Album for Choir

Sometimes, Konkerado, Web,
Only the Glories of the Night,
Well I Never, Remember,
The Spell

words and music

by Peter Billam

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Album for Choir

Sometimes

Sometimes I think I do sometimes I think I don't
Sometimes I think I will sometimes I think I won't
Sometimes I think I didn't sometimes I think I did,
Sometimes it's all on show sometimes I keep it hid
It's mine, it's mine, it's my tin of candy, my bottle of wine.
This stuff could kill me; shouldn't have it to hand.
So better use it up as fast as I can . . .
Sometimes I think I shouldn't but then I think I should
Sometimes I think I couldn't sometimes I think I could
I think maybe I hadn't but then I know I had
At first it seems O.K. but then I know it's bad
It's mine, it's mine, it's my tin of candy, my bottle of wine.

Peter Billam 2005

Only the Glories of the Night

Only the glories of the night will be immortal;
the soil will turn to stone, the rain to flood,
the wind to war and the sun to evil rampant.
We will long for the night to uncover our eyes
as the stars in their thousands bejwell the deep far cold beyond
and more by the thousand of million will fling round the sky
a flowing milky light as vast as all our folly,
and the galaxy will turn majestic, slowly inward to be torn apart . . .
We will see far in those years, and lament much,
and fear for shame to meet a living eye.

Peter Billam 1996

Well I Never

Well I never knew a tedious June or a room with a tree
nor a tomb with a key or a seed on the moon
Well I never saw the car of a whore with the door left ajar
nor a farm with a brawl on the floor of the barn
Well I never found a way for a purr to be heard in the bay
but the bird to remain there to play in the fur
Well I never did believe there's a flaw in the law of the sea
nor a thorn in the weeds at the feet of the poor
Well I never knew the rune of a lay or the pay of a fool
nor of May coming soon nor the noon of the day

Peter Billam 2015

Remember

Remember around us a whole generation
rose up in revolt, inspiration and youth.
Remember all gesture is born of repose, as is music of silence.
My young green and sweet, my old known and wise,
my muse, with you I converse unafraid.
My breath of this night I give,
my inspiration I give, to the life of the mind
and its deeds and its works everlasting;
remember . . .

Peter Billam 1996

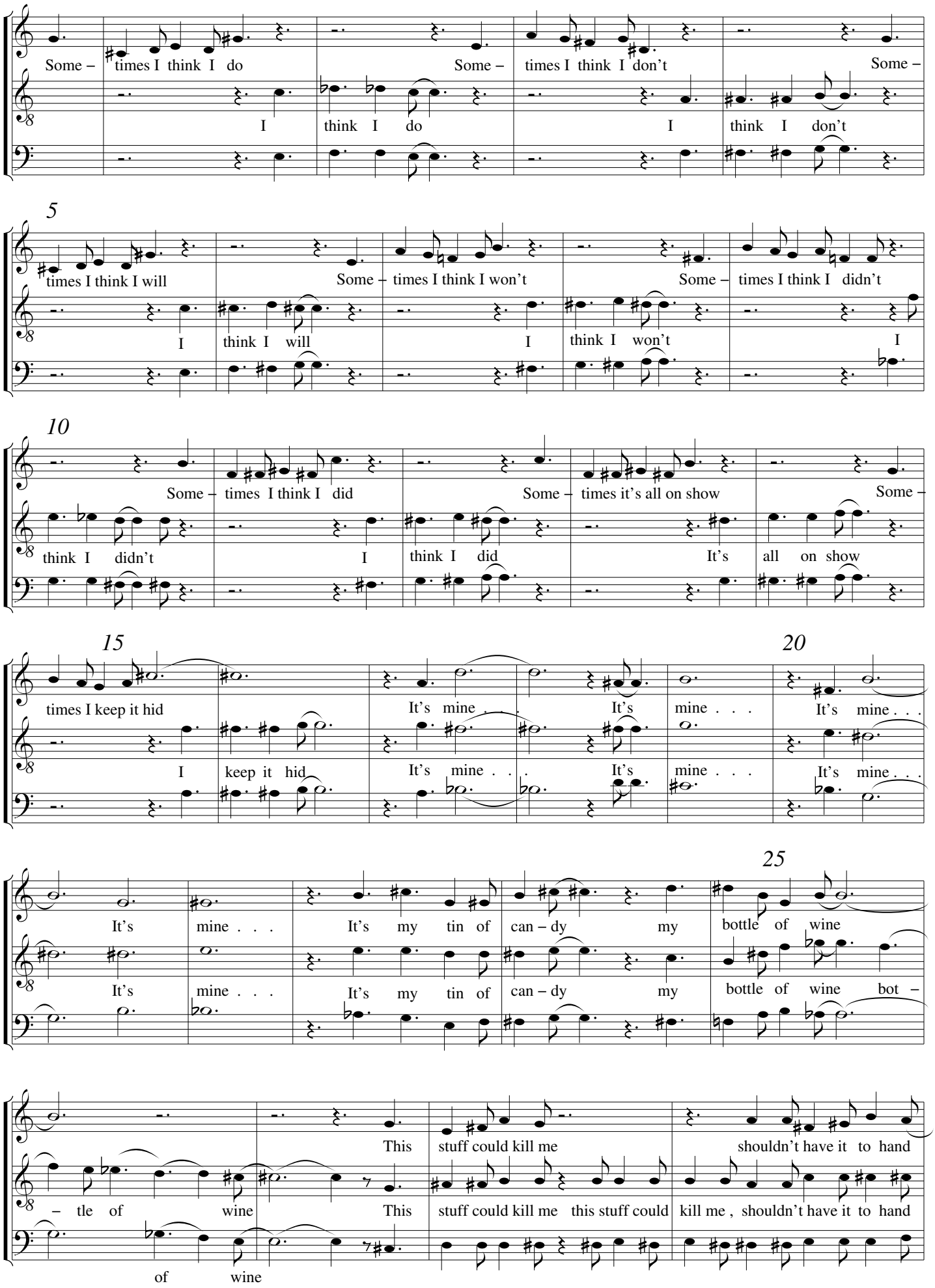
The Spell

The car is hot they're on the run
Their nostrils wide with wine and fun
The road sings underneath the sun
The beach will be their bed;
They're twenty-three and twenty-five
But no matter how fast they drive
The spell runs on ahead.
They're cuddled close, they're lying low,
The bed is warm with afterglow,
Their bodies touch from head to toe,
A tear forms in her eye.
The fields run in waves, the blackbirds call,
The log fire burns, the snowflakes fall,
As the spell flashes by.

Peter Billam 1976

The following tempi suggestions are editorial only and should be disregarded at will. *Sometimes* could last about 150 sec. *Konkerado* could last anywhere between 60 sec and 150 sec, depending on acoustic and breath; in a reverberant acoustic and given enough voices staggered breathing could be organised (the esperanto **jx** is pronounced like the french **j** in **je**). *Web* could last perhaps 190 sec, though it might be easier somewhat slower. *Only the Glories of the Night* could also last around 190 sec, *Well I Never* perhaps around 106 sec, *Remember* could last around 140 sec, and *The Spell* perhaps around 180 sec.

Sometimes



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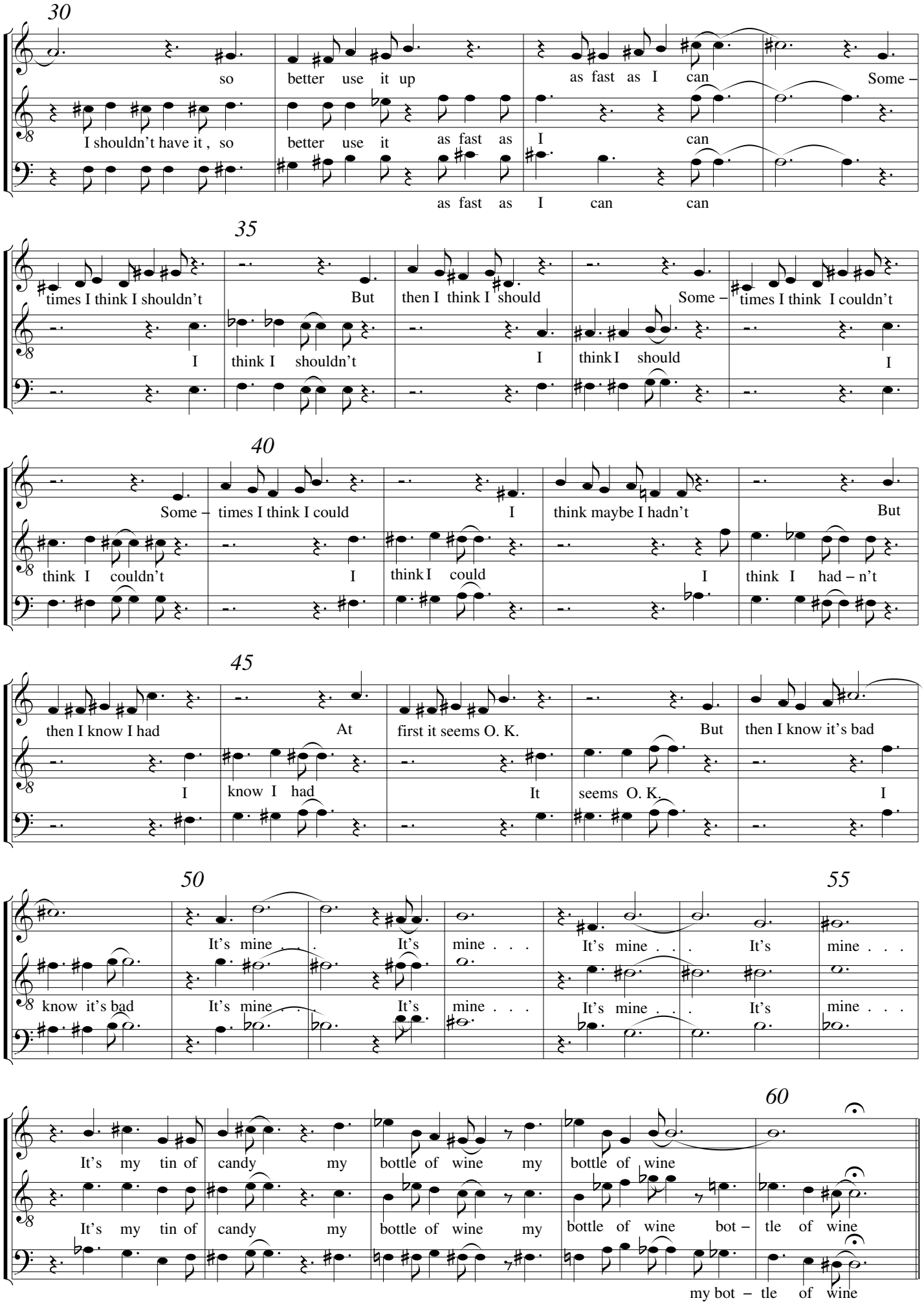
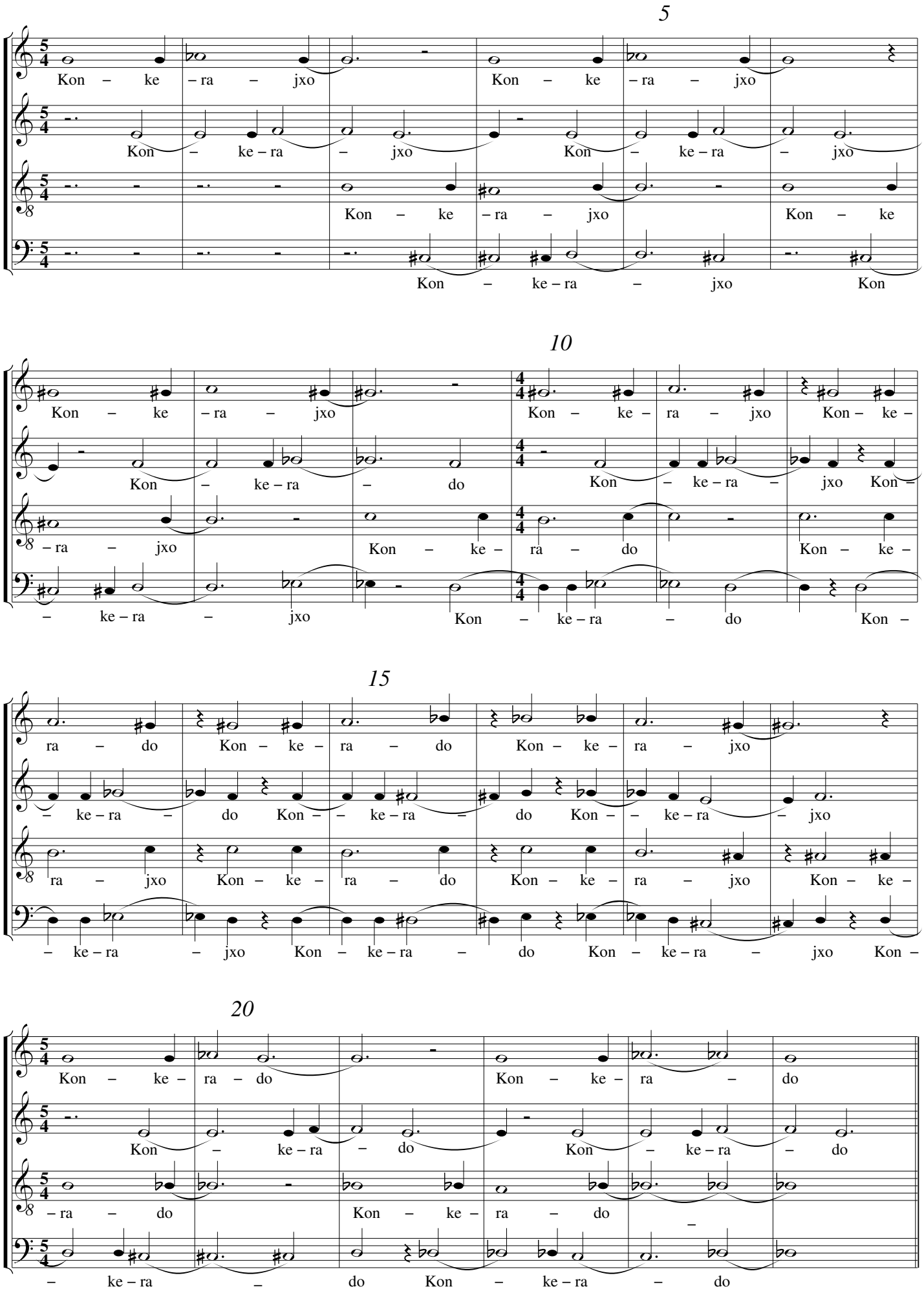

30
so better use it up as fast as I can Some –
I shouldn't have it , so better use it as fast as I can
as fast as I can can
35
times I think I shouldn't But then I think I should Some – times I think I couldn't
I think I shouldn't I think I should I
40
Some – times I think I could I think maybe I hadn't But
think I couldn't I think I could I think I had – n't
45
then I know I had At first it seems O. K. But then I know it's bad
I know I had It seems O. K. I
50
55
It's mine . . . It's mine . . . It's mine . . . It's mine . . .
know it's bad It's mine . . . It's mine . . . It's mine . . . It's mine . . .
60
It's my tin of candy my bottle of wine my bottle of wine
It's my tin of candy my bottle of wine my bottle of wine bot – tle of wine
my bot – tle of wine

Konkerado



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Web

your grandchildren your grandchildren your grandchildren your grandchildren, your grandchildren

before we sleep be – fore we sleep before we sleep be – fore we sleep before we sleep be –

wayward daughter wayward daughter wayward daughter wayward daughter wayward daughter

entwined and warm entwined and warm entwined and warm entwined and warm, entwined and warm, entwined and

5

your grandchildren your grandchildren wall of silence wall of silence wall of silence wall of silence

fore we sleep before we sleep vic – torious victorious vic – torious victorious im –

daughter wayward daughter mortal glory mortal glory mortal glory mortal glory tangled

warm entwined and warm the path is short the path is short the path is short the path is short to pass it

complex number improbable tangled forest to pass it on complex number improbable

probable tangled forest to pass it on complex number im – probable tangled forest to

forest to pass it on complex number improbable tangled forest to pass it on complex

on complex number improba – ble tangled forest to pass it on complex number improba –

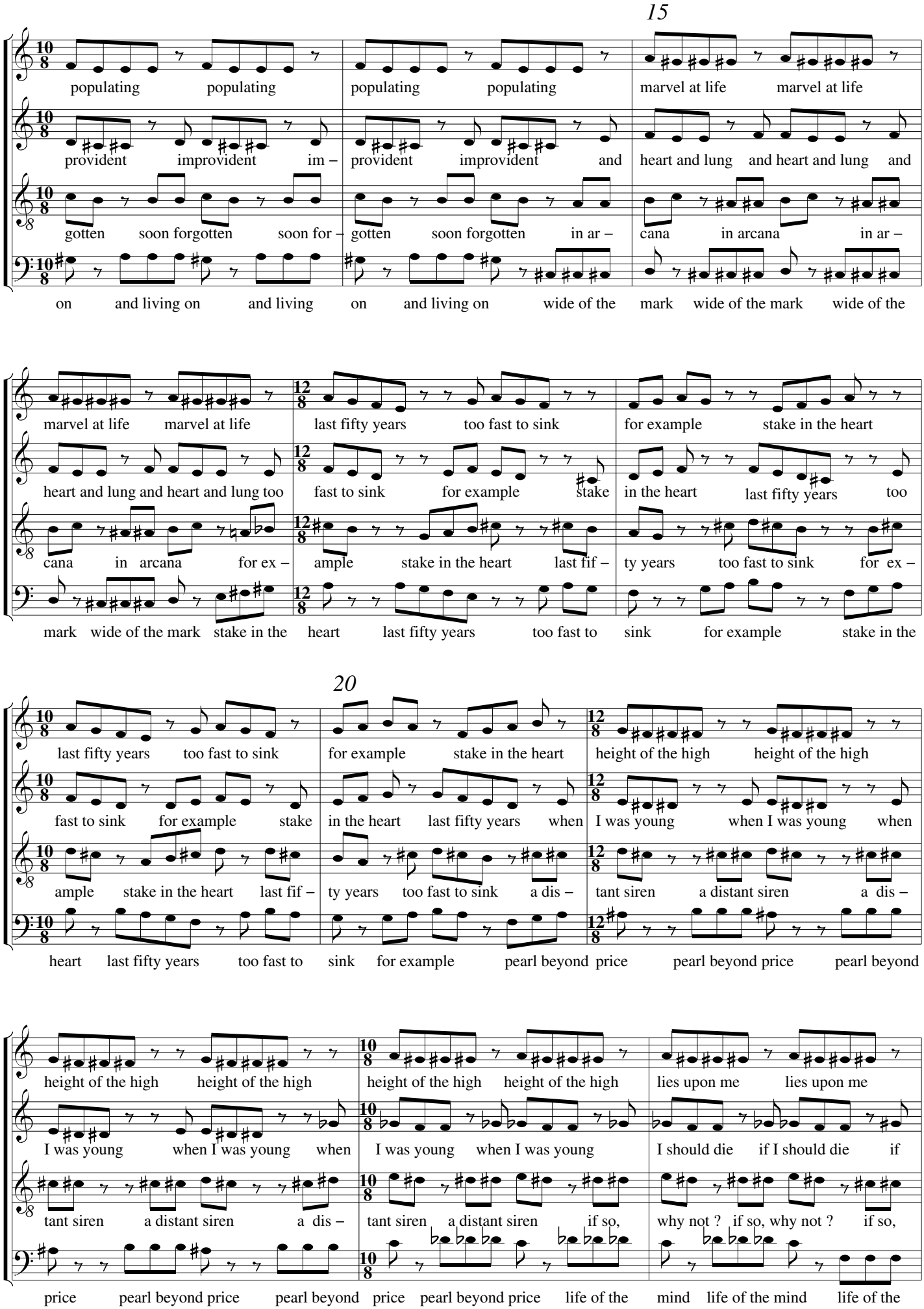
10

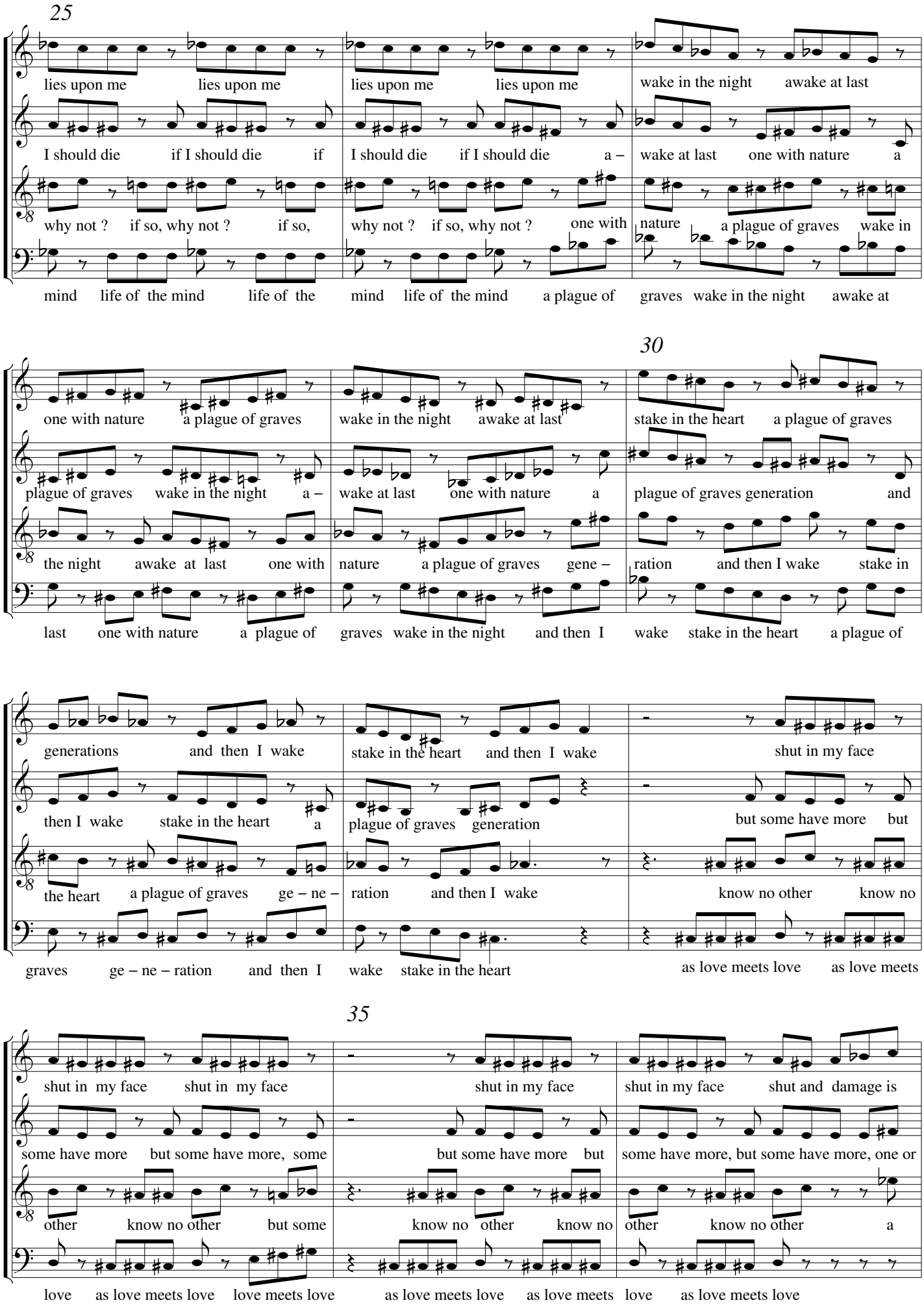
tangled forest to pass it on populating populating populating

pass it on complex number on improvident im – provident improvident im –

number improbable it on soon forgotten soon for – gotten soon forgotten soon for –

– ble tangled forest pass it on and living on and living on and living on and living


15
populating populating populating populating marvel at life marvel at life
provident improvident im – provident improvident and heart and lung and heart and lung and
gotten soon forgotten soon for – gotten soon forgotten in ar – cana in arcana in ar –
on and living on and living on and living on wide of the mark wide of the mark wide of the
marvel at life marvel at life last fifty years too fast to sink for example stake in the heart
heart and lung and heart and lung too fast to sink for example stake in the heart last fifty years too
cana in arcana for ex – ample stake in the heart last fif – ty years too fast to sink for ex –
mark wide of the mark stake in the heart last fifty years too fast to sink for example stake in the
20
last fifty years too fast to sink for example stake in the heart height of the high height of the high
fast to sink for example stake in the heart last fifty years when I was young when I was young when
ample stake in the heart last fif – ty years too fast to sink a dis – tant siren a distant siren a dis –
heart last fifty years too fast to sink for example pearl beyond price pearl beyond price pearl beyond
height of the high height of the high height of the high height of the high lies upon me lies upon me
I was young when I was young when I was young when I should die if I should die if
tant siren a distant siren a dis – tant siren a distant siren if so, why not ? if so, why not ? if so,
price pearl beyond price pearl beyond price pearl beyond price life of the mind life of the mind life of the


25
lies upon me lies upon me lies upon me lies upon me wake in the night awake at last
I should die if I should die if I should die if I should die a – wake at last one with nature a
why not ? if so, why not ? if so, why not ? if so, why not ? one with nature a plague of graves wake in
mind life of the mind life of the mind life of the mind a plague of graves wake in the night awake at
30
one with nature a plague of graves wake in the night awake at last stake in the heart a plague of graves
plague of graves wake in the night a – wake at last one with nature a plague of graves generation and
the night awake at last one with nature a plague of graves gene – ration and then I wake stake in
last one with nature a plague of graves wake in the night and then I wake stake in the heart a plague of
generations and then I wake stake in the heart and then I wake shut in my face
then I wake stake in the heart a plague of graves generation but some have more but
the heart a plague of graves ge – ne – ration and then I wake know no other know no
graves ge – ne – ration and then I wake stake in the heart as love meets love as love meets
35
shut in my face shut in my face shut in my face shut in my face shut and damage is
some have more but some have more, some but some have more but some have more, but some have more, one or
other know no other but some know no other know no other know no other a
love as love meets love love meets love as love meets love as love meets love as love meets love

done one or other a young man's death bubble and crash before I'm

other a young man's death bubble and crash damage is done safe in –

young man's death bubble and crash da – mage is done one or other in –

bubble and crash damage is done one or other a young man's death

40

dead safe in – vestment in – herit it gesture is born a cry for

– vestment in – he – rit it gesture is born before I'm dead like a

– herit it gesture is born be – fore I'm dead safe in – vestment in –

gestu is born before I'm dead safe in – vestment in – he – rit it

help like a pressure i – ne – qui – ty have e – qui – ty to end like

pressure have e – qui – ty welcome the world welcome the world broken

e – qui – ty welcome the world a cry for help a cry for help I

welcome the world a cry for help like a pressure like a pressure

45

this to end like this to end like this twi – nklefingers too big to die through the window the final

mirror broken mirror then I think I do broken mirror vi – – deo game too big to die too

think I do I think I do I think I to end like this the fi – nal skid vi – deo game through the

twinklefingers twinklefingers twi – nklefingers I think I do through the window the final skid

skid vi – deo game too big to die through the window the final skid speak too clearly

big to die through the window vi – deo game too big to die a week or two a

window the final skid the fi – nal skid vi – deo game wounded eagle wounded

vi – deo game too big to die through the window so I must speak so I must

50

speak too clearly speak too clearly sheep in a flock sheep in a flock

week or two a week or two and fee – ling too and fee – ling too and

eagle wounded eagle light of ve – nus light of ve – nus light of

speak so I must speak moon on the sea moon on the sea moon on the

sheep in a flock sheep in a flock hap – py in rags the black – bird sings

fee – ling too and fee .66 ling too the bla – ckbird sings not in fa – shion did

ve – nus light of ve – nus not in fa – shion did not turn back hap –

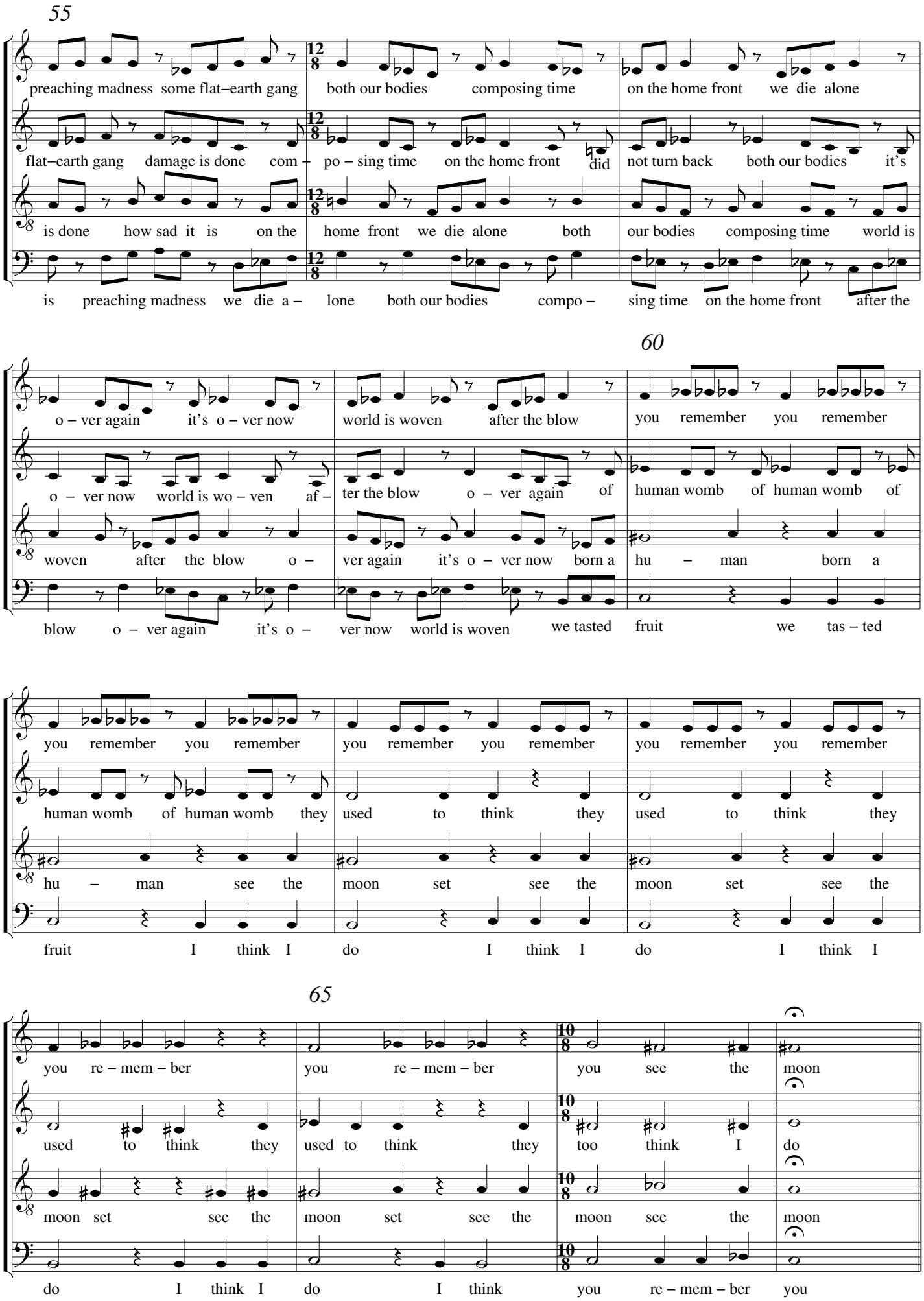
sea moon on the sea did not turn back hap – py in rags the black –

not in fa – shion did not turn back damage is done how sad it is

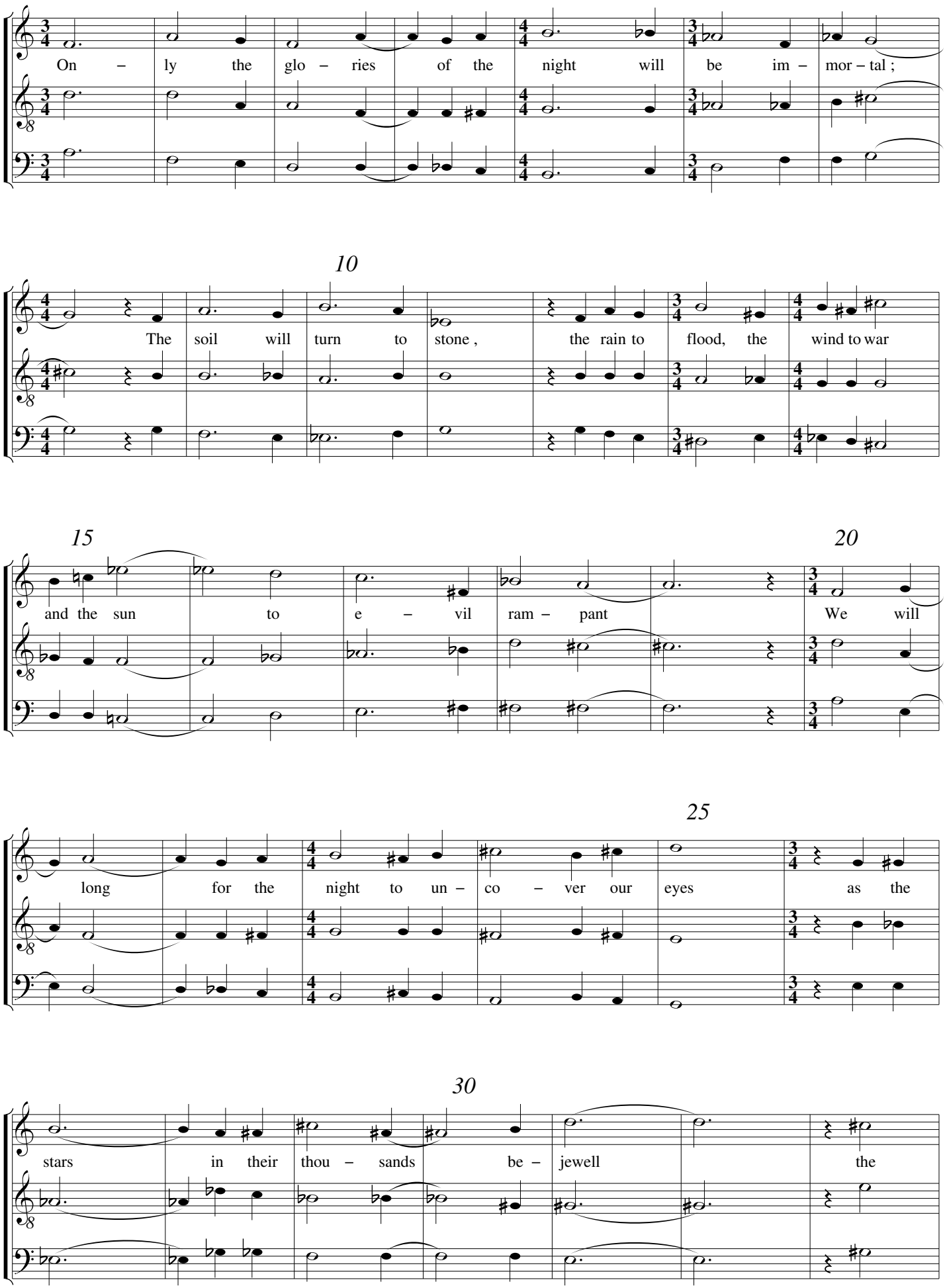
not turn back hap – py in rags how sad it is preaching madness some

py in rags the black – bird sings preaching madness some flat–earth gang damage

bird sings not in fa – shion some flat–earth gang damage is done how sad it


55
preaching madness some flat–earth gang both our bodies composing time on the home front we die alone
flat–earth gang damage is done com – po – sing time on the home front did not turn back both our bodies it's
is done how sad it is on the home front we die alone both our bodies composing time world is
is preaching madness we die a – lone both our bodies compo – sing time on the home front after the
60
o – ver again it's o – ver now world is woven after the blow you remember you remember
o – ver now world is wo – ven af – ter the blow o – ver again of human womb of human womb of
woven after the blow o – ver again it's o – ver now born a hu – man born a
blow o – ver again it's o – ver now world is woven we tasted fruit we tas – ted
you remember you remember you remember you remember you remember you remember
human womb of human womb they used to think they used to think they
hu – man see the moon set see the moon set see the
fruit I think I do I think I do I think I
65
you re – mem – ber you re – mem – ber you see the moon
used to think they used to think they too think I do
moon set see the moon set see the moon see the moon
do I think I do I think you re – mem – ber you

Only the Glories of the Night



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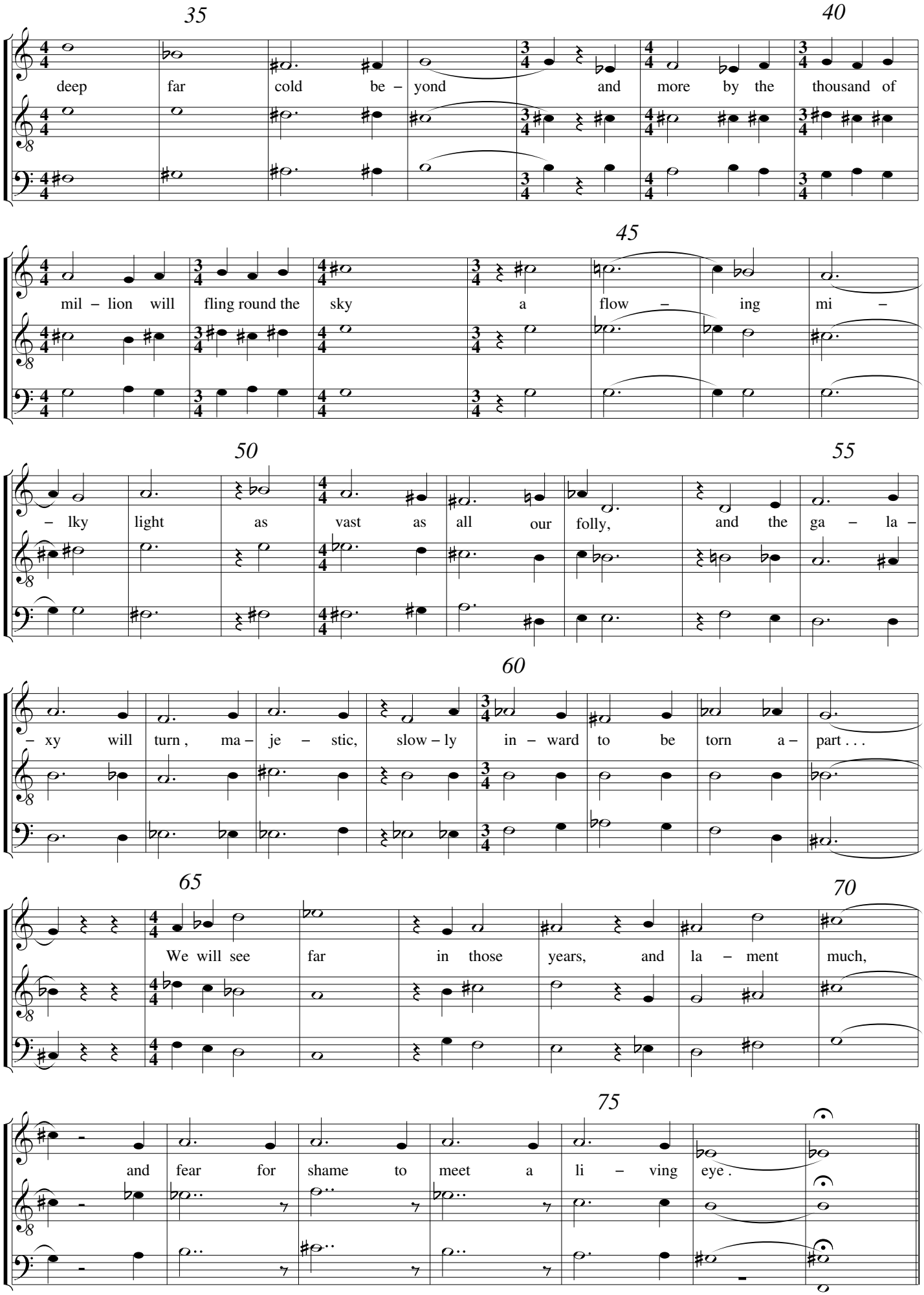
35
40
deep far cold be – yond and more by the thousand of
45
mil – lion will fling round the sky a flow – ing mi –
50
55
– lky light as vast as all our folly, and the ga – la –
60
– xy will turn , ma – je – stic, slow – ly in – ward to be torn a – part . . .
65
70
We will see far in those years, and la – ment much,
75
and fear for shame to meet a li – ving eye .

Well I Never

5

Well I never knew a

Well I never never knew I never ne – ver knew

Well I never never knew I never ne – ver knew, well I never knew a

Well I never knew a

Well I never never knew I never ne – ver knew

te – dious June or a room with a tree nor a tomb with a key or a seed on the moon on the

te – dious June or a room with a tree nor a tomb with a key or a seed on the moon on the

te – dious June or a room with a tree nor a tomb with a key or a seed on the moon on the

10

moon no I never I ne – ver knew I know I ne – ver knew

I ne – ver knew Well I never saw the car of a whore with the

moon no I never I ne – ver knew Well I never saw the car of a whore with the

moon no I never I ne – ver knew

Well I never saw the car of a whore with the

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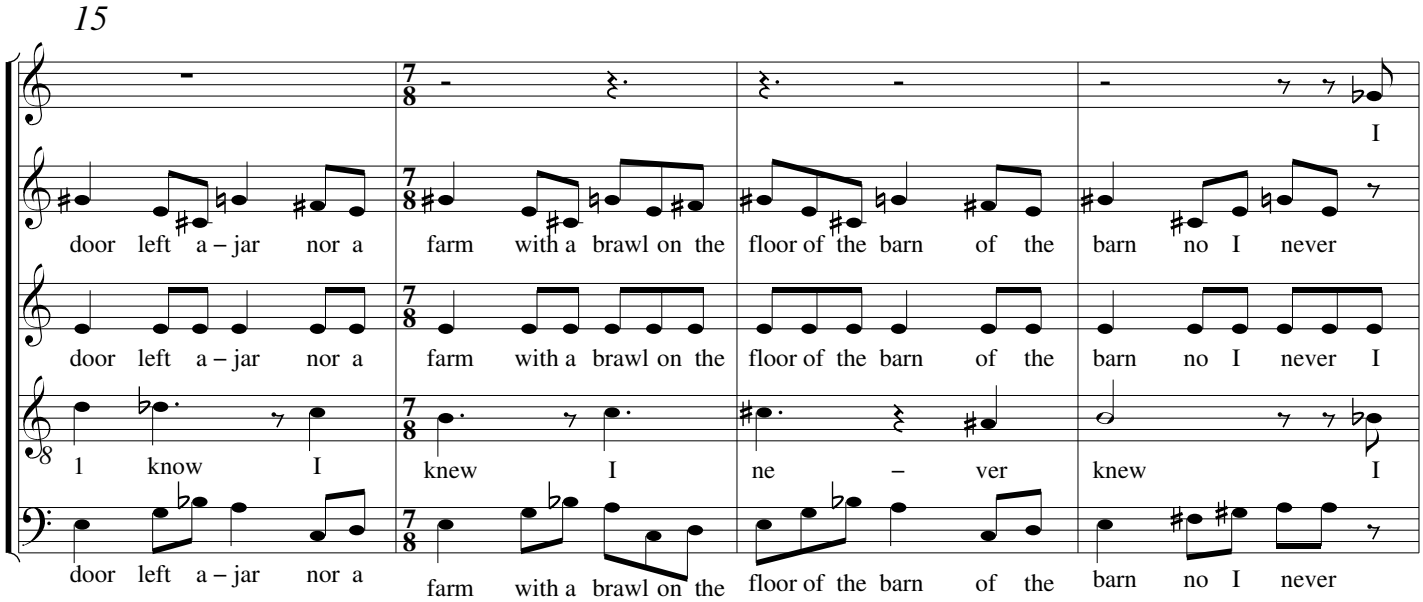
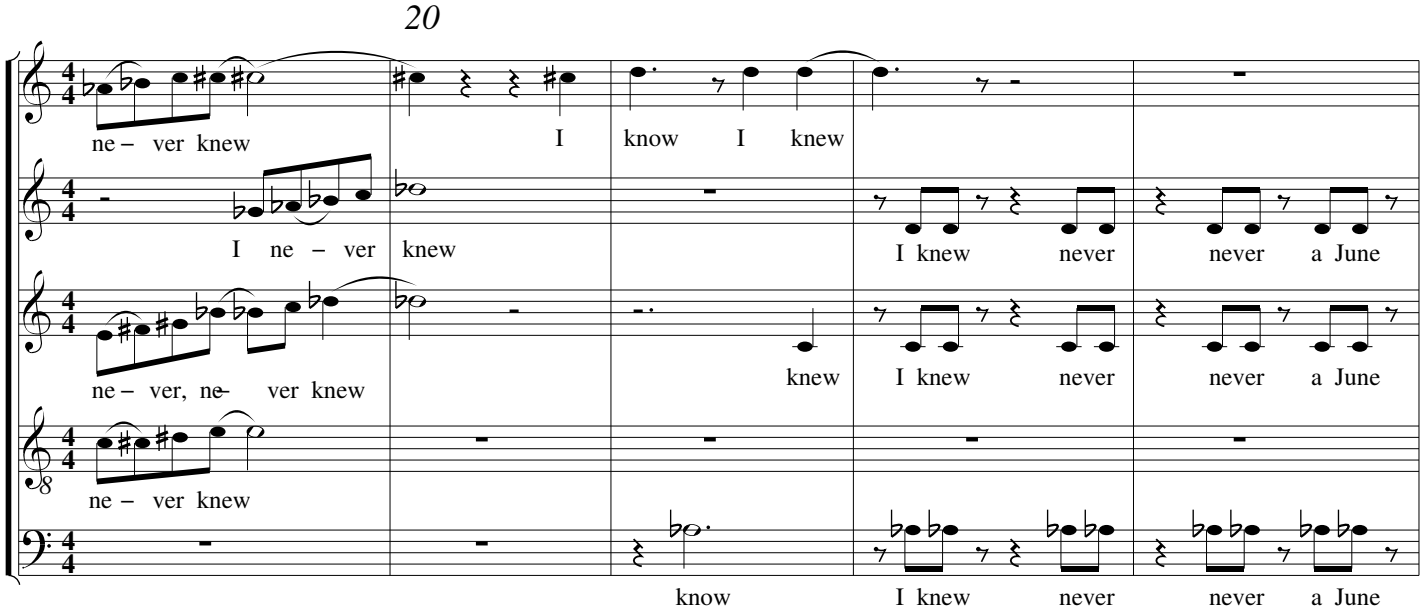
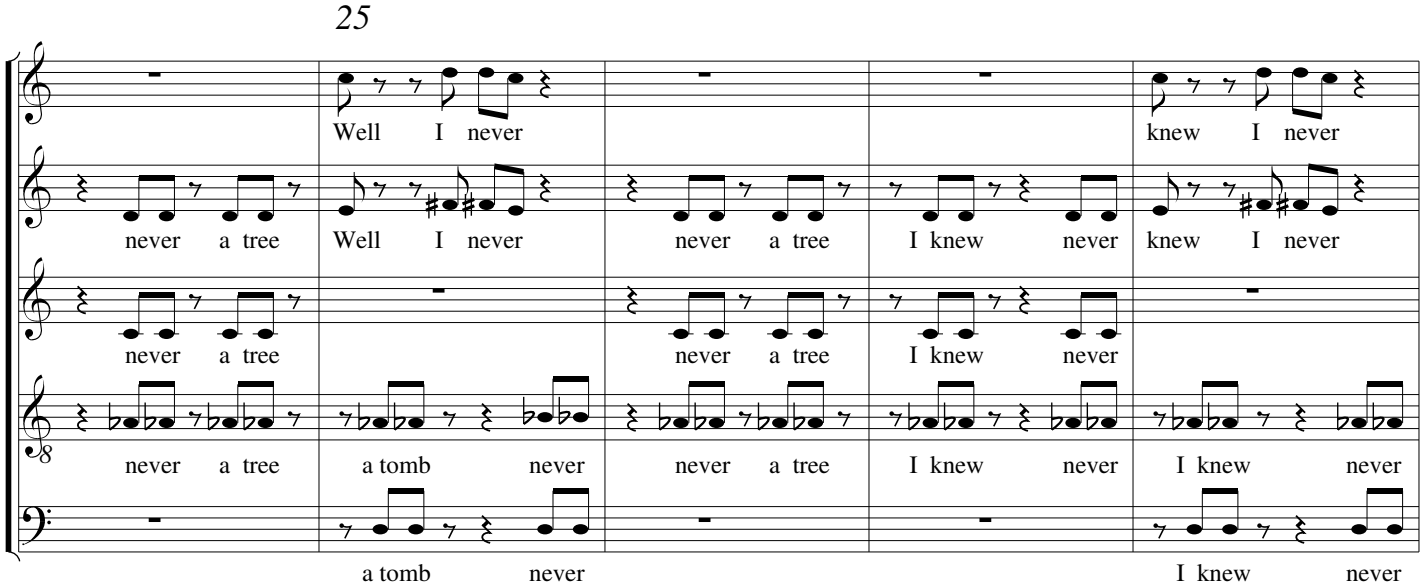

15
I
door left a – jar nor a farm with a brawl on the floor of the barn of the barn no I never
door left a – jar nor a farm with a brawl on the floor of the barn of the barn no I never I
1 know I knew I ne – ver knew I
door left a – jar nor a farm with a brawl on the floor of the barn of the barn no I never


20
ne – ver knew I know I knew
I ne – ver knew I knew never never a June
ne – ver, ne – ver knew knew I knew never never a June
ne – ver knew
know I knew never never a June


25
Well I never knew I never
never a tree Well I never never a tree I knew never knew I never
never a tree never a tree I knew never
never a tree a tomb never never a tree I knew never I knew never
a tomb never I knew never

30

never knew I never ne – ver knew

never a tree never knew I never ne – ver knew Well I never found a

never a tree never ne – ver knew Well I never found a

never a tree never a tomb I knew Well I never found a

never a tomb

35

way for a purr to be heard in the bay but the bird to remain there to play in the fur in the

way for a purr to be heard in the bay but the bird to remain there to play in the fur in the

way for a purr to be heard in the bay but the bird to remain there to play in the fur in the

40

never I ne – ver knew never no I never knew

fur no I never knew no I never knew never no I never

fur no I never I ne – ver knew I know

fur no I never I ne – ver knew

never knew I never never knew no I never knew no I never knew

knew never knew I never never knew no I never knew no I never

I knew I ne – ver knew a door ajar never

I know I knew

never a door ajar never

45

no I never knew no I never knew I never knew never knew

knew no I never knew no I never knew I never knew no I never never knew

knew I never knew I never knew no I never knew I never knew no I never knew

never a floor a barn never a farm never knew

I ne – – ver knew

50

Well I never did be – lieve there's a flaw in the

Well I never never knew I never ne – ver knew Well I never did be – lieve there's a flaw in the

Well I never never knew I never ne – ver knew

Well I never did be – lieve there's a flaw in the

Well I never never knew I never ne – ver knew I know I knew

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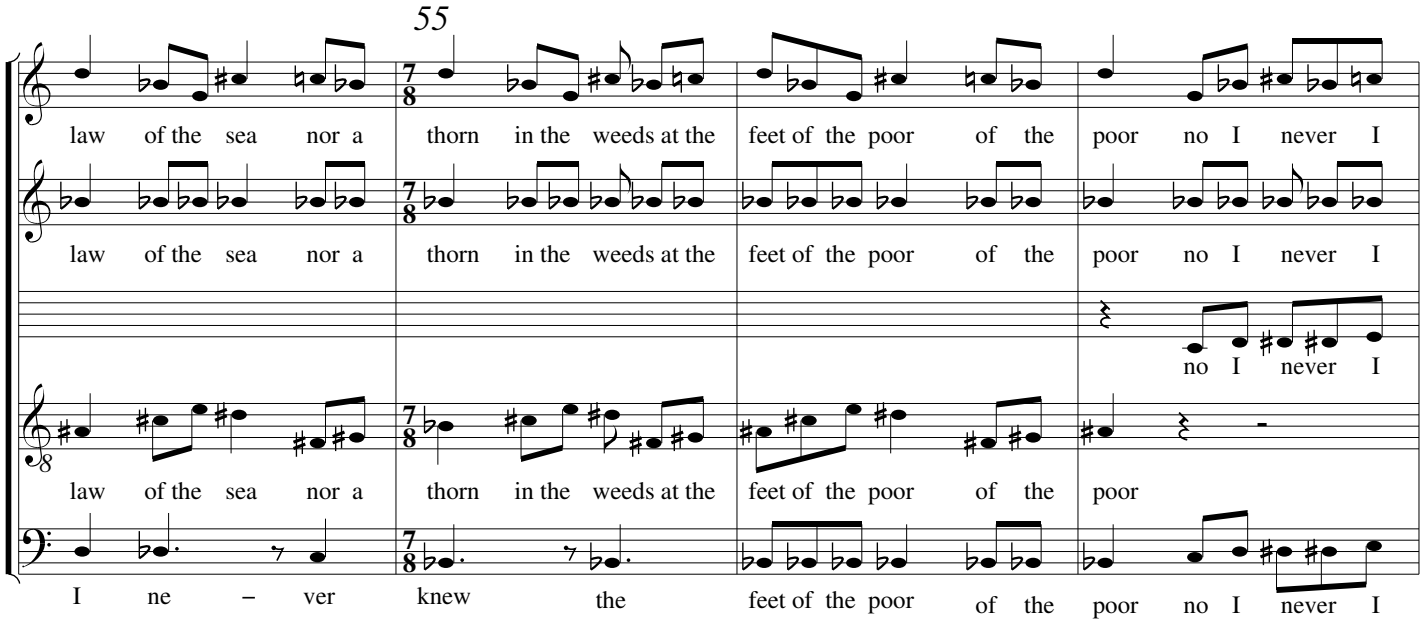

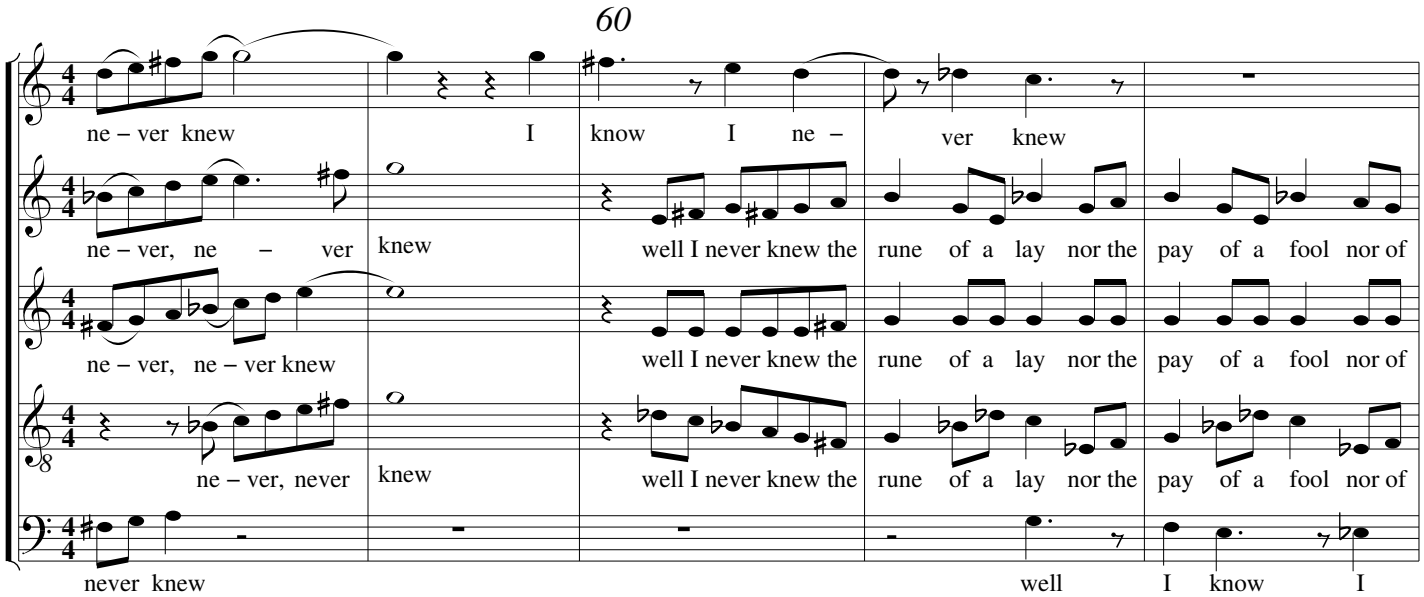

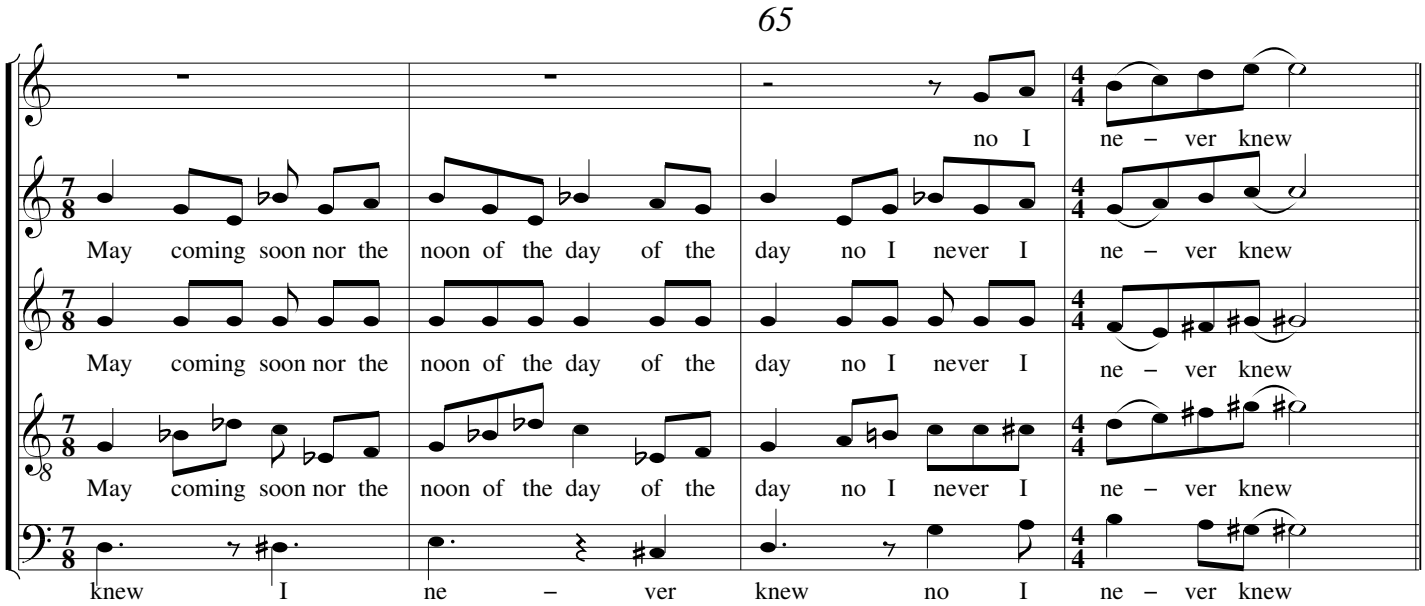

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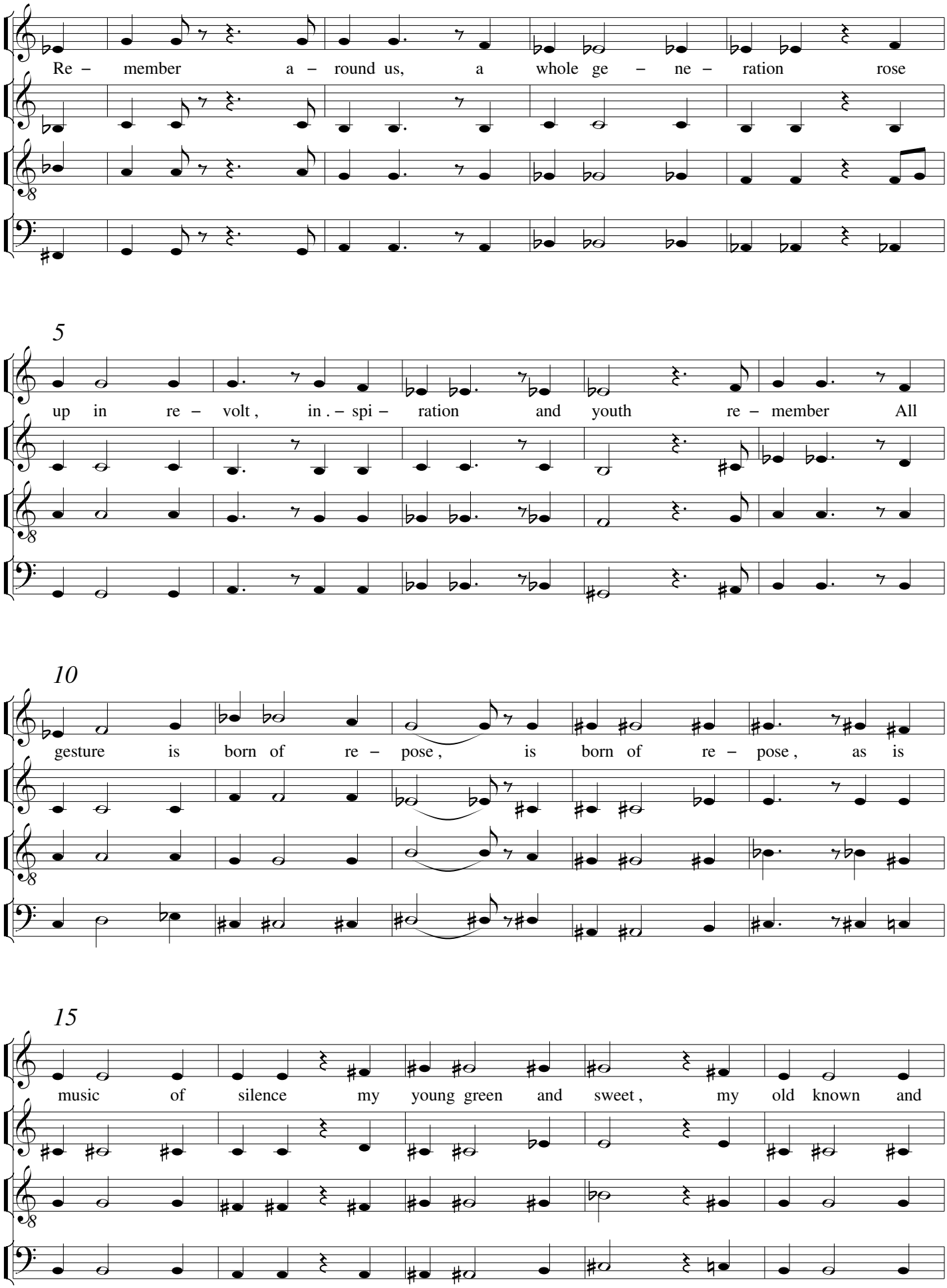
Remember



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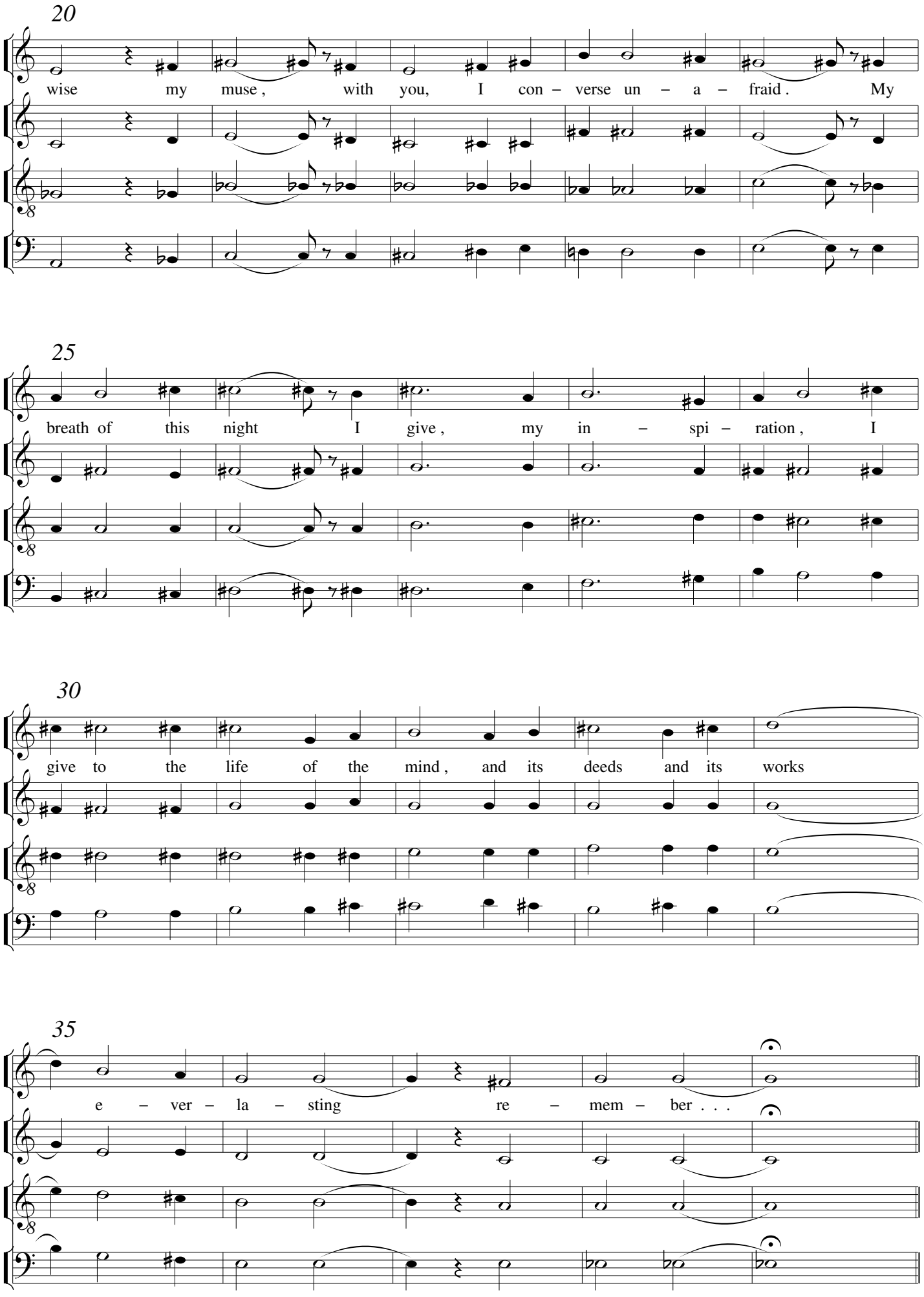
20
wise my muse, with you, I con – verse un – a – fraid. My
25
breath of this night I give, my in – spi – ration, I
30
give to the life of the mind, and its deeds and its works
35
e – ver – la – sting re – mem – ber . . .

The Spell

car run

The car is hot they're on the run Their

The car is hot the car is hot they're on the run they're on the run Their

The car is hot the car is hot they're on the run they're on the run Their

The car is hot

5

wine fun

nos – trils wide with wine and fun The

nostrils wide with wine and fun their nostrils wide with wine and fun The

nostrils wide with wine and fun their nostrils wide with wine and fun The

with wine and fun

10

sun sun

road sings un – der – neath the sun The

road sings un– derneath the sun the road sings un– derneath the sun The

road sings un– derneath the sun the road sings un– derneath the sun The

The road the sun

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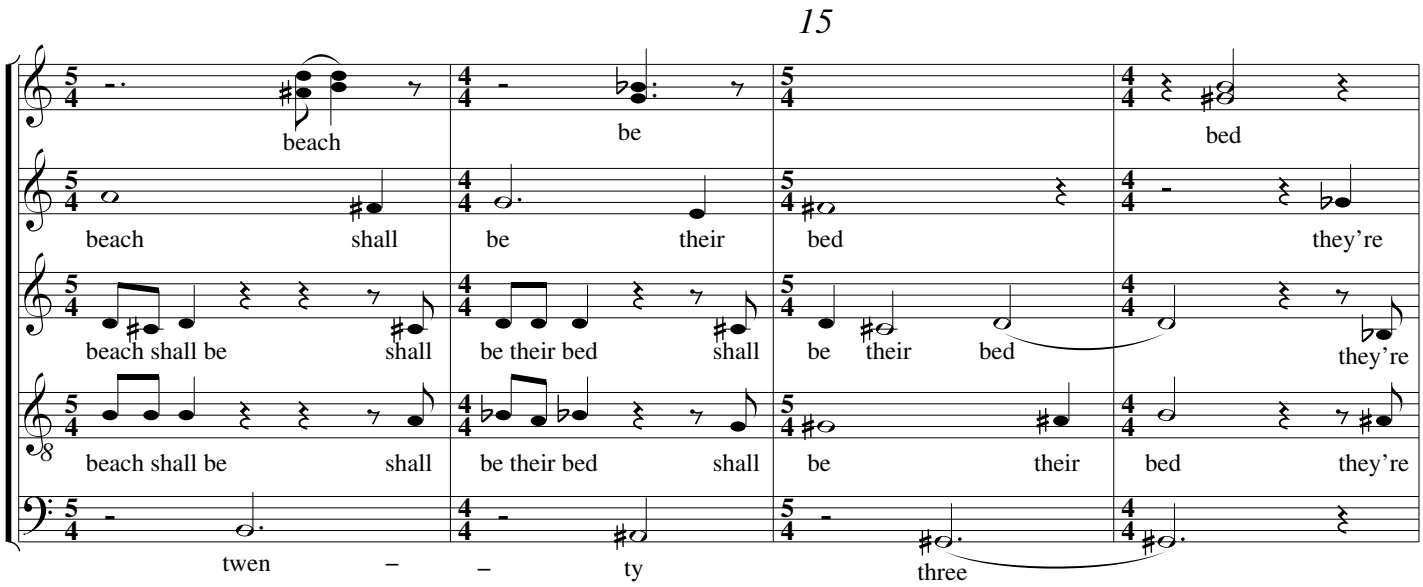
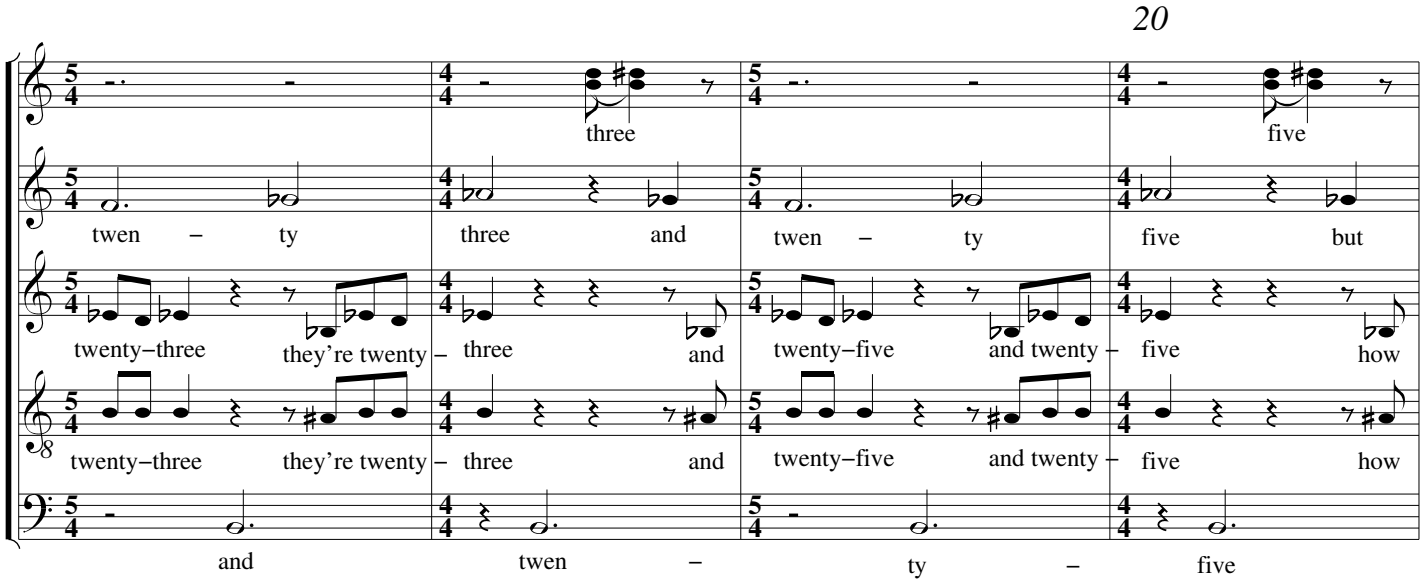
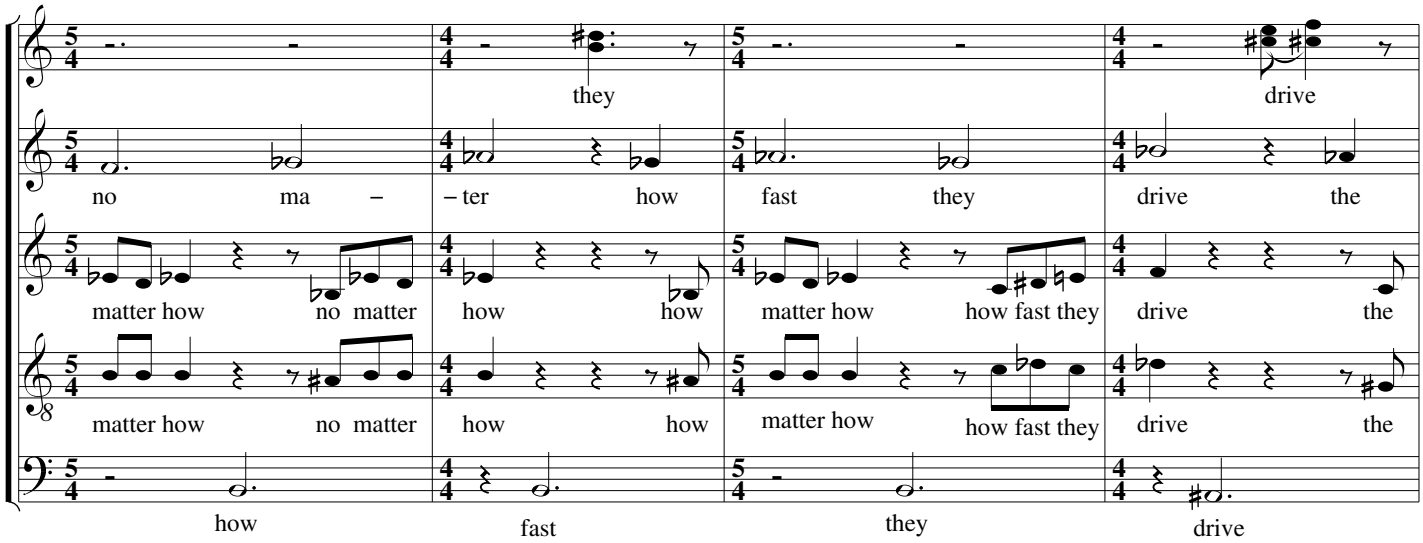
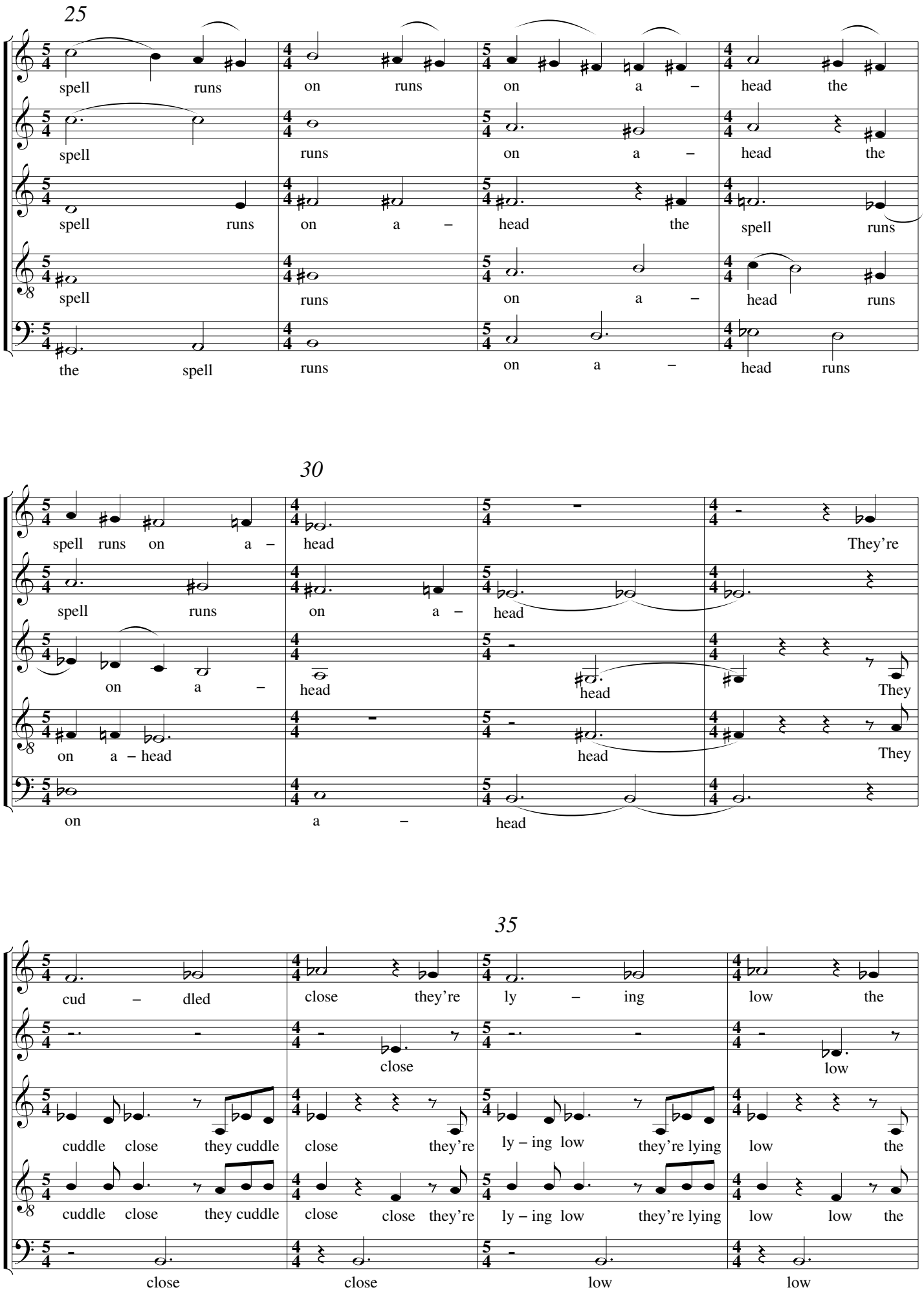
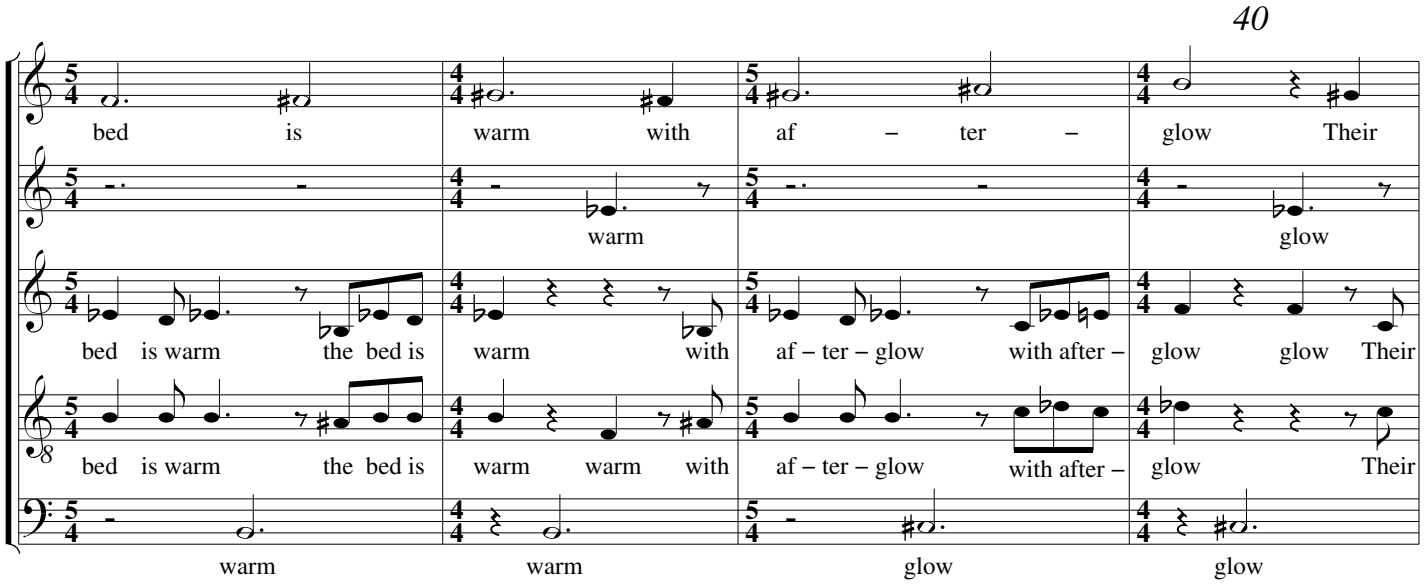
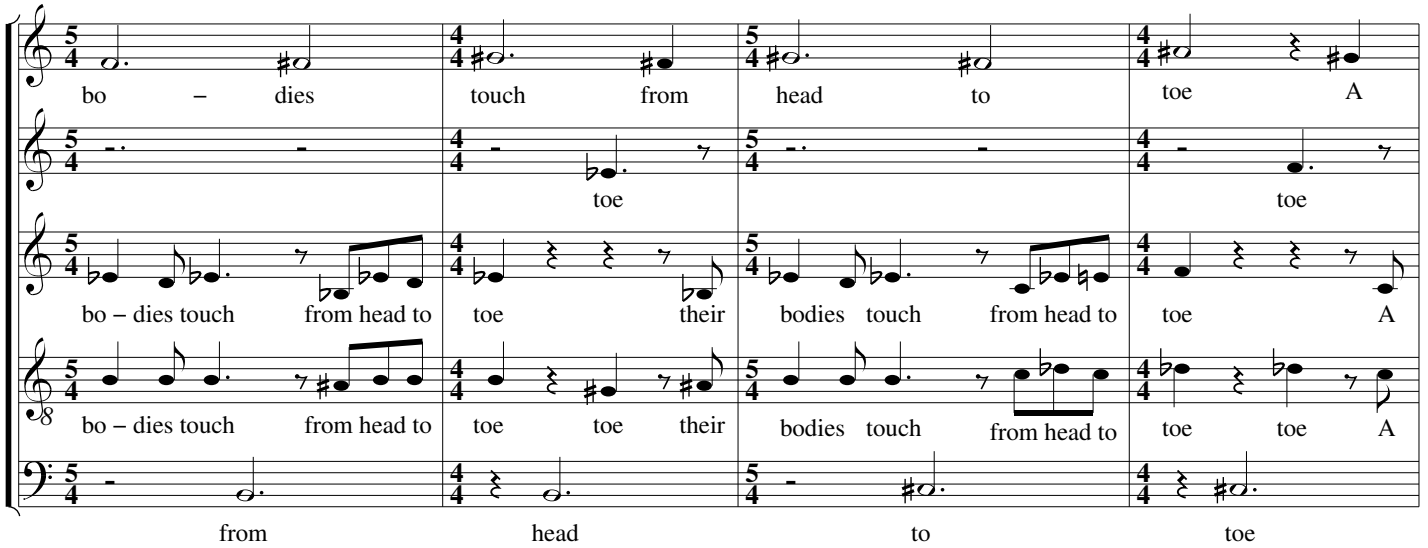

15
beach
be
bed
beach shall be their bed they're
beach shall be shall be their bed shall be their bed they're
beach shall be shall be their bed shall be their bed they're
twen – – ty three

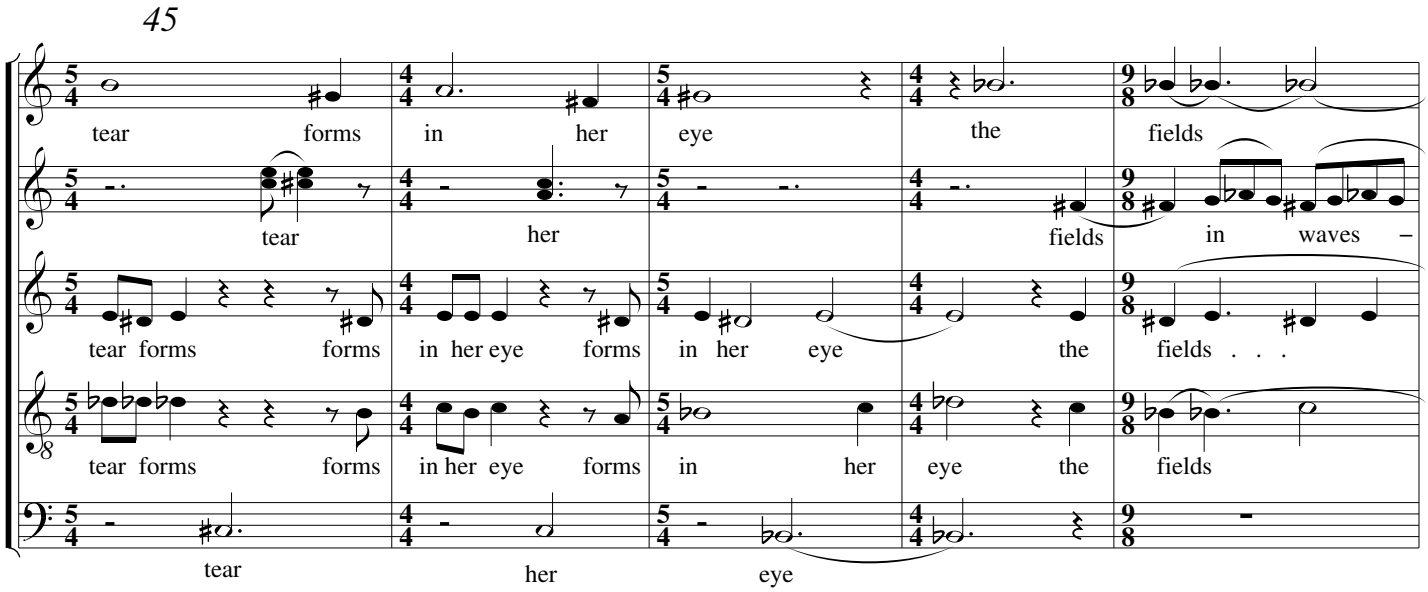

20
three
five
twen – ty three and twen – ty five but
twenty–three they're twenty – three and twenty–five and twenty – five how
twenty–three they're twenty – three and twenty–five and twenty – five how
and twen – ty – five

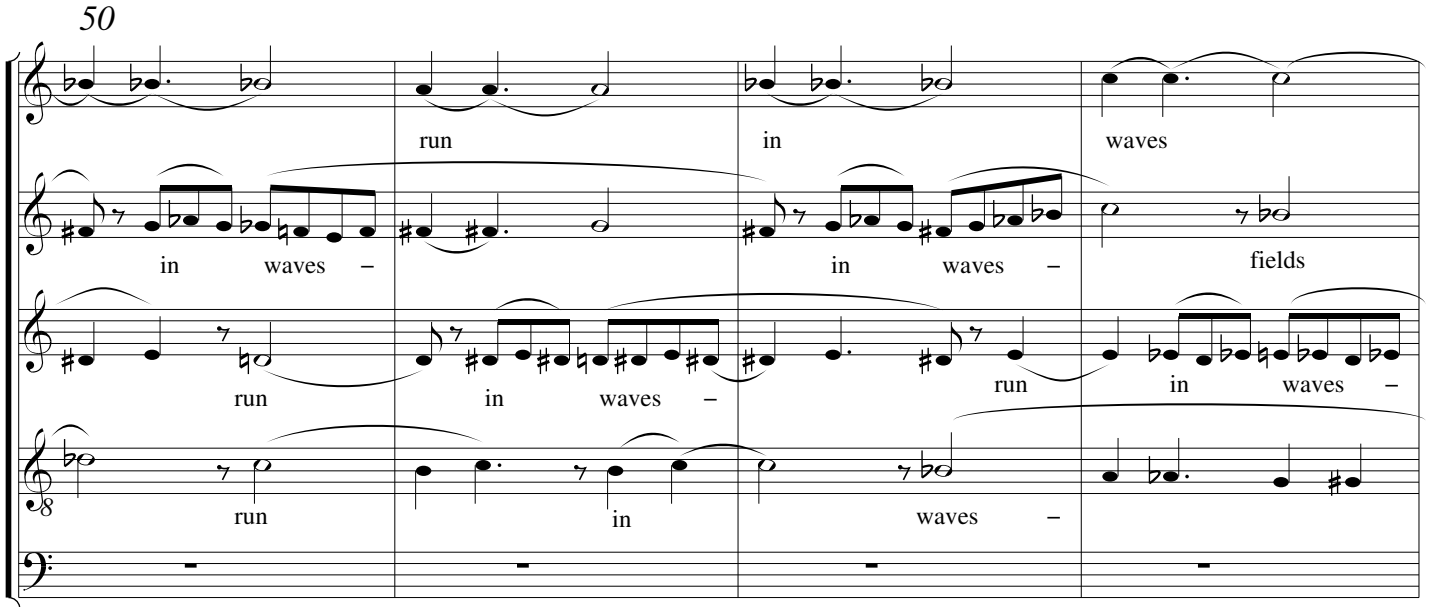

they
drive
no ma – – ter how fast they drive the
matter how no matter how how matter how how fast they drive the
matter how no matter how how matter how how fast they drive the
how fast they drive

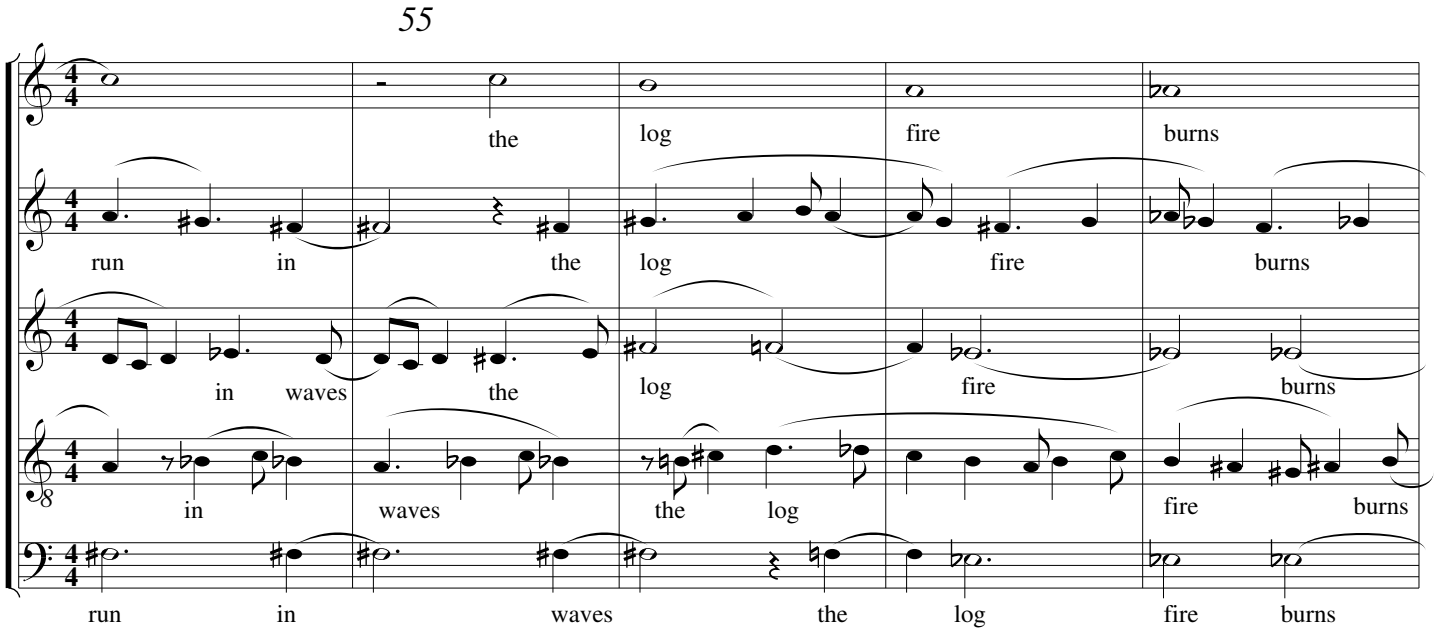

25
spell runs on runs on a – head the
spell runs on a – head the
spell runs on a – head the spell runs
spell runs on a – head runs
the spell runs on a – head runs
30
spell runs on a – head They're
spell runs on a – head
on a – head head They
on a – head head They
on a – head
35
cud – dled close they're ly – ing low the
close low
cuddle close they cuddle close they're ly – ing low they're lying low the
cuddle close they cuddle close close they're ly – ing low they're lying low low the
close close low low

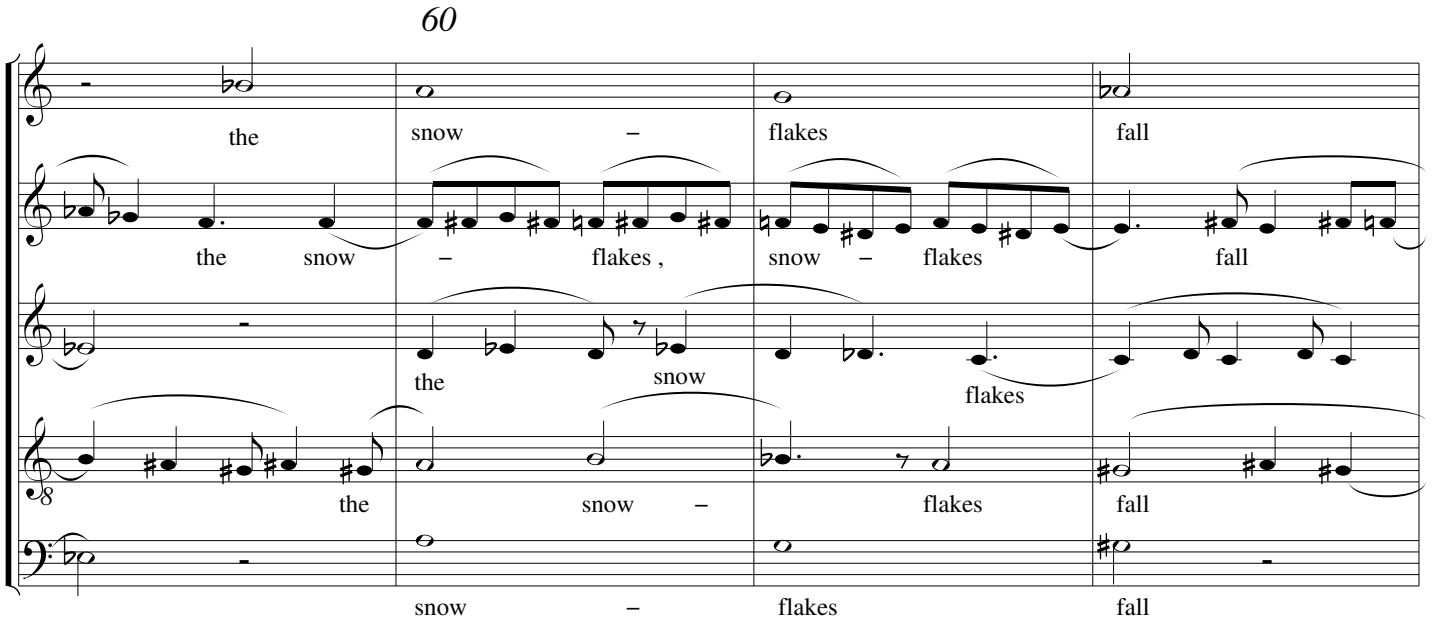

40
bed is warm with af – ter – glow Their
warm glow
bed is warm the bed is warm with af – ter – glow with after – glow glow Their
bed is warm the bed is warm warm with af – ter – glow with after – glow Their
warm warm glow glow

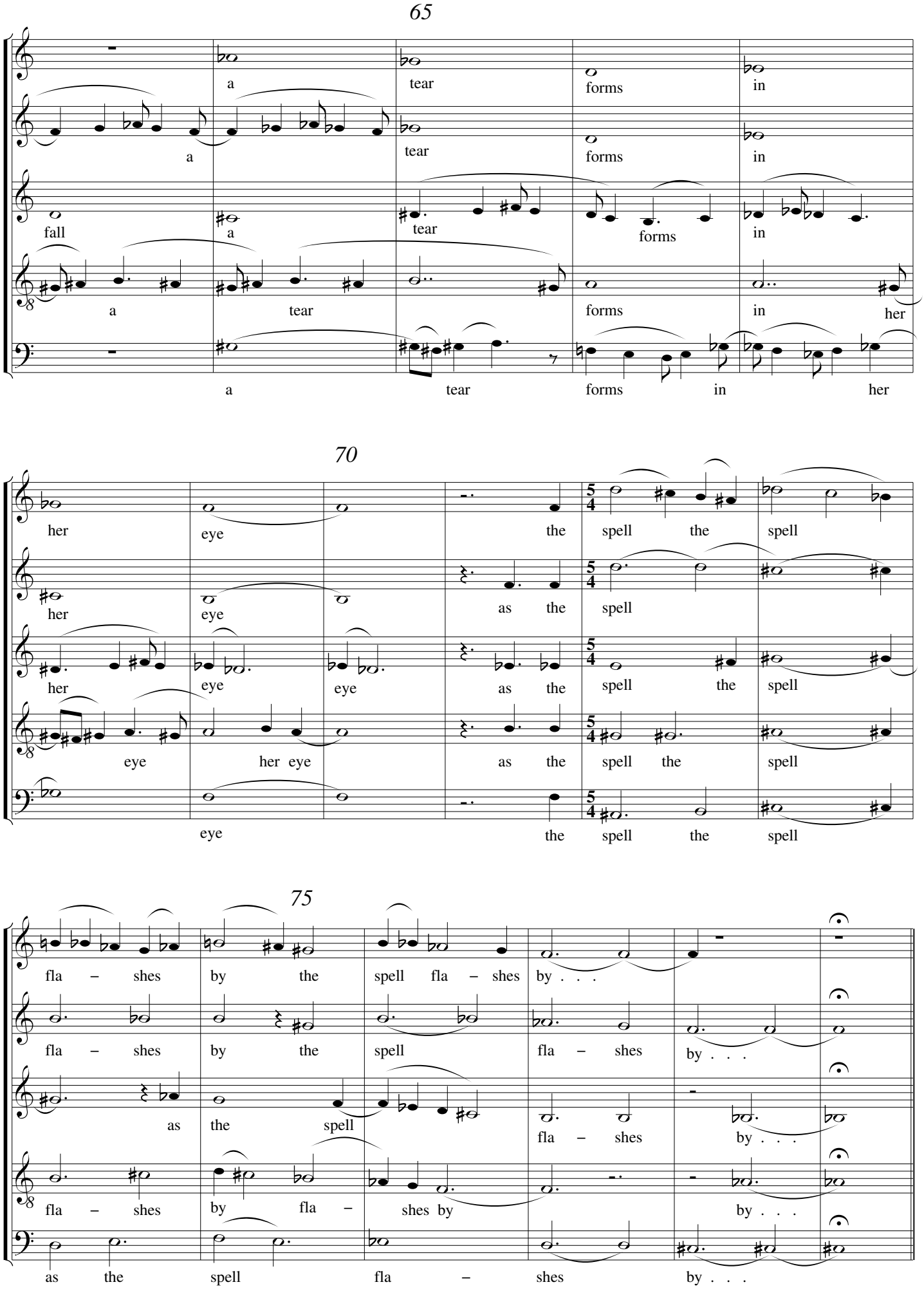

bo – dies touch from head to toe A
toe toe
bo – dies touch from head to toe their bodies touch from head to toe A
bo – dies touch from head to toe toe their bodies touch from head to toe toe A
from head to toe


45
tear forms in her eye the fields
tear her fields in waves –
tear forms forms in her eye forms in her eye the fields . . .
tear forms forms in her eye forms in her eye the fields
tear her eye


50
run in waves
in waves – in waves – fields
run in waves – run in waves –
run in waves –


55
the log fire burns
run in the log fire burns
in waves the log fire burns
in waves the log fire burns
run in waves the log fire burns


60
the snow – flakes fall
the snow – flakes , snow – flakes fall
the snow flakes
the snow – flakes fall
snow – flakes fall


65
a tear forms in
a tear forms in
fall a tear forms in
a tear forms in her
a tear forms in her
70
her eye the spell the spell
her eye as the spell
her eye eye as the spell the spell
eye her eye as the spell the spell
eye the spell the spell
75
fla – shes by the spell fla – shes by . . .
fla – shes by the spell fla – shes by . . .
as the spell fla – shes by . . .
fla – shes by fla – shes by by . . .
as the spell fla – shes by . . .

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. *Www.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 Bartók: *Suite op.14* for piano. 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* and *Six Duets*, 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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