



For The Solo Line

The first of Three Suites

by Peter Billam

for flute, violin or other melody 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 in treble clef and consists of ten staves of music. The piece is characterized by a continuous eighth-note pattern with various accidentals and rests. The time signatures change throughout the piece: 14/8, 20/8, 22/8, 14/8, 18/8, 14/8, 22/8, 18/8, 14/8, 23/8, 18/8, and 16/8. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective staves. The key signature is not explicitly stated but appears to be D major or F# minor based on the accidentals used.

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Singing

A musical score for a piece titled 'Singing'. The score is written on ten staves, each containing a single melodic line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are clearly marked above the staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final double bar line and a fermata over the last note.

Dancing

The musical score for 'Dancing' is written in 8/8 time and consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. The score begins with a treble clef and a key signature of one flat. The first staff starts with a 7-measure rest. The second staff begins with a 5-measure rest. The third staff has a 10-measure rest. The fourth staff has a 15-measure rest. The fifth staff has a 20-measure rest. The sixth staff has a 25-measure rest. The seventh staff has a 30-measure rest. The eighth staff has a 35-measure rest. The ninth staff has a 40-measure rest. The tenth staff has a 45-measure rest. The score concludes with a double bar line and a repeat sign.

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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. *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.

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; *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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