



Second Solo Suite

for Violin


by Peter Billam

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Second Solo Suite, for Violin

Prelude

The musical score for the Prelude consists of 12 staves of music. Each staff begins with a treble clef and a 16th-note time signature. The piece is characterized by frequent changes in time signature and key signature. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, and naturals).

The image displays a musical score for violin, consisting of ten staves of music. Each staff begins with a measure number (65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125) and a time signature. The time signatures vary throughout the piece, including 9/16, 7/16, 8/16, 6/16, 5/16, 4/16, and 3/16. The music is written in a single melodic line on a treble clef staff. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings. The piece concludes with a fermata over the final note of the 125th measure.

Air

The musical score for 'Air' consists of seven staves of music. The first staff begins with a treble clef and a 7/4 time signature, featuring a triplet of eighth notes. The second staff starts with a 5/4 time signature and includes a quintuplet of eighth notes. The third staff begins with a 10-measure rest, followed by a 3/4 time signature and a quintuplet. The fourth staff starts with a 5/4 time signature and includes a triplet. The fifth staff begins with a 5/4 time signature and features a triplet. The sixth staff starts with a 5/4 time signature and includes a triplet. The seventh staff begins with a 25-measure rest, followed by a 5/8 time signature and a triplet. The score includes various time signatures (7/4, 6/4, 5/4, 4/4, 3/4, 5/8, 2/4) and ornaments (triplets, quintuplets) throughout.

30

35

40

45

50

55

60

The musical score consists of eight staves of music in treble clef. The first staff starts at measure 30 and ends at measure 34. The second staff starts at measure 35 and ends at measure 39. The third staff starts at measure 40 and ends at measure 44. The fourth staff starts at measure 45 and ends at measure 49. The fifth staff starts at measure 50 and ends at measure 54. The sixth staff starts at measure 55 and ends at measure 59. The seventh staff starts at measure 60 and ends at measure 64. The eighth staff starts at measure 65 and ends at measure 69. The music features various time signatures including 4/4, 3/4, 5/8, 2/4, 3/8, 2/4#, 3/4, 5/8, 3/4#, and 5/4#. It includes several triplet markings (indicated by a '3' above the notes) and dynamic markings such as 'f' (forte). The notation includes slurs, ties, and accidentals (flats and sharps).

Dance

The musical score for 'Dance' is written in 8/8 time and 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 initial melody. The second staff includes a measure marked '10'. The third staff continues the melodic line. The fourth staff includes a measure marked '20'. The fifth staff continues the melody. The sixth staff includes a measure marked '30'. The seventh staff continues the melody. The eighth staff includes a measure marked '40'. The ninth and tenth staves complete the piece. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and flats, throughout the piece.

50

60

70

80

The image shows a page of musical notation for a violin solo. It consists of ten staves of music, each starting with a treble clef. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings. The piece is divided into measures, with measure numbers 50, 60, 70, and 80 clearly marked at the beginning of their respective staves. The music features a complex rhythmic structure with frequent changes in time signature, including 5/8, 8/8, and 5/4. The key signature is primarily one sharp (F#), with some measures containing flats. The notation is clean and professional, typical of a published score.

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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