



Five Short Pieces

for Guitar

by Peter Billam

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This edition 1 April 2009.

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These five short pieces for guitar are Peter Billam's first recorded compositions, written when studying classical guitar in Biel, Switzerland, in the late 1970s.

Reasonable tempi might be: 56-60 beats per minute for the Prelude, 72 beats per minute for the Serenade, 132 beats per minute for the Mazurka, 132-138 beats per minute for the Jig, and back to 56-60 beats per minute for the Air.

The slurs in bar 2 of the Prelude, bars 17 and 18 of the Serenade, and in bars 1, 2, 8, 9, 16, 17, 23 and 24 of the Mazurka are intended to imply a sort of fast glissando.

In the Jig, in the first few bars and in similar passages, the grace notes on the 4th string should be simultaneous with the open B on the 2nd string.

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Prelude *cantabile*

0 2 1 2 4 3 2 4 3 2 3 3 2 2

4 3 1 1 2 3 1 2 0 4 4 7 0 2

2 4 3 3 2 0 *decresc. .* *mp* *ma sonore* *p* *cresc. .* *f* *un poco piu largo*

Serenade *un poco piu mosso*

0 4 2 2

5 4 4

10 *ff* 3 3 5

subito molto appassionato 3 3 3

ff 3 3

15 *mp* *cresc. .* *dim. .* *mp* *cresc. .*

17 16 17 8 *mp* *ma sonore* *dim. .* *p*

Mazurka

The musical score for 'Mazurka' is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piece consists of 30 measures, with measure numbers 5, 10, 15, 20, 25, and 30 clearly marked. The notation includes various guitar-specific elements: circled numbers (4, 5, 7) indicating fret positions, natural signs (♮) and sharps (♯) for accidentals, and various rhythmic values including eighth and sixteenth notes. Some notes are marked with a '7' (likely a natural sign) or a 'y' (likely a grace note). The score is divided into systems, with some measures containing multiple staves to represent different guitar parts or techniques. The piece concludes with a final chord and a double bar line.

④ **Jig** presto

Musical score for the piece "Jig" in 12/8 time. The score consists of six staves of music. The first staff begins with a treble clef, a 12/8 time signature, and a key signature of one sharp (F#). The tempo is marked "presto". The first measure is marked with a circled 4 and a circled 2. The dynamics are marked *mp*, *brillante*, and *f*. The second staff includes fingering numbers (0, 1, 2, 3, 4) and dynamics *ff*, *cresc sf*, *dim.. f*, and *mp*. The third staff has dynamics *f* and *ff*. The fourth staff includes the word "amip" above the notes and dynamics *sfz*, *p*, *f*, and *mp*. The fifth and sixth staves contain complex rhythmic patterns with many fingering numbers (1, 2, 3, 4) and a *sfz* dynamic.

Air largo

Musical score for the piece "Air" in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The tempo is marked "largo". The dynamics are marked *p* and *pp*. The second staff includes dynamics *p*, *cresc*, *f*, *dim*, and *pp*. The third staff includes dynamics *pp* and *f*. The fourth staff includes dynamics *cresc*, *f*, and *p rit...*. The score includes various fingering numbers (1, 2, 3, 4) and rests.

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 !**

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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; *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* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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