



Three Violin Duets

Peter Billam

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Duet 1

Largo

(69 beats per min approx)

5

10

15

20

Musical notation for measures 1-4. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat. Measure 1 contains a whole note chord in the upper staff and a whole note chord in the lower staff. Measures 2-4 show melodic lines in both staves with various rhythmic values and accidentals.

Musical notation for measures 5-8. Measure 5 is marked with the number '25'. The system consists of two staves. The upper staff continues the melodic line with a slur over measures 5 and 6. The lower staff provides harmonic support with chords and moving lines.

Musical notation for measures 9-12. Measure 9 is marked with the number '30'. The system consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff has a more active line with slurs and accents.

Musical notation for measures 13-16. Measure 13 is marked with the number '35'. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff includes fingerings '1', '3', '3', and '2' under the notes. There are also slurs and accents in both staves.

Musical notation for measures 17-20. Measure 17 is marked with the number '40'. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a more active line with slurs and accents.

Musical notation for measures 21-24. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a more active line with slurs and accents.

Duet 2

mf p p p sim ...

rit tempo

5 cantabile ...

10

cantabile ...

15

cantabile ...

20 *cantabile* ...

cantabile ... 25 *cantabile*

rit *tempo*

30

Duet 3

Measures 1-5 of the score. The first system consists of two staves. The upper staff is marked *f* and *naturale...*. The lower staff is marked *sordino...*. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff.

Measures 6-10 of the score. The first system consists of two staves. Measure numbers 6, 7, 8, 9, and 10 are indicated above the staff.

Measures 11-15 of the score. The first system consists of two staves. Measure numbers 11, 12, 13, 14, and 15 are indicated above the staff. The tempo marking *rit...* appears in measure 13, and *... tempo* appears in measure 15.

Measures 16-20 of the score. The first system consists of two staves. Measure numbers 16, 17, 18, 19, and 20 are indicated above the staff. Dynamic markings *mp*, *p*, and *pp* are present in measures 17, 18, and 19 respectively.

Measures 21-24 of the score. The first system consists of two staves. Measure numbers 21, 22, 23, and 24 are indicated above the staff. The marking *legatiss...* is present in measure 21, and *simile...* is present in measure 23. Fingerings 1 and 4 are indicated in measure 23.

Measures 25-28 of the score. The first system consists of two staves. Measure numbers 25, 26, 27, and 28 are indicated above the staff.

30

35

40

f

45

50

dim ...

... pp

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, and lectured in composition at the Conservatorium. He founded www.pjb.com.au, becoming the first composer to sell scores on-line, 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; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB 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; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

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; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *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; and *Fuga Canonica in Epidiapente*; from the *Art of Fugue: Contrapuncti 1, 4 and 9* 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 Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, 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. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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