



# **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 -

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*

har - ter Mü - he , Jahr um Jahr in

Hoff - nung auf das Mor - gen

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

mir er - worb - en . Die

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'mir', followed by a quarter note 'er', a quarter note 'worb', and a quarter note 'en'. There is a full bar rest, followed by a quarter note 'Die'. The piano accompaniment features a complex rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. There are three triplet markings over the piano accompaniment in the second measure.

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

The second system continues the vocal line with 'Freiheit kam,' followed by a quarter rest, a quarter note 'so', a quarter note 'wie', a quarter note 'ein', a quarter note 'Blitz', a quarter note 'im', a quarter note 'Dun', a quarter note 'keln', and a quarter note 'Ge'. The piano accompaniment continues with similar rhythmic patterns, including triplet markings.

blen - det steh' ich ,

The third system continues the vocal line with a quarter note 'blen', a quarter rest, a quarter note 'det', a quarter note 'steh'', and a quarter note 'ich'. The piano accompaniment features a steady bass line and a right hand with eighth notes. Dynamic markings include *ff* at the start, *mp* in the middle, and *poco rit* towards the end.

wie den Grab ent - stie - gen .

The fourth system continues the vocal line with a quarter note 'wie', a quarter note 'den', a quarter note 'Grab', a quarter note 'ent', a quarter note 'stie', a quarter note 'gen'. The piano accompaniment features a steady bass line and a right hand with eighth notes. Dynamic markings include *cresc* at the start and *dim* in the middle. Tempo markings include *a tempo* at the start and *rit* towards the end.

*meno mosso* <sup>3</sup>  
 Noch ist es Nacht

*pp* <sup>3</sup> <sup>3</sup>

*meno mosso p*

doch hör' ich Vö - gel flie - gen

<sup>3</sup>

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

<sup>13</sup>/<sub>12</sub> *dim*

fun - dament -

*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 *p cresc* das All durch -

*mf p cresc...*

*mit wenig vibrato*

streifen . wie wir's im kühn -

*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) has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a dotted half note G4, and then a whole rest. The piano accompaniment (bottom) consists of two staves. The right hand starts with a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

nervös  
Wo - her ?

*p*

*cresc...*

Detailed description: This system contains the third and fourth lines of music. The vocal line (top) has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a dotted half note G4, and then a whole rest. The piano accompaniment (bottom) continues the eighth-note patterns. The right hand has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

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) has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a dotted half note G4, and then a whole rest. The piano accompaniment (bottom) continues the eighth-note patterns. The right hand has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

in Nichts ?

*mf*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top) has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a dotted half note G4, and then a whole rest. The piano accompaniment (bottom) continues the eighth-note patterns. The right hand has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

*p* *cresc...*  
 Wir stürzen 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](http://www.pjb.com.au), becoming the first composer to sell scores on-line, 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 !**

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**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; *Choralvorspiele 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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