



Wechsel der Zeiten

poem by Friedrich Georg Jünger

music by Peter Billam

for Choir (SAT, SAA, or TTB)

© Peter J Billam, 2000

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the composer, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

This edition 8 April 2009.

<http://www.pjb.com.au>



Wechsel der Zeiten

This chorus is the third 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 For copyright reasons, the first in the series, on *Große Zeiten* by Erich Kästner, can not be published until 2045, so the remaining two are being published as separate pieces.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 second in the series, on *Die gestundete Zeit* by Ingeborg Bachman, is available from www.pjb.com.au.

Wechsel der Zeiten is for three-part chorus, and is published here in three versions; for Soprano Alto Tenor, for Soprano Alto Alto, and for Tenor Tenor Bass. This version is a revision made in May 2005.

Friedrich Georg Jünger was born on 1st September 1898 in Hannover and died on 20th July 1977 in Überlingen, and his poem *Wechsel der Zeiten* is used by kind permission of Verlag Vittorio Klostermann. The following translation, not intended for singing purposes, is by the composer.

Wechsel der Zeiten

Die Städte, die aus der Wildnis wachsen,
Sie müssen der Wildnis wieder weichen.
Wo einst nur die Eichenwälder wuchsen,
Dort wachsen am Ende wieder Eichen.

Friedrich Georg Jünger

Change of Ages

The cities that grew out of wilderness
Must dissolve back into wilderness.
Where once only oak woods grew,
There will grow again in the end oaks.

translated by Peter Billam

Wechsel der Zeiten

für SAT, Peter Billam

Ruhig

Die Städ - te, die aus der Wild - nis wach - sen, Die

5

Städ - te, die aus der Wild - nis wach - sen, Sie

müs - sen der Wild - nis wie - der wei - chen. Sie

10

müs - sen der Wild - nis wie - der wei - chen.

10
8

11
4

8
4

Wo einst nur die Eichenwälder wuchsen,

15

10
4

8
4

Wo einst nur die Eichenwälder wuchsen,

20

5
4

13
4

5
4

Dort wuchsen am Ende wieder Eichen.

9
4

11
4

10
4

Dort wuchsen am Ende wieder Eichen.

Wechsel der Zeiten

Ruhig

Die Städ - te, die aus der Wild - nis wach - sen, Die

5

Städ - te, die aus der Wild - nis wach - sen, Sie

müs - sen der Wild - nis wie - der wei - chen. Sie

10

müs - sen der Wild - nis wie - der wei - chen.

10
8

11
4

8
4

Wo einst nur die Ei - chen - wäl - der wuch - sen,

15

10
4

8
4

Wo einst nur die Ei - chen - wäl - der wuch - sen,

20

5
4

13
4

5
4

Dort wach - sen am En - de wie - der Ei - chen.

9
4

11
4

10
4

Dort wach - sen am En - de wie - der Ei - chen.

Wechsel der Zeiten

für TTB, Peter Billam

Ruhig

Die Städ - te, die aus der Wild - nis wach - sen, Die

5

Städ - te, die aus der Wild - nis wach - sen, Sie

müs - sen der Wild - nis wie - der wei - chen. Sie

10

müs - sen der Wild - nis wie - der wei - chen.

10
8

11
4

8
4

Wo einst nur die Ei - chen - wäl - der wuch - sen,

15

10
8

10
4

8
4

Wo einst nur die Ei - chen - wäl - der wuch - sen,

20

5
4

13
4

Dort wach - sen am En - de wie - der Ei - chen.

9
4

11
4

10
4

Dort wach - sen am En - de wie - der Ei - chen.

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.

Wwww.pjb.com.au offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au