



# November at the Carousel

*An Opera in Three Acts*

**Free Sample Extracts !**

*Text and music by Peter Billam*

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## Excerpt from Act 1 Scene 2, November at the Carousel

*friendly . . .*

Ruby Ladies and Gentlemen, I hope you've en - joyed your

*cro 160 approx*  
*p poco a poco crescendo . . .*

eve - ning at the Carousel Club ; this is your host,

Jack Ru - by, the audience is full of im -

*cresc . . .*

por - tant people to - night, and I've en -

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

*tremolando . . .*

*dim . . .* *lively . . .*

- joyed having you here. Yes, it's con - ti - nu - ous shows

at the Carousel Club, and on stage it's glamorous girls girls

*arpeggiando*

girls all girls the way ! This is your

*f dim . . .*

Mas - ter of Cere - mo - nies, Jack Ruby, and

quizzical . . .

I've en - joyed having them here too. E - very one of them !

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are "I've enjoyed having them here too. E - very one of them !". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp and a time signature of 8/8. The music is characterized by a quizzical feel.

*p* You don't be - lieve me ? Ah, No -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a time signature of 8/8. The lyrics are "You don't believe me ? Ah, No -". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp and a time signature of 8/8. The music is characterized by a lyrical feel.

- vember at the Ca - rou - sel, been a bu - sy month,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a time signature of 8/8. The lyrics are "- vember at the Ca - rou - sel, been a bu - sy month,". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp and a time signature of 8/8. The music is characterized by a suggestive feel.

*crescendo* . . . and it's not finished yet ! *dim* . . .

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a time signature of 8/8. The lyrics are "and it's not finished yet !". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp and a time signature of 8/8. The music is characterized by a crescendo and then a diminuendo.

# Extract from Act 2 Scene 3, November at the Carousel

*min 76 approx*      *persuasive . . .*

Ruby                      So    clean                      him    up,                      it's    ea - sy -

shot while trying to es - cape                      through a tenth floor                      window,

*different texture . . .*

you know the deal, you've done it                      of - ten e - nough.      *Olsen*    But    that

*f*

was - n't Lee Harvey    Os - wald.                      This is dif - ferent.

3  
We can't do this one. This is part of the co - ver - up,

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

3  
not part of the o - per - a - tion, the i - dea is to re -

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

3 *f*  
- duce sus - picion, not inc - rease it. We can't

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

3 3  
do this one, Jack, you have to do it.

*dim ...*

# Extract from Act 3 Scene 2, November at the Carousel

*quicker (cro 132 approx) ...* *impassioned, legato ...*

Warren Congressman, do you have any Ruby There is more I could  
 (to Ford)

*f*

say. I want to tell the truth, and I

*more urgent, distinct ...*

can't tell it here. I want to take a

*dark ... cresc ... tremolando (qua3)*

lie detector test. Is there any way you can get me to

*distinct, concentrated* *more intense . . .* 3

Washington? Warren I beg your pardon? Ruby Is there any way of getting me to

*f* *p*

*graceful, moderate . . .*

Wa - - shington? Warren No, I don't

*p*

3 3

know of any; I will be glad to talk to your coun - sel about

*urgent . . .*

Ruby I would  
what the si - tu - ation is, Mr Ru - by, when we

like to re - quest that I go to Washington and take all the lie detector

qua3 ...

Detailed description: This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in 4/4 time, starting with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are: "like to re - quest that I go to Washington and take all the lie detector". There are triplets of eighth notes in the vocal line over "Washington" and "and take".

tests that I have to take. I want to tell the truth, and I can't tell it

Detailed description: This system contains the next two staves of music. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with half notes G3 and A3, followed by quarter notes B3 and C4. The lyrics are: "tests that I have to take. I want to tell the truth, and I can't tell it". There are triplets of eighth notes in the vocal line over "tests" and "I want to tell the".

here. (pause) I can't tell it

Detailed description: This system contains the next two staves of music. The vocal line has a half note G5, followed by a whole rest, and then quarter notes A5 and B5. The piano accompaniment has half notes G3 and A3, followed by quarter notes B3 and C4. The lyrics are: "here. (pause) I can't tell it".

here! My life is in dan - ger here!

Detailed description: This system contains the final two staves of music. The vocal line has quarter notes G5, A5, B5, and C6, followed by a half note D6. The piano accompaniment has half notes G3 and A3, followed by quarter notes B3 and C4. The lyrics are: "here! My life is in dan - ger here!".

*quickly*

Warren We have taken the tes - timony of two or three hun - dred people,

*mp*

*rit...*

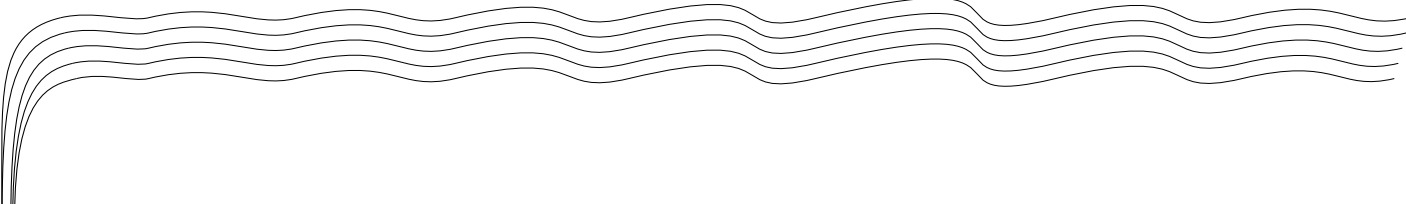
I would i - ma - gine, here in Dal - las without go - ing to

*distinct...*

Ruby But those peo - ple aren't Jack Ruby.  
Washington.

*very distinct...* *half to himself...*

Warren No, they weren't. Ruby They weren't.



**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](http://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](http://www.pjb.com.au) offers new approaches to funding composers and to music publishing. In a special offer to promote the opera **November at the Carousel**, all the pieces are currently being offered free ! These pieces are **written to be read, made to be played !**

**Compositions** at [www.pjb.com.au](http://www.pjb.com.au) include: *Divisions on an Italian Ground*, flute and guitar, 1980; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB 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 songs 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 songs 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.

**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 and transposed into C major for alto recorder and keyboard; *Ricercare a 3, from the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epiadiapente* for keyboard and melody instrument; *Contrapunctus 14, from the Art of Fugue* 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 Suite I* for flute or alto recorder, *Forty Chorales* for piano. 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 other composers: *G. F. Händel, Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATB 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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