

adagio

soprano, piano

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adagio

klavierlieder

nach gedichten von felix timmermans

eva-maria houben

2008

für irene kurka.

Text:

Felix Timmermans, Dreizehn Adagio-Gedichte zum Felix-Timmermans-Jahr 1997 für die Mitglieder der Felix-Timmermans-Gesellschaft e.V. Kleve, Frankfurt a. M. und Leipzig: Insel 1997 (aus: Felix Timmermans, Adagio – Verzemeld dichtwerk, Davidsfonds, Löwen 1993. Auswahl und Übertragung: Ingrid Wolters).

Auch in:

Felix Timmermans, Adagio met Meditaties door Herman-Emiel Mertens, Wommelgem: Den Gulden Engel 1986, S. 27, 43, 91.

diese klavierlieder und die streichquartette „stiller als anderswo“ und „unendlich still“ bilden eine trilogie.

als trilogie sind diese kompositionen in der reihenfolge „stiller als anderswo“ – „adagio“ – „unendlich still“ aufzuführen.

jedes werk kann auch einzeln für sich aufgeführt werden.

I

Ik ben een snaar op Uwe harp
en wacht naar 't roeren van Uw vingren,
om ook mijn klank doorheen 't gerank
van Uwe symfonie te slingren.

Bin eine Saite Deiner Harfe
und wart' auf Deiner Hand Berühren,
um meinen Sang auch in den Klang
von Deiner Symphonie zu führen

II

De kern van alle dingen
is stil en eindeloos.
Alleen de dingen zingen.
Ons lied is kort en broos.

En donker zingt mijn bloed,
van heimwee zwaar doorwogen.
Ik zeil langs regenbogen
Gods stilte tegemoet.

Der Kern von allen Dingen
Ist still und endelos.
Und nur die Dinge singen.
Mein Lied ist kurz und bloß.

Mein Blut singt ohne Ruh
von Heimweh schwer durchwogen.
Ich segl' auf Regenbogen
auf Gottes Stille zu.

III

Door de neevlen van den avond
pint de horen van de maan.
'k Wacht hier op de leege baan
om met U, stil in Uw schaduw
mee naar Emmaüs te gaan.

Durch die abendlichen Nebel
kann des Mondes Horn ich sehn.
Bleib' auf leerer Straße stehn,
um mit Dir, in Deinem Schatten,
still nach Emmaus mitzugehn.

stimme:

ein stilles vor-sich-hin-singen – für sich. „verstild“.

klavier:

insgesamt leise.

töne, die mit einer klammer verbunden sind, werden als phrase zusammengehörig gespielt.

das rechte pedal bleibt die ganze zeit über niedergedrückt.

sich zeit lassen, weit aushören.

das klavier spielt zuerst – allein.

die stimme setzt ein, nachdem die klavierklänge verklungen sind, bleibt also unbegleitet.

hat die stimme ihr lied beendet, so bleibt es noch eine ganze zeitlang still,

bevor das klavier wieder einsetzt.

so ergibt sich für jede der drei strophen die anordnung:

klavier – stimme – stille.

voice:

a soft and calm singing ,per se' – for himself, herself.

piano:

on the whole soft.

sounds with a bracket belong together, they appear as a kind of phrase.

right pedal down throughout.

take your time, listen widely.

at the beginning the piano plays alone.

the voice enters earliest when the piano sounds fully decayed, remains alone.

the end is followed by a long silence.

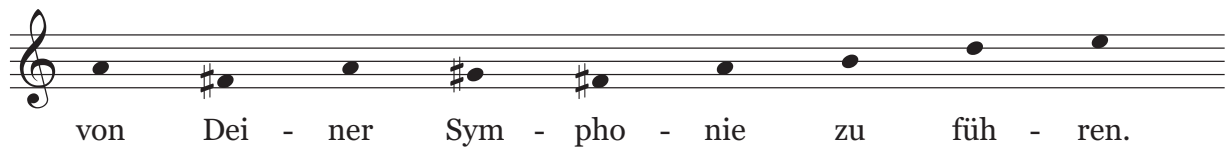
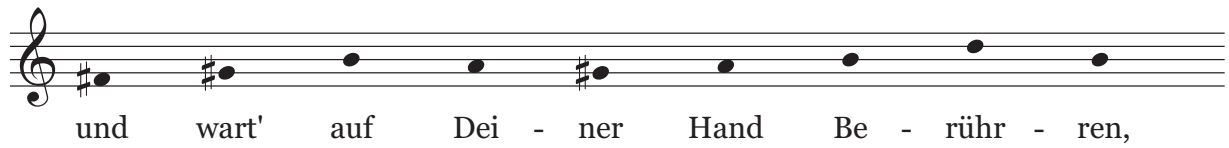
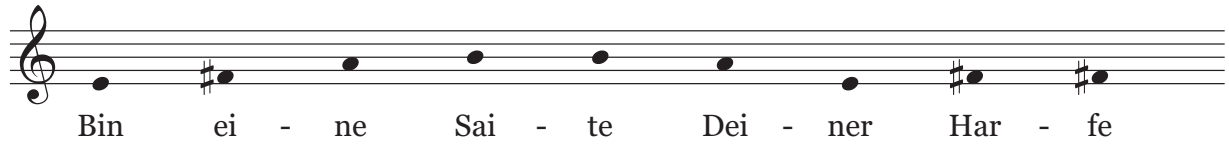
it remains silent for a rather long time until the piano enters again.

therefore each song has the structure: piano – voice – silence.

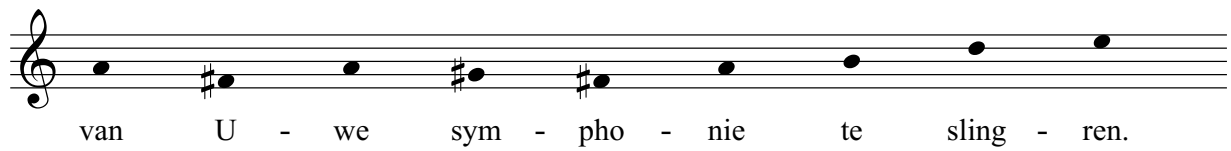
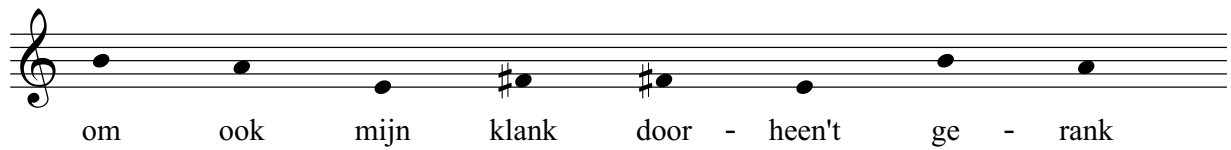
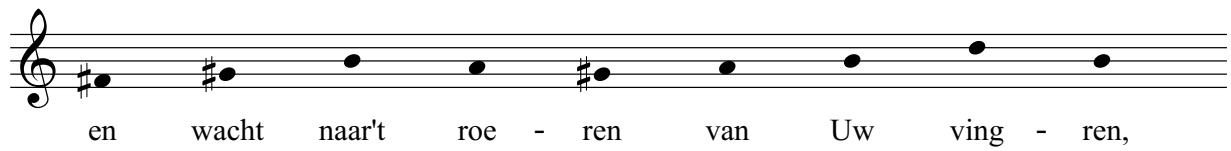
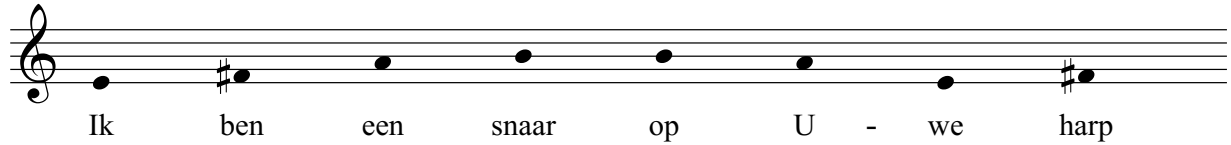
I
Ik ben een snaar op Uwe harp

The image shows a musical score for two staves. The top staff is in treble clef and contains three chords: a D major chord (D4, F#4, A4), a D major chord (D4, F#4, A4), and a D major chord (D4, F#4, A4). The bottom staff is in bass clef and contains two chords: a D major chord (D2, F#2, A2) and a D major chord (D2, F#2, A2). The chords are written as whole notes.

I



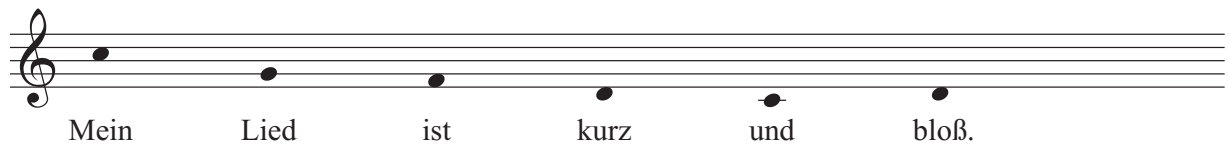
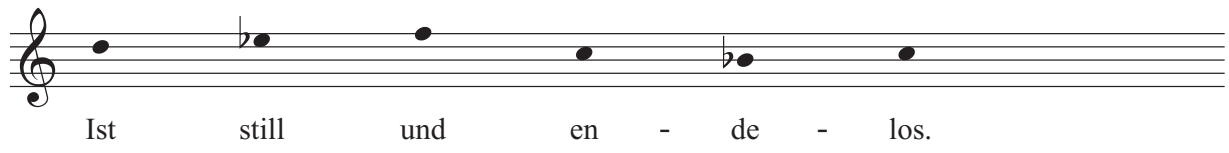
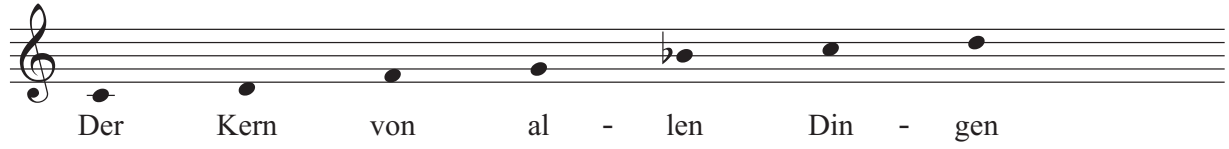
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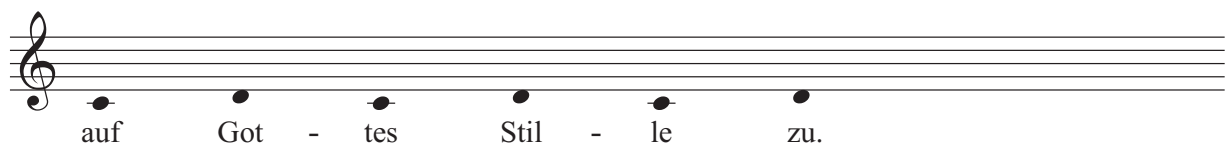
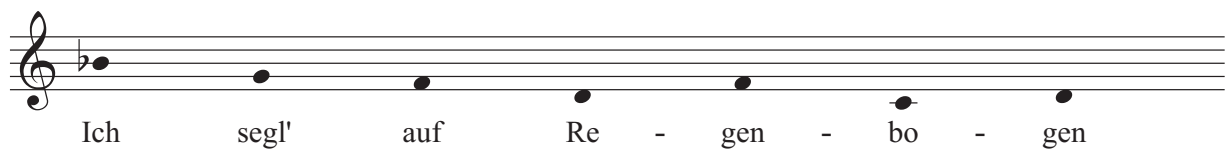
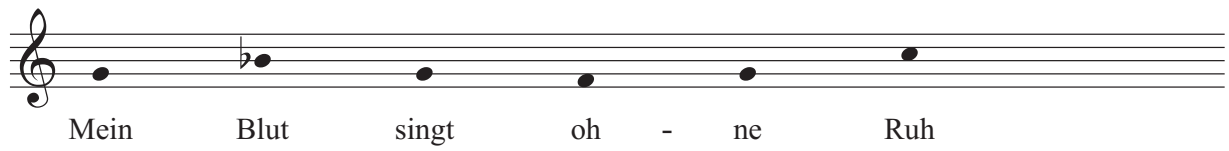


II
De kern van alle dingen

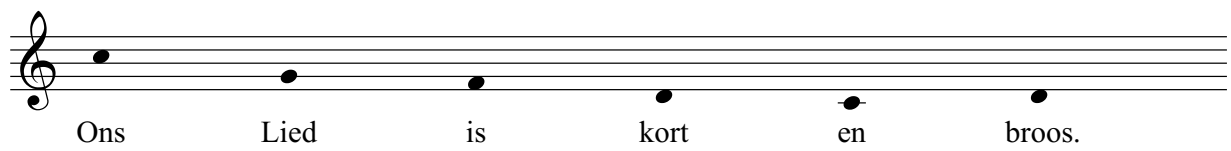
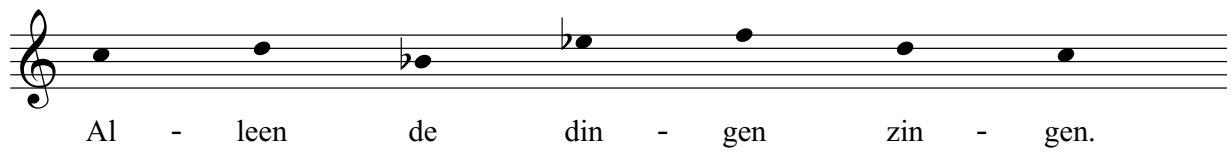
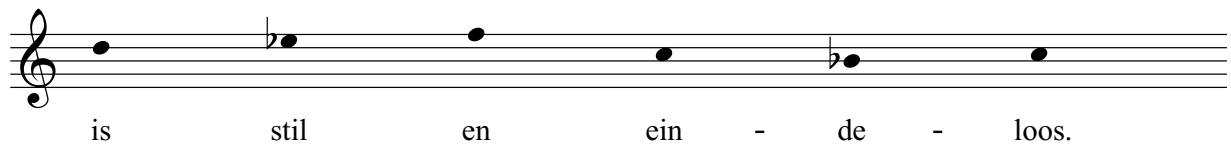
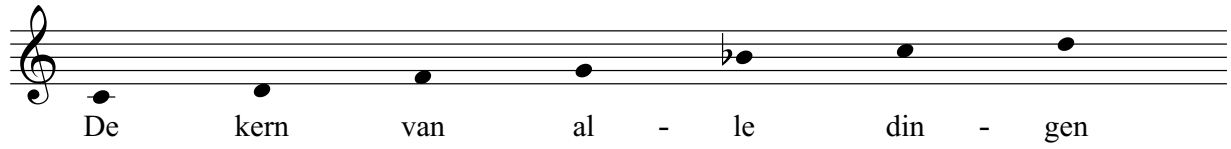
The image shows a musical score for two staves. The top staff is in treble clef and contains a melodic line starting with a flat sign (B-flat) on the second line, followed by a dotted quarter note on the second space, an eighth note on the second space, an eighth note on the second space, and a dotted quarter note on the second space. A slur with the number '8' above it covers the eighth notes. The bottom staff is in bass clef and contains a chord of three notes (F, C, F) on the first space, followed by a chord of three notes (F, C, F) on the first space, and a single note (F) on the first space.

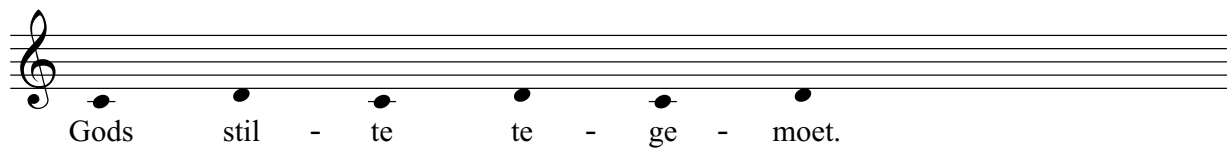
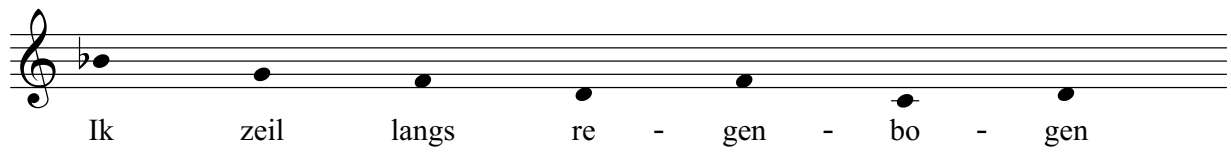
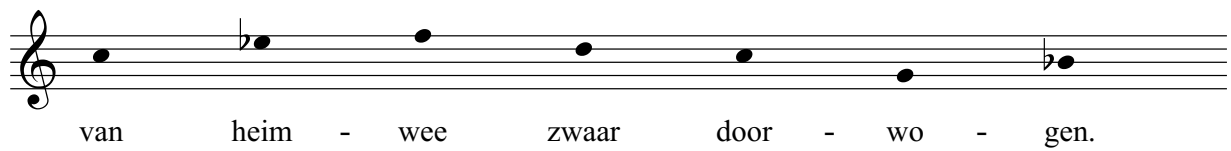
II





II
De kern van alle dingen

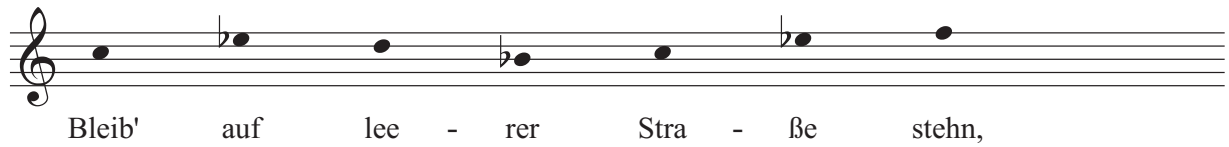
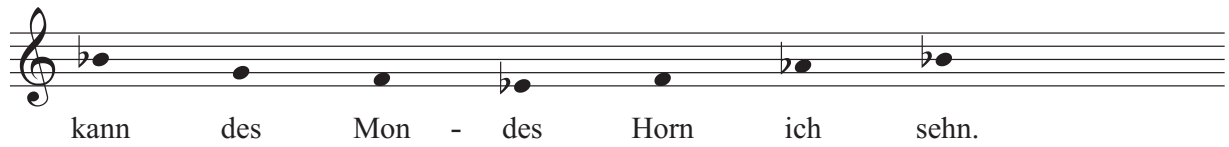




III
Door de neevlen van den avond

The image shows a musical score for a piece titled "III Door de neevlen van den avond". The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C). The treble staff begins with a treble clef, a key signature of one flat, and a chord of two notes (F4 and C5). The melody consists of a quarter note G4, followed by an eighth-note pair (B-flat4 and C5) beamed together with an "8" above them, then a quarter note D5, and finally a quarter note E5. The bass staff begins with a bass clef, a key signature of one flat, and a chord of two notes (B-flat3 and F3). The bass line consists of a quarter note B-flat3, followed by a quarter note G3, then a quarter note F3, and finally a quarter note E3. There are two "8" markings below the bass staff, one under the first B-flat3 and one under the first G3, indicating eighth notes.

III



III
Door de neevlen van den avond

