

TWELVE SONGS

to Poems by

Stefan George, Kalidasa, Amaru, Langston Hughes, Claude McKay and Goethe

by

ALEXANDER ZEMPLINSKY, Op. 27

1

Entführung

Elopement

Stefan George

English version by Maurice Wright

Andante (durchaus leise und zart)

[P]

Voice

Zieh mit mir, ge-lieb-tes Kind, In die
Come with me, my child, to-day To the

Piano

p

ped. * *ped.*

[P]

Wäl-der fer-ner Kun-de, Und behalt als An-ge-bind
for-est far a-way; Bring with you a sin-gle gift,

p

[P]

* *ped.* * *ped.* *

— nur mein Lied in dei-nem Mun - ue. — Ba-den wir im
 — *Just my love song on your lips.* — *When we're bathed in*

[P]

[P]

Red *

sanf-ten Blau — Der mit Duft um-hüll-ten Gren-zen: Wer-den uns - re Lei-ber glän-zen,
 sky-soft blue, — *Wrapped in robes with sil-ver lin-ings; Then our love com-menc-es shin - ing -*

[PP] (PP)

Kla-rer schei-nen als der Tau. In der Luft sich sil-bern fein Fä - den
 Glist'-ning bright-er than the dew. In the air are ti - ny bright Threads, in-

pp ppp

Red Red Red

uns zu Schlei - ern spin - nen.
to a veil we spin them.

Ped. *Ped.*

[p] sehr zart und gebunden

Auf dem Ra - sen blei - chen Lin - nen, Zart wie Schnee und Ster - nen - schein. —
On the lawn lies bleached white lin - nen Sweet as snow in star - light. —

ppp *Ped.* *Ped.*

Un - ter Bäu - men um den See — Schwe - ben
Un - der trees, a - round the wa - ters — Float - ing

p *pp*

pp

wir ver-eint uns freu-end, Sach-te sin-gend,
there, we lie to - geth - er Sing-ing soft - ly,

ppp

ped *ped* *ped*

ppp

Blu-men streu-end, Weis - se Nel - ken, weis-sen Klee. —
covered with flow - ers; White car - na - tions, white clo - ver. —

(pppp)

* *ped*

ppp

Zieh — mit mir, du lie - bes Kind. —
 Come — with me, my child, a - way. —

(pppp)

* *ped* * *ped* *

2

Sommer

Summer

Kalidasa

English version by Maurice Wright

Ruhig, nicht schleppend

[p] zart und sehr gebunden

Der Duft nach San-del, den die sei-de-nen
The scent of san-del-wood Is carried by

Fä-cher Ü-ber die Brü-ste schö-ner Frau-en wehn. Die
silk-en fans To breathe o-ver beau-ti-ful wom-en's breasts. The

pp

Per - len auf der brau - nen Haut, Ge - sän - ge, der Klang der Har - fen
 glis - ten - ing of the brown skin, The sing - ing, the sounds of harps, -

f

Und das Lied der Vö - gel - Das al - les weckt den Gott der Lie - be
 And the tunes of song birds - With all those things the Gods do love a -

p

auf - Und neu - e Lust und neu - e Qual be - ginnt.
 dorn, And new de - sires and new sor - rows are born.

3

Frühling

Spring

Kalidasa

English version by Maurice Wright

Andante (♩)

p

Nun lie-gen Krän - ze — um die schö-nen Brü-ste der Mäd - chen,
 Lay-ing a gar - land — on the ten - der breast of the maid - en,

p

mit Pedal halten

Detailed description: This is the first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a rest, followed by a melody of eighth and quarter notes. There are two triplet markings over the vocal line. The piano accompaniment is in bass clef, 3/4 time, with the same key signature. It features a steady eighth-note bass line and chords in the right hand. There are also triplet markings in the piano part. The dynamic marking *p* (piano) is present at the beginning of both staves. The instruction 'mit Pedal halten' is written below the piano part.

pp

Feucht von der Es-senz der San - del, Und Be - tel hau - chen ih - re
 Moist from the oil of San - del - wood, With Be - tel through her sweet lips

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts. The vocal line starts with a fermata over the first note, then continues with a melody. The piano accompaniment features a more active right hand with chords and moving lines, and a bass line with triplet markings. The dynamic marking *pp* (pianissimo) is placed above the vocal line. The system concludes with a double bar line.

Lip - pen. Um ih - re Hüf - ten fun - keln Gür - tel -
 breath - ing, A - round her hips a new and shin - ing

pp [P]

molto cresc.

bän - der - So schrei - ten furcht - los sie dem Lie - bes -
 sash - band - So thus pro - ceeds the fear - less god of

molto cresc.

f

gott, Der lang - er - sehn - ten Se - lig - keit ent - ge - gen.
 Love, The long a - wait - ed ec - sta - sy to sa - vor.

f *ff*

Jetzt ist die Zeit

Now is the time

Kalidasa

English version by Maurice Wright

Gehend (*quasi Andantino*)

Piano introduction in 4/4 time, marked *p*. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with a key signature of one flat.

[*p*]

Jetzt ist die Zeit, Die um die grün-en Rän - der der Tei - che Bun - te
Now is the time, A-round the green-ing edge of the old pond The

Vocal line with lyrics and piano accompaniment. The piano part consists of sustained chords in the right hand and a simple bass line in the left hand.

Blu - men spries-sen lässt, Die blas-sen jun - gen Mäd - chen,
blooms — have come out a - gain. The pale young women Now seem to be the

Vocal line with lyrics and piano accompaniment. The piano part continues with sustained chords and a bass line.

zart *verlöschend*

Schön wie Mon-de, gehn un-ter Blü - ten — In den Man-go - hai - nen. —
dear-est in the world, There be-neath the blos-soms of the Man-go - trees. —

PPP

Vocal line with lyrics and piano accompaniment. The piano part features a more complex texture with chords and a bass line, marked *PPP* (pianissimo).

Die Verschmähte

The Rejected

Amaru

English version by Maurice Wright

Andante

p etwas steigend

Sie hat - te schüch - tern
She had been bash - ful

p

zu ihm auf - ge - se - hen. Dann hat - te sie mit
when she went to see him, But she be - gan to

f
fle - hen - der Ge - bär - de die Hän - de ihm ge - bo - ten.
ges - ture with her hands; She be - gan to be de - mand - ing,

mf

[p] steigend, mit leidenschaftl.
Ausdruck

End - lich a - ber
And fi - nal - ly,

wieder ruhig

p molto espress.

p

hat sie an sei-ne Schär-pe sich ge-klam-mert Und hat ihn frei und oh - ne
man - ag - ing to clutch his scarf tight-ly, Be-gan em - brac - ing him quite

f

cresc. *f*

Falsch - um-armt.
shame - less-ly.

Er a - ber,
But he -

rall. *[mp]* kalt

gehalten

mp non legato

des-sen Herz ver-här-tet war, wies al - le ih - re Lie-be — kalt zu - rück
whose heart was hard as stone, In spite of her love was cold — in re - turn,

und ging hin-weg. *p* Da hat sie
And walked a - way. Although she

A tempo (sehr ruhig)

still dem Le - ben, doch ih - re Lie - be *, pp* nim-mer-mehr, ent-sagt.
lived a long time, Nev - er a - gain did she de - clare her love.

Der Wind des Herbstes

Autumn Breezes

Kalidasa

English version by Maurice Wright

Sehr langsam (♩) (very slow)

pp *p*

Der
The

ped. *ped.*

Wind des Herbstes weht den feinen Duft Von Lo - tus - blü - men durch die
au-tumn breez-es car - ry the rich per - fume Of Lo - tus blos-soms

Nacht her-bei. Das Meer liegt hell und heiter wie Kri-stall Ganz wol - ken -
through the night. The sea lies calm and shines like crys-tal. No clouds in -

los spannt sich der Him - mel aus Und zeigt bei
vade a per - fect sky Which holds at

Nacht die leuch - ten - den Ge - stir - ne Und
night a thou - sand twink - ling stars And the

Ped.

Mond - licht fließt her - nie - der kühl und klar.
moon, whose light comes flow - ing down so cool and clear.

Ped.

Elend

Misery

Langston Hughes *

English version by Maurice Wright

[Andantino] [p]

Spielt die Blues für mich, spielt die Blues für
 Play the blues for me. Play the blues for

mich, spielt sie leis, spielt sie leis und lasst lei - se -
 me. Play the blues, play the blues. No oth - er mu - sic 'll

wei - nen - mich. Spielt Ver - ges - sen - heit,
 ease my mis - er - y. Sing a sooth - in' song,

pp *mf*

f *mp* *p*

O Ver - ges - sen - heit, den der Lieb - ste tut, tut mir leid, tut mir
 Said a sooth - in' song, 'Cause the man I love — s'done, Done — me

p

leid. Das ver - stehst du nicht, nein, ver - stehst du nicht,
 wrong. Can't you un - der - stand, can't you un - der - stand,

f *gehalten* *pp* molto rit. - - - -

dass ich lie - be den, der mein Glück zer - bricht, — mein Glück zer - bricht.
 O un - der - stand A good - wom - an's cry - in' For a no - good man?
molto cresc. - - - - *pp* molto rit. - - - -

etwas ruhiger als im Anfang

in I. Tempo übergehen

I. Tempo

pp *p*

Schwarz und arm bin ich,
Black— gal like me,

calando - - - a tempo

etwas erregt im Ausdruck

rit. - - -

a tempo

p. *#p.* *#p.*

schwarz und trau - rig ich,
Black— gal like me,

Spielt die Blues,
'Sgot to hear

spielt die Blues,
a blues,

mp subito

rit. - - -

a tempo

rit. - - - *p* *ppp*

und lasst lei - se — wei - nen — mich.
'Sgot to hear a blues — For her mis - er - y.

Harlem Tänzerin

Harlem Dancer

Claude McKay*

English version by Maurice Wright

Mit lebhaftem Zeitmass und Ausdruck

Dir-nen und Bur-schen hört ich Bei-fall ra - sen,
Ap-plaud-ing youths laugh'd with young pros-ti-tutes

f *mp*

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include a forte (*f*) marking at the start and a mezzo-piano (*mp*) marking later in the system.

als sie, halb-nackt, den stol-zen Kör-per wand,
And watch'd her per-fect half-clothed bod-y sway;

[f] *f* *p* *f*

Detailed description: This system contains the second two staves of music. The vocal line continues with a rest, followed by eighth and quarter notes. The piano accompaniment maintains its eighth-note pattern. Dynamics include a forte (*f*) marking at the start, a mezzo-forte (*[f]*) marking, and then alternating between piano (*p*) and forte (*f*) markings.

und ih - re Stim-me war wie Flö - ten - bla - sen
Her voice was like the sound of blend - ed flutes

p *p*

Detailed description: This system contains the final two staves of music. The vocal line features a long, sweeping melodic line with a slur and a fermata at the end. The piano accompaniment continues with eighth-note patterns. Dynamics are marked piano (*p*) throughout the system.

auf ei - ner Fahrt _____ ins som - mer - li - che Land.
Blown by black play - ers up - on a pic - nic day.

p

p
 Sanft und voll An - mut glitt im Tanz sie hin, der dün - ne Flor _____
She sang and danced on grace - ful - ly and calm, The light gauze hang -

p *pp*

— barg ih - ren Kör - per nicht, wie ei - ne Pal -
 - ing loose a - bout _____ her form; To me she seemed _____

- me schien sie mei-nem Sinn, die stol-zer nur im
 - a proud - ly sway-ing palm Grown love-li - er for

espressivo

Sturm sich auf - ge - richt. *[f]*
 pass - ing through - a storm. *Up -*

Ihr glän-zend Haar, ihr dunk-ler Nak-ken strahl-te.
 on her swarth-y neck black shi - ny curls Lux - u - riant fell;

p *f*

Wein - heis - se Bur - schen schrien den Saal ent - lang und war - fen
 and toss - ing coins - in praise, The wine - flushed, bold - eyed

mp

[*p*]

Geld, und neid - be - wun - dernd malt der Dir - nen
 boys, and - e - ven the girls, De - voured her

p

Blick, der gie - rig sie verschlang.
 shape with ea - ger pass - ion - ate gaze;

Ruhiger

rit.

pp
espr.

[p] sehr ruhig und leise

Sie lä - chel - te weit ü - ber uns ins Lee -
 But look - ing at her false - ly smil - ing face,

Langsam

pp

re, als ob sie fern — o fern und
 — I knew her self — was not in

rit. - - Langsam

ppp

ein - sam wä - re.
 that strange place. —

ppp

Afrikanischer Tanz

Danse Africaine

Langston Hughes *

English version by Maurice Wright

Wild bewegt (*Allegro*)

[*mf*]

Grol-len die Tom-toms, rol-len die Tom-
The low beat-ing of the Tom-toms, The slow beat-ing of the Tom-

p *sfz* *p*

toms, grol-len, rol-len, wek - ken dein Blut. _____
toms, Low... slow... Slow... low - Stirs your blood. _____

sfz *f* *f* *p*

[*f*]

Tanz! Tanz!
Dance! Dance!

ff *dim.* *p* *A*

p

Nacht - um-hüll - tes Mäd - chen dreht sich leis im
 night - veiled girl Whirls soft - ly in - to a

Lich - ter - kreis, Rauch - wölk - chen
 Cir - cle of light. Whirls — soft - ly...

p

umdas Feu - er, dreht sich leis im Lichter-kreis.
 slow - ly, Like a wisp of smoke a - round the fire -

sub. pp *molto cresc.*

Wie im Anfang

f wild

Und die Tom-toms rol - len, und die Tom-toms
 And the tom-toms beat, And the tom-toms

f *mp* *sfz* *sfz* *mf*

grol - len, rol-len, grol-len, rol-len, grol-len,
 beat, And the low beat-ing of the

sfz [*sfz*] *f*

tom - toms wek - ken dein Blut.
 Slirs - your blood.

f *ff* *accel.* *ffz*

Gib ein Lied mir wieder

Give me one more Song

Stefan George

English version by Maurice Wright

Sehr langsam (*Adagio*)

[*p*]

Gib ein Lied mir wie - der im kla - ren To - ne dei - ner
Give - me one more song With those clear voic - es of a

Freu - den - ta - ge - Du weisst es ja: mir
hap - pi - er day - - You've no - ticed too: my

[p]

und leise

wich der Frie - de Und mei - ne Hand ist zag.
peace is bro - ken And my hand is a - fraid.

etwas fließender (Andante)

legato

Wo dunk-le See-len sin-nen Er-schei-nen
Where the dark spir-its are sens-ing There shines-a

Bil-der — selt-ne, ho-he, Doch fehlt das leuch-
vis-ion loft-y and rare. But lost are the

[mf]

ten-de Er-in-nern, Die Far-be hell und — froh.
mem-o-ries glow-ing In col-ors gay and — clear.

espr.

Tempo I (sehr langsam)

rit. . . .

p ungemein ruhig

Wo sie-che See - len re - den, Da
 When sick-ly spir - its call They

dim. . . . *p* *espress*

lin-dern schmeichel-haf-te Tö-ne- Da ist die Stim-me tief und e-del,
 sooth and flat - ter with their voic-es- The sounds they make are rich and no-ble,

[*pp*]*pp**ppp*

Doch nicht zum Sang so schön. _____
 But yet they do not sing. _____

[*ppp*]

Regenzeit

Rainy Season

Kalidasa

English version by Maurice Wright

[Allegretto]

[p]

Be-schwert von Blü - ten
Filled up with blos - soms

p

Ped.

beu-gen sich die Zwei - ge der Bäu - me nie - der,
Weigh-ing down the branch - es - The trees are bow - ing,

Sil - ber-ne Re-gen-trop-fen glän - zen da - rü-ber hin. Ein
Sil - ver-y rain-drops are spray - ing down o-ver them. A

schwü-ler Duft er-giesst sich durchden feuch - ten Raum, -
sal-try breeze is breath - ing through this hu - mid place, -

The first system of music 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 two flats. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The music is written in a style typical of early 20th-century art songs.

Und macht die Lie - ben-den voll Sehn - sucht zu ein-
Bring-ing the lov - ing and de - sir - ing close to -

The second system continues the vocal and piano parts. The vocal line has a few rests before the lyrics. The piano accompaniment features flowing arpeggiated figures in both hands, with some dynamic markings like *pp* and *p*. A fermata is placed over the end of the piano part.

an - der. -
geth - er. -

a tempo

The third system shows the vocal line with a few notes and rests. The piano accompaniment is more active, with a right-hand part featuring a series of chords and a left-hand part with a steady rhythmic pattern. Dynamic markings *p* and *pp* are used. The system concludes with a double bar line.

Wandrer's Nachtlied

The Wanderer's Night Song

Goethe

English version by Maurice Wright

Ziemlich langsam

[p] mit innigem Ausdruck

Der du von dem Him - mel bist, Al - les
You, who did from heav - en come, Sooth - ing

Leid und Schmerzen stil - lest, Den, der dop-pelt e - lend ist, Dop-
all our pain and sor - row; Find - ing dou-ble mis - e - ry, Dou -

- pelt mit Er-quick-kung fül - lest, Ach, -
- ble ten - der-ness flows from you: Oh, -

[p]

— ich bin des Trei-bens mü-de! Was — soll all der Schmerz und
I wish my struggles were o-ver. *What — can pain or rap-ture*

Lust? Sü-ser Frie - de, Komm, ach komm _____
mean? *Bliss-ful peace,* *come, o come* _____

in mei - ne _____ Brust! _____
 — to me _____ now! _____