



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

15 0 3 3 0 1 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

2 0 3 0 0 0 4 1 2 3 0 1 2 0 30 2 1 3

4 3 2 1 2 1 1 1 2 3 4 0 2 3 0 1 4 1 0 2 36 4 3 3 6 2 3 0 1 4 1 0 2 41 0 1 0 2 0 1 0 1 0 45 0 0 0 1 0 1 9 7 7 7 12 16 16 16 5 16 16 50 3 2 0 1 4 0 0 0 0 1 3 0 1 0 2 3 2 3 0 2 4 0 4 1 4 0 1 0 1 2 4 0 3 55 2 0 2 0 2 2 4 0 4 4 4

WaveRide

The musical score for "WaveRide" is presented in ten staves of music. The notation includes various time signatures (10/16, 12/16, 13/16, 10/8, 12/8, 11/16, 8/16, 13/16) and a variety of rhythmic patterns. Fret numbers are indicated above the notes, and circled numbers (1-5) likely denote specific techniques or fingerings. The score includes dynamic markings such as *p* (piano) and *f* (forte). 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 *p* marking.

The musical score is written for guitar and bass. It consists of two staves. The guitar staff (top) is in the key of B minor (two sharps) and 9/16 time. The bass staff (bottom) is in the key of B minor and 8/16 time. The score is divided into measures, with measure numbers 30, 35, 40, 45, 55, and 60 clearly marked. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4. Circled numbers 1-4 indicate specific techniques or accents. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes at measure 60 with a final chord and a circled 6.

Two Wheel

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

10/16 8

25/16

p p *i m a a m m i*

p p *a a m m i*

10/16 15/16 25/16

p p *p i a a m m i i*

④ ⑤

The musical score consists of eight staves of guitar notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 8/16. The notation includes various rhythmic patterns, often with slurs and accents. Fret numbers are indicated above the notes. Measure numbers 5, 10, 15, 20, 25, and 30 are placed at the beginning of their respective staves. The score concludes with a double bar line and a final measure containing a whole note G chord.

1:20

Glooming

6th string to D

The musical score for "Glooming" is written for the 6th string to D. It consists of seven staves of music in 8/8 time. The notation includes complex chordal textures with many 7th and 9th frets, and includes dynamic markings like "sim...". Measure numbers 5, 10, 15, 20, and 25 are indicated. The piece concludes with a final chord at measure 26.

30

35

40

45

49 *f* ② *f* ② *f* ③

55 *mf* ③ *mp*

cresc . . .

e dim . . . *tr* *e dim . . .* *tr* *e dim . . .*

p

2:30

DawnPipe

The musical score for "DawnPipe" is written for guitar in 8/8 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by circled numbers 1-5. Techniques like triplets and sixteenth-note patterns are used throughout. A "cresc..." marking appears in the sixth staff. Measure numbers 0, 5, 10, 15, 20, 25, 30, and 35 are placed at the beginning of their respective staves. The piece concludes with a final chord in the tenth staff.

The musical score consists of ten staves of music in 8/8 time. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by circled numbers 1-5. Measure numbers 40, 45, 50, 55, and 60 are placed above the staves. Dynamics include *p* (piano) and *mp* (mezzo-piano). The score concludes with a final measure containing a circled 3 and a fermata.

TalkSoft

mm=88

3
4
2

7

5

1
1
3

2
4
3

1
3
2

3

accell . . .

10

2

mm=100

15

2

④ p

③

④

20

4

3

0 2 3

0 2 1

3

25

2

30

0 3 2

2 0

2 4

3 4

1 3

1 3

1 2

⑤

0 4 0 3 35 3 1 3 4

2 0 2 1 4 2 4 2 3 1

0 4 2 0 2 4 40 1 2 3 4

3 4 3 1 3 1 2

2 0 2 4 45 3 1 4

3 4 3 1 3 2

4 2 50 4 2 2

2 3 4 2 55 4 1 3 2 0

1 1 1 1

3 4 1 2 60 1

rit . . .

dim . . .

3 4 2 7

2:05

. . . mm=88

Blue Moon

The musical score for "Blue Moon" is presented in ten staves, each containing a line of music in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with specific fret numbers (e.g., 2, 3, 4, 5, 7) and fingerings (e.g., 1, 2, 3, 4) indicated above the notes. The piece is marked with measure numbers 2, 4, 5, 7, 10, 15, 20, and 25. The notation includes many beamed eighth notes and chords, characteristic of a guitar piece. The key signature is F# major, and the time signature is 8/8.

30 ³/₄

35

40

45

50

55 ³/₄

2:50

Pluckier

The musical score is written for guitar in 8/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is primarily composed of eighth notes, often beamed in pairs. Fingerings are indicated by numbers 1-4 above the notes. The second staff includes the lyrics "i m i a m a" above the notes. The score continues with various rhythmic patterns, including triplets and sixteenth-note runs. The final staff ends with a double bar line and a final chord. The piece concludes with a final chord on the fifth string.

The musical score is written for guitar in 8/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece is divided into measures, with measure numbers 30, 34, 40, 45, and 50 clearly marked. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. A dynamic marking of *p* (piano) is present at the beginning of the section starting at measure 50. The score concludes with a final chord and a double bar line.

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. *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 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; *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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