



Second Solo Suite

for Violoncello

by Peter Billam

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Prelude

The musical score for the Prelude is written in bass clef and consists of 60 measures. The time signatures are: 9/16, 7/16, 8/16, 7/16, 6/16, 8/16, 7/16, 6/16, 5/16, 8/16, 7/16, 6/16, 4/16, 7/16, 6/16, 5/16, 8/16, 4/16, 7/16, 6/16, 5/16, 4/16, 3/16, 6/16, 5/16, 4/16, 3/16, 6/16. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated above the staves.

65

70

75

80

85

90

95

100

105

110

115

120

125

The image shows a musical score for cello, consisting of ten staves of music. Each staff begins with a measure number (65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125) and contains a series of notes and rests. The music is written in bass clef and includes various time signatures such as 9/16, 7/16, 8/16, 6/16, 5/16, 4/16, and 3/16. The notes are primarily eighth and sixteenth notes, often beamed together. There are several accidentals (sharps and flats) throughout the piece. The score ends with a final note on the 125th measure.

Air

The musical score for "Air" is written for cello and consists of seven staves of music. The piece begins in 7/4 time and features a variety of time signatures including 6/4, 5/4, 4/4, 3/4, 5/8, 3/8, 2/4, and 5/8. The music is characterized by flowing lines, often with triplets and slurs. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The score includes measures numbered 3, 5, 10, 15, 20, and 25. The final measure of the piece is marked with a 7.

Musical score for cello, measures 30-60. The score is written in bass clef and consists of eight staves. Measure numbers 30, 35, 40, 45, 50, 55, and 60 are indicated above the staves. The music features various rhythmic patterns, including triplets and sixteenth notes, and changes in time signature (4/4, 3/4, 5/8, 2/4, 3/8, 5/4, 3/4, 5/8, 3/4, 5/4, 3/4, 5/4, 3/4, 5/4, 3/4, 5/4, 3/4, 5/4). Dynamics include *f* (forte). The key signature changes from one flat to two flats.

Dance

Musical score for "Dance" by Peter Billam, for Cello. The score consists of nine staves of music in bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 10, 20, 30, and 40 are indicated above the staves.

50

60

70

80

The musical score consists of seven staves of music in bass clef. The first staff begins at measure 50 and ends at measure 59. The second staff begins at measure 60 and ends at measure 69. The third staff begins at measure 70 and ends at measure 79. The fourth staff begins at measure 80 and ends at measure 89. The fifth staff begins at measure 90 and ends at measure 99. The sixth staff begins at measure 100 and ends at measure 109. The seventh staff begins at measure 110 and ends at measure 119. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. It includes dynamic markings such as *mf* and *f*, and articulation like accents and slurs. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp. The time signature is consistently 5/8.

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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