



# **Trio With Guitar**

*for Two Violas and Guitar*

*by Peter Billam*

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*This edition 30 March 2009.*

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## **Trio With Guitar**

This trio is available in versions for two clarinets and guitar, for tenor and bass recorders and guitar, and for two violas and guitar.

When performing, or recording, the guitar should be placed in the center, with the two melody instruments to its left and right.

The fingering of the guitar part is editorial only, and may be disregarded with a clear conscience.

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# Trio With Guitar

approx 135 quaver/min

The musical score is written for two violas and guitar. The top staff is labeled "Two Violas" and the bottom staff is labeled "6e en Re". The guitar part includes various fret numbers and techniques such as bends and slides. The score is divided into measures, with measure numbers 10 and 11 indicated. The key signature has one flat (B-flat), and the time signature is 9/8. The piece features complex rhythmic patterns and melodic lines for both instruments.

The image displays a musical score for a guitar trio, spanning measures 15 to 25. The score is written for three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. Measure 15 is marked at the top of the first staff. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingering numbers (1, 4, 1, 1, 1) are indicated above the notes in the bottom staff. A guitar-specific notation '0 4 4 2' is present below the bottom staff in measure 20. Measure 20 is marked at the top of the first staff. Measure 25 is marked at the top of the first staff. The score concludes with a final measure in measure 25.

The image displays a musical score for guitar and piano, spanning measures 30 to 40. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The guitar part is shown in a standard six-string configuration, with fret numbers indicated by numbers 0-4 below the staff. The piano part is shown in a grand staff format, with the right hand playing chords and the left hand playing a bass line. The score is divided into systems, with measure numbers 30, 35, and 40 clearly marked. The music features a mix of chords, arpeggios, and melodic lines, with some measures containing complex rhythmic patterns. The guitar part includes several double-stops and a sequence of chords that move up the neck. The piano part provides harmonic support with sustained chords and a steady bass line.



55

m i a m i m i a m i m i  
apoyando ...

60

4 2 1 4 1

C.IX

4 1 1 3 4 1 3 1 4 1 4

C.V

65

3 0 3 1 3      2 4 1

70

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

⑤

1 3 4 3      1 3 4 2

75

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

o 1 3 1      2 4 0 4

80

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

④      3      1      1      2      3      4      3      2      1 (RH)      0

1

# Trio With Guitar; Viola part

*approx 135 quaver/min*

Measures 1-4 of the Viola part. The music is in 9/8 time. The right hand (treble clef) features a melodic line with eighth notes and slurs, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes and rests.

Measures 5-8 of the Viola part. The melodic line continues with eighth notes and slurs, and the accompaniment remains consistent with eighth notes and rests.

Measures 9-12 of the Viola part. The right hand has a more active eighth-note pattern, while the left hand continues with a steady eighth-note accompaniment.

Measures 13-16 of the Viola part. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 17-20 of the Viola part. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 21-24 of the Viola part. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 25-28 of the Viola part. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and rests.

25

30

35

40

45

50

55

60

Musical notation for measures 60 and 61. The system consists of two staves. Measure 60 features a complex rhythmic pattern with eighth and sixteenth notes, including accidentals (sharps and flats). Measure 61 continues this pattern with similar rhythmic values and accidentals.

Musical notation for measures 62 and 63. The system consists of two staves. Measure 62 shows a continuation of the rhythmic complexity with various note values and accidentals. Measure 63 concludes the system with a similar rhythmic structure.

Musical notation for measures 64 and 65. The system consists of two staves. Measure 64 features a more melodic line with eighth notes and some rests. Measure 65 continues with a similar melodic flow.

65

Musical notation for measures 66, 67, 68, and 69. The system consists of two staves. Measures 66-69 show a more melodic and lyrical passage with longer note values and some rests.

70

Musical notation for measures 70, 71, 72, 73, and 74. The system consists of two staves. Measures 70-74 feature a more rhythmic and harmonic passage with shorter note values and some rests.

75

Musical notation for measures 75, 76, 77, 78, and 79. The system consists of two staves. Measures 75-79 show a melodic passage with some longer note values and rests.

80

Musical notation for measures 80, 81, 82, 83, and 84. The system consists of two staves. Measures 80-84 feature a melodic passage with some longer note values and rests, ending with a final cadence.

**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 !**

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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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