Johannes Hömberg

Lieder
und
Songs

1992 bis 1999

für Regina

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Sechs Tierverse von Bertolt Brecht

für Singstimme und Klavier

April 1992

HWV 626

für Regina

Bertolt Brecht: Tierverse

Es war einmal ein **Adler,**
Der hatte viele Tadler,
Die machten ihn herunter
Und haben ihn verdächtigt,
Er könne nicht schwimmen im Teich.
Da versuchte er es sogleich
Und ging natürlich unter.
(Der Tadel war also berechtigt.)

Es war einmal eine **Ziege,**
Die sagte: An meiner Wiege
Sang man mir, ein starker Mann
Wird kommen und mich frein.
Der Ochse sah sie komisch an
Und sagte zu dem Schwein:
Das wird der Metzger sein.

Es war einmal ein **Rabe,**
Ein schlauer alter Knabe,
Dem sagte ein Kanari, der
In seinem Käfig sang: Schau her,
Von Kunst
Hast du keinen Dunst.
Der Rabe sagte ärgerlich:
Wenn du nicht singen könntest,
Wärst du so frei wie ich.

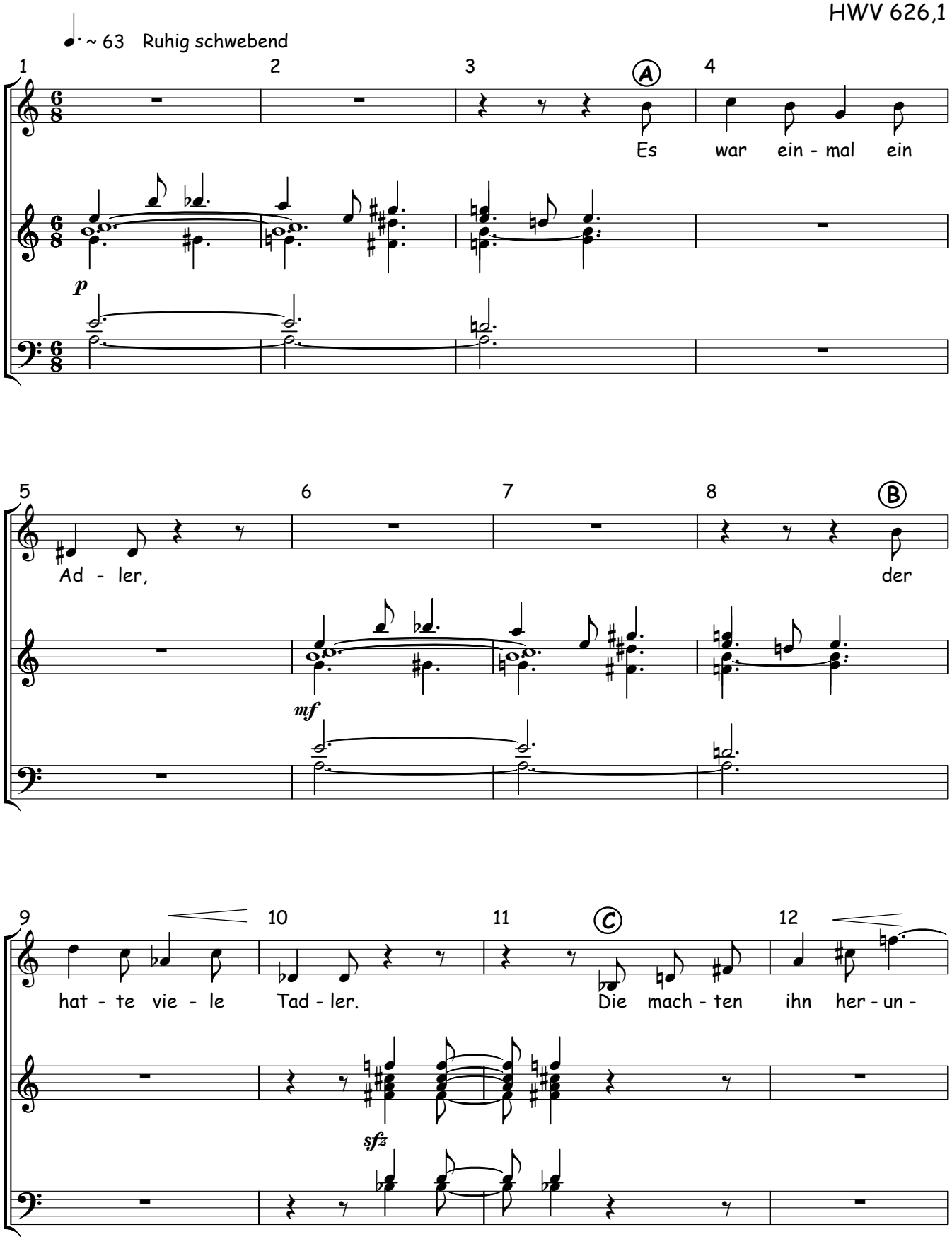
Es war einmal eine **Kellerassel,**
Die geriet in ein Schlamassel.
Der Keller, in dem sie asselte,
Brach eines schönen Tages ein,
So dass das ganze Haus aus Stein
Ihr auf das Köpfchen prasselte.
Sie soll religiös geworden sein.

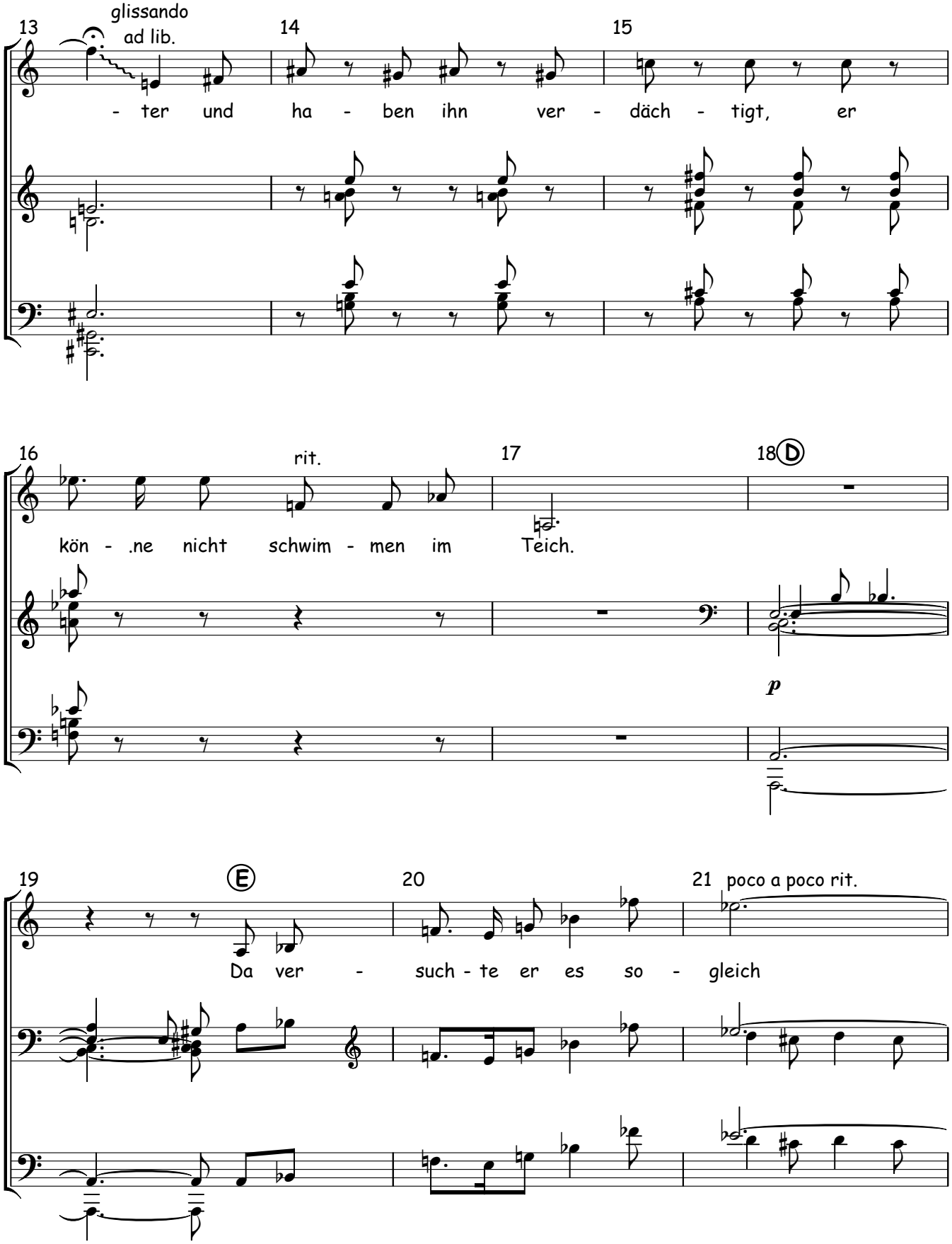
Es war einmal ein **Kamel,**
Das sah in Posemuckel
Einen Mann mit einem Buckel.
Es blickte auf ihn scheel
Und sagte: Nebenbei –
Ich habe zwei.

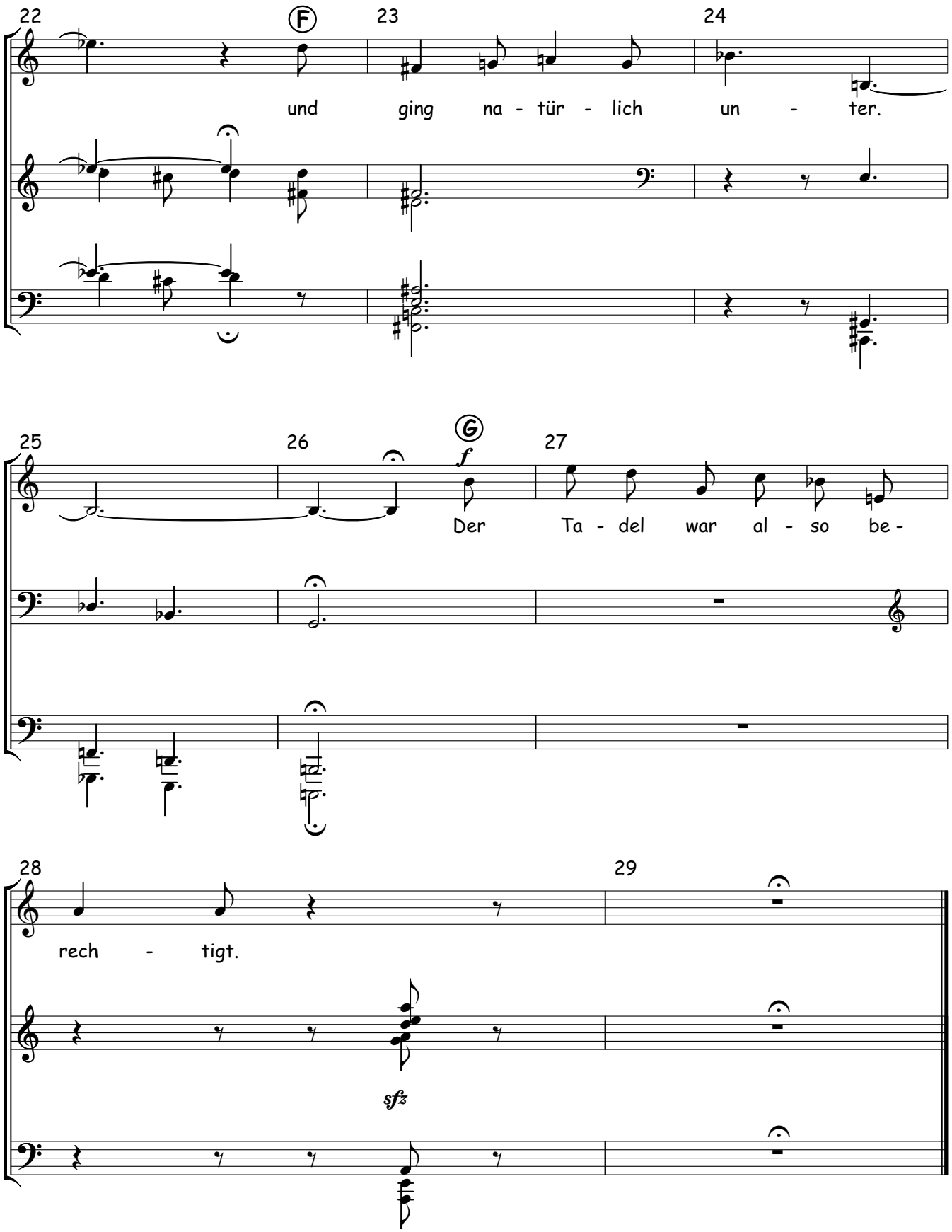
Es war einmal ein **Pferd,**
Das war nicht sehr viel wert.
Für das Rennen war es zu dumm,
Vor den Wagen gespannt, fiel es um.
Da wurde es Politiker,
Es ist jetzt hoch geehrt.

Es war einmal ein Adler

HWV 626,1

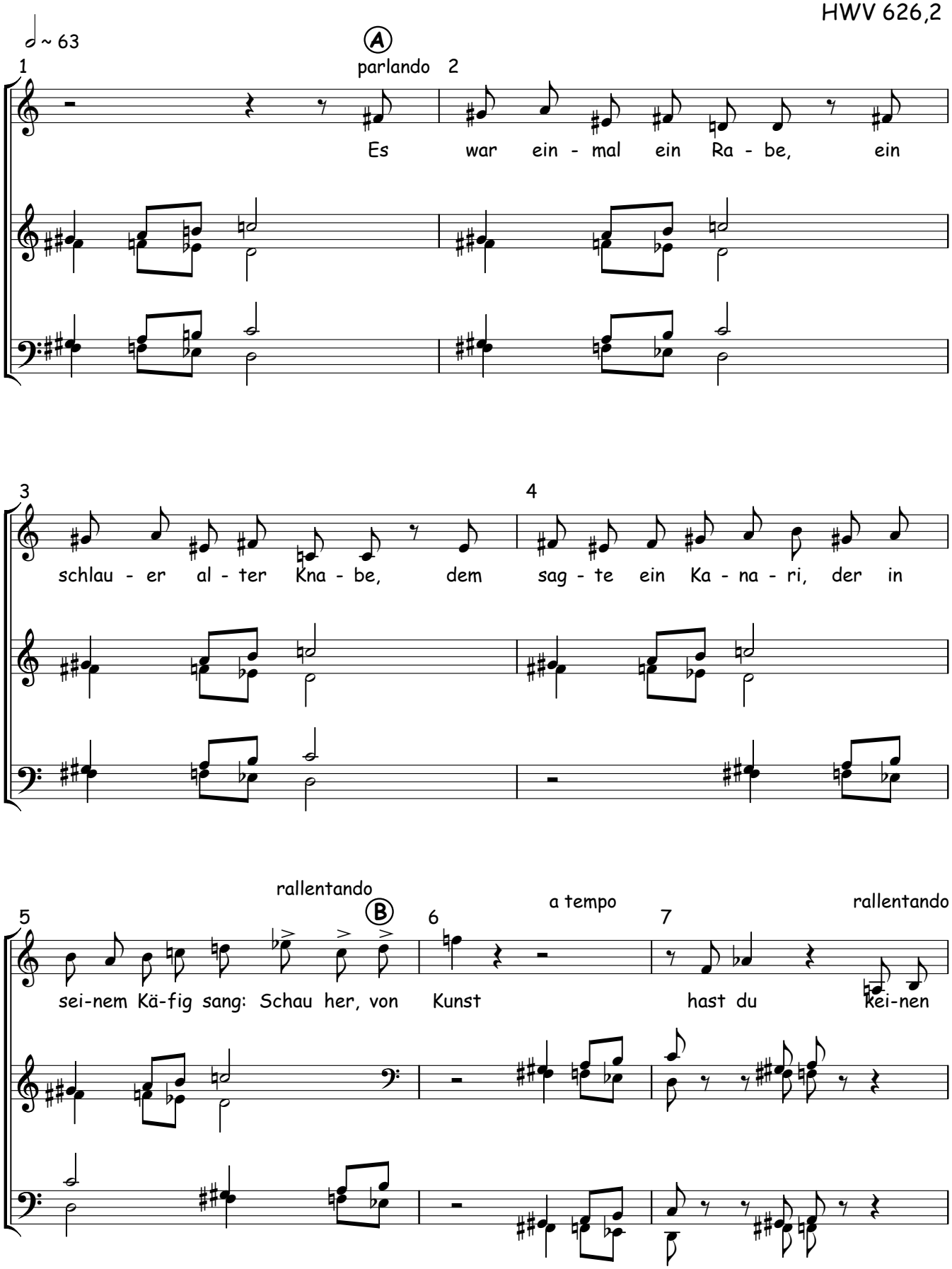


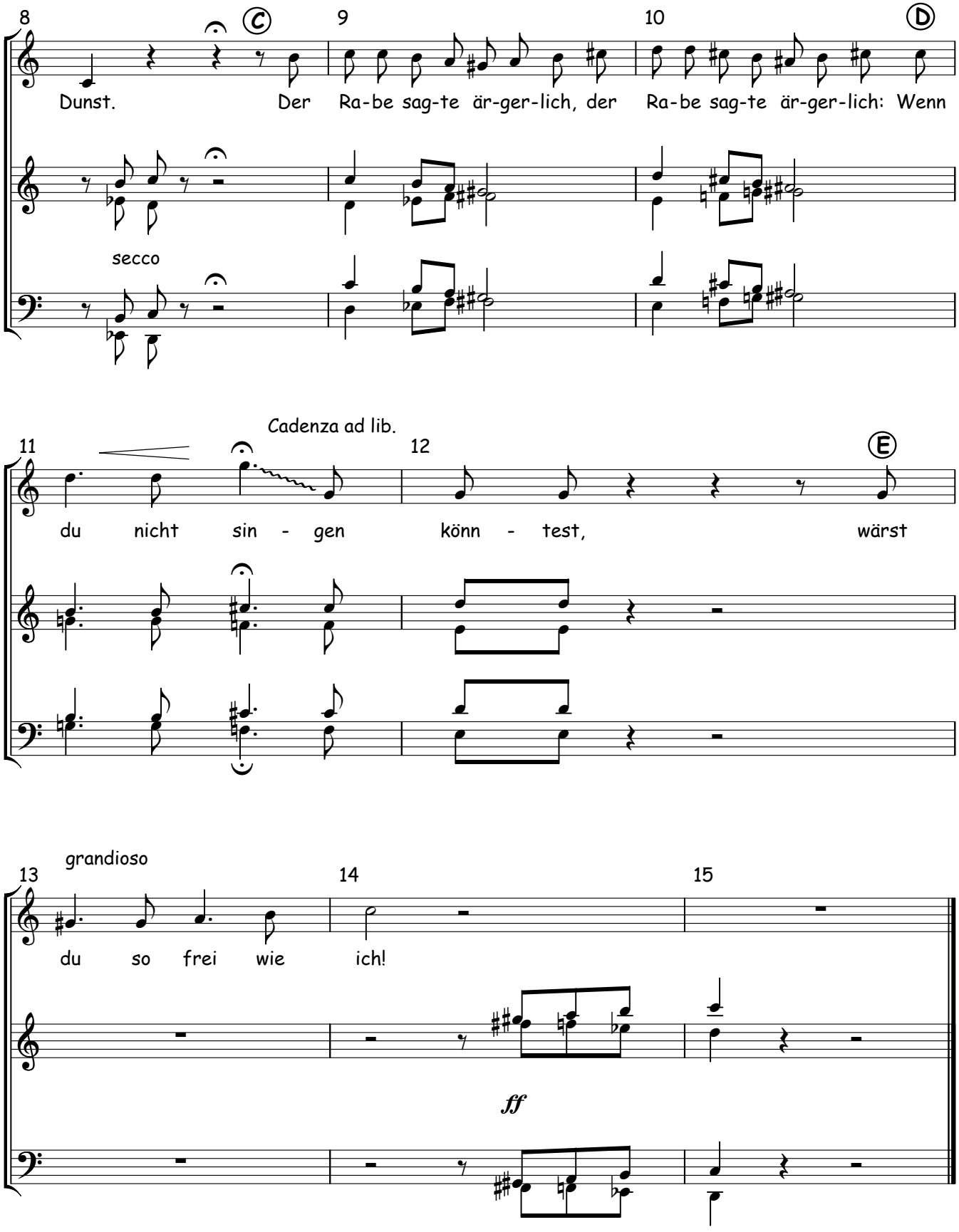

13
glissando
ad lib.
14
15
- ter und ha - ben ihn ver - däch - tigt, er
16
rit.
17
18 D
kön - .ne nicht schwim - men im Teich.
p
19
E
20
21 poco a poco rit.
Da ver - such - te er es so - gleich


22
F
23
24
und ging na - tür - lich un - ter.
25
26
G
f
27
Der Ta - del war al - so be -
28
29
rech - tigt.
sfz

Es war einmal ein Rabe

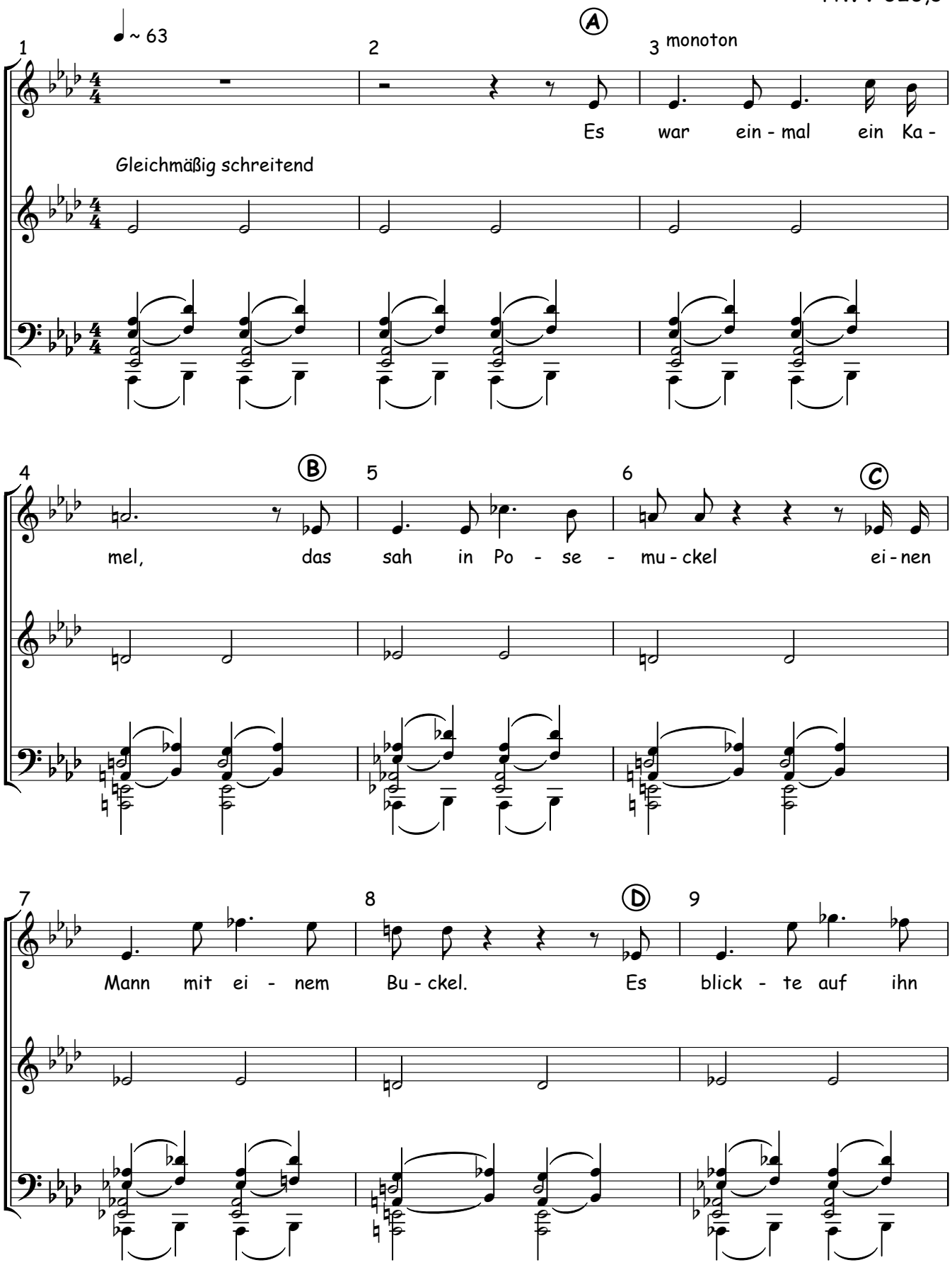
HWV 626,2

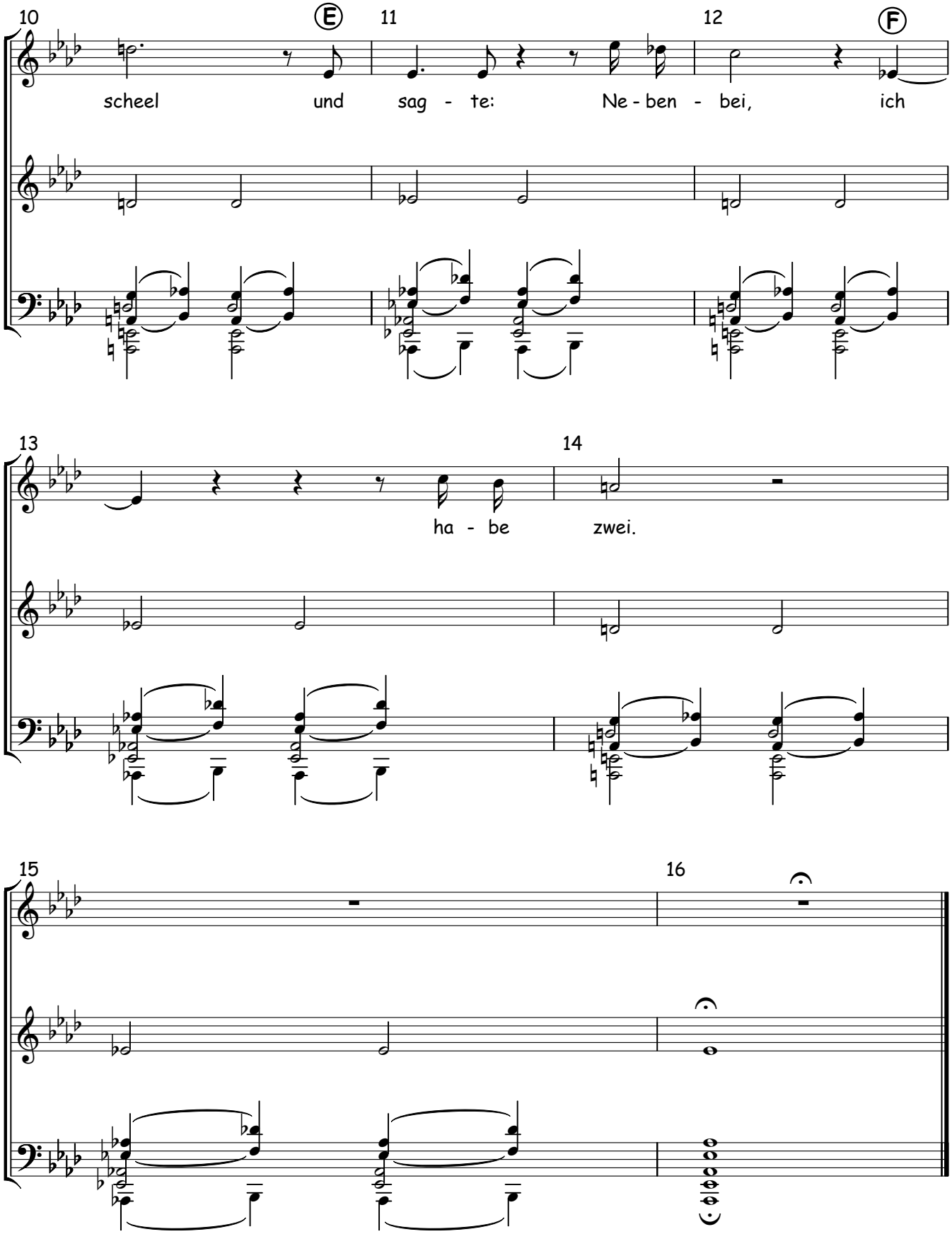



8
C
9
10
D
Dunst.
Der Ra-be sag-te är-ger-lich, der Ra-be sag-te är-ger-lich: Wenn
secco
Cadenza ad lib.
11
12
E
du nicht sin - gen könn - test, wärst
grandioso
13
14
15
du so frei wie ich!
ff

Es war einmal ein Kamel

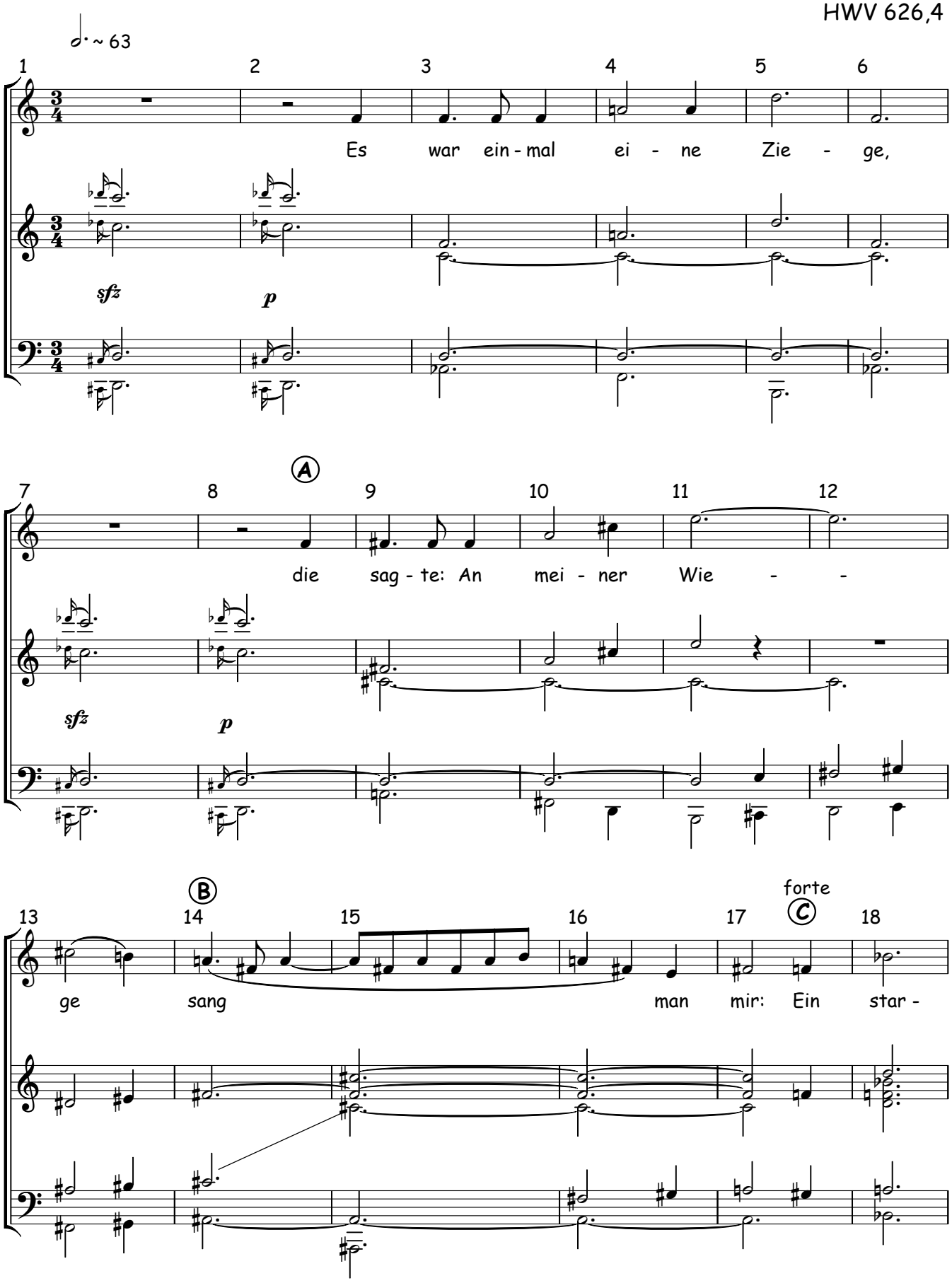
HWV 626,3

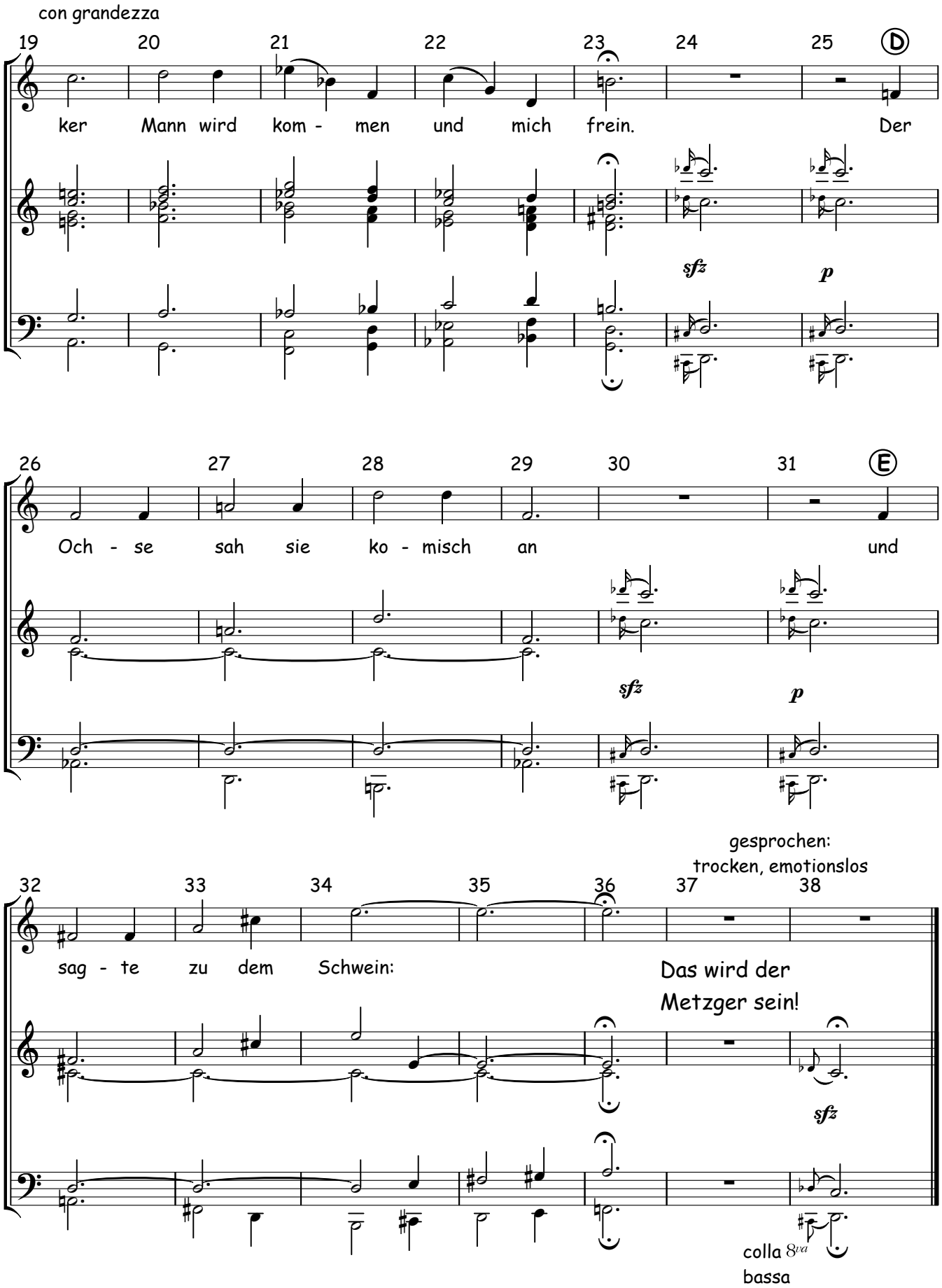



10
E
11
12
F
scheel und sag - te: Ne - ben - bei, ich
13
14
ha - be zwei.
15
16

Es war einmal eine Ziege

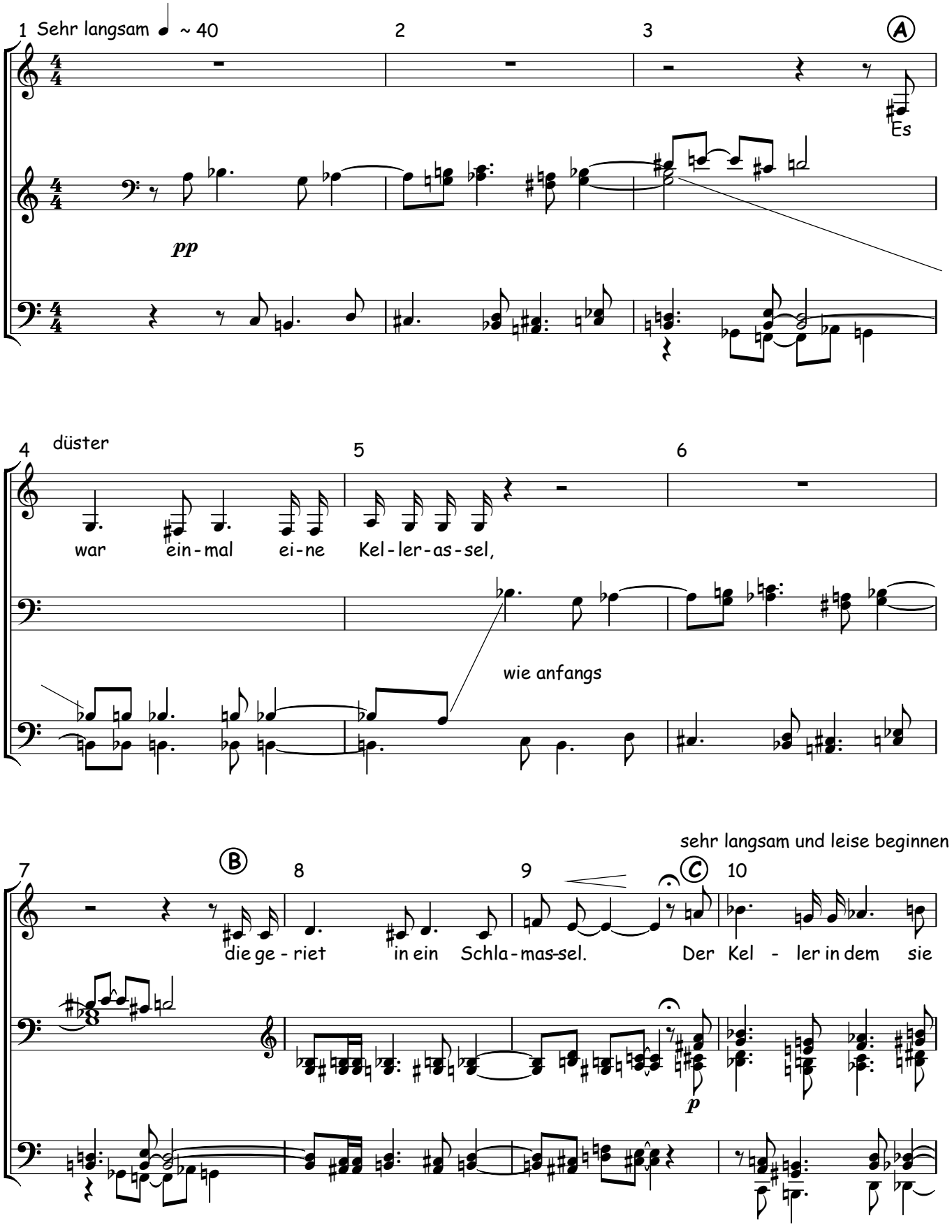
HWV 626,4

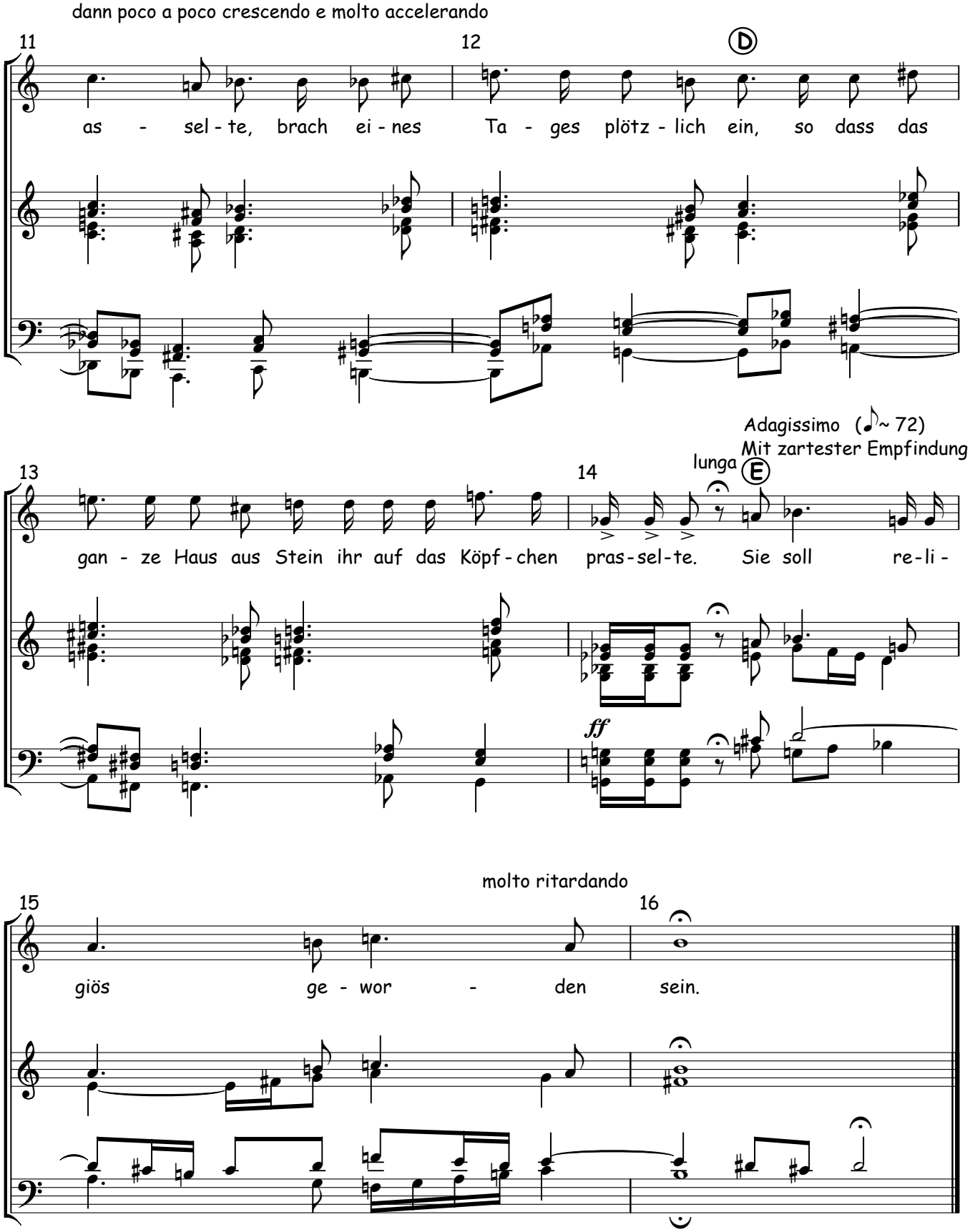



con grandezza
19 20 21 22 23 24 25 D
ker Mann wird kom - men und mich frein. Der
sfz p
26 27 28 29 30 31 E
Och - se sah sie ko - misch an und
sfz p
gesprochen:
trocken, emotionslos
32 33 34 35 36 37 38
sag - te zu dem Schwein:
Das wird der
Metzger sein!
sfz
colla 8va
bassa

Es war einmal eine Kellerassel

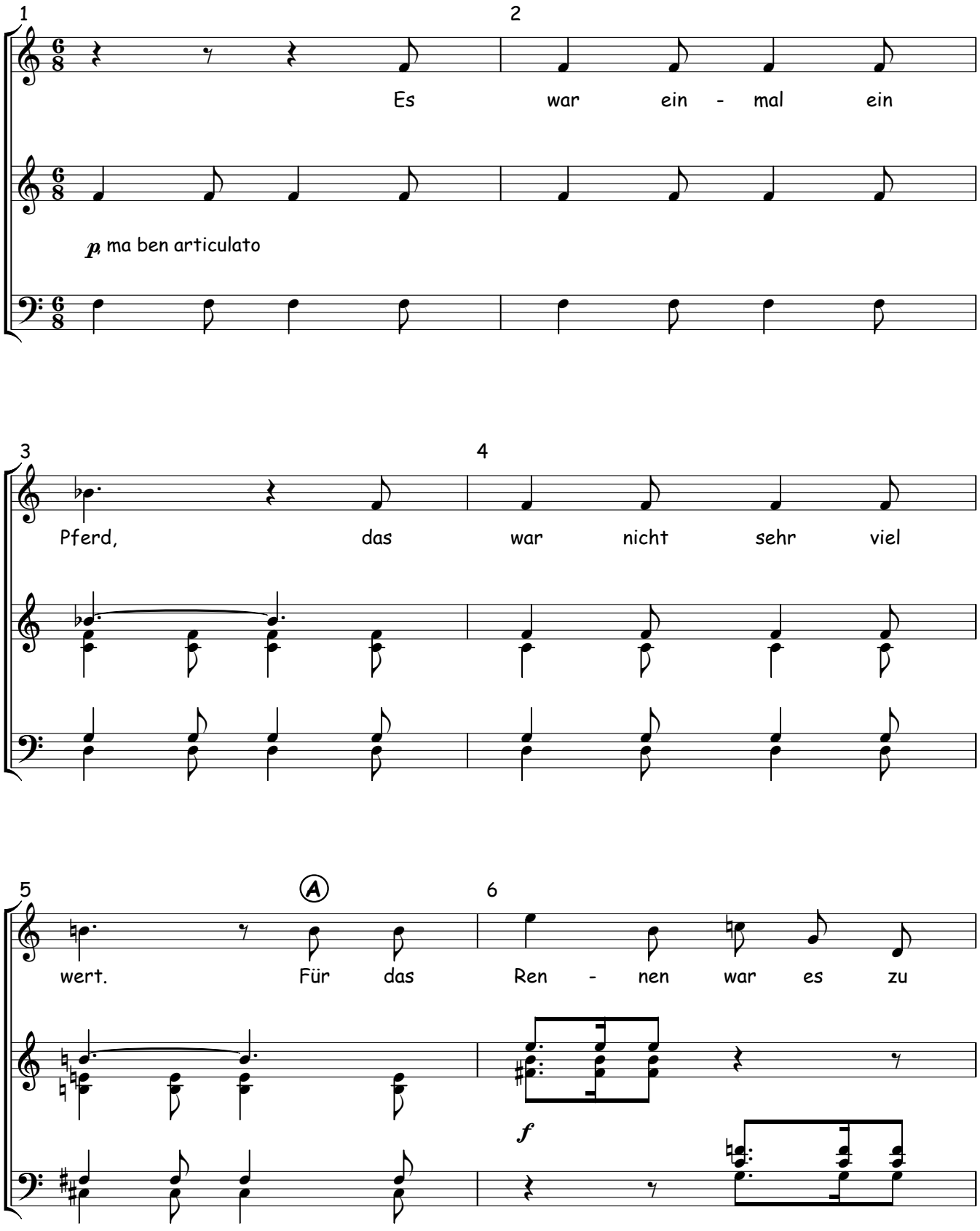
HWV 626,5

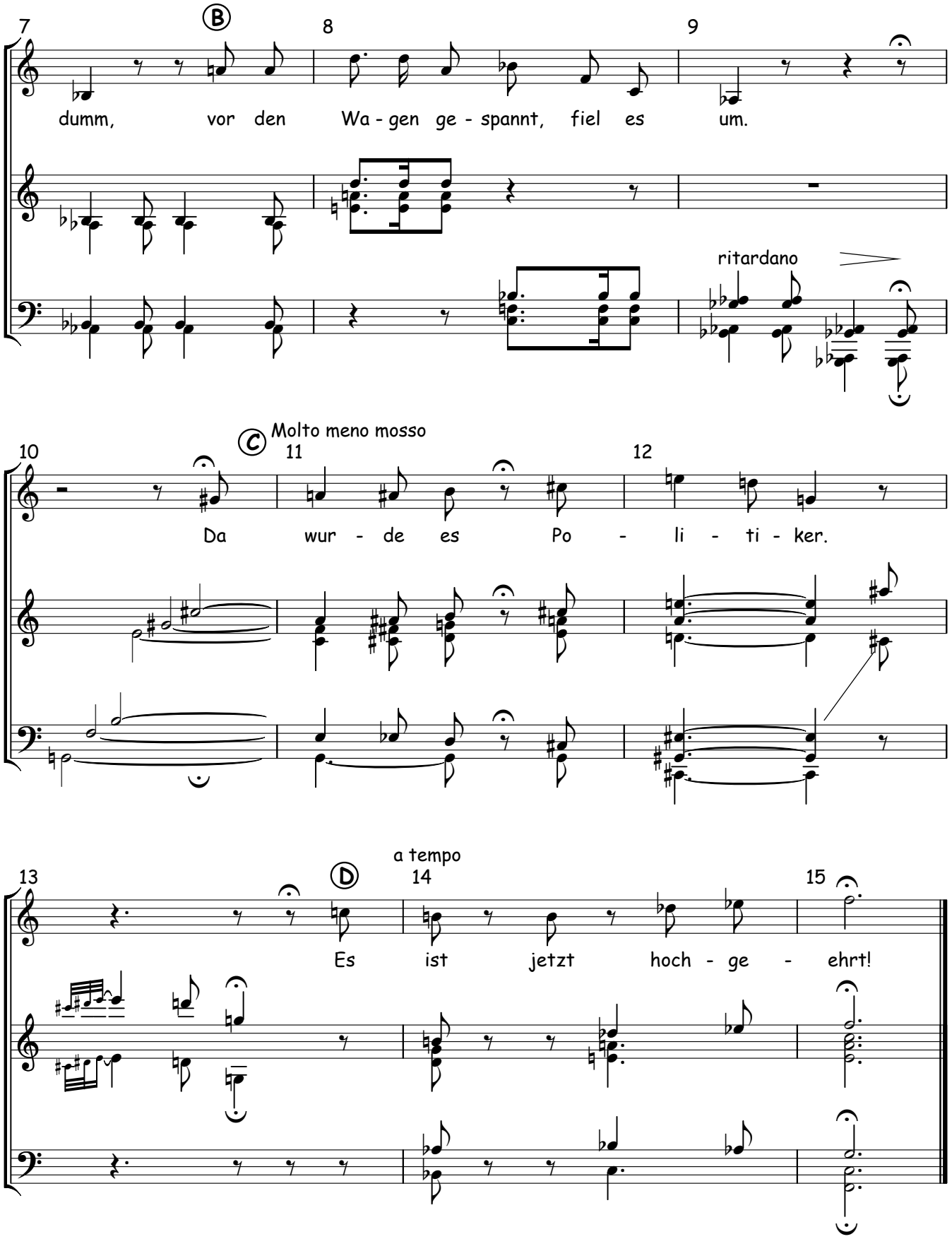



dann poco a poco crescendo e molto accelerando
11
12
Ⓓ
as - sel - te, brach ei - nes Ta - ges plötz - lich ein, so dass das
Adagissimo (♪~ 72)
Mit zartester Empfindung
13
lunga
Ⓔ
14
gan - ze Haus aus Stein ihr auf das Köpf - chen pras - sel - te. Sie soll re - li -
ff
molto ritardando
15
16
giös ge - wor - den sein.

Es war einmal ein Pferd

HWV 626,6




7
B
8
9
dumm, vor den Wa - gen ge - spannt, fiel es um.
ritardano
C
Molto meno mosso
10
11
12
Da wur - de es Po - li - ti - ker.
a tempo
D
13
14
15
Es ist jetzt hoch - ge - ehrt!

Fünf Heine-Lieder

September 1993 HWV 624

Für Regina,
die große Heine-Verehrerin

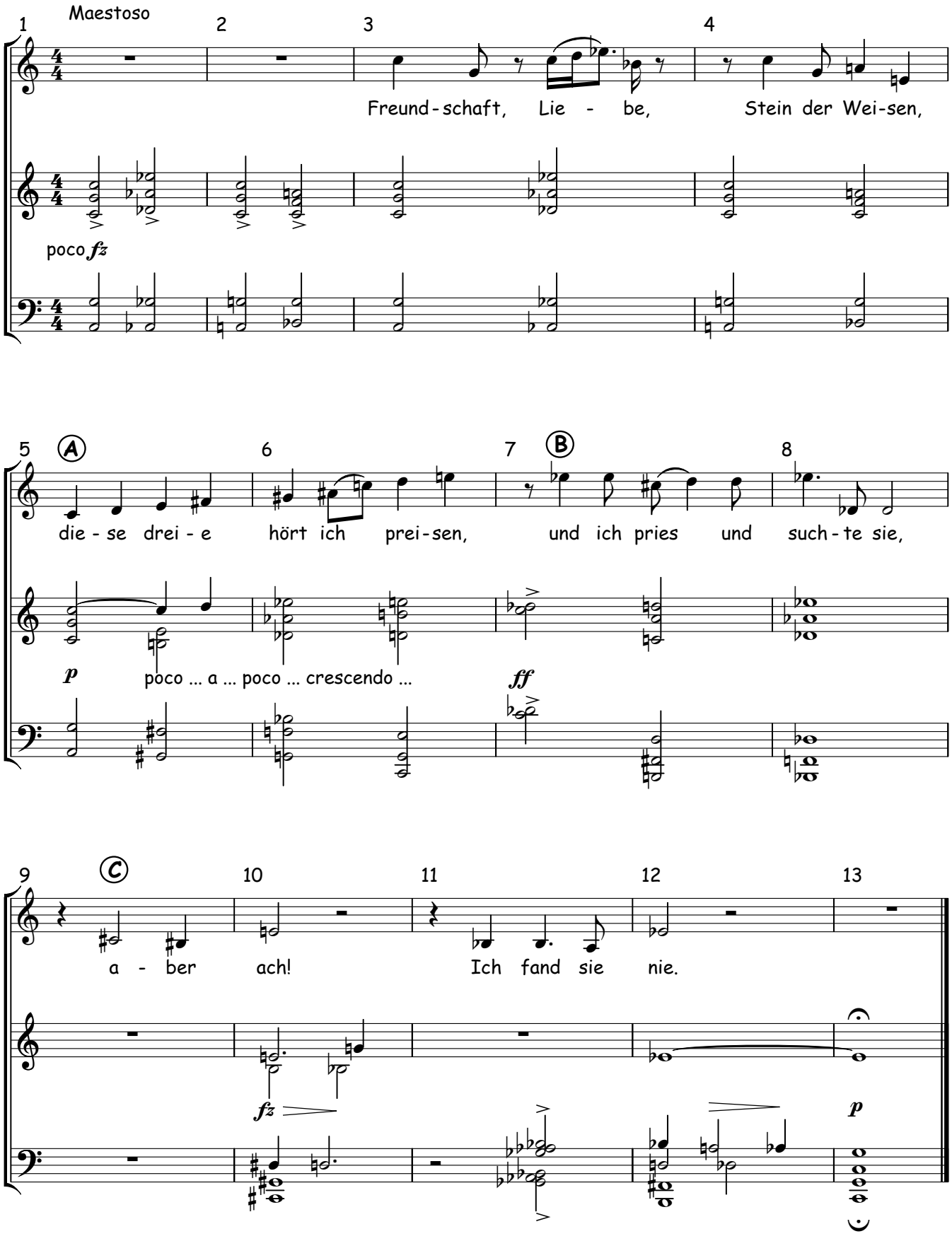
Freundschaft, Liebe

aus: "Lyrisches Intermezzo"
Johannes Hömberg "Fünf Heine-Lieder" 1993

Freundschaft, Liebe, Stein der Weisen,
diese dreie hört ich preisen,
und ich pries und suchte sie;
aber ach! ich fand sie nie.

Freundschaft, Liebe

HWV 642,1



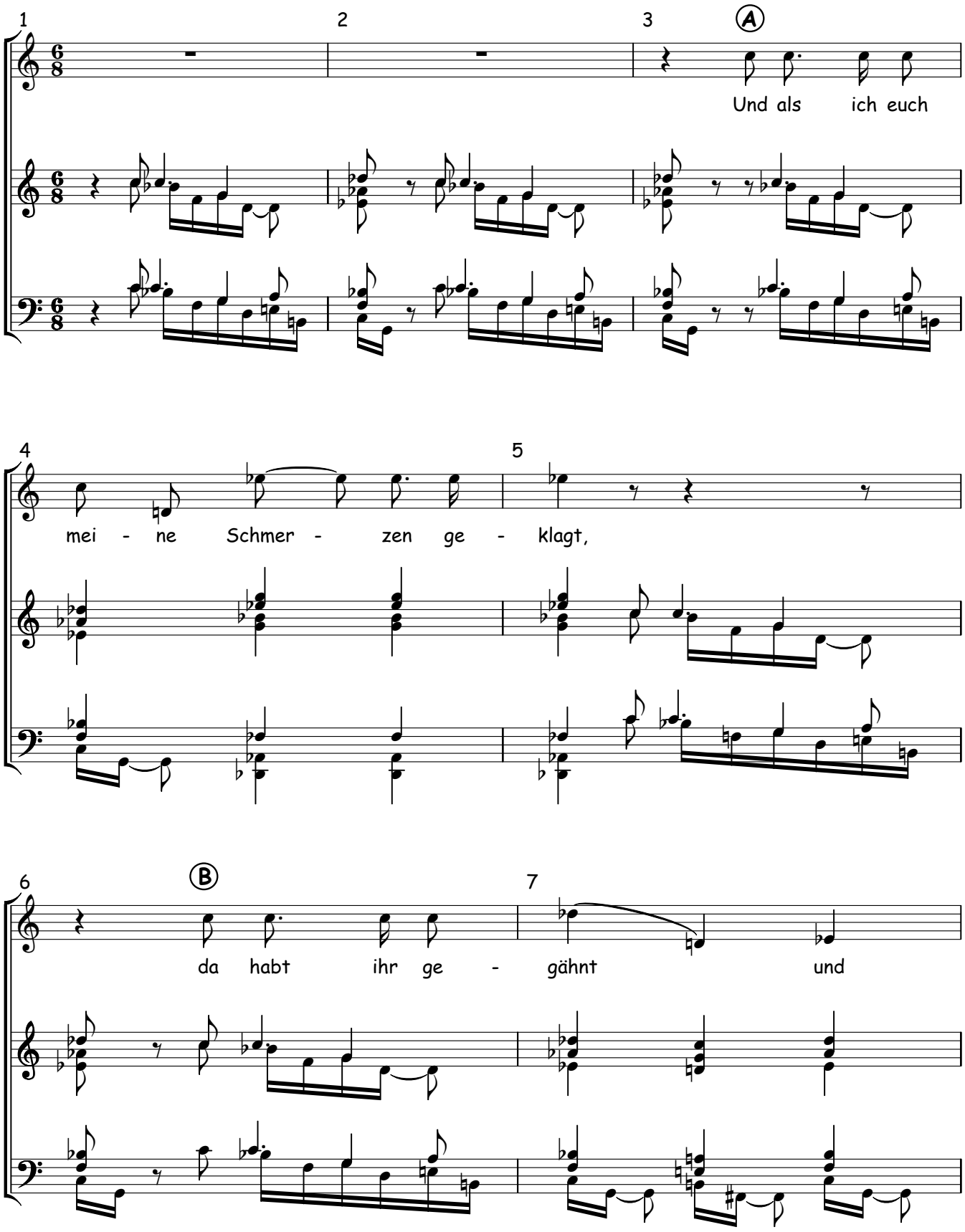
Und als ich euch meine Schmerzen geklagt

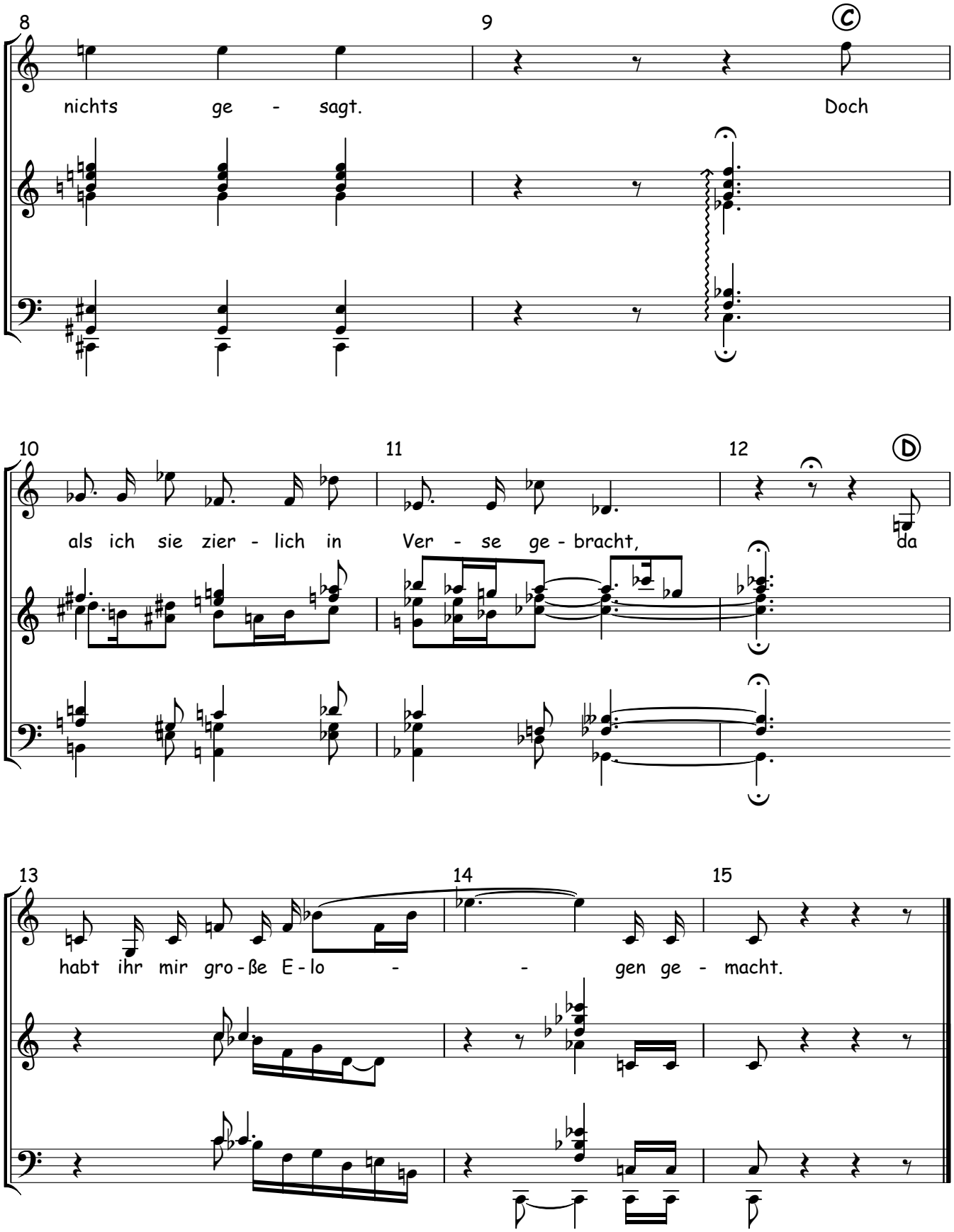
aus: "Die Heimkehr"
Johannes Hömberg "Fünf Heine-Lieder" 1993

Und als ich euch meine Schmerzen geklagt,
da habt ihr gegähnt und nichts gesagt;
doch als ich sie zierlich in Verse gebracht,
da habt ihr mir große Elogen gemacht.

Und als ich euch meine Schmerzen geklagt

HWV 642,2




8
9
C
nichts ge - sagt.
Doch
10
11
12
D
als ich sie zier - lich in
Ver - se ge - bracht,
da
13
14
15
habt ihr mir gro - ße E - lo - - gen ge - macht.

Doch die Kastraten klagten

aus: "Die Heimkehr"
Johannes Hömberg "Fünf Heine-Lieder" 1993

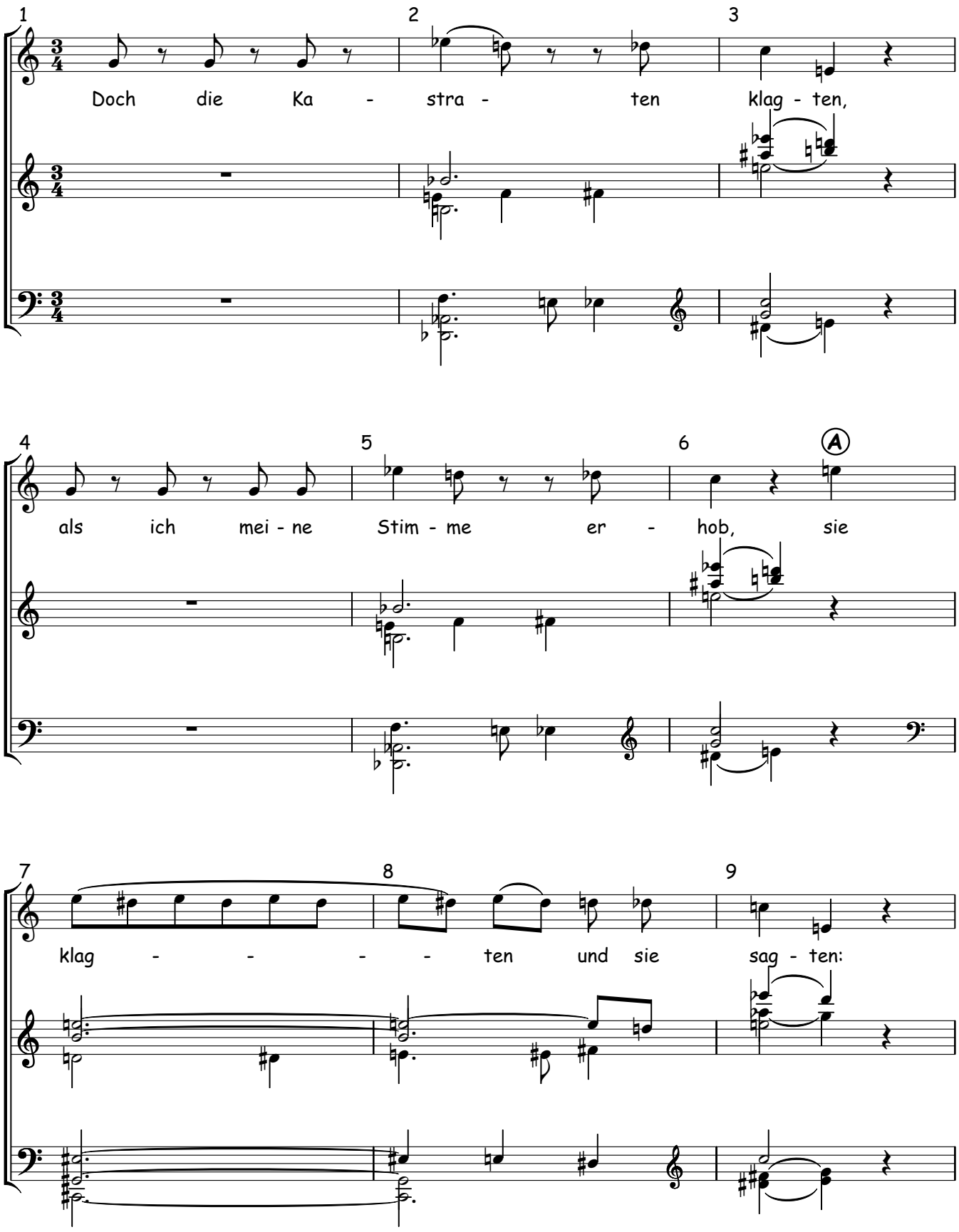
Doch die Kastraten klagten,
als ich meine Stimme erhob;
Sie klagten und sie sagten:
ich sänge viel zu grob.

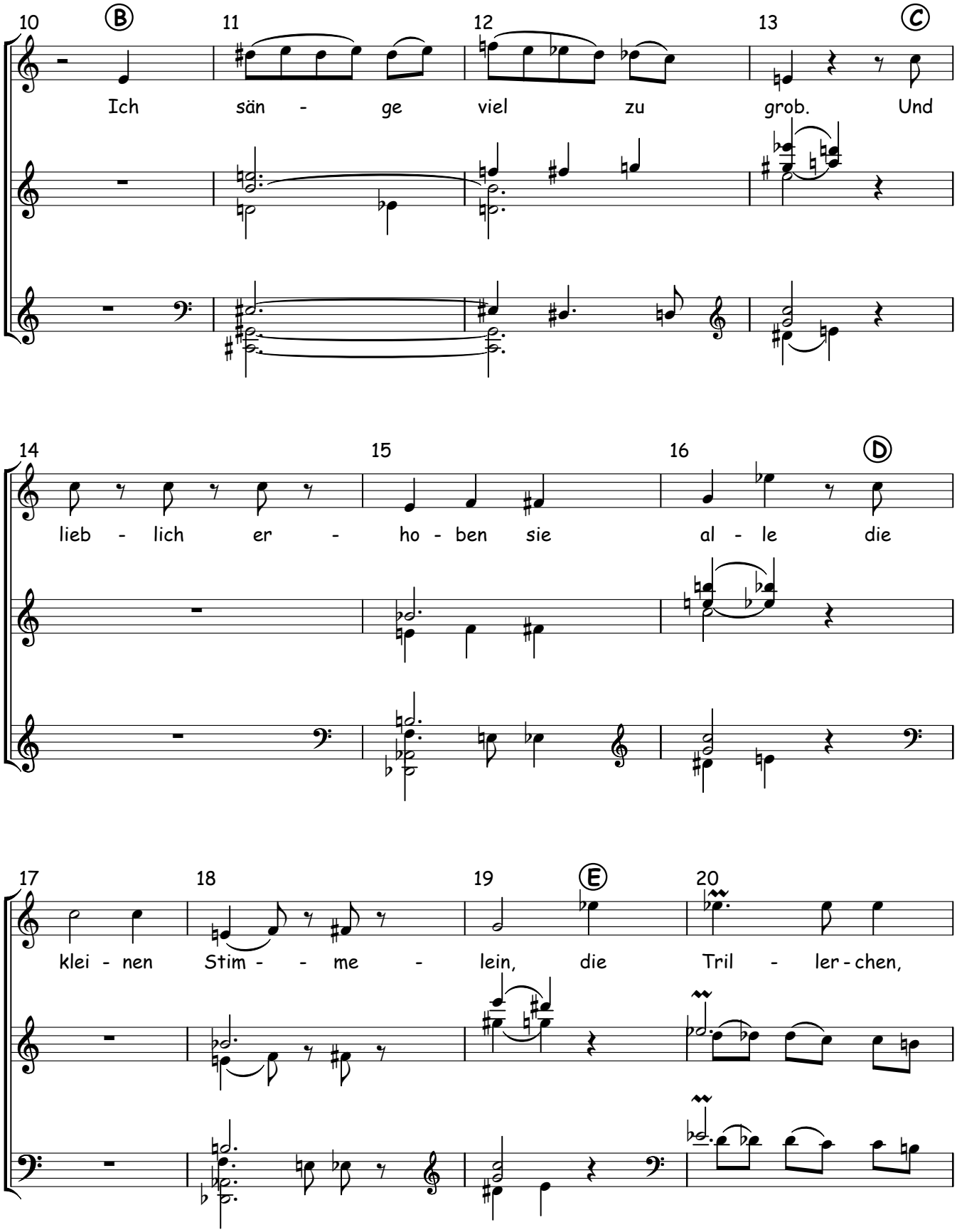
Und lieblich erhoben sie alle
die kleinen Stimmelein,
die Trillerchen wie Kristalle,
sie klangen so fein und so rein.

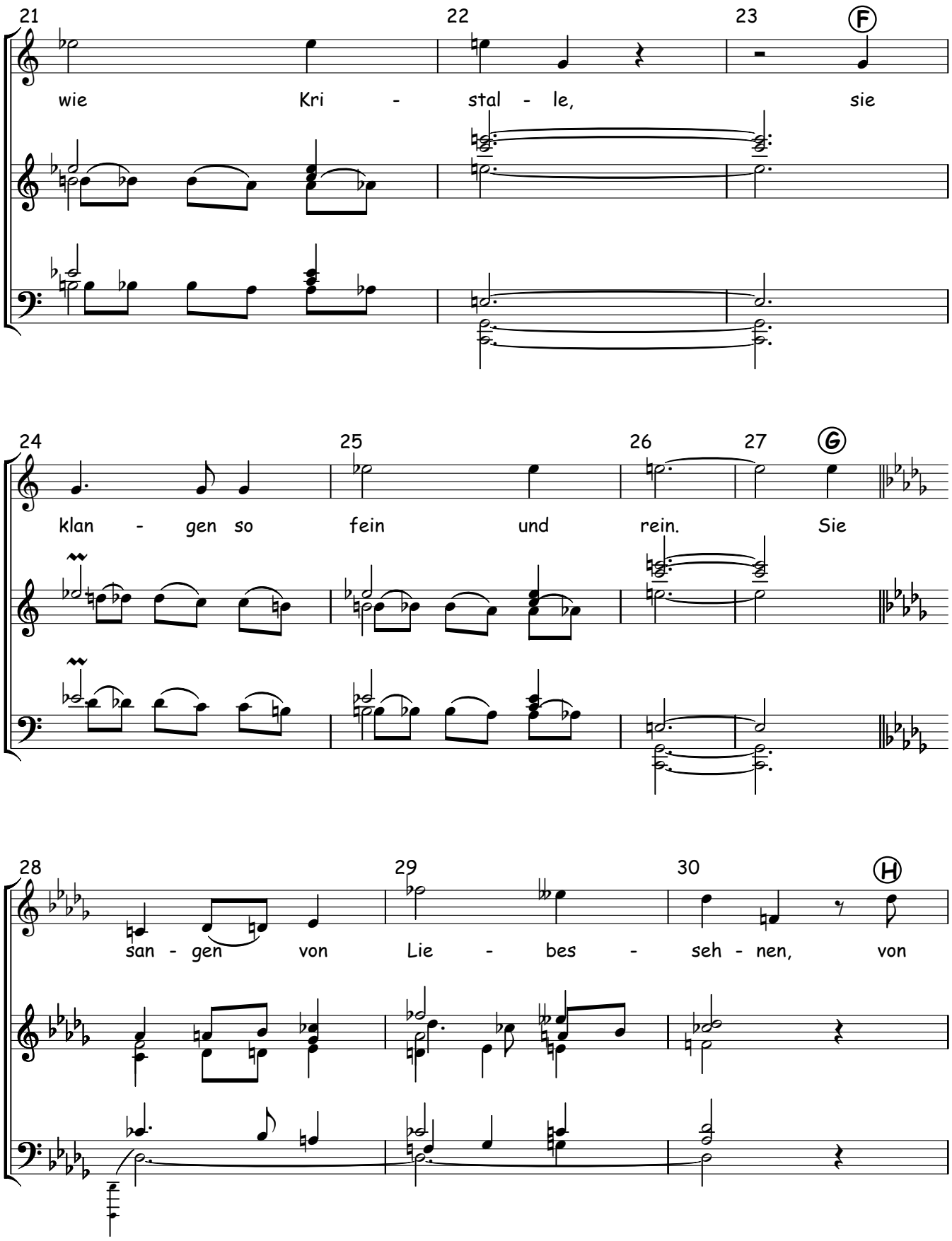
Sie sangen von Liebessehnen,
von Liebe und Liebeserguss;
Die Damen schwammen in Tränen
bei solchem Kunstgenuss.

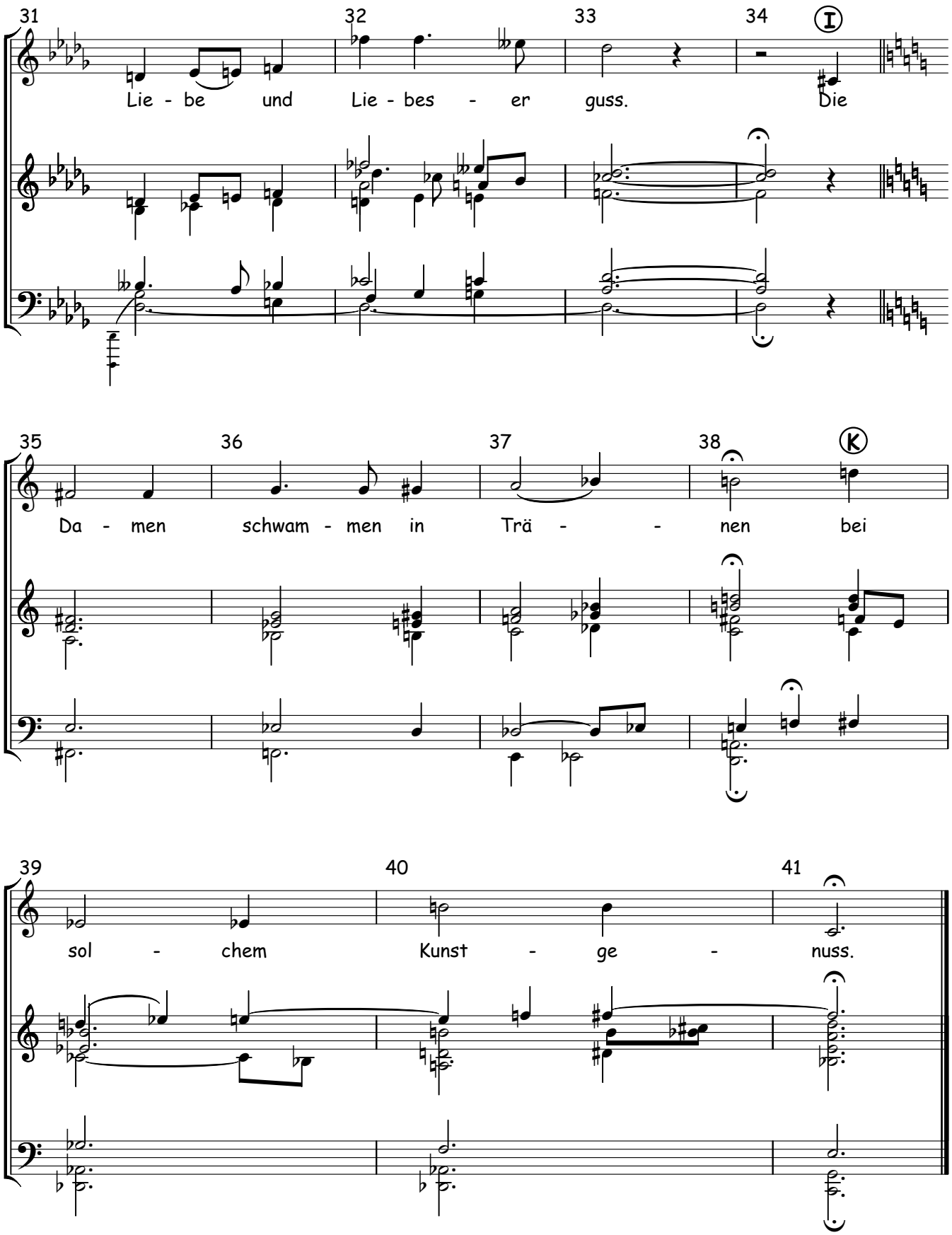
Doch die Kastraten klagten

HWV 642,3




10
B
11
12
13
C
Ich sän - ge viel zu grob. Und
14
15
16
D
lieb - lich er - ho - ben sie al - le die
17
18
19
E
20
klei - nen Stim - - me - lein, die Tril - ler - chen,


21
22
23
F
wie Kri - stal - le, sie
24
25
26
27
G
klan - gen so fein und rein. Sie
28
29
30
H
san - gen von Lie - bes - seh - nen, von


31
32
33
34
I
Lie - be und Lie - bes - er guss. Die
35
36
37
38
K
Da - men schwam - men in Trä - - nen bei
39
40
41
sol - chem Kunst - ge - nuss.

Gaben mir Rat und gute Lehren

aus: "Die Heimkehr"
Johannes Hömberg "Fünf Heine-Lieder" 1993

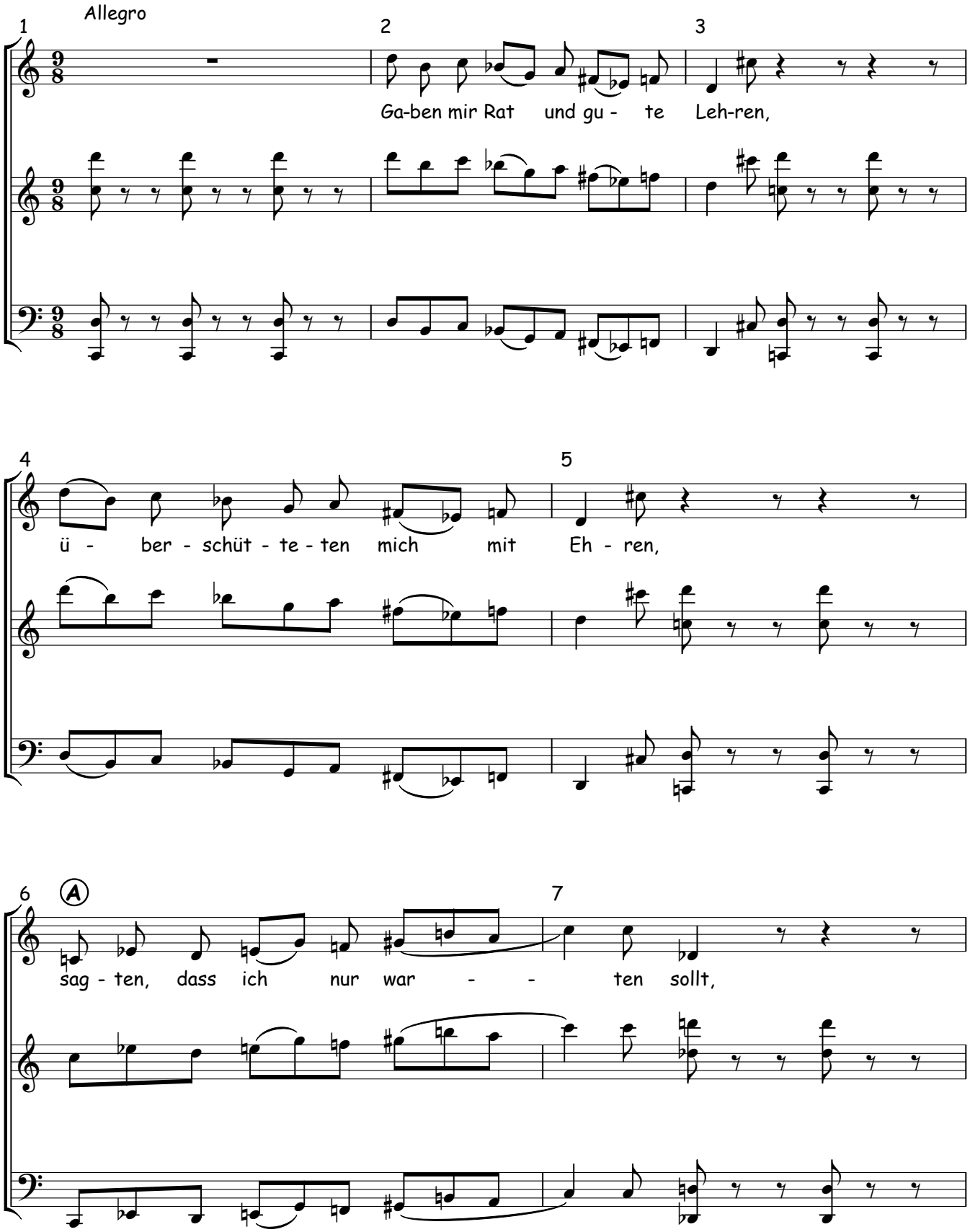
Gaben mir Rat und gute Lehren,
überschütteten mich mit Ehren,
Sagten, daß ich nur warten sollt,
haben mich protegieren gewollt.

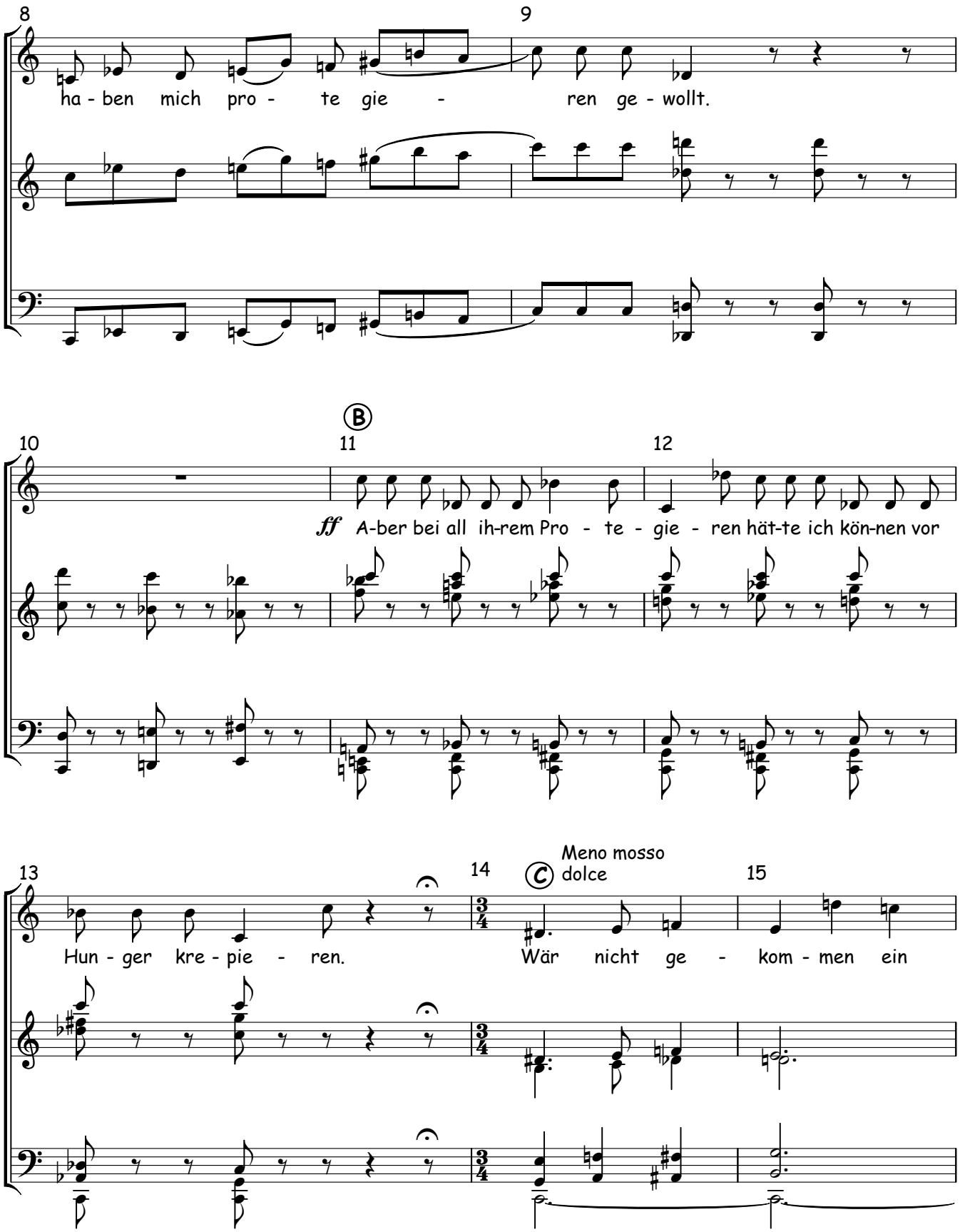
Aber bei all ihrem Protegieren
hätte ich können vor Hunger krepieren,
wär nicht gekommen ein braver Mann,
wacker nahm er sich meiner an.

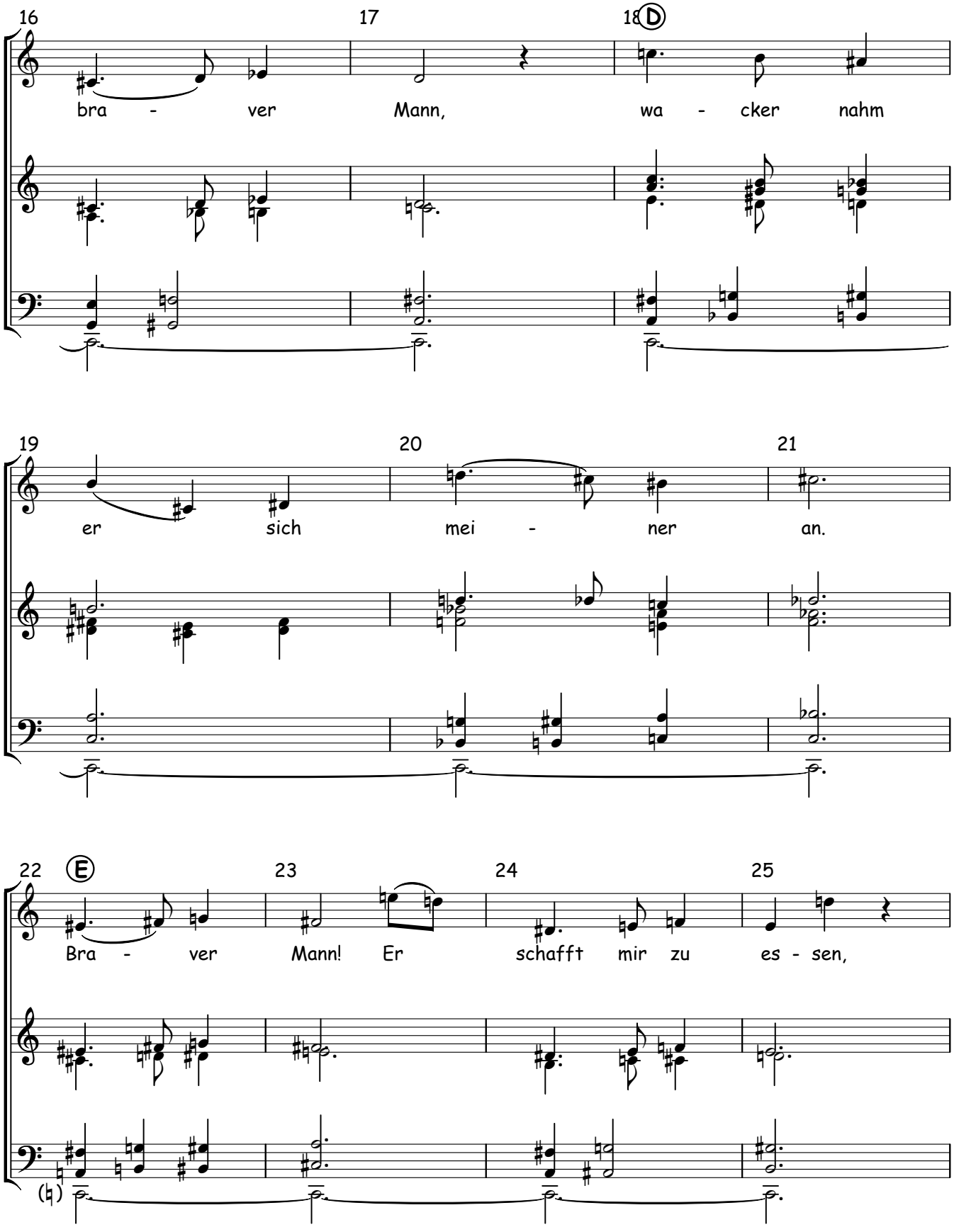
Braver Mann! Er schafft mir zu essen!
Will es ihm nie und nimmer vergessen!
Schade, daß ich ihn nicht küssen kann!
Denn ich bin selbst dieser brave Mann.

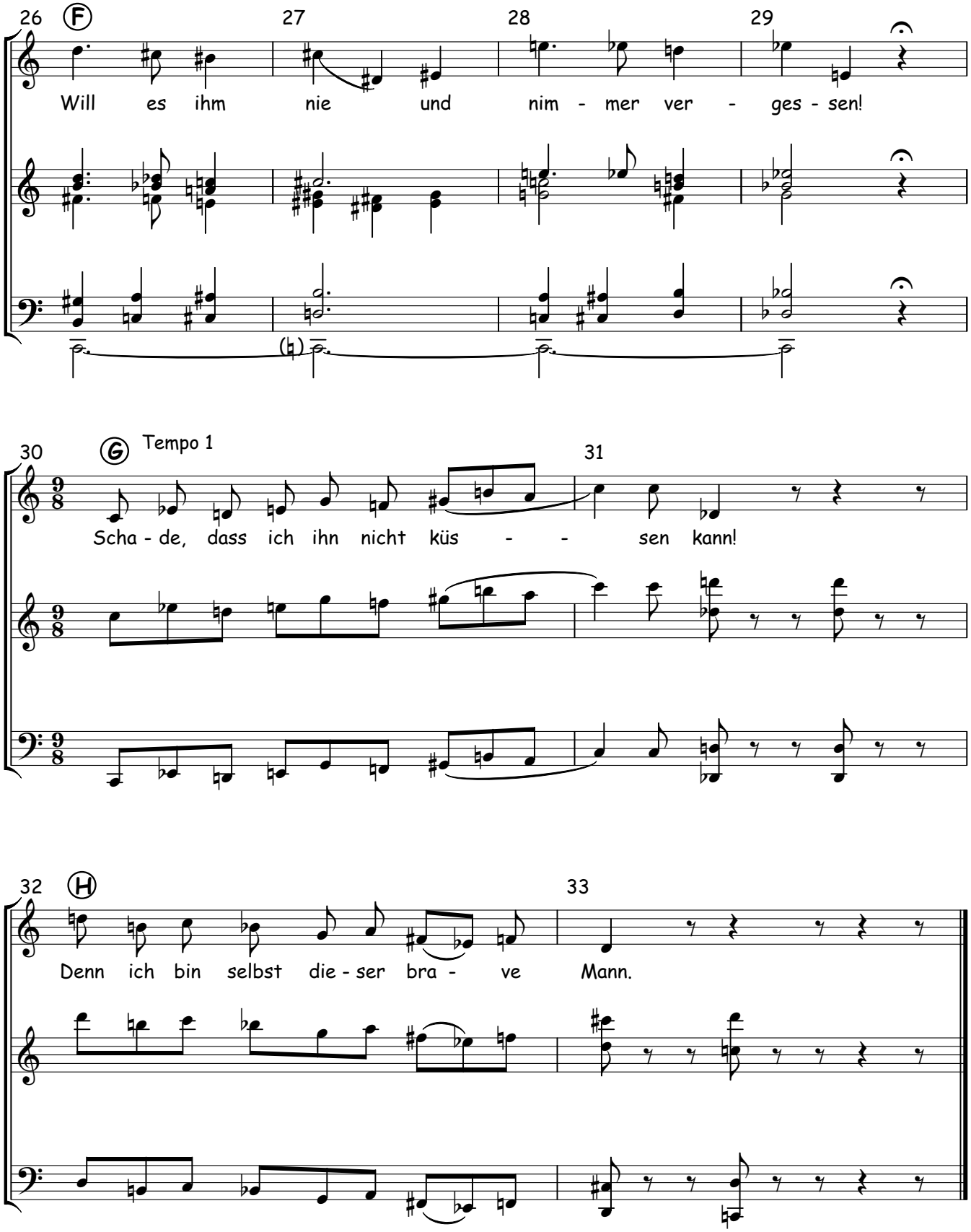
Gaben mir Rat und gute Lehren

HWV 642,4




8
9
ha - ben mich pro - te gie - ren ge - wollt.
B
10
11
12
ff A-ber bei all ih-rem Pro - te - gie - ren hät-te ich kön-nen vor
13
14
C
Meno mosso
dolce
15
Hun - ger kre - pie - ren.
Wär nicht ge - kom - men ein


16
17
18
D
bra - ver Mann, wa - cker nahm
19
20
21
er sich mei - ner an.
22
E
23
24
25
Bra - ver Mann! Er schafft mir zu es - sen,


26
F
27
28
29
Will es ihm nie und nim - mer ver - ges - sen!
30
G
Tempo 1
31
Scha - de, dass ich ihn nicht küs - - sen kann!
32
H
33
Denn ich bin selbst die - ser bra - ve Mann.

Und bist du erst mein ehlich Weib

aus: "Die Heimkehr LXXII"
Johannes Hömberg "Neue Heine-Lieder" 1997

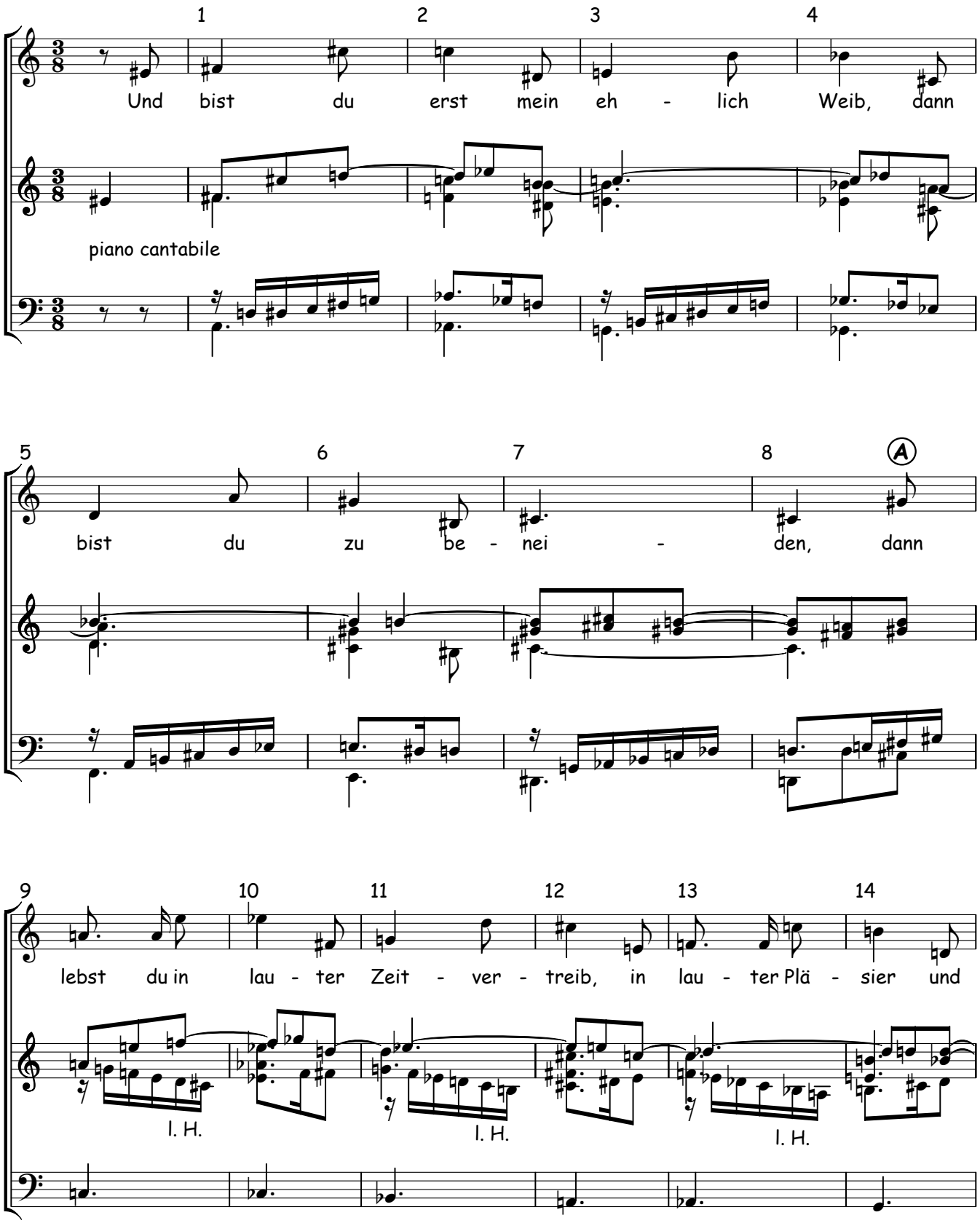
Und bist du erst mein ehlich Weib,
dann bist du zu beneiden,
dann lebst du in lauter Zeitvertreib,
in lauter Pläsier und Freuden.

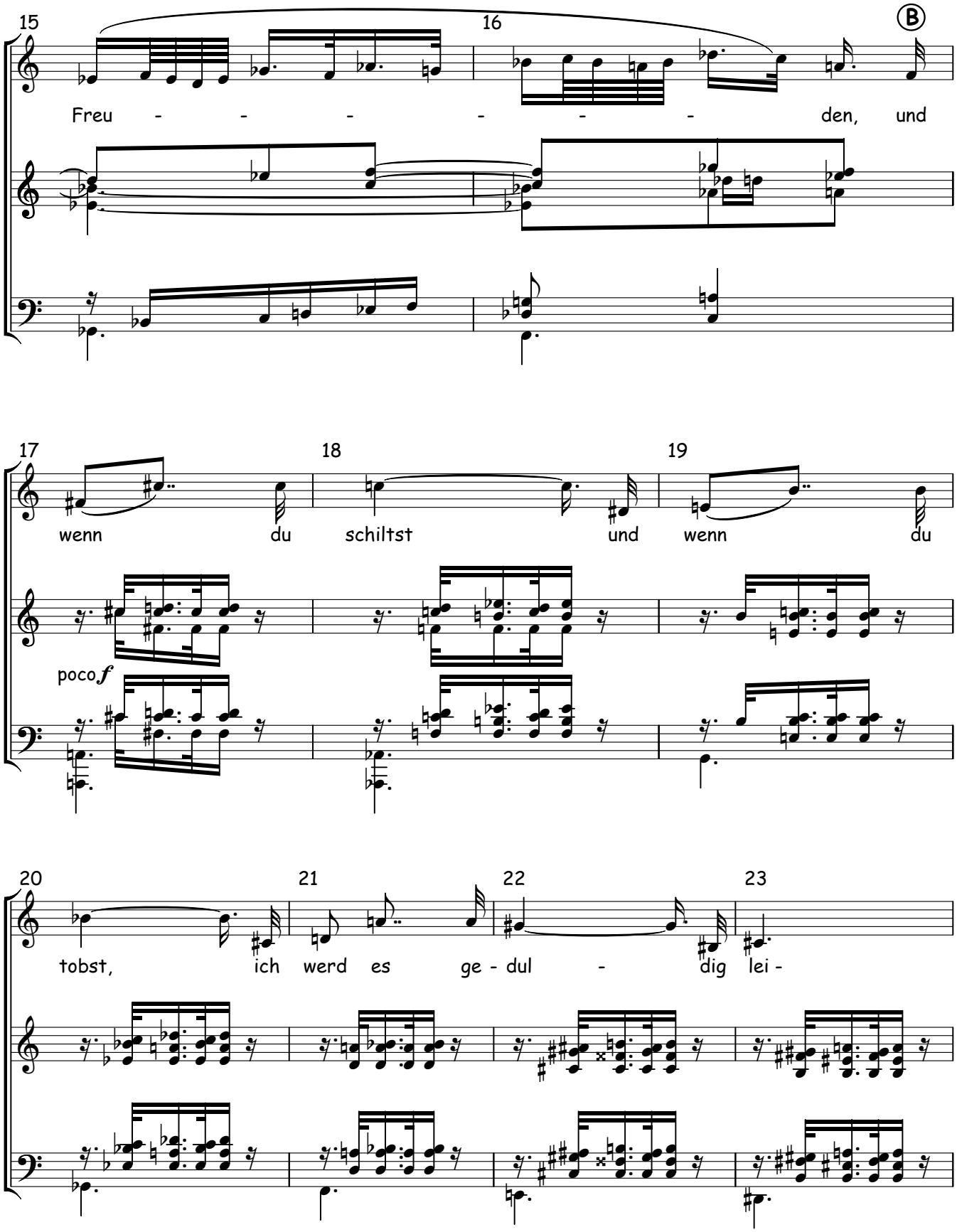
Und wenn du schiltst und wenn du tobst,
ich werd es geduldig leiden;
doch wenn du meine Lieder* nicht lobst,
laß ich mich von dir scheiden.

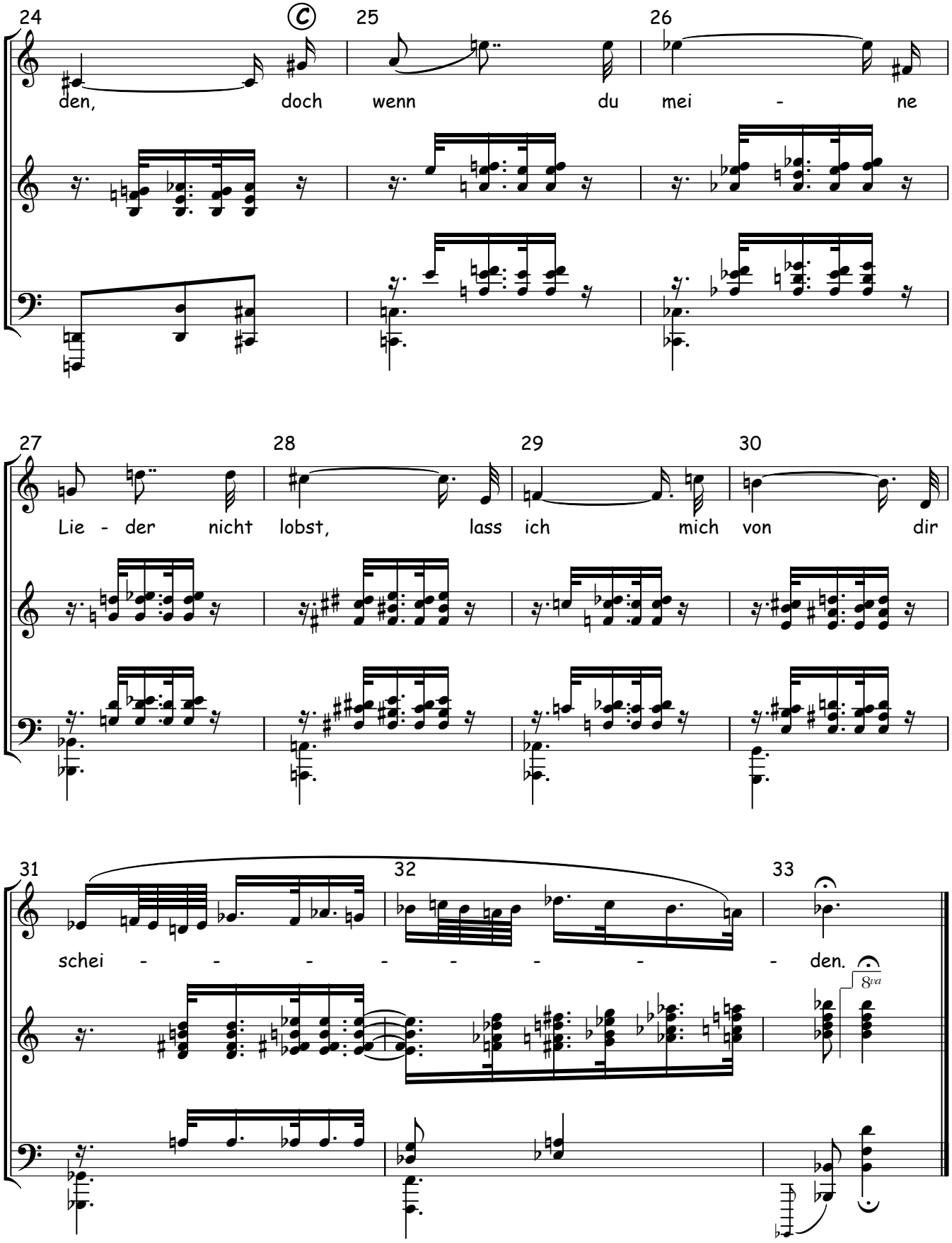
*Original: Verse

Und bist du erst mein ehlich Weib

HWV 767,4




15
16
B
Freu - - - - - - den, und
17
18
19
wenn du schiltst und wenn du
poco f
20
21
22
23
tobst, ich werd es ge - dul - dig lei -


24
25
26
den, doch wenn du mei - ne
27
28
29
30
Lie - der nicht lobst, lass ich mich von dir
31
32
33
schei - - - - - - - - den.
8va

Six Songs

Für Regina

Try to remember

1)
Try to remember
the kind of September
when life was young
and oh! so mellow;

Try to remember
the kind of September
when grass was green,
and grain was yellow.

Try to remember
the kind of September
when you were a tender
and callow fellow;

Try to remember,
and if you remember,
then follow, follow, follow!

2)
Try to remember
when life was so tender
that no one wept
except the willows.

Try to remember
when life was so tender
that dreams were kept
besides your pillow

Try to remember
when life was so tender
that love was an ember
about to billow.

Try to remember,
and if you remember,
then follow, follow, follow!

3)
Deep in December
it's nice to remember,
although you know
the snow will follow,

Deep in December
it's nice to remember
without a hurt
a heart is hallow.

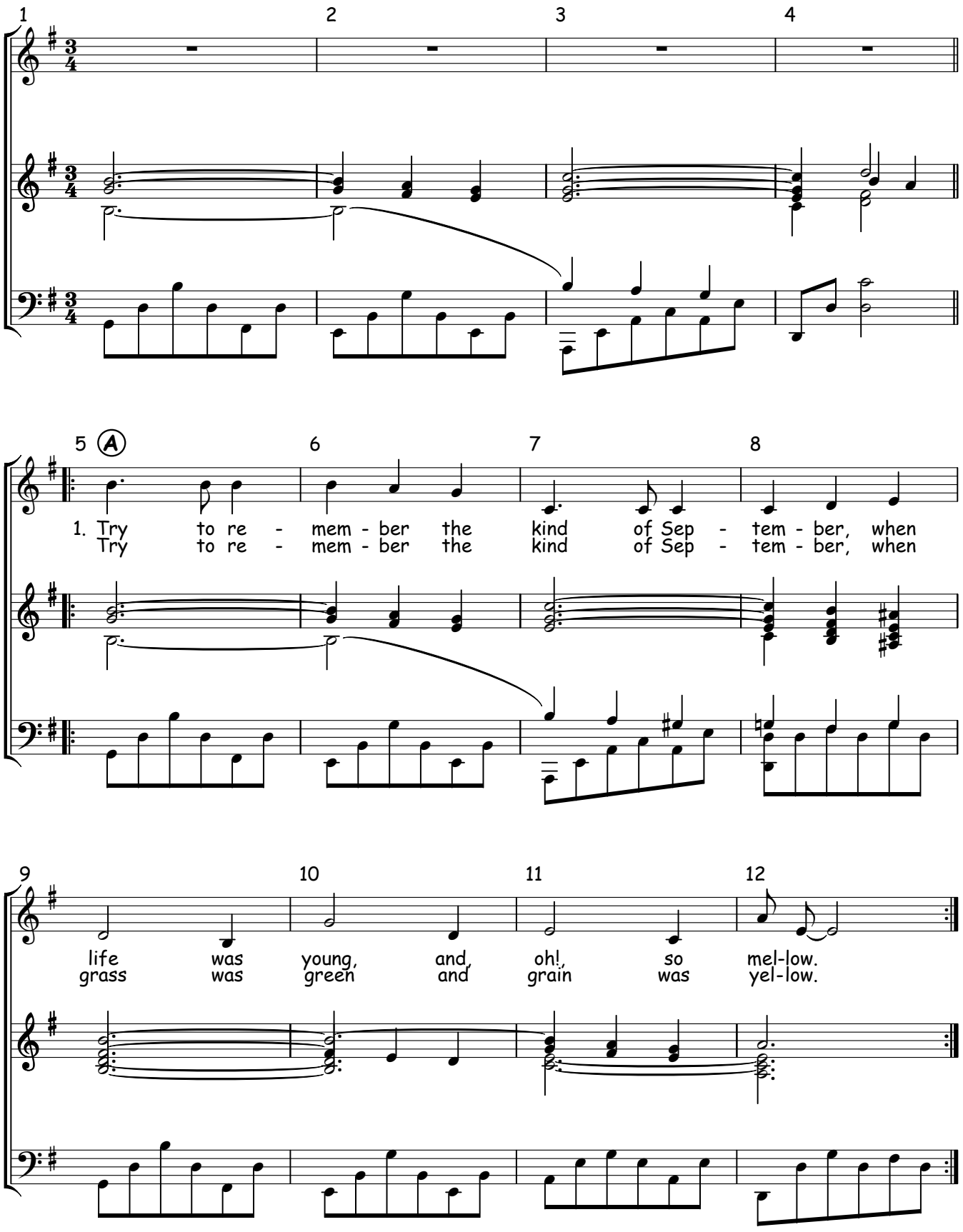
Deep in December
it's nice to remember
the fire of September
that made us mellow.

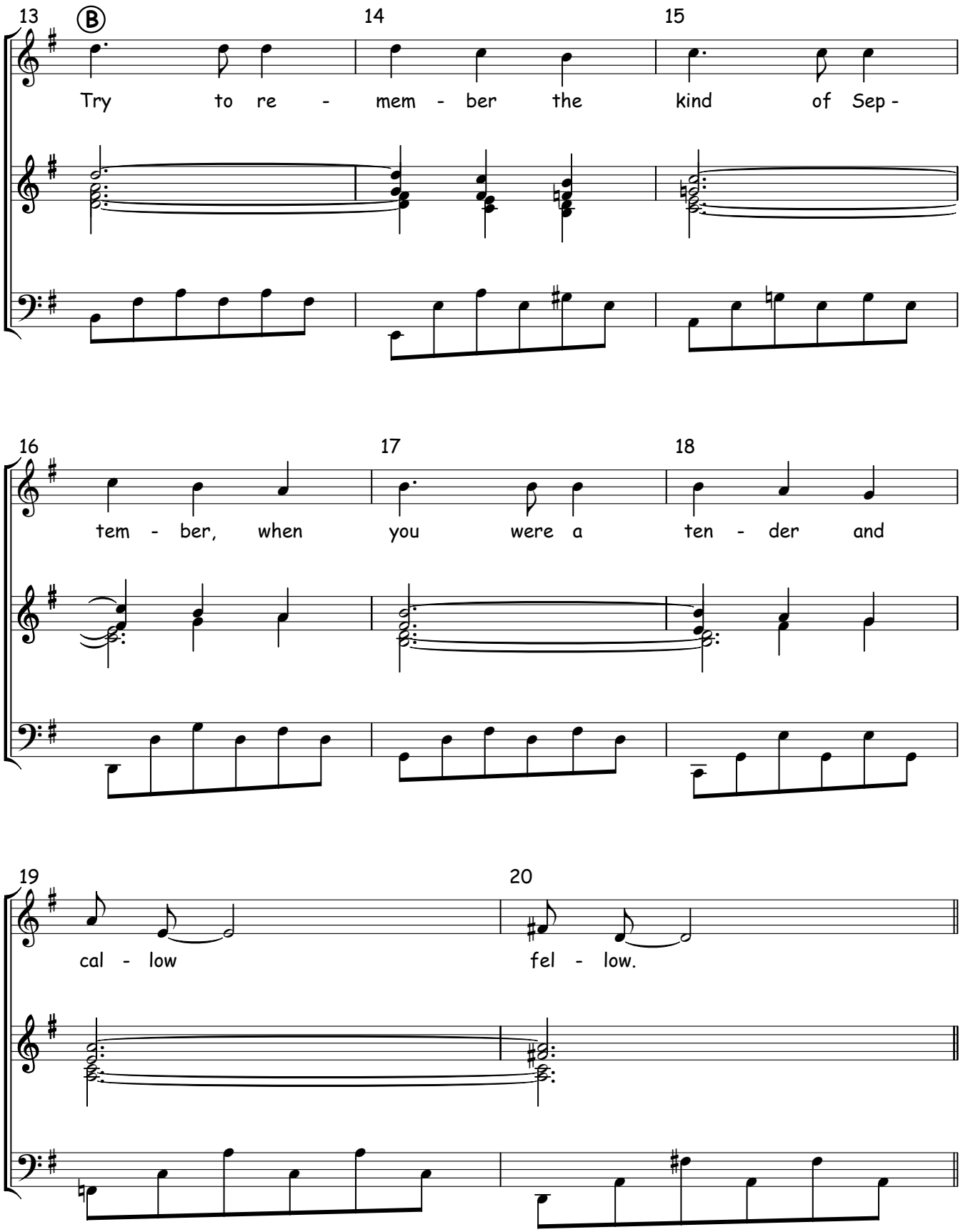
Deep in December
our hearts should remember
and follow, follow, follow!

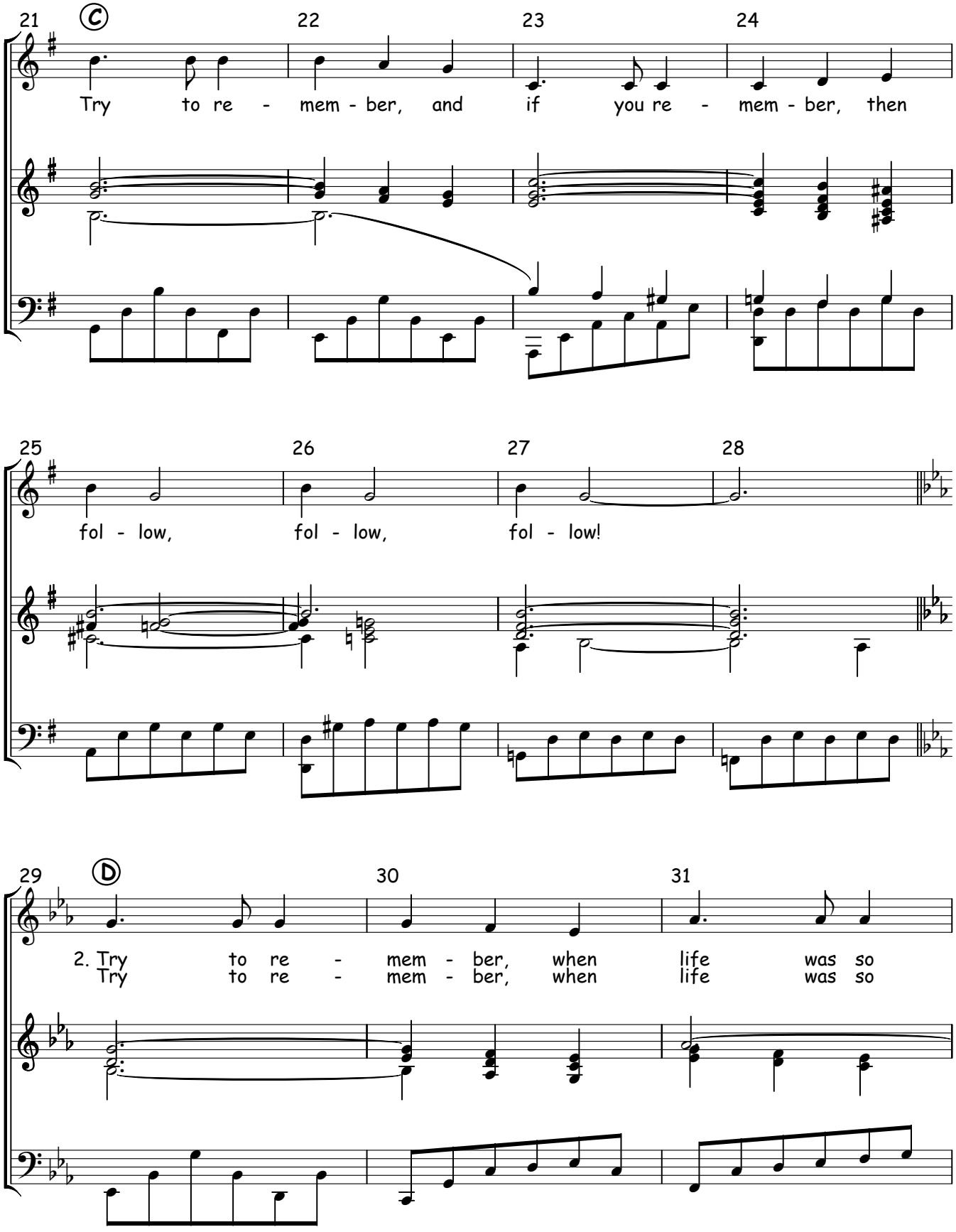
Try to remember

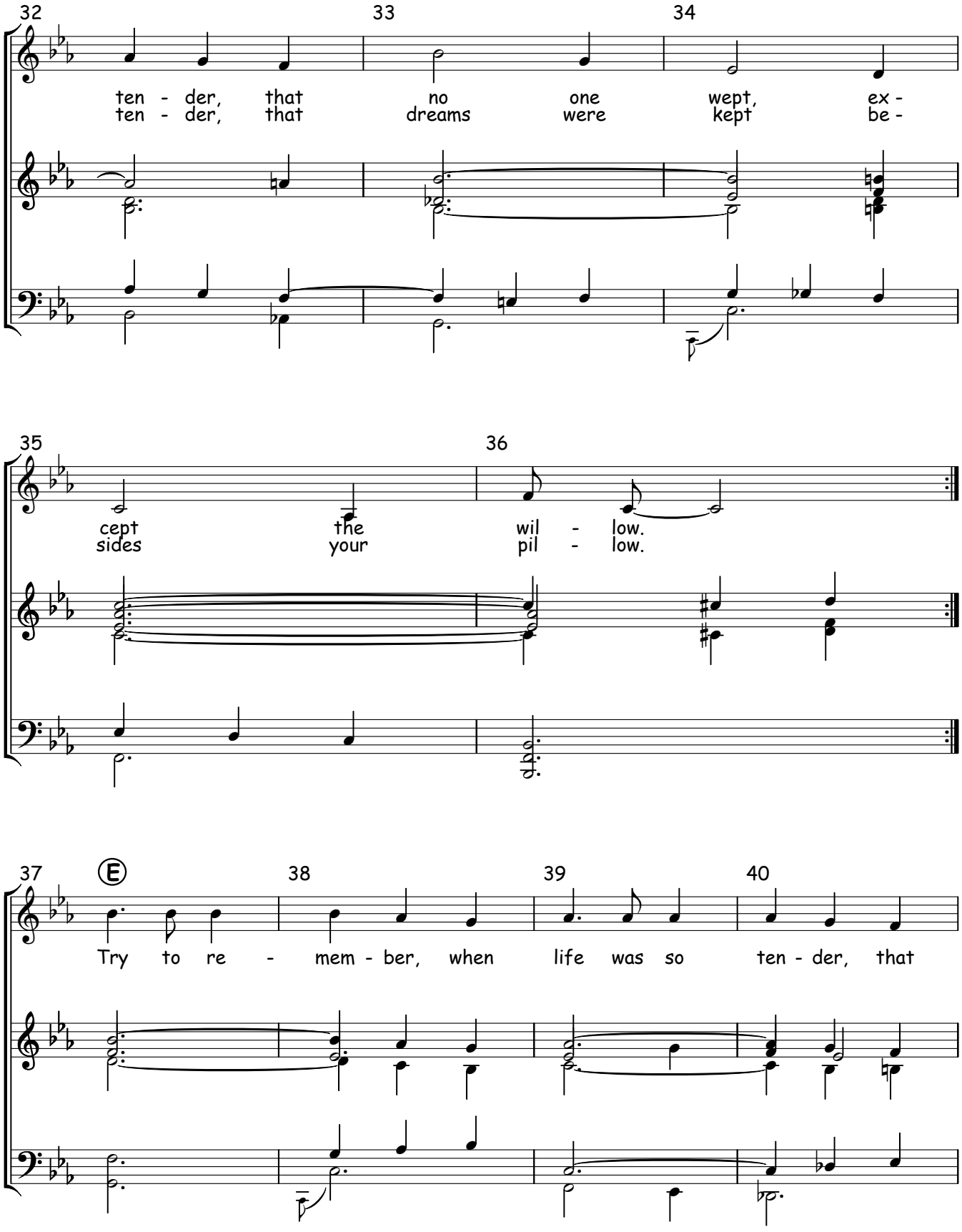
Tom Jones - Harvey Schmidt - Gene Puerling, based upon his marvellous setting for mixed voices - Johannes Hömberg 27.8.1996

HWV 758




13
B
14
15
Try to re - mem - ber the kind of Sep -
16
17
18
tem - ber, when you were a ten - der and
19
20
cal - low fel - low.


21
C
22
23
24
Try to re - mem - ber, and if you re - mem - ber, then
25
26
27
28
fol - low, fol - low, fol - low!
29
D
30
31
2. Try to re - mem - ber, when life was so
Try to re - mem - ber, when life was so


32
33
34
ten - der, that no one wept, ex -
ten - der, that dreams were kept be -
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cept the wil - low.
sides your pil - low.
37
E
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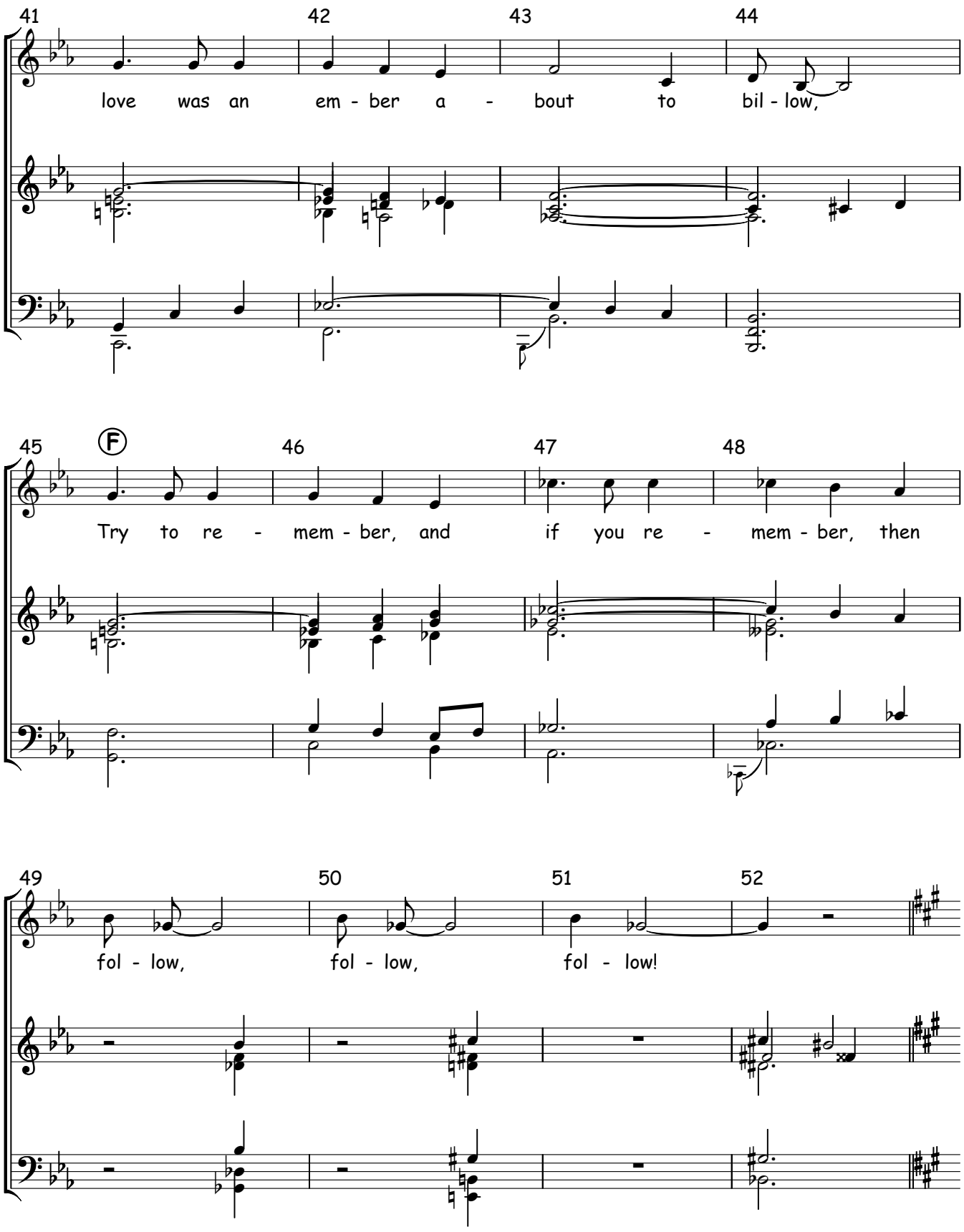
Try to re - mem - ber, when life was so ten - der, that


41
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43
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love was an em - ber a - bout to bil - low,
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F
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48
Try to re - mem - ber, and if you re - mem - ber, then
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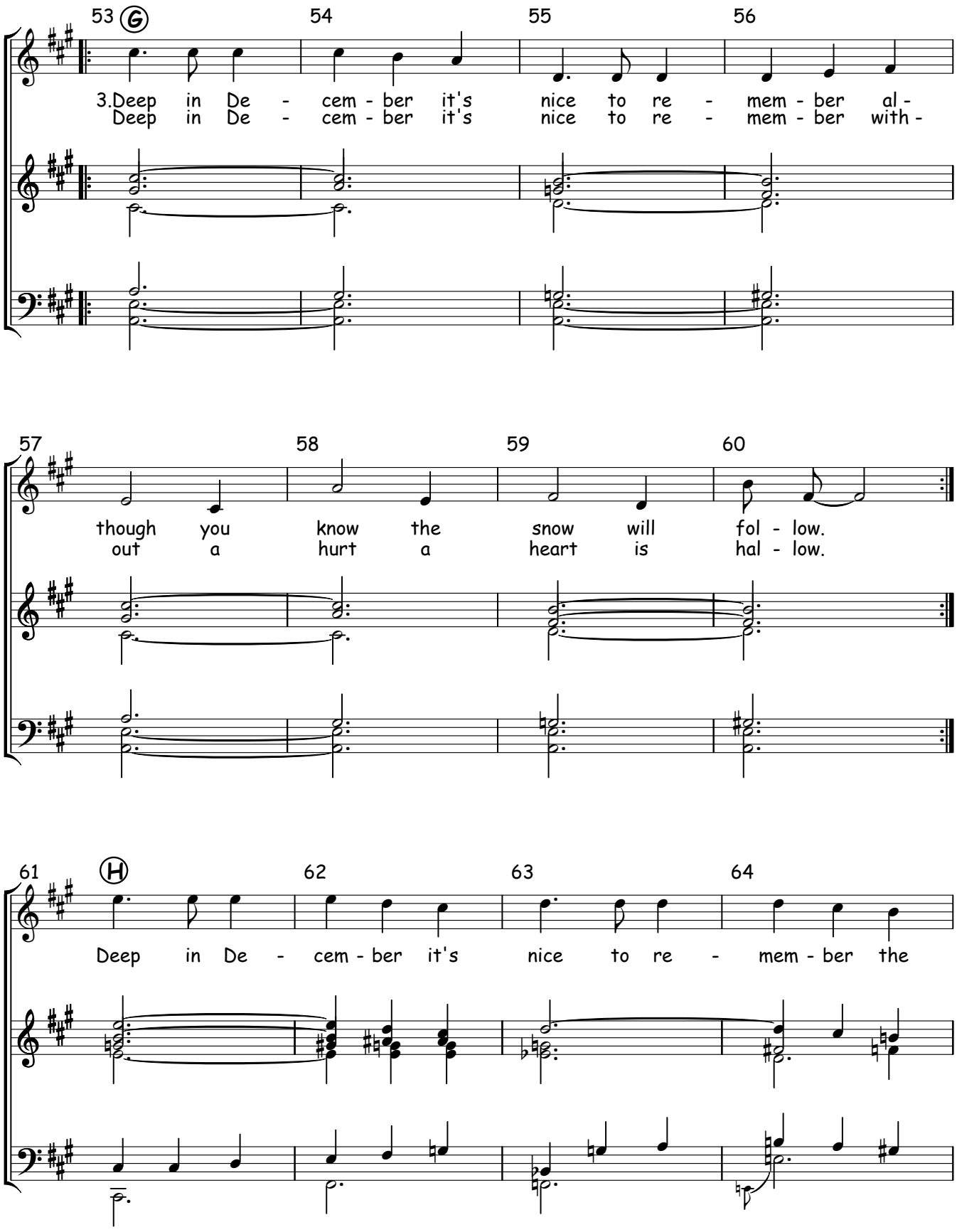
fol - low, fol - low, fol - low!


53 G
54
55
56
3.Deep in De - cem - ber it's nice to re - mem - ber al -
Deep in De - cem - ber it's nice to re - mem - ber with -
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59
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though you know the snow will fol - low.
out a hurt a heart is hal - low.
61 H
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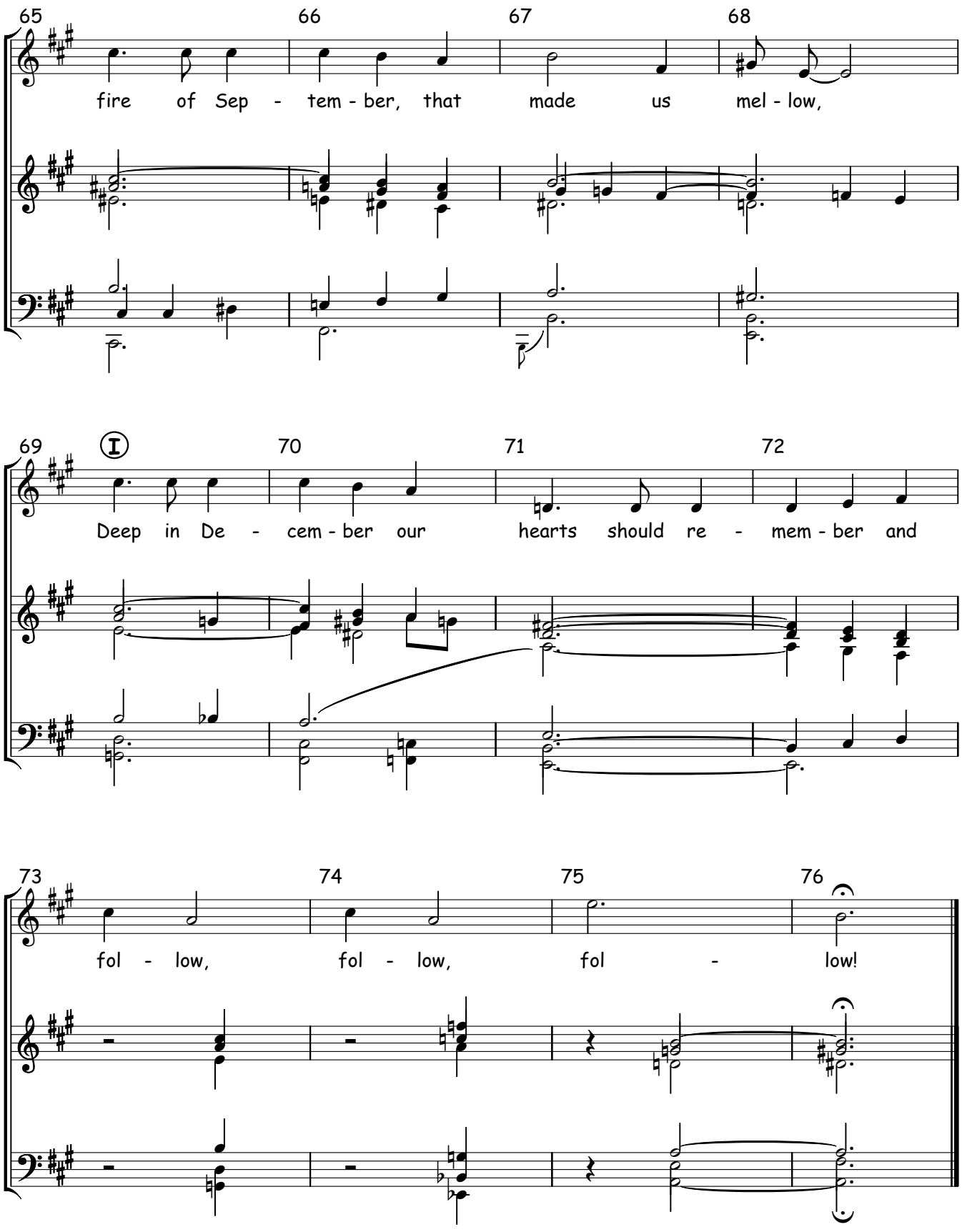
63
64
Deep in De - cem - ber it's nice to re - mem - ber the


65
66
67
68
fire of Sep - tem - ber, that made us mel - low,
69
I
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72
Deep in De - cem - ber our hearts should re - mem - ber and
73
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75
76
fol - low, fol - low, fol - low!

A Nightingale sang in Berkeley Square

That certain night, the night we met,
there was magic abroad in the air,
there were angels dining at the Ritz,
and a nightingale sang in Berkeley Square.

I may be right, I may be wrong,
but I'm perfectly willing to swear
that when we kissed and said goodbye
a nightingale sang in Berkeley Square.

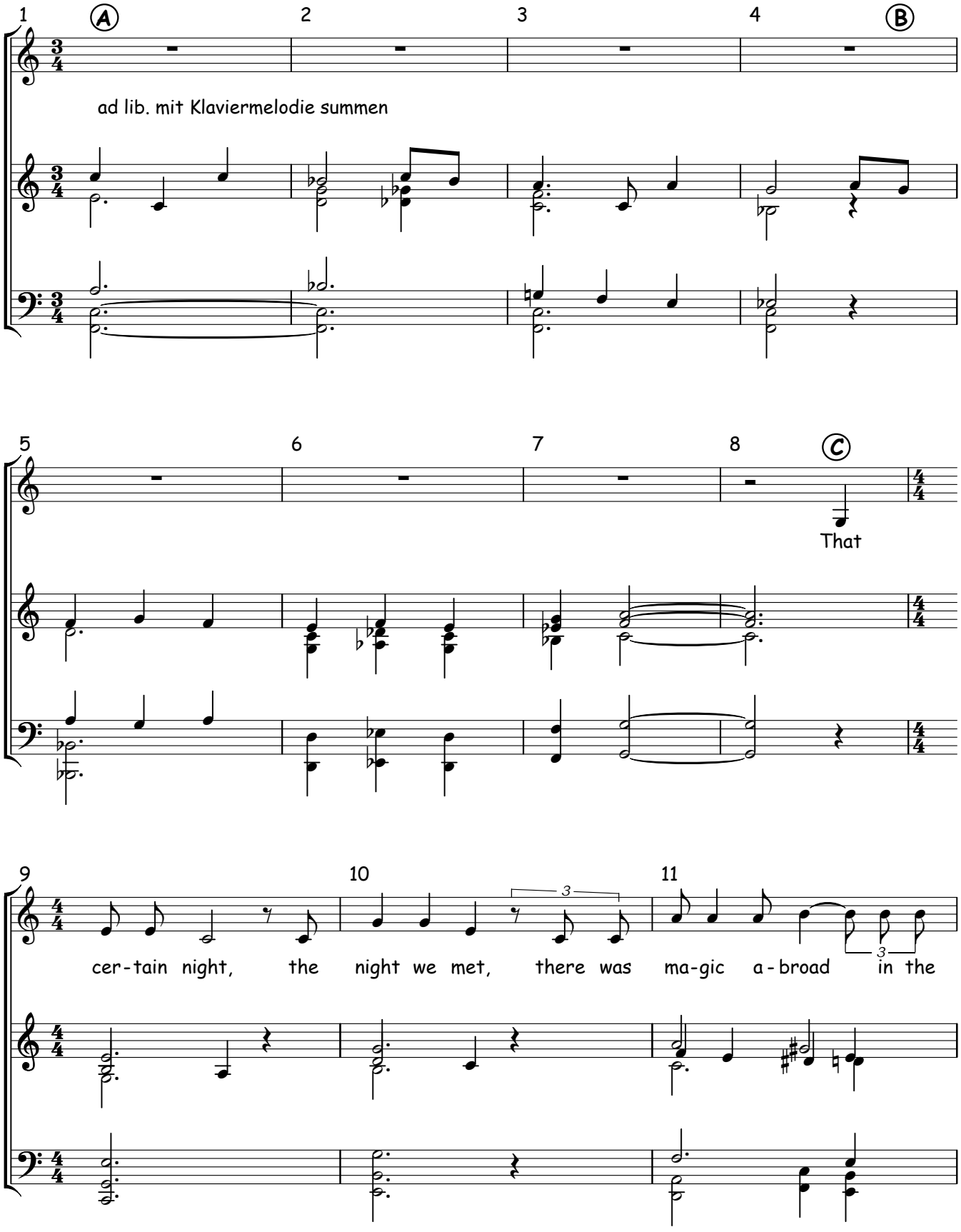
The moon that lingered over London town,
poor puzzled moon, he wore a frown,
oh how could he know we two were so in love!
The whole darn world seemed upside down!

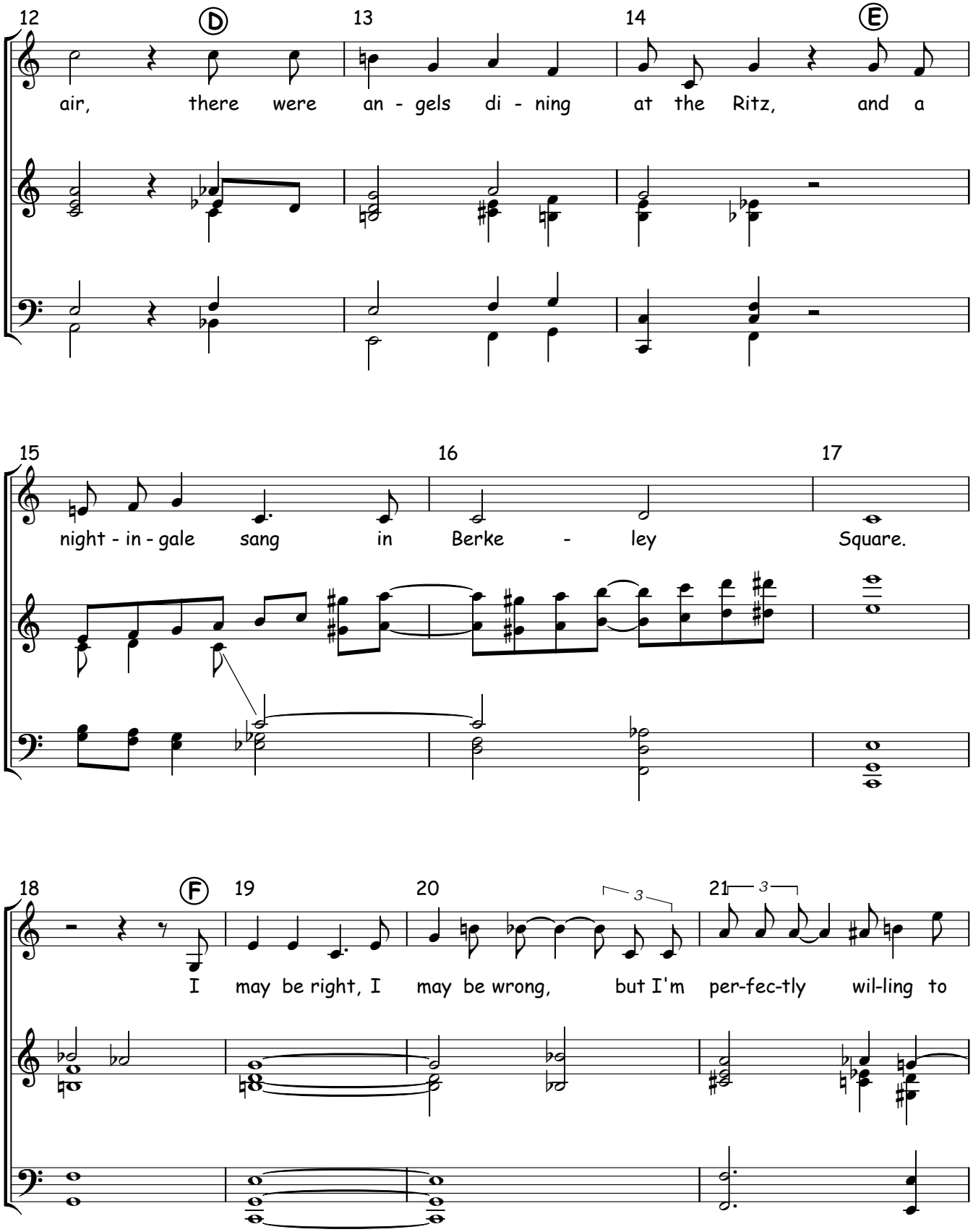
The streets of town were paved with stars,
it was such a romantic affair,
and as we kissed and said goodbye
a nightingale sang in Berkeley Square.

A Nightingale sang in Berkeley Square für Regina

Eric Maschwitz - Manning Sherwin - Gene Perling, based upon his marvellous setting for mixed voices - Johannes Hömberg 29.8.1996

HWV 628




12
D
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E
air, there were an - gels di - ning at the Ritz, and a
15
16
17
night - in - gale sang in Berke - ley Square.
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F
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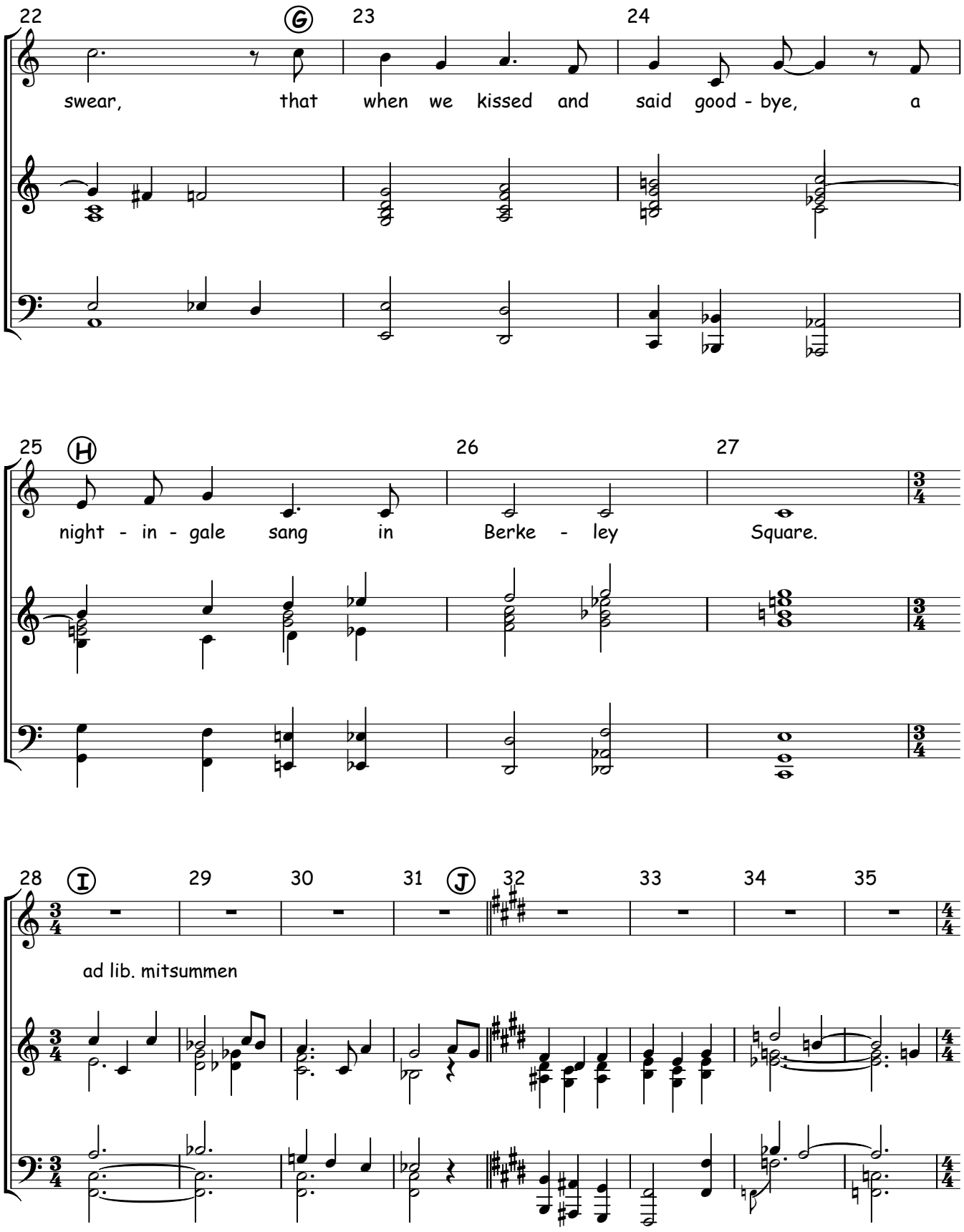
21
3
3
I may be right, I may be wrong, but I'm per-fec-tly wil-ling to


22
G
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swear, that when we kissed and said good - bye, a
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H
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night - in - gale sang in Berke - ley Square.
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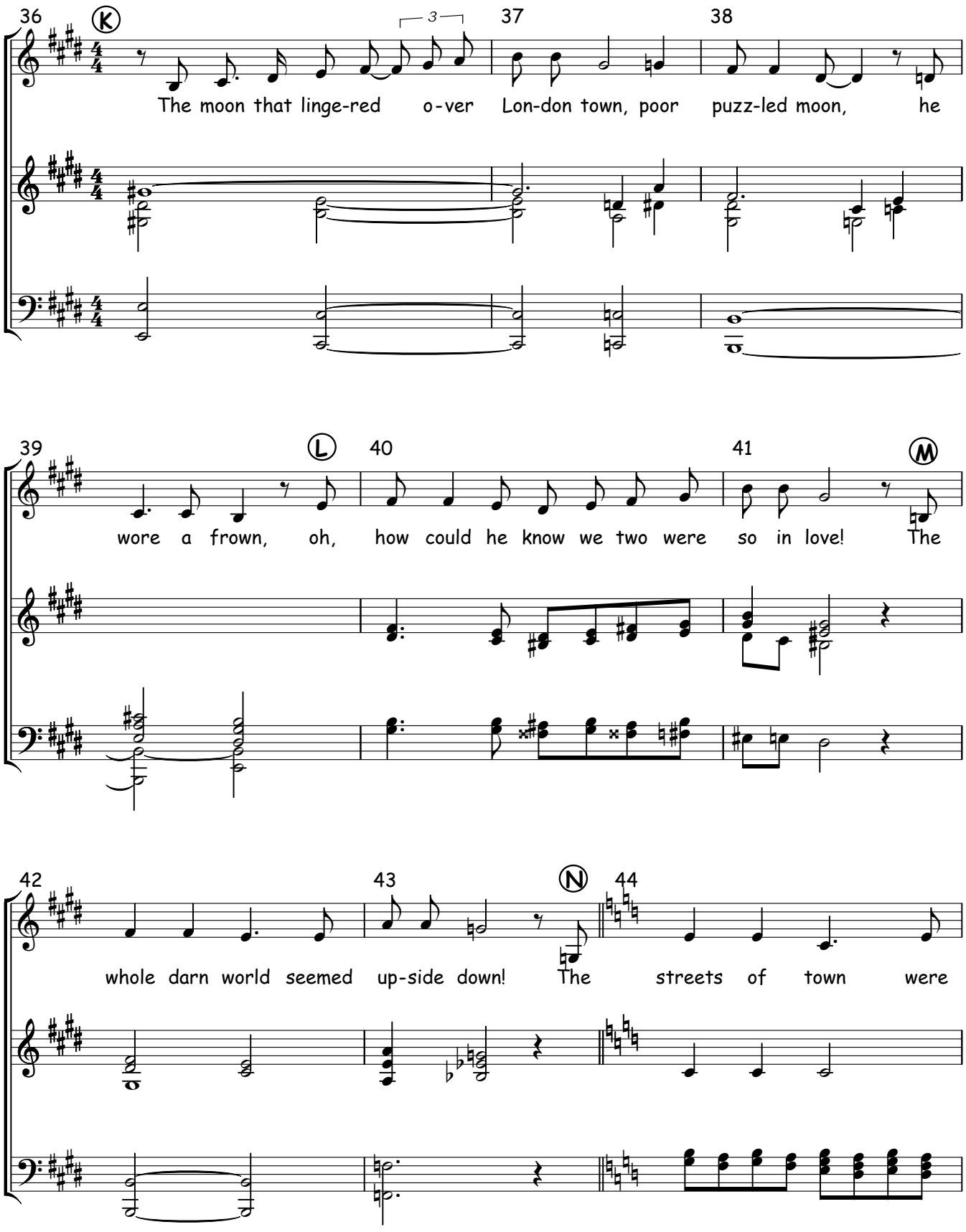
ad lib. mitsummen


36
K
3
37
38
The moon that linge-red o-ver Lon-don town, poor puzz-led moon, he
39
L
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41
M
wore a frown, oh, how could he know we two were so in love! The
42
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N
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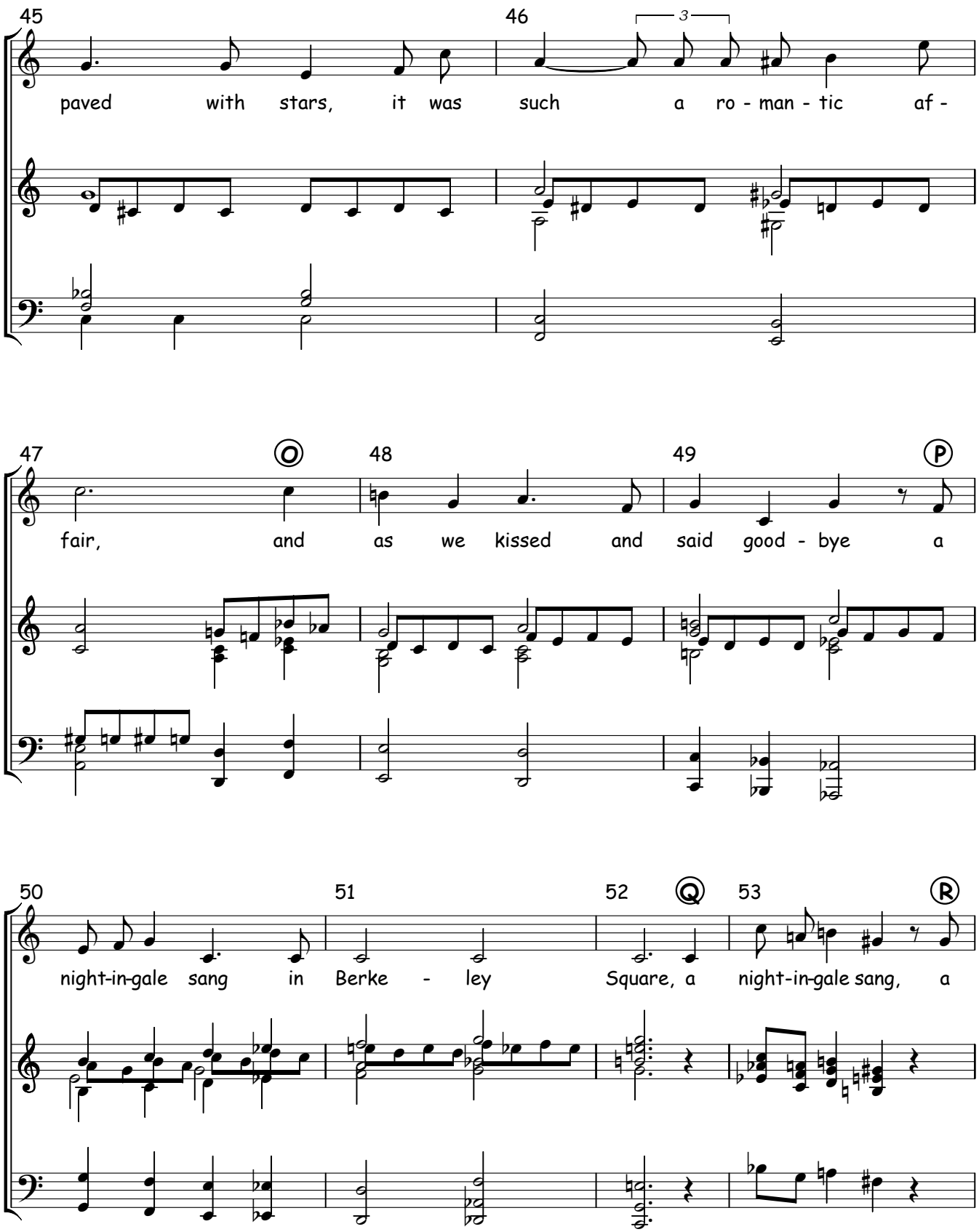
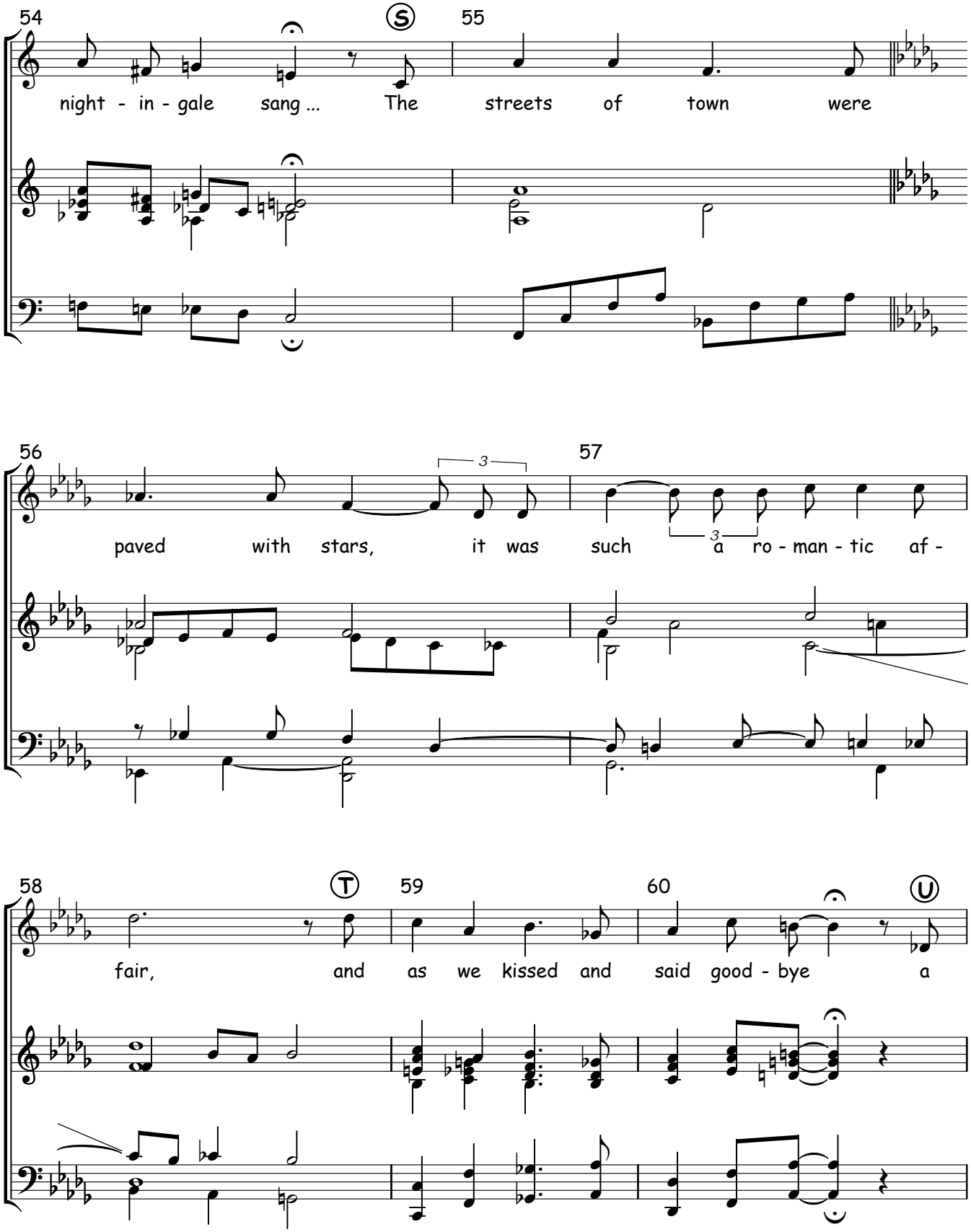
whole darn world seemed up-side down! The streets of town were


45
paved with stars, it was
46
3
such a ro - man - tic af -
47
O
fair, and
48
as we kissed and
49
said good - bye a
P
50
night-in-gale sang in
51
Berke - ley
52
Q
Square, a
53
night-in-gale sang, a
R


54
night - in - gale sang ...
S
55
The streets of town were
56
paved with stars,
3
it was such
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a ro - man - tic af -
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fair,
T
59
and as we kissed and
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said good - bye
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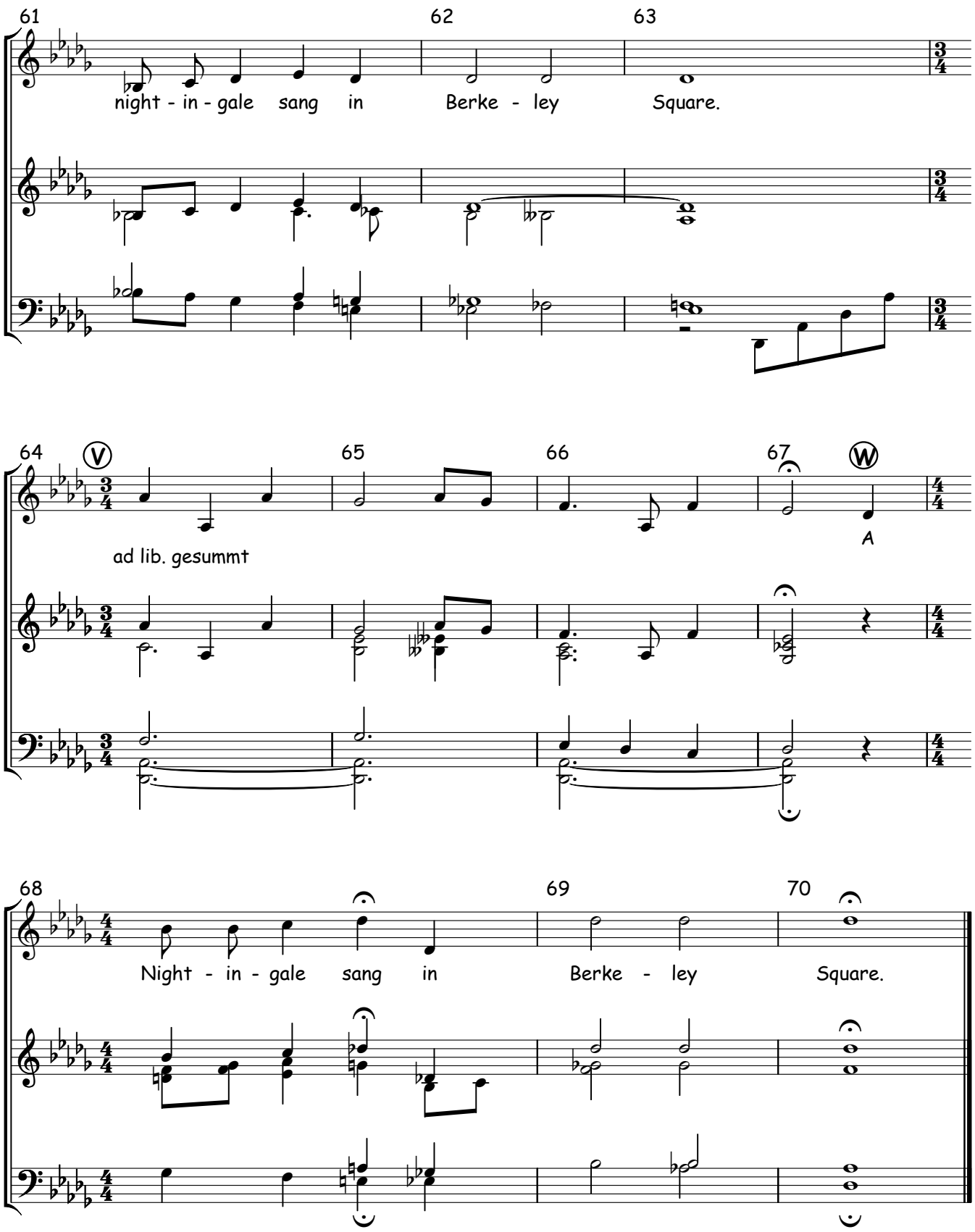
a


61
62
63
night - in - gale sang in Berke - ley Square.
64
V
65
66
67
W
ad lib. gesummt
A
68
69
70
Night - in - gale sang in Berke - ley Square.

As time goes by

This day and age we're living in
gives cause for apprehension,
with speed and new invention,
and things like third dimension.
Yet, we get a trifle weary,
with Mister Einsteins the'ry.
So we must get down to earth,
at times relax, relieve the tension.
No matter what the progress,
or what may yet be proved.
The simple facts of life are such
they cannot be removed.

You must remember this,
a kiss is still a kiss,
a sigh is still a sigh.
The fundamental things apply,
as time goes by.

And when two lovers woo,
they still say: "I love you",
on that you can rely.
No matter what the future brings,
as time goes by.

Moonlight and lovesongs
never out of date,
hearts full of passion,
jealousy and hate;
woman needs man,
and man must have his mate,
that no one can deny.
It's still the same old story,
a fight for love and glory,
a case of do or die.

The world will always welcome lovers,
as time goes by.

Wie Zeit vergeht

Die Zeit, in der wir leben,
ist die schnellste der Äonen,
mit Ionen und Neutronen
und "Dritten Dimensionen".
Doch wir möchten lieber fliehen
vor Einsteins Theorien,
mit den Beinen auf der Erde,
ganz entspannt, ohne Beschwerde.
Ganz gleich was uns der "Fortschritt"
und "Neues Denken" lehrt:
Das Einfache im Leben
hat noch immer seinen Wert:

Was man bedenken muß:
Ein Kuß bleibt stets ein Kuß,
ein Seufzer, der verweht.
Was wichtig für uns ist, besteht,
wie Zeit vergeht!

Wer liebt, sagt ewiglich:
"Mein Herz, ich liebe Dich"
solang die Welt besteht,
was immer uns die Zukunft bringt,
wie Zeit vergeht.

Mondlicht und Lieder
rühren alle Zeit
Herzen voll Liebe,
Eifersucht und Leid.
Sie will nur ihn,
und er will seine Maid,
solang die Welt besteht.
Die alten, lieben Lieder
erzählen immer wieder,
was jeder Mensch versteht:

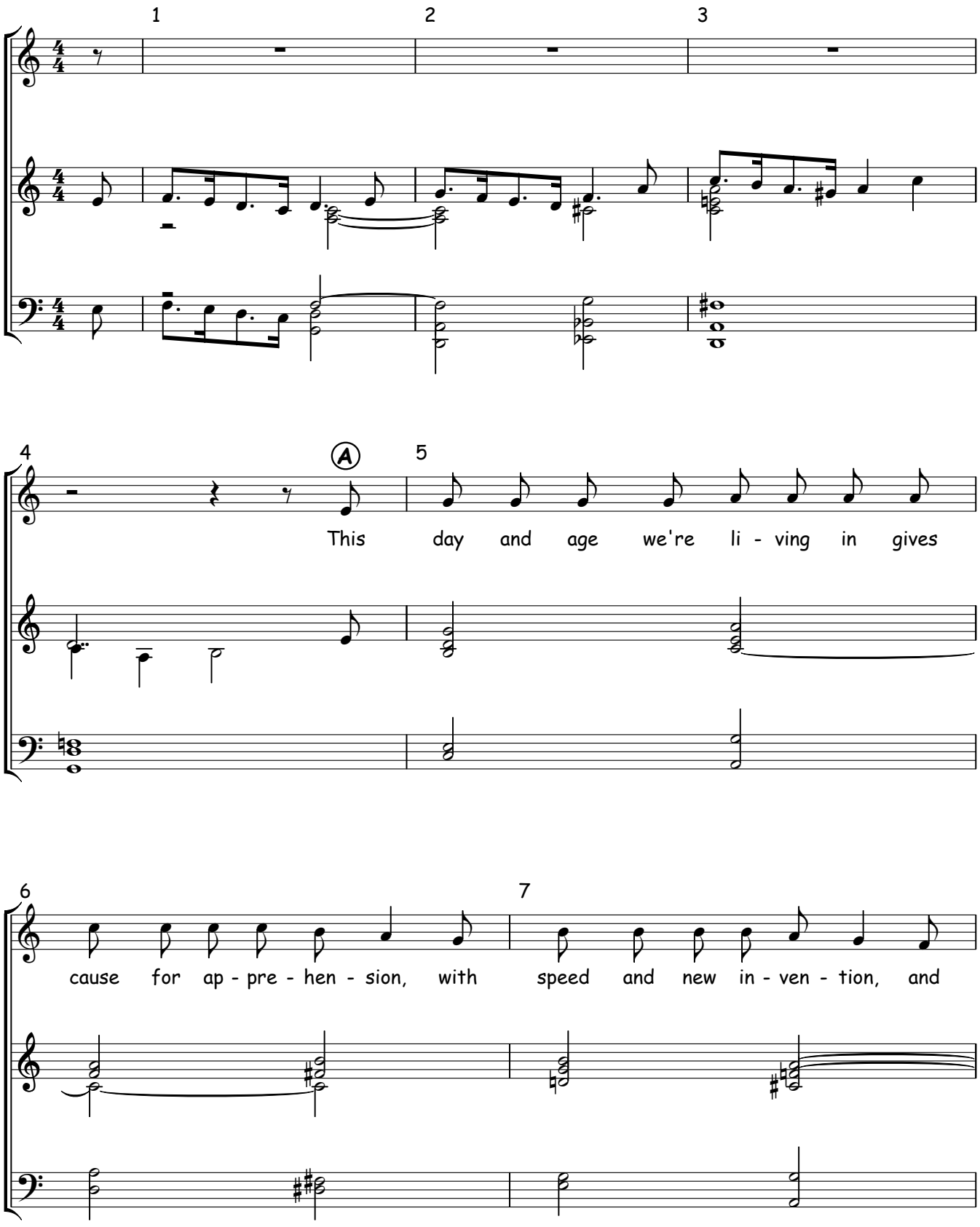
Die Welt liebt immer die, die lieben,
wie Zeit vergeht!

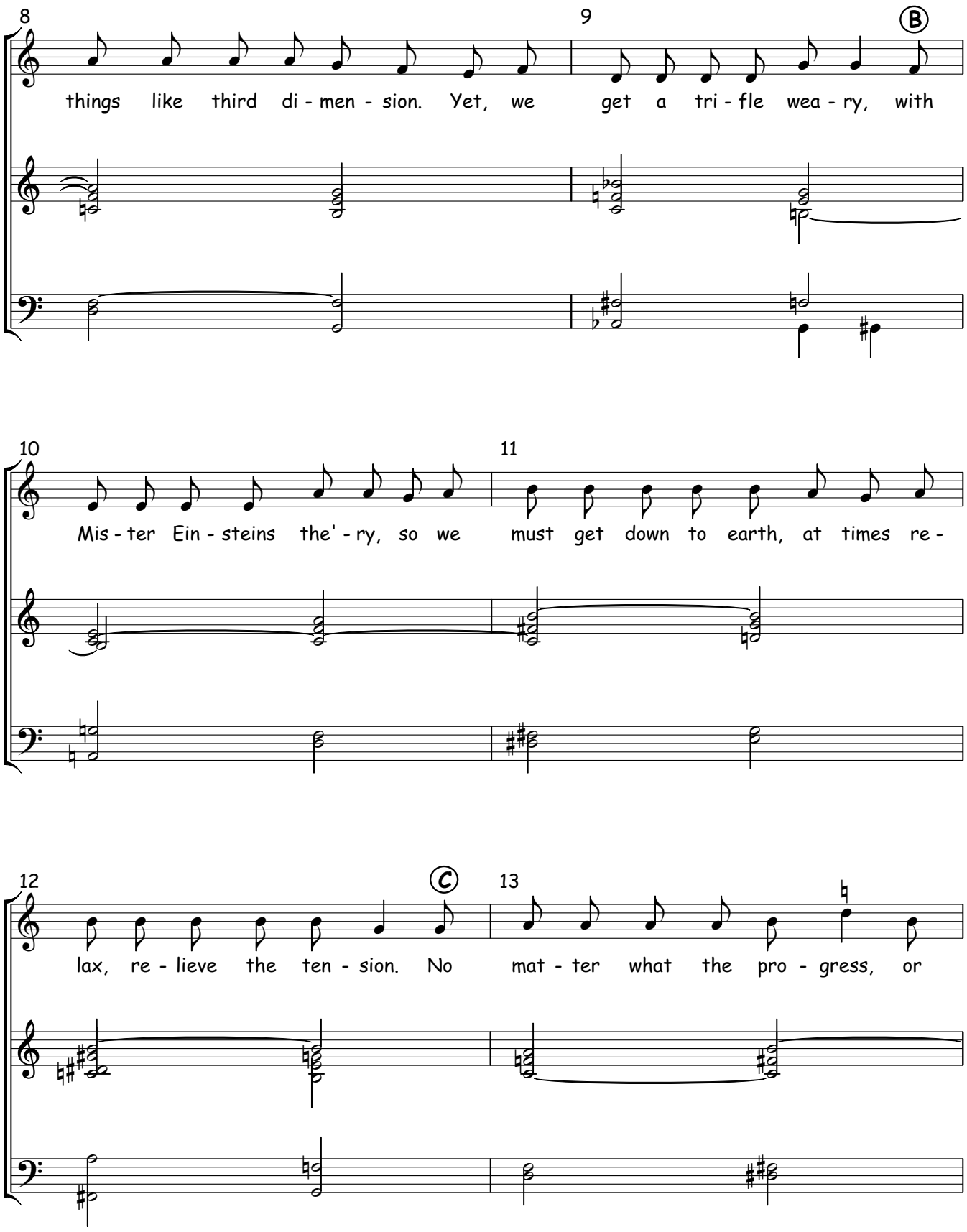
Freie, versmaß- und reimgleiche Übertragung aus dem Englischen, die auch gesungen werden kann, von Johannes Hömberg

As Time Goes By For Regina

Herman Hupfeld 1931 (!) - Johannes Hömberg 9.9.1996

HWV 760




8
9
B
things like third di - men - sion. Yet, we get a tri - fle wea - ry, with
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Mis - ter Ein - steins the' - ry, so we must get down to earth, at times re -
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C
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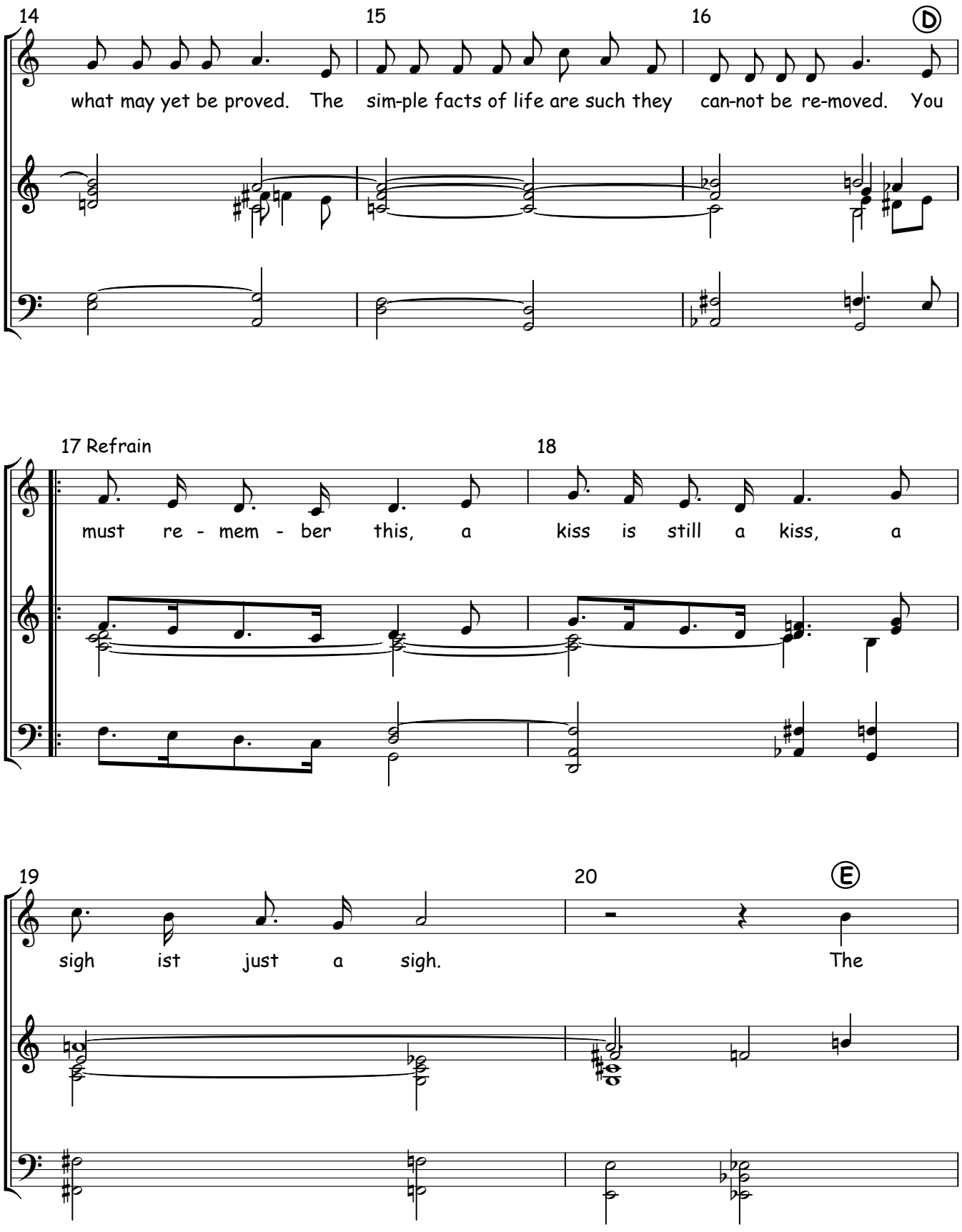
lax, re - lieve the ten - sion. No mat - ter what the pro - gress, or


14
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16
D
what may yet be proved. The sim-ple facts of life are such they can-not be re-moved. You
17 Refrain
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must re - mem - ber this, a kiss is still a kiss, a
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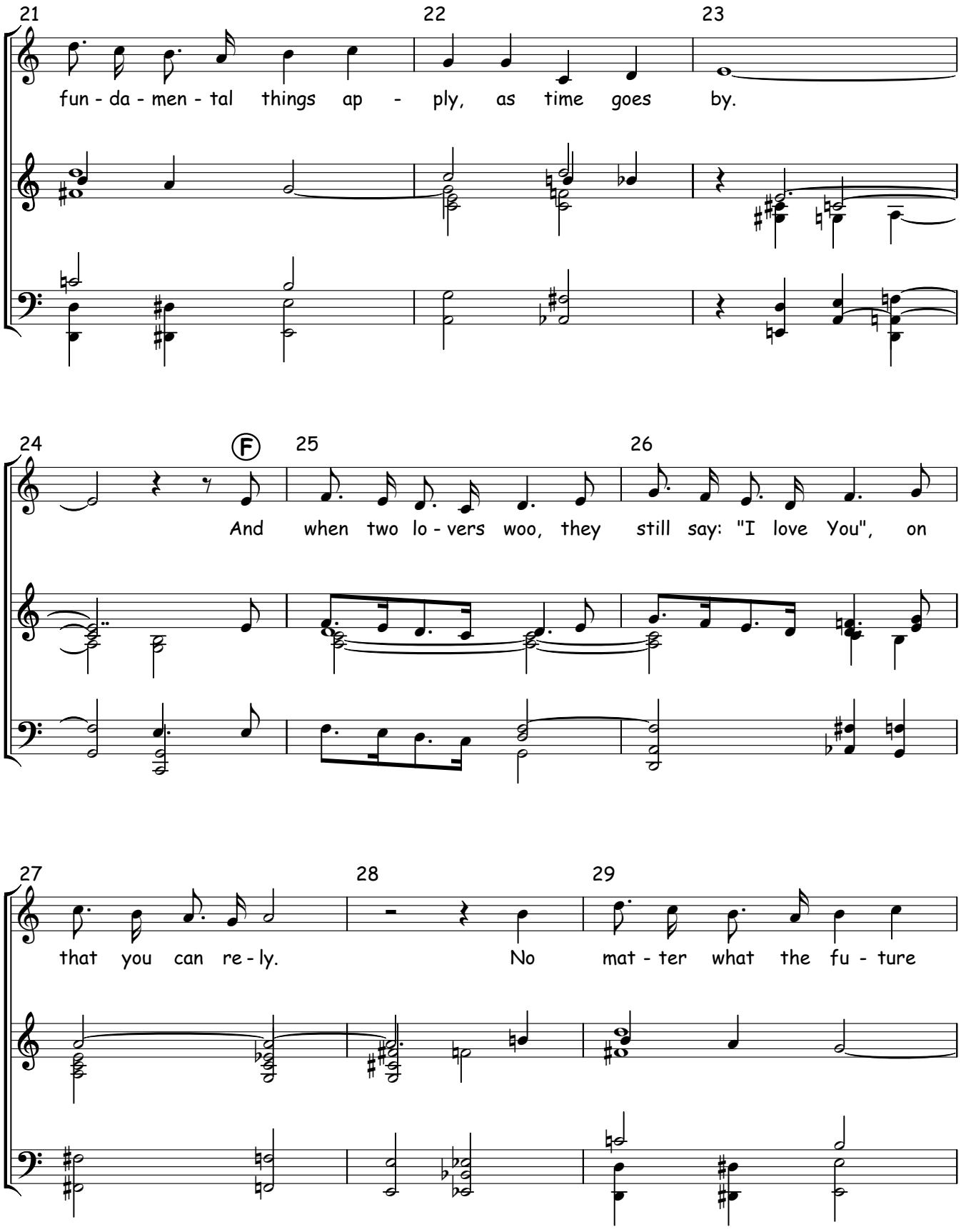
E
sigh ist just a sigh.
The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23
fun - da - men - tal things ap - ply, as time goes by.
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F
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26
And when two lo - vers woo, they still say: "I love You", on
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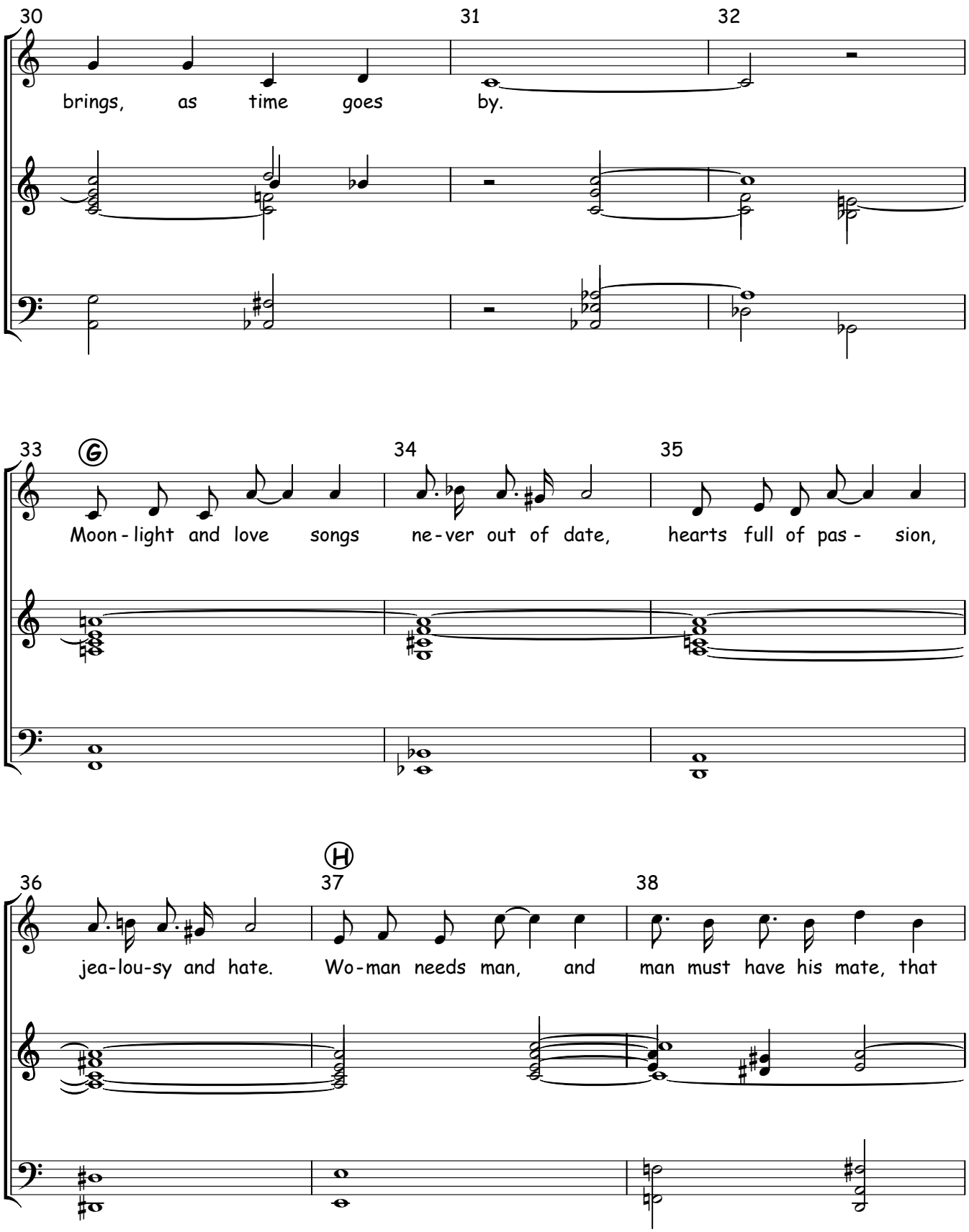
that you can re - ly. No mat - ter what the fu - ture


30
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brings, as time goes by.
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G
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Moon - light and love songs ne - ver out of date, hearts full of pas - sion,
H
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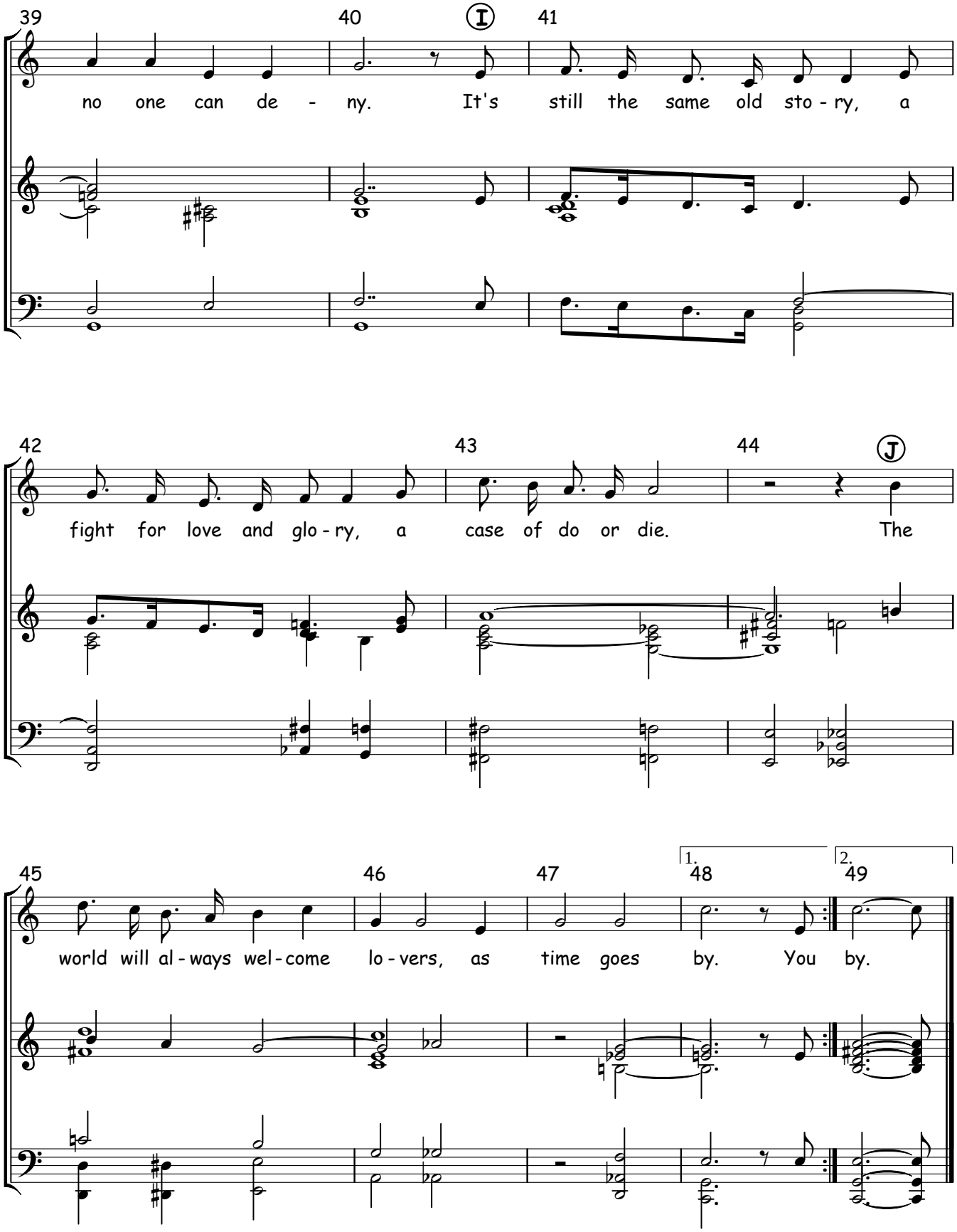
jea - lou - sy and hate. Wo - man needs man, and man must have his mate, that


39
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I
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no one can de - ny. It's still the same old sto - ry, a
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J
fight for love and glo - ry, a case of do or die. The
45
46
47
1.
48
2.
49
world will al - ways wel - come lo - vers, as time goes by. You by.

All the things you are

You are the promised kiss of springtime
that makes the lonely winter seem long.
You are the breathless hush of evening
that trembles on the brink of a lovely song.

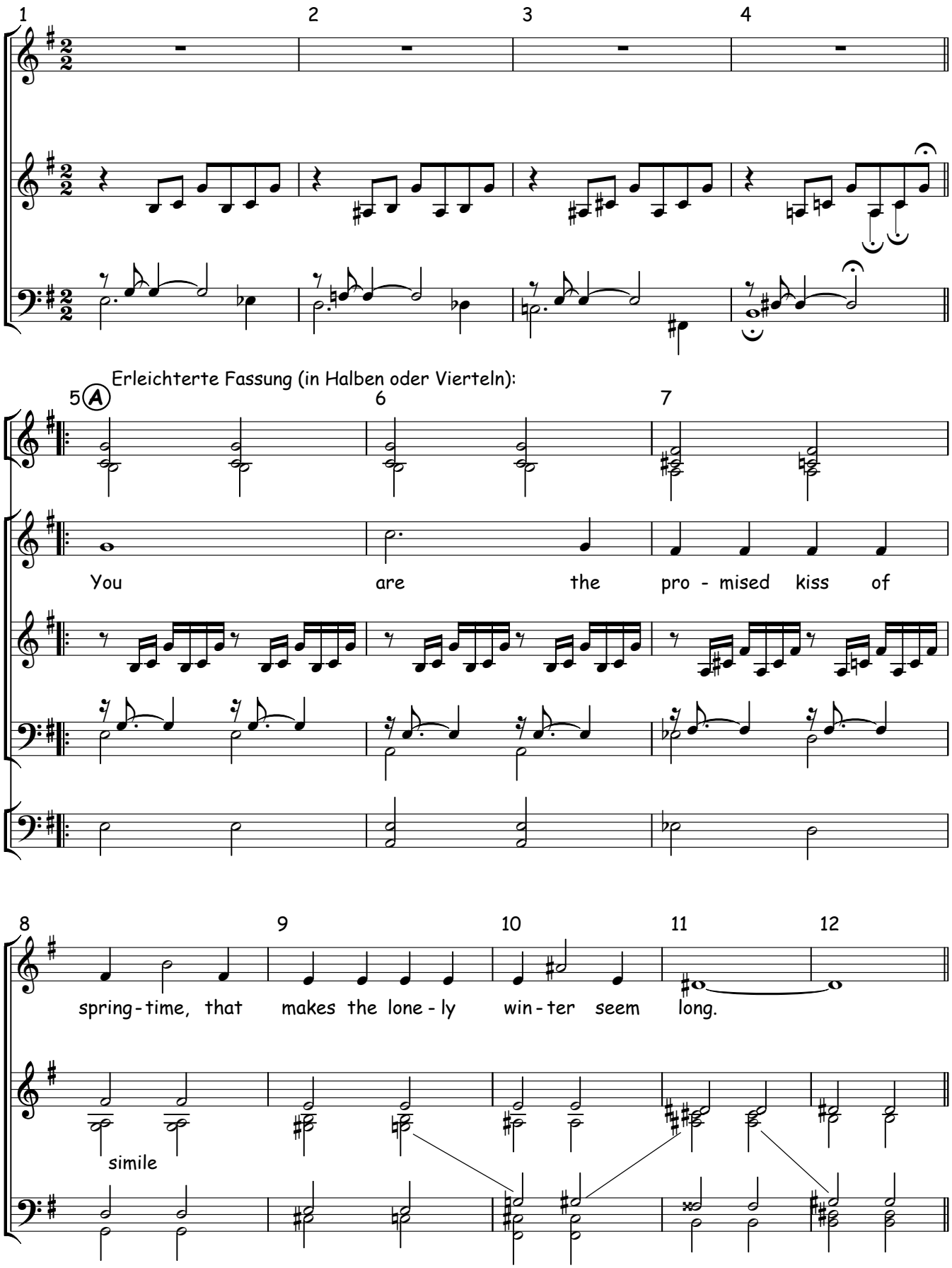
You are the angel glow
that light a star,
the dearest things I know
are what you are, oh,

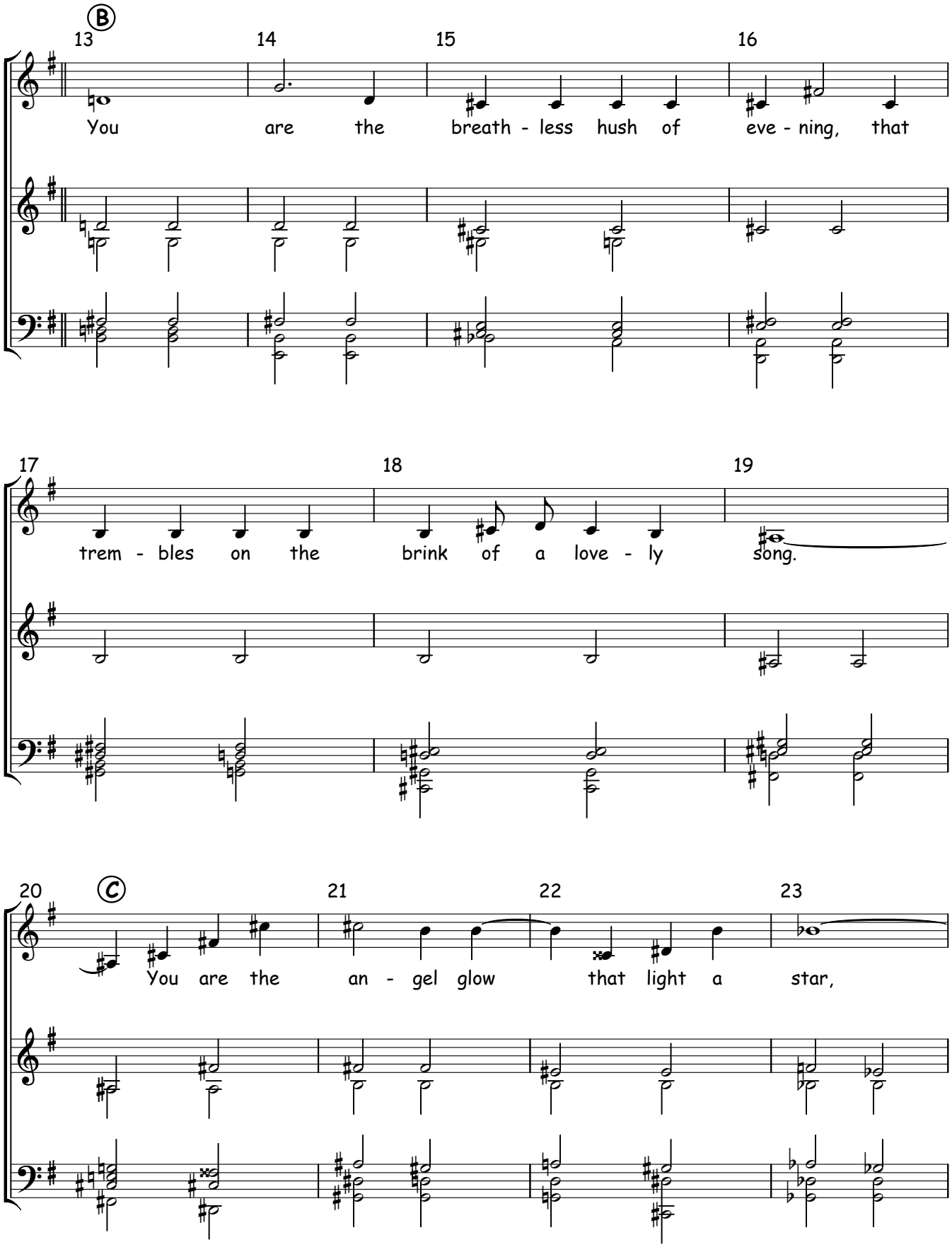
Some day my happy arms will hold you
and some day I'll know the moment divine,
when all the things you are, are mine.

All The Things You Are (Hammerstein/Kern 1939)

Hommage à JSB WTK I, 1a - Tiefe Fassung in G

HWV 815,a




B
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16
You are the breath - less hush of eve - ning, that
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19
trem - bles on the brink of a love - ly song.
20
C
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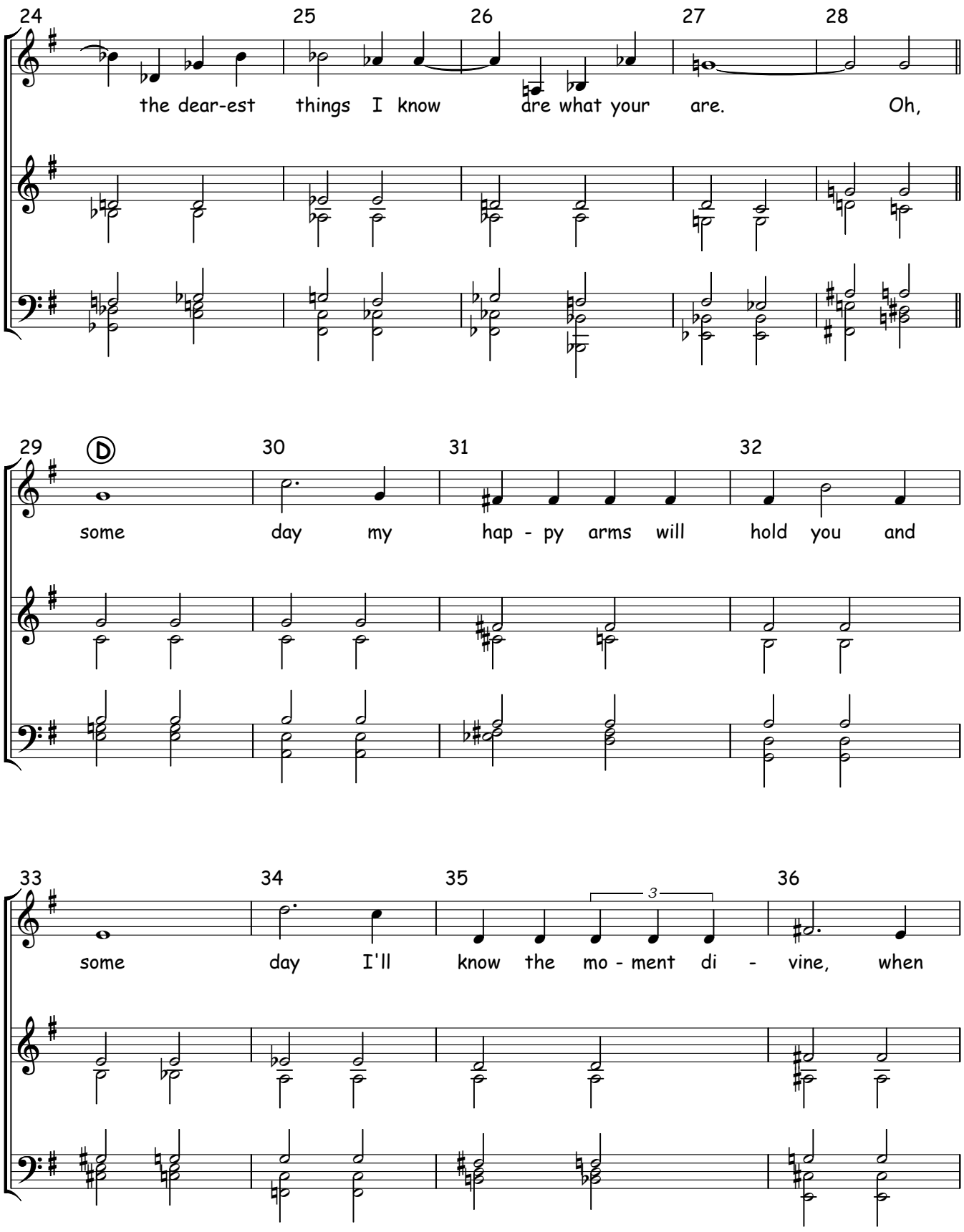
22
23
You are the an - gel glow that light a star,


24
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28
the dear-est things I know are what your are. Oh,
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D
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31
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some day my hap - py arms will hold you and
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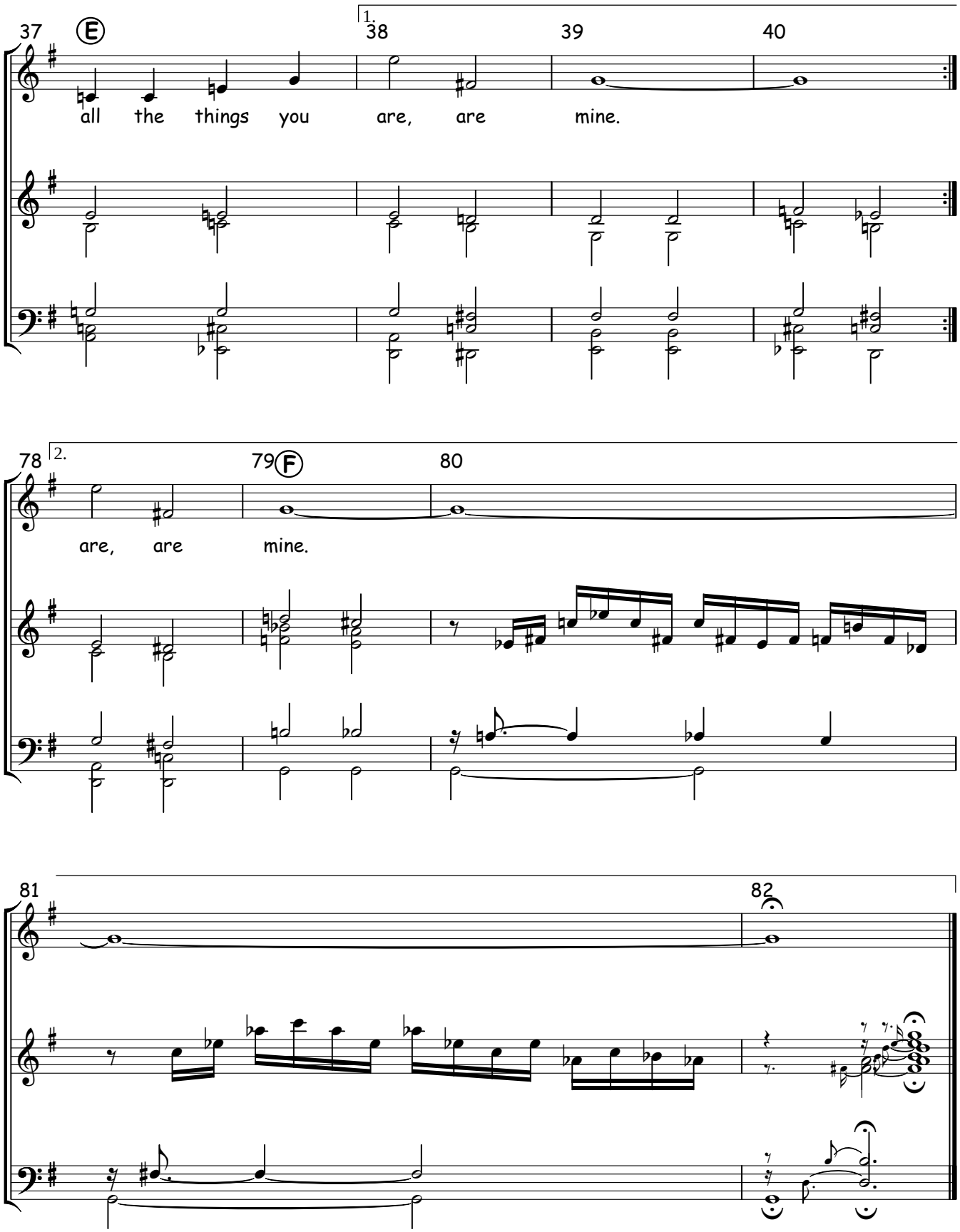
some day I'll know the mo - ment di - vine, when


37
E
1.
38
39
40
all the things you are, are mine.
78
2.
79
F
80
are, are mine.
81
82

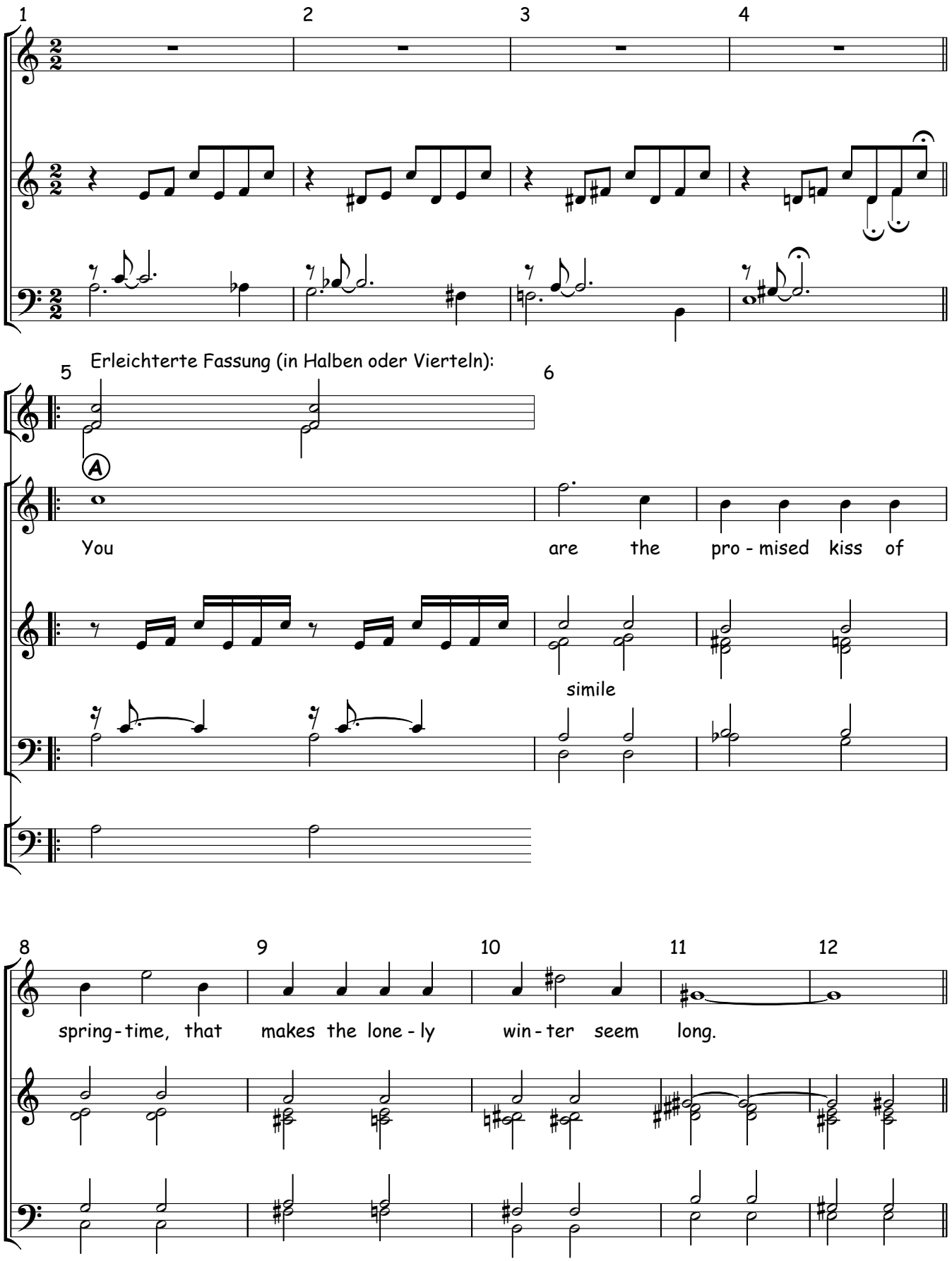
All the things you are

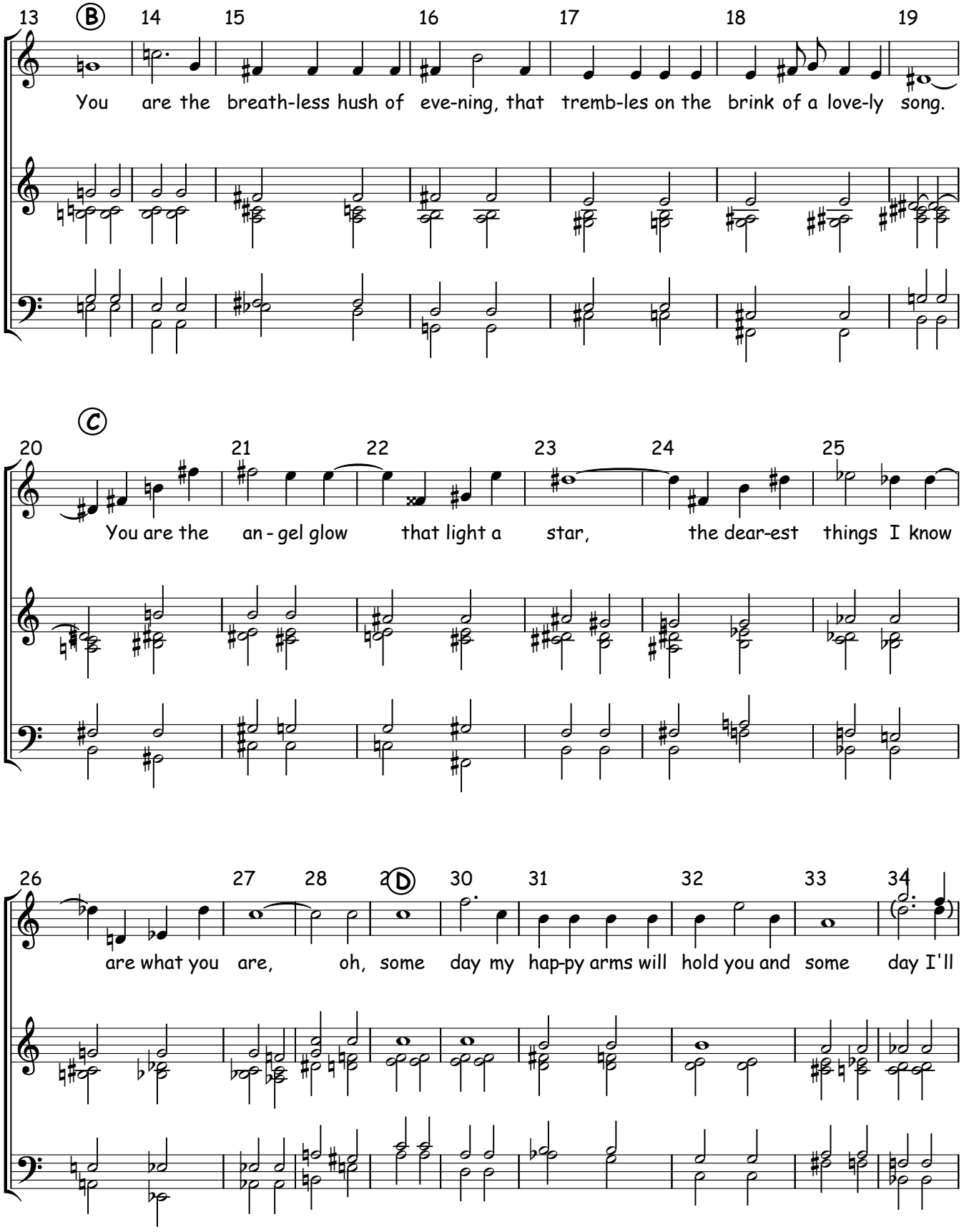
Hohe Fassung in C

All The Things You Are - 1. Fassung in C

(Hammerstein/Kern 1939) - Johannes Hömberg 1999 - Hommage à JSB

HWV 815,b




13
B
14
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16
17
18
19
You are the breath-less hush of eve-ning, that tremb-les on the brink of a love-ly song.
C
20
21
22
23
24
25
You are the an - gel glow that light a star, the dear-est things I know
26
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28
29
D
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32
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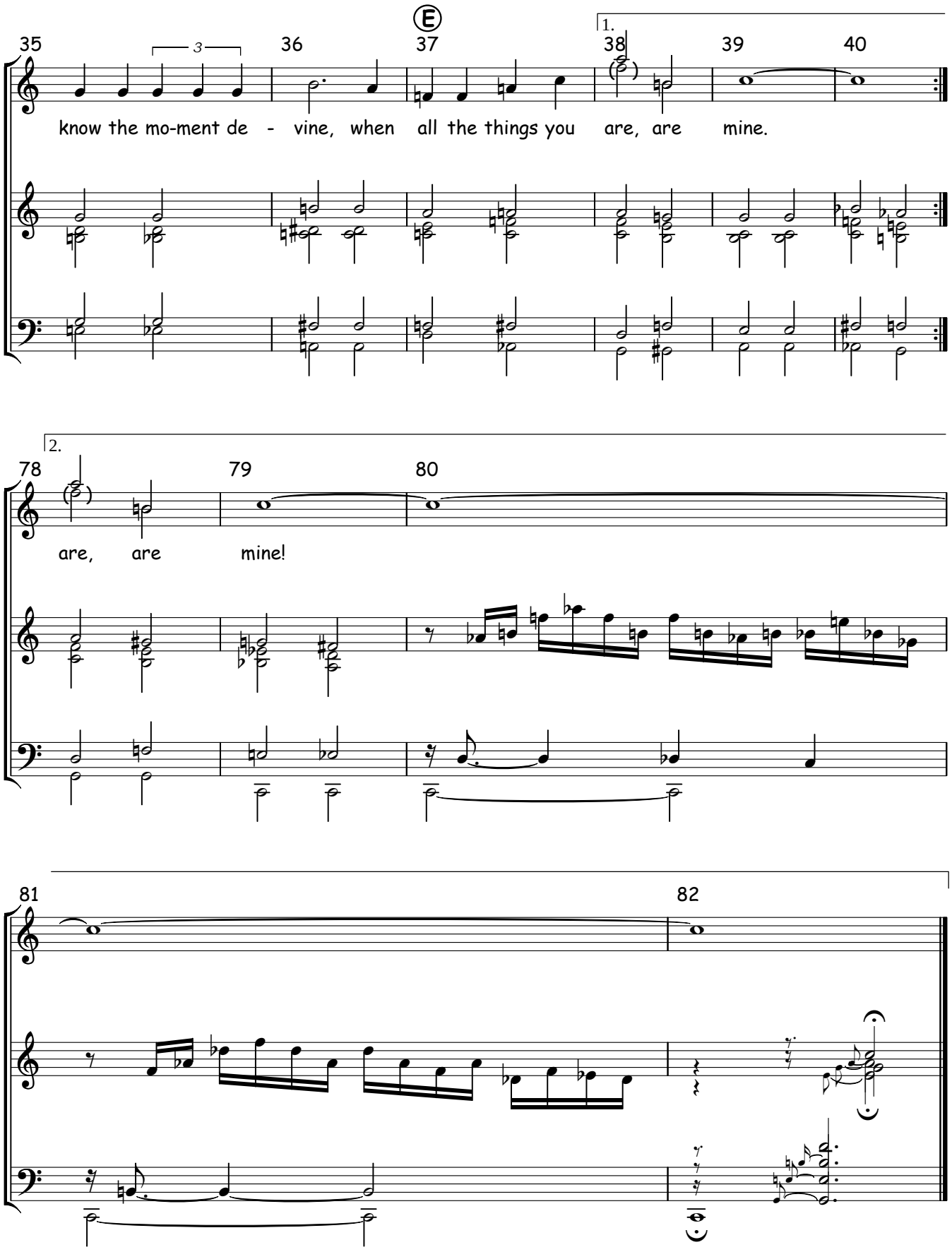
34
are what you are, oh, some day my hap-py arms will hold you and some day I'll


35
36
37
38
39
40
know the mo-ment de - vine, when all the things you are, are mine.
1.
2.
78
79
80
are, are mine!
81
82

I'm a fool, to love you!

I'm a fool, to want you!
I'm a fool, to want you!
to want a love, that can't be true,
a love that's there for others too.

I'm a fool, to hold you!
Such a fool to hold you!
To seek a kiss, not mine alone
to share a kiss, the devil has known.

1. ||: Time and time again I said I leave you
Time and time again I went away.
When would come the time, when I wouldn't need you
And once again these words I'll have to say:

I'm a fool, to want you!
Pity me, I need you!
I know it's wrong, it must be wrong
but right or wrong, I can't get along
without you! :||

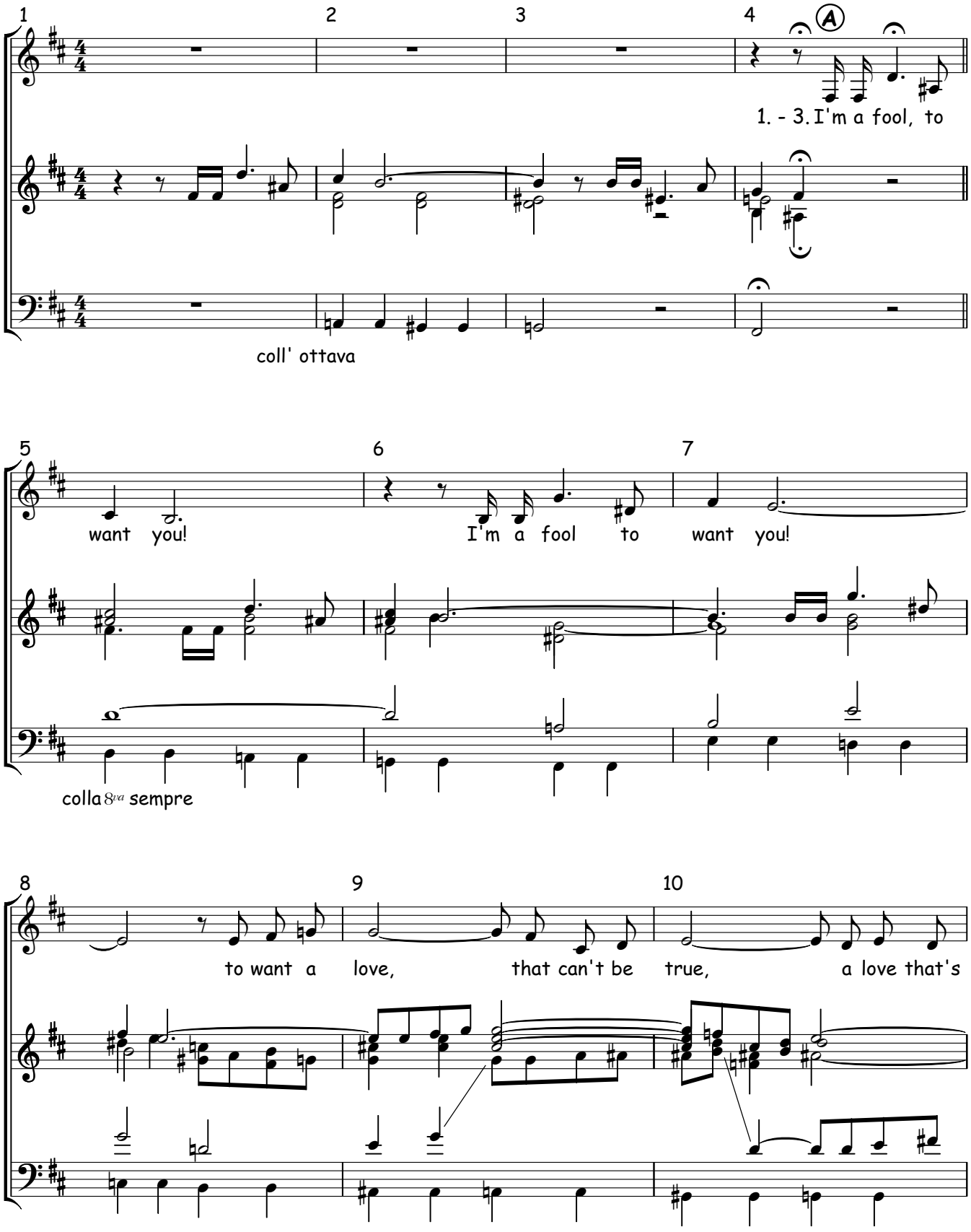
2. ||: Time and time again I said I leave you
Time and time again I went away.
When would come the time, when I would'nt need you ?
And once again, these words I have to say:

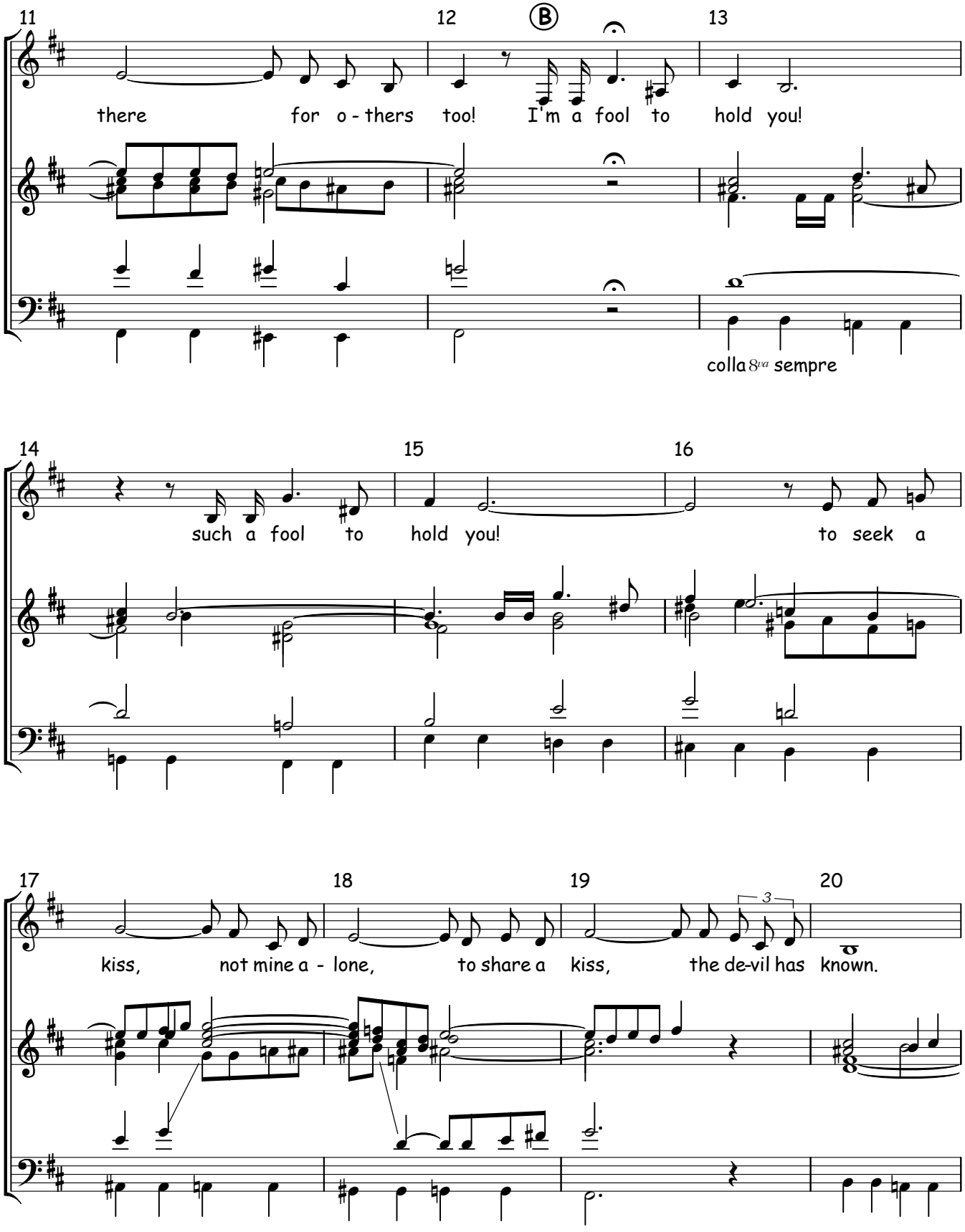
Take me back, I love you
Pity me, I need you!
I know it's wrong, it must be wrong
but right or wrong, I can't get along
without you! :||

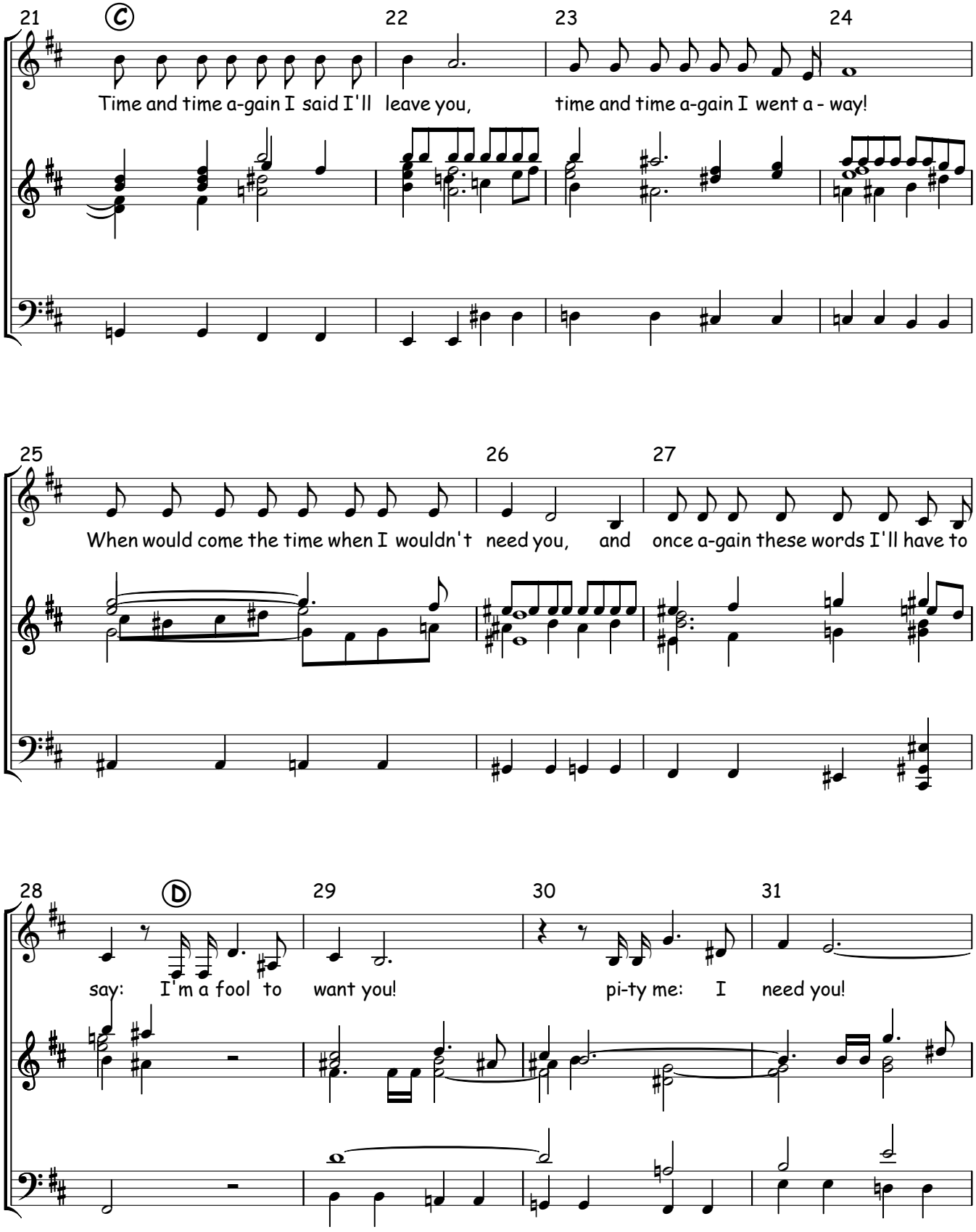
I'm a fool, to love you!

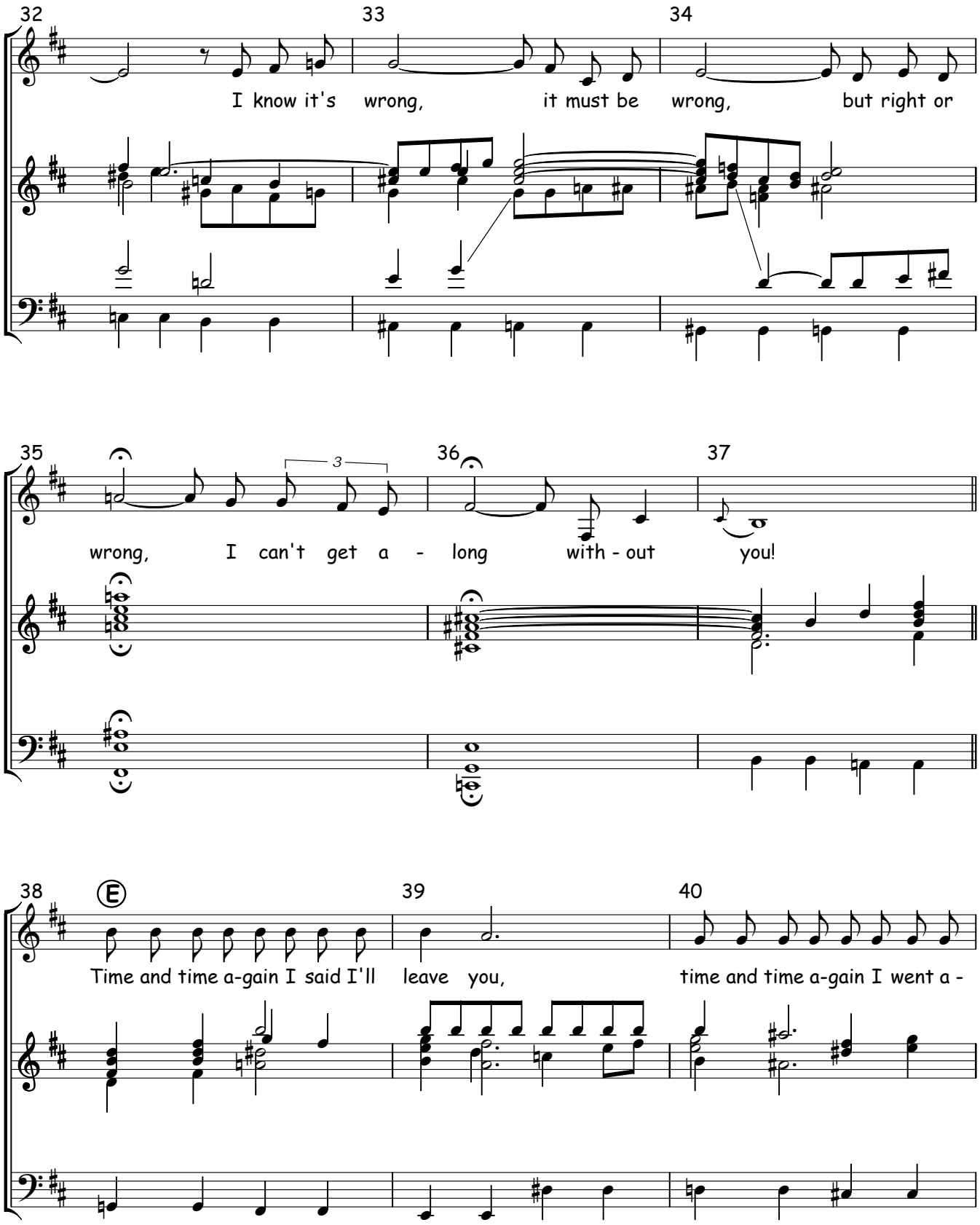
Für Regina von Johannes Hömberg, 22.7.2001

HWV 885




11
12
B
13
there for o - thers too! I'm a fool to hold you!
colla 8va sempre
14
15
16
such a fool to hold you! to seek a
17
18
19
20
3
kiss, not mine a - lone, to share a kiss, the de-vil has known.


21
C
22
23
24
Time and time a-gain I said I'll leave you, time and time a-gain I went a - way!
25
26
27
When would come the time when I wouldn't need you, and once a-gain these words I'll have to
28
D
29
30
31
say: I'm a fool to want you! pi-ty me: I need you!
colla 8va sempre


32
33
34
I know it's wrong, it must be wrong, but right or
35
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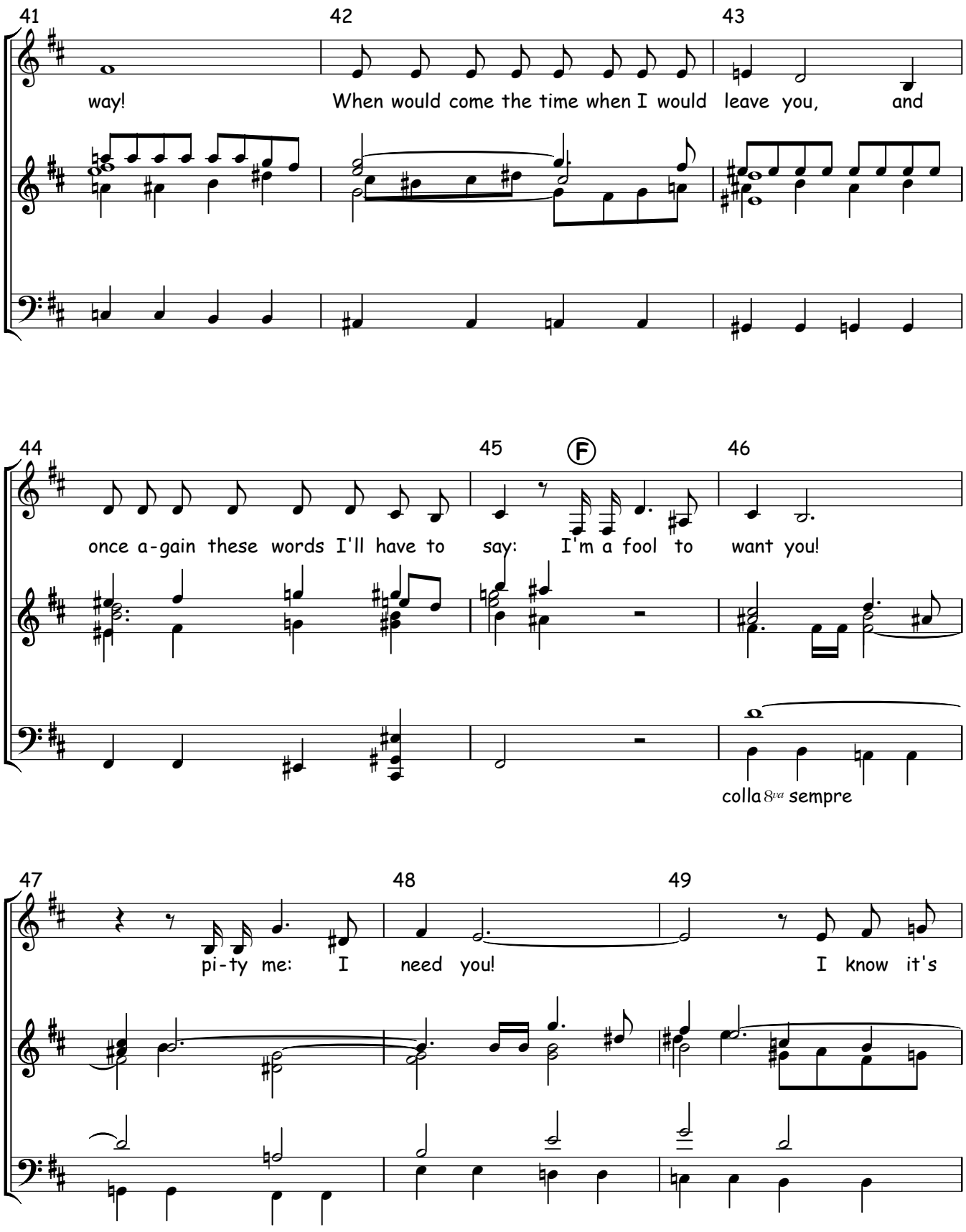
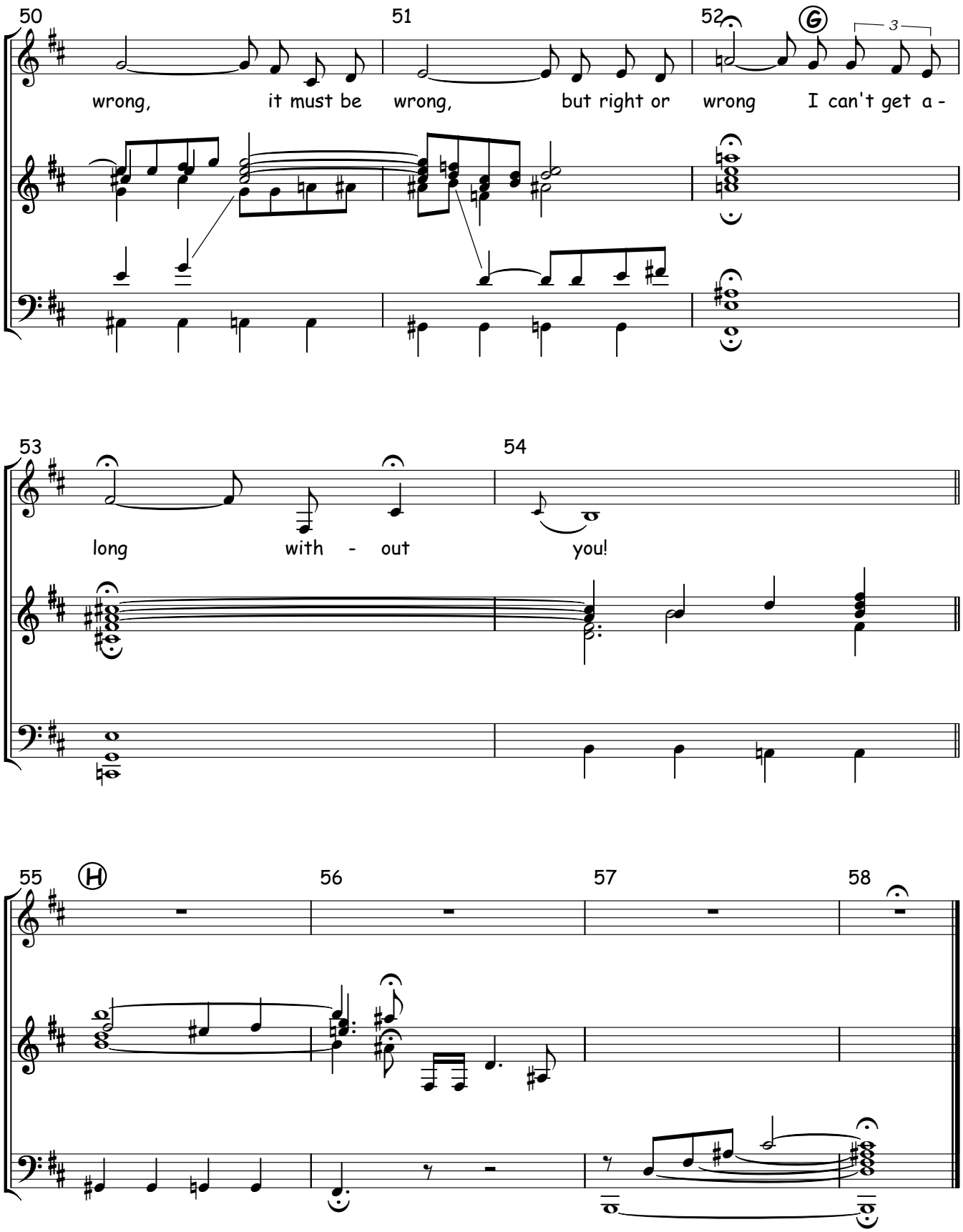
37
3
wrong, I can't get a - long with - out you!
38
E
39
40
Time and time a-gain I said I'll leave you, time and time a-gain I went a -


41
42
43
way!
When would come the time when I would leave you, and
44
45
F
46
once a-gain these words I'll have to say: I'm a fool to want you!
colla 8va sempre
47
48
49
pi-ty me: I need you!
I know it's


50
51
52
G
3
wrong, it must be wrong, but right or wrong I can't get a -
53
54
long with - out you!
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H
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What's new?

What's new?
How is the world treating you?
You haven't changed a bit
handsome as ever, I must admit.

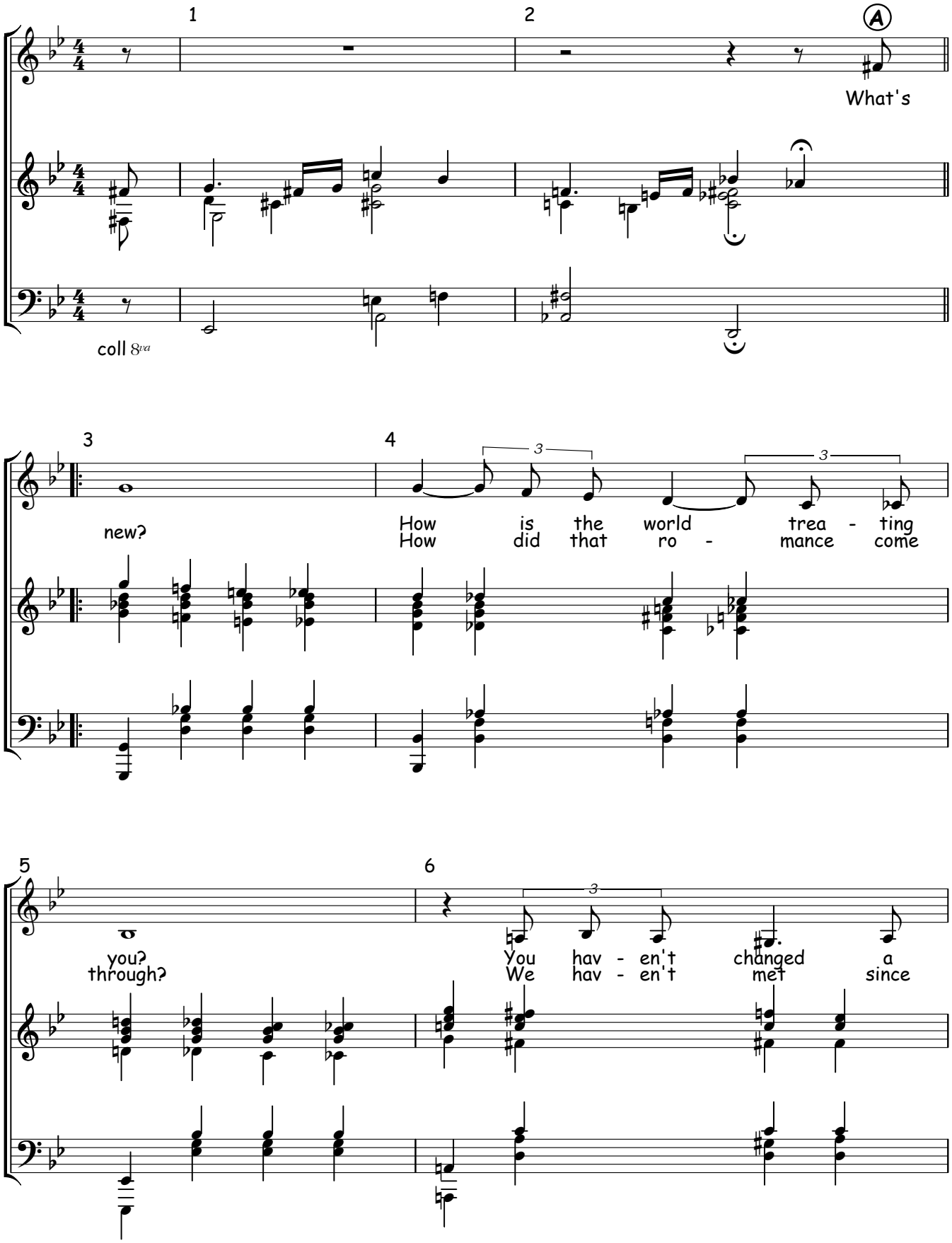
What's new?
How did that romance come through?
We haven't met since then.
Gee, but it's nice, to see you again!

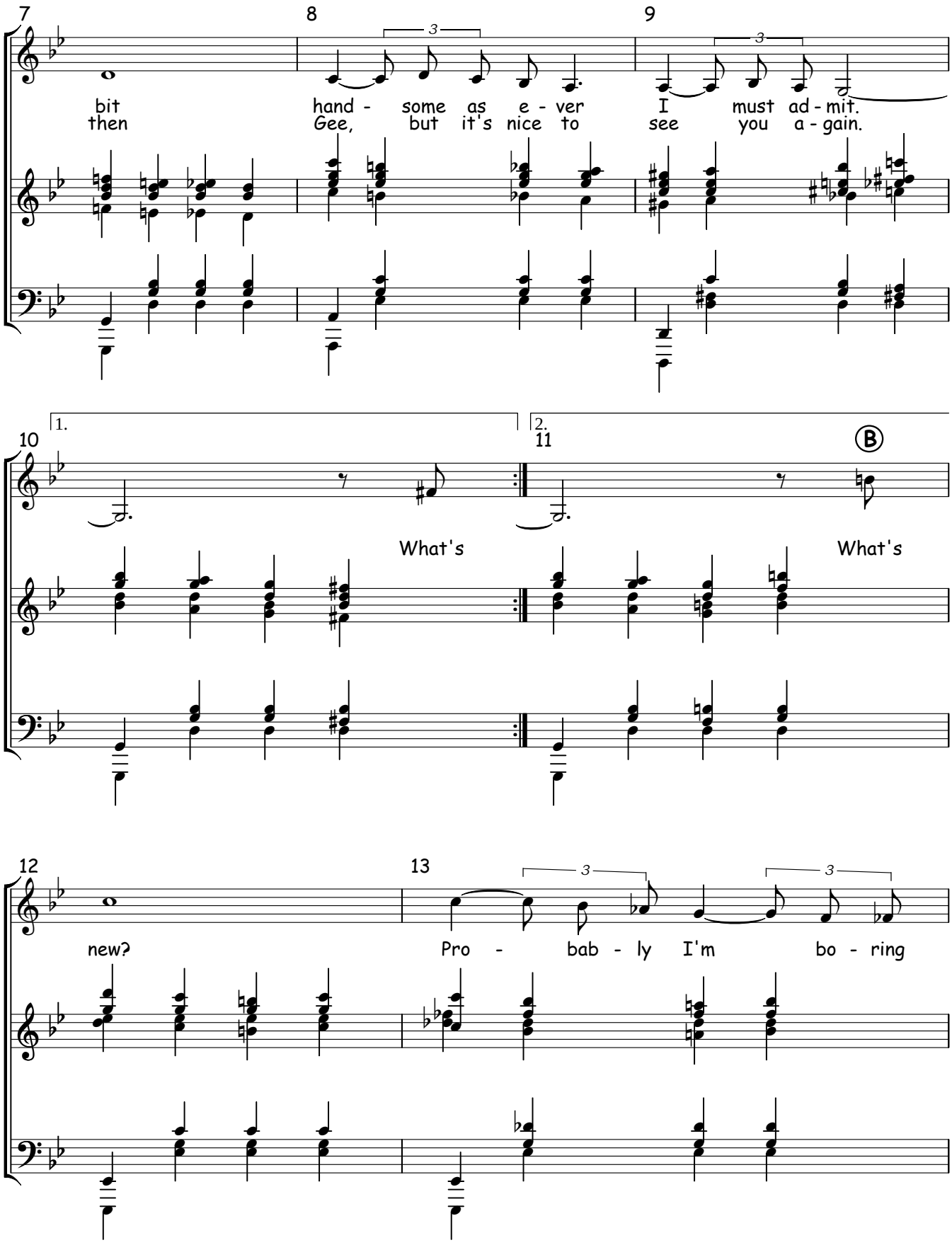
What's new?
Probabely I'm boring you
but seeing you is grand
and you were sweet to offer your hand

I understand, I do!
Pardon my asking: what's new?
of course you couldn't know-
I haven't changed: I still love you so!

What's New

HWV 814

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bit
hand - some as e - ver
I must ad - mit.
then
Gee, but it's nice to
see you a - gain.
1.
2.
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B
What's
What's
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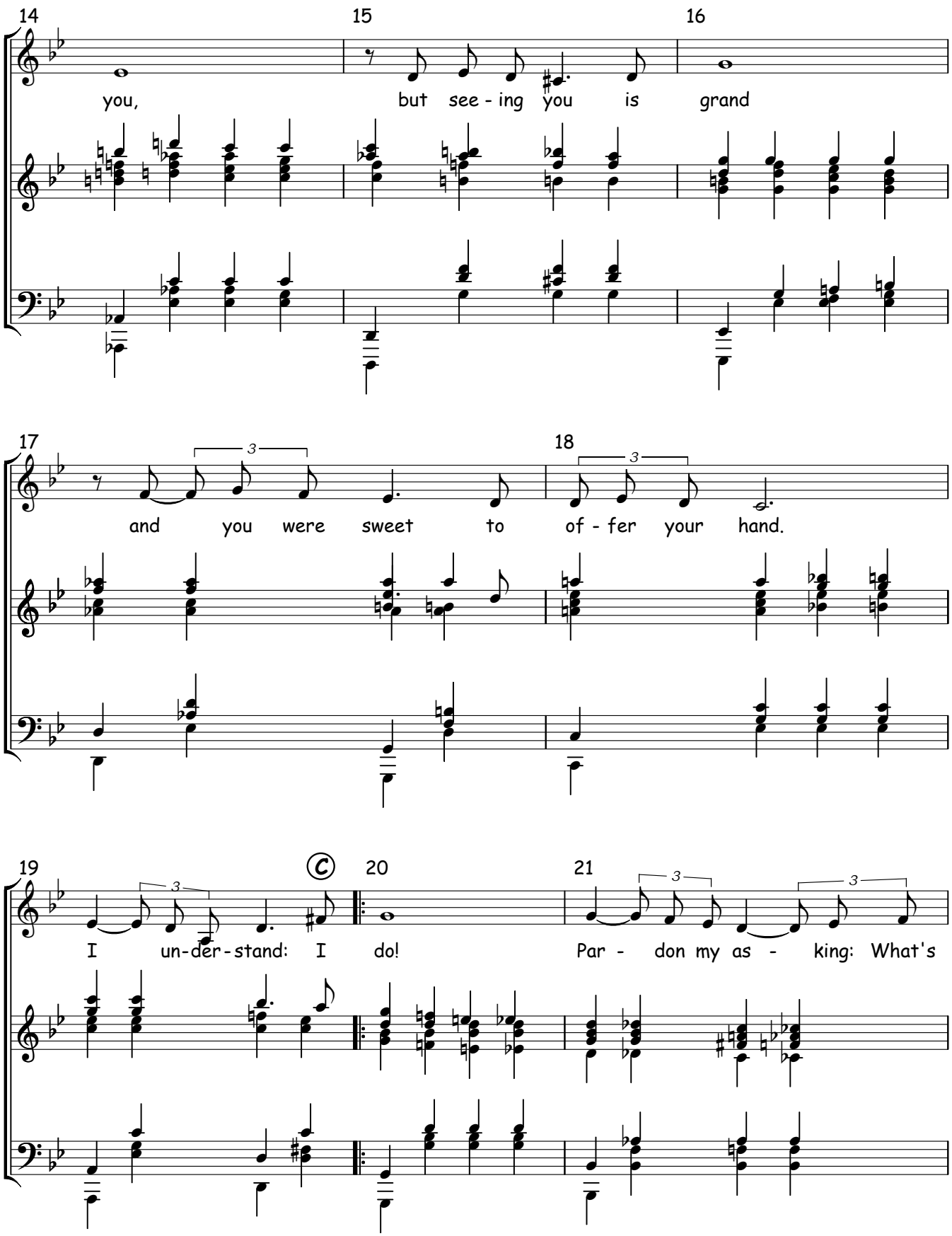
13
new?
Pro - bab - ly I'm bo - ring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you,
but see - ing you is grand
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and you were sweet to of - fer your hand.
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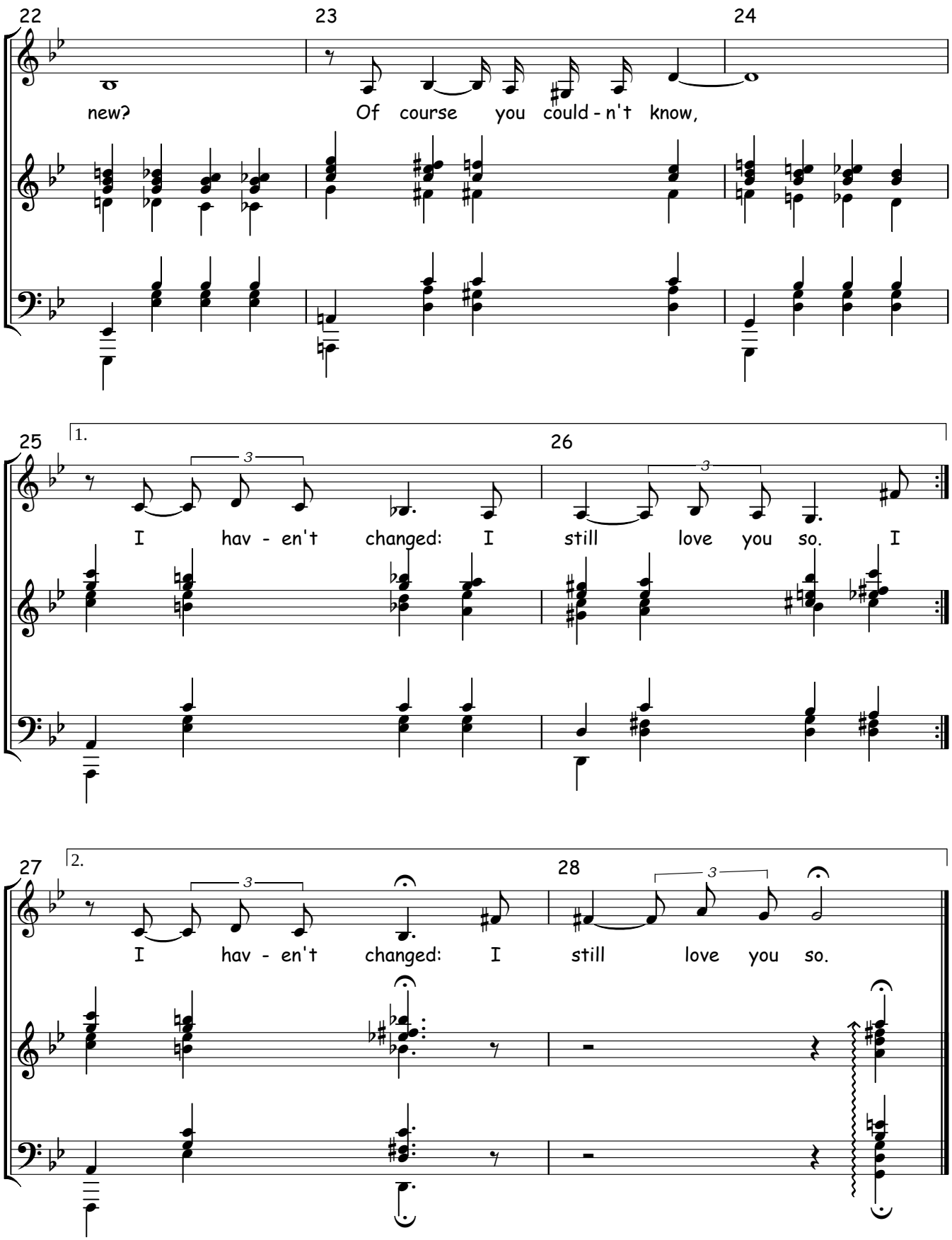
I un-der-stand: I do!
Par - don my as - king: What's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new?
Of course you could - n't know,
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1.
26
I hav - en't changed: I still love you so. I
27
2.
28
I hav - en't changed: I still love you so.