



Second Solo Suite

for Flute

by Peter Billam

© Peter J Billam, 2003

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the composer, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

This edition 7 April 2009.

<http://www.pjb.com.au>

Second Solo Suite

Prelude

The musical score for the Prelude consists of 12 staves of music. The time signatures are 9/16, 7/16, 9/16, 7/16, 7/16, 5/16, 6/16, 7/16, 7/16, 5/16, 5/16, and 7/16. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated above the staves. The music is written in treble clef and includes various accidentals (sharps, flats, naturals) and rests.

65

70

75

80

85

90

95

100

105

110

115

120

125

Air

The musical score for "Air" consists of seven staves of music. The notation includes various time signatures (7/4, 6/4, 5/4, 4/4, 5/4, 3/4, 5/8, 2/4, 5/8) and includes musical elements such as triplets, slurs, and accidentals. Measure numbers 3, 5, 10, 15, 20, and 25 are indicated above the staves. The piece concludes with a final triplet in the seventh staff.

30

f 35

f 40

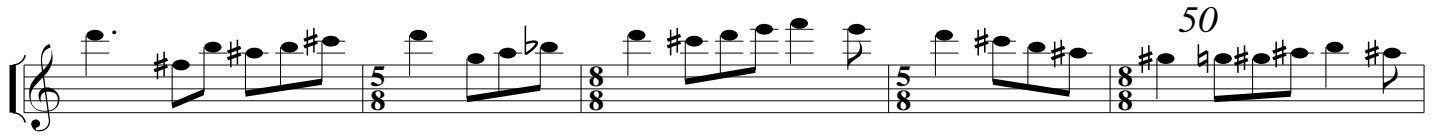
45

50

55

60

3



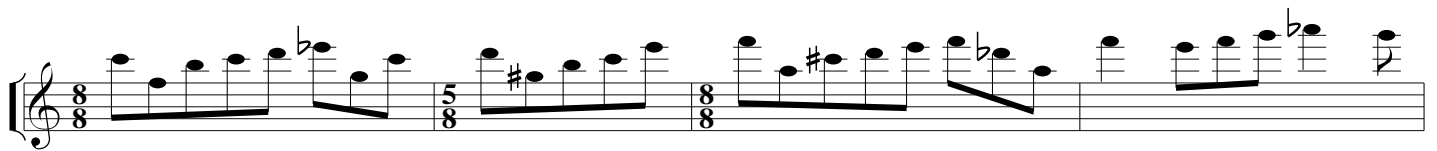
Musical staff 1, measures 48-51. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various accidentals. Measure numbers 48, 49, 50, and 51 are indicated below the staff.



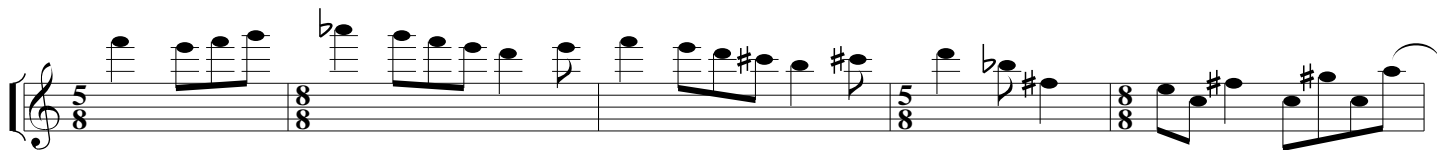
Musical staff 2, measures 52-55. The staff continues the melodic line with eighth and sixteenth notes. Measure numbers 52, 53, 54, and 55 are indicated below the staff.



Musical staff 3, measures 56-59. The staff continues the melodic line. Measure numbers 56, 57, 58, and 59 are indicated below the staff.



Musical staff 4, measures 60-63. The staff continues the melodic line. Measure numbers 60, 61, 62, and 63 are indicated below the staff.




Musical staff 5, measures 64-67. The staff continues the melodic line. Measure numbers 64, 65, 66, and 67 are indicated below the staff.



Musical staff 6, measures 68-71. The staff continues the melodic line. Measure numbers 68, 69, 70, and 71 are indicated below the staff.



Musical staff 7, measures 72-75. The staff continues the melodic line. Measure numbers 72, 73, 74, and 75 are indicated below the staff.



Musical staff 8, measures 76-79. The staff continues the melodic line. Measure numbers 76, 77, 78, and 79 are indicated below the staff.



Musical staff 9, measures 80-83. The staff continues the melodic line. Measure numbers 80, 81, 82, and 83 are indicated below the staff.

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.

Wwww.pjb.com.au offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au