



Second Solo Suite

for Cello


by Peter Billam

© Peter J Billam, 2003

This score is offered under the *Creative Commons Attribution 4.0 International* licence; see creativecommons.org
The copyright owner remains the composer, Peter Billam.

This edition 14 February 2014.

www.pjb.com.au



Second Solo Suite, for Violoncello

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, 6/16, 7/16, 8/16, 7/16, 6/16, 5/16, 7/16, 6/16, 4/16, 5/16, 4/16, 3/16, 6/16, 5/16, 4/16, 3/16. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated above the staff. The piece concludes with a fermata and a final quarter rest.

65

70

75

80

85

90

95

100

105

110

115

120

125

Detailed description: This image shows a page of musical notation for a cello solo. The score consists of ten staves of music, each beginning with a measure number. The notation is in bass clef and features a complex rhythmic pattern of sixteenth notes. The key signature is one flat (B-flat). The time signature is 16th notes per measure. The measures are numbered 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, and 125. The music is written in a single system with ten staves.

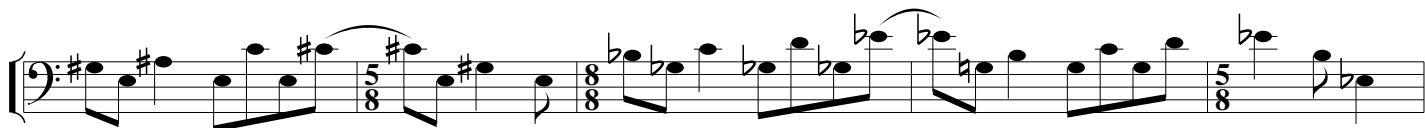
Air

The musical score for "Air" is written for cello and consists of seven staves of music. The piece begins with a 7-measure triplet in 6/4 time, followed by a 6-measure phrase in 4/4. The second staff starts with a 5-measure phrase in 5/4, followed by a 4-measure phrase in 4/4, and a 3-measure phrase in 3/4. The third staff begins with a 10-measure phrase in 3/4, followed by a 5-measure phrase in 5/8, and a 3-measure phrase in 3/4. The fourth staff starts with a 5-measure phrase in 5/4, followed by a 4-measure phrase in 4/4, and a 3-measure phrase in 3/4. The fifth staff begins with a 5-measure phrase in 5/4, followed by a 4-measure phrase in 4/4, and a 3-measure phrase in 3/4. The sixth staff starts with a 20-measure phrase in 4/4, followed by a 3-measure phrase in 3/4, and a 5-measure phrase in 5/8. The seventh and final staff begins with a 25-measure phrase in 5/8, followed by a 3-measure phrase in 2/4, and a 5-measure phrase in 5/8.

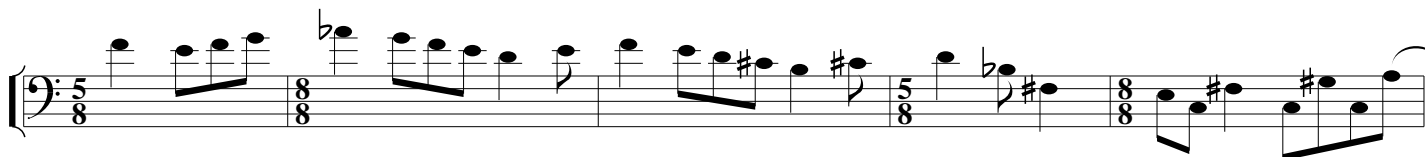
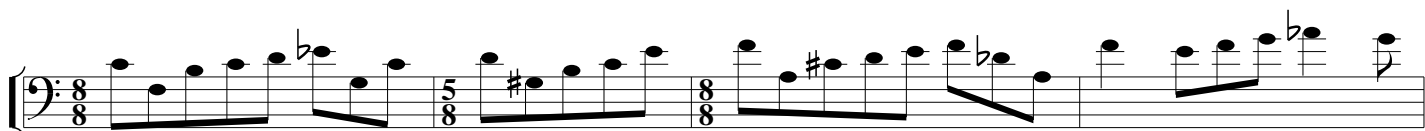
Dance

The musical score for "Dance" is written in bass clef with a time signature of 8/8. The piece consists of nine staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are frequent changes in the time signature, alternating between 8/8 and 5/8. The key signature is primarily one sharp (F#), with some measures containing flats (Bb) and naturals (F). The score includes measure numbers 10, 20, 30, and 40. The music features a mix of eighth and sixteenth notes, with some measures containing rests or longer note values. The overall feel is rhythmic and dance-like.

50



60



70



80



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

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . www.pjb.com.au