



For Piano

The second of Three Suites

by Peter Billam

for piano

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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 Piano

Turbulent

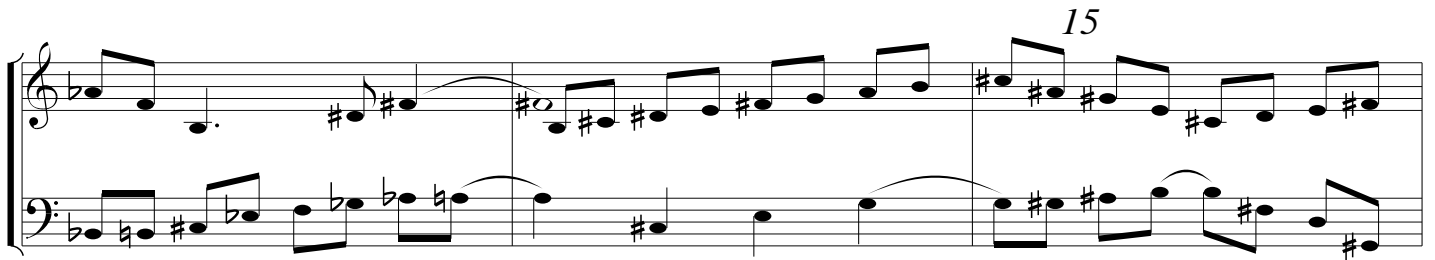
Musical notation for measures 1-11. The piece is in 8/8 time. Measures 1-10 feature a melodic line in the right hand and a bass line in the left hand, both with a 7-measure rest at the beginning. Measure 11 shows a change in the bass line.

Musical notation for measures 12-20. Measures 12-16 continue the melodic and bass lines. Measure 17 has a 5-measure rest in the right hand. Measure 18 has a 10-measure rest in the right hand. Measure 19 has a 10-measure rest in the right hand. Measure 20 has a 10-measure rest in the right hand. Dynamics include *cresc...* in measure 18.

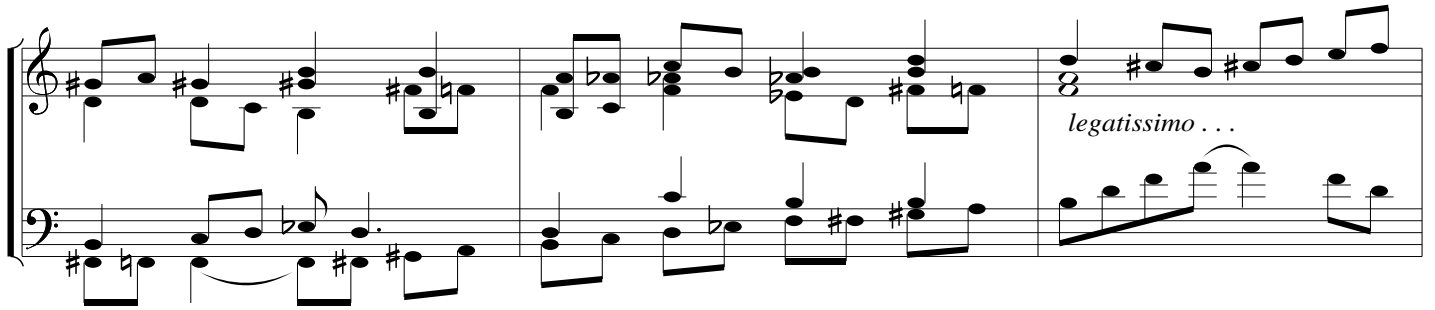
Musical notation for measures 21-30. Measures 21-25 have a 5-measure rest in the right hand. Measure 26 has a 10-measure rest in the right hand. Measure 27 has a 10-measure rest in the right hand. Measure 28 has a 10-measure rest in the right hand. Measure 29 has a 10-measure rest in the right hand. Measure 30 has a 10-measure rest in the right hand. Dynamics include *ff* in measure 27 and *dim...* in measure 28.

Musical notation for measures 31-40. Measures 31-35 have a 10-measure rest in the right hand. Measure 36 has a 10-measure rest in the right hand. Measure 37 has a 10-measure rest in the right hand. Measure 38 has a 10-measure rest in the right hand. Measure 39 has a 10-measure rest in the right hand. Measure 40 has a 10-measure rest in the right hand. Dynamics include *p* in measure 31, *cresc...* in measure 35, *f* in measure 37, and *p* in measure 39.

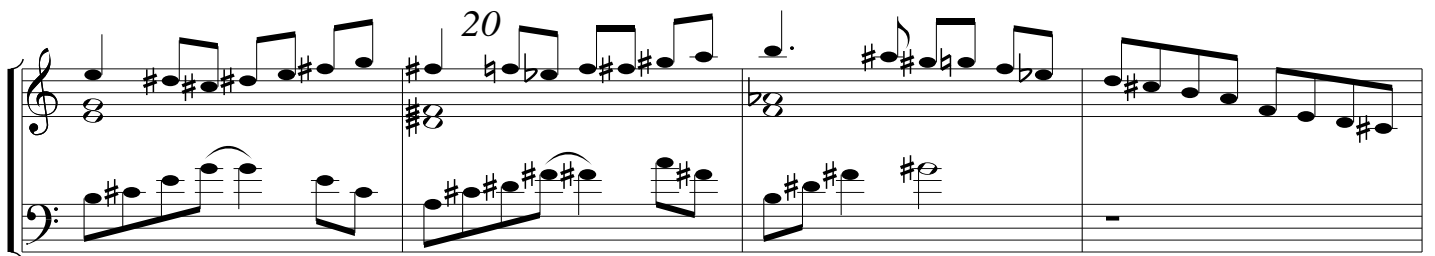
Musical notation for measures 41-50. Measures 41-45 have a 10-measure rest in the right hand. Measure 46 has a 10-measure rest in the right hand. Measure 47 has a 10-measure rest in the right hand. Measure 48 has a 10-measure rest in the right hand. Measure 49 has a 10-measure rest in the right hand. Measure 50 has a 10-measure rest in the right hand. Dynamics include *p* in measure 41.



Musical score system 1, measures 1-3. Treble clef, bass clef, key signature of one flat. Measure 3 contains the number 15.

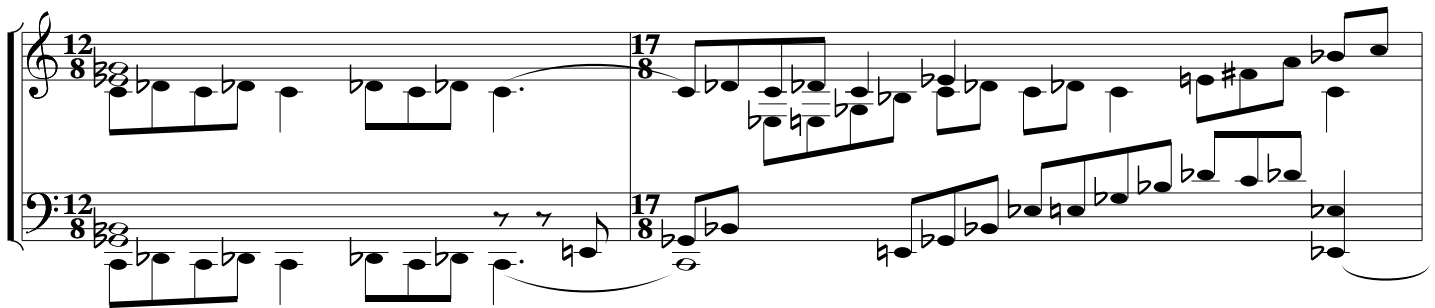


Musical score system 2, measures 4-6. Treble clef, bass clef, key signature of one flat. Measure 6 contains the instruction *legatissimo . . .*



Musical score system 3, measures 7-9. Treble clef, bass clef, key signature of one flat. Measure 7 contains the number 20.

.../



Musical score system 4, measures 10-16. Treble clef, bass clef, key signature of one flat. Measure 10 has a 12/8 time signature. Measure 17 has an 8/8 time signature.



Musical score system 5, measures 17-19. Treble clef, bass clef, key signature of one flat. Measure 17 has a 6/8 time signature. Measure 19 has a 10/8 time signature.

30

Musical notation for measures 30-32. Measure 30 is in 8/8 time. Measure 31 has a 10-measure rest in the bass staff. Measure 32 is in 9/8 time.

Musical notation for measures 33-35. Measure 33 is in 11/8 time. Measure 34 is in 8/8 time. Measure 35 is in 9/8 time.

35

Musical notation for measures 36-38. Measure 36 is in 8/8 time. Measure 37 is in 9/8 time. Measure 38 is in 8/8 time.

Musical notation for measures 39-41. Measure 39 is in 8/8 time. Measure 40 is in 9/8 time. Measure 41 is in 8/8 time. The instruction *legatissimo...* is written below the bass staff.

40

Musical notation for measures 42-44. Measure 42 is in 6/8 time. Measure 43 has a 10-measure rest in the bass staff. Measure 44 is in 6/8 time.

45

cresc... *f* *p*

50

55

60

p

Calm

arpegg.

pp

30

35

40

45

*P_

50

mp

mf

*P_

8vb ...

.../

*P_

Luminous

First system of musical notation. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamics: *p cresc...* and *... mf*. The piece begins with a piano introduction in the bass clef, followed by a melodic line in the treble clef.

Second system of musical notation. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamics: *p*, *f*, *p cresc...*, and *... mp dim...*. This system features a prominent trill in the treble clef and a corresponding trill in the bass clef.

Third system of musical notation. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamics: *f*, *p*, and *10 cresc...*. The system continues with melodic development in both staves, including a trill in the bass clef.

Fourth system of musical notation. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamics: *f*, *p*, and *15*. This system includes a trill in the bass clef and a change in time signature to 3/2.

Fifth system of musical notation. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamics: *f*, *p*, and *20*. The system concludes with a trill in the treble clef and a change in time signature to 3/2.

25

Musical notation for measures 25-28. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains chords and some melodic fragments. The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. It features a rhythmic pattern of eighth notes with a '7' (finger number) above the first note in each measure.

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It contains chords and some melodic fragments. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It features a rhythmic pattern of eighth notes with a '7' (finger number) above the first note in each measure.

30

Musical notation for measures 33-36. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It contains chords and some melodic fragments. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It features a rhythmic pattern of eighth notes with a '7' (finger number) above the first note in each measure.

35

Musical notation for measures 37-40. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It contains chords and some melodic fragments. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It features a rhythmic pattern of eighth notes with a '7' (finger number) above the first note in each measure.

40

Musical notation for measures 41-44. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It contains chords and some melodic fragments. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It features a rhythmic pattern of eighth notes with a '7' (finger number) above the first note in each measure.

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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