



For The Solo Line

The first of Three Suites
by Peter Billam

transposed for guitar

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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 consists of ten staves of music in treble clef, 8/8 time. The key signature has one sharp (F#). The piece is titled "Running". The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. Measure numbers are indicated above the staves: 14, 5, 20, 22, 10, 18, 14, 15, 18, 14, 20, 23, 14, 18, 16. The music features a complex melodic line with frequent chromaticism and a steady eighth-note pulse.

25

30

35

40

45

50

approx 2min

Singing

The musical score is written in 8/8 time and consists of 45 measures. It features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings. The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat (B-flat). The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45. A triplet of eighth notes is marked with a '3' over it in measure 22. A triplet of eighth notes is marked with a '3' over it in measure 32. The piece concludes with a final note in measure 45.

approx 2m45s

Dancing

The musical score for 'Dancing' is written in 8/8 time and consists of ten staves of music. The piece begins with a 7-measure rest followed by a series of eighth and sixteenth notes. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. Dynamics include *f* (forte) at the beginning and *p* (piano) at measure 20. A repeat sign is used at measure 20, and a time signature change to 8/8 is indicated at measure 35. The score concludes with a final rest and a 45-measure rest.

50

55

60

65

70

75

80

85

approx 1m50s

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, and lectured in composition at the Conservatorium. 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; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

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; *Six Preludes and Fugues* from Book I, 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; and *Fuga Canonica in Epidiapente*; 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 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. Franz Liszt, *Late piano pieces*, 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. Arnold Schoenberg: *Verklärte Nacht* for piano. 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. 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, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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