



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

i 0 1 0 1 0 9 3 2 0 1 4 0 4 0

i 0 1 0 1 7 0 1 5

15 0 3 6 0 1 1 9 0 16 16

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 treble clef and a key signature of one sharp (F#). The piece is in 8/8 time. The score is divided into measures, with measure numbers 2, 30, 36, 41, 45, 50, and 55 clearly marked. The notation includes standard musical symbols such as notes, rests, and accidentals, as well as guitar-specific elements like fret numbers (0-4) and fingerings (1-3) placed above the notes. There are also circled numbers (4, 3, 6, 5, 4) indicating specific techniques or fingerings. The score concludes with a double bar line and a final chord.

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, 8/16, 11/16, 10/16, 13/16, 8/16, 12/16, 13/16) and a key signature of one sharp (F#). The score is heavily annotated with fingering numbers (1-4) and includes several circled numbers (1-5) indicating specific techniques or sections. The music features a mix of melodic lines and chordal textures, with some sections marked with a piano (*p*) dynamic. The piece concludes with a final chord in the 13th fret.

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

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

p p i m a a m m i

3 0

p p a a m m i

1 0 4 0

i

10 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 0 0 1 0 3 0 1 0

p p i i

0 1 3 1 1 0 0 1

p p a a m m i i

15 1 0 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0

p p i i

3 2 1 0 0 3 2 1 4 0

⑤

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

⑤

2 0 3 3 2 1 4 0 1 1

⑤

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

⑤ ②

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

⑤

3 2 1 0 0 3 0 4

⑤ ④

2 0 4 1 0 3 1 30

⑤

2 0 4

⑤

1:20

Glooming

6th string to D

The musical score for "Glooming" is written for guitar, specifically for the 6th string tuned to D. It is in 8/8 time and consists of seven staves of music. The notation includes complex chordal textures with many accidentals and fingerings. Dynamics such as *sim...* are used. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. The score concludes with a final chord in measure 26, marked with a circled 5 and a circled 2.

30

35

40

45

49

55

2:30

cresc . . .

f

mf

mp

p

e dim . . .

e dim . . .

e dim . . .

DawnPipe

The musical score for "DawnPipe" is written for guitar in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piece consists of ten staves of music, each containing a melodic line and a bass line. The notation includes various rhythmic values, accidentals, and fingerings. Measure numbers 1, 5, 10, 15, 20, 25, 30, and 35 are clearly marked. Fingerings are indicated by circled numbers 1-5. The score includes several trills and slurs. A "cresc..." marking is present in the lower middle section. The piece concludes with a final chord in the last measure.

Musical score for DawnPipe by Peter Billam, measures 35-64. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It consists of eight staves of music. Measure numbers 35, 40, 45, 50, 55, and 60 are indicated at the start of their respective staves. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (1-5) indicate fingerings for specific notes. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score concludes with a final measure containing a circled number 3.

mm=88

3
4
2

7

5

1
1
3

2
4
3

1
3
2

3

accell . . .

10

2

2

mm=100

15

2

0

②

④ *p*

③

④

②

4

3

20

0

2

3

0

2

1

3

25

2

2

0

30

2

4

3

4

⑤

1
3

1
3

1
2

0 4 0 3 35 3 1 3 4

2 0 2 1 4 2 3 1

0 4 2 0 2 4 40

1 3 4 1 3 1 2

2 0 2 4

3 4 1 3 1 3 1 2

45 3 1 4

3

4 2 50 2 4 2

2 3 4 2 55 4 1 3 2 0

1 1

3 4 1 2 60 1

rit . . .

3 4 2 dim . . .

dim . . .

BlueMoon

The image displays a musical score for a guitar piece titled "Blue Moon". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It consists of 25 measures, organized into five systems of five measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Bar lines are used to separate measures. The piece features a melodic line with a bluesy feel, characterized by the use of the F# major scale and its modes. The overall structure is a single melodic line with a consistent rhythmic pattern.

30 ³/₄

35

40

45

50

55 ³/₄

2:50

Pluckier

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

3 2 1 2 4 1 3 4 2 1 0

5

i m i a m a

1 2 3 1 2 4 3 1 2 4 3

10

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

15

20

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

25

3 1

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 !**

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*, SAATB 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; *Eight Pieces for Guitar*, 2017.

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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