



Eight Guitar Pieces

*for steel or
nylon strings*


by Peter Billam

© Peter J Billam, 2017

This score is offered under the *Creative Commons
Attribution 4.0 International* licence; see creativecommons.org
The copyright owner remains the composer, Peter Billam.

This edition 16 December 2017.

www.pjb.com.au



Twinkled

The musical score for "Twinkled" is presented in a system of eight staves. The first six staves are in 8/8 time, and the last two are in 12/16 time. The score includes guitar-specific notation such as fingerings (i, m, a), fret numbers (0-4), and circled numbers (5, 6) indicating barre positions. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various accidentals like sharps and naturals. The notation is clean and professional, typical of a published guitar method book.

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 fingering numbers (1-4) placed above the notes. The score is divided into systems, with each system containing two staves. The piece concludes with a double bar line and a final chord.

1:55

WaveRide

The musical score for "WaveRide" consists of ten staves of guitar notation. The notation includes various time signatures such as 10/16, 12/16, 13/16, 8/8, 11/16, 8/16, and 13/16. Fingering numbers (1-4) are placed above notes to indicate fingerings. Circled numbers (1-5) are placed below the staff to indicate fret positions. The score includes dynamic markings like *p* (piano) and *pp* (pianissimo). The key signature is primarily one sharp (F#), with some flats appearing in later staves. The piece concludes with a final chord in the key of one sharp.

30 *f*

35 *p*

40 *f*

p

45

55

60

Two Wheel

2 2 0 2 0 0 2 0 2 0 0

10/16

15/16

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

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

25/16

p p i m a a m m i

3 0

p p a a m m i

1 0 4 0

10

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

15/16

25/16

2 0 4 0 0 1 0 3 0 1 0

0 1 3 1 1 0 0 1

15 1 0 0 1 0 1 0 1 0 15/16 2 0 3

p p p i a a m m i i

④ ⑤

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 10

⑤

1:20

Glooming

6th string to D

The musical score for "Glooming" is written for guitar, specifically for the 6th string to D. It is in 8/8 time and consists of seven staves of music. The notation includes complex chordal textures and melodic lines. Fingerings are indicated by numbers 1-4 above notes. Dynamics such as *sim...* are used. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. The score concludes with a final chord and a measure number of 16.

30

35

40

45

49

55

cresc . . .

f ② *f* ② *f* ③

mf ③ *mp*

tr e dim . . .

tr e dim . . .

tr e dim . . .

2:30

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 fingerings (circled numbers 1-5), accents, and dynamic markings such as *cresc...*. The score is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, and 35 indicated. The piece concludes with a final chord in the tenth staff.

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

0 4 2 0 2 4 40 1 2

2 0 2 4 3 3 1 2

45 3 1 4

4 2 50 4 2 2

2 3 4 2 55 4 1 3 2 0

3 4 1 2 60 1

rit . . .

3 4 2 7 7 *dim . . .*

2:05

. . . mm=88

Blue Moon

The musical score for 'Blue Moon' is written for guitar in 8/8 time and the key of D major. It consists of ten staves of music, each containing a series of chords and melodic lines. The score includes various fret numbers (e.g., 2, 3, 4, 5, 7, 10, 15, 20, 25) and fingerings (e.g., 1, 2, 3, 4) to guide the player. The music features a mix of arpeggiated chords and melodic runs, characteristic of a blues-influenced guitar piece. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 8/8. The score is divided into measures by vertical bar lines, and some measures contain multiple chords or complex rhythmic patterns. The overall structure is a single melodic line with a bluesy feel.

30 ³/₄

35

40

45

¹/₃ ³/₄

50

³/₄ 55

3 2 0 2 3

Pluckier

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

3 2 1 2 4 1 3 4 2 1 0

i m i a m a

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

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

15 1 2 4 3 1 2 4 3

20 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 4 3

25 3 1 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.

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . www.pjb.com.au