



Trio With Guitar

for Two Clarinets and Guitar

by Peter Billam

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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

Clarinets in Bb

6e en Re

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

5 4 1

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

3 1 2 1 0 1

1 3 1 4 2 2 2 2 2 0

10

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

15

20

25

1 1 4

1 1 1

4 1 4

0 4 4 2

30

0 1 3 2 4 0 2 3 1 2 0 1 ① ② 0 1 0

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

1 0 4 2 0 3

1 4 1 3

35

40

The first system of music consists of four staves. The top staff features a melodic line with a key signature of one sharp (F#) and a common time signature. The second and third staves provide harmonic accompaniment with chords and moving lines. The fourth staff contains a complex, multi-measure guitar part with many beamed notes and slurs.

The second system begins at measure 45. The top staff continues the melodic line. The second and third staves provide accompaniment. The fourth staff features a guitar part with a prominent tremolo effect in the first measure, indicated by a wavy line and a '7' marking.

The third system begins at measure 50. The top staff continues the melodic line. The second and third staves provide accompaniment. The fourth staff features a guitar part with a prominent tremolo effect in the first measure, indicated by a wavy line and a '7' marking.

55

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

60

4 2 1 4 1

4 3 4 1 1 3 4 3 1 3 1 4 1 3 3

C.IX

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

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 7

⑤ 1 3 4 3 1 3 4 2

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

o 1 3 1 2 0 0 0 4

75

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

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

80

3 1 4 0 4 2 3 1 3 2 3 1 2 7 1 2 3 4 3 2 1 1 (RH) 0 4

④ 3 1 1 3 4 3 2 1

Trio With Guitar; Clarinet part

approx 135 quaver/min

First system of musical notation, measures 1-4. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 9/8. The music features a mix of eighth and quarter notes with various accidentals.

Second system of musical notation, measures 5-8. Measure 5 is marked with a '5'. The notation continues with eighth and quarter notes, maintaining the 9/8 time signature and one sharp key signature.

Third system of musical notation, measures 9-12. This system features a complex rhythmic pattern with many eighth notes and rests, characteristic of a clarinet cadenza or a fast guitar passage.

Fourth system of musical notation, measures 13-16. Measure 10 is marked with a '10'. The notation returns to a more melodic style with eighth and quarter notes.

Fifth system of musical notation, measures 17-20. Measure 15 is marked with a '15'. The notation continues with eighth and quarter notes.

Sixth system of musical notation, measures 21-24. This system features a complex rhythmic pattern with many eighth notes and rests, similar to the third system.

Seventh system of musical notation, measures 25-28. Measure 20 is marked with a '20'. The notation concludes with eighth and quarter notes.

25

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. Measure 25 features a melodic line in the clarinet and a rhythmic accompaniment in the guitar. Measure 26 continues the melodic line with a whole note chord.

Two staves of music. The top staff continues the melodic line with a slur over measures 27 and 28. The bottom staff features a complex rhythmic accompaniment with many sixteenth notes.

30

Two staves of music. The top staff continues the melodic line with a slur over measures 29 and 30. The bottom staff continues the complex rhythmic accompaniment.

Two staves of music. The top staff continues the melodic line with a slur over measures 31, 32, 33, and 34. The bottom staff continues the complex rhythmic accompaniment.

35

Two staves of music. The top staff continues the melodic line with a slur over measures 35 and 36. The bottom staff continues the complex rhythmic accompaniment.

Two staves of music. The top staff continues the melodic line with a slur over measures 37 and 38. The bottom staff continues the complex rhythmic accompaniment.

40

45

50

55

60

Two staves of music for measures 60 and 61. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. It features a complex, rhythmic pattern with many accidentals and slurs.

Two staves of music for measures 62 and 63. Measure 63 includes a sequence of fingerings: # 3 4 3 1 3 1 4 1 3 3.

Two staves of music for measures 64 and 65. Measure 65 includes a sequence of fingerings: 0 1 4 1 1.

65

Two staves of music for measures 66, 67, 68, and 69. The music is in a key with one sharp (F#) and a 7/8 time signature. It features a melodic line with slurs and a bass line with sustained notes.

70

Two staves of music for measures 70, 71, 72, 73, and 74. The music is in a key with one sharp (F#) and a 7/8 time signature. It features a melodic line with slurs and a bass line with sustained notes.

75

Two staves of music for measures 75, 76, 77, 78, and 79. The music is in a key with one sharp (F#) and a 7/8 time signature. It features a melodic line with slurs and a bass line with sustained notes.

80

Two staves of music for measures 80, 81, 82, and 83. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. It features a melodic line with slurs and a bass line with sustained notes.

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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