



Eight Guitar Pieces

*for steel or
nylon strings*


by Peter Billam

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Twinkled

The musical score for 'Twinkled' 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 25 measures. The notation includes a mix of eighth and sixteenth notes, often beamed together in pairs or groups. Fingering numbers (1-4) are placed above notes, and natural signs (i, m, a) are placed above specific notes. Bar numbers 5, 9, 15, and 20 are clearly marked. Measure 15 features a circled '5' below a note. Measure 16 features a circled '6' below a note. Measure 20 features a circled '12' and '16' below the staff. The score concludes with a final cadence in measure 25.

The musical score is written for guitar, featuring a combination of standard notation and guitar-specific elements like tablature and fret numbers. The piece is in 8/8 time and consists of 55 measures. The notation includes treble clefs, key signatures with one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes. Chord diagrams are shown as circled numbers (4, 3, 6, 5) below the staff. Measure numbers 2, 30, 36, 41, 45, 50, and 55 are placed at the beginning of their respective lines. The score concludes with a double bar line and a final chord diagram.

WaveRide

10
16
8

12
16
10
16
8

13
16
10
16
8

10
12
16
16
8

8

11
16
10
16
8

13
16
8
10
16

12
16
8

13
16
8
8
16

30 *f*

p 35 *mf* *f*

40

p

45

10/16

11/16

55 10/16 15/16 8/16

60

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

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 with many accidentals (sharps and naturals) and fingerings. Dynamics such as *sim...* are used. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. The score ends with a double bar line and a measure number of 16. The final measure contains a complex chord with fingerings 4, 3, 0 and a natural sign below the staff.

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 fret numbers (0-6) and fingerings (1-4) for both hands. The score is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, and 35 indicated. The piece concludes with a *cresc...* marking and a final chord. The bass line features several rests and sustained notes, often indicated by a vertical line with a horizontal bar.

Musical score for DawnPipe by Peter Billam, measures 35-64. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It consists of eight staves of music. Measure numbers 35, 40, 45, 50, 55, and 60 are indicated at the beginning of their respective staves. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (1-5) indicate fingerings for specific notes. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score concludes with a final measure containing a circled number 3.

TalkSoft

mm=88

3 4 2

7

5

1 1 3

2 4 3

1 3 2

3

accel . . .

10

2

mm=100

15

2

4

20

4

3

0 2 3

0 2 1

3

25

2

30

2 0

2 4

3 4

5

1 3

1 3

1 2

0 4 0 3 35 3 1 3 4

2 0 4 2 0 2 4 4 3 1

0 4 2 0 2 4 40 1 2

1 3 4 3 2

2 0 2 4 45 3 1 4

3 4 3 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 . . .

2:05

. . . mm=88

Blue Moon

The musical score for 'Blue Moon' is written for guitar in a single melodic line. It is in the key of D major (one sharp) and 8/8 time. The score consists of ten staves of music, with measure numbers 2, 4, 5, 10, 15, 20, and 25 clearly marked. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingering is indicated by numbers 1-4 above or below notes. Fret numbers are indicated by numbers 0-7 below notes. The piece features a mix of eighth-note patterns and some sixteenth-note runs, with a consistent rhythmic feel throughout.

30 $\frac{3}{4}$ $\frac{1}{2}$ 3

35 3

40 3 2

45 $\frac{1}{3}$ $\frac{3}{4}$

50 2 3 4 2

55 1 2 3 3

2:50

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 1 2 3 4 1 2 3 4

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 Bartók: *Suite op.14* for piano. 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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