



Tres Casidas del Diván del Tamarit

poems by Federico García Lorca

music by Peter Billam

for Voice and Piano

© Peter J Billam, 1997, 2005

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Casida del Llanto

3

He cer - ra - do mi bal - cón

5

Porque no quie - ro o -

10

- ír el llan - to

15

pero por det - ras

20

de los gri - ses mu - ros

no se oy - e ot - ra

P

25

co - sa que el llan - to

**P*

30

Hay

calando *tempo*

35

muy pocos ángeles que canten

3

hay muy pocos perros que ladren

40

mil vios

cresc. . .

45

lilines caben en la

3 50

pal - ma de mi mano

3

3

3

3

3 55

Pero el llan - to es un per - ro in -

3

3

dim. . . . *P poco a poco cresc. . . .*

- men - so el llan - to

60

es un án - gel in - men - so

65

el llan - to es un vi - o -

cresc...

- lín in - men - so

dim...

*P_

70

las lág - ri - mas a - mor -

mf

P_

*P_

75

da - zan al vi - en - to

f *mp*

Ped_ *

80

y no se oy - e ot - ra co - sa

mf

85

que el llan - to - -

cresc . . . *f cantabile . . .* *mf*

dim . . *pp*

Casida de la Rosa

5

La ro - sa -

dolce
arpeggiando, con Ped ... simile ...

no bus - ca - ba La au - ro

mf *subito f*

10

- ra casi e - ter - na

dim . . . *poco cresc . . .* *subito f*

*P_

15

en su ra - mo bu - sca - ba

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

20

ot - ra co - sa

cantabile..

f *p* *cresc...* *f* *dim*

**P* 3

poco piu mosso

La ro - sa no bus - ca - ba ni ci -

p *arpegg.*

**P* 3

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

f *f*

3

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.

dim..

40

co - sa

cantabile..

p

accel... cresc...

41

La ro - sa no bus -

dim... p

dolce

f arpeggiando

45

- ca - ba la ro - sa . In -

f

50

mó - vil por el

ff *mf* *P_*

cie - lo

ff *sempre ff* *p*

55

bus - ca - ba ot - ra co - sa

arpegg. *** *P_*

60 65

f *p*

** P_* ***

Casida de las Palomas Oscuras

Por las ra -

- mas del lau - rel van

dos pa - lo - mas os - cu - ras

La u - na e - ra el sol la

ot - ra la lu - na « Veci -

p 20 *f*

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

- ni - tas », les di - je « ¿dónde está

pp *f* 25

pp *cresc . . .* *f*

mi se - pul - tu - ra ? » « En mi

dim . . . *mp*

co - la », dijo el sol . « En mi gar -

cresc . . .

35

gan - ta », dijo la lu - na

f *pp*

*P_ *P_

Y yo que es -

dim *rit* *a tempo, cresc*

40

ta - ba ca - mi - nan - do con la tier - ra

45

por la cin - tu - ra vi dos

slower, hushed...

f *p*

p

á - guilas de nie - ve y una mu -

f

sempre pp

arpegg.

50

cha - cha des - nu - da la

**P*

55

u - na e - ra la ot - ra y la mu -

3

60

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

ff

dim.

ff

ff

65

pp *f* *dim . . .*

les di - je « ¿dónde está mi se - pul - tu - ra ? »

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

70

mp

« En mi co - la », dijo el

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

cresc . . . *p*

sol . « En mi gar - gan - ta », dijo la

f *cresc . . .* *mp* *p*

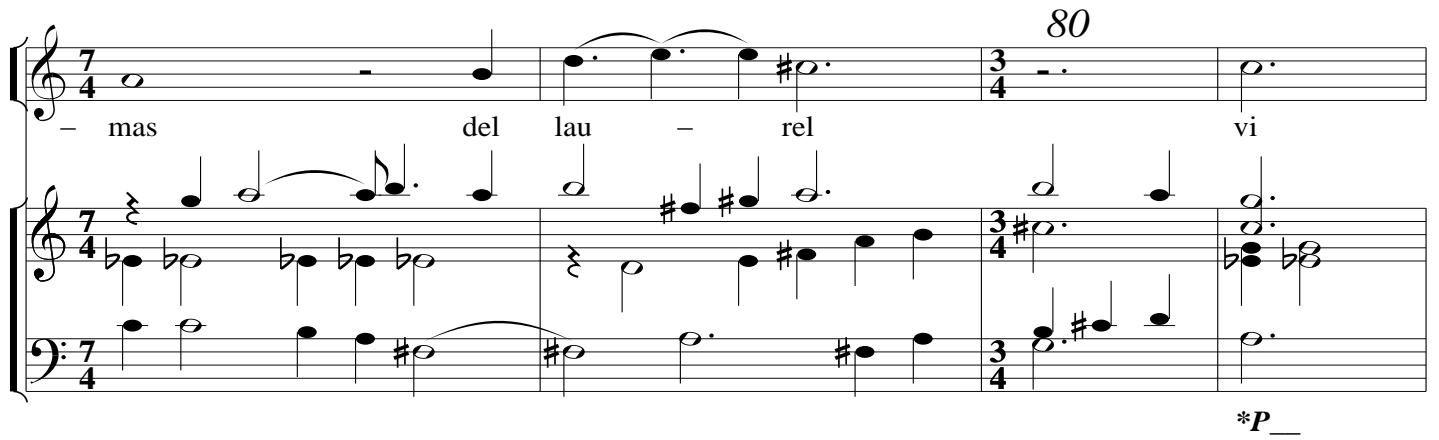
*8vab . . P . . loc. **

75

lu - na Por las ra -

7 *10*

80



- mas del lau - rel vi

*P_

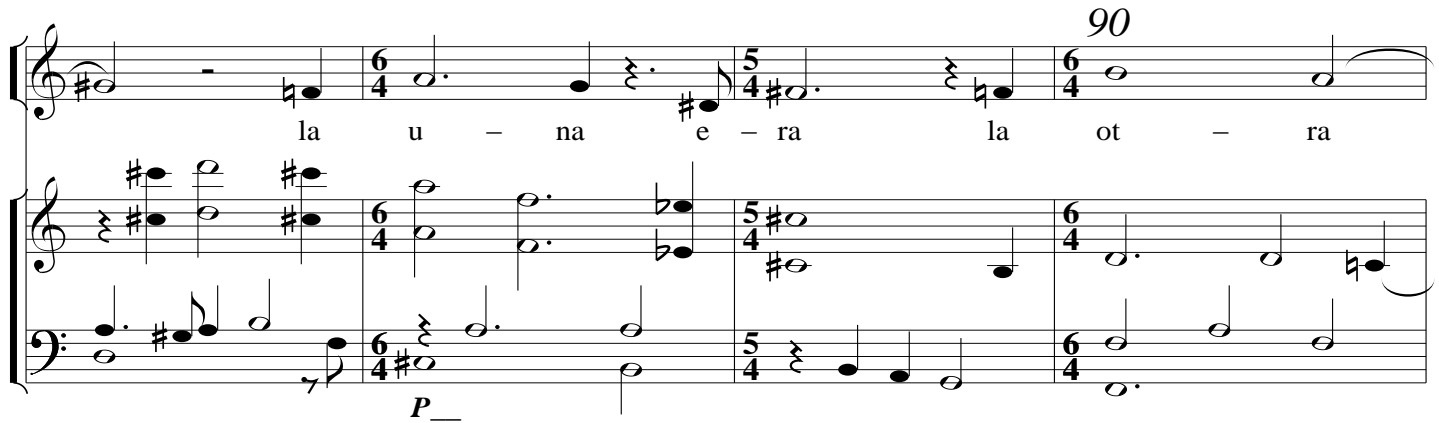
85



dos pa - lo - mas des - nu - - das

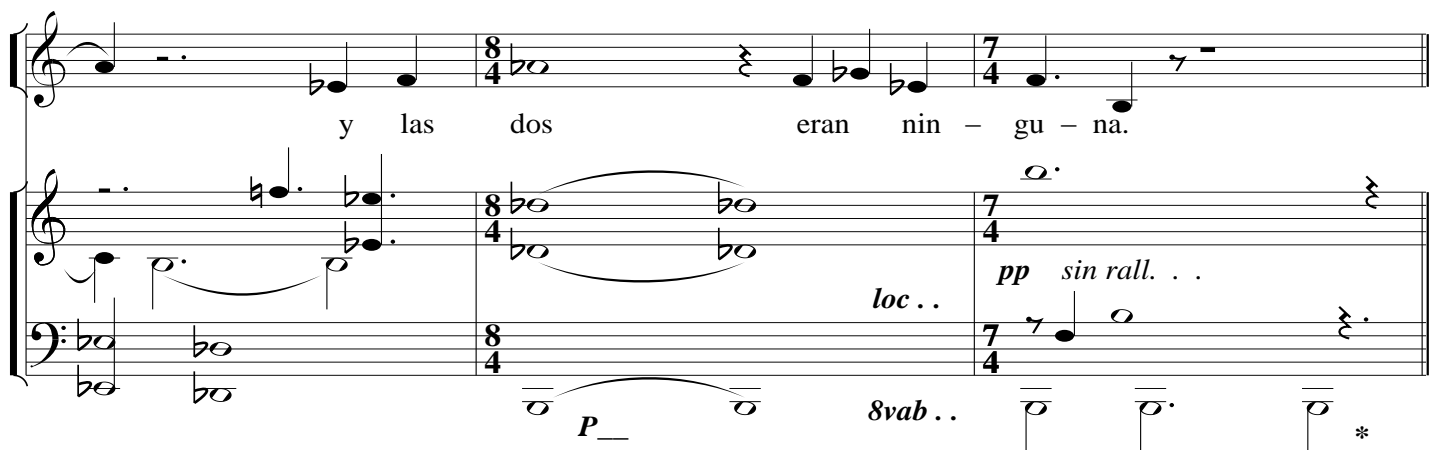
*P_

90



la u - na e - ra la ot - ra

P_



y las dos eran nin - gu - na.

loc ..

pp sin rall. . .

8vab ..

P_ *

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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