

adagio

soprano, organ

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adagio

lieder

nach gedichten von felix timmermans

fassung für stimme und orgel (2010)

eva-maria houben

2008

für lisa.

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 – Verzameld 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.

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:

mit großer ruhe singen – weit und fern.

orgel:

insgesamt leise. ab und zu können klänge auch etwas hervortreten (mp-mf).
töne, die mit einer klammer verbunden sind, werden als mehr oder weniger
schnelles (aber immer ruhiges) arpeggio gespielt.

sich zeit lassen, weit aushören.

bei den fermaten bleibt es eine weile still.

die orgel spielt zuerst – allein.

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

hat die stimme ihr lied beendet, so bleibt es noch eine ganze zeitlang still,
bevor die orgel wieder einsetzt.

so ergibt sich für jede der drei strophen die anordnung:

orgel – stimme – stille.

voice:

with great calmness. wide and far.

organ:

on the whole soft. off and on some sounds may be played somewhat louder
(mp – mf).

sound with brackets are played as an arpeggio.

take your time, listen widely.

fermata: it remains silent for a while.

the organ begins alone.

after the decay of the organ sounds the voice enters and remains alone.

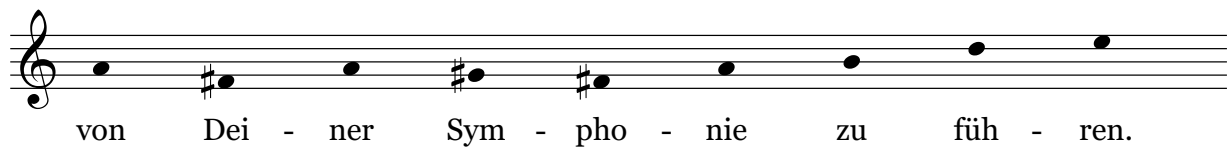
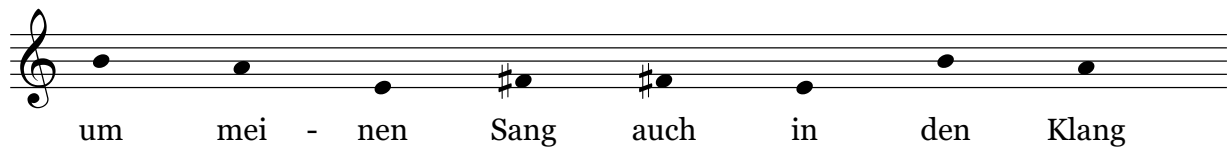
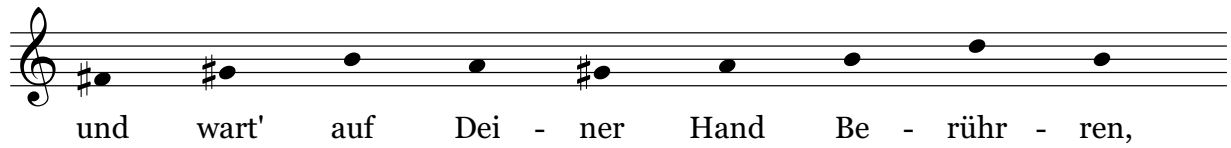
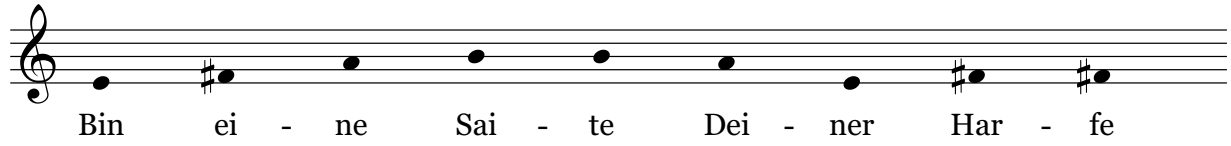
the end of the song is followed by a rather long silence, before the organ
enters again.

in this way each song has the structure: organ – voice – silence.

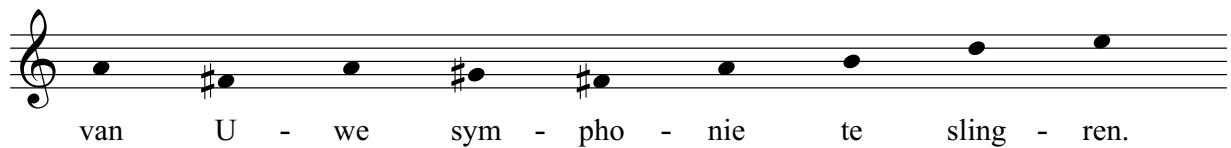
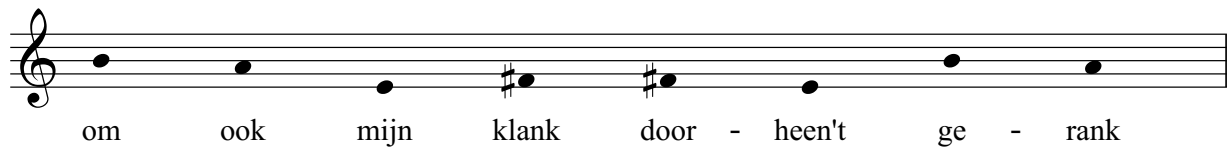
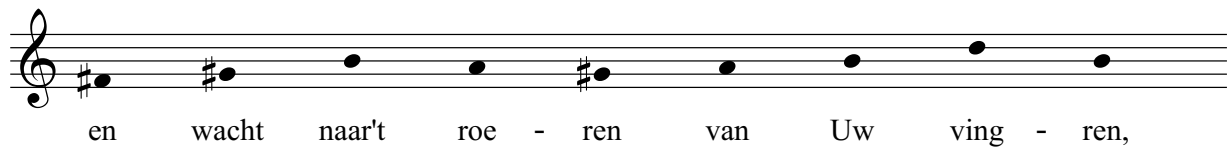
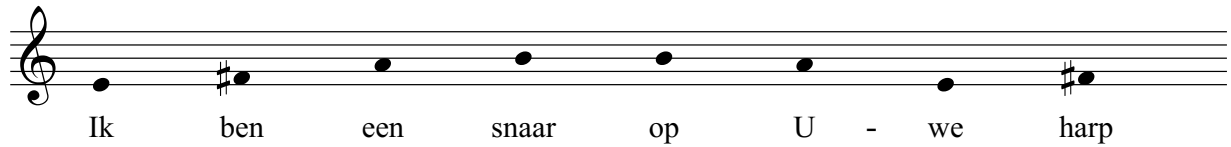
I

A musical score consisting of four staves. The first two staves use a treble clef, and the last two use a bass clef. The notation includes various notes, rests, and accidentals. The first staff has a treble clef and contains a dotted quarter note with a sharp sign, followed by an eighth note with a sharp sign and an '8' above it, and a half note. The second staff has a treble clef and contains a dotted quarter note with a sharp sign, followed by an eighth note with a sharp sign, and a half note. The third staff has a bass clef and contains a dotted quarter note with a sharp sign, followed by a half note. The fourth staff has a bass clef and contains a dotted quarter note and a half note.

I



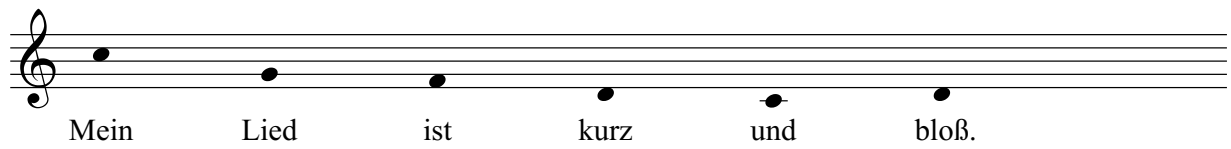
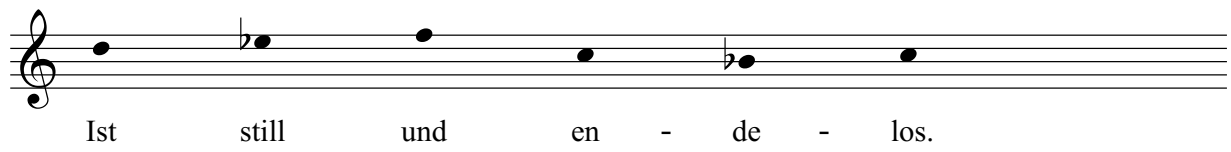
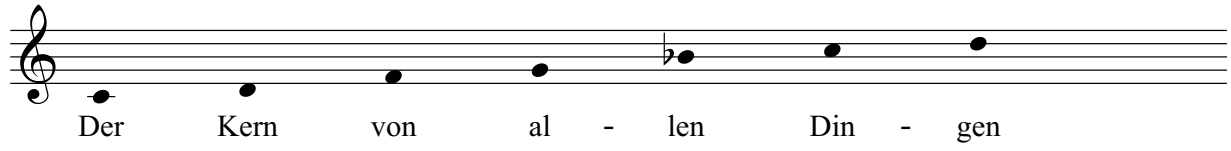
I
Ik ben en snaar op Uwe harp

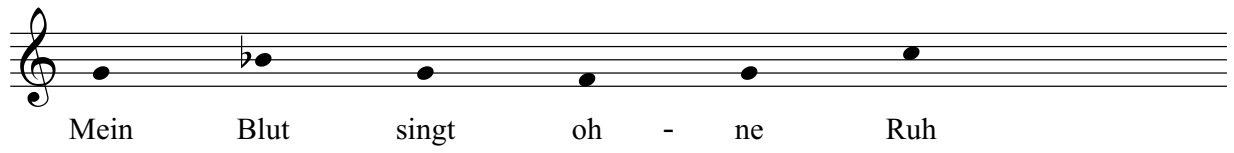


II

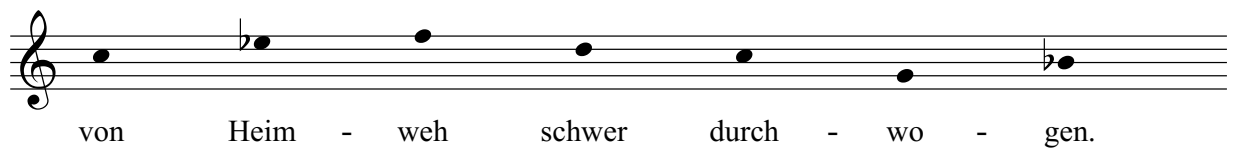
The image displays a musical score for four staves. The first staff is in the treble clef and contains a sequence of notes: a quarter note with a flat (Bb), a quarter note (C), a half note (D), and a quarter note (E). Above the first two notes is a slur with a flat symbol (b) above it. Above the last two notes is a slur with an '8' above it. The second staff is in the treble clef and contains a single quarter note (G) at the end of the staff. The third staff is in the bass clef and contains a sequence of notes: a quarter note (F), a quarter note (G), a quarter note (A), and a quarter note (B). Above these four notes is a slur. The fourth staff is in the bass clef and contains a quarter note (C) and a half note (D).

II

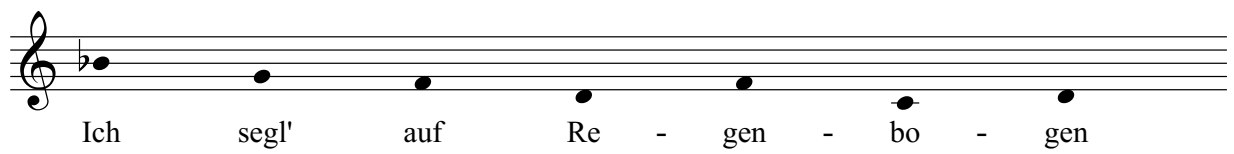




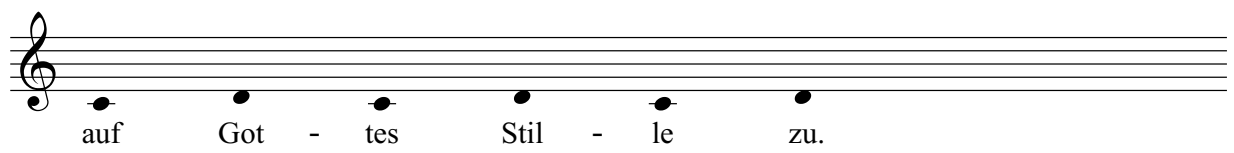
Mein Blut singt oh - ne Ruh



von Heim - weh schwer durch - wo - gen.



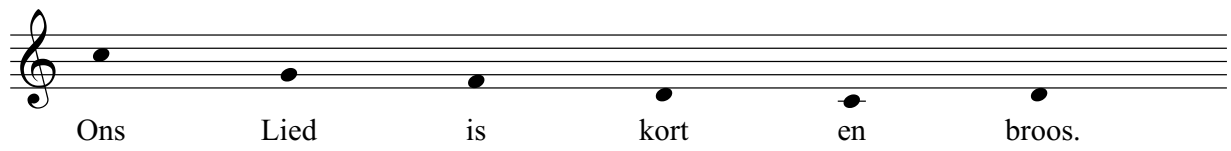
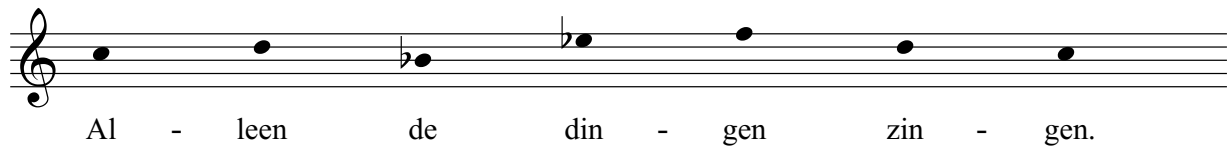
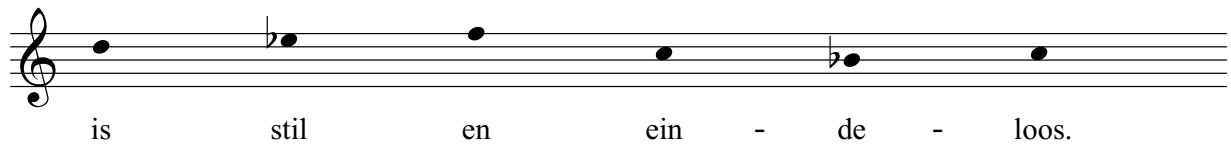
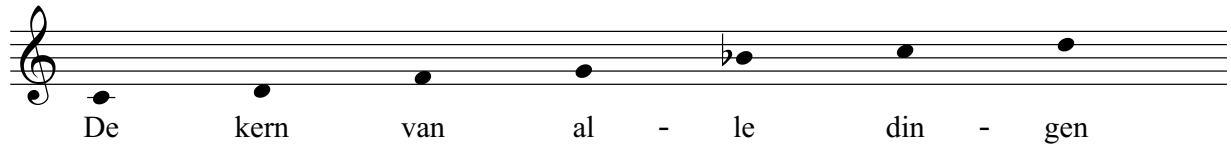
Ich segl' auf Re - gen - bo - gen



auf Got - tes Stil - le zu.



II
De kern van alle dingen



En don - ker zingt mijn bloed,

van heim - wee zwaar door - wo - gen.

Ik zeil langs re - gen - bo - gen

Gods stil - te te - ge - moet.

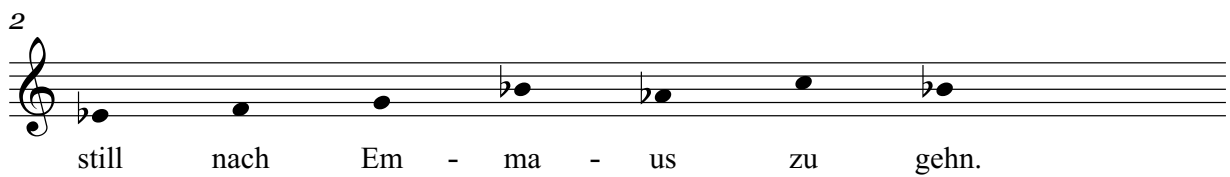
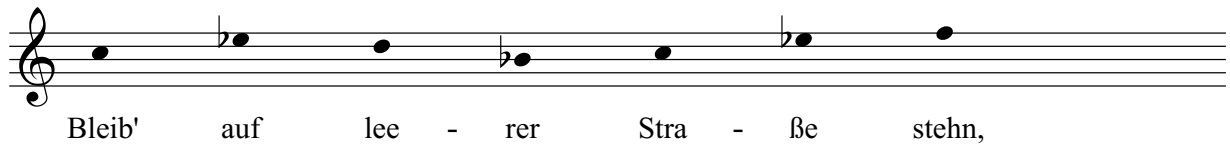
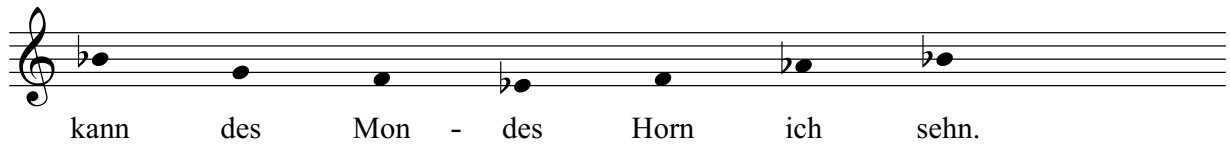
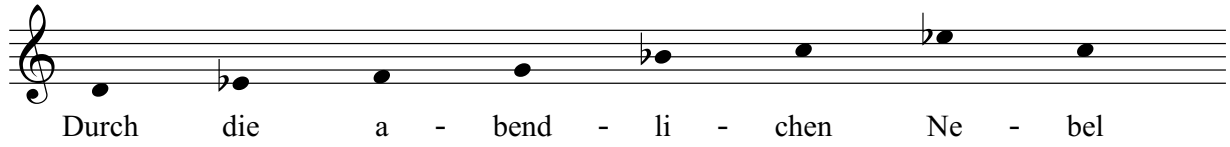


III

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top staff contains a whole note G4, a half note A4, and a half note B4. The second staff contains a half note G4, a half note A4, and a half note B4. The third staff contains a half note G4, a half note A4, and a half note B4. The fourth staff contains a half note G4, a half note A4, and a half note B4. There are slurs and ties connecting notes across staves.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The top staff contains a whole note G4, a half note A4, and a half note B4. The second staff contains a half note G4, a half note A4, and a half note B4. The third staff contains a half note G4, a half note A4, and a half note B4. The fourth staff contains a half note G4, a half note A4, and a half note B4. There are slurs and ties connecting notes across staves.

III



III
Door de neevlen van den avond

