



For The Solo Line

The first of Three Suites

by Peter Billam

for viola or other alto instrument

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Three Suites

The first suite is for the solo line; flute or violin would be ideal. The movements are marked *Running*, *Singing* and *Dancing*. On recorder, the first and last movements lie within the range of the alto recorder, and the second movement can be played as is on the tenor; however, the recorder player may prefer to play it transposed up five semitones on the alto, which usually has a far sweeter melodic tone. On wind instruments, unmarked breaths will be needed. In some places, if the player prefers, quavers can even be omitted; a quaver that repeats a recent note should be chosen. On the piano, this suite can be played one octave down by the right hand alone, or evenly divided between the hands. Versions are also available one octave down in the alto clef, for viola, and two octaves down in the bass clef, for cello, or left-handed piano, and eight semitones down for the guitar.

The second suite is for piano alone. The movements are marked *Turbulent*, *Calm* and *Luminous*. The first movement almost lies within four octaves and can be played on other keyboards, for example a harpsichord; in the second and third movements the composer was tempted by the extra compass and sustain of the piano.

The third suite is for piano and a solo line; again, flute or violin would be ideal. The notes do lie within the compass of the alto recorder, but the execution would be difficult on that instrument. The movements are marked *Fluent*, *Broad* and *Wild*.

These suites can be obtained from <http://www.pjb.com.au/mus>

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Running

The musical score for 'Running' is written for a solo line in bass clef. It consists of 11 staves of music. The piece begins with a 14/8 time signature. The first two staves are followed by a measure rest labeled '5'. The third staff starts with a 20/8 time signature, followed by a 22/8 time signature in the fourth staff. The fifth staff has a measure rest labeled '10' and a 14/8 time signature. The sixth staff has a 22/8 time signature, followed by a 14/8 time signature in the seventh staff. The eighth staff has a 15/8 time signature, followed by a 14/8 time signature in the ninth staff. The tenth staff has a 23/8 time signature, followed by a 14/8 time signature in the eleventh staff. The final staff has a 16/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Accidentals (sharps and flats) are used throughout to indicate pitch changes.

25

30

35

40

45

50

Singing

Musical score for 'Singing' in bass clef, 3/4 time. The score consists of 12 staves of music. The key signature has one sharp (F#). The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated. A 3/4 time signature change occurs at measure 20. A 4/4 time signature change occurs at measure 30. A triplet of eighth notes is marked at measure 31. The score concludes with a double bar line and a fermata at the end of measure 45.

Dancing

The musical score for 'Dancing' is written in 8/8 time and consists of a single melodic line. The piece begins with a 7-measure rest, followed by a series of eighth and sixteenth notes. The key signature changes from one flat to two flats. The score includes several measures of rests, with measures 10, 15, 20, 25, 30, 35, 40, and 45 marked. Dynamics range from *f* (forte) to *p* (piano). The piece concludes with a final rest and a change in time signature to 8/8.

Musical staff 1: Bass clef, 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals (flats and sharps).

50

Musical staff 2: Bass clef, 10/8 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 3: Bass clef, 10/8 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 4: Bass clef, 2/4 time signature. The melody continues with eighth and sixteenth notes.

60

Musical staff 5: Bass clef, 2/4 time signature. The melody continues with eighth and sixteenth notes.

65

Musical staff 6: Bass clef, 2/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 7: Bass clef, 8/8 time signature. The melody continues with eighth and sixteenth notes.

70

Musical staff 8: Bass clef, 2/4 time signature. The melody continues with eighth and sixteenth notes.

75

Musical staff 9: Bass clef, 2/4 time signature. The melody continues with eighth and sixteenth notes.

80

Musical staff 10: Bass clef, 10/8 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 11: Bass clef, 12/8 time signature. The melody continues with eighth and sixteenth notes.

85

Musical staff 12: Bass clef, 8/8 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata.

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 keyboard. 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. *Www.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.

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; *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, 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 Johannes 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. 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. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. John 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, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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