



Three Preludes

for Piano


by Peter Billam

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Prelude I

Free, clear

Musical notation for measures 1-5. The score is in 4/4 time. The right hand starts with a whole rest, followed by a series of eighth and quarter notes. The left hand plays a bass line with chords and single notes. A fermata is placed over the final note of the first system. Pedal markings and an asterisk are present at the end of the system.

Musical notation for measures 6-9. The right hand features a melodic line with a fermata over measure 7. The left hand continues with a bass line. Pedal markings and an asterisk are present at the end of the system.

Musical notation for measures 10-14. The right hand has a melodic line with a fermata over measure 13. The left hand has a bass line. Performance markings include *cresc...*, *meno mosso*, and *Ped*. An asterisk is at the end of the system.

Musical notation for measures 15-19. The right hand has a melodic line with a fermata over measure 18. The left hand has a bass line. Performance markings include *f*, *pp*, *dim...*, *p tempo*, and *sotto voce*. Pedal markings and an asterisk are present.

Musical notation for measures 20-24. The right hand has a melodic line with a fermata over measure 23. The left hand has a bass line. Performance markings include *f*, *dim...*, and *p*. Pedal markings and an asterisk are present.

Musical notation for measures 25-29. The right hand has a melodic line with a fermata over measure 28. The left hand has a bass line. Performance markings include *3* and *Ped*. An asterisk is at the end of the system.

30

35

f

dim...

p *Ped*

40

f

mp *Ped*

*

45

f *sempre*

dim...

*

50

55

Ped

Prelude II

Smooth, veiled

The musical score is written in 3/4 time and begins with a piano (*pp*) dynamic. It consists of six systems of two staves each (treble and bass clef). The first system includes a 7-measure rest in the treble staff and a fermata over the first three measures of the bass staff. Measure numbers 10, 15, 20, 25, and 30 are placed at the end of their respective systems. Performance markings include *cresc...* at measures 18 and 25, and *dim...* at measure 23. The final measure (30) is marked with a forte (*f*) dynamic.

Musical notation for measures 31-35. The piece is in a key with one sharp (F#) and a common time signature. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. A dynamic marking of *dim...* is present in measure 33. Measure numbers 35, 40, and 45 are indicated at the top of their respective systems.

Musical notation for measures 36-40. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *pp* in the right hand and *mp* in the left hand.

Musical notation for measures 41-45. The right hand features a series of eighth-note patterns, and the left hand has a steady accompaniment. Measure numbers 40 and 45 are indicated at the top of their respective systems.

Musical notation for measures 46-50. The right hand has a melodic line with a *cresc...* marking, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is present in measure 49.

Musical notation for measures 51-55. The right hand has a melodic line with a *dim...* marking, and the left hand has a rhythmic accompaniment. Dynamic markings include *mp* and *pp subito*.

Musical notation for measures 56-60. The right hand has a melodic line with a *mp* marking, and the left hand has a rhythmic accompaniment. A *Ped* (pedal) marking is present in measure 57. A *1 min* marking is present in measure 60.

* Ped

*

Prelude III

Singing, expressive

Musical notation for measures 1-6. The piece is in 4/4 time. The right hand starts with a melody in measure 1, followed by a triplet of eighth notes in measure 5. The left hand provides harmonic support with chords and single notes. A piano (*p*) dynamic is indicated at the beginning.

Musical notation for measures 7-10. The right hand features a triplet of eighth notes in measure 8 and a decuplet of eighth notes in measure 10. The left hand continues with harmonic accompaniment. A crescendo (*cresc...*) is marked at the end of measure 10.

Musical notation for measures 11-15. The right hand has a decuplet of eighth notes in measure 14. The left hand features chords and moving lines. Dynamics include *dim...*, *p*, *cresc...*, and *dim...*.

Musical notation for measures 16-19. The right hand has a decuplet of eighth notes in measure 18. The left hand has a decuplet of eighth notes in measure 17. A crescendo (*cresc...*) is marked at the end of measure 19.

Musical notation for measures 20-30. The right hand has a triplet of eighth notes in measure 23. The left hand has a decuplet of eighth notes in measure 22. A crescendo (*cresc...*) is marked at the end of measure 30.

Musical notation for measures 31-35. The right hand has a decuplet of eighth notes in measure 34. The left hand has a decuplet of eighth notes in measure 33. Dynamics include *pp subito*, *cresc...*, and *p*. The piece ends with a fermata in measure 35.

40

4 Ped *

45

mf rall... dim...

50

pp

55

f subito dim... cresc...

60

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

3

65

pp

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, and lectured in composition at the Conservatorium. He founded www.pjb.com.au, becoming the first composer to sell scores on-line, 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 !**

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*, 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.

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* 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; and *Fuga Canonica in Epidiapente*; 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 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*, recorder. Wilbye, *Draw on sweet Night*, SSATTB 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, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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