



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 ten staves of music. Fingerings are indicated by numbers 1-4 above notes and 'i' for the thumb. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 5, 9, 15, 20, and 25 are clearly marked. The piece concludes with a final cadence in the tenth staff.

The musical score is written for guitar, using a combination of standard notation and tablature. It consists of 11 systems of music, each with a measure number at the end of the system. The notation includes treble clefs, a key signature of one sharp (F#), and a 12/8 time signature. Fingerings are indicated by numbers 1-4 above notes, and fret numbers by numbers 0-4 below notes. Circled numbers (4, 3, 6, 5, 4) likely indicate barre positions. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Measure numbers: 2, 30, 36, 41, 45, 50, 55.

30 *f* ① ② ⑤ 1 2 2 1 2 1 7 7 7 7

35 *p* ① ② ③ 3 4 2 2 3 1

40 *f* ④ 2 1 4 3 1 4 3 4 3 1

45 ③ 4 1 2 3 1 2 4 2 1 4 2 3 1 4 1 2 4 2 0 2 3 4 0 4 1

① 1 3 2 0 1 3 2 4 2 3 0 1 3 2 4 1 0 0 0 1 0 3 4 1 4 3 0 11 16

55 ② ② ③ ② 1 3 2 4 15 8 16

60 ⑥ ② 1:40

Two Wheel

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

10/16 8

15/16

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

p p *i m a a a m m i*

p p *a a m m i*

1 0 4 0

10/16 8

15/16 25/16

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

0 1 3 1 1 0 0 0 1 0

15/16 8

p p *p i a a m m i i*

④ 2 0 3 ⑤

The musical score consists of eight staves of guitar notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 8/16. The notation includes various rhythmic patterns, often with slurs and accents. Fret numbers are indicated above the notes. Measure numbers 5, 10, 15, 20, 25, and 30 are placed at the beginning of their respective staves. The score concludes with a double bar line and a final measure containing a whole note G chord.

1:20

Glooming

6th string to D

The musical score for "Glooming" is written for the 6th string to D. It consists of seven staves of music in 8/8 time. The notation includes complex chordal textures with many 7th and 9th frets, and includes dynamic markings like "sim...". Measure numbers 5, 10, 15, 20, and 25 are indicated. The piece concludes with a final chord at measure 26.

30

35

40

45

49 *f* ② *f* ② *f* ③

55 *mf* ③ *mp*

cresc . . .

e dim . . . *tr* *e dim . . .* *tr* *e dim . . .*

tr *e dim . . .* *tr* *e dim . . .* *p*

2:30

DawnPipe

1 3 0
④ ③ ② ③

5
④ ④ ⑤ ⑤

10
⑤ ③

15 1 4 0 1 4
③ ⑥ 3 2 3 2 ⑤ 3

20
③ ⑥ ① 2 ④ ① 2 ④ 0

25 2 0 b 4 b 0 b 4 b 1 2 0 b 4 b 0 b 4 0
④ ② ③ ① ② ④ ④ ② ① ② ③

30 2 4
④ ⑤ ① ⑥

35 ③ ④ ① ③ ③ ②
④ ① ③ ②

cresc...

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). 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 1-4. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score is divided into measures, with measure numbers 40, 45, 50, and 55 marked at the beginning of their respective staves. The final measure of the piece is marked with a circled 3 and a 1. The piece concludes with a final note and a fermata.

1:25

TalkSoft

mm=88

3
4
2

7

7

3
4
2

5

1
1
3

2
4
3

1
3
2

3

accell . . .

10

2

mm=100

15

2

④ *p*

③

④

20

4

3

0 2 3

0 2 1

3

25

2

30

0 3 2

2 0

2 4

⑤

3
4

1
3

1
3

1
2

The musical score is written for guitar in 8/8 time, featuring a key signature of one sharp (F#). The score is divided into measures, with fret numbers indicated above the notes. Measure numbers 35, 40, 45, 50, 55, and 60 are clearly marked. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain circled numbers (5) and circled fret numbers (3, 4). The score concludes with a 'rit . . .' (ritardando) and 'dim . . .' (diminuendo) marking, followed by a final chord and a double bar line. The tempo is indicated as 'mm=88' and the total duration is '2:05'.

Blue Moon

The image displays a musical score for guitar, titled "Blue Moon". 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 ten staves of music, each containing various musical notations such as notes, rests, and accidentals. Fret numbers are indicated by small numbers (1-7) placed above or below the notes. Some measures include complex rhythmic patterns or triplets, indicated by a '3' over a group of notes. The score is divided into measures, with measure numbers 2, 4, 5, 7, 10, 15, 20, and 25 clearly marked. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and ties. The overall style is contemporary and technically demanding, typical of modern guitar repertoire.

30

35

40

45

50

55

2:50

Pluckier

The musical score for 'Pluckier' is written for guitar in 8/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The piece is characterized by a steady eighth-note rhythm. Fingerings are indicated by numbers 1-4 above the notes. The lyrics 'i m i a m a' are placed above the notes in the second staff. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 5, 10, 15, and 20 are clearly marked. The piece concludes with a final chord in the tenth staff.

The musical score 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 piece begins with a treble clef and a key signature of one sharp. The first staff contains measures 1-4 with fingerings 0 2 3, 1 4 3, 3 4 1, and a tempo marking of 30. The second staff contains measures 5-8 with fingerings 4 1, 1 4, 2 4, and 1 4. The third staff contains measures 9-12 with fingerings 2 1, 2 4, 1 3 1 4, 2 3, and 1. The fourth staff contains measures 13-16 with a fingering of 4. The fifth staff contains measures 17-20 with a tempo marking of 40. The sixth staff contains measures 21-24 with a tempo marking of 45. The seventh staff contains measures 25-28 with a dynamic marking of *p*. The eighth staff contains measures 29-32 with a tempo marking of 50. The ninth staff contains measures 33-36 with fingerings 2 3 1 and 4. The piece concludes with a final chord in measure 36.

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. *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; *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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