



Eight Guitar Pieces

*for steel or
nylon strings*


by Peter Billam

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Twinkled

i m a
2 3 0 1 4 1 0 2 0 1 0 2

5 *i* 0 1 0 2 0 1 0 2 0

9 3 2 0 1 4 0 4 0

i 0 1 0 1

15 0 3 6 0 1 1 5 0

20 2 0 1 4 1 0 2 0 1 0 2 0 1 0

25 3 2 0 3 4 0 2 0 3 4 0 3 1 0 1 0 2 1 3 4 0 3 0 2 1 4 0 3 0 2 1

The musical score is written for guitar, featuring a combination of standard notation and tablature. The piece is in 8/8 time and consists of 55 measures. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. The score is divided into systems, with measure numbers 30, 36, 41, 45, 50, and 55 marking the beginning of new lines. A double bar line with a repeat sign is used at measure 45. The piece concludes with a final chord and a circled number 4.

1:55

WaveRide

The musical score for "WaveRide" is written for guitar and consists of ten staves of music. The notation includes various time signatures (10/16, 12/16, 13/16, 10/8, 11/16, 8/16, 12/16, 13/16) and a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-4 above or below notes. The score includes several circled numbers (1-5) and a circled letter 'p' indicating dynamics. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece concludes with a final chord and a circled 'p'.

30 *f*

35 *p*

40 *f*

p

45

10

11

55

60

Two Wheel

2 2 0 2 0 0 2 0 2 0 0

10/16

15/16

2 0 4 2 0 4 2 0 4 2 0 4

5 2 0 4 1 0 2 0 4 1 0 4 1 0 4 1 0

25/16

p p i m a a m m i

3 0

p p a a m m i

1 0 4 0

10

2 0 4 2 0 4 2 0 4 2 0 4

15/16

25/16

2 0 4 0 0 1 0 3 0 1 0

0 1 3 1 1 0 0 1

15 1 0 0 1 0 1 0 1 0 15/16 2 0 3

p p p i a a m m i i

④ ⑤

3 2 1 0 0

⑤

3 2 1 4 0

⑤

20

2 0

⑤

25/16

2 1 1 3 0

⑤

②

25

3 2 1 4 0

⑤

3 2 1 0 0

⑤

15/16

④

2 0 4 1 0

⑤

30

2 0 4

⑤

10/16

1:20

Glooming

6th string to D

The musical score for "Glooming" is written for guitar, specifically for the 6th string to D. It is in 8/8 time and consists of seven staves of music. The score is characterized by complex chordal textures, often using 7th and 9th frets. Fingering numbers (1-4) are provided for many notes. Dynamic markings such as "sim..." (sustained) are used throughout. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. The piece concludes with a final chord at measure 26, marked with a circled 5 and a 0.

30

35

40

45

49

55

cresc . . .

f ② *f* ② *f* ③

mf ③ *mp*

tr e dim . . .

tr e dim . . .

tr e dim . . .

p

2:30

DawnPipe

The musical score for "DawnPipe" is written for guitar in a treble clef with a time signature of 8/8. The piece consists of 35 measures, organized into seven systems of five measures each. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingering is indicated by numbers 1-5 in circles above the notes. Fret numbers are shown as small circles below the staff. The key signature has one sharp (F#). The score includes several trills and grace notes. A dynamic marking of *cresc...* appears in the sixth system. The piece concludes with a final chord in the seventh system.

The musical score consists of ten staves of music, each containing a single melodic line. The notation includes various rhythmic values, accidentals, and fingerings. Key features include:

- Staff 1:** Starts with a treble clef and a common time signature. It features a sequence of eighth notes with fingerings 4, 0, 0, 0, 0, 4, 0, 0. A tempo marking of 40 is present.
- Staff 2:** Continues the sequence with fingerings 1, 4, 3, 1/2, 0, 3, 3, 5, 5.
- Staff 3:** Starts with a tempo marking of 45. Fingerings include 2, 0, 2, 4, 4, 4.
- Staff 4:** Starts with a tempo marking of 50. Fingerings include 2, 0, 2, 0, 0, 2, 1, 0, 4, 4, 3.
- Staff 5:** Starts with a tempo marking of 55. Fingerings include 1, 2, 0, 4, 4, 0, 4, 2, 4, 2.
- Staff 6:** Fingerings include 4, 0, 4, 2, 3, 1, 2, 3, 4, 1, 4, 3, 2.
- Staff 7:** Starts with a tempo marking of 60. It includes a dynamic marking of *mp* and a fermata over a group of notes.
- Staff 8:** Starts with a dynamic marking of *p*. Fingerings include 2, 4, 0, 0, 0, 0, 0, 0, 0, 1.

The musical score consists of eight staves of music in 8/8 time. The key signature is one sharp (F#). The score includes various performance markings and annotations:

- Staff 1: *mm=88*, fingerings 3 4 2, 7, 7, 3 4 2.
- Staff 2: Fingerings 5, 7, 1 1 3, 2 4 3, 1 3 2.
- Staff 3: *accell . . .*, *10*, fingerings 3, 2.
- Staff 4: *mm=100*, *15*, *p*, circled fingerings 2, 1, 2, 4, 3, 4.
- Staff 5: *20*, fingerings 4, 3.
- Staff 6: Fingerings 0 2 3, 0 2 1, 3.
- Staff 7: *25*, fingerings 2.
- Staff 8: *30*, circled fingering 5, fingerings 3 4, 1 3, 1 3, 1 2.

0 4 0 3 35 3 1 3 4

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

0 4 2 0 2 4 40 1 2

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

2 0 2 4 45 3 1 4

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

45 3 1 4

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

4 2 50 2 4 2

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

2 3 4 2 55 4 1 3 2 0

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

3 4 1 2 60 1

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

3 4 2 dim . . . 2:05

Musical notation for measures 1-4, measures 1-4, and measures 1-4. Includes fingerings and a circled 5.

. . . mm=88

Blue Moon

The musical score for "Blue Moon" is presented in a single system with eight staves of music. The key signature is one sharp (F#) and the time signature is 8/8. The score includes various musical notations such as chords, arpeggios, and slurs. Fingerings are indicated by numbers 1-4, and fret numbers are indicated by numbers 0-7. Measure numbers 2, 3, 4, 5, 10, 15, 20, and 25 are placed above their respective staves. The piece concludes with a final double bar line and a finger number '2' below the final staff.

30 ³/₄

35

40

45

50

55 ³/₄

2:50

Pluckier

The musical score for 'Pluckier' is written in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. The piece consists of 30 measures, with measure numbers 2, 5, 10, 15, 20, and 25 explicitly labeled. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes are marked with a '3' above them, likely indicating triplets. The piece features a mix of ascending and descending melodic lines, with some measures containing sustained notes or chords. The final measure (30) ends with a triplet of eighth notes.

0 3 1 3 3 4 1 30

4 1 1 4 2 4 1 4

34 2 2 1 3 1 4 2 3 1

4 1 3 1 4 2 3 1

40 45

50

p

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. *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; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in 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 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; 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* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *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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