



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

i 0 1 0 1 0 9 3 2 0 1 4 0 4 0

i 0 1 0 1 7 0 1 5

15 0 3 6 0 1 1 1 5 0

20 2 0 1 4 1 0 2 0 1 0 2 0 1 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

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 fingerings (1-3) placed above the notes. The score includes several dynamic markings, including accents and slurs. The piece concludes with a final chord and a double bar line.

WaveRide

10
16
8

12
16
10
16
8

13
16
10
16
8

10
12
16
16
8

8

8

13
16
8
10
16
8

8

13
16
8
16

30 *f*

p 35 *mp* *f*

40

p

45

10/16

11/16

55

60

Two Wheel

2 2 0 2 0 0 2 0 2 0 0

p p i m a a m m i

p p a a m m i

10

15

p p p i a a m m i i

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 with many accidentals and fingerings. Dynamics such as *sim...* are used. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. The score concludes with a final measure containing a 6/16 time signature and a 0 on the 6th string.

30

35

40

45

49

55

2:30

The musical score consists of ten staves of music. The first staff begins at measure 30. The key signature has one sharp (F#). The time signature is 12/16. The music is characterized by dense, multi-note chords, many of which are 7th chords. There are numerous trills and ornaments. Measure numbers 30, 35, 40, 45, 49, and 55 are clearly marked. Performance instructions include 'cresc...' at measure 40, 'f' at measure 49, 'mf' at measure 55, and 'mp' and 'p' at the end. The piece concludes at 2:30.

DawnPipe

The musical score for "DawnPipe" is written for guitar in a single system with ten staves. The key signature has one sharp (F#) and the time signature is 8/8. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by circled numbers 1-5. Fret numbers are indicated by numbers 0-6 above or below notes. The piece is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, and 35 marked at the beginning of their respective staves. The notation includes eighth notes, quarter notes, and sixteenth notes, often beamed together. There are also some rests and ties. The piece concludes with a final chord in the last measure of the tenth staff.

40

45

50

55

60

mp

p

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It consists of ten staves of music. The first staff begins with a tempo marking of *mm=88*. The second staff has a measure number '5' above it. The third staff includes the instruction *accel . . .* and a measure number '10'. The fourth staff has a tempo marking of *mm=100* and a measure number '15'. The fifth staff has a measure number '20'. The sixth staff has a measure number '25'. The seventh staff has a measure number '30'. The score includes various musical notations such as chords, arpeggios, and fingerings. Circled numbers 1 through 5 are placed below the notes to indicate specific fingerings. A dynamic marking of *p* (piano) is present in the fourth staff. The piece concludes with a final chord in the tenth staff.

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 1 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

3 4 2 7 7 7 7

rit . . .

dim . . .

2:05

. . . mm=88

Blue Moon

The musical score for "Blue Moon" is presented in ten staves of music. The key signature is one sharp (F#) and the time signature is 8/8. The score includes various musical notations such as chords, arpeggios, and melodic lines, with specific fret numbers and fingerings indicated throughout. The piece is divided into measures, with measure numbers 2, 3, 4, 5, 7, 10, 15, 20, and 25 clearly marked. The notation includes a variety of rhythmic patterns and chord voicings, typical of a blues-influenced guitar piece. The final measure of the piece is marked with a double bar line and a measure rest.

30 ³/₄

35

40

45

50

55 ³/₄

2:50

Pluckier

The musical score for 'Pluckier' is written in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The piece consists of 30 measures, with measure numbers 2, 5, 10, 15, 20, and 25 explicitly labeled. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes are marked with a '3' above them, likely indicating triplets. The piece features a mix of melodic lines and harmonic accompaniment, with some measures containing sustained notes or chords. The final measure (30) ends with a double bar line.

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.

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