



# **De Profundis and Nacht**

poems by

**Lama Anagarika Govinda**

music by

**Peter Billam**

*for Voice and Piano*

© Peter J Billam, 1980

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## De Profundis

Durch tiefe Finsternis bin ich gegangen;  
Durch dunkle, dumpfe, sternenlose Nacht,  
Durch Wüstenschluchten and durch Meeresgründe,  
Durch Feuerwälle und durch Höllenschlünde,  
Versenkt in meines Daseins tiefsten Schlacht.

Und Freiheit kam, als Allem ich gestorben,  
Was gestern mir noch traut und Heimat war,  
Was ich in harter Mühe, Jahr um Jahr,  
In Hoffnung auf das Morgen mir erworben.

Die Freiheit kam: so wie ein Blitz im Dunkeln.  
Geblendet steh' ich – wie dem Grab entstiegen.  
Noch ist es Nacht – doch hör' ich Vögel fliegen  
Und seh' am klaren Himmel Sterne funkeln.

## Nacht

Die Nacht eröffnet weit  
des Weltenhauses Tore,  
Macht aus der Erde  
einen Stern in Raum,  
auf dem wir pfeilgeschwind  
das All durchstreifen,  
Wie wir's in kühnsten Traum  
uns nicht getraun.

Woher ? – Wohin ? –  
Aus Nichts ? – in Nichts ?  
Wir stürzten durch die Zeiten,  
durch Ewigkeiten –  
In unsres eignen Wesens  
abgrundtiefen Raum.

*Lama Anagarika Govinda*

# De Profundis

*mm=60*

*pp* Durch tie - fe Fin - ster - nis bin ich ge -

gan - gen : Durch dun - kle , dum - pfe , ster - nen - lose

*pp* L.H. gesangsvoll

*mp*

*p* *cresc...* Nacht , Durch Wüstenschluchten und durch Meeresgründe ,

*ppp* *cresc...*

*f* *dim... p*

Durch Feu - er - wälle und durch Höllen - schlünde Ver - senkt

*f* *dim...* *p* *pp*

*mp*

in mei - nes Da - seins tief - sten Schlacht . Und

*mf*

*mm=80*

Freiheit kam, als Allem ich ges - torben, was gestern mir noch traut und

*f* *auflebend* *mp* *pp* *mf* *quasi accell...*

Hei - mat war, was ich in

*f*

har - ter Mü - he, Jahr um Jahr in

*f*

Hoff - nung auf das Mor - gen

*mp* *pp* *mf* *f*

mir er - worb - en . Die

3 3 3

ff

This system contains the first two measures of the piece. The vocal line begins with a half note 'mir', followed by a dotted quarter note 'er - worb - en .', and then a quarter rest. The piano accompaniment features a complex rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The key signature has one sharp (F#) and one flat (Bb). The system concludes with a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment.

Freiheit kam, so wie ein Blitz im Dun - keln , Ge -

ff

This system contains the next two measures. The vocal line continues with 'Freiheit kam,' followed by a quarter rest, then a dotted quarter note 'so wie ein Blitz im Dun - keln ,', and a quarter rest. The piano accompaniment continues with the same rhythmic pattern. The system ends with a quarter rest in the vocal line and a quarter note in the piano accompaniment.

blen - det steh' ich ,

ff mp poco rit ...

This system contains the next two measures. The vocal line begins with a quarter rest, followed by a dotted quarter note 'blen - det', a quarter rest, and a dotted quarter note 'steh' ich ,'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a quarter rest in the vocal line and a quarter note in the piano accompaniment.

wie den Grab ent - stie - gen .

cresc dim

a tempo rit

This system contains the final two measures. The vocal line begins with a quarter rest, followed by a dotted quarter note 'wie den Grab ent - stie - gen .', and a quarter rest. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a quarter rest in the vocal line and a quarter note in the piano accompaniment.

*meno mosso* <sup>3</sup>

Noch ist es Nacht

*pp* <sup>3</sup> <sup>3</sup>

*meno mosso p*

doch hör' ich Vö - gel flie - gen

<sup>3</sup>

und seh' am klaren Him - mel 3 : 4 / 3

Ster - ne

*dim*

<sup>13</sup>/<sub>12</sub>

fun - keln -

*dim*

*poce rit*

*pppp*

sehr sorgfältig

# Nacht

*mm=120*

*lyrisch, fließend* Die Nacht er-öff-net weit

*pp*

*p*

des Welt-en-hau-ses To-re,

*cresc . . . .* *pp* *cresc . . . .* *p*

Macht aus der Er-de

*pp*

*mp*

ei-nen Stern im Raum,

*mf* *pp* *mp*

*nervös*

auf dem wir

*subito forte*

pfeil - geschwind das All durch -

*p cresc*

*mf* *p* *cresc...*

*mit wenig vibrato*

streifen . wie wir's im kühn -

*p*

*dim...* *p* *leise...*

sten Traum uns

First system of the musical score. The vocal line (treble clef) contains the lyrics "nicht ge - traun -". The piano accompaniment (bass and treble clefs) features a rhythmic pattern of eighth notes with slurs. Dynamics include *p* (piano).

Second system of the musical score. The vocal line (treble clef) contains the lyrics "Wo - her?". The piano accompaniment (bass and treble clefs) continues with the rhythmic pattern. Dynamics include *nervös* (nervously), *p* (piano), and *cresc...* (crescendo).

Third system of the musical score. The vocal line (treble clef) contains the lyrics "Wo - hin? Aus Nichts?". The piano accompaniment (bass and treble clefs) continues with the rhythmic pattern. Dynamics include *poco a poco cresc...* (poco a poco crescendo) and *mp* (mezzo-piano).

Fourth system of the musical score. The vocal line (treble clef) contains the lyrics "in Nichts?". The piano accompaniment (bass and treble clefs) continues with the rhythmic pattern. Dynamics include *mf* (mezzo-forte).

*p* *cresc...*

Wir stür - tzen durch die

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

*ff* *dim...* *p*

*p*

Zeiten , durch

*sempre pianissimo*

*p*

*pp*

E - wig - kei - ten -

*mp*

*mp*

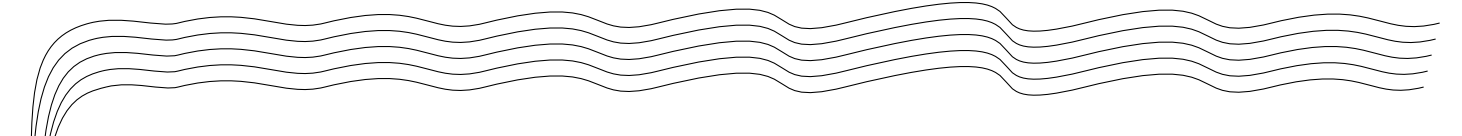
in unsres eignen

*ohne Akzente* *mp* *mit Klang*

*pp* *cresc...*

We - sens ab - grund - tie - fen Raum

*f* *pp*



**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 Epiadiapente* 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* 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*, 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; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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