



Second Solo Suite

for Viola

by Peter Billam

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Prelude

The musical score for the Prelude consists of 12 staves of music. Each staff begins with a treble clef and a bass clef, indicating a two-staff system. The time signatures and key signatures vary throughout the piece:

- Staff 1: 9/16, key signature of one sharp (F#).
- Staff 2: 7/16, key signature of one flat (Bb).
- Staff 3: 9/16, key signature of one flat (Bb).
- Staff 4: 7/16, key signature of one sharp (F#).
- Staff 5: 7/16, key signature of one flat (Bb).
- Staff 6: 5/16, key signature of one flat (Bb).
- Staff 7: 6/16, key signature of one flat (Bb).
- Staff 8: 7/16, key signature of one sharp (F#).
- Staff 9: 4/16, key signature of one flat (Bb).
- Staff 10: 5/16, key signature of one sharp (F#).
- Staff 11: 5/16, key signature of one flat (Bb).
- Staff 12: 5/16, key signature of one flat (Bb).

Measure numbers are indicated at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60. The piece concludes with a final measure on the 12th staff.

Musical score for Viola, Second Solo Suite by Peter Billam, measures 65-125. The score is written in bass clef with a key signature of one sharp (F#). The time signature is 16th notes. The score consists of ten staves of music, each starting with a measure number. The measures are: 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, and 125. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains consistent throughout the page.

Air

The musical score for the piece 'Air' is written for Viola. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/4, which changes to 5/4 in the second measure. The piece features several triplets, indicated by the number '3' above the notes. The second staff starts with a 5/4 time signature, which changes to 4/4 in the second measure, then 3/4, and finally 4/4. The third staff begins with a 3/4 time signature, which changes to 5/8 in the second measure, then 3/4, and finally 7/4. The fourth staff starts with a 5/4 time signature, which changes to 4/4 in the second measure, then 3/4, and finally 4/4. The fifth staff begins with a 5/4 time signature, which changes to 4/4 in the second measure, then 3/4, and finally 4/4. The sixth staff starts with a 5/4 time signature, which changes to 4/4 in the second measure, then 3/4, and finally 4/4. The seventh staff begins with a 5/8 time signature, which changes to 2/4 in the second measure, then 5/8, and finally 4/4. The piece concludes with a final triplet in the 4/4 time signature.

Musical staff 1: Measures 28-34. Includes a triplet of eighth notes and a measure with a 5/8 time signature.

Musical staff 2: Measures 35-40. Includes a triplet of eighth notes and a measure with a 5/8 time signature. Dynamic marking *f* is present.

Musical staff 3: Measures 41-46. Includes a triplet of eighth notes and a measure with a 5/8 time signature. Dynamic marking *f* is present.

Musical staff 4: Measures 47-51. Includes a triplet of eighth notes and a measure with a 3/4 time signature.

Musical staff 5: Measures 52-56. Includes a triplet of eighth notes and a measure with a 4/4 time signature.

Musical staff 6: Measures 57-61. Includes a triplet of eighth notes and a measure with a 5/8 time signature.

Musical staff 7: Measures 62-66. Includes a triplet of eighth notes and a measure with a 5/8 time signature.

Musical staff 8: Measures 67-71. Includes a triplet of eighth notes and a measure with a 5/4 time signature.

Dance

The musical score for "Dance" is written for Viola in 5/8 time. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 5/8. The piece features a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several measures with a 5/8 time signature, indicating a change in the number of beats per measure. The piece is marked with measure numbers 10, 20, 30, and 40. The music is characterized by a mix of sharp and flat accidentals, creating a complex harmonic structure. The overall mood is rhythmic and dance-like.

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 !**

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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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