

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: Tierverser

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 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 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 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 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 **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

♩ ~ 63 Ruhig schwebend

1 2 3 4 (A)

Es war ein - mal ein

p

5 6 7 8 (B)

Ad - ler, der

mf

9 10 11 12 (C)

hat - te vie - le Tad - ler. Die mach - ten ihn her - un -

sfz

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) 27

Der Ta - del war al - so be -

28 29

rech - tigt.

sfz

Es war einmal ein Rabe

HWV 626,2

♩ ~ 63

1 **(A)** parlando 2

Es war ein - mal ein Ra - be, ein

3 4

schlau - er al - ter Kna - be, dem sag - te ein Ka - na - ri, der in

rallentando **(B)** a tempo 7 rallentando

5 6

sei-nem Kä-fig sang: Schau her, von Kunst hast du kei-nen

8 9 10 © ©

Dunst. Der Ra-be sag-te är-ger-lich, der Ra-be sag-te är-ger-lich: Wenn

secco

11 12 E

Cadenza ad lib.

du nicht sin - gen könn - test, wärst

13 14 15

grandioso

du so frei wie ich!

ff

Es war einmal ein Kamel

HWV 626,3

1 $\bullet \sim 63$ 2 3 **(A)** 3 *monoton*

Gleichmäßig schreitend

Es war ein - mal ein Ka -

4 **(B)** 5 6 **(C)**

mel, das sah in Po - se - mu - ckel ei - nen

7 8 **(D)** 9

Mann mit ei - nem Bu - ckel. Es blick - te auf ihn

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

$\text{♩} \sim 63$

1 2 3 4 5 6

Es war ein-mal ei - ne Zie - ge,

7 8 **(A)** 9 10 11 12

die sag - te: An mei - ner Wie - -

13 14 **(B)** 15 16 17 **(C)** 18

ge sang man mir: Ein star -

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*

32 33 34 35 36 37 38

sag - te zu dem Schwein: Das wird der Metzger sein!

sfz

gesprochen:
trocken, emotionslos

colla 8^{va}
bassa

Es war einmal eine Kellerassel

HWV 626,5

1 Sehr langsam ♩ ~ 40

2 3 (A)

4 düster

5 6

7 (B) 8 9 (C) 10 sehr langsam und leise beginnen

Es

pp

war ein-mal ei-ne Kel-ler-as-sel,

die ge-riet in ein Schla-mas-sel. Der Kel-ler in dem sie

p

dann poco a poco crescendo e molto accelerando

11 12 (D)

as - sel - te, brach ei - nes Ta - ges plötz - lich ein, so dass das

13 14 lunga (E)

gan - ze Haus aus Stein ihr auf das Köpf - chen pras - sel - te. Sie soll re - li -

Adagissimo (♩ ~ 72)
Mit zartester Empfindung

15 16

giös ge - wor - den sein.

molto ritardando

Es war einmal ein Pferd

HWV 626,6

1 2

Es war ein - mal ein

p ma ben articolato

3 4

Pferd, das war nicht sehr viel

5 6

(A)

wert. Für das Ren - nen war es zu

f

7 B 8 9

dumm, vor den Wa - gen ge - spannt, fiel es um.

ritardano

10 C *Molto meno mosso* 11 12

Da wur - de es Po - li - ti - ker.

13 *a tempo* D 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

1 *Maestoso* 2 3 4

Freund-schaft, Lie-be, Stein der Wei-sen,

poco fz

5 (A) 6 7 (B) 8

die-se drei-e hört ich prei-sen, und ich pries und such-te sie,

p poco ... a ... poco ... crescendo ... *ff*

9 (C) 10 11 12 13

a-ber ach! Ich fand sie nie.

fz *p*

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

1 2 3 (A)

Und als ich euch

4 5

mei - ne Schmer - zen ge - klagt,

6 (B) 7

da habt ihr ge - gähnt und

8 9 ©

nichts ge - sagt. Doch

10 11 12 ©

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

1 2 3

Doch die Ka - stra - ten klag - ten,

Measures 1-3 of the musical score. The vocal line (treble clef) has a 3/4 time signature. Measure 1: 'Doch' (quarter note), 'die' (quarter note), 'Ka' (quarter note), 'stra' (quarter note), 'ten' (quarter note). Measure 2: 'ten' (quarter note), 'klag' (quarter note), 'ten' (quarter note). Measure 3: 'klag' (quarter note), 'ten' (quarter note). The piano accompaniment (treble and bass clefs) starts in measure 2. The bass line has a key signature of one flat and a 3/4 time signature.

4 5 6 (A)

als ich mei - ne Stim - me er - hob, sie

Measures 4-6 of the musical score. The vocal line continues from measure 3. Measure 4: 'als' (quarter note), 'ich' (quarter note), 'mei' (quarter note), 'ne' (quarter note), 'Stim' (quarter note), 'me' (quarter note). Measure 5: 'er' (quarter note), 'hob' (quarter note), 'sie' (quarter note). Measure 6: 'sie' (quarter note). The piano accompaniment continues. A circled 'A' is above measure 6.

7 8 9

klag - - - ten und sie sag - ten:

Measures 7-9 of the musical score. The vocal line has a long melisma over measures 7 and 8. Measure 7: 'klag' (quarter note), 'ten' (quarter note). Measure 8: 'ten' (quarter note), 'und' (quarter note), 'sie' (quarter note). Measure 9: 'sag' (quarter note), 'ten:' (quarter note). The piano accompaniment continues.

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)

kla - 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

1 *Allegro* 2 3

Gaben mir Rat und gute Lehren,

Measures 1-3: The first staff shows a vocal line starting with a whole rest in measure 1, followed by eighth and quarter notes in measures 2 and 3. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand.

4 5

ü - ber - schüt - te - ten mich mit Eh - ren,

Measures 4-5: The vocal line continues with eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern.

6 7

Ⓐ

sag - ten, dass ich nur war - - ten sollt,

Measures 6-7: Measure 6 is marked with a circled 'A'. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment continues with its characteristic eighth-note accompaniment.

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

1 2 3 4

Und bist du erst mein ehlich Weib, dann

piano cantabile

5 6 7 8 (A)

bist du zu be- nei - den, dann

9 10 11 12 13 14

lebst du in lau - ter Zeit - ver - treib, in lau - ter Plä - sier und

I. H. I. H. I. H.

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

1 2 3 4

1. Try to re - mem - ber the kind of Sep - tem - ber, when
Try to re - mem - ber the kind of Sep - tem - ber, when

5 (A) 6 7 8

1. Try to re - mem - ber the kind of Sep - tem - ber, when
Try to re - mem - ber the kind of Sep - tem - ber, when

9 10 11 12

life grass was young, and oh! so mel-low.
grass was young, and oh! so mel-low.
green and grain was yel-low.

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 -

35 36

cept sides the your wil - low.
 sides your pil - low.

37 38 39 40

Try to re - mem - ber, when life was so ten - der, that

41 42 43 44

love was an em - ber a - bout to bil - low,

45 46 47 48

Try to re - mem - ber, and if you re - mem - ber, then

49 50 51 52

fol - low, fol - low, fol - low!

53 $\text{\textcircled{C}}$ 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 -

57 58 59 60

though you know the snow will fol - low.
 out a hurt a heart is hal - low.

61 $\text{\textcircled{H}}$ 62 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 70 71 72

Deep in De - cem - ber our hearts should re - mem - ber and

73 74 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.

12 D 13 14 E

air, there were an - gels di - ning at the Ritz, and a

15 16 17

night - in - gale sang in Berke - ley Square.

18 F 19 20 21 ³ ³

I may be right, I may be wrong, but I'm per - fec - tly wil - ling to

22 23 24

swear, that when we kissed and said good - bye, a

25 26 27

night - in - gale sang in Berke - ley Square.

28 29 30 31 32 33 34 35

ad lib. mitsummen

36 **(K)** 37 38

The moon that linge-red o-ver Lon-don town, poor puzz-led moon, he

39 **(L)** 40 41 **(M)**

wore a frown, oh, how could he know we two were so in love! The

42 43 **(N)** 44

whole darn world seemed up-side down! The streets of town were

54 Ⓢ 55

night - in - gale sang ... The streets of town were

56 3 57

paved with stars, it was such a ro - man - tic af -

58 Ⓣ 59 60 Ⓤ

fair, and as we kissed and said good - bye a

61 62 63

night - in - gale sang in Berke - ley Square.

64 65 66 67

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!

As Time Goes By For Regina

Herman Hupfeld 1931 (!) - Johannes Hömberg 9.9.1996

HWV 760

1 2 3

Musical notation for measures 1-3. The top staff is a treble clef with a 4/4 time signature. Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest. The middle staff has a melody starting in measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The bottom staff has a bass line: quarter note G2, quarter note F#2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1.

4 (A) 5

This day and age we're li - ving in gives

Musical notation for measures 4-5. The top staff has a melody starting in measure 4: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The middle staff has a piano accompaniment: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The bottom staff has a bass line: quarter note G2, quarter note F#2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1.

6 7

cause for ap - pre - hen - sion, with speed and new in - ven - tion, and

Musical notation for measures 6-7. The top staff has a melody starting in measure 6: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The middle staff has a piano accompaniment: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The bottom staff has a bass line: quarter note G2, quarter note F#2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1.

8 9 B

things like third di - men - sion. Yet, we get a tri - fle wea - ry, with

10 11

Mis - ter Ein - steins the' - ry, so we must get down to earth, at times re -

12 13 C

lax, re - lieve the ten - sion. No mat - ter what the pro - gress, or

14 15 16 (D)

what may yet be proved. The simple facts of life are such they can-not be re-moved. You

17 Refrain 18

must re - mem - ber this, a kiss is still a kiss, a

19 20 (E)

sigh ist just a sigh. The

21 22 23

fun - da - men - tal things ap - ply, as time goes by.

24 25 26

And when two lo - vers woo, they still say: "I love You", on

27 28 29

that you can re - ly. No mat - ter what the fu - ture

30 31 32

brings, as time goes by.

33 34 35

Ⓒ

Moon-light and love songs ne-ver out of date, hearts full of pas-sion,

36 37 38

Ⓗ

jea-lou-sy and hate. Wo-man needs man, and man must have his mate, that

39 40 41

no one can de - ny. It's still the same old sto - ry, a

42 43 44

fight for love and glo - ry, a case of do or die. The

45 46 47 48 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

1 2 3 4

1 2 3 4

Erleichterte Fassung (in Halben oder Vierteln):

5 (A) 6 7

You are the pro - mised kiss of

8 9 10 11 12

spring-time, that makes the lone - ly win - ter seem long.

simile

24 25 26 27 28

the dear-est things I know are what your are. Oh,

29 30 31 32

some day my hap - py arms will hold you and

33 34 35 36

some day I'll know the mo - ment di - vine, when

37 **E** 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

1 2 3 4



5 Erleichterte Fassung (in Halben oder Vierteln): 6

(A)

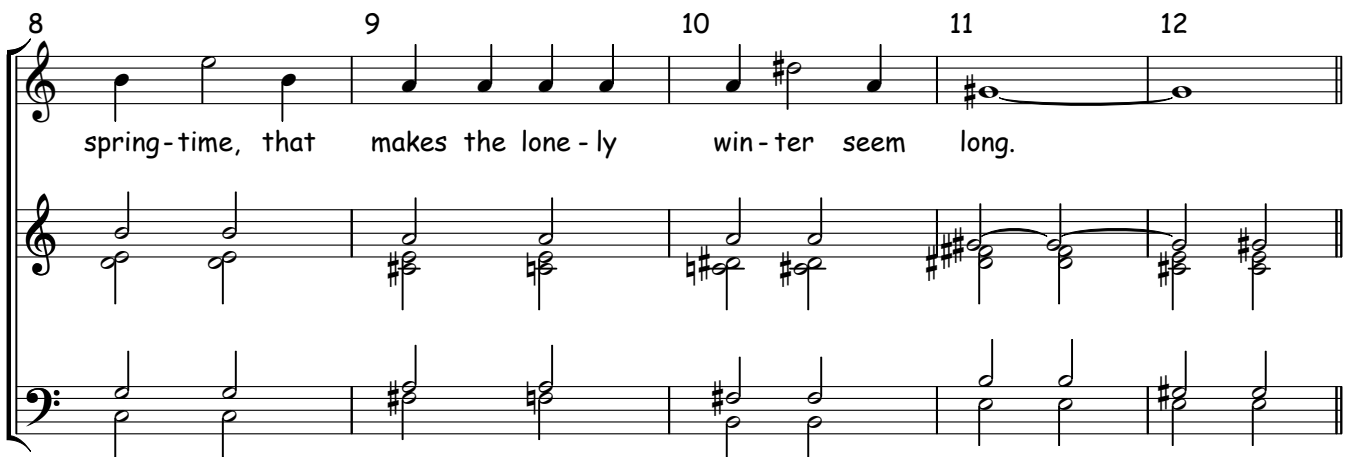
You are the pro-mised kiss of

simile

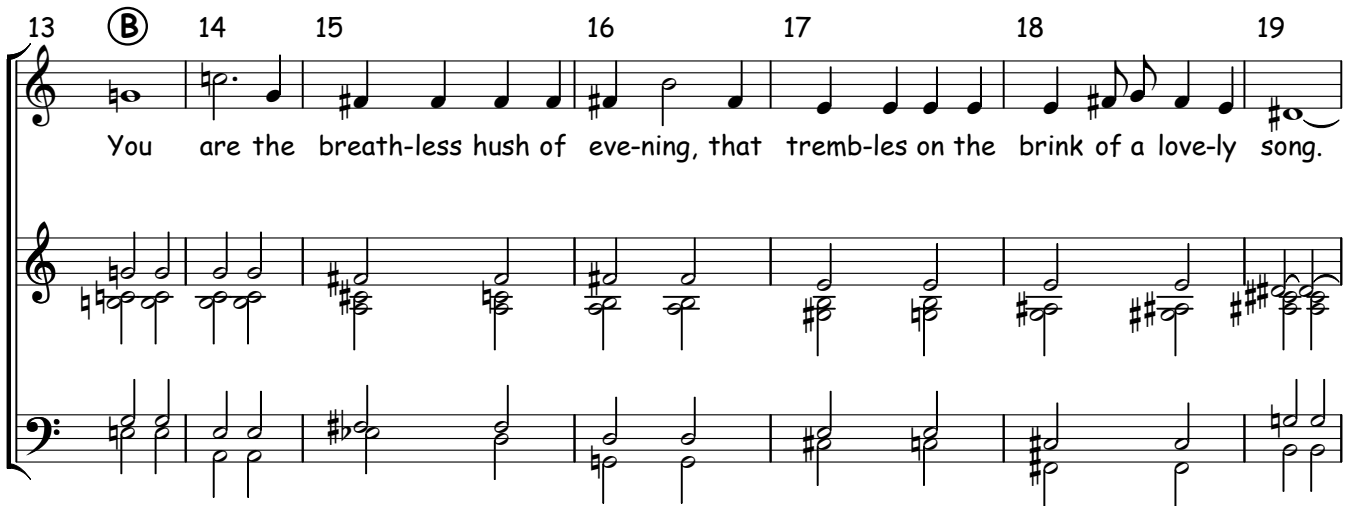


8 9 10 11 12

spring-time, that makes the lone-ly win-ter seem long.



13 **(B)** 14 15 16 17 18 19



You are the breath-less hush of eve-ning, that tremb-les on the brink of a love-ly song.

20 **(C)** 21 22 23 24 25



You are the an-gel glow that light a star, the dear-est things I know

26 27 28 **(D)** 30 31 32 33 34



are what you are, oh, some day my hap-py arms will hold you and some day I'll

35 3 36 E 37 1. 38 39 40

know the mo-ment de - vine, when all the things you are, are mine.

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 wouldn't 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

1 2 3 4

coll' ottava

5 6 7

want you! I'm a fool to want you!

colla 8^{va} sempre

8 9 10

to want a love, that can't be true, a love that's

11 12 (B) 13

there for o - thers too! I'm a fool to hold you!

colla 8^{va} sempre

14 15 16

such a fool to hold you! to seek a

17 18 19 20

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 3^{va} sempre

32 33 34

I know it's wrong, it must be wrong, but right or

35 36 37

wrong, I can't get a - long with - out you!

38 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 8^{va} sempre

47 48 49

pi-ty me: I need you! I know it's

50 51 52

wrong, it must be wrong, but right or wrong I can't get a -

53 54

long with - out you!

55 56 57 58

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?

Probably 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

1 2 (A)

coll 8va

What's

Detailed description: This system contains the first two measures of the piece. The top staff is a vocal line with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. Measure 1 has a whole rest, and measure 2 has a whole rest followed by a quarter note G4. The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The piano part consists of chords and single notes. A circled 'A' is above measure 2. The text 'What's' is written below the vocal line in measure 2. The instruction 'coll 8va' is written below the bass staff in measure 1.

3 4

new? How How is did the that world ro - trea - ting
How did that ro - mance come

Detailed description: This system contains measures 3 and 4. The vocal line has a treble clef. Measure 3 has a whole note G4 with the lyrics 'new?'. Measure 4 has a half note G4 with the lyrics 'How', followed by a quarter note A4 with 'How', a quarter note B4 with 'is', a quarter note C5 with 'did', a quarter note D5 with 'the', a quarter note E5 with 'that', a quarter note F5 with 'world', a quarter note G5 with 'ro -', a quarter note A5 with 'trea -', a quarter note B5 with 'ting', and a quarter note C6 with 'come'. There are triplets over the notes G4, A4, and B4 in measure 4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

5 6

you? through? You We hav - en't changed a
We hav - en't met since

Detailed description: This system contains measures 5 and 6. The vocal line has a treble clef. Measure 5 has a whole note G4 with the lyrics 'you?' and 'through?'. Measure 6 has a quarter note G4 with 'You', a quarter note A4 with 'We', a quarter note B4 with 'hav -', a quarter note C5 with 'en't', a quarter note D5 with 'changed', a quarter note E5 with 'a', a quarter note F5 with 'met', and a quarter note G5 with 'since'. There are triplets over the notes G4, A4, and B4 in measure 6. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

7 8 9

bit then
 Gee, hand - some but it's nice to e - ver I see you must ad - mit.
 a - gain.

10 11 (B)

1. 2.

What's What's

12 13

new? Pro - bab - ly I'm bo - ring

14 15 16

you, but see - ing you is grand

17 18

and you were sweet to of - fer your hand.

19 20 21

I un - der - stand: I do! Par - don my as - king: What's

22 23 24

new? Of course you could - n't know,

25 26

1. I hav - en't changed: I still love you so. I

27 28

2. I hav - en't changed: I still love you so.