



# The Poet in the Clouds

*poem by Samuel Taylor Coleridge*

*music by Peter Billam*

**for Choir (SATB)**

© Peter J Billam, 1995, 2005

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*This edition 14 February 2014.*

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# Fancy in Nubibus

## Or, The Poet in the Clouds

O ! it is pleasant, with a heart at ease  
Just after sunset, or by moonlight skies,  
To make the shifting clouds be what you please,  
Or let the easily persuaded eyes  
Own each quaint likeness issuing from the mould  
Of a friend's fancy; or with head bent low  
And cheek aslant see rivers flow of gold  
'Twixt crimson banks; and then, a traveller, go  
From mount to mount through Cloudland, gorgeous land !

Or list'ning to the tide, with closed sight,  
Be that blind bard, who on the Chian strand  
By those deep sounds possessed with inward light,  
Beheld the Iliad and the Odyssee  
Rise to the swelling of the voiceful sea.

*Samuel Taylor Coleridge*

The setting offered here is a 2005 revision of the original 1995 composition.

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# The Poet in the Clouds

5

Oh... it is pleasant with a heart at ease, Just after sun - set, or by moonlight

10

pleasant Just af - ter sun - set, or by moonlight

15

skies, To make the shifting clouds be

20

what you please, Or let the ea - si ly per - suaded

what you please, Or let the eas - - ily per - suaded

what you please,

what you please, Or let the ea - sily - - ea - sily per -

25

eyes Own each quaint likeness is - su - ing from the

eyes Own each quaint like - ness is - su - ing from the

Own each quaint like - ness is - su - ing from the

sua - ed eyes Own each quaint likeness is - suing from the

30

mould of a friend's fan - cy;

mould of a friend's fan - cy; or with

mould of a friend's fancy; or with

mould of - a friend's fan - cy; or with

35

see riv - ers

head bent low And cheek a - slant see rivers

head bent low And cheek a - slant see rivers flow of

head bent low And cheek a - slant see riv - ers

40

flow of gold 'Twixt crim - son banks ... and

flow of gold 'Twixt crimson banks, 'Twixt crim - son banks ;

gold of gold 'Twixt crim - son banks; and

flow of gold 'Twixt crim - son banks, 'twixt crim - son

45

then, a trav - eller, go From mount to mount through

and then go From mount to mount through

then, a trav - eller, go From mount to mount through

banks, go From mount to mount to mount through

50

Cloudland, gor - geous land ! Cloud - land, gorgeous ... land

Cloudland, gor - geous Cloudland, gorgeous land ... gorgeous

Cloudland, gor - geous gor - geous land Or

Cloudland, gor - geous land ... Or ...

55

Or list'ning to the tide blind bard,

land Or list'ning to the tide with clos-ed sight Be that blind bard, blind

list'ning to the tide with clos-ed sight Be that blind bard, who

Be that blind bard ...

60

who on the Chi - an strand By those deep sounds pos -

bard who on the Chi - an strand, By those deep sounds pos -

on ... the Chi - an strand By those deep sounds

who on the Chi - an strand By those deep sounds pos -

65 70

sessed with inward light, be - held the Il - iad

- sessed with inward light ... be - held the Il - i -

possessed with in - ward light, be - held the Il - i -

sessed with inward light, be - held the Il - i - ad

75

and the Od - ys - see Rise to the swelling of the

- ad and the Od - yssee Rise to the swelling of the

- ad and the Od - ys - see Rise to the swelling , to the

and the Od - yssee Rise to the swelling of the

80

voice - ful sea ... voice - ful sea

voice - ful sea ... the voiceful sea .

swelling of the voiceful sea, of the voiceful , voice - ful sea

voice - ful sea the voice - ful sea

**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. *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*, SAATB 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 Epidiapente* 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*, SSATB 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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