



# Arrangements for Guitar

*What then is love but mourning  
Nobody's fault but mine  
How beautiful are the feet*

by Philip Rossiter, Anon, and G.F. Händel

**For Guitars, Voice and Recorder**

© Peter J Billam, 1986

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# What then is love but mourning ?

What then is love but mour - ning ?  
 Beau - ty is but a bloo - ming ?  
 Sum - mer in win - ter fad - eth ,

What desire but a self -  
 Youth in his glory en -  
 Gloomy night heavenly light

Two guitars

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Below the vocal line are two guitar staves, both in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

bur - ning ?  
 tomb - ing .  
 sha - deth ;

Till she that hates doth love re - turn ,  
 Time hath a while which none can stay .  
 Like to the morn are Ve - nus ' flowers ;

Detailed description: This system contains the next three measures of the piece. It continues the vocal line and guitar accompaniment from the first system. The lyrics continue, with hyphens indicating syllables that span across measures.

Thus will I mourn ,  
 Then come away ,  
 Such are her hours ,

thus will I sing :  
 while thus I sing :  
 then will I sing :

Come away, come away my Dar - ling .

Detailed description: This system contains the final three measures of the piece. It concludes the vocal line and guitar accompaniment. The lyrics end with 'Come away, come away my Darling.' The system ends with repeat signs in both the vocal and guitar staves.

# Nobody's fault but mine

*Guitar*

My mother she taught me how to read , my mother she taught me how to read , if

*Guitar*

I don't read 'n my soul be lost , ain't no - body's fault but mine my

mother she taught me how to read , if I don't read 'n my soul be lost , ain't

no - body's fault but mine ain't no - body's fault but mine

# How beautiful are the feet

*Larghetto*

Musical notation for the first system. It consists of three staves. The top staff is for Tenor recorder, the middle for Tenor recorder, and the bottom for Guitar. The key signature is one sharp (F#) and the time signature is 12/8. The music begins with a rest in the Tenor recorder part, followed by a melodic line in the Tenor recorder part and a rhythmic accompaniment in the Guitar part.

Musical notation for the second system. It consists of three staves. The top staff is for Tenor recorder, the middle for Tenor recorder, and the bottom for Guitar. The lyrics are: "How beautiful are the feet of them that preach the gospel of peace, how".

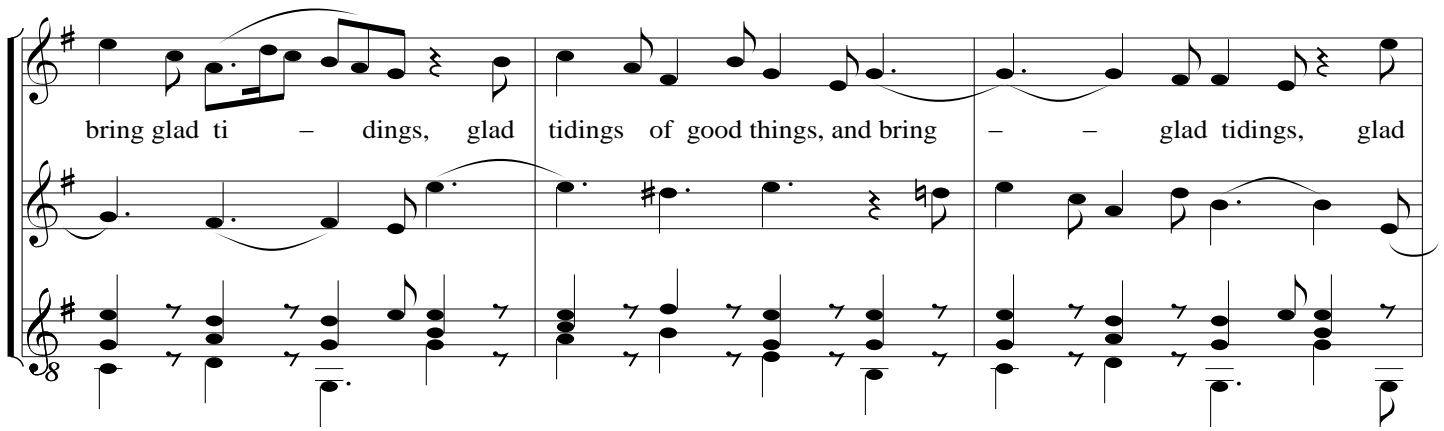
Musical notation for the third system. It consists of three staves. The top staff is for Tenor recorder, the middle for Tenor recorder, and the bottom for Guitar. The lyrics are: "beautiful are the feet, how beautiful are the feet of them that preach the gospel of peace."

Musical notation for the fourth system. It consists of three staves. The top staff is for Tenor recorder, the middle for Tenor recorder, and the bottom for Guitar. The lyrics are: "How beautiful are the feet of them that preach the gospel of peace, and".



bring glad ti - dings , and bring glad ti - - dings, glad tidings of good things , and

This system contains the first three measures of the piece. It features a vocal line with lyrics, a treble clef accompaniment line, and a bass clef guitar accompaniment line. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: "bring glad ti - dings , and bring glad ti - - dings, glad tidings of good things , and".



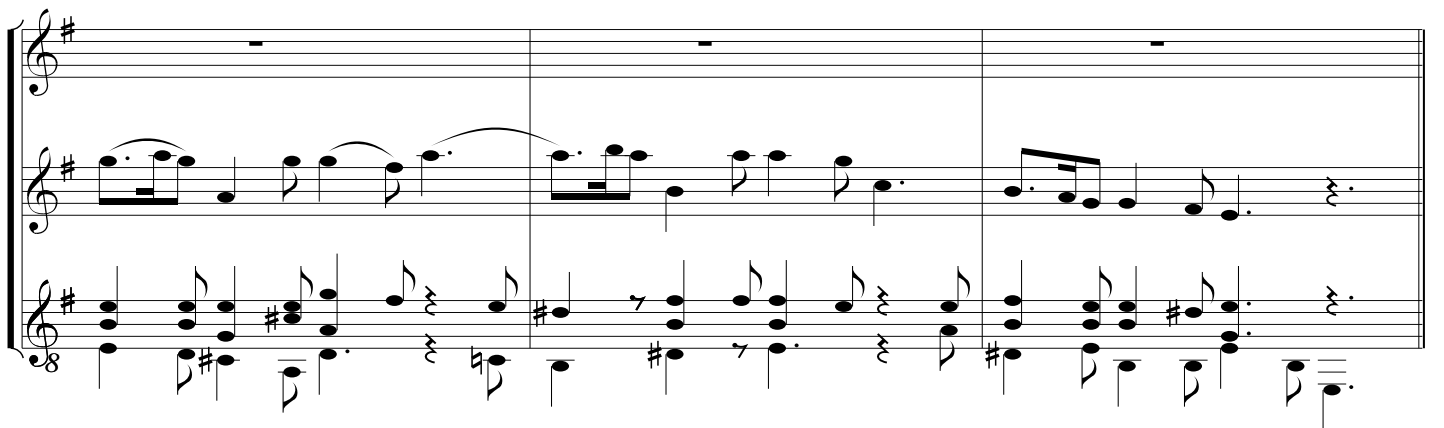
bring glad ti - dings, glad tidings of good things, and bring - - glad tidings, glad

This system contains the next three measures. The lyrics are: "bring glad ti - dings, glad tidings of good things, and bring - - glad tidings, glad".



- tidings of good things, glad tidings of - good things .

This system contains the next three measures. The lyrics are: "- tidings of good things, glad tidings of - good things .".



This system contains the final three measures of the piece. It features a vocal line with a long note, a treble clef accompaniment line, and a bass clef guitar accompaniment line. The lyrics are not explicitly written in this system, but the vocal line continues from the previous system.

**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](http://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](http://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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