



# Two Songs

*poems by Jack Kerouac and Dylan Thomas*

*music by Peter Billam*

**for Voice and Piano**

© Peter J Billam, 1993, 2005

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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,*

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Peter Billam, GPO Box 669, Hobart TAS 7001, Australia

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# From the 228th Chorus of Mexico City Blues

9/4 - - - - - 9/8

Praised be wood, it

4/4 6/4 5/8

is milk ... Praised be Honey

*p*

*mf dim...*

*cresc .. accell...*

4/4 # 4/4 # 8/8

at the Source ... Praised

*dim...*

*mf dim...*

*pp*

*cresc .. accell...*

8vab

10

be the em - brace of soft sleep

*rit...* *accel... cresc...*

15

The valour of an - gels in valleys

*rit...* *tempo*

20

of hell on earth below,

*rit...* *tempo*

Praised be the Non - en - ding Praised be the lights of

25

earth - man Praised be the wat - chers

8vab ...

30

Praised be my fellow man

... loc.

For dwelling in milk - -

mf

35

dim ... ... pp

mf mp

# In my craft or sullen art

*moderate*

Musical notation for the first system, measures 1-3. The music is in 6/4, 5/4, and 4/4 time signatures. It features a vocal line and piano accompaniment.

Musical notation for the second system, measures 4-6. The music is in 5/4, 4/4, and 6/4 time signatures. It includes a *rit...* marking. The piano accompaniment features a prominent bass line.

Musical notation for the third system, measures 7-9. The music is in 7/4, 5/4, and 4/4 time signatures. The lyrics "In my craft or sullen art" are written below the vocal line.

Musical notation for the fourth system, measures 10-12. The music is in 6/4, 5/4, and 4/4 time signatures. The lyrics "Ex - ercised in the still night" are written below the vocal line.

15

When on - ly the moon ra - ges

*accel...* *cresc...*

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

And the lovers lie a -

20

- bed With all their griefs in their arms ,

25

I la - bour by sin - ging

light Not for am - bi - tion

*rit . . .*

or bread Or the strut and

*tempo* *cresc . . .*

trade of charms On the i - vory

*dim . . .*

sta - ges , But for the common -

40

wa - ges Of their most secret heart.

*f*  
*arpegg.*  
*dim...*

45

Not for the proud man a - part From the

*accel...*

ra - ging moon I write

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

50

On these spin - drift pa - ges

55

Nor for the to - wer - ing dead - -

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

With their nigh - tingales and psalms - - -

*rit. . . tempo*

**P\_**

60

But for the lovers, their arms Round the

65

griefs of the a - ges

*mf* *rit. . .*

Detailed description: This system contains measures 65 through 69. The vocal line starts in 3/4 time and changes to 4/4 at measure 66. The piano accompaniment features a complex rhythmic pattern with many rests and ties. Dynamics include *mf* and *rit. . .*. The key signature has one flat.

Who pay no praise or wa - ges Nor

*meno mosso . . .*

Detailed description: This system contains measures 70 through 74. The vocal line continues with 3/4 and 4/4 time signatures. The piano accompaniment has a more active texture. Dynamics include *meno mosso . . .*. The key signature has one flat.

70

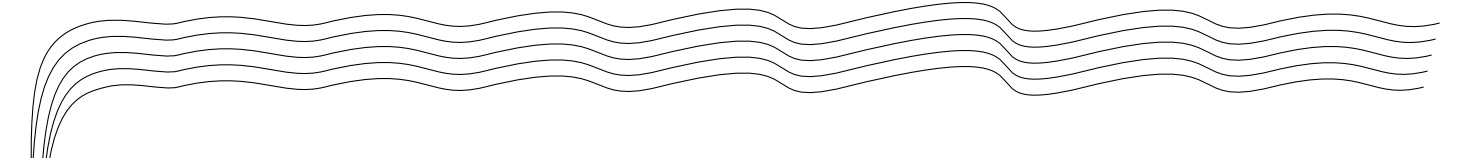
heed my craft or art. - - - -

Detailed description: This system contains measures 75 through 79. The vocal line has a long rest for the word "art." followed by a dash. The piano accompaniment is highly rhythmic with many rests. Dynamics include *ppp*. The key signature has one flat.

75

*dim . . .* *ppp*

Detailed description: This system contains measures 80 through 84. The vocal line has a long rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim . . .* and *ppp*. The key signature has one flat.



**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 !**

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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; *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* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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