



Pieces for Guitar

*for steel or
nylon strings*

by Peter Billam

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Twinkled

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 6 0 1 1 9 0

20 2 0 1 4 1 0 2 0 1 0 2 0 1 0 2 1 3 4 0 3 0 2 1 4 0 3 0 2 1

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 fingering numbers (1-3) placed above the notes. The score is organized into systems, with each system containing two staves. The piece concludes with a double bar line and a final chord.

WaveRide

30 *f*

p 35 *mf* *f*

40

p

45

10/16

11/16

55 10/16 15/16 8/16

60

Two Wheel

2 2 0 2 0 0 2 0 2 0 0

10 15

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

25

p p i m a a m m i

3 0

p p a a m m i

1 0 4 0

p p a a m m i

10 15

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

0 1 3 1 1 1 0 0 1

p p i a a m m i

15

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

15

4 5

p p p i a a m m 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

20

2 0 3 3 2 1 4 0 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 (sharps and naturals) and fingerings. Dynamics such as *sim...* (sustained) 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 notes are on the 4th and 3rd strings, with a 0 on the 6th string.

30

35

40

45

49

55

cresc . . .

f ② *f* ② *f* ③

mf ③ *mp* *p*

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

DawnPipe

1 3 0
④ ③ ② ③

5
④ ④ ⑤ ⑤

10
⑤ ③ ① 4 0 15 1 4 1 4
④ ⑥ 2 3 2 3 2 5 3

20
③ ② ① 2 4 0 20 2 1 2 1
⑥ ④ ① 2 4 0 ④ 1

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

30
④ ⑤ ② 4 ② ② ① 2 4 0 ⑥
⑤ ① ⑥

35
③ ④ ① 0 ① 3 ③ 1 2
④ 0 ④ ③ ① 2

The musical score is written for a single melodic line in 8/8 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 in circles. The piece is marked with dynamics *mp* (mezzo-piano) and *p* (piano). Measure numbers 40, 45, 50, 55, and 60 are clearly marked at the beginning of their respective staves. The score concludes with a final measure containing a circled number 3.

TalkSoft

♩ = 88

5

3 *accel . . .* 10

♩ = 100 15

20

25

30

35

0 4 0 4 35 2 2 2 4

0 4 1 0 2 4 40 2 2 4

1 0 2 4 45 3 1 4

4 2 50 4 2 2 55 3 2 0

3 4 1 2 60 7 7 7 7 1

rit . . .

dim . . .

... ♩ = 88

2:05

Blue Moon

2 2 3 4 3 4

2 3 4 5 3 4 1 1

1 2 3 3 4 1 2

1 2 4 10 2 2 1 1 1 1 0 3 1 3 2 4

3 3 1 2 0 2 3 4 3 2

15 0 3 2 3 3 2 1 3 2

20 0 0 1 3 1 1 25 2

1 3 1 4 3 2

2 3 4

30 ³/₄

³/₄ 4 2 2 35

3 2 1 3

40

45

50 m 2 3 4 1 3 4 2

³/₄ 55 1 2 4 2 2

3 3 2 2 0 2 3 2:50

Pluckier

♩. = 60 - 66

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

3 2 1 2 4 1 3 4 3 2 0

i m i a m a

10

cresc...

15 *dim...* *p* 1/2

20 *cresc...*

mf *dim...*

25 *mp* *mf*

3 1 3 3 4 1
2 4
p

30
1 4 1 2 1 4 1 4
4 4
mp

35
1 1 0 0 4 2 2 0
2 2
mf

4 1
a i
p

40

cresc...

45
f arpegg

3 1
p laissez vibrer...
i

50
i 2 m 4 m 4 2
dim...

Riddle-de-Dee

6th string to D

The musical score is written for the 6th string of a guitar, tuned to D. It consists of eight staves of music, each containing a series of chords and melodic lines. The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 7, 10, 11, 15, 20, 25) and fingerings (1, 2, 3, 4). The piece is in 8/8 time and features a variety of chord voicings and melodic patterns. The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 indicated. The final measure of the eighth staff is marked with a circled 2, indicating a second ending.

The image displays a guitar score for the piece 'Riddle-de-Dee'. The score is written in standard notation on a six-line staff, with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The piece is divided into measures, with measure numbers 30, 35, 40, 45, and 50 clearly marked. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1-4) are placed above notes to indicate fingerings. Bar lines are used to separate measures. In measure 45, there is a tempo change indicated by 'rit ... tempo'. The score concludes with a final chord in measure 50, which is marked with a double bar line and the text 'approx 2:10'.

Good Old Days

♩ = 100

The musical score for 'Good Old Days' is presented in a single system with ten staves. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The score begins with a 18/16 time signature and includes a circled '3' below the first staff. The first staff contains measures 1-4 with fingerings 2, 1, 2, 1, 1, 4, 3, 2. The second staff contains measures 5-8 with fingerings 2, 1, 3, 2, 3, 2, 5. The third staff contains measures 9-12 with fingerings 1, 4, 2, 4, 4, 3, 3, 1. The fourth staff contains measures 13-16 with fingerings 2, 1, 3, 2, 3, 2, 10. The fifth staff contains measures 17-20 with fingerings 1, 4, 3, 1, 2, 3, 1, 3, 1, 3, 1, 3. The sixth staff contains measures 21-24 with fingerings 3, 1, 2, 3, 2, 3, 15, 3, 2, 1. The seventh staff contains measures 25-28 with fingerings 0, 0, 2, 1, 2, 0, 2, 1, 2, 3, 4, 5, 4, 5, 4, 3. The eighth staff contains measures 29-32 with fingerings 4, 3, 1, 1, 3, 0, 3, 2, 3, 1, 3, 2, 2, 2, 1, 3, 3, 2, 2, 4, 4. The ninth staff contains measures 33-36 with fingerings 2, 1, 2, 1, 3, 2, 2, 4, 2, 3, 0, 1, 1. The score concludes with a 12/16 time signature and a circled '3' below the final staff.

This musical score is for the piece "Good Old Days" and is written for guitar and bass. It consists of ten staves of music, each containing a system of guitar and bass notation. The music is in a key with one sharp (F#) and a 4/8 time signature. Measure numbers 2, 25, 30, 35, 40, and 45 are placed at the beginning of their respective staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fret numbers (0-4) are written above notes to indicate fingerings. Circled numbers (1-5) are placed below notes to indicate string numbers. The score concludes with a double bar line at the end of the final staff.

Slipaway

$\text{♩} = 104$

The musical score for "Slipaway" is written in 9/16 time with a tempo of 104 beats per minute. The piece is in the key of D major (one sharp). The notation is presented in a single staff with a treble clef. The score is divided into measures, with measure numbers 2, 5, 10, 15, 20, 25, and 30 indicated. The music features a complex melodic line with frequent sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Bar lines are used to separate measures. The piece concludes with a final measure marked with a fermata and a natural sign.

Musical score for guitar, measures 35-60. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 35, 40, 45, 50, 55, and 60 are indicated above the staff. Fingering numbers (1-4) are placed below the notes to indicate fingerings. The piece concludes with a final chord in measure 60.

Musical staff 1: Treble clef, 8/8 time signature. Measures 1-4. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 4, 4, 4, 4. Includes a circled 4 and a 7.

Musical staff 2: Treble clef, 8/8 time signature. Measures 5-8. Measure 5 starts with a circled 4. Measure 6 has a 2. Measure 7 has a 0 and a >. Measure 8 has a 7.

Musical staff 3: Treble clef, 8/8 time signature. Measures 9-12. Measure 10 has a 7. Measure 11 has a 2. Measure 12 has a 2. Measure 13 has a 4 and a 3. Measure 14 has a 1, 3, and 4. Measure 15 has a 1 and 2.

Musical staff 4: Treble clef, 8/8 time signature. Measures 13-16. Measure 14 has a 75. Measure 15 has a 0. Measure 16 has a 7 and a circled 4.

Musical staff 5: Treble clef, 8/8 time signature. Measures 17-20. Measure 17 has a 7 and a 0. Measure 18 has a 7 and a circled 4. Measure 19 has a 7 and a circled 4. Measure 20 has a 7 and a circled 4. Measure 21 has a 2. Measure 22 has a 2. Measure 23 has a 2. Measure 24 has a 2 and a 1.

Musical staff 6: Treble clef, 8/8 time signature. Measures 21-24. Measure 21 has a 2. Measure 22 has a 2. Measure 23 has a 2 and a 1. Measure 24 has a 2.

Musical staff 7: Treble clef, 8/8 time signature. Measures 25-28. Measure 25 has a 2. Measure 26 has a 2 and a 1. Measure 27 has a 2. Measure 28 has a 2. Measure 29 has a 4, 0, 4, 0. Measure 30 has a 7 and a circled 5. Measure 31 has a 3 and a >.

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 **pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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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; *Choralsvorspiele 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* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATB 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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