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Nach Raum und Zeit

for High Voice and Piano

Derek M. Jenkins

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Nach Raum und Zeit

for High Voice and Piano

Duration:
about 10'30"

Program Notes:

The text for these five songs for voice and piano come from five different German poets from a variety of time periods. These poems are unified by a common theme: time and our relationship to it.

I. Ein Traum

Ein Traum, ein Traum ist unser Leben
Auf Erden hier.

Wie Schatten auf den Wogen schweben
Und schwinden wir,

Und messen unsre trägen Tritte
Nach Raum und Zeit;

Und sind (und wissens nicht) in Mitte
Der Ewigkeit.

Johann Gottfried Herder (1744-1803)

I. A dream

A dream, a dream is our lives
On Earth here.

Like shadows drift upon the waves
So too we fade,

And measure our sluggish paces
Towards space and time;

And we are (unknowingly) in the middle
Of Eternity.

translated by the composer

II. Frühlingsglaube

Die linden Lüfte sind erwacht,
Sie säuseln und wehen Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muss sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiß nicht, was noch werden mag,
Das Blühen will nicht enden.
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich alles, alles wenden.

J. Ludwig Uhland (1787-1862)

II. Spring's faith

The mild breezes have awoken,
They rustle and whirl day and night,
They move onward to all Earth's ends.
Oh fresh bouquet, oh new sound!
Now, poor darling, don't you fear!
Now everything, everything must change.

The world becomes more beautiful with every day,
No one knows, what tomorrow will bring,
The blossoms don't want to retire.
It blooms in the furthest, deepest dale:
Now, poor darling, forget your pain!
Now everything, everything must change.

translated by the composer

III. Ich klag

Ich klag, ich klag, ich klag.
Ein Engel, ein Engel wonniglich, inniglich:
O Tag, erlös sie minniglich!
Verjag die Alten, die Kalten in Falten!
Schweigen wunderlich, freudiglich.

Oswald von Wolkenstein (1376/77-1445)

III. I lament

I lament, I lament, I lament.
Once an angel, an angel dear and delightful.
Oh day, release her lovingly!
Chase away the old, cold wrinkles!
Be still, quaint and joyful.

translated by the composer

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IV. An meine Taschenuhr

Du schlimme Uhr, du gehst mir viel zu schnell;
und doch dich schauend, seh ich selber hell.
Unschuldig Räderwerk, was schelt ich dich?
Ich geh zu langsam, ach zu langsam ich.

Christian Morgenstern (1871-1914)

IV. To my pocket watch

You dreadful watch, you move too fast for me;
and yet looking at you, I clearly see myself.
Innocent gears, why do I scold you?
I move too slowly, oh how slowly I.

translated by the composer

V. Das ist nun alles

Das ist nun alles und ist nicht genug
Doch sagt es euch vielleicht, ich bin noch da.
Dem gleich ich, der den Backstein mit sich trug
Der Welt zu zeigen, wie sein Haus aussah.

Bertolt Brecht (1898-1956)

V. This is all there is

This is all there is and it is not enough
Yet perhaps it tells you, I am still here.
I am like the man who carried a brick with him
To show the world how his house once looked.

translated by the composer

Performance Notes:

- The vocal range of these five songs is B3 to G5.
- The *sostenuto* pedal indications are always preceded by "Sost. Ped." The *una corda* pedal indications are always preceded by "una corda" or "u.c.". Pedal indications without a designation or preceded by a Ped. always refer to the damper/sustain pedal.
- Crescendi that do not have a terminal dynamic should only move about half a dynamic level louder (a slight swell).
- In *Ein Traum*, the 6/8 rhythmic staff above the vocal line is there to show the implied meter. All effort should be taken by the vocalist to emphasize this instead of the 3/4 meter.
- In *Ein Traum* and *Frühlingsglaube*, the sustain pedal should only be released where indicated, otherwise it should always be depressed.
- The grace notes in *Ein Traum* occur before the beat. The grace notes in *Ich klag* happen on the beat.
- In *Frühlingsglaube*, the vocal line is notated with 5 eighth-notes in a "measure" with the barlines represented by tick marks. These marks help to divide the line in order to show emphasis. The 5/8 does not need to be strictly represented. Occasionally, the "measures" have 3 or 6 eighth-notes, the same principle still applies.
- In *Frühlingsglaube*, the vertical dashed lines represent simultaneity of events between the vocalist and the pianist.

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- Fermatas in *Frühlingsglaube* are short.

- In *Frühlingsglaube*, the term *bisbigliano* (or *bisb.*) has been appropriated for the piano. Here it means quickly and randomly tremolo through the given pitches in any order for the indicated duration.

- In *Frühlingsglaube*, the final piano chord in both hands should be played and sustained by the pedal. The left hand should continue to hold down the octave G's while the damper/sustain pedal is gradually released.

- If continuing from *Frühlingsglaube* to *Ich klag*, the pianist should let the final octave G's ring without a break. The octave C#'s, used in the beginning of *Ich klag* should be quietly depressed while adding the sostenuto pedal.

- In *Ich klag*, the sustain pedal should be used to articulate every chord change, unless otherwise marked. The sostenuto pedal will keep the lowest octaves sounding.

- In *An meine Taschenuhr*, the dynamics in parentheses apply only to the pitch and/or chord over which they appear. Everything else should remain within the overall dynamic.

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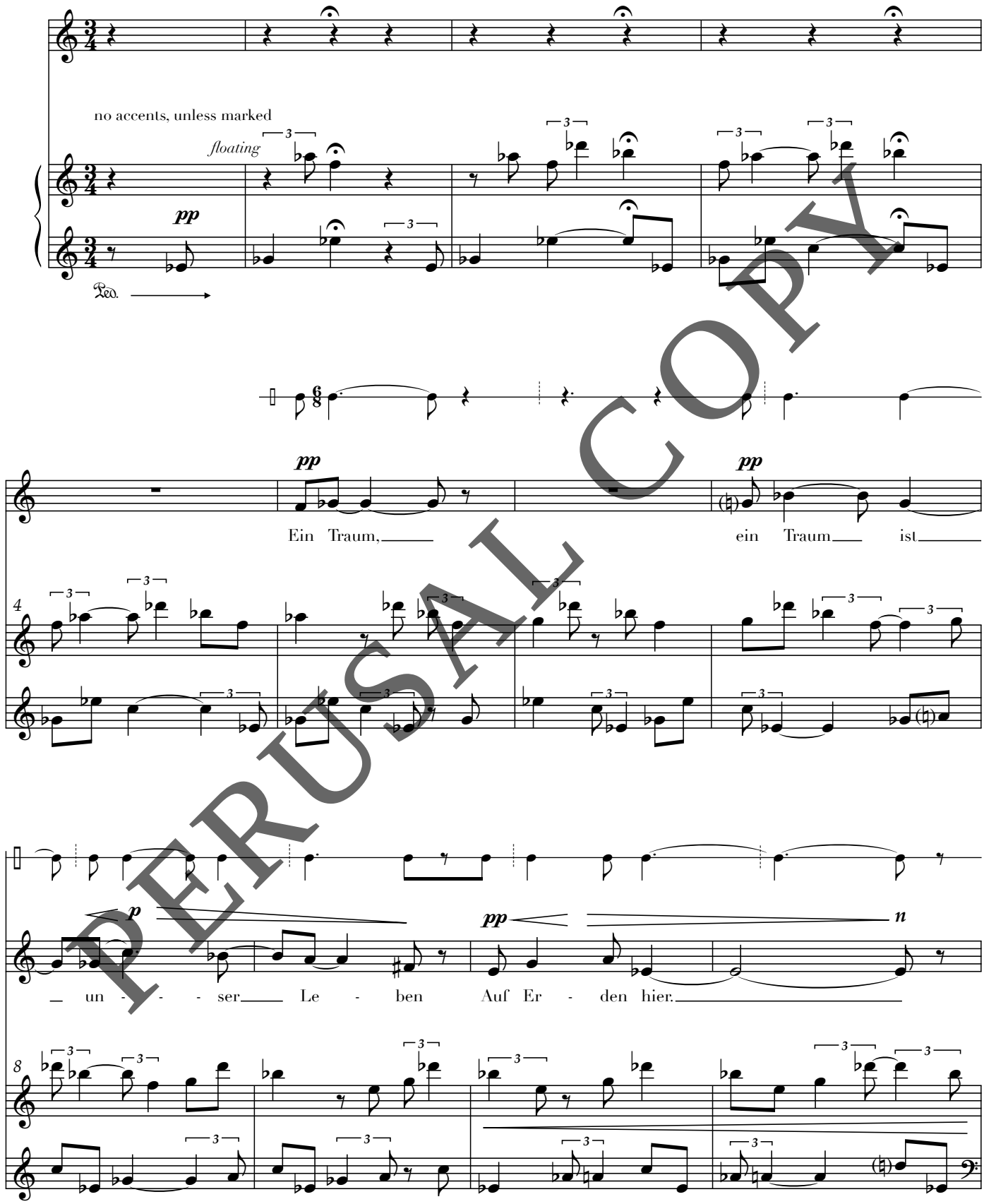
I. Ein Traum

Johann Gottfried Herder (1744-1803)

Derek M. Jenkins (b. 1986)
Houston, TX - Winter 2011

Unhurried with a slight lilt (**circa** ♩ = 60 **or** ♩. = 40)



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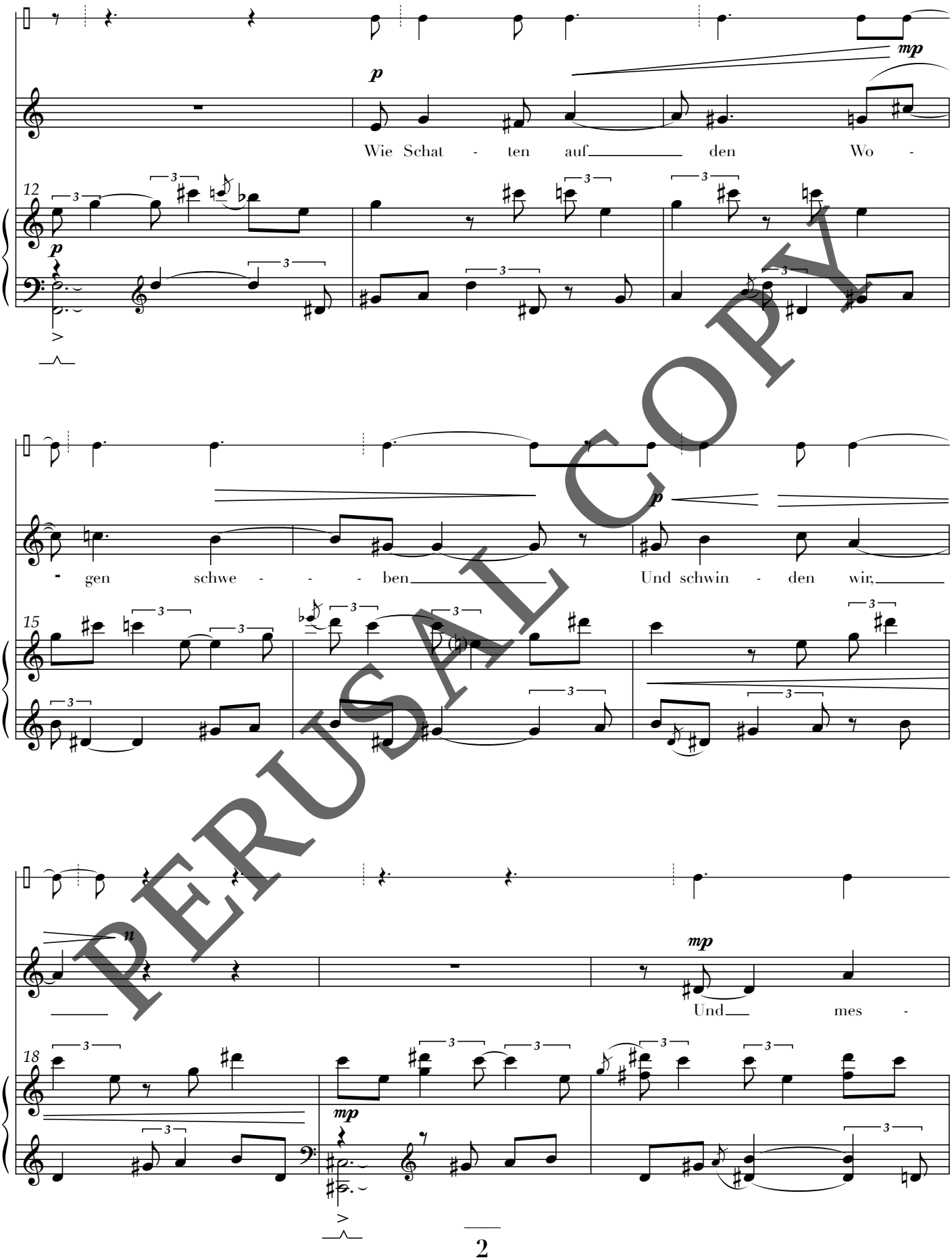

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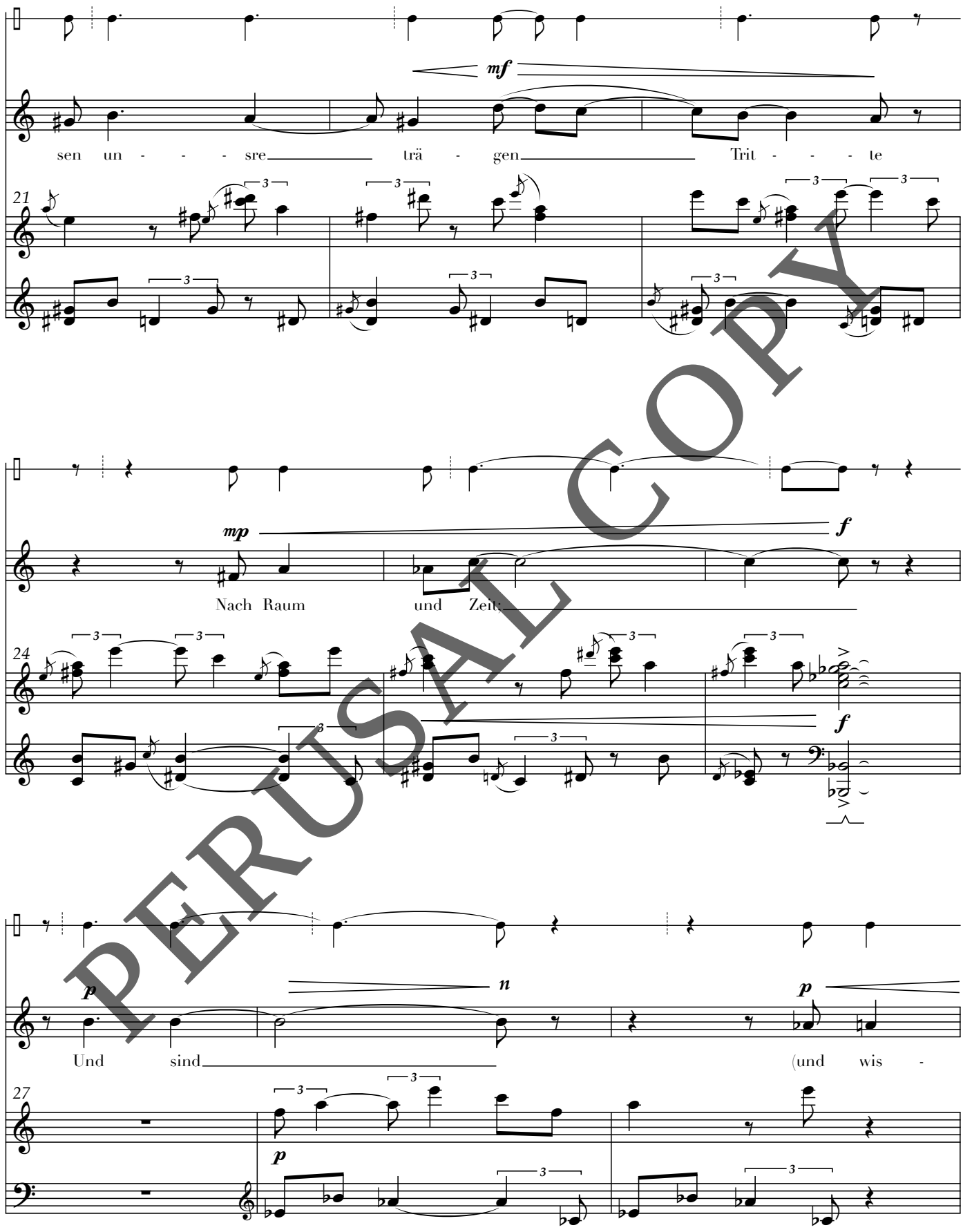

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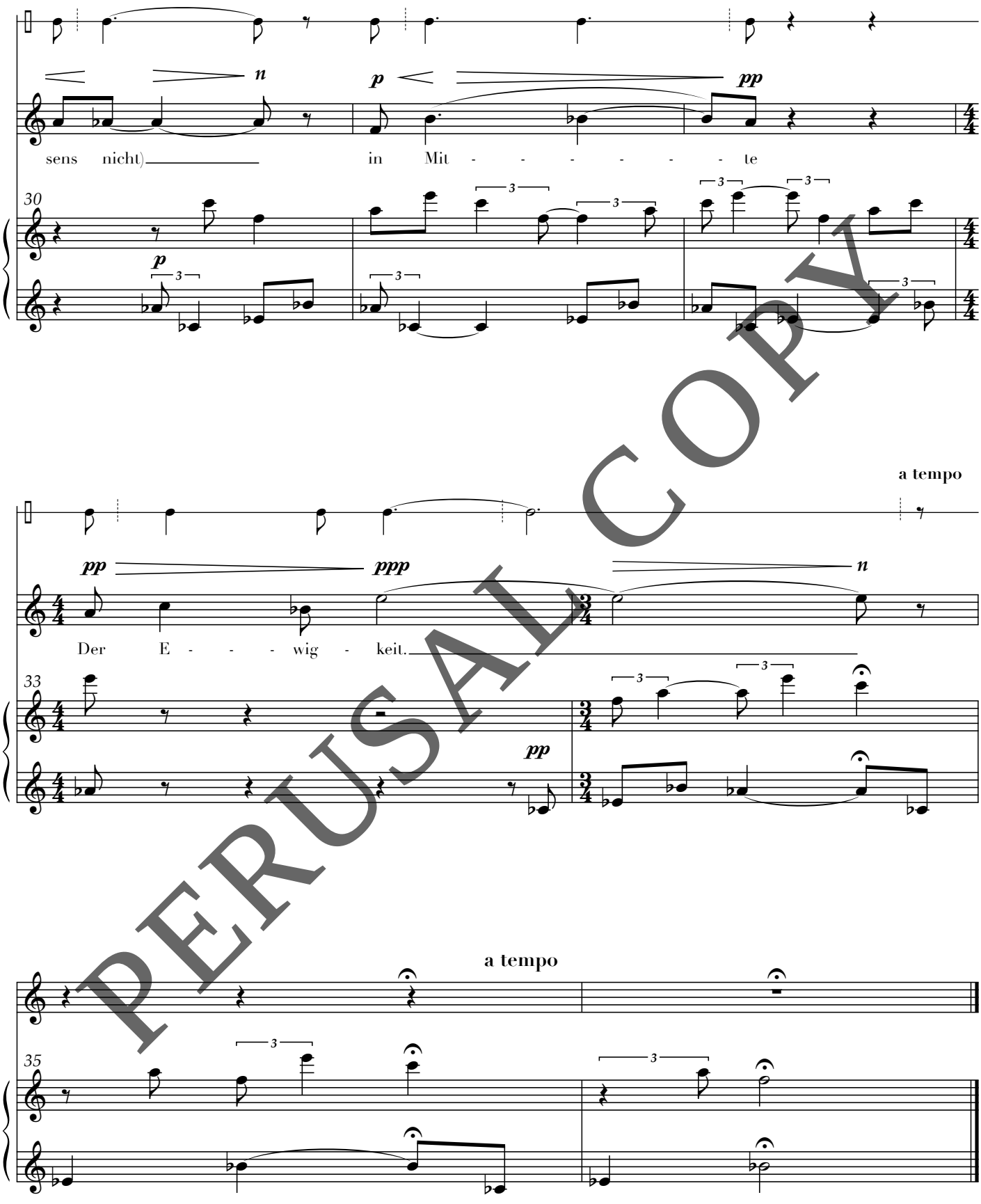

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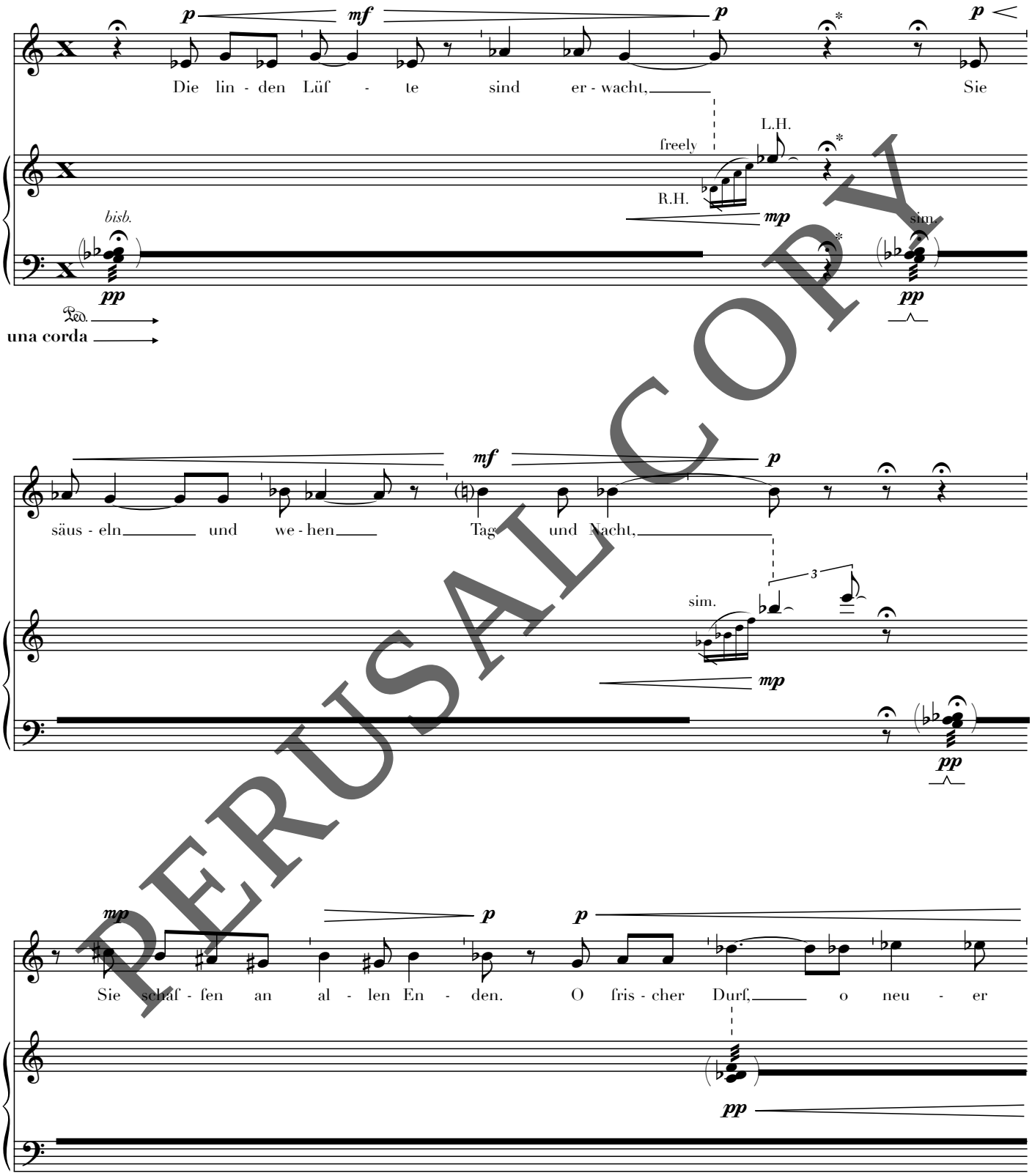
II. Frühlingsglaube

J. Ludwig Uhland (1787-1862)

Derek M. Jenkins (b. 1986)
Kansas City, MO - Summer 2013

Freely floating, like a recitative (**circa** ♪ = 160 **or** ♩. + ♩ = 32)



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* = All fermatas in this movement are short.

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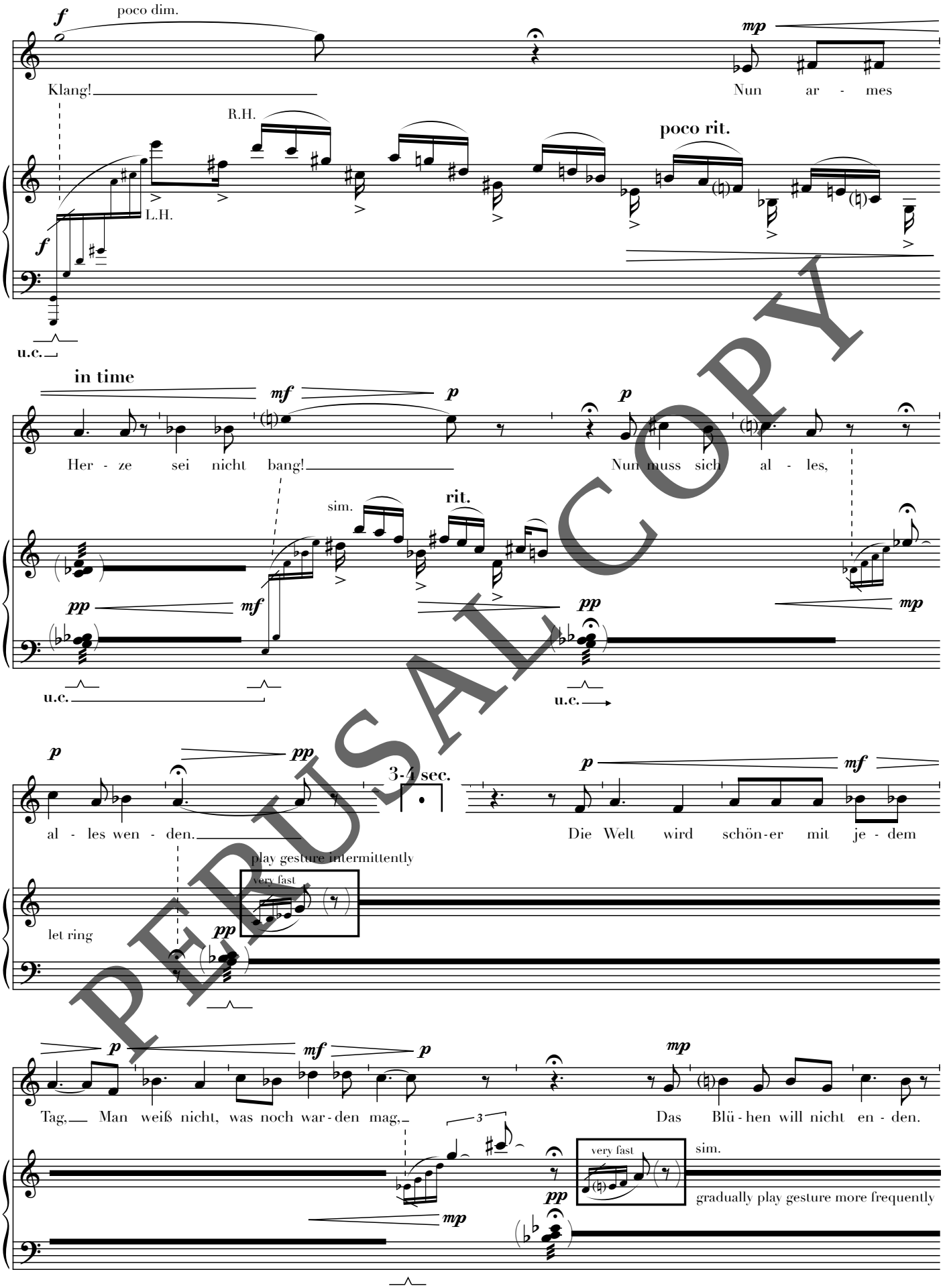

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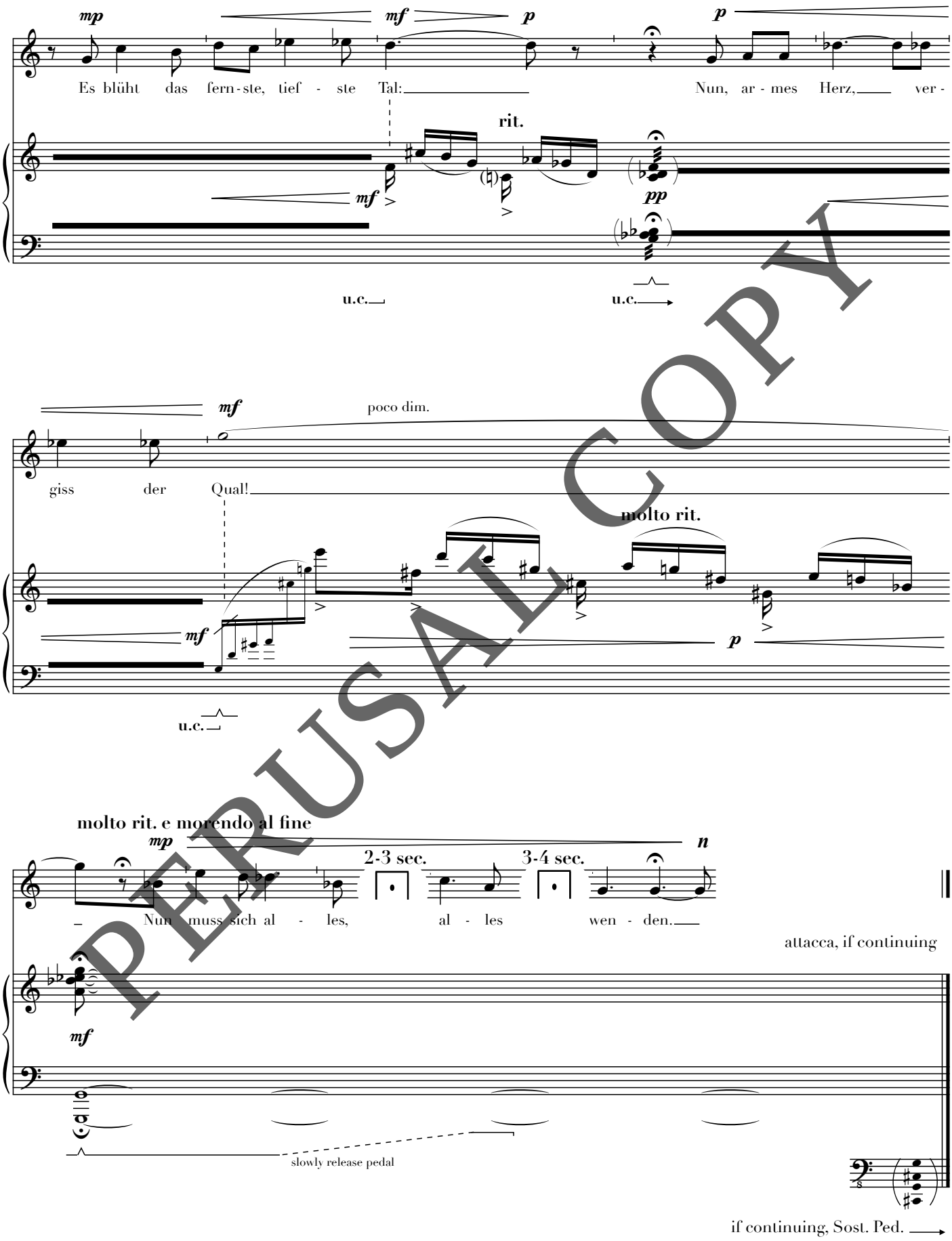

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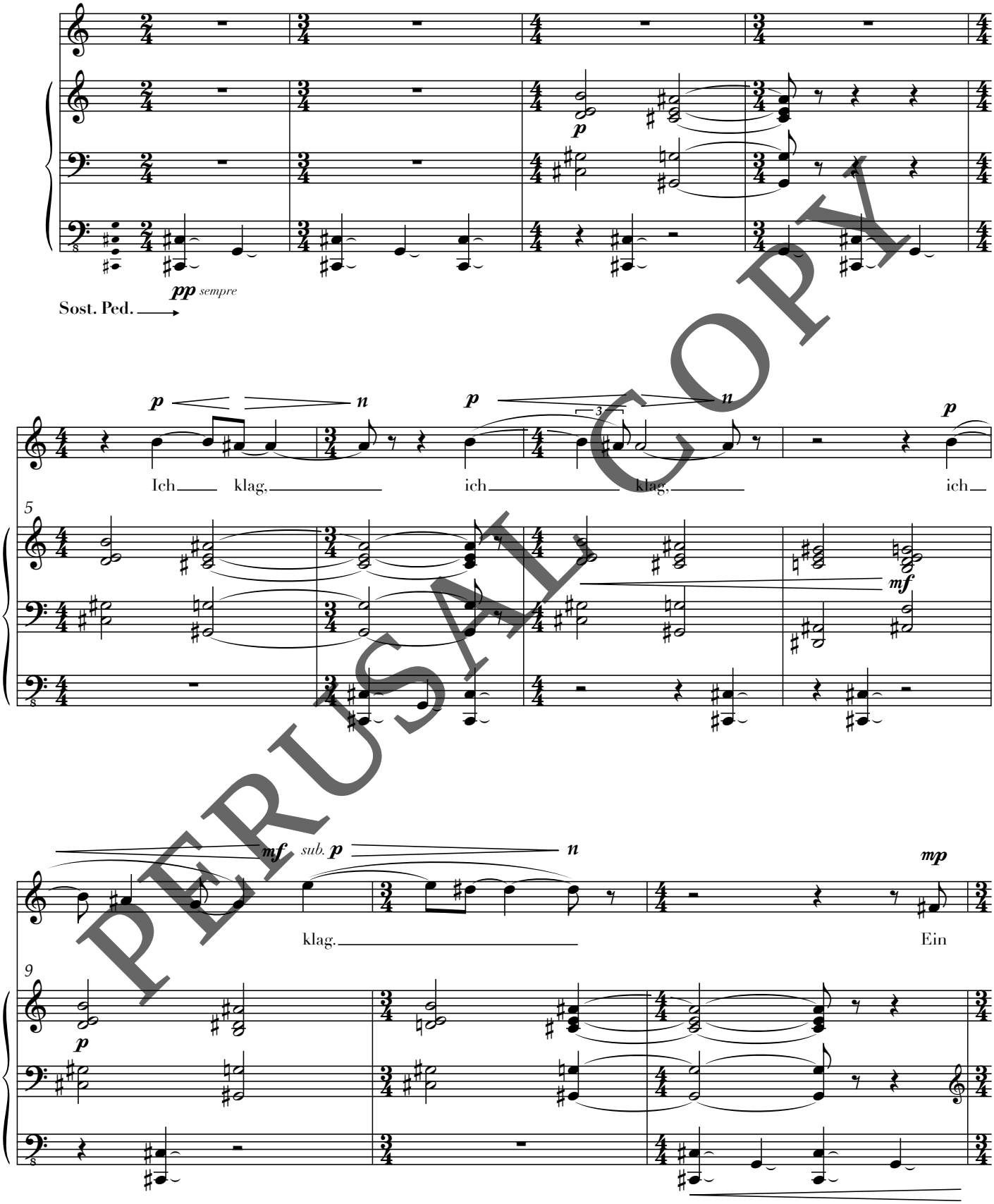
III. Ich klag

Oswald von Wolkenstein (1376/77-1445)

Derek M. Jenkins (b. 1986)
Houston, TX - Winter 2011

Slowly, anguished (**circa** ♩ = 54)



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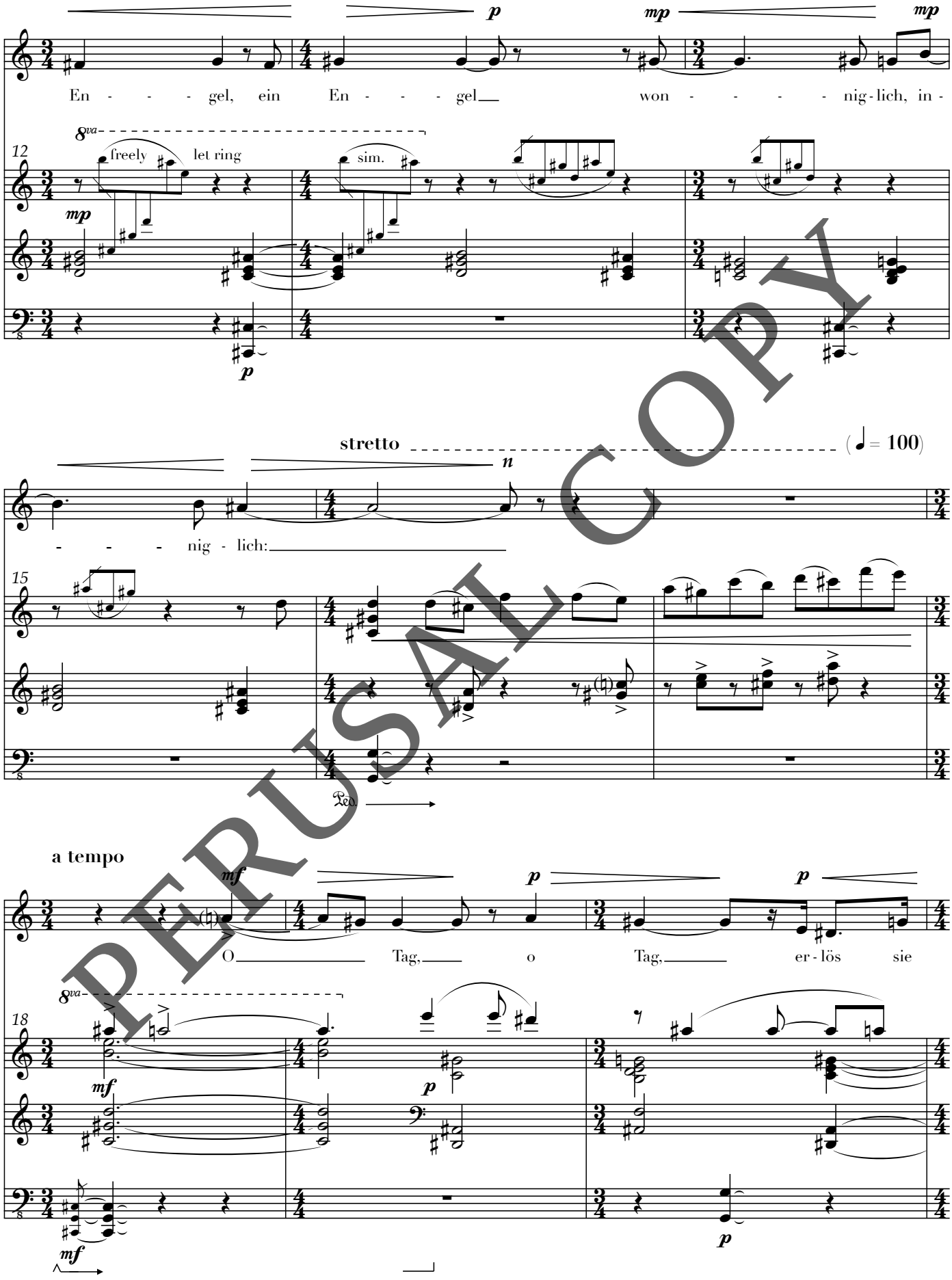

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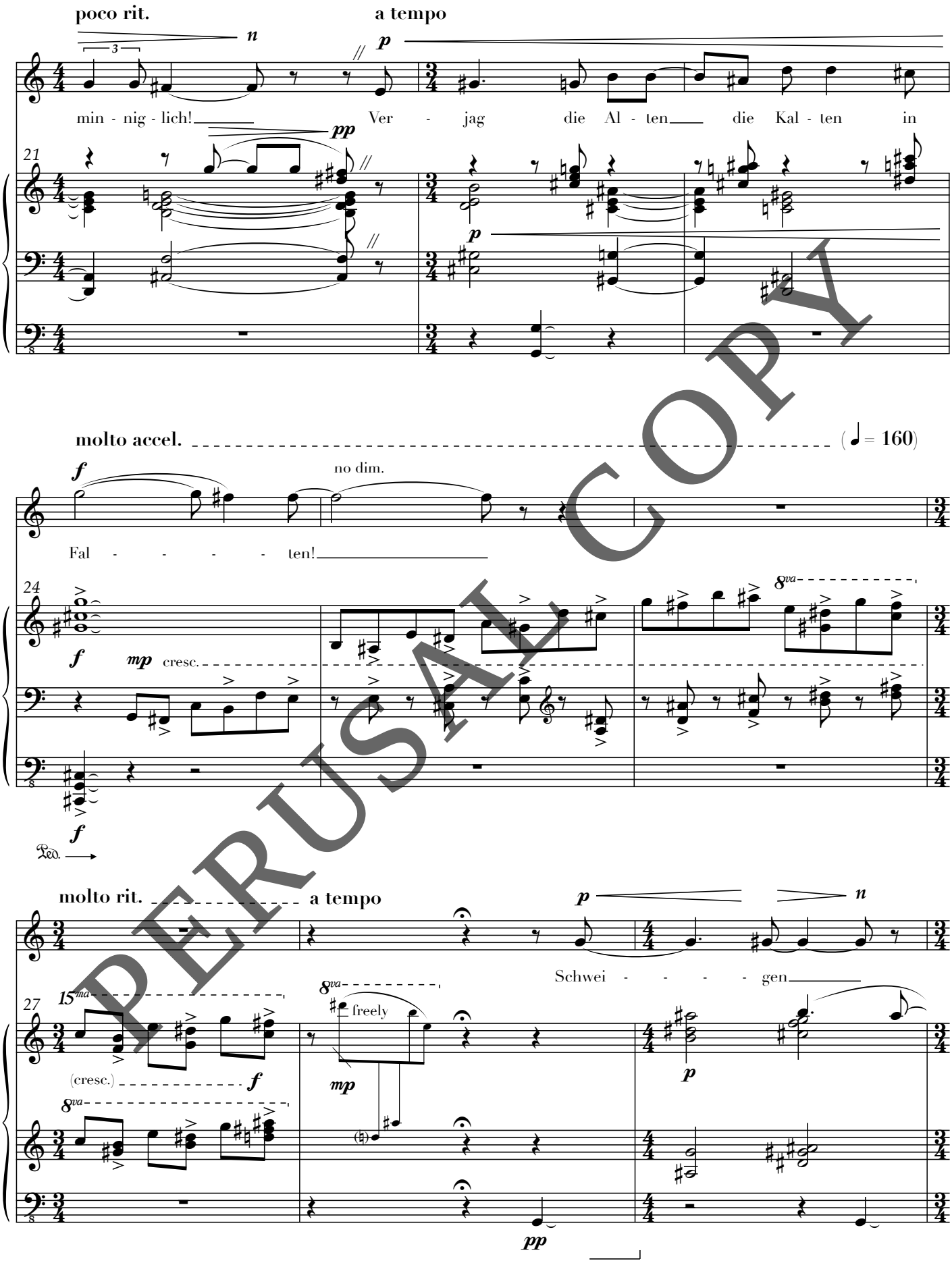

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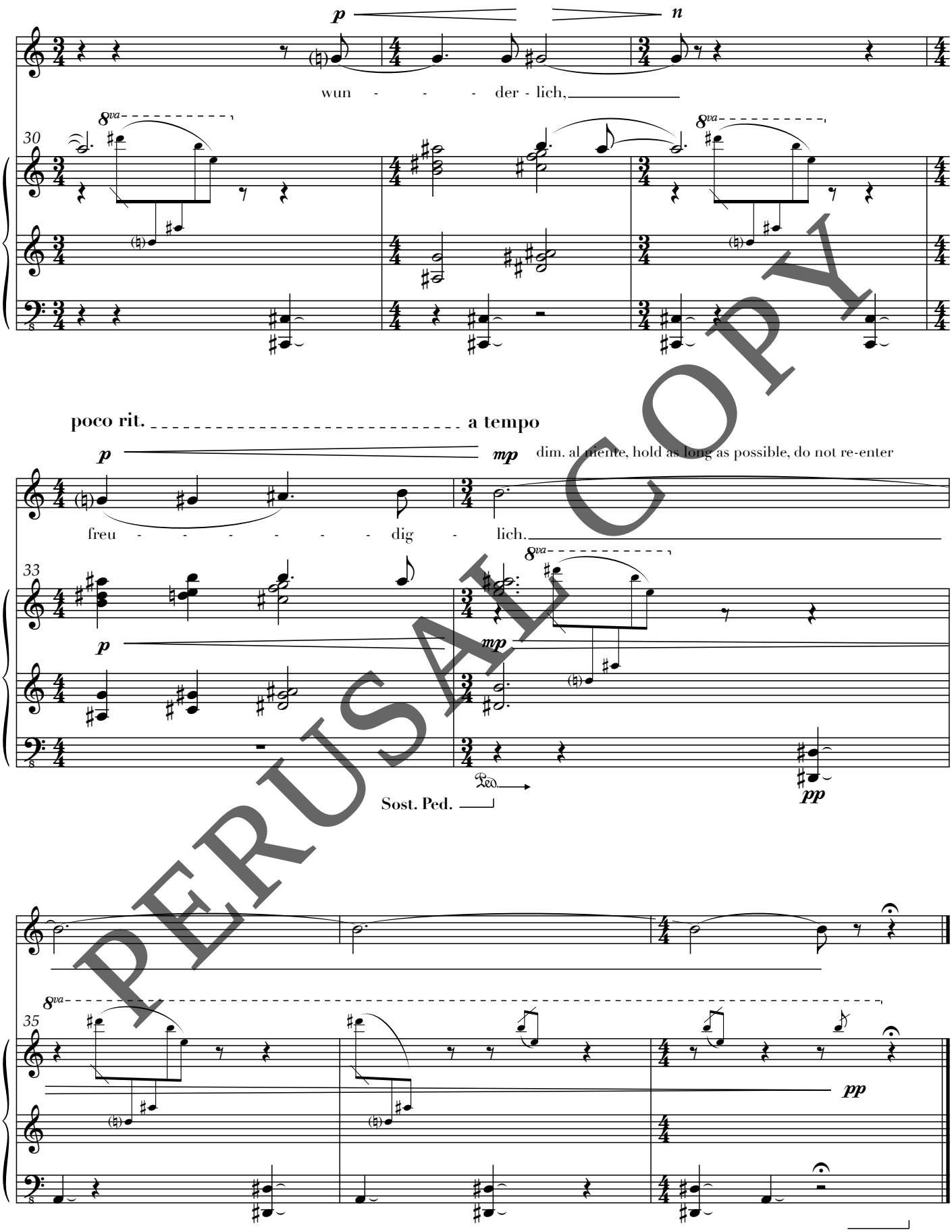

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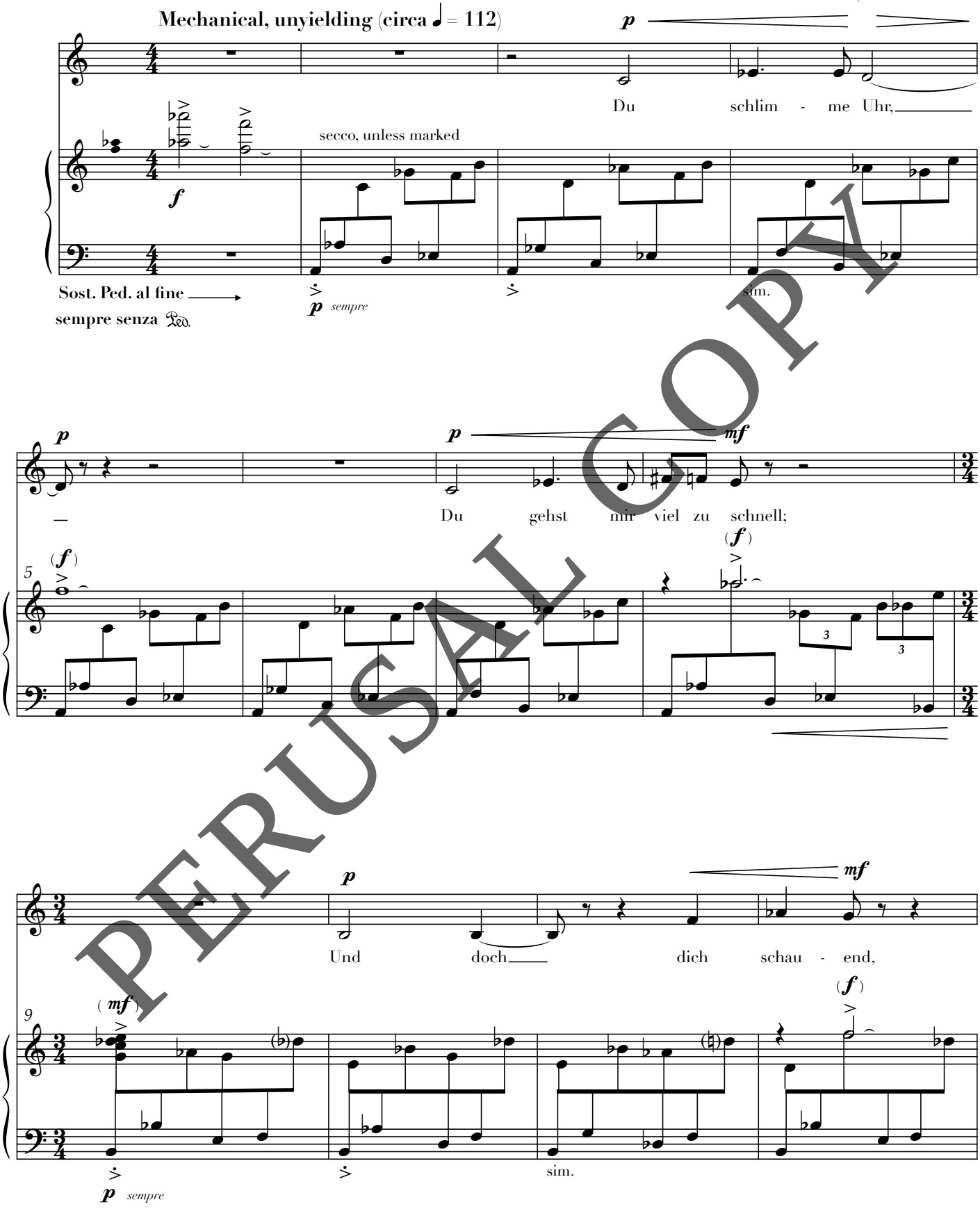
IV. An meine Taschenuhr

Christian Morgenstern (1871-1914)

Derek M. Jenkins (b. 1986)
Houston, TX - Winter 2011



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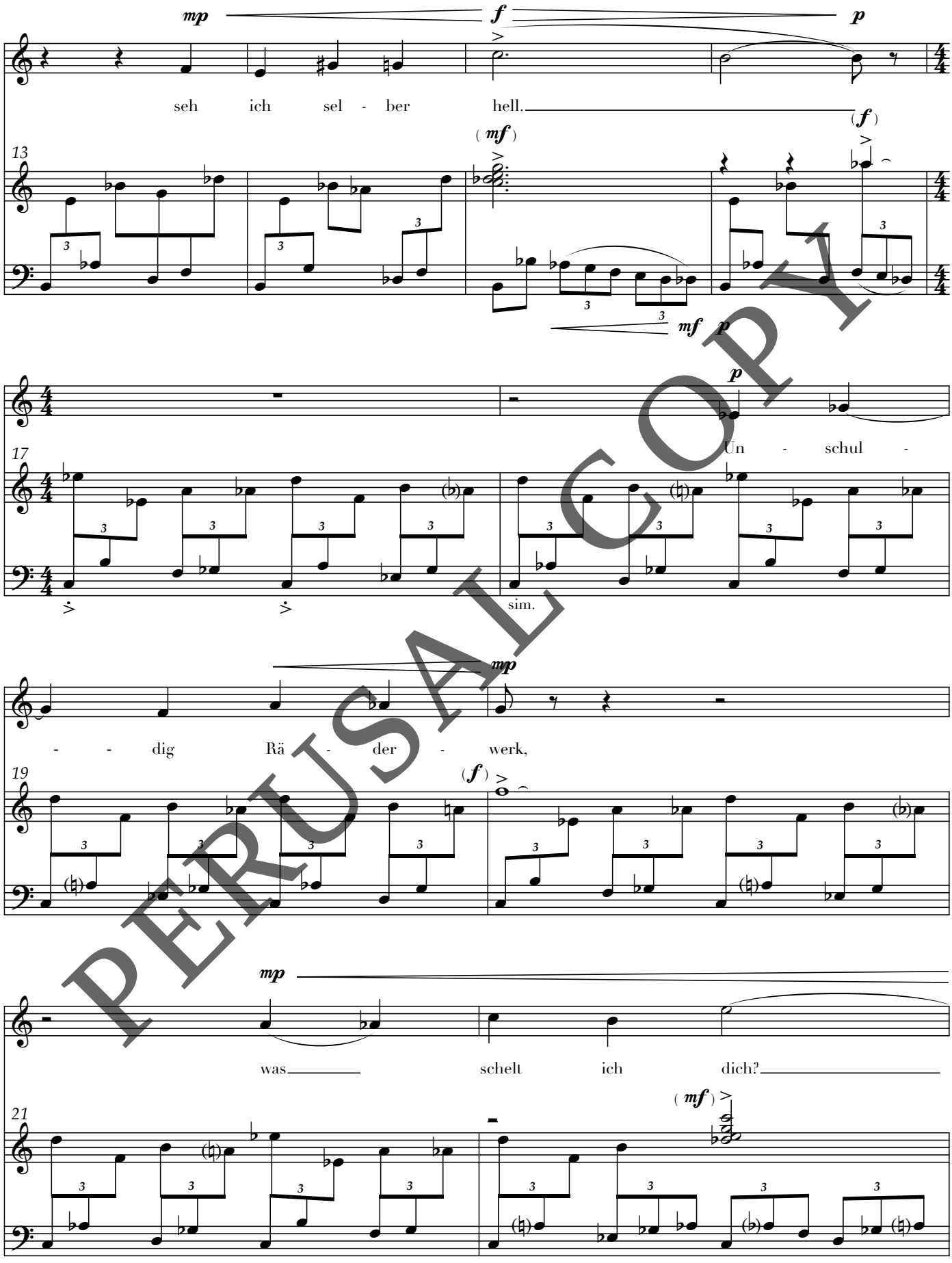

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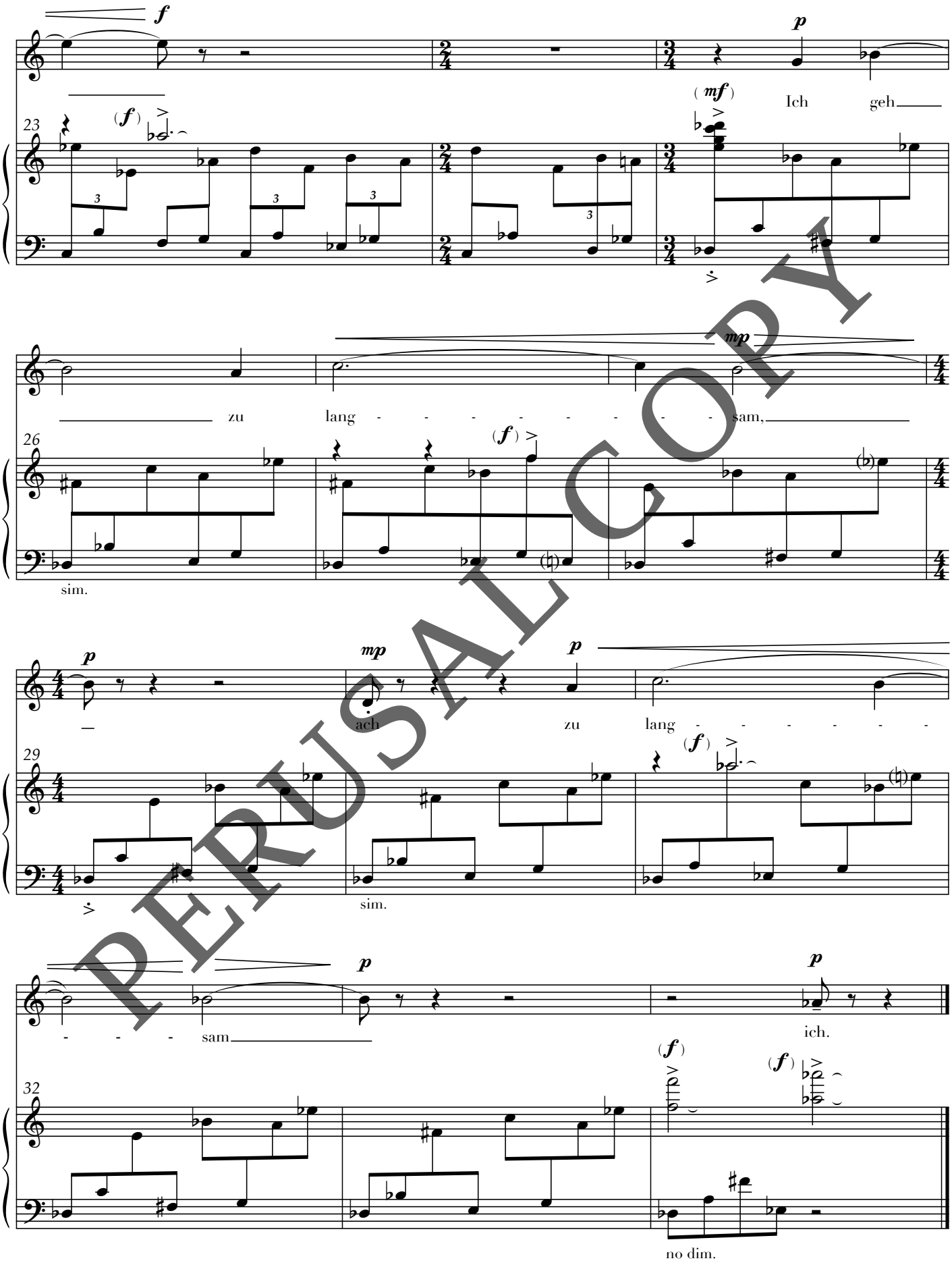

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V. Das ist nun alles

Bertolt Brecht (1898-1956)

Derek M. Jenkins (b. 1986)
Houston, TX - Spring 2012

Slow, with a feeling of desolation (circa ♩ = 46)

pp *p* *pp* *pp* *p*

Das ist nun al - - - les nun al - les

pp *pp*

Ped. freely unless marked

una corda al fine ⟶

Freely, molto rubato

pp *pp* *fp* *mf* *p*

und ist nicht ge - nug

5

pp *f* *f*

Ped.

a tempo

pp

8va

Doch sagt es

7

let ring

dim. e morendo *pp*

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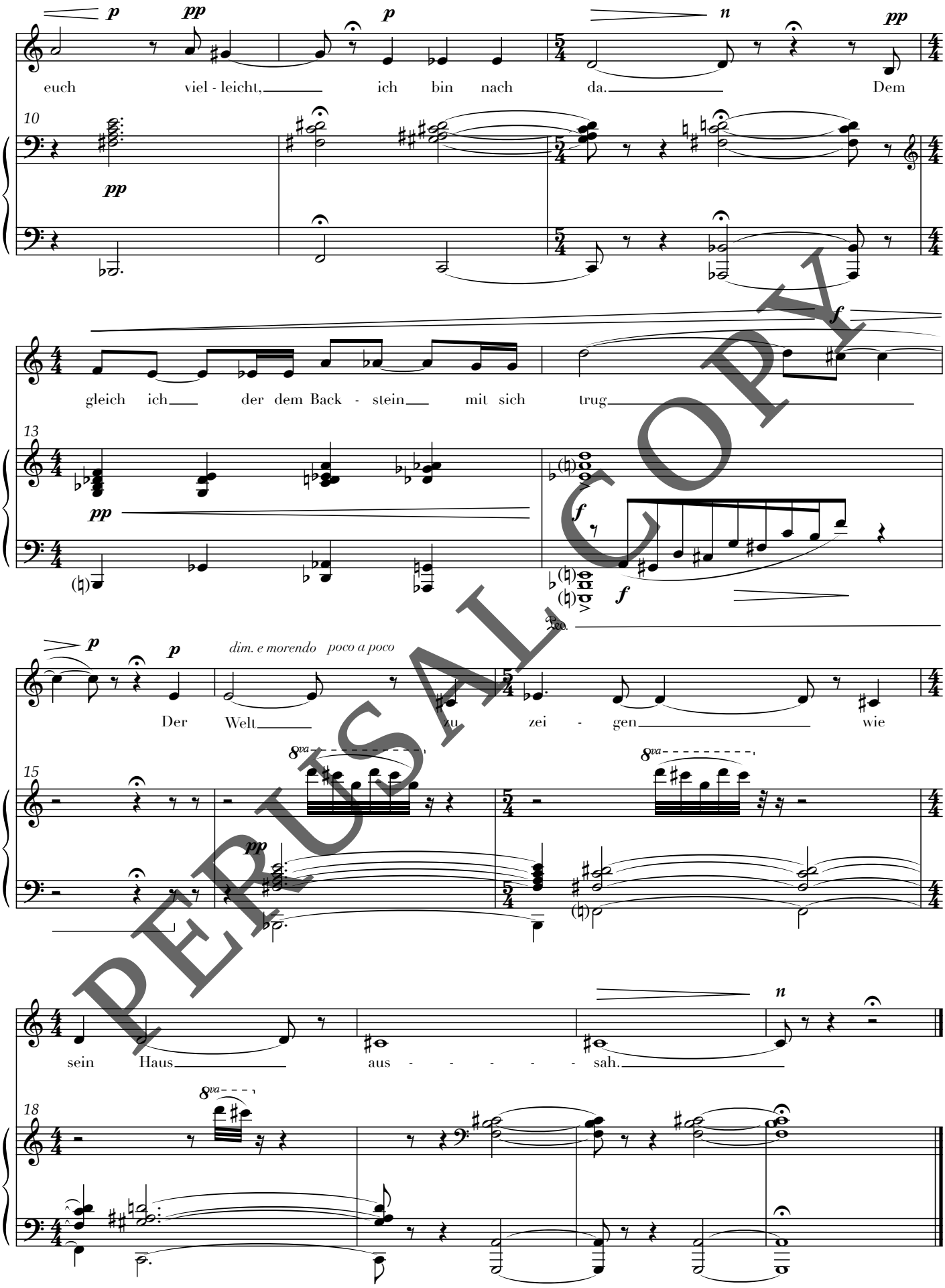

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