

**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

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  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.

- 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)

no accents, unless marked

*floating*

*pp*

*pp*

*pp*

*p*

*pp*

*n*

Ein Traum, ein Traum ist

unser Leben Auf Erden hier.

8

First system of the musical score, measures 12-14. The vocal line begins with a rest, followed by the lyrics "Wie Schat - ten auf - den Wo -". The piano accompaniment features triplet patterns in both hands. Dynamics include *p* and *mp*.

Second system of the musical score, measures 15-17. The vocal line continues with the lyrics "- gen schwe - - - ben Und schwin - den wir,". The piano accompaniment continues with triplet patterns. Dynamics include *p*.

Third system of the musical score, measures 18-20. The vocal line continues with the lyrics "Und mes -". The piano accompaniment continues with triplet patterns. Dynamics include *n* and *mp*.

Musical score for measures 18-20. The vocal line features a melodic phrase with lyrics "sen un - - - sre - - - trä - - - gen - - - Trit - - - le". The piano accompaniment includes triplets in both hands. A dynamic marking of *mf* is present above the vocal line.

Musical score for measures 21-23. The vocal line continues with lyrics "Nach Raum und Zeit". The piano accompaniment features triplets and a crescendo leading to a dynamic marking of *f*. A dynamic marking of *mp* is present above the vocal line.

Musical score for measures 24-26. The vocal line includes lyrics "Und sind - - - (und wis -". The piano accompaniment features triplets and a dynamic marking of *p*. A dynamic marking of *n* is present above the vocal line.

musical score for the first system, measures 27-30. It includes vocal and piano parts. The vocal line has lyrics: "sens nicht) in Mit te". Dynamics include *n*, *p*, and *pp*. The piano accompaniment features triplets in the right hand.

musical score for the second system, measures 31-33. It includes vocal and piano parts. The vocal line has lyrics: "Der E wig keit." and "a tempo". Dynamics include *pp*, *ppp*, and *n*. The piano accompaniment features triplets in the right hand.

musical score for the third system, measures 34-35. It includes vocal and piano parts. The vocal line has "a tempo" marking. The piano accompaniment features triplets in the right hand.



# 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)

Die lin - den Lüf - te sind er - wacht, Sie

*p* *mf* *p*

*bisb.* *pp*

*una corda*

freely L.H. R.H. *mp* *sim.* *pp*

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a 7/8 time signature. It begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The piano accompaniment is in bass clef, starting with a *bisb.* (basso continuo) and *pp* dynamic. A *una corda* instruction is present. The piano part includes a 'freely' marking, a 'L.H.' (left hand) section, and a 'R.H.' (right hand) section. Dynamics range from *mp* to *pp*. There are fermatas marked with an asterisk (\*) over the notes 'wacht,' and 'Sie'.

säus - eln und we - hen Tag und Nacht,

*mf* *p*

*sim.* *mp* *pp*

Detailed description: This system contains the second line of music. The vocal line continues with dynamics of *mf* and *p*. The piano accompaniment features a *sim.* (simile) marking and a triplet of notes. Dynamics range from *mp* to *pp*. There is a fermata marked with an asterisk (\*) over the note 'Nacht,'.

Sie schaf - fen an al - len En - den. O fris - cher Durf, o neu - er

*mp* *p* *p*

*pp*

Detailed description: This system contains the third line of music. The vocal line starts with a mezzo-piano (*mp*) dynamic, followed by two piano (*p*) sections. The piano accompaniment begins with a *pp* dynamic. There is a fermata marked with an asterisk (\*) over the note 'Durf,'.

\* = All fermatas in this movement are short.

*f* poco dim. *mp*

Klang! Nun ar - mes

R.H. L.H. poco rit.

u.c.

in time *mf* *p* *p*

Her - ze sei nicht bang! Nun muss sich al - les,

sim. rit.

*pp* *mf* *pp* *mp*

u.c. u.c.

*p* *pp* 3-4 sec. *p* *mf*

al - les wen - den. Die Welt wird schön-er mit je - dem

play gesture intermittently

let ring *pp* very fast

*p* *mf* *p* *mp*

Tag. — Man weiß nicht, was noch war - den mag. — Das Blü - hen will nicht en - den.

*mp* *pp* very fast sim. gradually play gesture more frequently

*mp* *mf* *p* *p*

Es blüht das fern-ste, tief - ste Tal: Nun, ar - mes Herz, ver -

*mf* *rit.* *pp*

u.c. → u.c. →

*mf* poco dim.

giss der Qual!

*mf* *molto rit.* *p*

u.c. →

*mp* *n*

*molto rit. e morendo al fine*

2-3 sec. 3-4 sec.

Nun muss sich al - les, al - les wen - den. —

*mf*

attacca, if continuing

slowly release pedal

if continuing, Sost. Ped. →

# III. Ich klag

Oswald von Wolkenstein (1376/77-1445)

Derek M. Jenkins (b. 1986)

Houston, TX - Winter 2011

Slowly, anguished (circa ♩ = 54)

*pp* sempre  
Sost. Ped. →

*p* *n* *p* *n* *p*

Ich klag, ich klag, ich klag

*mf* *sub. p* *n* *mp*

klag, Ein

5 9

*p* *mp* *mp*

En - - - gel, ein En - - - gel — won - - - nig-lich, in -

12 *8va* freely let ring *mp* sim. *p*

*stretto* *n* ( $\text{♩} = 100$ )

- - - nig - lich: —

15 *mp* *p*

*a tempo* *mf* *p* *p*

O Tag, o Tag, er-lös sie

18 *8va* *mf* *p* *p*

*poco rit.* *n* *a tempo* *p*

min - nig - lich! Ver - jag die Al - ten die Kal - ten in

21

*pp*

*molto accel.* *f* *no dim.* *(♩ = 160)*

Fal - - - - - ten!

24

*f* *mp* *cresc.* *8va*

*f* *Ped.*

*molto rit.* *a tempo* *p* *n*

Schwei - - - - - gen

27

*15ma* *8va* *freely* *p*

*(cresc.)* *f* *mp*

*pp*

*p* *n*

wun - - - der - lich,

30 *8va*

*p* *mp* *dim. al niente, hold as long as possible, do not re-enter*

freu - - - dig - lich.

33 *8va*

*pp*

Sost. Ped.

35 *8va* *pp*

# IV. An meine Taschenuhr

Christian Morgenstern (1871-1914)

Derek M. Jenkins (b. 1986)

Houston, TX - Winter 2011

Mechanical, unyielding (circa ♩ = 112)

*p*

secco, unless marked

*f*

Du schlimme Uhr,

Sost. Ped. al fine →  
sempre senza *leg.*

*p* sempre

*sim.*

*p* *p* *mf*

Du gehst mir viel zu schnell;

*f* *f*

5

3 3

*p* *mf*

Und doch dich schauend,

*mf* *f*

9

*p* sempre

*sim.*



*mp* ————— *f* ————— *p*

seh ich sel - ber hell. (mf) (f)

13

Un - schul -

17

sim.

19

dig Rä - der - werk, (f)

*mp*

was schelt ich dich? (mf)

21

23 *f* *p*  
*(mf)* Ich geh—

26 *mp*  
zu lang - - - lang - - - sam,  
*(f)*  
sim.

29 *p* *mp* *p*  
- - - ach zu lang - - -  
*(f)*  
sim.

32 *p* *p*  
- - - sam - - - ich.  
*(f)* *(f)*  
no dim.

# 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  $\text{♩} = 46$ )

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

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

*pp* *pp*

*Ad. freely unless marked una corda al fine* →

Detailed description: This system contains the first five measures of the piece. The vocal line is in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a single bass note in the left hand. Dynamics range from *pp* to *p*. A large 'PERUSAL COPY' watermark is overlaid on the score.

Freely, molto rubato

und ist nicht ge - nug

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

5

*pp*

Detailed description: This system contains measures 6 through 10. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment features a series of chords in the right hand and a single bass note in the left hand. Dynamics range from *pp* to *p*. A large 'PERUSAL COPY' watermark is overlaid on the score.

a tempo

8 *wa* - - - - - Doch sagt es

7 let ring

*dim. e morendo* *pp*

Detailed description: This system contains measures 11 through 14. The vocal line has a long note on 'wa' (measure 11) and then quarter notes G4, A4, and B4. The piano accompaniment features a series of chords in the right hand and a single bass note in the left hand. Dynamics range from *pp* to *pp*. A large 'PERUSAL COPY' watermark is overlaid on the score.

*p* *pp* *p* *n* *pp*

euch viel - leicht, ich bin nach da. Dem

10

*pp*

gleich ich der dem Back - stein mit sich trug

13

*pp* *f*

*p* *p* *dim. e morendo poco a poco*

Der Welt zu zei - gen wie

15

*pp*

*n*

sein Haus aus sah.

18

*pp*