



# Die Gestundete Zeit

*poem by Ingeborg Bachmann*

*music by Peter Billam*

**for Choir ( SATB )**

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## Die Gestundete Zeit

This chorus is the second in a series of three, called **Die Zeiten**. For copyright reasons, the first in the series, on *Große Zeiten* by Erich Kästner, can not be published until 2045, so the remaining two are being published as separate pieces. The third in the series, on *Wechsel der Zeiten* by Friedrich Georg Jünger, is already available.

*Die Gestundete Zeit* is for four-part chorus, for Soprano Alto Tenor and Bass.

Ingeborg Bachmann was born on 25th June 1926 in Klagenfurt and died on 16th October 1973 in Rome, and her poem *Die Gestundete Zeit* is used by kind permission of the Frankfurter Verlagsanstalt.

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## Die gestundete Zeit

Deutlich

5

Es kommen här - terer Ta - ge.

Es kommen här - terer Ta - ge. Die auf Widerruf gestunde -

Es kommen här - terer Ta - ge.

Es kommen här - terer Ta - ge. Die auf Wi - derruf ge -

10

Die auf Wi - derruf ge - stun - dete Zeit wird sichtbar

- te Zeit wird sichtbar am Hori -

Die auf Widerruf gestunde - te Zeit wird sichtbar

- stun - dete Zeit wird sichtbar am Hori -

15

am Hori - zont. Bald muß du den Schuh

zont. - Bald muß du den Schuh

am Hori - zont. Bald muß du den Schuh

zont. - Bald muß du den Schuh

20

schnüren und die Hun - de zu - rück - jagen in die Marsch - hö - fe

schnüren und die Hun - de zu - rück - ja - gen in die Marsch - hö - fe

schnüren und die Hun - de zu - rück - ja - gen in die

schnüren und die Hun - de zu - rück - ja - gen in die

25

Denn die Ein - ge - weide der Fische sind kalt geworden im  
 Denn die Ein - ge - weide der Fis - che sind kalt ge -  
 Marsch - hö - fe Denn die Ein - ge - weide der Fische sind kalt ge -  
 Marsch - hö - fe Denn die Ein - ge - weide der Fische sind kalt geworden im

30

Wind. Ärm - lich brennt das Licht der Lu - pinen. Dein  
 wor - den im Wind. Ärm - lich brennt das Licht der Lu -  
 wor - den im Wind. Ärm - lich brennt das Licht der Lu -  
 Wind. Ärm - lich brennt das Licht der Lu - pinen. Dein

35

Blick spurt im Ne - bel :  
 - pinen. Dein Blick spurt im Ne - bel : Die auf  
 - pinen. Dein Blick spurt im Ne - bel :  
 Blick spurt im Ne - bel : Die auf

40

Die auf Wi - derruf ge - stun - dete Zeit wird  
 Widerruf gestunde - te Zeit wird sichtbar  
 Die auf Widerruf gestunde - te Zeit wird  
 Wi - derruf ge - stun - dete Zeit wird sichtbar

45

sichtbar am Hori - zont. Drü - ben ver - sinkt dir

am Hori - zont. - Drü - ben ver - sinkt dir

sichtbar am Hori - zont. Drü - ben ver - sinkt dir

am Hori - zont. - Drü - ben ver - sinkt dir

50

die Ge - lieb - te im Sand, Er steigt um ihr

die Ge - lieb - te im Sand, Er steigt um ihr

die Ge - lieb - te im Sand, Er steigt um ihr

die Ge - lieb - te im Sand, Er steigt um ihr

55

we - hen - des Haar. er fället ihr ins Wort, er be - fehlt ihn

we - hen - des Haar. er fället ihr ins Wort, er be - fehlt ihn

we - hen - des Haar. er fället ihr ins Wort, er be - fehlt ihn

we - hen - des Haar. er fället ihr ins Wort, er be - fehlt ihn

60

zu schweigen, er fin - det sie sterblich

zu schweigen, er fin - det sie sterblich

zu schweigen, er fin - det sie sterblich

zu schweigen, er fin - det sie sterblich

65

und willig dem Abschied nach

70 75

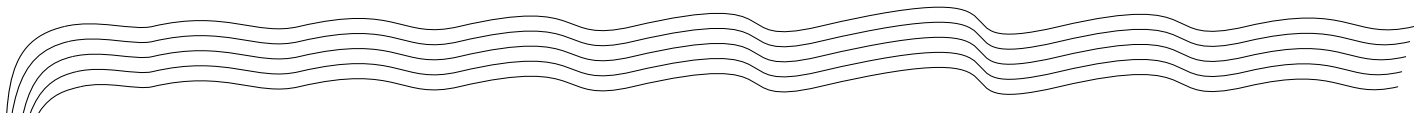
je - der Um - ar - mung. Sieh dich nicht um. Schnür

80

Schnür deinen Schuh. Jag die Hunde zurück. Lösch die Lu -

85

Lösch die Lu - pinen ! Es kommen här - terer Ta - ge.



**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. *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](http://www.pjb.com.au) include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *Fünf Bagatellen*, piano, 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; *Canons* for two- and four-hand piano, 2009.

**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, 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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