



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

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
mf
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 *f* *3*

har - ter Mü - he , Jahr um Jahr in

Hoff - nung auf das Mor - gen

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

mir er - worb - en . Die

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

blen - det steh' ich ,

ff *mp* *poco rit* ...

wie den Grab ent - stie - gen .

cresc *dim*

a tempo *rit*

meno mosso ³
 Noch ist es Nacht

pp ³ ³

meno mosso p

doch hör' ich Vö - gel flie - gen

³

und seh' am klaren Him - mel ^{3 : 4 / 3}
 Ster - ne

¹³/₁₂ *dim*

fun - dim - 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

pfel - 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

nicht ge - traun -

p

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a whole rest, followed by a dotted half note G4, and then a whole rest. The piano accompaniment (bottom two staves) starts with a bass clef, a key signature of two flats, and a 4/4 time signature. It features a descending eighth-note pattern in the left hand and a more active right hand with eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed above the piano part.

nervös
Wo - her ?

p

cresc...

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has a whole rest, followed by a dotted half note G4 with an accent (>), and then a whole rest. The piano accompaniment (bottom two staves) continues with the same rhythmic patterns. A dynamic marking of *p* is present. The text "nervös" is written above the vocal line, and "Wo - her ?" is written below it. A *cresc...* marking is placed below the piano part.

Wo - hin ? Aus Nichts ?

poco a poco cresc...

mp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has a whole rest, followed by a dotted half note G4 with an accent (>), a whole rest, and another dotted half note G4 with an accent (>). The piano accompaniment (bottom two staves) continues. A *poco a poco cresc...* marking is placed below the piano part, and a dynamic marking of *mp* (mezzo-piano) is placed below the piano part.

in Nichts ?

mf

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has a whole rest, followed by a dotted half note G4 with an accent (>), a whole rest, and another dotted half note G4 with an accent (>). The piano accompaniment (bottom two staves) continues. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part.

p *cresc...*

Wir stür - tzen durch die

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

ff *dim...* *p*

Zeiten , durch

pp *mp* *mp*

E - wig - kei - ten -

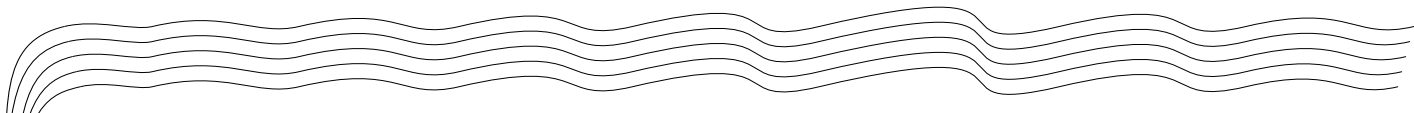
in unsres eignen

pp *ohne Akzente* *mp* *mit Klang* *cresc...*

We - sens ab - grund - tie - fen Raum

f *pp*

sempre pianissimo



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; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 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*, 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 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 Epidiamente* 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*, 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; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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