

I

# Auf braunen Sammetschuhen

## *Velvet Gloves of Evening Light*

Chr. Morgenstern

English version by Maurice Wright

Langsam (Andante)

Voice *p*

Auf brau - nen Sam - met-schu-hen geht - der  
 The vel - vet gloves of eve-ning light - Bring

Piano *p*

*[p]*

A - bend durch das mü-de Land. Mit  
 com - fort to a wea-ry land. A

Piano *pp*

*pp*

stil - ler Fak - kel steckt er nun der Ster - ne treu - e Ker-zen  
 si - lent flame ig - nites the faith - ful stars - That burn in can-dle -

Piano *pp*

still-calando rit. . . . .

an. light. Sei ru - hig, Herz, sei ru - hig.  
Beat gent-ly, heart, beat gent - ly.

*a tempo* *p*

Das Dun - kel kann dir nun kein Leid - mehr tun, -  
The dark - ness holds no further pains - for us, -

*a tempo*  
*pp*

*pp*

— das Dun - kel kein Leid mehr - tun. —  
— the dark - ness no pains for — us. —

*ppp*

## II

## Abendkelch voll Sonnenlicht

*The Wineglass filled with Sunlight*

Chr. Morgenstern

*English version by Maurice Wright*

Langsam (Adagio)

*p*

A-bend-ke-lch voll Son-nen-licht  
*The wine-glass filled with sun - light Is*

*p*

noch ein-mal ge - nei - get, eh' des Ta-ges Her-ze bricht; und der  
*raised - for the last - time Be-fore Day's heart is bro - ken, And,*

Nacht ver-hüllt - Ge-sicht sei-nen Tod be-schwei - get! -  
*for the death - of Day, Night be-gins its mourn - ing. -*

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Langsam (Adagio)'. The first system begins with a piano (*p*) dynamic. The lyrics are in German and English. The second system continues the lyrics. The third system concludes the lyrics. The piano accompaniment features chords and melodic lines in both hands, with some notes marked with accents.

Al - les Herz - wehs A - bend - wein, lass dich trin - ken, trin - ken!  
 Tears of heart - ache mix with wine as I'm drink - ing, drink - ing;

Glüh' dein Gold in mich hin - ein und dann mag auch ü - ber mein  
 Drink - ing sun light's gold - en shine. Drink - ing still, I see that day's

*p* *(p)*

Haupt ihr Ant - litz sin - ken, sin - ken.  
 face is sink - ing, sink - ing, sink - ing.

*dim.* *pp* *ppp* *pppp*

# Feiger Gedanken bängliches Schwanken

*Dark Premonitions*

J. W. von Goethe

*English version by Maurice Wright*

Kraftvoll bewegt (Allegretto energico)

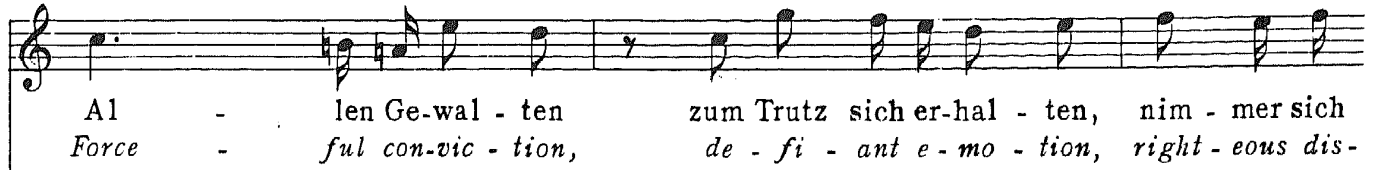
*f*

Fei - ger Ge - dan - ken  
Dark pre - mo - ni - tions,

*f*

bäng - li - ches Schwan - ken, wei - bi - sches Za - gen,  
fear - ful in - ac - tions, mute hes - i - ta - tions,

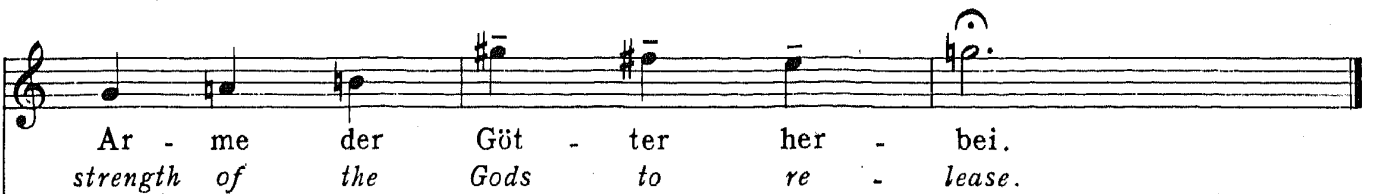
ängst - li - ches Kla - gen wen - det kein E - lend, macht dich nicht frei.  
Anx - ious e - va - sions, won't end your mis - 'ry, won't give you peace.



Al - len Ge-wal - ten zum Trutz sich er-hal - ten, nim - mer sich  
 Force - ful con-vic - tion, de - fi - ant e - mo - tion, right - eous dis-



beu - gen, kräf - tig sich zei - gen, ru - fet die  
 sen - sion, Loy - al de - vo - tion, gives Man the



Ar - me der Güt - ter her - bei.  
 strength of the Gods to re - lease.

# IV Elfenlied The Elves' Song

J. W. von Goethe

English version by Maurice Wright

Leicht bewegt (Leggiero con moto)

*p* immer leise (always soft)

Um Mit - ter - nacht, wenn die Men - schen erst schla - fen, dann  
At mid - night, when the peo - ple are sleep - ing, The

*p*

schei - net uns der Mond, — dann leuch - tet uns der Stern. —  
moon and stars come out — and shine their light for us. —

*pp*

*pp*  
Wir wan - deln und sin - gen und tan - zen erst gern.  
There's danc - ing and sing - ing un - til the next day.

*ppp* scherzando [A] [cresc.]

[p]

Um Mit - ter - nacht,  
At mid - night,

wenn die Men - schen erst schla - fen, auf Wie - sen an den  
when the peo - ple are sleep - ing, The earth be - comes our

Er - len, wir su - chen un - sern Raum \_\_\_\_\_  
play - ground be - neath a wink - ing sky. \_\_\_\_\_



[p] *pp*

und wan - deln und sin - gen und  
 There's danc - ing and sing - ing, and

*ppp* *ganz leise [pp]*

tan - zen ei - nen Traum. Um  
 then we make your dreams At

*immer ruhiger (always calmer)*

*und ruhig (very soft and calm)*

Mit - ter-nacht, wenn die Men - schen erst schla - fen.  
 mid - night, when the peo - ple are sleep - ing.

*nicht schleppend (not heavy)*

*ppp pppp*

# Volkslied

Folk Song

Chr. Morgenstern

English version by Maurice Wright

Andantino  $\text{♩}$ . sehr einfach (semplice)

*[pp]*

Du gabst mir dei - ne Ket - te, du gabst mir auch dein Herz, — der  
 You gave to me your neck-lace, you gave to me your heart, — The

*[pp]*

*pp*

Wald stand im Ge - wit - ter, wir lieb-ten uns gar sehr. — Es wa - ren weis-se Ko -  
 for - est gave its bless - ing and still we had to part. — Your neck-lace made of white

*pp*

*p*

ral - len mit ro - ten A - dern fein, — ich trug - sie ü - berm Her - zen zu -  
 cor - al with fin - est veins of red, — I wore - it ev - er af - ter, our

*pp*

sammt dem Her - zen dein. Zu - sammt dem Her - zen gab ich sie dir im  
 hearts - to - geth - er wed. I have twogifts to give you when you come

*pp*  
 Haus zu - rück; — ein Bün - del weis - ser Ko - ral - len und  
 home at last; — A pre - cious cir - cle of cor - al, a

*pp*

*rit. - - - a tempo pp*  
 ei - ne Welt voll Glück. — Du sahst mir in die  
 world of hap - pi - ness. — The shy - ness of your

*rit. - - - a tempo*  
*p pp*

*pp*

Au - gen, du hast es nicht ge - wollt; — ich a - ber, o mein Him - mel, ich  
glance when our eyes the first time met, — I swear to God in heav - en, I

*mp*

hab es so ge - sollt. — Ich muss mein Werk voll-brin - gen und ward zu an - derm  
nev - er will for - get. — I must con - tin - ue my la - bors, such dreams will nev - er

[*pp*]

*p*

nicht. — O Welt, dei - ne süs - sen Din - ge sind nicht für mich, für mich. —  
be, — The world may be full of sweet things; yet, they are not there for me. —

[*p*] [*pp*]

# Auf dem Meere meiner Seele

*In my Soul there is an Ocean*

Chr. Morgenstern

English version by Maurice Wright

Sehr bewegt (Allegro)

[*f*]

Auf dem Meere re  
In my soul there

mei - ner See - le flie - hen lu - stig  
is an o - cean where the sails in

weis - se Se - gel, mei - ne hel - len  
hap - py mo - tion bear my thoughts, my

Schwan - ge - dan - ken vor dem Süd - wind mei - nes Blu - tes.  
 bright re - flec - tions, o - ver reefs of in - tro - spec - tion.

*Viel ruhiger (much calmer)*  
*mp*

Draus - sen hängt in  
 Just out - side, the

*Viel ruhiger - Moderato*

grau - en Fet - zen som - mer - li - cher Dau - er - re - gen.  
 gray - ish sum - mer show - ers drape the gen - tle flow - ers;

*Wieder wie das erste Zeitmass (like the first tempo)**cresc.*

Auf dem Mee - re mei-ner See - le flie - hen lu - stig  
 In my soul there is an o - cean filled with sails in

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a 3/4 time signature, which changes to 4/4 in the second measure. The piano part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The word 'cresc.' is written below the piano part in the first measure.

mei-ne Se - gel. Son - ne lacht mit blau - en Au - gen  
 hap-py mo - tion. Laugh - ing Sun with blue eyes gleam - ing,

The second system continues the musical score. The vocal line remains in the same key signature and time signature. The piano accompaniment features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano part includes a variety of rhythmic patterns and dynamics.

auf die fröh - li - che Re - gat - ta; al - le trü - ben  
 beam - ing down on my re - gat - ta, I would like to

The third system concludes the musical score. The vocal line continues with the same key signature and time signature. The piano accompaniment features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano part includes a variety of rhythmic patterns and dynamics.

Her - zen möcht ich la - den heut zum  
 take all sad hearts out for sail - ing

Se - gel - fe - ste auf dem Mee - re  
 on my o - cean, My im - ag - i -

mei - ner See - le.  
 na - ry bright sea.

*f accel.*



# Das bucklichte Männlein

*The Gnome*

Aus des Knaben Wunderhorn

English version by Maurice Wright

**Allegretto** [p]

Voice

Piano

*mp* *pp*

Will ich in mein  
There's a ti - ny

*poco rit.* *poco rit.*

Gärt-lein gehn, — will ich mei-ne Zwie-belngies-sen,  
crook-ed man — Stand-ing in my lit-tle gar-den.

*p* *poco rit.*

Steht ein buck - licht'Männ-lein da, fängt als an zu nie -  
If I go to wa - ter it, He scares me with his sneez -

*pp*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto' and a dynamic marking of '[p]' (piano). The music is in 2/4 time and consists of five systems. The first system shows the voice part starting with the lyrics 'Will ich in mein' and 'There's a ti - ny'. The piano accompaniment starts with a dynamic marking of 'mp' (mezzo-piano) and then 'pp' (pianissimo). The second system continues the lyrics: 'Gärt-lein gehn, — will ich mei-ne Zwie-belngies-sen, / crook-ed man — Stand-ing in my lit-tle gar-den.' This system includes 'poco rit.' (poco ritardando) markings above the voice line and below the piano line. The third system continues the lyrics: 'Steht ein buck - licht'Männ-lein da, fängt als an zu nie - / If I go to wa - ter it, He scares me with his sneez -'. This system includes a 'p' (piano) dynamic marking above the voice line and a 'pp' (pianissimo) dynamic marking below the piano line. The score concludes with a final cadence in the piano part.

*rit.*

sen.  
ing.

*f*

*rit.*

*a tempo* [*p*]

Will ich in mein Kü - chel gehn, —  
If I go to make my soup —

*a tempo*

*p* *sub. p*

*led.*

will mein Süpp - lein ko - chen,  
In my lit - tle kitch - en,

*led.*

*f*

Steht ein buck - licht' Männ-lein da, hat mein Töpf-lein bro -  
 There's a ti - ny crook-ed man leav-ing with my sauce -

*mf* *sfz*

*accel.*

chen.  
 pan.

*beruhigend (progressively calmer)*

*dim.*

*poco rit. [p] a tempo, ruhig (calm)*

Will ich in mein Stüb-lein gehn, —  
 When I go back to my room —

*poco rit. [p] a tempo*

*poco rit.* - - *p*

will mein M<sup>u</sup>s-lein es - sen, Steht ein buck - lich  
 just to eat some por - ridge, There I see the

*poco rit.* - - [*p*] ruhiger (calmer)

Männ - lein da, hat schon hal-ber ges - sen.  
 lit - tle man - he's al-read-y eat - ing!

*f*

*a tempo (Allegretto)* [*p*]

Setz ich mich ans Räd-lein hin,  
 Sit-ting at my spin-ning wheel,

*a tempo (Allegretto)*

*p* *pp*

will mein Fäd - lein dre - hen,  
lit - tle threads I'm turn - ing;

*p* ärgerlich (annoyed)

Steht ein buck - licht' Männ - lein da, lässt mir's  
When the ti - ny crook - ed man makes the

*noch etwas ruhiger (still calmer)*

[pp]

Andante

*poco rit.* - - - - - *p*

Rad nicht lau - fen.\* Geh' ich in mein Käm - mer - lein,  
wheel stop run - ning. When I go to make my bed

*poco rit.* - - - - -

\* "gehen" in several editions

wieder etwas lebhafter (a little livelier)

will mein Bett-lein ma - chen, Steht ein buck-licht' Männ-lein da,  
in my lit - tle cor - ner, There I hear the ti - ny man

*p* wieder etwas lebhafter (a little livelier)

fängt als an zu la - chen.  
who is al-ways laugh - ing.

**[f]** [Andante] *poco rit.*

Andante *poco rit.*

*f* *dim.*

sehr ruhig, ohne zu schleppen (very calm, not heavy)

*p*

Wenn ich an mein' Bänk-lein knie, will ein we - nig\* be - ten,  
On my lit - tle bench I kneel when it's time for pray - ing,

*p* **[pp]**

\* "bisslein" in several editions

*pp*

Steht — ein bucklicht' Männ-lein da, fängt — als an zu re -  
 Here — I see the lit - tle man, who — is al-ways talk -

*ppp*

**Langsam**

*ppp ganz leise (very soft)*

den: „Lie-bes Kind-lein, ach ich bitt',  
 ing: "Please, dear child, say a prayer,

*ppp*

*immer ppp (alway ppp)*

bet' für's buck - licht' Männ - lein mit!" —  
 for the ti - ny crook - ed man!" —

*pppp*

## Ahnung Beatricens

Beatrice's Ghost

Franz Werfel

English version by Maurice Wright

Sehr langsam (Adagio)

The piano introduction consists of three staves. The right hand plays a melodic line with slurs and ties, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic.

Gibt's Strass' und Park, — wo wir im Traum uns sahn?  
 Was there a park — where in our dreams we met?

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The piece ends with a forte (*f*) dynamic marking.

Hat sich aus die-ser Welt mir an - ge-drängt die  
 My mem-o-ries have all been drawn a-way, the

The vocal line starts with a piano (*p*) dynamic. The piano accompaniment continues with a similar texture to the previous system, featuring a melodic line in the right hand and a supporting bass line in the left hand.



*pp* *pp*

Ah - nung ei - ner Hand, die mei - ne fängt, nun, da die süs - sen  
*feel - ing when your hand would on mine lay; Now, charms of sweet - est*

*pp*

*ppp* *f*

Schlaf - ge - füh - le nahn? Bist du mir vor - be - stimmt,  
*sleep make me for - get. Were you con - ceived for me?*

*f*

*p*

bist du ein Wahn, und hast dich gar zu mir her -  
*A dream from heav - en fly - ing here as an - gels*

ab - ge - senkt, mir vor - be - stimmt, doch neu schon ein - ge - schenkt *p* eh  
*lead the way, de - signed for me, yet quick - ly snatched a - way* be -

sich noch süß be - rühr - te un - sre . Bahn.  
*fore this life gave our's chance to be - gin.*

Als Kind ge - stor - ben, nun vom hö - hern  
*You died in child - hood, now from high - er*

*pp*  
 #8

Krei - se, ge-fällt's dir den Ge - lieb - ten an - zu-sehn.  
*spheres, It pleas - es you to gaze at your in - tend - ed;*

*pp*  
 Be-geg - nest ihm — im Traum auf  
*We meet in dreams — in sleep our*

dei - ne Wei - se.  
*hearts are mend - ed.*

Du gönnst dich mir in Re-stau-rants an Seen, im Rauch der  
 You come to me when I stop by a lake, In smok - y

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The music is in a 7/8 time signature. The vocal melody is simple and conversational, with lyrics in German and English. The piano accompaniment provides a harmonic and rhythmic foundation, using chords and moving lines in both hands.

Schen - ke teilst du mei - ne Spei - se und kei - ner weiss wie  
 tav - erns you still share my sup - per And no - one knows how

The second system continues the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are marked with *p* (piano). The piano accompaniment features more complex rhythmic patterns and arpeggiated chords. The vocal melody continues with the same melodic style as the first system.

fern wir uns ge - sehnen.  
 far a - way we are.

The third system concludes the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano accompaniment ends with a *poco rit.* (poco ritardando) marking. The overall mood is reflective and somewhat melancholic, consistent with the lyrics about longing for someone far away.