



Second Solo Suite

for Violin

by Peter Billam

© Peter J Billam, 2004

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Second Solo Suite, for Violin

Prelude

The musical score for the Prelude consists of ten staves of music. Each staff begins with a treble clef and a 16th-note time signature. The piece is characterized by intricate 16th-note patterns and frequent changes in time signature. The time signatures used are 9/16, 7/16, 8/16, 6/16, 5/16, 4/16, and 3/16. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are placed above the staves to indicate the progression of the piece. The notation includes various accidentals (sharps, flats, naturals) and rests, creating a complex rhythmic and melodic structure.

65

70

75

80

85

90

95

100

105

110

115

120

125

The image shows a musical score for violin, consisting of ten staves of music. Each staff begins with a measure number (65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125) and a time signature. The time signatures are 9/16, 7/16, 9/16, 7/16, 7/16, 5/16, 6/16, 7/16, 4/16, 5/16, 5/16, 4/16, 3/16, and 8/16. The music is written in treble clef and includes various rhythmic patterns, accidentals, and dynamic markings.

Air

Musical score for *Air*, for Violin, by Peter Billam. The score is written in treble clef and consists of seven staves of music. The piece is in 4/4 time and features various rhythmic patterns, including triplets and quintuplets. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The score is marked with measure numbers 3, 5, 10, 15, 20, and 25.

Dance

10

20

30

40

50

Musical notation for measures 50-59. The piece is in treble clef with a key signature of one sharp (F#). The time signature is 5/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats). Measure 50 starts with a quarter rest followed by a dotted quarter note. Measures 51-59 continue with a complex rhythmic pattern of eighth and sixteenth notes, often beamed together, with frequent changes in accidentals.

60

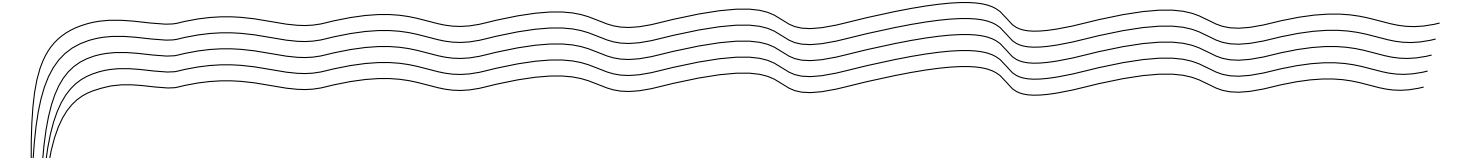
Musical notation for measures 60-69. The notation continues with the same 5/8 time signature and key signature. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, with frequent use of accidentals. The phrasing is intricate, with many notes beamed together.

70

Musical notation for measures 70-79. The notation continues with the same 5/8 time signature and key signature. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, with frequent use of accidentals. The phrasing is intricate, with many notes beamed together.

80

Musical notation for measures 80-87. The notation continues with the same 5/8 time signature and key signature. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, with frequent use of accidentals. The phrasing is intricate, with many notes beamed together. The piece concludes with a final measure (87) containing a whole note and a fermata.



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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