



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 bejewell 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

Peter Billam, from Album for Choir

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 my tin of can – dy my bottle of wine bot –

25

This stuff could kill me shouldn't have it to hand

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

of wine

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

It's mine. 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. 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

Peter Billam, from Album for Choir

5

Musical score for measures 1-5 of 'Konkerado'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 5/4. The lyrics are: Kon - ke - ra - jxo. The melody is simple and repetitive, with the Soprano part leading and the other parts following in harmony.

10

Musical score for measures 6-10 of 'Konkerado'. The score continues with the same four parts. The key signature changes to two sharps (F# and C#) and the time signature changes to 4/4. The lyrics are: Kon - ke - ra - jxo. The melody is more complex, with the Soprano part leading and the other parts following in harmony.

15

Musical score for measures 11-15 of 'Konkerado'. The score continues with the same four parts. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics are: ra - do Kon - ke - ra - do Kon - ke - ra - jxo. The melody is more complex, with the Soprano part leading and the other parts following in harmony.

20

Musical score for measures 16-20 of 'Konkerado'. The score continues with the same four parts. The key signature is one sharp (F#) and the time signature is 5/4. The lyrics are: Kon - ke - ra - do Kon - ke - ra - do. The melody is simple and repetitive, with the Soprano part leading and the other parts following in harmony.

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 -
gestu is 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

window the final skid the fi - nal skid vi - deo game

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

eagle wounded eagle 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 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 see the moon

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 is written for three parts: Soprano, Alto, and Bass. The time signature changes from 3/4 to 4/4 and back to 3/4. The lyrics are: 'On - ly the glo - ries of the night will be im - mor - tal ;'.

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 from 4/4 to 3/4 and back to 4/4. The lyrics are: 'The soil will turn to stone , the rain to flood, the wind to war'.

15

20

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

This system contains measures 13 through 18. The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'and the sun to e - vil ram - pant We will'.

25

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

This system contains measures 19 through 24. The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'long for the night to un - co - ver our eyes as the'.

30

stars in their thou - sands be - jewell the

This system contains measures 25 through 30. The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'stars in their thou - sands be - jewell the'.

35

40

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

45

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 -

60

- 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,

75

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

Well I Never

5

Well I never knew a

Well I never never knew I never ne - ver knew

Well I never never knew I never ne - ver knew, well I never knew a

Well I never knew a

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

te - dious June or a room with a tree nor a tomb with a key or a seed on the moon on the

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

I ne - ver knew Well I never saw the car of a whore with the

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

moon no I never 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

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 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 never a tree I knew never

never a tree a tomb never never a tree I knew never I knew never

a tomb never I knew never

30

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

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
 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 I know
 fur no I never knew no I never knew I know
 fur no I never I ne - ver knew I know
 fur no I never I ne - ver knew I know

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 knew

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 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 never knew I never ne - ver knew I know I knew

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 no I never I

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

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

This system contains the first four staves of the musical score. The lyrics are: "Re - member a - round us, a whole ge - ne - ration rose". The music is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features eighth and quarter notes with rests.

5

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

This system contains the next four staves. The lyrics are: "up in re - volt, in - spi - ration and youth re - member All". The musical notation continues with similar rhythmic patterns, including eighth and quarter notes.

10

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

This system contains the next four staves. The lyrics are: "gesture is born of re - pose, is born of re - pose, as is". The music includes some longer note values and rests, maintaining the 4/4 time signature.

15

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

This system contains the final four staves of the page. The lyrics are: "music of silence my young green and sweet, my old known and". The musical notation concludes with various note values and rests.

20

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

25

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

35

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

The Spell

Peter Billam, from Album for Choir

1 2 3 4

The car is hot they're on the run Their

The car is hot they're on the run Their

The car is hot they're on the run Their

The car is hot they're on the run Their

5

5 6 7 8

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

9 10 11 12

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 be bed

beach shall be their bed they're

beach shall be shall be their bed they're

beach shall be 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 close low
 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

from head to toe

45

tear forms in her eye the fields in waves -

tear her eye the fields

50

run in waves in waves fields run in waves run in waves 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 fall the snow flakes fall the snow flakes fall

65

Soprano: a tear forms in
 Alto: a tear forms in
 Tenor 1: fall a tear forms in
 Tenor 2: a tear forms in her
 Bass: a tear forms in her

70

Soprano: her eye the spell the spell
 Alto: her eye as the spell
 Tenor 1: her eye as the spell the spell
 Tenor 2: eye her eye as the spell the spell
 Bass: eye the spell the spell

75

Soprano: fla - shes by the spell fla - shes by . . .
 Alto: fla - shes by the spell fla - shes by . . .
 Tenor 1: as the spell fla - shes by . . .
 Tenor 2: fla - shes by fla - shes by
 Bass: as the spell fla - shes by . . .

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*, 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.

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* 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; and *Fuga Canonica in Epidiapente*; 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 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*, recorder. Wilbye, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *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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