

# *Begierig Rot*

*Presented at Haverford College  
April 2008*

# Irrtum

Stetig pulsierend

♩ = 63

*p*

Auf den Ju-ni-gar-ten ruht Schnee-licht des Mon - des und hüllt sie in

*p*

Ped. \_\_\_\_\_ | Ped. |

Detailed description: This system contains the first two staves of the piece. The vocal line is in 4/4 time, starting with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pulse in the bass and a similar pulse in the treble. Dynamics are marked *p* (piano) for both parts.

5

*mf*

jung - frau-lic-hes Weiss, Schnee-licht des Mon - des ruht auf ih-nen und

*mf*

Ped. \_\_\_\_\_ | Ped. | Ped. \_\_\_\_\_ | Ped. | Ped. |

Detailed description: This system contains the third and fourth staves. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with the eighth-note pulse. Dynamics are marked *mf* (mezzo-forte) for both parts.

8

*mf*

doch ist die Luft schwül und heiss. Lass dich nicht täusc-hen von der

*p*

Ped. \_\_\_\_\_ | Ped. | Ped. \_\_\_\_\_ | Ped. | Ped. \_\_\_\_\_ | Ped. | Ped. \_\_\_\_\_ | Ped. |

Detailed description: This system contains the fifth and sixth staves. The vocal line has a half note followed by a quarter note and then a half note. The piano accompaniment features a wavy line in the bass line. Dynamics are marked *mf* for the vocal line and *p* for the piano accompaniment.

12

blei-chen Ver - klä - rung, un - term Weiss brennt der Ro -

*p* *mf*

Ped. Ped. Ped. Ped.

14

- sen be-gie - rig Rot, Und im blu - men - ver - han - ge - nen,

*mf* *mp* *f*

Ped. Ped. Ped. Ped. 6

16

wei-chen Dic-kicht küs - sen sich Nach - ti - gal - len zu tot.

*rit.* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

# Mädchenfrage

Geschwind und rhythmisch

♩ = 117

The first system of the musical score is in 3/4 time and B-flat major. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets. The first measure has a dynamic marking of *mf*. The vocal line is mostly rests.

5

The second system begins at measure 5. The vocal line has the lyrics "Als Kind hab ich oft ge -". The piano accompaniment continues with triplets. There is a dynamic marking of *f* at the start and *mf* later. A crescendo hairpin is present. Pedal markings "Ped." are shown below the piano part.

Als Kind hab ich oft ge -

8

The third system begins at measure 8. The vocal line has the lyrics "weint, wusst nicht, wa - rum, nun muss ich oft". The piano accompaniment continues with triplets. Pedal markings "Ped." are shown below the piano part.

weint, wusst nicht, wa - rum, nun muss ich oft

11

heim - lich lac - hen, weiss nicht wa - rum.

*Ped.* *f*

14

*p*

Es greift in mei - ne Sai - ten ei - ne

*p*

16

*mp*

rät - sel - haf - te Hand, ein frem - des will mich lei - ten in ein

*mp*

18

un-be-kann-tes Land.

*f*

*legato*

21

*f*  
*legato*

Selt-sam wun-der-li-che Ge-dan-ken, die mein Wort nicht nen-nen kann,

25

baun um mich pur-pur-ne Schran-ken und hal-ten mich in Zau-ber und

29

Bann. Ich fas-se dich nicht o\_\_\_ Le-ben, weiss

*f non legato*

*f*

Ped. \_\_\_\_\_

Detailed description: This system covers measures 29 to 31. The vocal line (treble clef) begins with a whole rest in measure 29, followed by a half note 'Bann.' in measure 30, and then the phrase 'Ich fas-se dich nicht o\_\_\_ Le-ben, weiss' across measures 30 and 31. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f non legato* in measure 30 and *f* in measure 31. A pedal point is indicated by a bracket labeled 'Ped.' under the bass line in measure 31.

32

nicht, wer wir bei-de sind, weiss nicht, wo-hin wir stre-ben, wo ich mein Ziel wohl find.

*f*

*f*

Ped. \_\_\_\_\_

Ped. \_\_\_\_\_

Detailed description: This system covers measures 32 to 34. The vocal line (treble clef) continues with the lyrics 'nicht, wer wir bei-de sind, weiss nicht, wo-hin wir stre-ben, wo ich mein Ziel wohl find.' across measures 32, 33, and 34. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* in measures 32 and 33. Two pedal points are indicated by brackets labeled 'Ped.' under the bass line in measures 32 and 33.

35

Als Kind hab ich oft ge -

*mf*

*mp*

*mf*

Detailed description: This system covers measures 35 to 37. The vocal line (treble clef) begins with a whole rest in measure 35, followed by the lyrics 'Als Kind hab ich oft ge -' across measures 36 and 37. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* in measure 36 and *mp* in measure 35. Triplet markings are present in measures 36 and 37.

38

weint, wusst nicht, wa - rum nun muss ich oft

Ped.

41

heim - lich lac-hen, weiss nicht

*f*

44

wa - rum.

*mf*



# An dich

Mit beherrschte Lust

♩ = 65

*f*

5

*piu mosso*

3

10

*p*

Mei ne

*p*

*rit.*

*Tempo I*

5

3 3 3

14

Au - gen wie zwei stil - le Jung - frau, die vorm Ta - ber - na - kel kni - en und

3

17

be - ten, spend - den heis - ser Lie - be stum-me Grüs-se, dir,

*f* *3* *p* *piu mosso*

21

*piu mosso* *f* *3*

dem Got - tes flam-men-ü-ber-weh-ten.

*f* *3*

25

*mp* *3*

30

*p* *3*

36

*mp*

Bleib auf dei - nen glet-scher küh-len Hö - he, wo die

41

jun - gen Ad - ler dich um-krei-sen, stei - ge nicht in mei-nes Tha-les En - ge,

45

*Tempo I*

*p*

ein - sam sind die höch sten, die wir frei - sen.

*Tempo I*

*p*

49

Schläng ich auch um dich

51

die Ar - me ger - ne, schlä - fer - te dich ein mit

*f*

*ff*

53

süs - sen Wei - sen, dass du se - - lig bei

*p*

*p*

55

mir träum - test,

*piu mosso*

58

den - ke: ein - sam sind die höchs - ten,

*p*

*Tempo I*

61

die wir frei - sen.

*mp*

*piu mosso*

*p*

64

*mf*

*f*

6

67

mf

This system contains measures 67 through 70. It features a grand staff with treble and bass clefs. Measure 67 has a treble clef with a whole note chord and a bass clef with a sixteenth-note triplet. Measures 68-70 show a melodic line in the treble and a bass line with chords. A dynamic marking of *mf* is present in measure 69.

70

3

This system contains measures 70 and 71. Measure 70 has a treble clef with a sixteenth-note triplet and a bass clef with a chord. Measure 71 has a treble clef with a sixteenth-note triplet and a bass clef with a long note. A dynamic marking of *mf* is present in measure 70.

72

*f* *mp*

This system contains measures 72 through 75. Measure 72 has a treble clef with a sixteenth-note triplet and a bass clef with a chord. Measure 73 has a treble clef with a sixteenth-note triplet and a bass clef with a chord. Measure 74 has a treble clef with a sixteenth-note triplet and a bass clef with a chord. Measure 75 has a treble clef with a whole note chord and a bass clef with a chord. Dynamic markings of *f* and *mp* are present in measure 75.

# Der Gast

Einfach

♩ = 54

*p*

In mei-ner Kam-mer, wo die Son-ne es

*p*

Ped. Ped. Ped.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The piano accompaniment also begins with a piano (*p*) dynamic, with a similar slur. Pedal markings are present at the end of each measure.

3

*mf*

sieht, sisst im weis-sen Klei-de mein-jüng-stes Lied.

*p* *mf*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 3 and 4. Measure 3 begins with a piano (*p*) dynamic, and measure 4 begins with a mezzo-forte (*mf*) dynamic. The vocal line has a slur over measures 3 and 4. The piano accompaniment features a triplet in measure 4. Pedal markings are present at the end of each measure.

5

*p* *aufgeregt*

Sisst da und lä - - - chelt: nun die - ne

*p* *mf*

Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 5 and 6. Measure 5 begins with a piano (*p*) dynamic, and measure 6 begins with a mezzo-forte (*mf*) dynamic and is marked 'aufgeregt' (excited). The vocal line has a slur over measures 5 and 6. The piano accompaniment features a triplet in measure 6. Pedal markings are present at the end of each measure.

7 *wieder ruhig*

mir, bin des-halb kom - men so schön zu dir.

9 *p*

Ich a-ber kni - e ganz stumm mich hin,

*pp*

Ped. Ped. Ped. Ped.

11

mir ist, als ob ich im Him - -

Ped. Ped. Ped. Ped. Ped.



13 *p* *ausdrucksvoll*

mel... bin...

*p*

ped. ped. ped. ped.

# Kinderspiel

Aufgeregt

♩ = 60

The first system of music is in 6/8 time and features a treble clef. The melody is characterized by a series of eighth notes, starting with a sharp sign (F#) and moving through various intervals. The bass line is mostly silent, with a few notes appearing in the final measure. A large slur covers the entire system, and there are dynamic markings of *mp* and *f* indicated by hairpins.

4

The second system begins at measure 4. The treble clef part continues with eighth notes, while the bass clef part provides a steady accompaniment of chords. A dynamic marking of *mp* is present at the start of the system.

8

The third system begins at measure 8. The treble clef part has a few rests in the first two measures before continuing with eighth notes. The bass clef part continues with its accompaniment. A dynamic marking of *f* is indicated at the end of the system.

12

The fourth system begins at measure 12. The treble clef part contains the lyrics: "Mein istein-e Zither, dein ein blaues Band, komm lass uns wer-den ein Paar!" followed by a line and the word "Sie". The bass clef part continues with its accompaniment. A dynamic marking of *f* is indicated at the end of the system.

16

folgt ihm wil-lig ins Mär-chen land, und bie-tet den Mund ihm dar.

20

Sie kü - sen sich hun-grig, sie küs - sen sich satt, die

23

Vög - lein lau\_schen sacht; es rührt sich in den Bus-chen kein Blatt;

27

*pp*

nackt-füs-sig kommt die Nacht.

*p*

32

35

38

41

44

*f*

Die jü - ng - sten — Ster - ne

47

guc - ken neu - gie - rig auf — die zwei, ih - re

*8va*

*p*

50

gold - nen Wim - pern zu - cken...

*3*

53

*p*

zö - - gernd zie - hen

*p*

56

sie vor - bei.

*p*

59

*pp*

## 1.

### Irrtum

Auf den Junigärten ruht Schneelicht des Mondes  
Und hüllt sie in jungfräuliches Weiss,  
Schneelicht des Mondes ruht auf ihnen  
Und doch ist die Luft schwül und heiss.

Lass dich nicht täuschen von der bleichen  
Verklärung,  
Unterm Weiss brennt der Rosen begierig Rot,  
Und im blumenverhangenen, weichen Dickicht  
Küssen sich Nachtigallen zu tot. — — —

## 2.

### Vorfrühling

Als deine Mutter dich empfing,  
die Welt in lauter Rosen ging:  
drum gleichen deine Lippen einem Rosenpaar,  
drum sind deine Augen so blütenklar.

Als deine Mutter dich empfing,  
des Sommers Mund an der Erde hing:  
deshalb mit so dürstender Geberde  
umschlingst du mich, deine liebe Erde.

Als deine Mutter dich empfing,  
über meine Mutter ein Schauer ging.  
Mond schien in ihre Mädchentraum,  
sah Rosen an einem Lorbeerbaum...

### Delusion

*On the June gardens rests snowlight of the moon  
And wraps them in virginal white,  
Moon's snowlight rests on them  
And so the air is sultry and hot.*

*Don't be deceived by the bleached  
transfiguration,  
Under the white burns the roses' avid  
red,  
And in flowerhung, bland  
thickets  
Nightingales kiss themselves to death. — — —*

### Early spring

*As your mother conceived you,  
The world went in loud roses:  
Therefore your lips resemble a  
rose-pair,  
Therefore your eyes are so blossom-clear.*

*As your mother conceived you,  
The summer's mouth hung over the earth:  
Hence with such thirsting gestures  
You embrace me, your dear earth.*

*As your mother conceived you,  
A shiver went over my mother.  
Moon shone in her girl-dream,  
Saw roses on a laurel tree...*

3.

**Mädchenfrage.**

Als Kind hab ich oft geweint,  
wusst nicht, warum,  
nun muss ich oft Heimlich lachen,  
weiss nicht warum.

Es greift in meine Saiten  
eine rätselhafte Hand,  
ein Fremdes will mich leiten  
in ein unbekanntes Land.

Seltsam wunderliche Gedanken,  
die mein Wort nicht nennen kann,  
baun um mich purpurne Schranken  
und halten mich in Zauber und Bann.

Ich fasse dich nicht o Leben,  
weiss nicht, wer wir beide sind,  
weiss nicht, wohin wir streben,  
wo ich mein Ziel wohl find.

Als Kind hab ich oft geweint,  
wusst nicht, warum,  
nun muss ich oft Heimlich lachen,  
weiss nicht warum.

***Girlquestion***

*As a child I often cried,  
I didn't know why,  
now I must secretly laugh,  
I don't know why.*

*In my heartstrings grips  
a mysterious hand,  
an unknown wants to lead me  
in an unfamiliar land.*

*Oddly wonderful thoughts,  
that my words cannot express,  
build around me purple closets  
and hold me in magic and spells.*

*I understand you not, o life,  
don't know, who we both are,  
don't know, toward what we strive,  
where I find my goal.*

*As a child I often cried,  
I didn't know why,  
now I must secretly laugh,  
I don't know why.*



#### 4.

##### An dich

Meine Augen wie zwei stille Jungfrauen,  
die vorm Tabernakel knien und beten,  
spenden heisser Liebe stumme Grüsse,  
dir, dem Gottesflammenüberwehten.

Bleib auf deiner gletscherkühlen Höhe,  
wo die jungen Adler dich umkreisen,  
steige nicht in meines Thales Enge,  
einsam sind die höchsten, die wir preisen.

Schläng ich auch um dich die Arme gerne,  
schlieferte dich ein mit süssen Weisen,  
dass du selig bei mir träumtest, denke:  
einsam sind die höchsten, die wir preisen.

#### 5.

##### Nächtiges Elend

Das sind die singenden Nächte  
Da wandelt durch meine Kammer  
Tönender Schmerz

Ein wildes, zerströmendes Schluchzen,  
Das, das ist mein Herz,  
Das kann nicht Schlafen und weint

Setz mich dann auf den Bettrand  
Und begin zu singen  
Wie Mütter ihr krankes Kindlein zum Schlummern  
bringen  
Schlafe, mein Herz  
Schlafe  
Schlafe

##### To you

*My eyes like two quiet virgins,  
who before a tabernacle kneel and pray,  
bestow hot love's mute regards,  
to you, whom God's flame blew over.*

*Stay upon your glacier-cold height,  
where the young eagles encircle you,  
climb not into my valley's confines,  
solitary are the highest, whom we glorify.*

*If I also threw my arms around you,  
lulled you to sleep with sweet airs,  
so that you blissfully dreamt beside me, think:  
solitary are the highest, whom we glorify.*

##### Nightly woe

*These are the singing nights  
There wanders through my room  
Sounding pain*

*A wild, streaming sob,  
That, that is my heart,  
That cannot sleep and cries.*

*Sit myself then on the bed's edge  
And begin to sing  
As mothers bring their sick children to sleep*

*Sleep, my heart  
Sleep  
Sleep*

## 6.

### Der Gast

In meiner Kammer,  
wo die Sonne es sieht,  
sitzt im weissen Kleide  
mein jüngstes Lied.

Sitzt da und lächelt:  
nun diene mir,  
bin deshalb kommen  
so schön zu dir.

Ich aber knie  
ganz stumm mich hin,  
mir ist, als ob ich  
im Himmel bin.

### *The Guest*

*In my chamber,  
where the sun can see,  
sits in a white dress  
my newest song.*

*Sits there and smiles:  
now serve me,  
have thereby come  
so nicely to you.*

*But I kneel  
quite mutely,  
to me, it is as if I  
am in Heaven.*

## 7.

### Kinderspiel

“Mein ist eine Zither, dein ein blaues Band,  
komm lass uns werden ein Paar!” ...  
Sie folgt ihm willig ins Märchenland  
und bietet den Mund ihm dar.

Sie küssen sich hungrig, sie küssen sich satt,  
die Vöglein lauschen sacht;  
es rührt sich in den Büschen kein Blatt;  
nacktfüssig kommt die Nacht.

Die jüngsten Sterne gucken  
neugierig auf die zwei,  
ihre goldnen Wimpern zucken...  
zögernd ziehen sie vorbei.

### *Childsplay*

*“Mine is a Zither, yours a blue book,  
come let us be a pair!” ...  
She follows him willingly to a fairyland  
and offers her mouth to him.*

*They kiss hungrily, they kiss deeply,  
the birds eavesdrop softly;  
in the bushes moves not one leaf;  
barefoot comes the night.*

*The youngest stars peek  
curiously at the two,  
their golden lashes flutter...  
reluctantly they pull away.*