



Arrangements for Guitar

*What then is love but mourning
Nobody's fault but mine
How beautiful are the feet*

by Philip Rossiter, Anon, and G.F. Händel

For Guitars, Voice and Recorder

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What then is love but mourning ?

What then is love but mour - ning ?
 Beau - ty is but a bloo - ming ?
 Sum - mer in win - ter fad - eth ,
 What desire but a self -
 Youth in his glory en -
 Gloomy night heavenly light

Two guitars

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and two guitar accompaniment lines. The lyrics are: 'What then is love but mourning? Beauty is but a blooming? Summer in winter fades, What desire but a self - Youth in his glory ends - Gloomy night heavenly light'.

bur - ning ?
 tomb - ing .
 sha - deth ;
 Till she that hates doth love re - turn ,
 Time hath a while which none can stay .
 Like to the morn are Ve - nus ' flowers ;

The second system continues the musical score. The lyrics are: 'burning? tomb - ing . sha - deth ; Till she that hates doth love re - turn , Time hath a while which none can stay . Like to the morn are Venus ' flowers ;'.

Thus will I mourn ,
 Then come away ,
 Such are her hours ,
 thus will I sing :
 while thus I sing :
 then will I sing :
 Come away, come away my Dar - ling .

The third system concludes the piece. The lyrics are: 'Thus will I mourn , Then come away , Such are her hours , thus will I sing : while thus I sing : then will I sing : Come away, come away my Darling .'.

Nobody's fault but mine

Guitar

My mother she taught me how to read , my mother she taught me how to read , if

Guitar

I don't read 'n my soul be lost , ain't no - body's fault but mine my

mother she taught me how to read , if I don't read 'n my soul be lost , ain't

no - body's fault but mine ain't no - body's fault but mine

How beautiful are the feet

Larghetto

Musical notation for the first system. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff labeled "Tenor recorder" with a treble clef and a key signature of one sharp, and a bottom staff labeled "Guitar" with a treble clef and a key signature of one sharp. The time signature is 12/8. The music begins with a 7-measure rest in the top staff, followed by a melodic line in the Tenor recorder and a rhythmic accompaniment in the guitar.

Musical notation for the second system. It features three staves. The top staff contains the vocal line with lyrics: "How beautiful are the feet of them that preach the gospel of peace, how". The middle staff continues the Tenor recorder part, and the bottom staff continues the guitar accompaniment. The lyrics are aligned with the vocal notes.

Musical notation for the third system. It features three staves. The top staff contains the vocal line with lyrics: "beautiful are the feet, how beautiful are the feet of them that preach the gospel of peace.". The middle staff continues the Tenor recorder part, and the bottom staff continues the guitar accompaniment. The lyrics are aligned with the vocal notes.

Musical notation for the fourth system. It features three staves. The top staff contains the vocal line with lyrics: "How beautiful are the feet of them that preach the gospel of peace, and". The middle staff continues the Tenor recorder part, and the bottom staff continues the guitar accompaniment. The lyrics are aligned with the vocal notes.

bring glad ti - dings, and bring glad ti - - dings, glad tidings of good things, and

bring glad ti - dings, glad tidings of good things, and bring - - glad tidings, glad

- tidings of good things, glad tidings of - good things .

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 !**

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; *Keyboard Studies*, 2013.

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; *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, 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 Johannes 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. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John Wilbye*, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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