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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This edition 1 December 2019.

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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

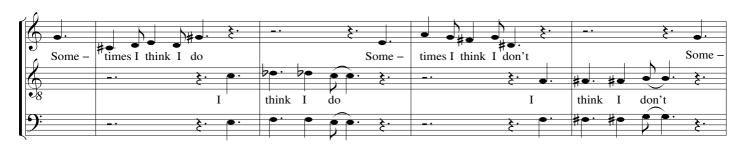
The Spell

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.

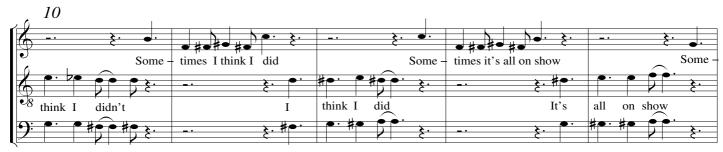
Peter Billam 1976

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







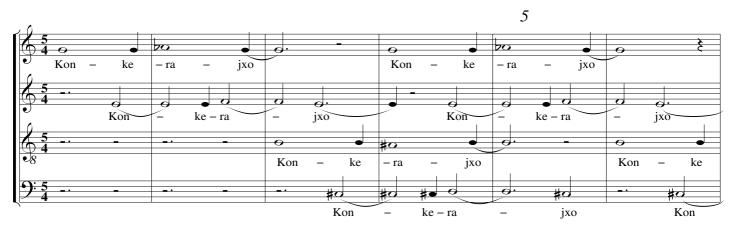


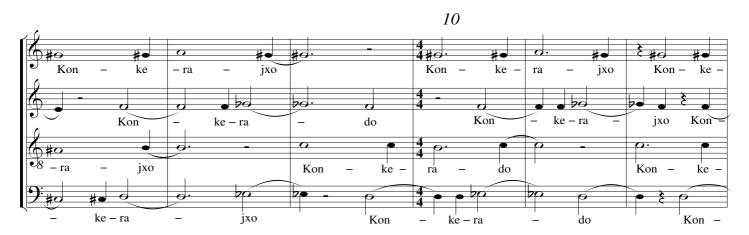


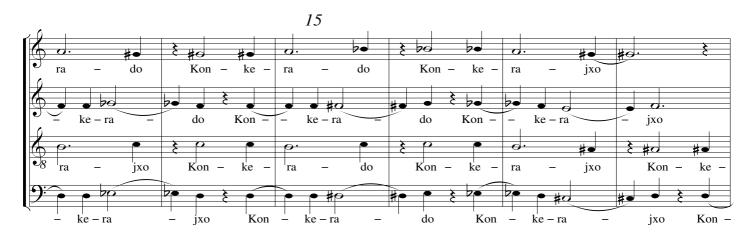


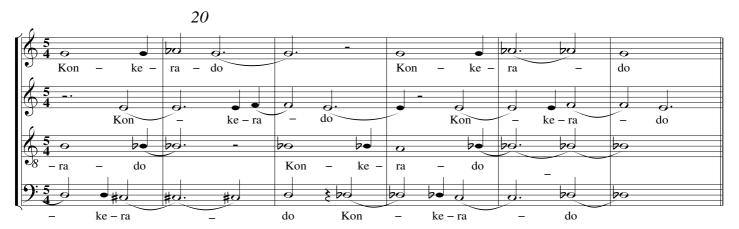


Konkerado



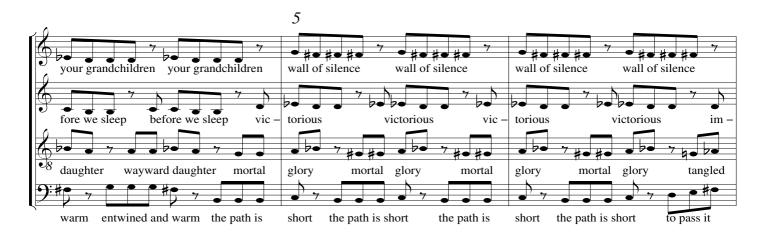


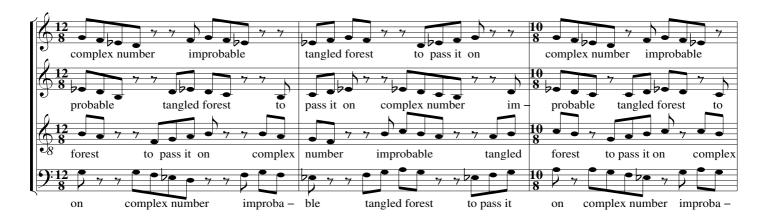


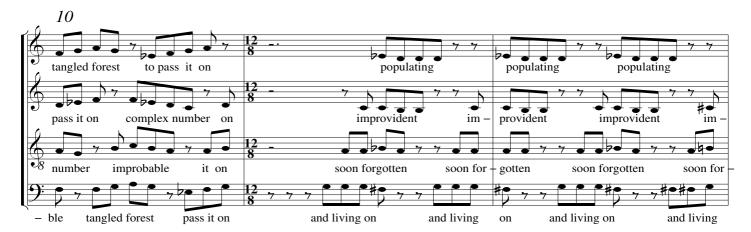


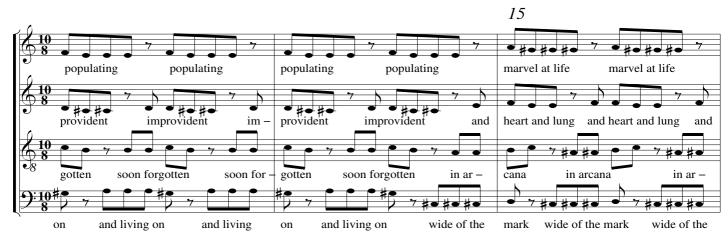


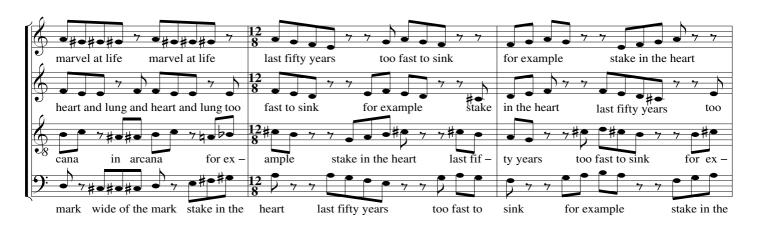
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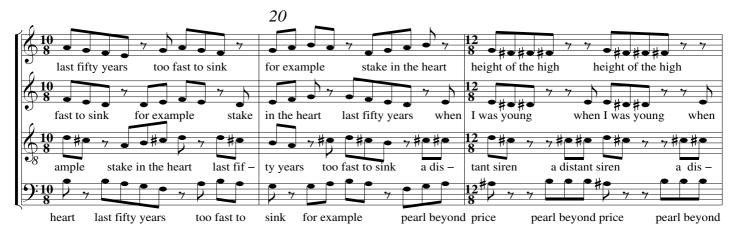


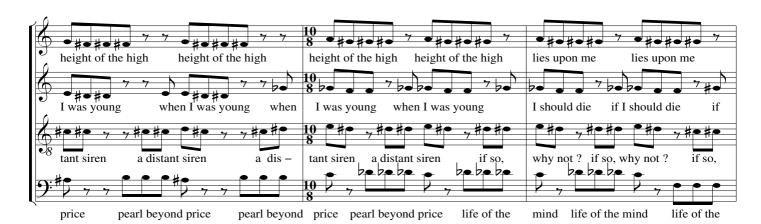


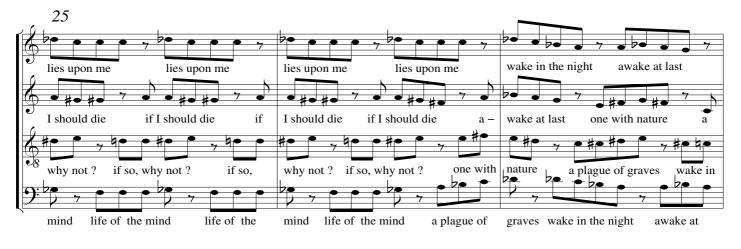


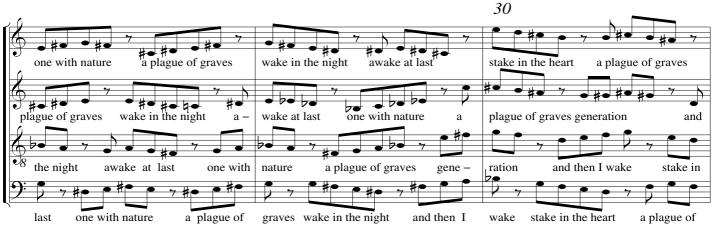


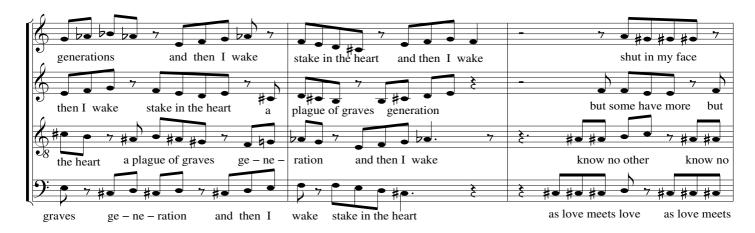


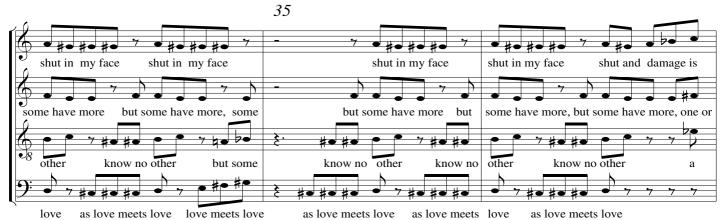












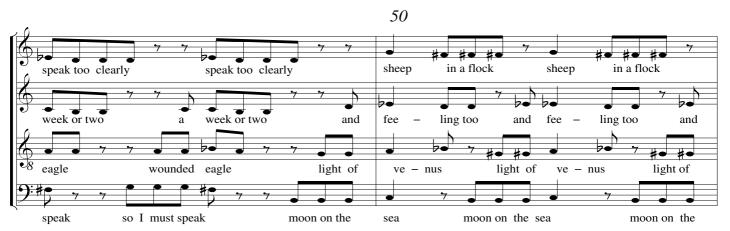
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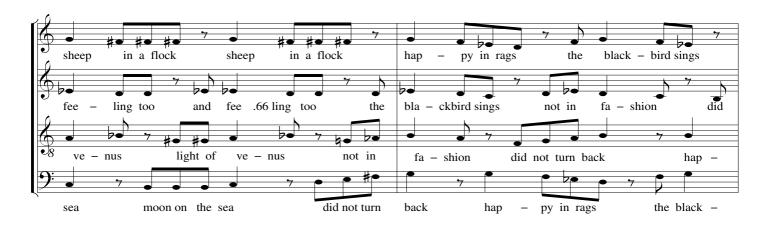
10 Peter Billam, Album for Choir, Web

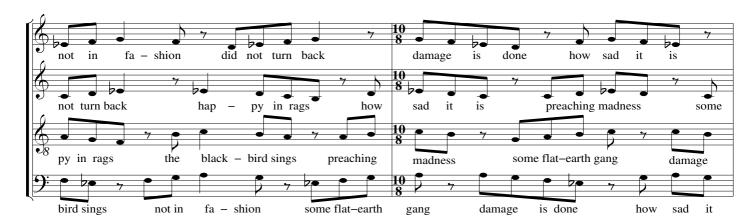


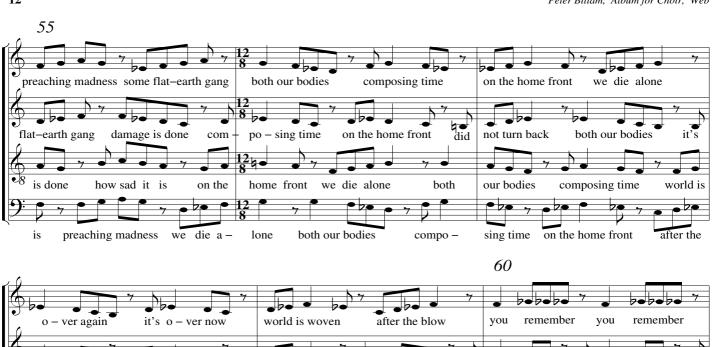
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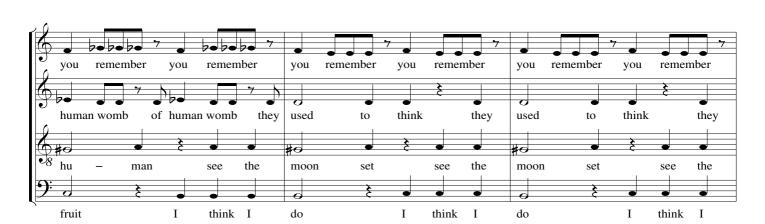
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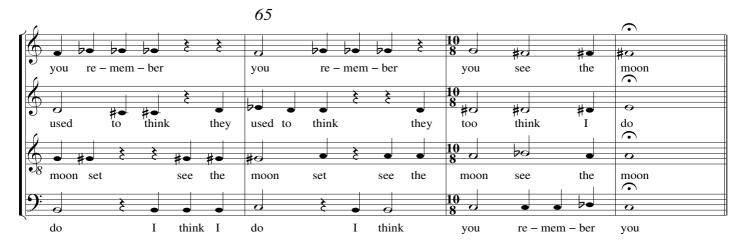
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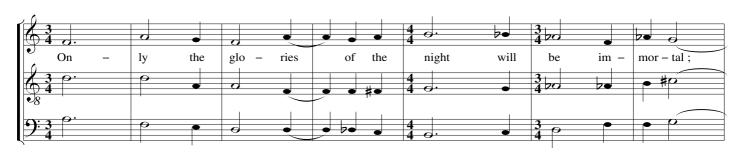
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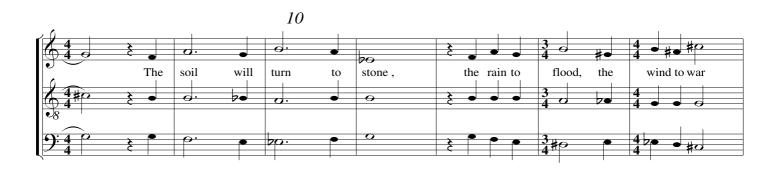


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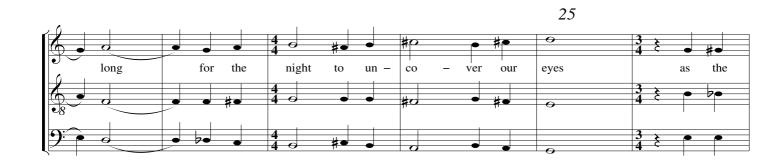


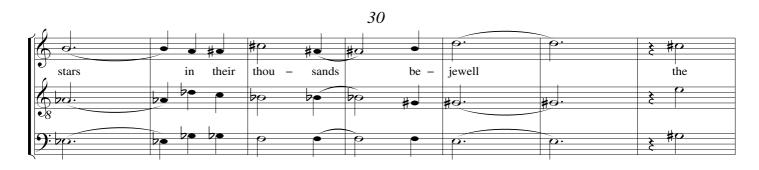
Only the Glories of the Night





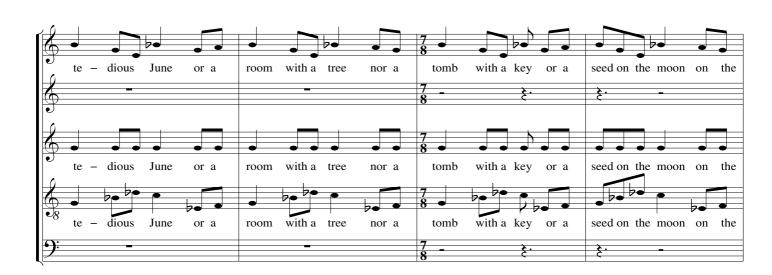




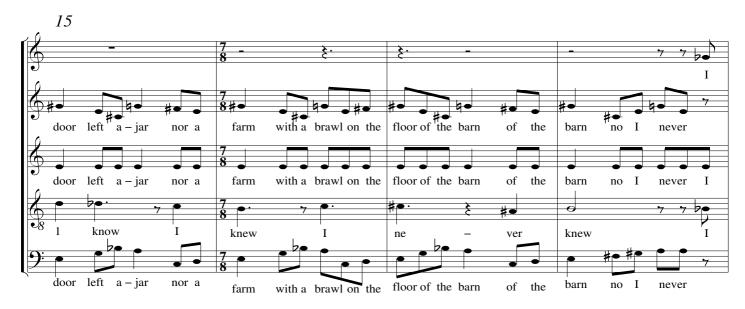


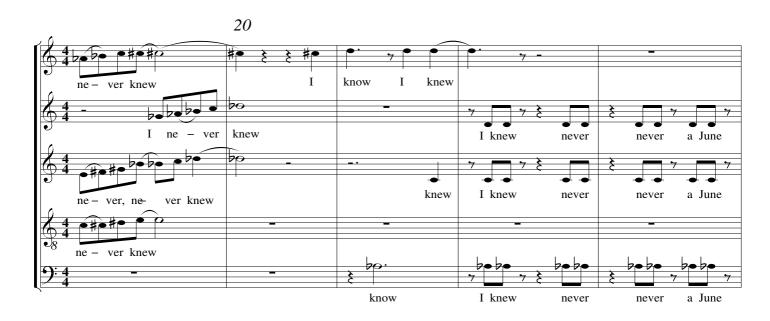


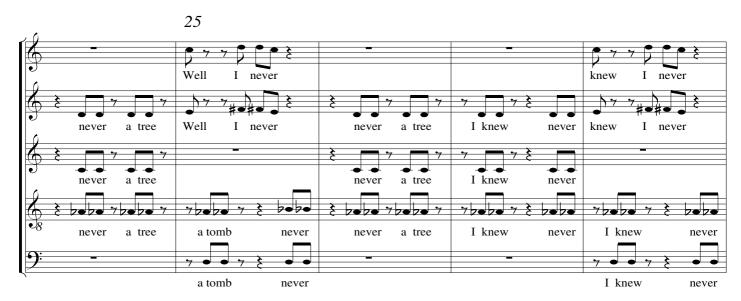


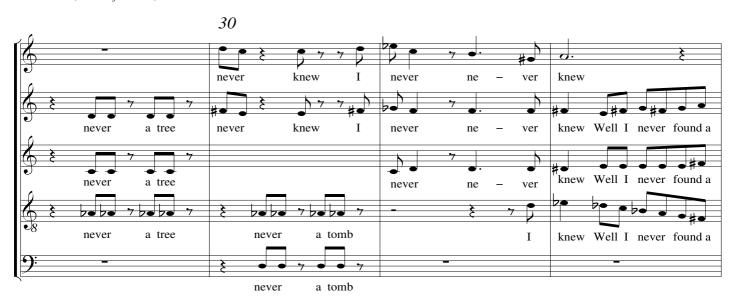


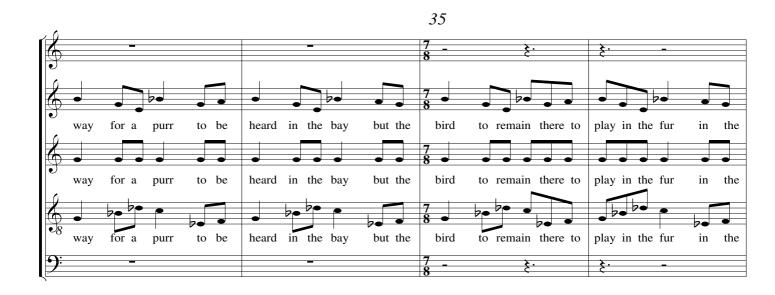


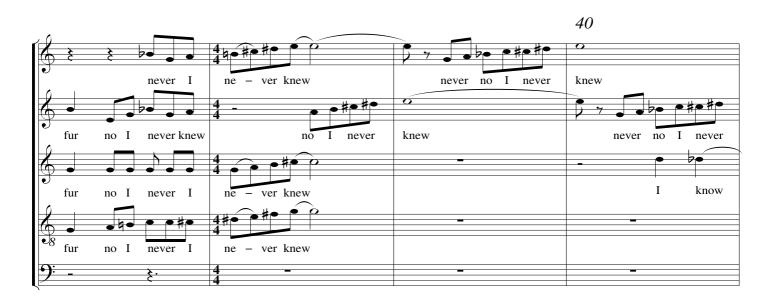


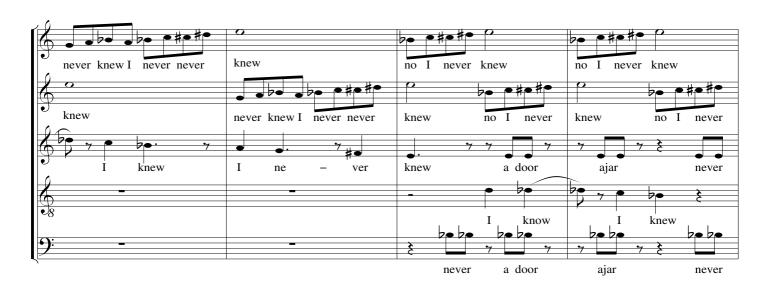


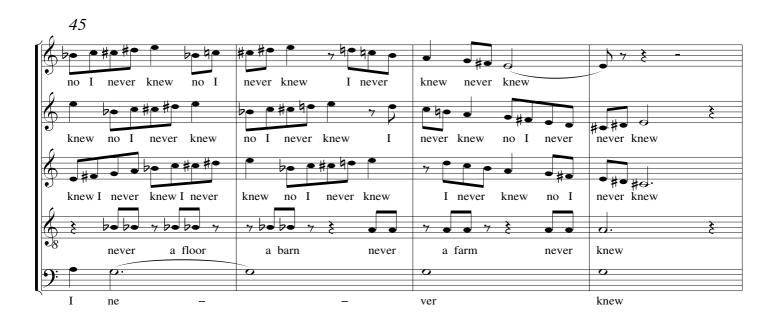




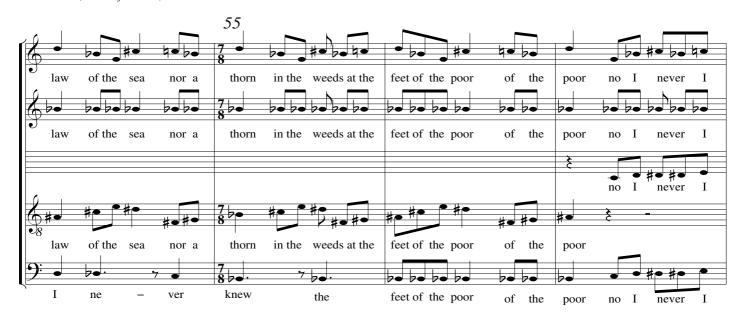


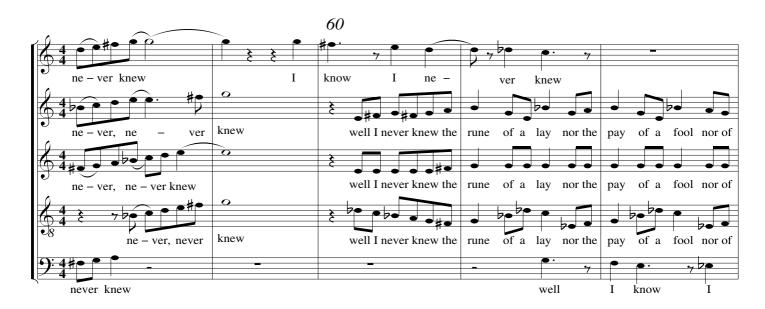


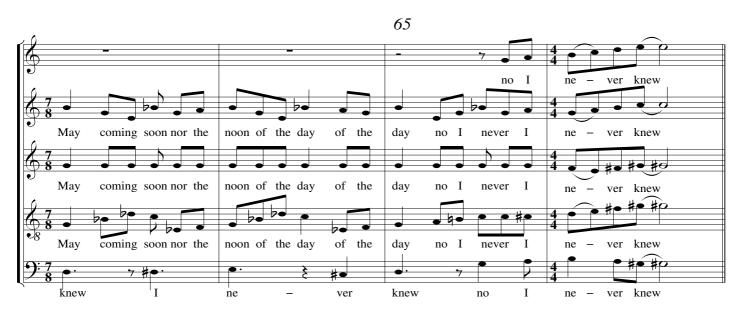






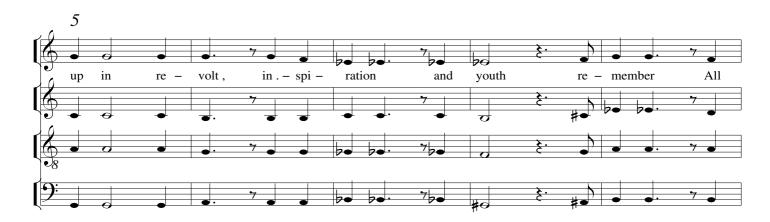


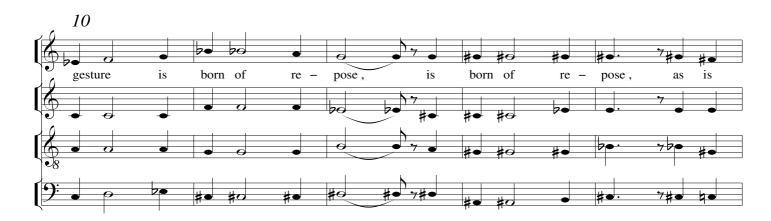


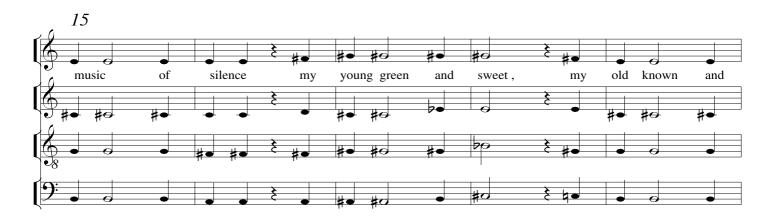


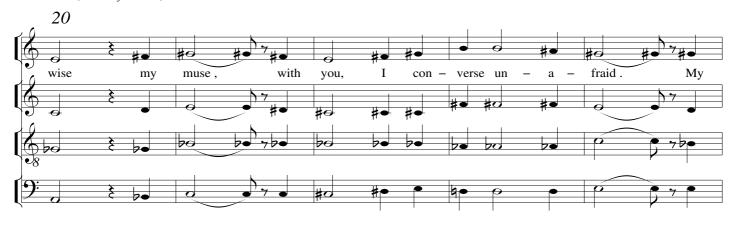
Remember





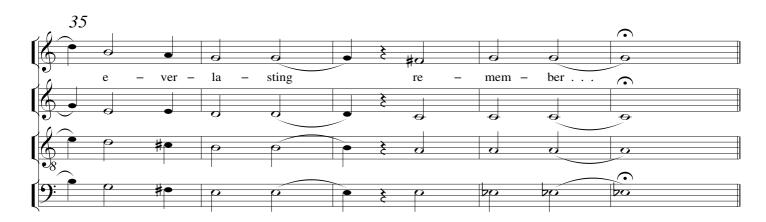




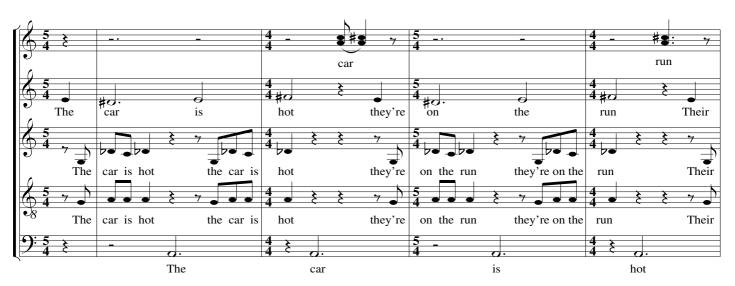


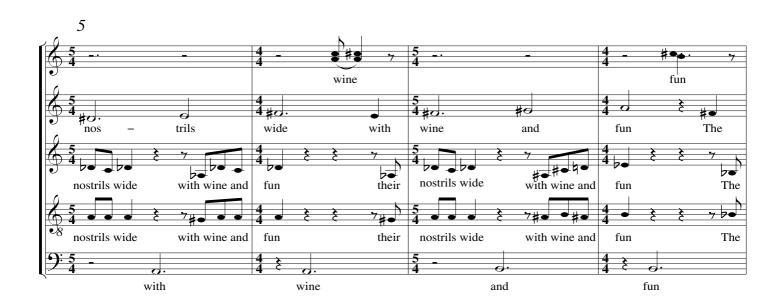


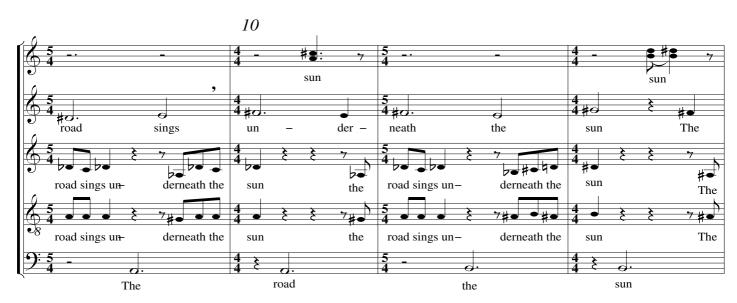


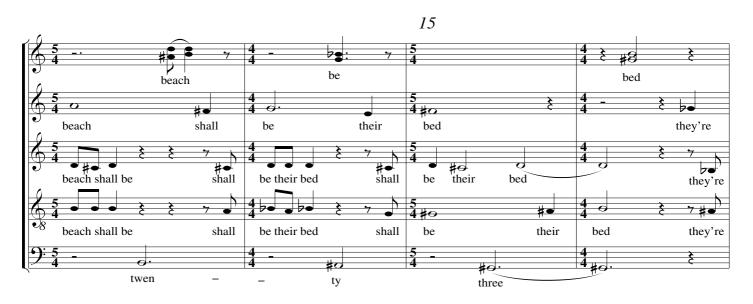


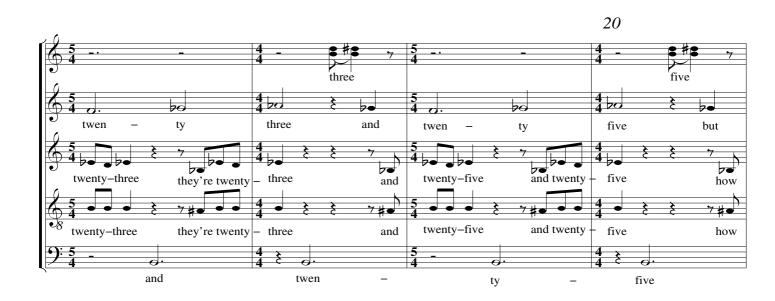
The Spell

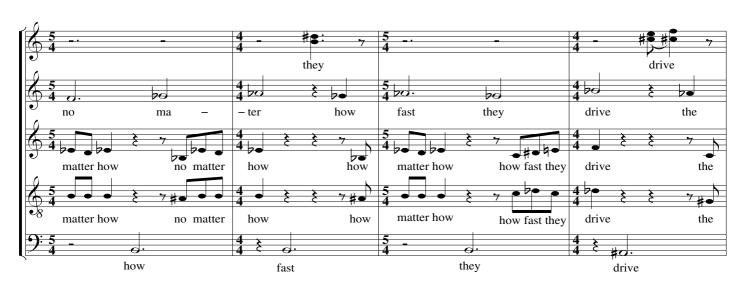


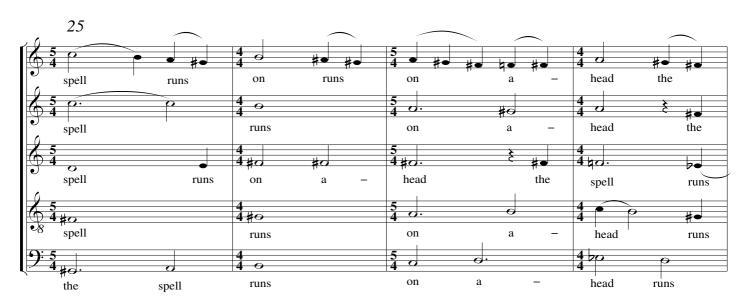


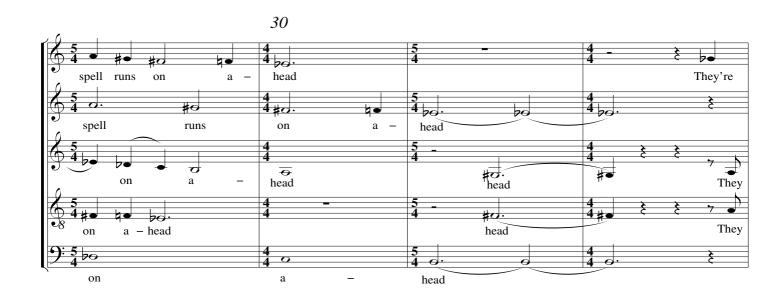


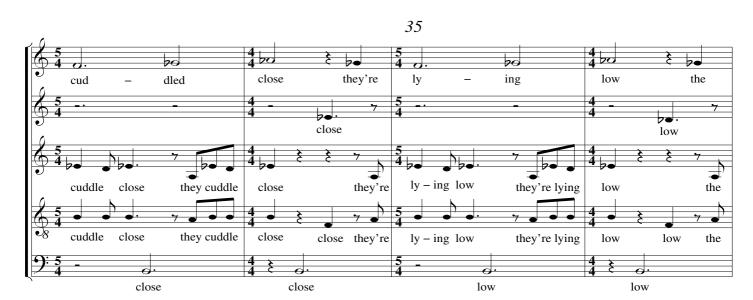


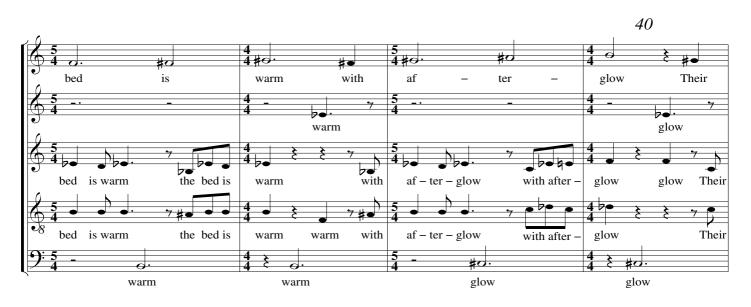


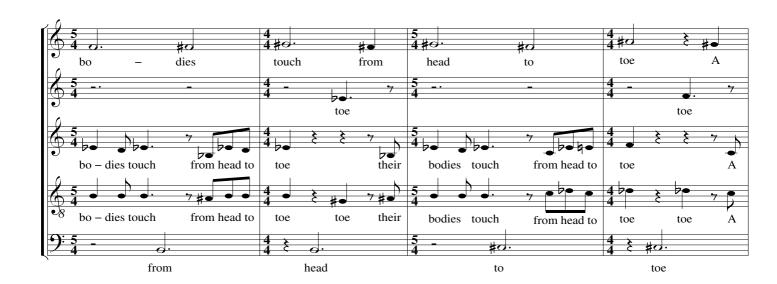


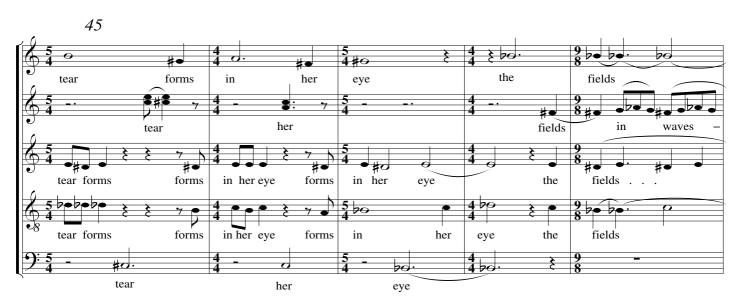


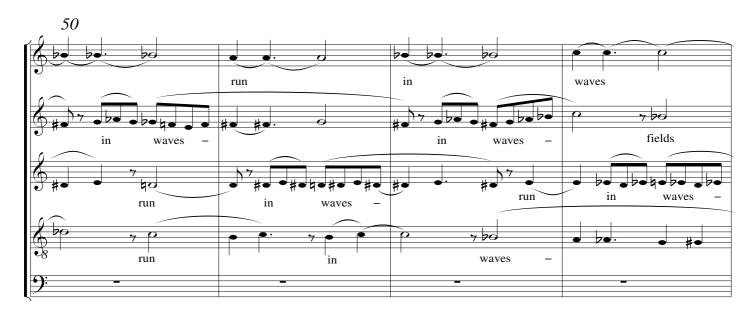


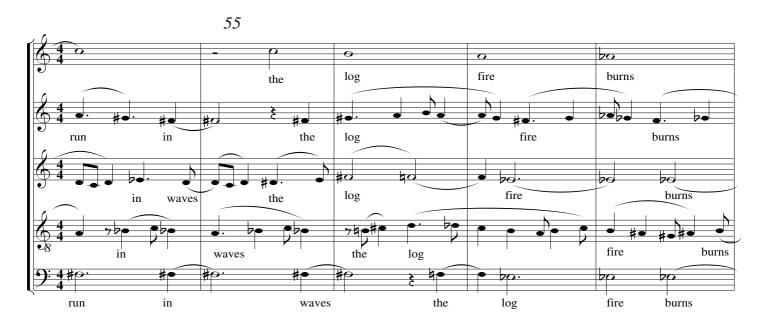


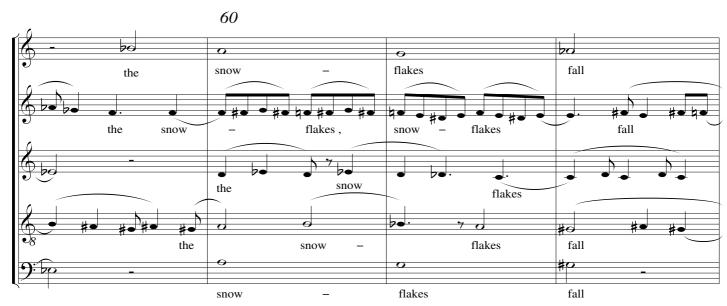




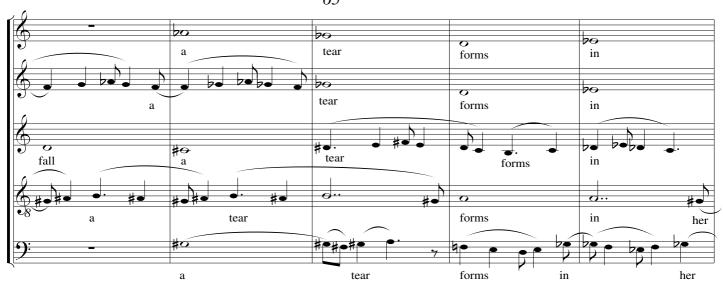


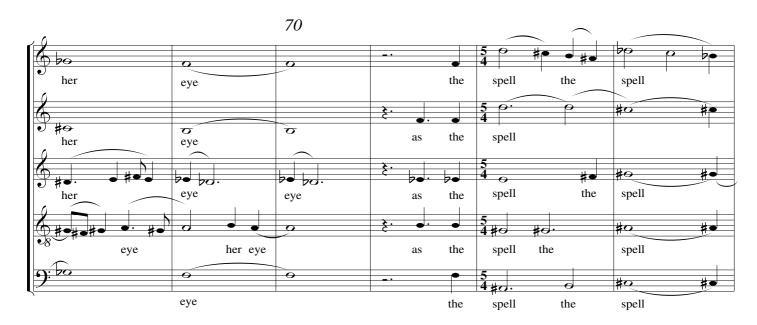


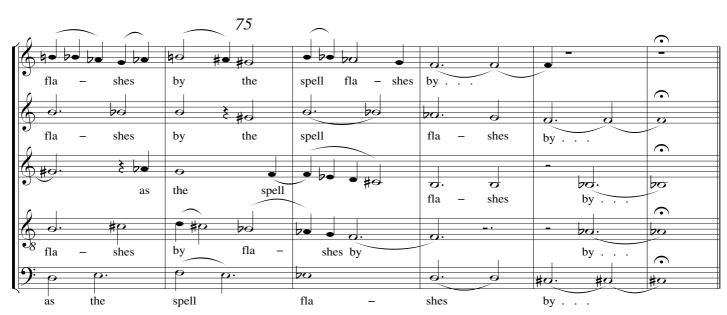












Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved 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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