



# Tres Casidas del Diván del Tamarit

*poems by Federico García Lorca*

*music by Peter Billam*

**for Voice and Piano**

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# Casida del Llanto

3 He cer - ra - - do mi bal - cón

*ff* *f* *Ped* *Ped*

5 Porque no quie - ro o -

*cresc...* *Ped* *Ped* *Ped*

10 - ír el llan - to

*Ped* *Ped* *Ped* *\** *Ped*

15 pero por det - rás de los gri

*cresc...* *Ped* *Ped*

20

ses mu - ros no se oy - e

*mf*

*p*

*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*

hay muy pocos perros que ladren

40 mil vi o -

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* *\**

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

*f*

*mf*

*dim . . .*

*f*

*pp*

\*

# Casida de la Rosa

5

*mf*  
*mp*  
*arpeggiando*  
*p*  
*Ped*  
*Ped*

La ro - sa -

*mf*  
*mf*  
*subito*  
*f*  
*Ped*  
*Ped*

no bus - ca - ba La au - ro -

10

*p*  
*p*  
*subito*  
*f*  
*Ped*  
*Ped*

- ra casi e - ter - na

15

*p*  
*p*  
*cresc . . .*  
*f*  
*Ped*  
*Ped*

en su ra - mo bu - sca - ba

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*

3

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

*f* *Ped* *Ped* *Ped*

30

- fin de carne y sue - ño

*poco dim...* *subito* *f* *l.h.* *l.h.* *l.h.* *l.h.*



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*

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* *p*

# Casida de las Palomas Oscuras

10 7 10  
4 4 4  
Por las ra -

*pp*  
*Ped*

5  
7 5 7  
4 4 4  
- mas del lau - rel van

*arpegg.*  
*Ped* \* *Ped* \*

10  
4 3 4 4 4  
dos pa - lo - mas os - cu - ras

*arpegg.*  
*Ped* *Ped* *Ped* *Ped* *Ped*

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

*Ped* *Ped* *Ped*

ot - ra la lu - na « Veci -

*p* 20 *f*

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

*Ped* *Ped* *Ped*

- ni - tas », les di - je « ¿ 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

*slower, hushed*

*arpegg.* *f* *subi to pp*

*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* *3* *3* *Ped*

60

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

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

*Ped* *Ped* *ff* *Ped*

65

*pp* les di - jé *f* « ¿dónde está mi se - pul - tu - ra ? » *dim . . .*

*pp* *ff* *dim . . .*

*Ped* *Ped* *Ped*

70

*mp* « En mi co - la », dijo el

*f dim . . .*

*Ped* *Ped* *Ped*

*cresc . . .* 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

dos pa - lo - mas des - nu - das

*arpegg.*

*Ped* \* *Ped* \*

85

la u - na e - ra la ot - ra

y las dos eran nin - gu - na.

*arpegg.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

y las dos eran nin - gu - na.

*Ped* \* *Ped* \* *Ped* \*

90

y las dos eran nin - gu - na.

*loc ..* *pp* *8vb ..*

*Ped* \* *Ped* \* *Ped* \*



**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 !**

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**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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