



Second Solo Suite

for Viola


by Peter Billam

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Prelude

The musical score for the Prelude of the Second Solo Suite for Viola consists of 12 staves of music. The notation is in bass clef with a 2/16 time signature. The piece is characterized by a continuous eighth-note pattern. Measure numbers are indicated at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60. The key signature changes throughout the piece, with various sharps and flats appearing. The piece concludes with a final measure marked with a fermata and a repeat sign.

Musical score for Viola, measures 65-125. The score is written in a single system with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 16th notes. The score is divided into measures 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, and 125. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The piece concludes with a fermata over the final note.

Air

The musical score for the piece 'Air' is written for Viola and consists of seven staves of music. The notation includes various time signatures, accidentals, and performance markings such as triplets and slurs. The staves are numbered 3, 5, 10, 15, 20, and 25, indicating the measure numbers. The piece begins in 6/4 time and features a variety of rhythmic patterns and melodic lines.

Dance

The musical score for 'Dance' is written for Viola in 8/8 time. It consists of ten staves of music. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff contains the first five measures. The second staff contains measures 6 through 10, with a measure rest at the beginning. The third staff contains measures 11 through 15. The fourth staff contains measures 16 through 20, with a measure rest at the beginning. The fifth staff contains measures 21 through 25. The sixth staff contains measures 26 through 30, with a measure rest at the beginning. The seventh staff contains measures 31 through 35. The eighth staff contains measures 36 through 40, with a measure rest at the beginning. The ninth staff contains measures 41 through 45. The tenth staff contains measures 46 through 50. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and flats, throughout the piece. The piece concludes with a final cadence in the tenth staff.

50

60

70

80

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins at measure 50. The second staff continues the piece. The third staff is marked with the number 60. The fourth staff continues. The fifth staff continues. The sixth staff is marked with the number 70. The seventh staff continues. The eighth staff is marked with the number 80. The ninth staff continues. The tenth staff concludes the section with a final note and a fermata. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents and slurs, throughout the piece.

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; *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; *Keyboard Studies*, 2013.

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 Epi diapente* 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; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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