



Tres Casidas del Diván del Tamarit

poems by Federico García Lorca

music by Peter Billam

for Voice and Piano

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Tres Casidas del Diván del Tamarit

music by Peter Billam, © 1997, 2005 Peter Billam

poems by Federico García Lorca, 1898 – 1936

Casida del llanto

He cerrado mi balcón
porque no quiero oír el llanto,
pero por detrás de los grises muros
no se oye otra cosa que el llanto.

Hay muy pocos ángeles que canten,
hay muy pocos perros que ladren,
mil violines caben en la palma de mi mano.

Pero el llanto es un perro inmenso,
el llanto es un ángel inmenso,
el llanto es un violín inmenso,
las lágrimas amordazan al viento,
y no se oye otra cosa que el llanto.

Casida de la rosa

La rosa
no buscaba la aurora:
casi eterna en su ramo,
buscaba otra cosa.

La rosa
no buscaba ni ciencia ni sombra:
confín de carne y sueño,
buscaba otra cosa.

La rosa
no buscaba la rosa.
Inmóvil por el cielo
buscaba otra cosa.

Casida de las palomas oscuras

Por las ramas del laurel
van dos palomas oscuras.
La una era el sol,
la otra la luna.
'Vecinitas' les dije,
'¿ dónde está mi sepultura ?'
'En mi cola' dijo el sol.
'En mi garganta', dijo la luna.
Y yo que estaba caminando
con la terra por la cintura
vi dos águilas de nieve
y una muchacha desnuda.
La una era la otra
y la muchacha era ninguna.
'Aguilitas' les dije,
'¿ dónde está mi sepultura ?'
'En mi cola' dijo el sol.
'En mi garganta', dijo la luna.
Por las ramas del laurel
vi dos palomas desnudas.
La una era la otra
y las dos eran ninguna.

Federico García Lorca

Federico García Lorca's last collection of poems, *Diván del Tamarit*, was written in 1934 and would have been published in 1936 by the University of Granada had not the Civil War intervened; it was published posthumously by Colombia University in 1940. *Diván* is an Arabic word meaning the poet's collected verse, generally arranged in alphabetical order of the rhymes. *Tamarit* was the name of a *huerta*, or small farm, which belonged to the father of one of Lorca's favourite cousins and enjoyed wonderful views of the Sierra Nevada and the plain of the Vega; *tamarit* is also an Arabic word, meaning "abundant in dates".

Diván del Tamarit consists of twelve *Gacelas* and nine *Casidas*; *Gacela* derives from the Persian *ghazal*, meaning a short love poem, and *Casida* derives from the Arabic *qasida*, meaning a longer poem with a particular structure featuring a single rhyme.

These are *Casidas* numbers II, VII, and IX. The translations on page 20 are by the composer. The setting offered here is a 2016 revision of the 2005 revision of the original 1997 composition.

Casida del Llanto

He cer - ra - do mi bal - cón

ff

f

Ped

Ped

3

3

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a 3-measure rest, followed by a melodic phrase with a triplet of eighth notes. The piano accompaniment (middle and bottom staves) starts with a 7-measure rest, then enters with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include fortissimo (ff) and forte (f). Pedal points are indicated below the piano staves.

Porque no quie - ro o -

cresc . . .

Ped

Ped

Ped

5

3

Detailed description: This system contains the third and fourth staves. The vocal line has a 5-measure rest, then a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. A crescendo is marked. Pedal points are indicated below the piano staves.

v - ír el llan - to

Ped

Ped

Ped

Ped

10

Detailed description: This system contains the fifth and sixth staves. The vocal line has a 10-measure rest, then a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Pedal points are indicated below the piano staves.

pero por det - rás de los gri

cresc . . .

Ped

Ped

15

3

Detailed description: This system contains the seventh and eighth staves. The vocal line has a 15-measure rest, then a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand. A crescendo is marked. Pedal points are indicated below the piano staves.

20

ses mu - ros no se oy - e

p *mf*

Ped *Ped* *Ped*

25

ot - ra co - sa que el llan - to

Ped *Ped* *Ped*

30

Hay

calando *tempo*

Ped *Ped* *Ped*

35

muy pocos án - ges que can - ten

Ped *Ped* *Ped* *Ped*

hay muy pocos perros que lad - ren

40 mil vi - o -

cresc. . .

45 nes ca - ben en la

50 pal - ma de mi mano

55

Pero el llan - to es un per - ro in -

dim . . . *P poco a poco cresc . . .*

Ped *Ped* *** *Ped* *Ped*

- men - so el llan - to es un

Ped *Ped* *Ped*

60

án - gel in - men - so el llan - to es un

cresc . . .

Ped

65

vi - o - lín in - men - so

dim . . .

Ped *** *Ped*

70

las lág - ri - mas a - mor - da - zan

mf

Ped

75

al vi - en - to y no se oy - e

f

mp

Ped

80

ot - ra co - sa que el llan - to - - -

cresc . . .

f cantabile . . .

mf

Ped

85

mf

f

dim . . .

f

pp

*

Casida de la Rosa

5

mf
mp
arpeggiando
p
Ped
Ped

La ro - sa -

... simile ...

no bus - ca - ba La au - ro

mf
subito
f
mf
Ped
Ped
f

10

- ra casi e - ter - na

p
subito
f
Ped
Ped
f

15

en su ra - mo bu - sca - ba

p
cresc . . .
p
Ped
Ped

20

ot - ra co - sa

cantabile...

f *p* *cresc...* *f* *dim.*

Ped

poco piu mosso

La ro - sa no bus - ca - ba ni ci -

p *arpegg.*

Ped

- en - ci - a ni som - bra con -

f *f*

Ped

30

- fin de carne y sue - ño

poco dim.. *subito* *f*

l.h. *l.h.* *l.h.* *l.h.*

Ped

35

bus - ca - ba ot - ra

l.h.

p

Ped

40

co - sa

accel. . . cresc. . .

cantabile . . .

p

Ped *Ped* *Ped*

dim. . .

La ro - sa no bus -

f *p*

Ped *Ped* *Ped*

45

- ca - ba la ro - sa . In -

f

Ped *Ped*

50

mó - vil por el

ff *mf* *mp*

Ped

cie - lo

ff *p*

Ped

55

bus - ca - ba ot - ra co - sa

ff *p*

Ped *Ped*

60 65

f *p*

Ped *Ped*

Casida de las Palomas Oscuras

10 7 10
4 4 4
pp
Ped
Por las ra -

5
7 5
4 4
Ped
arpegg.
- mas del lau - rel van

10
4 3 4 7 4
4 4 4 4 4
Ped Ped Ped Ped Ped
arpegg.
dos pa - lo - mas os - cu - ras

15
5 8
4 4
Ped Ped Ped
La u - na e - ra el sol la

ot - ra la lu - na « Veci -

p 20 *f*

cresc... *f* *dim...* *p* *pp* *ff*

Ped *Ped* *Ped*

- ni - tas », les di - jé « ¿ dónde está

pp *f* 25

subito pp *poco cresc...* *subito f*

* *Ped* *Ped* *Ped*

mi se - pul - tu - ra? » « En mi

dim... *dim...* *p*

* *Ped*

co - la », dijo el sol . « En mi gar -

30 *cresc...*

35

gan - ta », dijo la lu - na

f *pp*

Ped Ped *

Y yo que es -

dim *rit* *a tempo*

Ped Ped Ped *

40

ta - ba ca - mi - nan - do con la tier - ra

* Ped Ped Ped

45

por la cin - tu - ra vi dos

f *pp*

arpegg. *subi to*

Ped p Ped

á - gui - las de nie - ve y una mu -

f

sempre pp

arpegg.

50

cha - cha des - nu - da la

Ped *Ped*

55

u - na e - ra la ot - ra y la mu -

cresc. . . . *pp*

Ped *Ped*

60

cha - cha era nin - gu - na « Agui - li - tas »,

ff *dim. . . .* *ff subito*

Ped *Ped* *ff* *Ped*

65

pp *f* *dim . . .*

les di - jé « ¿dónde está mi se - pul - tu - ra ? »

pp *ff* *dim . . .*

Ped *Ped* *Ped*

70

mp *f dim . . .*

« En mi co - la », dijo el

Ped *Ped* *Ped*

cresc . . . *p*

sol . « En mi gar - gan - ta », dijo la

mf cresc . . . *p*

Ped *Ped*

75

lu - na Por las ra -

Ped ** Ped* ** Ped*

80

- mas del lau - rel vi

arpegg.

Ped *

85

dos pa - lo - mas des - nu - - das

arpegg.

Ped * *Ped*

la u - na e - ra la ot - ra

Ped *Ped* *Ped*

90

y las dos eran nin - gu - na.

loc.. *pp*

8vab.. *Ped* *



Casida of lamenting

I closed the balcony door
because I don't want to hear the lamenting,
but beyond the grey walls
there is nothing to be heard but lamenting.
Very few angels are singing,
very few dogs are barking,
a thousand violins fit in the palm of my hand.
But lamenting is an enormous dog,
lamenting is an enormous angel,
lamenting is an enormous violin,
tears choke the wind,
and there is nothing to be heard but lamenting.

Casida of the rose

The rose
was not seeking the dawn:
almost eternal on its branch,
it was seeking something else.
The rose
was seeking neither science nor shadow:
slave of flesh and dream,
it was seeking something else.
The rose
was not seeking the rose.
Immobile in the sky,
it was seeking something else.

Casida of the dark doves

In the branches of the laurel
go two dark doves.
One was the sun,
the other the moon.
'Neighbours' I said to them,
'where is my tomb ?'
'In my tail', said the sun.
'In my throat', said the moon.
And I who was walking
with the earth around my waist
saw two snow-white eagles
and a naked young girl.
One was the other
and the girl was neither.
'Eagles,' I said to them,
'where is my tomb ?'
'In my tail', said the sun.
'In my throat', said the moon.
In the branches of the laurel
I saw two naked doves.
One was the other
And both were neither.

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 !**

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; *Sadhana*, wind and brass ensemble, 1980; *Concert Study*, piano four hands, 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; *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; *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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