



Five Rounds

by Peter Billam

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Five Rounds

These rounds were written in 1985 and 1986. The first two were written for school singing, and the next two for the local amateur choir. The last was for a more advanced choir. Where numbers appear above a line, it means that when the first voice reaches this place, the numbered voice starts.

A.B.C. is a circular canon for two voices, at two bar's distance. As written, the words fit the notes well; but it would normally be easier sung at a lower pitch. A reasonable tempo would be 152 crochets per minute.

By Doze is all Blog Dub is a circular canon for two to eight voices. When sung by four voices, the first voice sings it through solo once; then the second voice joins in two crochets behind the first voice; then the third time through the third voice joins in one crochet behind the first voice, then the fourth time through the fourth voice joins in three crochets behind the first voice. The fifth to eight voices would join in four, six, five and seven beats behind the first voice. A reasonable tempo would be 184 crochets per minute.

The Carbon Cycle is a double round; two voices, soprano and alto, start simultaneously, and sing once through on their own. On the second time through, after one bar the second alto starts, then after one further bar the second soprano starts. A reasonable tempo would be 84 crochets per minute.

The Energy Cycle is a seven-voice round, with voices entering at 12-bar intervals. So when each voice reaches the rest bars, the next voice starts. A hand-clap halfway through each rest bar can add to the effect. A reasonable tempo would be 120 crochets per minute.

In Girum Imus Nocte et Consumimur Igni was for centuries the longest known palindrome. It means "we wander in circles in the night and are consumed by fire"; this seemed a good summary of the nuclear arms-race era. A written-out last seven bars is provided to allow all four voices to finish together. The central seven-bar segment of the round is here written out twice; it could be gone through more times, by rotating staves, and suitably exchanging the staves of the last seven bars. A reasonable tempo would be 80 crochets per minute.

Five Rounds

A.B.C.

1 2

A B C D E A E A D A D A C A C A B B D

E C E C G D E F G C G C F C F C

E C E C D D F G E G E G E D C B

By Doze Is All Blog Dub

By doze is all blog dub , By doze is all blog dub , It hurts my back to lie in bed, when

I get up it hurts my head , when I cough it hurts me too, and when I sneeze I give it all to you !

The Carbon Cycle

1 2

A thousand leaves to one lung , one lung to a thousand leaves

And leaves breathe out what lungs breathe in ; what lungs breathe out leaves breathe in .

The Energy Cycle

1 7

Sun - shine , Sun - shine , Sun - shine , Sun - shine , The

6 5

e - ner - gy that drives all living things comes from the sun, is fixed by plants, held briefly in life, then

4

ra - di - ates away into deep space, like a waterwheel like a waterwheel

3 2

like a waterwheel like a waterwheel

In Girum Imus Nocte

in gi - - - rum i - mus i -

in

- mus i - mus i - mus i - mus noc -

gi - - - rum i - mus

in

- cte noc - te noc - te et

i - mus i - mus i - mus i - mus

gi - - - rum i -

consumimur consumimur consumimur consumimur consumimur consumi - mur consu -

noc - cte noc - te noc -

- mus i - mus i - mus i - mus i

in gi - - -

mi - mur igni in gi - -
 te et consumimur consumimur consumimur consumimur consu -
 mus noc - cte noc - te
 rum i - mus i - mus i -

rum i - mus noc -
 mi - mur consu - mi - mur igni in
 noc - te et consumimur consumimur consumimur
 - mus i - mus i - mus noc - te et

te noc - te et consumimur consumimur consumi - mur igni.
 gi - rum imus noc - te et consumimur igni.
 consumimur consumimur consu mi - mur consu - mi - mur igni.
 consumimur consumimur consumimur consumimur consumimur consumi - mur igni.

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. *Wwww.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; *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.

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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