ff dim... mp cresc... dim...

This system contains measures 56 through 60. Dynamics include *ff* (fortissimo), *dim...*, *mp* (mezzo-piano), *cresc...*, and *dim...*. A triplet of eighth notes is marked with a '3' below the bass staff.

65  
pp

This system contains measures 61 through 65. The dynamics are marked as *pp* (pianissimo). The music concludes with a final chord and 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](http://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. *Wwww.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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**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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