



# 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 bejewel 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

Some - times I think I do      Some - times I think I don't      Some -  
I think I do      I think I don't

5

times I think I will      Some - times I think I won't      Some - times I think I didn't  
I think I will      I think I won't      I

10

Some - times I think I did      Some - times it's all on show      Some -  
think I didn't      I think I did      It's all on show

15

times I keep it hid      It's mine      It's mine . . .      It's mine . . .  
I keep it hid      It's mine . . .      It's mine . . .      It's mine . . .

20

It's mine . . .      It's my tin of can - dy my bottle of wine      It's mine . . .  
It's mine . . .      It's my tin of can - dy my bottle of wine bot -

25

- tle of wine      This stuff could kill me      shouldn't have it to hand  
This stuff could kill me this stuff could kill me, shouldn't have it to hand

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

5

Musical score for measures 1-5. The score is in 5/4 time. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "Kon - ke - ra - jxo" (Soprano), "Kon - ke - ra - jxo" (Alto), "Kon - ke - ra - jxo" (Tenor), and "Kon - ke - ra - jxo" (Bass). The melody is simple and repetitive, with some rests.

10

Musical score for measures 6-10. The score is in 4/4 time. It features four staves. The lyrics are: "Kon - ke - ra - jxo" (Soprano), "Kon - ke - ra - do" (Alto), "Kon - ke - ra - do" (Tenor), and "Kon - ke - ra - do" (Bass). The melody continues with some changes in pitch and rhythm.

15

Musical score for measures 11-15. The score is in 4/4 time. It features four staves. The lyrics are: "ra - do Kon - ke - ra - do" (Soprano), "ke - ra - do Kon - ke - ra - do" (Alto), "ra - jxo Kon - ke - ra - do" (Tenor), and "ke - ra - jxo Kon - ke - ra - do" (Bass). The melody is more complex, with some syncopation.

20

Musical score for measures 16-20. The score is in 5/4 time. It features four staves. The lyrics are: "Kon - ke - ra - do" (Soprano), "Kon - ke - ra - do" (Alto), "ra - do" (Tenor), and "ke - ra - do" (Bass). The melody returns to a simpler, more repetitive pattern.

# 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 wayward  
 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 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 -  
 gestuirs 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 do

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 do  
 do I think I do I think you re - mem - ber you

# Only the Glories of the Night

On - ly the glo - ries of the night will be im - mor - tal ;

This system contains the first six measures of the piece. It features a vocal line with lyrics and piano accompaniment in three staves. The time signature starts in 3/4 and changes to 4/4 at measure 4, then back to 3/4 at measure 6.

10

The soil will turn to stone , the rain to flood, the wind to war

This system contains measures 7 through 12. The time signature changes to 4/4 at measure 7, then to 3/4 at measure 10, and back to 4/4 at measure 12.

15

20

and the sun to e - vil ram - pant We will

This system contains measures 13 through 18. The time signature changes to 3/4 at measure 15 and back to 4/4 at measure 18.

25

long for the night to un - co - ver our eyes as the

This system contains measures 19 through 24. The time signature changes to 3/4 at measure 21 and back to 4/4 at measure 24.

30

stars in their thou - sands be - jewell the

This system contains measures 25 through 30. The time signature changes to 3/4 at measure 27 and back to 4/4 at measure 30.

35

40

deep far cold be - yond and more by the thousand of

Musical score for measures 35-40, featuring vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: deep far cold be - yond and more by the thousand of.

45

mil - lion will fling round the sky a flow - ing mi -

Musical score for measures 45-50, featuring vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 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 -

Musical score for measures 50-55, featuring vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: - 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 ...

Musical score for measures 60-65, featuring vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: - 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,

Musical score for measures 65-70, featuring vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: We will see far in those years, and la - ment much,

75

and fear for shame to meet a li - ving eye .

Musical score for measures 75-80, featuring vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: and fear for shame to meet a li - ving eye .

# Well I Never

5

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

10

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

Well I never saw the car of a whore with the

15

door left a-jar nor a farm with a brawl on the floor of the barn of the barn no I never I  
 door left a-jar nor a farm with a brawl on the floor of the barn of the barn no I never I  
 I 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 I knew never  
 never a tree I knew never I knew never  
 a tomb never never a tree I knew never I knew never



30

never a tree never knew I never ne - ver knew Well I never found a  
 never a tree never knew I 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 know  
 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 ver knew

50

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

55

law of the sea nor a thorn in the weeds at the feet of the poor of the poor no I never I

law of the sea nor a thorn in the weeds at the feet of the poor of the poor no I never I

no I never I

law of the sea nor a thorn in the weeds at the feet of the poor of the poor

I ne - ver knew the feet of the poor of the poor no I never I

60

ne - ver knew I know I ne - ver knew

ne - ver, ne - ver knew well I never knew the rune of a lay nor the pay of a fool nor of

ne - ver, ne - ver knew well I never knew the rune of a lay nor the pay of a fool nor of

ne - ver, never knew well I never knew the rune of a lay nor the pay of a fool nor of

never knew well I know I

65

no I ne - ver knew

May coming soon nor the noon of the day of the day no I never I ne - ver knew

May coming soon nor the noon of the day of the day no I never I ne - ver knew

May coming soon nor the noon of the day of the day no I never I ne - ver knew

knew I ne - ver knew no I ne - ver knew

## Remember

*Peter Billam, from Album for Choir*

Re - member a - round us, a whole ge - ne - ration rose

5  
up in re - volt, in - spi - ration and youth re - member All

10  
gesture is born of re - pose, is born of re - pose, as is

15  
music of silence my young green and sweet, my old known and

20

wise my muse, with you, I con - verse un - a - fraid. My

This system contains measures 20 through 24. It features a vocal line with lyrics and three piano accompaniment staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is 7/8. The lyrics are: "wise my muse, with you, I con - verse un - a - fraid. My".

25

breath of this night I give, my in - spi - ration, I

This system contains measures 25 through 29. It features a vocal line with lyrics and three piano accompaniment staves. The lyrics are: "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

This system contains measures 30 through 34. It features a vocal line with lyrics and three piano accompaniment staves. The lyrics are: "give to the life of the mind, and its deeds and its works".

35

e - ver - la - sting re - mem - ber . . .

This system contains measures 35 through 39. It features a vocal line with lyrics and three piano accompaniment staves. The lyrics are: "e - ver - la - sting re - mem - ber . . .".

## The Spell

Peter Billam, from Album for Choir

car  
run

The car is hot 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- 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 road sings un- derneath the sun The

The road the sun

15

beach  
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 head

35

cud - dled close they're ly - ing low the  
 close  
 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 warm glow glow

bo - dies touch from head to toe A

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 - waves fields in waves - 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

60

the snow - flakes fall the snow - flakes , snow - flakes fall the snow - flakes fall the snow - flakes fall

65

Musical score for measures 65-69. The score is written for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: a tear forms in fall a tear forms in a tear forms in her. The music features various melodic lines with slurs and ties, and a bass line with a 7-measure rest.

70

Musical score for measures 70-74. The score is written for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: her eye the spell the spell her eye as the spell her eye as the spell the spell eye her eye as the spell the spell. The music includes a 5/4 time signature change in measure 73.

75

Musical score for measures 75-79. The score is written for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: 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 . . . The music features complex melodic lines with many slurs and ties.

**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](http://www.pjb.com.au), becoming the first composer to sell scores on-line, 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](http://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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