



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>

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Running

The musical score for 'Running' consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature changes throughout the piece: 14/8, 20/8, 22/8, 18/8, 22/8, 15/8, 14/8, 23/8, 18/8, and 16/8. The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Accidentals (sharps, flats, and naturals) are used to indicate pitch changes. Measure numbers 5, 10, 14, 18, and 20 are marked at the beginning of their respective staves. The piece concludes with a final measure on the tenth staff.

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Singing

The musical score consists of ten staves of music. The first staff is labeled 'Singing' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melody, marked with a '5' above the first measure. The third staff continues the melody, marked with a '10' above the first measure. The fourth staff continues the melody, marked with a '15' above the first measure. The fifth staff continues the melody, marked with a '20' above the first measure. The sixth staff continues the melody, marked with a '25' above the first measure. The seventh staff continues the melody, marked with a '30' above the first measure. The eighth staff continues the melody, marked with a '35' above the first measure. The ninth staff continues the melody, marked with a '40' above the first measure. The tenth staff continues the melody, marked with a '45' above the first measure. The score concludes with a double bar line and a final note.

Dancing

The musical score for 'Dancing' is written in 8/8 time and consists of ten staves. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a 7-measure rest. The second staff starts with a B-flat note and a 5-measure rest. The third staff has a 10-measure rest. The fourth staff has a 15-measure rest. The fifth staff has a 20-measure rest. The sixth staff has a 25-measure rest. The seventh staff has a 30-measure rest. The eighth staff has a 35-measure rest. The ninth staff has a 40-measure rest. The tenth staff has a 45-measure rest. The score also includes dynamic markings such as *f* (forte) and *p* (piano). The notation includes various note values, rests, and accidentals (sharps and flats).

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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. *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; *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.

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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