



# **For The Solo Line**

*The first of Three Suites*  
*by Peter Billam*

**for flute, violin or other melody instrument**

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## Three Suites

The first suite is for the solo line; flute or violin would be ideal. The movements are marked *Running*, *Singing* and *Dancing*. On recorder, the first and last movements lie within the range of the alto recorder, and the second movement can be played as is on the tenor; however, the recorder player may prefer to play it transposed up five semitones on the alto, which usually has a far sweeter melodic tone. On wind instruments, unmarked breaths will be needed. In some places, if the player prefers, quavers can even be omitted; a quaver that repeats a recent note should be chosen. On the piano, this suite can be played one octave down by the right hand alone, or evenly divided between the hands. Versions are also available one octave down in the alto clef, for viola, and two octaves down in the bass clef, for cello, or left-handed piano.

The second suite is for piano alone. The movements are marked *Turbulent*, *Calm* and *Luminous*. The first movement almost lies within four octaves and can be played on other keyboards, for example a harpsichord; in the second and third movements the composer was tempted by the extra compass and sustain of the piano.

The third suite is for piano and a solo line; again, flute or violin would be ideal. The notes do lie within the compass of the alto recorder, but the execution would be difficult on that instrument. The movements are marked *Fluent*, *Broad* and *Wild*.

These suites can be obtained from <http://www.pjb.com.au/mus>

# For the Solo Line

## Running

The musical score for 'Running' is written in treble clef and consists of 23 measures. The time signature starts at 14/8 and changes to 20/8 at measure 5, 22/8 at measure 10, 18/8 at measure 15, 14/8 at measure 20, and 16/8 at measure 23. The key signature is one flat (B-flat). The melody is a continuous eighth-note line with various accidentals (sharps, flats, naturals) and rests. Measure numbers 5, 10, 15, and 20 are indicated above the staff lines.

25

30

35

40

45

50

Singing

The musical score consists of 12 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are placed above the staves to indicate specific points in the piece. The music features complex rhythmic patterns and melodic lines.

*Dancing*

5

10

15

20

25

30

35

40

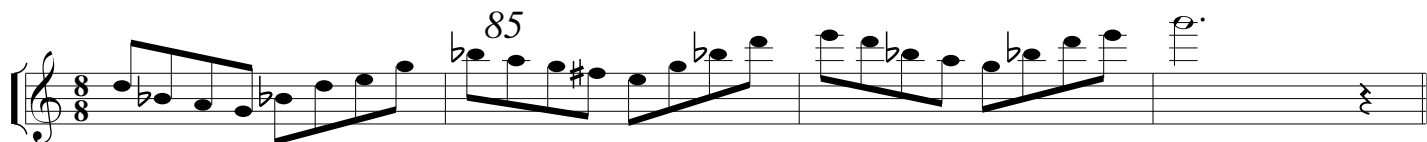
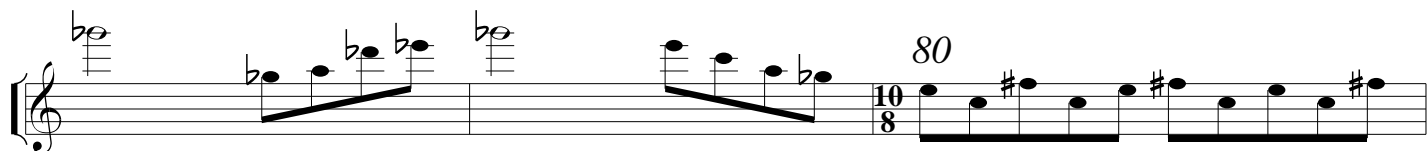
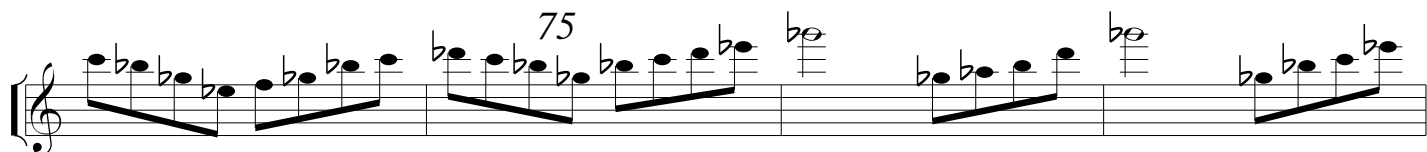
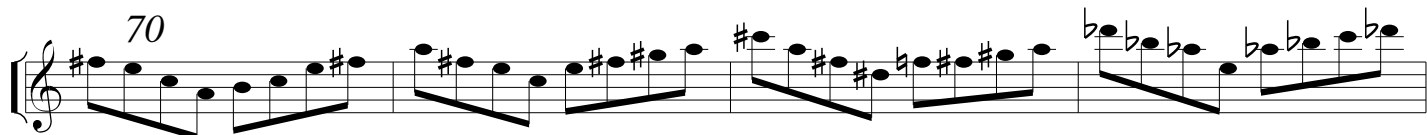
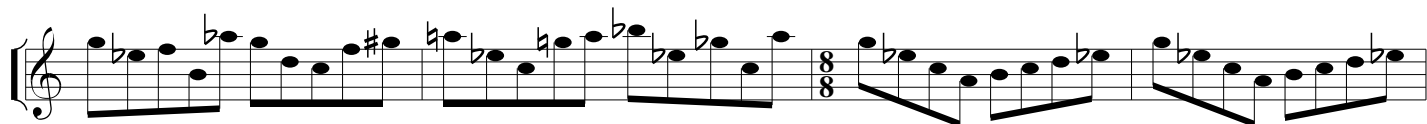
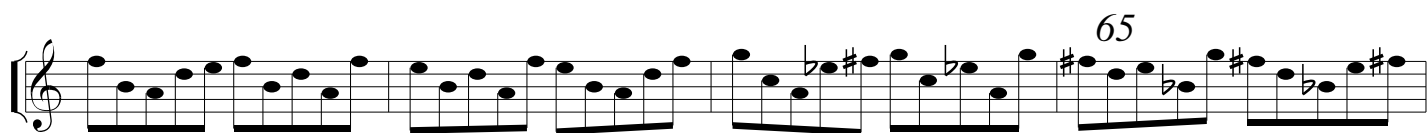
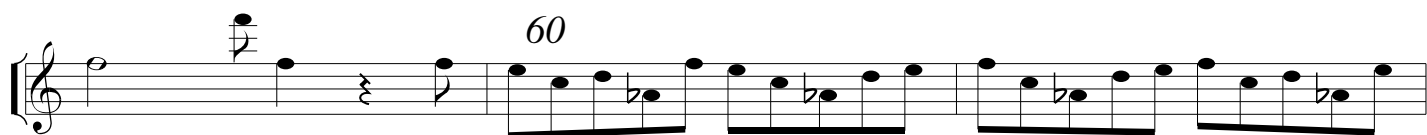
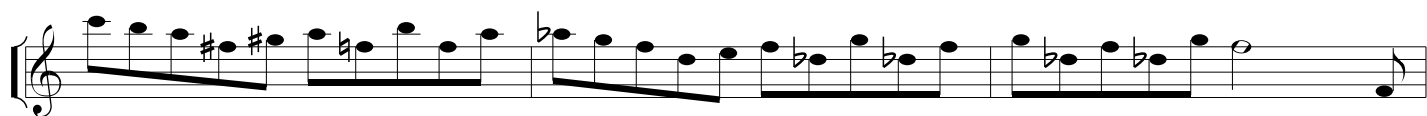
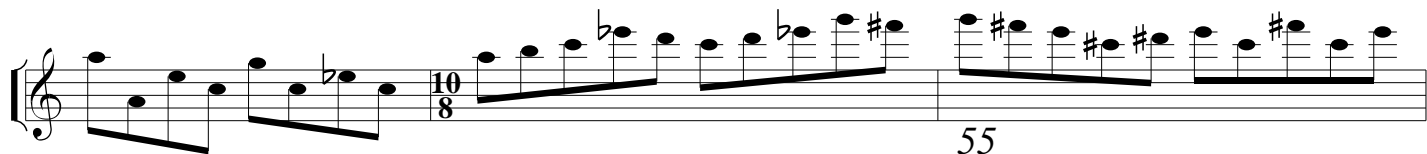
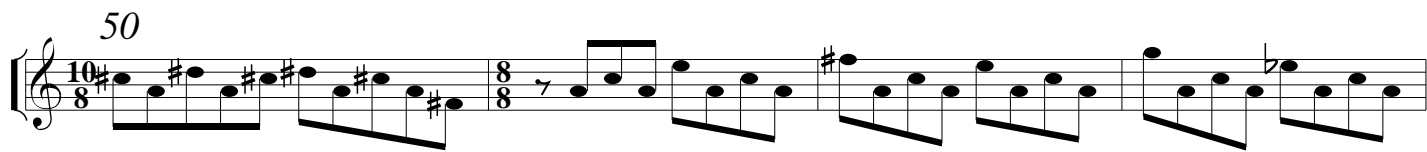
45

*f* *p*

8

8

Detailed description: The score is written in 8/8 time and consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7-measure rest. The music is primarily composed of eighth and sixteenth notes, often beamed together. There are several accidentals, including flats and sharps, throughout the piece. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are clearly marked. Dynamic markings include a forte (*f*) marking at the beginning of the fifth staff and a piano (*p*) marking at the beginning of the sixth staff. A repeat sign is used at the end of the eighth staff and the beginning of the tenth staff. The piece concludes with a final chord in the tenth staff.



**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 !**

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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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