

SOUNDKIOSK PIANO EDITION

SAMPLE PAGES AND TITLES

Vol 4: Recitations with piano accompaniment (Melodramas) published in A4 format

Music by Franz Liszt, Felix Draeseke and Josef B. Foerster in new editions

Editor: Jamie Crofts



SOUNDkiosk Editions

THE MONK IN SORROW

RECITATION WITH PIANO ACCOMPANIMENT

(MELODRAMA)

music by Franz Liszt

text by Nicolaus Lenau trans. Jim Simm

An unsuspecting rider finds himself in a terrible storm. Taking cover in an old tower he and his horse encounter and fall victim to the ghost of a monk. An encounter which spells their doom as the mere sight of this monk causes anyone to seek their own death.



SOUNDkiosk Piano Edition
SKPE 02

THE DONK IN SORROW

Franz Liszt

Recit: According to legend...

Mässig bewegt

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system includes the instruction *mp* and *sotto voce, un poco pesante*. The second system includes the instruction *cresc*. The third system includes the instruction *molto cresc*. Recitation parts are indicated by *Rec.* markings below the bass clef staves. The piano part features a complex, rhythmic accompaniment with many beamed notes and slurs. The recitation part consists of a simple, rhythmic melody with some accidentals.

tremolando

sf *ff heftig* *sf*

Ped. Ped. * Ped. Ped.

Detailed description: This musical system consists of two staves. The upper staff is in treble clef and contains a series of chords with tremolos, marked with dynamic levels *sf*, *ff heftig*, and *sf*. The lower staff is in bass clef and contains a series of chords, some with tremolos, marked with 'Ped.' and an asterisk. A crescendo hairpin is visible in the upper staff towards the end of the system.

In Sweden stands a grey tower,
 a shelter for eagles; owls.
 For 900 years
 lightning, thunder, rain and storm have toyed with it.
 Any humanity which was once there,
 joy or sadness,
 is long gone

Bewegter

The rain pours

mp

Ped.

Detailed description: This musical system consists of two staves. The upper staff is in treble clef and contains a series of chords with triplets, marked with *mp*. The lower staff is in bass clef and contains a series of chords, some with triplets, marked with 'Ped.'. The music is characterized by a steady, rhythmic pattern of triplets.

and a rider approaches, spurring-on his horse.

Ped.

Detailed description: This musical system consists of two staves. The upper staff is in treble clef and contains a series of chords with triplets. The lower staff is in bass clef and contains a series of chords, some with triplets, marked with 'Ped.'. The music continues with the same rhythmic pattern of triplets as the previous system.

He has lost his path due to the twilight, and due to thought.

poco crescendo - - -

Leo.

Detailed description: This system contains a piano accompaniment and a vocal line. The piano part consists of a series of triplets in the right hand and a bass line in the left hand. The vocal line is a single melodic line with a few notes. The tempo/mood is marked 'poco crescendo'.

The forest writhes, howling in the wind

Leo.

Detailed description: This system continues the piano accompaniment and vocal line from the first system. It features the same triplet pattern in the piano part and a vocal line. The tempo/mood is marked 'Leo.'.

like a child flogged.

ff

Leo. * *Leo.* * *Leo.* * *Leo.* *

Detailed description: This system features a piano accompaniment with a forte dynamic (*ff*) and a vocal line. The piano part has a complex rhythmic pattern with many notes. The vocal line has several notes with accents. The tempo/mood is marked 'Leo.' with asterisks indicating specific points.

The tower is notorious in this land for,
at night, by the bright moonlight,

a ghost haunts in monk's robes whose face is intensely sorrowful;

Musical score for the first passage. The piece is in G major (one sharp) and 4/4 time. It begins with a piano (*p*) dynamic in the right hand and a bass line in the left hand. The second measure transitions to a pianissimo (*pp*) dynamic. The music features a steady eighth-note accompaniment in the right hand and a bass line with occasional rests. A crescendo hairpin is present in the final measure.

and whosoever should look the monk in the eye
will be taken with a melancholy such that they would wish to die.

But without fear or horror the rider steps into

Musical score for the second passage. It continues in G major and 4/4 time. The right hand begins with a piano (*p*) dynamic. The music is characterized by staccato articulation, indicated by the instruction *sempre staccato*. Both hands feature triplet patterns. The piece concludes with a fermata over the final measure.

the castle vaults. He leads the stallion within, joking:

Musical score for the third passage. It continues in G major and 4/4 time. The right hand begins with a piano (*p*) dynamic. The music is characterized by staccato articulation. Both hands feature triplet patterns. The piece concludes with a fermata over the final measure.

"Do we not prefer the company of ghosts to that of wind and rain?"

Musical score for the fourth passage. It continues in G major and 4/4 time. The right hand begins with a piano (*p*) dynamic. The music is characterized by staccato articulation. Both hands feature triplet patterns. The piece concludes with a fermata over the final measure.

LENORA

RECITATION WITH PIANO ACCOMPANIMENT

(MELODRAMA)

music by Franz Liszt

text by Gottfried August Bürger trans. Jim Simm

For more than 100 years Bürger's Lenore (often named in English translations as Lenora) was Europe's most popular poem. Lenora's lover Wilhelm (Vilhelm) has not returned from war. The ultimate gothic horror story tells of her appeal for his return. Her appeal by prayer leads to her rejection of God as her prayers go unanswered. At this point he does return, on horseback, and takes her to the "bridal bed". A ride which takes her to the grave.



Lenora

ballad by Gottfried August Bürger trans. Jamie Crofts

Franz Liszt

strong and quick

slow

ff

mf

1. Lenora arose at rose of dawn;
aroused from nightmared sleep.
"Vilhelm, are you a rat, or dead?
Why so long, so long?"

Vilhelm was, with King Friederick's might,
drawn to Prague in battle.
And he had written not
of his health, nor his wealth.

2. The King and his consort,
tired, battle-weary,
softened their resolve
and at last made peace.

brisk

And troops returned with sing of song, with fanfare and with kling and klang. Adorned with boughs of green they returned

p

pp

at last to their homes. 3. From all around and all around to every highway and byway came young and old to cheer aloud the homeward bound.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano introduction marked *sf* (sforzando) and *un poco cresc.* (un poco crescendo). The lower staff is in bass clef with the same key signature. It contains a recitation section marked *Rec.* with a symbol \S and the instruction ** (see below)*. The system concludes with a final chord marked *sf*.

slower "Thank God!" the women and children cried. "Welcome!" cried a joyful bride.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano introduction marked *mp* (mezzo-piano) and *dolce* (dolce). The lower staff is in bass clef with the same key signature. The system features triplet markings (3) over the upper staff. The piano accompaniment is simple, with chords and single notes in the bass line.

* Sections within the symbols \S and \S may be repeated as appropriate in agreement with the recitation.

Ah! But for Lenora there was no greeting: Any hope of a kiss was lost.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano introduction marked *rit.* (ritardando). The lower staff is in bass clef with the same key signature. The system features a key signature change to two sharps (F# and C#) in the lower staff. The piano accompaniment is simple, with chords and single notes in the bass line.

4. She quizzed the procession, both up and down, she asked for every name; but there was no-one who knew her Vilhelm, not at all, but still they came. And when the army'd passed she tore at her raven hair, threw herself to the ground in utter despair, despair.

quick and clamourous

Piano accompaniment for the first system, marked 'quick and clamourous' and 'f'. The music features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The right hand plays a series of chords and triplets, while the left hand plays a rhythmic accompaniment with triplets. The system concludes with a fermata over the final chord.

Piano accompaniment for the second system, marked 'rit.'. The music continues with a treble and bass clef. The right hand has a triplet of chords, and the left hand has a melodic line. The system ends with a fermata over the final chord.

5. Her mother promptly ran to her:
 "Oh, God have mercy!
 You poor sweet child, what is it?
 She held her in her arms.
 "Oh mother, mother, all is gone!
 The world is gone and all is lost!
 With God there is no mercy.

slow *Alas, alas for me!"*

Musical notation for the vocal line, marked 'slow' and 'f'. The music is in a treble clef with a key signature of three sharps. It features a melodic line with a fermata over the final note, and a piano accompaniment in the bass clef.

6. "Help, God help us! Have mercy!
 Child, say the Lord's Prayer!
 What *God* has done, that is *well* done
 but God have mercy, have mercy on us!"
 "Oh mother, mother! Disillusion!
 God has not done well for me!
 What point, what point was my prayer?"

And now, and now he fails us!"

7. "Help, God help us! He who knows the Father
 knows he helps his children.
 The blessed sacrament;
 now *that* will aid your grief!"
 "Oh mother, mother! That which burns me
 no sacrament can relieve.
 No bread and wine can bring

the dead to life again."

8. "Listen child! What if your Vilhelm
 in distant Hungary
 has betrayed your troth
 for a new and constant bride?
 Let go, my child, release his heart,
 for he will never win!
 For body and soul are pulled apart -
 and this will burn his perjured heart."

9. "Oh mother, mother! All is gone!
All is lost!
And death, and death my only gain!
Oh, that I had never been born!
Snuff out my light - out forever!
Die out in darkness; dark and horror!
With God there is no mercy.

Alas, alas for me!"

10. "Go help us, help! Judge not
this your poor child!
She does not know what she is saying,
so judge this not as sin."
"Ah, my child, forget this earthly strife,
and think of God and salvation!
Thus it is your soul
the bridegroom has not failed."

strong and quick

strong and quick

11. "Oh mother! What is bliss?
Oh mother! What is hell?
With him, with him is bliss,
and without Vilhelm, hell!"

Snuff out my light - out forever!
Die out in darkness; dark and horror!
My life without him, here on earth;
in this there would be no bliss."

very quick – restless

12. And so despair raged through brain and veins. With God's destiny

mp *cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

she continued to wrangle.

She beat her breast and wrung her hands 'til the sun had set.

agitato molto

Ped. * *Ped.* * *Ped.* *

High in the firmament the golden stars began to move.

dimin. *e* *ritenuto* *ppp*

Ped. *

very short staccato and the rhythm clearly marked

13. And hearken, outside,

(sempre staccatissimo)

trot trot trot, as of a horse's hooves; And with a clank a rider dismounts at the mounting block; And hark and hark! The gate bell, softly, gently,

during repeat: dim. smorzando

kling-ling-ling! Then through the gate came
these words, as clear as day:

slow

14. "Holla, holla! Open up my child!

Sweetness, are you awake or do you sleep?

In the next 5 pages, speak after the chord is played

THE MONK OF BONIFACIO

RECITATION WITH PIANO ACCOMPANIMENT

(MELODRAMA)

music by Felix Draeseke

text by Conrad Ferdinand Meyer trans. Jim Simm

By supernatural means, a monk saves the town of Bonifacio on the southern tip of Corsica from the threat of invasion.



SOUNDkiosk Piano Edition
SKPE 04

THE WORK OF BONIFACIO

Felix Draeseke, op. 74

Mässig bewegt.

sfp

sfp

6

p

p

sfp

"Corsicans! Release the drawbridge chains!
All hope is lost!
There are no billowing sails to the rescue!
Save yourselves! Nurse your wounds!"

"Genoa, forget Genoa! Look out to the reefs!
Look to the sea! Look sharp!
Nowhere, nowhere Genoa's ships!"

"Your

10

p

ff

children, hear them whimper.
The women, weak with hunger,
vacant such as ghosts of night,
and you yourself, as shadow, shake!"

From the ship's deck,
unto Bonifacio's ramparts,
looks King Alfonso, mild in manner.
Yet all above is silent.

tr

Heflig.

14

Never would courageous Corsicans
surrender to the oppressor,
not for themselves,
nor for a boy's young life!

tr

f

Looking within, both dark and deep,
they come together, whispering -

f

A

18

monk's indignant eyes
shoot lightning, sling flames:

f

"Cowardly dogs!
Call yourselves
Corsicans?"

f

To hell with the traitor!"

23

"Silence monk! We have heart.

We are husbands,
we are fathers."

At the cliff-top shrine the monk knelt in utter grief:

3

Breit.

27

f *mf* *mf*

"Oh God, lend me thy hands! Give me the strength of thine arms! Today

stringendo

Heftig.

Ueberschwenglich.

34

f *f*

I come asking for reward. I have given my all. Nothing remains for me but my shrine. For

Drängender.

38

mf *f*

something must I love. Oh God, with thy powers canst thou increase a man's strength! What thou feelest for thy

42 *f* Jews, canst thou deny thy Corsicans now? *p* ³ For Genoa's ships will I search!

46 *f* By their beakheads will I take them! I will tighten every sail and will not let them slacken!"

50 *p* *cresc.* *f* Heftig. With all muscles swollen, with pulse a-trembling, to tow ships through the sea, to raise sail on the incoming tide. ³ ³ Striding out

AMARUS

RECITATION WITH PIANO ACCOMPANIMENT

(MELODRAMA)

music by Josef B. Foerster

text by Jaroslav Vrchlický trans. Jim Simm

Amarus was abandoned in a monastery at birth. As he approaches adulthood he prays to know the time of his death. An angel tells him that this will be the day when he forgets to fill the altar lamp with oil. One day he encounters two lovers in the church and follows them to the cemetery. His preoccupation leads him to forget the lamp. He expires, quite beautifully, on a grave. A beautiful irony - it is the grave of his mother.



SOUNDkiosk Piano Edition
SKPE 06

Amarus

Music: Jos. B. Foerster
Text: J. Vrchlický trans. Jamie Crofts

Lento

He had lived at the monastery since childhood,
yet he did not know how he came to be there.

He did not know

The first system of the musical score is written in 3/4 time. It begins with a piano (*pp*) dynamic. The bass line features a series of chords and a melodic line with a slur. A mezzo-forte (*mf*) dynamic marking appears in the middle of the system. The system concludes with a piano (*pp*) dynamic and a key signature change to one sharp (F#).

sin,

yet his name was Amarus.

Andante con moto He was tall, pallid, always deep in thought
dolce e molto espressivo

The second system of the musical score continues in 3/4 time. It starts with a piano (*p*) dynamic. The melody is marked with accents and slurs. A piano (*p*) dynamic marking is also present in the lower part of the system. The system ends with a key signature change to two sharps (F# and C#).

with a downward glance.

Like a stranger, unknown, looking down.

Musical score for measures 14-19. The score is written for piano in G major. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, often beamed together. The bass line provides harmonic support with chords and single notes. Dynamics include *mf* and *f*. A fermata is placed over the final note of the melody in measure 19.

Musical score for measures 20-25. The score continues the piano accompaniment. The right hand has a melodic line with a fermata in measure 20. The left hand has a bass line with a fermata in measure 25. Dynamics include *sfz* and *p*. The key signature changes to F major in measure 25.

Musical score for measures 26-31. The score includes vocal lines and piano accompaniment. The vocal line in the right hand has lyrics: "Once, as the silver moonlight entered his cell, he spoke to God, saying: 'For all the torment, for all the self-denial,'". The piano accompaniment in the left hand has lyrics: "Once, as the silver moonlight entered his cell, he spoke to God, saying: 'For all the torment, for all the self-denial,'". Dynamics include *pp*, *p*, and *cresc.*. The key signature changes to F major in measure 26 and back to G major in measure 31.

for a life lost, I ask this of you:

Say, when will I die?"

He had barely finished when an angel appeared

30

riten. *a tempo* *p*

"You will die the night you forget to fill the altar lamp with oil."

35

pp *espress.* *p*

and whispered to him:

una corda

Lento

A

41

pp *Lento*

And days and years passed. Amarus lived on, silent and melancholic, and when he filled the sanctuary lamp with oil he would say: "I

48

pp

kindle my soul," and smile, so sad. *Andante con moto*
In the spring he came once more to fill the lamp.

53

pp *ppp*

The church was dark, yet in a pew, kneeling beneath the portrait of the Madonna, he saw two lovers.

64

f *pp*

He held his breath. Suddenly a strange longing came over him. As they finished their prayers he followed them, quick on his toes.

74

accelerando

He found himself standing in the cemetery *a tempo* Lilac fragrance filled the air; the intoxicating scent of rose filled his head.

80

f

p dolciss.

Somewhere in a bush a bird sang and, as if they were apple blossom come to life,

87

cresc.

animato

p subito

ff

f

The Monk in Sorrow (1860) - Franz Liszt

SKPE 02 £10

(text by Nicolaus Lenau)

An unsuspecting rider finds himself in a terrible storm. Taking cover in an old tower he and his horse encounter and fall victim to the ghost of a monk.

An encounter which spells their doom as the mere sight of this monk causes anyone to seek their own death.

Lenora (1858/1860) - Franz Liszt

SKPE 05 £15

(text by Gottfried August Bürger)

For more than 100 years Bürger's Lenore (often named in English translations as Lenora) was Europe's most popular poem. Lenora's lover Wilhelm (Vilhelm) has not returned from war. The ultimate gothic horror story tells of her appeal for his return. Her appeal by prayer leads to her rejection of God as her prayers go unanswered. At this point he does return, on horseback, and takes her to the "bridal bed". A ride which takes her to the grave.

The Monk of Bonifacio (1901) - Felix Draeseke

SKPE 04 £10

(text by Conrad Ferdinand Meyer)

By supernatural means, a monk saves the town of Bonifacio on the southern tip of Corsica from the threat of invasion.

Amarus (1897)

SKPE 06 £10

(text by Jaroslav Vrchlický)

Amarus was abandoned in a monastery at birth. As he approaches adulthood he prays to know the time of his death. An angel tells him that this will be the day when he forgets to fill the altar lamp with oil.

One day he encounters two lovers in the church and follows them to the cemetery. His preoccupation leads him to forget the lamp. He expires, quite beautifully, on a grave. A beautiful irony - it is the grave of his mother.

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