



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 -

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

pp L.H. gesangsvoll

mp

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

ppp *cresc...*

f *dim... p*

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

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

mp

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

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

mir er - worb - en . Die

3 3 3

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

ff

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

dim

¹³/₁₂

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

nicht ge - traun -

nervös
Wo - her ?

Wo - hin ? Aus Nichts ?

in Nichts ?

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, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, 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 !**

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*, 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; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

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; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *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; and *Fuga Canonica in Epidiapente*; 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 Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralsvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr, *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, 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. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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