



Second Solo Suite

for Violin

by Peter Billam

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Prelude

The musical score for the Prelude consists of ten staves of music. Each staff begins with a treble clef and a 16th-note time signature. The time signatures change throughout the piece: 9/16, 7/16, 9/16, 7/16, 7/16, 5/16, 7/16, 7/16, 5/16, and 5/16. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are placed above the staves to indicate specific points in the music. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and phrasing slurs.

The image displays a musical score for violin, consisting of ten staves of music. Each staff begins with a measure number and a time signature. The measures are numbered 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, and 120. The time signatures vary throughout the piece, including 9/16, 7/16, 8/16, 6/16, 5/16, 4/16, and 3/16. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one key to another, indicated by the presence of sharps and flats. The notation includes stems, beams, and various accidentals.

Air

The musical score for 'Air' consists of seven staves of music. The first staff begins with a treble clef and a 7/4 time signature, featuring a triplet of eighth notes. The second staff continues with a 5/4 time signature and includes a five-measure rest. The third staff starts at measure 10 with a 3/4 time signature and contains a triplet of eighth notes. The fourth staff begins at measure 15 with a 5/4 time signature and includes a triplet of eighth notes. The fifth staff continues with a 5/4 time signature and features a triplet of eighth notes. The sixth staff starts at measure 20 with a 4/4 time signature and includes a triplet of eighth notes. The seventh and final staff begins at measure 25 with a 5/8 time signature and contains a triplet of eighth notes. The score is characterized by its complex, irregular time signatures and frequent use of triplets.

Dance

The musical score for 'Dance' is written in a single treble clef staff with a 5/8 time signature. The piece consists of ten measures across ten lines of music. The key signature is one sharp (F#). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several accidentals, including sharps and flats, scattered throughout the piece. Measure numbers 10, 20, 30, and 40 are indicated at the end of their respective lines. The music has a rhythmic, dance-like quality.

50

60

70

80

7

The image shows a musical score for violin, consisting of nine staves of music. The score is divided into measures, with measure numbers 50, 60, 70, and 80 clearly marked. The music is written in a single treble clef. The key signature is one sharp (F#), and the time signature is 5/8. The notation includes various rhythmic values, accidentals (sharps and flats), and dynamic markings. The piece concludes with a fermata over a final note and a '7' below the staff, indicating a seven-measure rest.

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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