



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

9 3 2 0 1 4 0 4 0

15 0 3 3 0 1 1 1 5 0

20 2 0 1 4 1 0 2 0 1 0 2 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 combination of standard notation and guitar tablature. The piece is in 8/8 time and consists of 55 measures. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and fret numbers are shown in circles below notes. The score is divided into systems, with measure numbers 2, 30, 36, 41, 45, 50, and 55 marking the beginning of new lines. The piece concludes with a final chord and a double bar line.

WaveRide

The musical score for "WaveRide" is written for guitar in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 10/16. The piece is marked with a tempo of 8. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fret numbers are indicated above the notes, and some notes are circled. The score is divided into measures, with measure numbers 10, 12, 13, 20, and 25 clearly marked. Dynamics include piano (p) and accents. The piece concludes with a final chord and a tempo marking of 13/16.

The musical score is written for guitar and bass. It consists of two staves: a treble clef staff for guitar and a bass clef staff for bass. The piece is in 9/8 time and features a key signature of one sharp (F#).

Measures 30-34: The guitar part (treble clef) plays a melodic line with a dynamic marking of *f* (forte). The bass part (bass clef) provides a rhythmic accompaniment with a dynamic marking of *p* (piano). Measure numbers 30, 35, and 40 are indicated above the staff.

Measures 35-44: The guitar part continues with melodic phrases, including a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1. The bass part continues with a steady accompaniment. Measure numbers 40, 45, and 50 are indicated.

Measures 45-54: This section features more complex melodic lines in the guitar part, with various fingerings and accents. The bass part remains consistent. Measure numbers 45, 50, and 55 are indicated.

Measures 55-60: The guitar part plays a series of eighth notes with a dynamic marking of *f*. The bass part continues with a steady accompaniment. Measure numbers 55, 60, and 65 are indicated.

Measures 60-65: The final section of the score, ending with a double bar line. Measure numbers 60 and 65 are indicated.

Throughout the score, there are numerous circled numbers (1-6) indicating fingerings for specific notes. Dynamics like *f* and *p* are used to indicate volume changes. The score also includes various musical notations such as slurs, accents, and ties.

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

25/16

p p i m a a a m m i

3 0

p p a a m m i

1 0 4 0

10/16 8

10 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 music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 8/16. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. 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 piece concludes with a double bar line and a fermata symbol.

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 accidentals and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, multi-note chords and melodic fragments. Fingerings are indicated by numbers 1-4. Dynamics such as *sim...* are used. Measure numbers 5, 10, 15, 20, and 25 are marked. The score concludes with a final chord in measure 26.

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 . . .

p

2:30

DawnPipe

1 3 0
④ ③ ② ③

5
④ ④ ⑤ ⑤

10
④ ⑤ ③

15 1 4
③ ⑥ 2 ⑤

20
③ ⑥ ① ② ④ ①

25
④ ② ③ ① ② ④ ④ ② ① ② ③

30 2 4
④ ⑤ ⑥

35 1 0 3 1 3 2
③ ④ ① ③ ① ②

cresc...

The musical score consists of ten staves of music in 8/8 time. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by circled numbers 1-5. The tempo is marked as 40, 45, 50, and 60. Dynamics include *mp* and *p*. The score concludes with a final measure marked with a circled 3 and a fermata.

TalkSoft

mm=88

5

accel . . . 10

mm=100 15

20

25

30

30

5

0 4 0 3 35 3 1 3 4

2 0 2 1 4 4 2 3 1

2 0 2 4 40 1 2 1 2

3 4 3 2 3 2 1 2

2 0 2 4 45 3 1 4 3

4 2 2 50 4 3 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

dim . . .

2:05

. . . mm=88

Blue Moon

The musical score for "Blue Moon" is presented in ten staves, each containing a line of music in 8/8 time. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and chords, along with specific fret numbers (e.g., 2, 3, 4, 5, 7) and fingering instructions (e.g., 1, 2, 3, 4) for the left hand. The staves are numbered 1 through 25 at the beginning of each line. The music features a mix of melodic lines and rhythmic patterns, with some sections involving complex chordal textures and slides.

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 written above the notes in the second staff. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 2, 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 8/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece is divided into measures, with measure numbers 30, 34, 40, 45, and 50 clearly marked. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped in triplets or slurs. Fingerings are indicated by numbers 1-4 above or below notes. A dynamic marking of *p* (piano) is present at the beginning of the section starting at measure 50. The score concludes with a final chord and a double bar line.

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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