



Two Songs

poems by Jack Kerouac and Dylan Thomas

music by Peter Billam

for Voice and Piano

© Peter J Billam, 1993, 2005, 2013

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Three Songs

music by Peter Billam

Regrettably, only two of the three songs are available for publication. The copyright situation is summarised below . . .

From the 228'th chorus of "Mexico City Blues" by Jack Kerouac,

© 1959 Jack Kerouac

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"All You Who Sleep Tonight" by Vikram Seth,

© 1990 Vikram Seth

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"In my craft or sullen art" by Dylan Thomas,

© The Trustees for the Copyrights of the late Dylan Thomas, 1993

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Peter Billam

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From the 228th Chorus of Mexico City Blues

9/4 - 9/8 - 4/4

Praised be wood, it is milk ...

*Ped Ped Ped Ped Ped * Ped Ped Ped*

5

Praised be Honey at the Source ...

mf dim... dim... 8vab

10

Praised be the embrace of soft sleep

cresc... accell... rit... 2

... loc Ped Ped Ped Ped

15

The valour of angels in valleys

accell... cresc... rit... tempo

1 4 5 Ped Ped Ped Ped Ped

20

of hell on earth below, Praised be the Non - en - ding

Ped Ped Ped Ped

25

Praised be the lights of earth - man Praised be the wat - chers

Ped 1 Ped 8vb...

30

Praised be my fellow man For dwelling in

... loc. Ped

35

milk - - rit... molto...

mf mp p dim... ...pp

Ped Ped Ped Ped *

In my craft or sullen art

moderate

5

simile

Ped * *Ped* *Ped* * *Ped* 5

dim . . . rit . . .

Ped * *Ped*

In

10

my craft or sullen art

Ped *Ped*

Ex - er - cised in the still night When on - ly the

Ped *

15

moon ra - ges

accel . . . *p cresc . . .* *rit . . .* *dim . . .*

Ped * # *Ped*

20

And the lovers lie a - bed with

Ped

Ped *

all their griefs in their arms, I la - bour

p *Ped* *Ped* *

25

by sin - ging light Not for am -

Ped * *Ped*

30

- bi - tion or bread Or the strut and

rit . . . tempo cresc . . .

* *Ped* * *Ped* *

35

trade of charms On the i - vory sta - ges ,

dim . . .

Ped

But for the common wa - ges Of their most secret

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

40

heart.

dim . . .

f arpeg

* *Ped*

Ped *Ped*

45

Not for the proud man a - part From the ra - ging moon

Ped *Ped*

50

I write On these spin - drift

arp. *dim...* *rit...*

Ped *Ped*

55

pa - ges Nor for the to - wer - ing dead

cresc... *rall...* *f* *dim...*

Ped *Ped* *** *Ped*

With their nigh - tingales and psalms - - - But for the

rit... *tempo*

Ped *Ped*

60

lovers, their arms Round the griefs of the a - ges

65

Who pay no praise or wa - ges

mf *rit. . .*

70

Nor heed my craft or art. . . .

meno mosso . . .

75

dim. . . *PPP*

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, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, 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; *Keyboard Studies*, 2013.

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; *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; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; 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 Johannes 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. By 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. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John Wilbye*, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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