



Trio With Guitar

for Two Clarinets and Guitar


by Peter Billam

© Peter J Billam, 2008

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Trio With Guitar

This trio is available in versions for two clarinets and guitar, for tenor and bass recorders and guitar, and for two violas and guitar.

When performing, or recording, the guitar should be placed in the center, with the two melody instruments to its left and right.

The fingering of the guitar part is editorial only, and may be disregarded with a clear conscience.

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Trio With Guitar

approx 135 quaver/min

The musical score is written for two Clarinets in Bb and a guitar. It consists of 10 systems of music. Each system has a treble clef staff for the Clarinets and a bass clef staff for the guitar. The guitar part includes fret numbers (0-5) and a capo sign. The Clarinet parts include various musical notations such as slurs, ties, and accidentals. The score is in 9/8 time and features a complex rhythmic pattern of eighth and sixteenth notes.

Clarinets in Bb

6e en Re

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

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

3 1 2 1 0 1

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

10

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

15

20

25

1 1 4

1 1 1

4 1 4

0 4 4 2

The image displays a musical score for guitar and piano, spanning measures 30 to 40. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The guitar part is shown in two systems, with the first system starting at measure 30 and the second system starting at measure 35. The piano part is shown in two systems, with the first system starting at measure 30 and the second system starting at measure 35. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 on the guitar part. The score is divided into measures 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The guitar part features a complex melodic line with many accidentals and a final descending run. The piano part provides a harmonic accompaniment with chords and moving bass lines. The score concludes with a final chord in measure 40.

55

m i a m i m i m i a m i m i
apoyando...

60

C.IX

C.V

65

3 0 3 1 3

2 4 1

70

1 3 4 2 4 3 2 0 1 0 1 0 4 1 3 0 1 0 4 0 3 0 7 3 1 0 2 0 1

⑤

1 3 4 3 1 3 4 2

4 2 1 3 2 0 3 4 1 4 4 2 1 3 2 0 ④ 4 1 0 3 0 1 7 ② 4 0 3 0 2 0 7 0 1 3 1 2 0 4 0 1 4

75

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

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

80

3 1 4 0 4 2 3 1 3 2 3 1 2 7 1 2 0 3 4 0 3 2 1 (RH) 0 4

④

1

Trio With Guitar; Clarinet part

approx 135 quaver/min

Measures 1-4 of the Trio With Guitar; Clarinet part. The music is in 9/8 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

Measures 5-8 of the Trio With Guitar; Clarinet part. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

Measures 9-12 of the Trio With Guitar; Clarinet part. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

Measures 13-16 of the Trio With Guitar; Clarinet part. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

Measures 17-20 of the Trio With Guitar; Clarinet part. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

Measures 21-24 of the Trio With Guitar; Clarinet part. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

Measures 25-28 of the Trio With Guitar; Clarinet part. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#).

25

Musical notation for measures 25-26. The top staff (clarinet) features a melodic line with eighth and quarter notes, some beamed together. The bottom staff (guitar) provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 27-28. The top staff continues the melodic line with a slur over measures 27-28. The bottom staff continues the rhythmic accompaniment with eighth notes.

30

Musical notation for measures 29-30. The top staff has a slur over measures 29-30. The bottom staff continues the rhythmic accompaniment with eighth notes.

Musical notation for measures 31-34. The top staff features a melodic line with various accidentals and slurs. The bottom staff continues the rhythmic accompaniment with eighth notes.

35

Musical notation for measures 35-36. The top staff has a slur over measures 35-36. The bottom staff continues the rhythmic accompaniment with eighth notes.

Musical notation for measures 37-40. The top staff features a melodic line with slurs and accidentals. The bottom staff continues the rhythmic accompaniment with eighth notes.

40

45

50

55

60

Two staves of music. The top staff contains a series of eighth notes with various accidentals (flats and naturals). The bottom staff contains a similar rhythmic pattern with some rests.

Two staves of music. The top staff continues the eighth-note pattern. The bottom staff includes some sixteenth-note runs. Fingering numbers 3, 4, 3, 1, 3, 1, 4, 1, 3, 3 are written above the notes in the final measure.

Two staves of music. The top staff features a melodic line with some accidentals. The bottom staff has a more rhythmic accompaniment. Fingering numbers 0, 1, 4, 1, 1 are written above the notes in the final measure.

65

Two staves of music. The top staff has a melodic line with some accidentals. The bottom staff has a more rhythmic accompaniment.

70

Two staves of music. The top staff has a melodic line with some accidentals. The bottom staff has a more rhythmic accompaniment.

75

Two staves of music. The top staff has a melodic line with some accidentals. The bottom staff has a more rhythmic accompaniment.

80

Two staves of music. The top staff has a melodic line with some accidentals. The bottom staff has a more rhythmic accompaniment.

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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