



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 For copyright reasons, the first in the series, on *Große Zeiten* by Erich Kästner, can not be published until 2045, so the remaining two are being published as separate pieces.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. Die auf Widerruf gestunde -

Die auf Widerruf gestunde - te Zeit wird sichtbar am Hori -

zont. - Bald mußst du den Schuh

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

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

und willig dem Abschied nach

und willig dem Abschied nach

nach

70

75

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

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

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

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

80

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

deinen Schuh. Jag die Hunde zu - rück. Lösch die Lu -

Schnür deinen Schuh. Jag die Hunde zurück.

deinen Schuh. Jag die Hunde zu - rück. Lösch die Lu -

85

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

- pi - nen ! Es kommen här - terer Ta - ge.

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

- pi - nen ! 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, 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; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

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; *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 Epi diapente* 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* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John Wilbye*, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice 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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