



# **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 9/16 time signature. The music is characterized by continuous sixteenth-note patterns. The time signature changes throughout the piece: 9/16, 7/16, 8/16, 6/16, 7/16, 5/16, 8/16, 7/16, 6/16, 5/16, 4/16, 7/16, 6/16, 5/16, 4/16, 3/16, 6/16, 5/16, 4/16, 3/16, and 6/16. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are placed above the staves to indicate the start of new measures. The piece concludes with a final quarter rest.

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*

The musical score for "Dance" is written in treble clef and consists of ten staves. The piece begins with a 6/8 time signature. The first staff contains measures 1 through 9. The second staff contains measures 10 through 19, with the number "10" written above the final measure. The third staff contains measures 20 through 29, with the number "20" written above the final measure. The fourth staff contains measures 30 through 39, with the number "30" written above the final measure. The fifth staff contains measures 40 through 49, with the number "40" written above the final measure. The sixth staff contains measures 50 through 59, with the number "40" written above the final measure. The seventh staff contains measures 60 through 69, with the number "40" written above the final measure. The eighth staff contains measures 70 through 79, with the number "40" written above the final measure. The ninth staff contains measures 80 through 89, with the number "40" written above the final measure. The tenth staff contains measures 90 through 99, with the number "40" written above the final measure. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Accidentals such as sharps, flats, and naturals are used throughout the piece.

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. There are several instances of beamed eighth notes and sixteenth notes, and the piece concludes with a final note in measure 69.

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. There are several instances of beamed eighth notes and sixteenth notes, and the piece concludes with a final note in measure 79.

80

Musical notation for measures 80-89. 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. There are several instances of beamed eighth notes and sixteenth notes, and the piece concludes with a final note in measure 89.

**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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