



Five Short Pieces

for Guitar


by Peter Billam

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Five Short Pieces for Guitar

These five short pieces for guitar are Peter Billam's first recorded compositions, written when studying classical guitar in Biel, Switzerland, in the late 1970s.

Reasonable tempi might be: 56-60 beats per minute for the Prelude, 72 beats per minute for the Serenade, 132 beats per minute for the Mazurka, 132-138 beats per minute for the Jig, and back to 56-60 beats per minute for the Air.

The slurs in bar 2 of the Prelude, bars 17 and 18 of the Serenade, and in bars 1, 2, 8, 9, 16, 17, 23 and 24 of the Mazurka are intended to imply a sort of fast glissando.

In the Jig, in the first few bars and in similar passages, the grace notes on the 4th string should be simultaneous with the open B on the 2nd string.

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Prelude *cantabile*

0 4 4 3 2 3 3 2
2 1 2 4 3 2
4 3 1 1 2 3 0 4 4 7 0 2
1 2 1 1 2 3 3 1 2 3
2 4 3 3 2
0 1 2
cresc.. f
un poco piu largo
mp ma sonore p

Serenade *un poco piu mosso*

0 4 2 2
5 4 4
10 ff
subito molto appassionato
3 3 5
3 3 3
ff
15
mp cresc.. dim.. mp cresc...
3 3 3
4 5 8
f mp ma sonore dim... P

Mazurka

The musical score for 'Mazurka' is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The piece consists of 33 measures, with measure numbers 4, 5, 7, 10, 15, 20, 25, and 30 clearly marked. The notation includes various guitar-specific elements: circled numbers (4, 5) indicating fret positions, numbers above notes for fretting, and numbers below notes for fingering. Bar lines are used to separate measures, and some notes are marked with a 'z' for a grace note. The piece concludes with a final chord in measure 33.

④ **Jig** presto

The musical score for 'Jig' is written in treble clef with a 12/8 time signature. It begins with a *mp* dynamic and a *brillante* marking. The piece features a series of eighth-note patterns, some with slurs and accents. Dynamics range from *mp* to *ff*. There are several measures with fingerings (1-4) and a section with the letters 'a m i p' above the notes. The score concludes with a *mp* dynamic.

Air largo

The musical score for 'Air' is written in treble clef with a 4/4 time signature. It begins with a *p* dynamic and a *pp* dynamic. The piece features a series of chords and single notes, some with slurs and accents. Dynamics range from *p* to *pp*. There are several measures with fingerings (1-4) and a section with the letters 'a m i p' above the notes. The score concludes with a *pp* dynamic and a *rit...* marking.

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. *Wwww.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*, SAATTB 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 Epi diapente* 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*, SSATTB 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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