



Three Violin Duets


Peter Billam

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Duet 1

Largo

(69 beats per min approx)

Musical notation for measures 1-4. The score is in 4/4 time. Measure 1 has rests for both staves. Measure 2 has a half note G4 in the upper staff and a half note G3 in the lower staff. Measure 3 has a half note A4 in the upper staff and a half note A3 in the lower staff. Measure 4 has a half note B4 in the upper staff and a half note B3 in the lower staff.

5

Musical notation for measures 5-8. Measure 5 has a half note C5 in the upper staff and a half note C4 in the lower staff. Measure 6 has a half note D5 in the upper staff and a half note D4 in the lower staff. Measure 7 has a half note E5 in the upper staff and a half note E4 in the lower staff. Measure 8 has a half note F5 in the upper staff and a half note F4 in the lower staff.

10

Musical notation for measures 9-12. Measure 9 has a half note G5 in the upper staff and a half note G4 in the lower staff. Measure 10 has a half note A5 in the upper staff and a half note A4 in the lower staff. Measure 11 has a half note B5 in the upper staff and a half note B4 in the lower staff. Measure 12 has a half note C6 in the upper staff and a half note C5 in the lower staff.

15

Musical notation for measures 13-16. Measure 13 has a half note D6 in the upper staff and a half note D5 in the lower staff. Measure 14 has a half note E6 in the upper staff and a half note E5 in the lower staff. Measure 15 has a half note F6 in the upper staff and a half note F5 in the lower staff. Measure 16 has a half note G6 in the upper staff and a half note G5 in the lower staff.

20

Musical notation for measures 17-20. Measure 17 has a half note A6 in the upper staff and a half note A5 in the lower staff. Measure 18 has a half note B6 in the upper staff and a half note B5 in the lower staff. Measure 19 has a half note C7 in the upper staff and a half note C6 in the lower staff. Measure 20 has a half note D7 in the upper staff and a half note D6 in the lower staff.

Musical notation for measures 1-4. The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat. Measure 1 contains a whole note chord in the upper staff and a half note chord in the lower staff. Measures 2-4 show melodic lines in both staves with various rhythmic values and accidentals.

Musical notation for measures 5-8. Measure 5 is marked with the number '25'. The system continues with two staves, showing melodic development and harmonic support.

Musical notation for measures 9-12. Measure 9 is marked with the number '30'. The notation includes various rhythmic patterns and accidentals across both staves.

Musical notation for measures 13-16. Measure 13 is marked with the number '35'. This system features more complex rhythmic figures, including triplets and sixteenth notes, with fingerings '1', '3', '3', and '2' indicated in the lower staff.

Musical notation for measures 17-20. Measure 17 is marked with the number '40'. The notation shows a continuation of the melodic and harmonic themes.

Musical notation for measures 21-24. This system concludes the page with sustained chords and melodic fragments in both staves.

Duet 2

mf p p p sim...

rit tempo

cantabile ...

10

cantabile ...

15

cantabile ...

20 *cantabile ...*

cantabile ... 25 *cantabile*

rit ... *... tempo*

30

Duet 3

5

f
naturale...

sordino...

10

o.10

15

rit... *... tempo*

20

mp *p* *pp*

legatiss... simile...

legatiss... *simile...*

25

25

30

35

40

f

45

50

dim ...

... pp

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. *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; *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*, SAATB 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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