

Carsten Braun

Songs 4 Choir

für gemischten Chor (S/A/T/B) und Klavier

Nach Gedichten von Percy Bysshe Shelley, Oscar Wilde, Robert Frost & Edgar Allan Poe



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Vorwort

Die in dieser Sammlung enthaltenen Chorstücke verarbeiten jeweils Gedichte von englischsprachigen Autoren des 19. und frühen 20. Jahrhunderts. Allen gemein ist eine melancholische Stimmung, die mehr oder weniger deutlich zutage tritt. Auch die Endlichkeit des Lebens und die Begrenztheit unserer Existenz ist in jedem dieser Gedichte auf die eine oder andere Weise ein Thema. Ich habe sie ausgewählt, da sie alle auf ihre Weise einen meinen Charakterzüge bzw. ein einschneidendes Erlebnis in meiner Vergangenheit anrühren.

Percy Bysshe Shelley wirkte zu Beginn des 19. Jahrhunderts wirkte und starb kurz vor seinem 30. Geburtstag bei einem Schiffsunglück. Sein Werk erfuhr erst postum breite Anerkennung, u.a. für die bildhafte Sprache und seine meisterliche Beherrschung unterschiedlichster Gattungen. Sein Gedicht „Remembrance“ ist ein ergreifendes Lamento an die Flüchtigkeit des Augenblicks sowie die Vergänglichkeit der Existenz an sich, durchzogen von reichen sprachlichen Bildern von Verlust und Verzweiflung.

Oscar Wilde, der in der 2. Hälfte des 19. Jahrhunderts lebte und arbeitete, schrieb „Requiescat“ für seine Schwester Isola, die im Alter von nur 9 Jahren an einem Fieber starb. Es beschreibt die Trauer, die er beim Tod des jungen Mädchens fühlte und mahnt den Leser, sich in der Nähe ihres Grabes leise zu verhalten, um ihren Schlaf nicht zu stören.

Auch wenn Robert Frost, der sein dichterisches Werk im frühen 20. Jahrhundert schuf, „The Road not taken“ als ironischen Seitenhieb auf einen beim Wandern entscheidungsschwachen Freund schrieb, entbehrt es auf einer tieferen Ebene nicht einer deutlichen Melancholie. So beinhaltet jede Entscheidung „für“ etwas auch den Verlust dessen, „gegen“ das man sich damit entscheidet, denn die Lebenszeit reicht in der Regel nicht aus, alle Optionen durchzuspielen. Das lyrische Ich neigt dazu, jede getroffene Entscheidung im Nachhinein anzuzweifeln und sich wehmütig nach den verpassten Alternativen zu sehnen.

Poe schließlich lebte in der ersten Hälfte des 19. Jahrhunderts in den USA und gilt als der Vater der modernen Dichtung. Sein lyrisches Werk ist durchzogen von düsterer Symbolik. „A Dream within a Dream“ ist vorrangig eine Auseinandersetzung mit dem zum ersten Mal bei Platon und Aristoteles zu findenden Gedanken, dass die Realität nicht existiere und alles Leben und Erleben nur Einbildung und Illusion sei. Der Ausgangspunkt dieser Gedankenspiele ist allerdings ein sehr privater: Das lyrische Ich muss sich mit dem Verlust seiner Geliebten auseinandersetzen. Das Bild des durch die Finger rinnenden Sandes steht daher einerseits für den vergeblichen Versuch, die Geliebte festzuhalten, die sich trotz seiner verzweifelten Versuche diesem Griff immer zu entziehen scheint. Ebenso allerdings steht es für die uns verbleibende Lebenszeit, die unaufhaltsam vergeht, egal wie sehr wir uns an unsere Existenz klammern.

Im Februar 2025,
Carsten Braun

1. Remembrance

Percy Bysshe Shelley

gentle ($\text{♩} = \text{c. } 56$)

p

5

9

S. *p*
Swif-ter far than sum-mer's flight, Swif-ter far than youth's de-light,

A. *pp*
Mhm Sum-mer's flight. Mhm Youth's de-light.

T. *pp*
Mhm Mhm

B. *pp*
Mhm Mhm

9

pp

1. Remembrance

13

S. Swif - ter far than hap - py night, Art thou come and gone.

A. Swif - ter far than hap - py night, Art thou come and gone.

T. Ah hap - py night, Art thou come and gone.

B. Ah Art thou come and gone.

13

17 *mp*

S. As the earth when leaves are dead, As the night when sleep is sped,

A. *mp* As the earth when leaves are dead, As the night when sleep is sped,

T. *mp* Leaves are dead, sleep is sped,

B. *mp* Leaves are dead, sleep is sped,

17 *mp*

1. Remembrance

21

S. *f*
As the heart when joy is fled, I am left a - lone.

A. *f*
As the heart when joy is fled, I am left a - lone.

T. *f*
joy is fled, I am left a - lone.

B. *f*
joy is fled, I am left a - lone.

21

f

8vb

25

p

The musical score is for a piece titled "1. Remembrance". It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 21 to 24, and the second system covers measures 25 to 28. The vocal parts have lyrics: "As the heart when joy is fled, I am left a - lone." The piano accompaniment includes a section marked "8vb" (8va below) and a section marked "p" (piano). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

1. Remembrance

29 *mp*

S. The swal-low summer comes a - gain,

A. *p* Mhm *mp* The ow - let night re-sumes her

T. *p* Mhm The ow - let night re-sumes her

B. *p* Mhm The ow - let night

29

33 *p* *mp*

S. The night, her reign. But the wild - swan youth is

A. *p* reign, re - sumes her reign. Mhm

T. *p* reign, re - sumes her reign. Mhm

B. *p* The night re - sumes her reign. Mhm

33

1. Remembrance

37 *p*

S. fain To fly with thee,

A. Fly with thee, false as thou,

T. Fly with thee, false as thou, false

B. Fly with thee, false as thou,

42 *p*

S. false as thou.

A. as thou. false as thou.

T. as thou. false as thou, as thou.

B. false as thou, false as thou.

1. Remembrance

47 *mp*

S. My heart each day de-sires the mor - row; Sleep it - self is turned to sor -

A. *p*
Mhm Sleep it - self,

T. *p*
Mhm Sleep it - self,

B. *p*
Mhm Sleep it - self,

47 *p*

51 *mp*

S. - - row; Vain - ly would my win - ter bor -

A. *p*
sleep it - self. Mhm

T. *p*
sleep it - self. Mhm

B. *p*
sleep it - self. Mhm

51 *p*

1. Remembrance

55 *p*

S. - row Sun-ny leaves from a-ny bough,

A. *pp* Sun - ny leaves, sun - ny

T. *pp* Sun - ny leaves, sun - ny

B. *pp* Sun - ny leaves, sun - ny

55

59 poco a poco crescendo

S. from a-ny bough; sun - ny leaves,

A. poco a poco crescendo leaves sun - ny leaves from a-ny bough,

T. poco a poco crescendo leaves sun - ny leaves from a-ny bough,

B. poco a poco crescendo leaves sun - ny leaves, sun - ny leaves,

59 poco a poco crescendo

1. Remembrance

63

S. sun - ny leaves, sun - ny leaves,

A. from a - ny bough, from a - ny bough,

T. from a - ny bough, from a - ny bough,

B. sun - ny leaves, sun - - - ny

67

S. sun - ny leaves. *mf*

A. sun - ny leaves. *mf*

T. sun - ny leaves. *mf*

B. leaves. *mf*

72

1. Remembrance

78

p

S. Li-lies for a bri-dal bed, Ro-ses for a ma-tron's head,

pp

A. Mhm a bri-dal bed, Mhm a ma-tron's head,

pp

T. Mhm Mhm

pp

B. Mhm Mhm

78

pp

82

S. Vio-lets for a mai-den dead, Pan-sies let MY flo-wers be:

A. Vio-lets for a mai-den dead, Pan-sies let MY flo-wers be:

T. Ah a mai-den dead, Pan-sies let MY flo-wers be:

B. Ah Pan-sies let MY flo-wers be:

82

1. Remembrance

86 *mp*

S. On the li - ving grave I bear Scat-ter them with - out a tear.

A. On the li - ving grave I bear Scat-ter them with - out a tear.

T. *mp*
8 On the grave, Scat - - - ter them,

B. *mp*
On the grave, Scat - - - ter them,

86 *mp*

90 *f*

S. Let no friend, how - e - ver dear, Waste one hope, one fear for

A. *f*
Let no friend, how - e - ver dear, Waste one hope, one fear for

T. *f*
8 Let no friend Waste one hope, one fear for

B. *f*
Let no friend Waste one hope, one fear for

90 *f*

8^{vb}

1. Remembrance

94 *mp*

S. me, for me, for me.

A. me, for me, for me.

T. 8 me, for me, for me.

B. *mp* me, for me, for me.

94 *mp*

99 *rit.* *p*

S. Waste one hope, one fear for me.

A. Waste one hope, one fear for me.

T. 8 Waste one hope, one fear for me.

B. *p* Waste one hope, one fear for me.

99 *p*

2. Requiescat

Oscar Wilde

soft (♩ = c. 108)

ppp

5 *pp*

9 A. *p*
Tread light - ly, she is near un - der the snow.

13 A. *p*
Speak gent - ly, she can hear the dai - sies grow.

2. Requiescat

17 *mp*
S. All her bright gol - den hair tar - nished with rust.

p
A. Mhm tar - nished with rust.

17 8 *p*

21
S. She that was young and fair fal - len to dust.

p
A. Mhm fal - len to dust.

21 *p*

25
S. *mp* Li - ly - like, white as snow,

mp
A. Li - ly - like, white as snow,

T. *p* Ah

B. *p* Ah

25 *mp*

2. Requiescat

29

S. she hard - ly knew she was a wo-man, so sweet - ly she

A. she hard - ly knew she was a wo-man, so sweet - ly she

T. she hard - ly knew she was a wo-man, so sweet - ly she

B. Ah She was a wo-man, so sweet - ly she

mp *p* *p* *p*

33

S. grew. *mf* Cof-fin - board,

A. grew. *mf* Cof-fin - board,

T. grew. *mf* Cof-fin - board,

B. grew. *mf* Cof-fin - board,

mf

2. Requiescat

36

S. hea - vy stone, Lie on her breast. I

A. hea - vy stone, Lie on her breast.

T. hea - vy stone, Lie on her breast. I

B. hea - vy stone, Lie on her breast.

39

S. vex my soul a-lone, she is at rest.

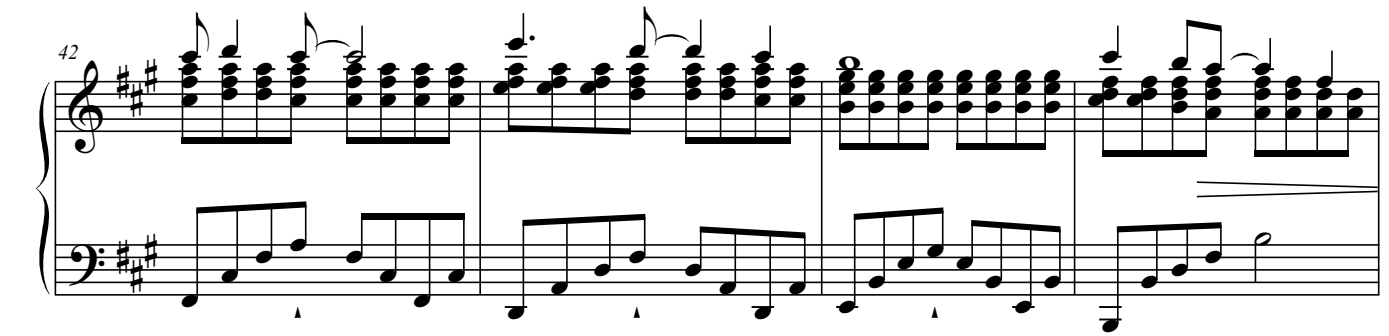
A. *mp* Ah *mf* she is at rest.

T. vex my soul a-lone, she is at rest.

B. *mp* Ah *mf* she is at rest.

2. Requiescat

42



46



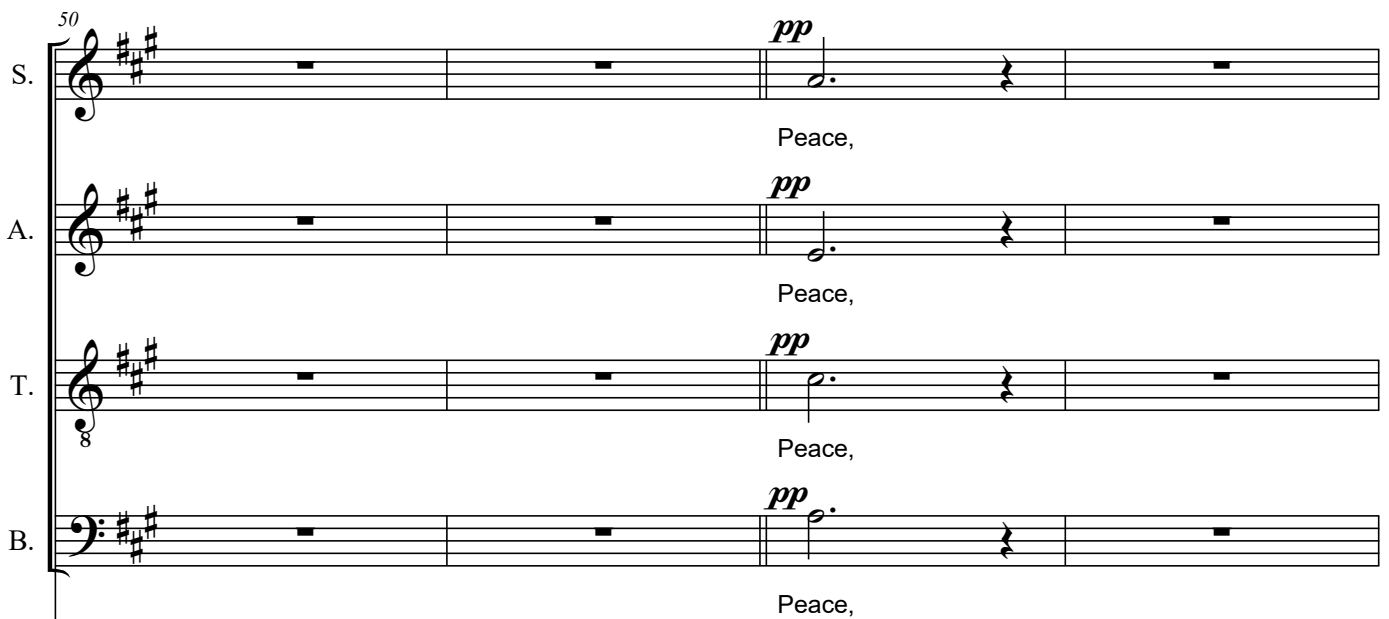
50

S. *pp*
Peace,

A. *pp*
Peace,

T. *pp*
Peace,

B. *pp*
Peace,



50 8



2. Requiescat

54

S. *p* Peace, she can-not hear, she can-not hear,

A. Peace, Peace,

T. 8 Peace, Peace,

B. Peace, Peace,

54 8

S. can't hear lyre or son - net,

A. *p* Peace, can't hear lyre or son - net,

T. 8 *p* Peace, lyre or son - net,

B. *p* Peace, lyre or son - net,

58

crescendo poco a poco

2. Requiescat

61

S. all my life's bu-ried here.

A. *mp* all my life's bu-ried here.

T. *mp* all my life's, All my life.

B. *mp* all my life's bu-ried here.

61

64 *rit.* ----- *a tempo*

S. *p* heap earth up-on it,

A. *p* Heap earth up-on it, up-

T. *pp* Heap earth, Heap earth,

B. *pp* Mhm Mhm

64

2. Requiescat

69

S. up - on it, up - on it.

A. on it, up - on it.

T. Earth up - on it.

B. Earth up - - - on it.

73

accel. *rit.*

S. *mp* Heap earth up - on it *mf*

A. *mf* Heap earth upon it, up - on it, up - on it

T. *mp* Ah Heap earth up - on it

B. *mp* Ah Heap earth up - on it

2. Requiescat

78 *a tempo*

pp

82 *p*

A. Tread light - ly, she is near un - der the snow.

82 8

86

A. Speak gent - ly, she can hear the dai - sies grow.

86 8

90 8

rit. -----

94 8

3. The Road not taken

Robert Frost

tranquill (♩ = c. 104)

p

S. Two roads di-verged in a yel-low wood, and

p

A. Two roads di-verged in a yel-low wood, and

pp

5

S. sor-ry I could not tra - vel both.

A. sor-ry I could not tra - vel both.

T. *p* And

B. *p* And

5

3. The Road not taken

9

T. 8 be one tra - veler, long I stood and looked down one as far as I could

B. be one tra - veler, long I stood and looked down one as far as I could

9

13

S. *p* To where it bent in the un - der - growth

A. *p* To where it bent in the un - der - growth

T. 8 *p* to where it bent in the un - der - growth

B. *p* to where it bent in the un - der - growth

13

8^{va} 15^{ma}

8^{va} *pp*

18

p

3. The Road not taken

23 *pp* *p*

S. Mhm Ah

A. *pp* *p*

A. Mhm Ah

T. *pp* *p*

T. 8 Mhm Ah

23

29

S. Ah *p*

A. *mp*

A. Then took the o - ther,

T. *p*

T. 8 Ah *p*

B. *p* *p*

B. Ah Ah

29

3. The Road not taken

33

S. Ah Ah

A. as just as fair, And ha-ving per - haps the bet - ter claim,

T. 8 Ah

B. Ah

37

S. Ah Ah

A. Be-cause it was gras - sy and wan-ted wear;

T. 8 The bet - ter claim, bet - ter claim. Ah

B. Ah Ah

3. The Road not taken

41

S. *mp* Ah Though as for that the pas - sing there

A. *p* Ah the pas - sing there

T. 8 Wan - ted wear. Ah Though as for that the pas - sing there

B. Ah

41

S. *mf* Had worn them

A. *mp* the pas - sing *mf* Had worn them

T. 8 *mp* the pas - sing *mf* Had worn them

B. *mp* Though as for that the pas - sing *mf* Had worn them

45

S. *mf* Had worn them

A. *mp* the pas - sing *mf* Had worn them

T. 8 *mp* the pas - sing *mf* Had worn them

B. *mp* Though as for that the pas - sing *mf* Had worn them

45

S. *mf* Had worn them

A. *mp* the pas - sing *mf* Had worn them

T. 8 *mp* the pas - sing *mf* Had worn them

B. *mp* Though as for that the pas - sing *mf* Had worn them

45

S. *mf* Had worn them

A. *mp* the pas - sing *mf* Had worn them

T. 8 *mp* the pas - sing *mf* Had worn them

B. *mp* Though as for that the pas - sing *mf* Had worn them

3. The Road not taken

48

S. real - ly a - bout the same.

A. real - ly a - bout the same.

T. real - ly a - bout the same, the same.

B. real - ly a - bout the same, the same.

51

mp

55

S. *p* And both that mor - ning e - qual-ly lay in leaves no step

A. *p* And both that mor - ning e - qual-ly lay in leaves no step

T. *p* And both that mor - ning e - qual-ly lay, in leaves

B. *p* And both e - qual-ly lay, in leaves

55

3. The Road not taken

59

S. had trod-den black, trod - den black.

A. had trod-den black, trod - den black.

T. no step had trod-den black, trod-den black.

B. no step had trod-den black, trod-den black.

59

pp

63

T. *pp* Mhm

63

69

S. *pp* Mhm Mhm

A. *p* Oh, I kept the

T. Mhm Mhm

B. *pp* Mhm Mhm

69

3. The Road not taken

73

S. Ah An - o - ther day.

A. first for an - o - ther day!

T. For an - o - ther day!

B. An - o - ther day! *mp* Yet kno - wing how

p

78

T. *mp* Yet kno - wing how

B. way leads on to way, yet

p

3. The Road not taken

82

S. *mp* Yet know - ing how

A. *mp* Yet know - ing how way leads on to

T. 8 way leads on to way, leads

B. know - ing how way leads on to way,

86

S. way leads on to way, I doubt-ed if I should e -

A. way, leads to way. I doubt-ed if I should e -

T. 8 on, leads on to way. I doubt-ed if I should e -

B. way leads to way. I doubt-ed if I should e -

3. The Road not taken

90

S. *mf*
- - ver come back, e - ver come back. I shall be

A. *mf*
- - ver come back, e - ver come back. I shall be

T. *mf*
- - ver come back, come back. I shall be

B. *mf*
- - ver come back, come back. I shall be

94

S. *mf*
tel-ling this with a sigh Some-where, some - where

A. *mf*
tel-ling this with a sigh Some-where, some - where

T. *mf*
tel-ling this with a sigh Some-where, some - where

B. *mf*
tel-ling this with a sigh Some - - - where

3. The Road not taken

98

S. *p*
a-ges and a - ges hence: Two roads diverged in a wood,

A. *p*
a-ges and a - ges hence: Two roads diverged in a wood,

T. 8
a-ges and a - ges hence:

B. *p*
a - ges hence:

102

S. and I, Mhm

A. and I, Mhm

T. 8 *mp*
I took the one less tra - veled

B. *p*
Mhm

102

3. The Road not taken

106 *mp*

S. I took the one less tra - veled by, And that has made all the dif -

A. *mp* I took the one less tra - veled by, And that has made all the dif -

T. 8 by, Mhm Mhm *p*

B. *mp* I took the one, took the one. Mhm *p*

110

S. - ference; that has made all the dif - ference.

A. - ference; that has made all the dif - ference.

T. 8 That has made, that has made the dif-ference.

B. Mhm The dif-ference.

110 *pp*

3. The Road not taken

114

S. *p* And

A. *p* And that has made all the dif -

118

S. that has made all the dif - ference; all the dif - ference;

A. - ference; that has made all the dif - ference;

T. *p* And that has made all the dif - - - ference;

B. *p* And that has made,

118

p

3. The Road not taken

121

S. *p* I took the

A. *p* Mhm

T. *p* Mhm Mhm

8

126

S. one less tra - veled by, tra - veled by.

A. Tra-veled by.

T. Tra-veled by.

B. *p* Tra-veled by.

8

126

8

4. A Dream within a Dream

Edgar Allan Poe

slow & atmospheric ($\text{♩} = \text{c. } 50$)

The musical score is written for piano and four voices. The piano accompaniment is in 3/2 time, with a key signature of two sharps (F# and C#). The tempo is marked 'slow & atmospheric' with a note value of approximately 50 beats per minute. The piano part begins with a melody in the right hand and a bass line in the left hand. The vocal parts enter at measure 11. The Soprano (S.) part begins with a melody in the right hand, followed by the lyrics 'Mhm' and 'Take this kiss up - on the'. The Alto (A.) part begins with a melody in the right hand, followed by the lyrics 'Mhm' and 'Take this kiss.'. The Tenor (T.) part begins with a melody in the right hand, followed by the lyrics 'Take this kiss up - on the brow!'. The Bass (B.) part begins with a melody in the right hand, followed by the lyrics 'Mhm' and 'Take this kiss.'. The piano accompaniment continues throughout the vocal parts, with a melody in the right hand and a bass line in the left hand. The score ends at measure 15.

6

11

S. *pp* Mhm Take this kiss up - on the

A. *pp* Mhm Take this kiss.

T. *p* Take this kiss up - on the brow!

B. *pp* Mhm Take this kiss.

11

4. A Dream within a Dream

15

S. *p*
brow. Ah From you now.

A. Ah From you now.

T. 8 And, in par - ting from you now,

B. Ah From you now.

15

19

S. Ah

A. *p*
Thus much Ah

T. *mp*
Thus much let me a - vow:

B. *p*
Thus much let me a - vow:

19

4. A Dream within a Dream

23

S. *p* Mhm Mhm

A. *mp* You are not wrong, who deem that my days have been a dream.

T. *p* Mhm Mhm

B. *p* Mhm Mhm

23

27

32

S. *pp* Mhm Flown a - way, flown a -

A. *pp* Mhm Flown a - way.

T. *mp* Yet, if hope has flown a - way

B. *pp* Mhm Flown a - way.

32

4. A Dream within a Dream

36

S. way. Ah In a day.

A. Ah In a day.

T. 8 in a night, or in a day

B. Ah In a day.

40 *mp*

S. In a vi - sion, or in none,

A. *mp* In a vi - sion, or in none, In a

T. 8 *mp* In a vi - sion, or in none, or in none, in

B. *mp* In a vi - sion, or in none, in

40 *mp*

4. A Dream within a Dream

44

S. *f* Is it there - fore the less gone?

A. *mf* vi-sion, or in none; less gone.

T. *mf* none. Is it there - fore the less gone?

B. *mf* none, in none; less gone.

44

48

S. *mp* All that we see or seem is but a dream with-in a dream.

A. *p* Ah dream with-in a dream.

T. *p* Ah Ah

B. *p* Ah Ah

48

4. A Dream within a Dream

52

rit. -----

8vb -----

56 **faster** (♩ = c. 70)

S. (Wellen/Brandungsgeräuschen nachempfunden) **p** Shhhh

A. (Wellen/Brandungsgeräuschen nachempfunden) **p** Shh Shh Shh

T. (Wellen/Brandungsgeräuschen nachempfunden) **p** Shhhh Shhhh

B. **mf** | stand a-mid the roar

56

p **mp**

8vb -----

60

S. **p** Shhhh Shhhh

A. **p** Shh Shh Shh Shh Shh Shh

T. **p** Shhhh Shhhh

B. **f** of a surf - tor-men - ted shore,

60

mf

4. A Dream within a Dream

64

S. *Shhhh* *mf* And I hold with-in my hand

A. *Shh Shh Shh* *mp* Ah

T. *Shhhh* *p* *Shhhh*

B. *Shhhh* *p* *Shhhh*

(Wellen/Brandungsgeräuschen nachempfunden)

64

mp

68

S. *f* Grains of the gol -

A. Ah

T. *Shhhh*

B. *Shhhh* *Shhhh*

68

mf

4. A Dream within a Dream

71

S. - - - den sand.

A. Ah

T. Shhhh

B. Shhhh

Glissando

Glissando

Glissando

Glissando

mp

74

S. *p* How few! Yet how they creep

A. *pp* Mhm

T. *pp* Mhm

B.

pp

4. A Dream within a Dream

78

S. *mp* through my fin - gers to the deep,

A. *p* Mhm

T. *p* Mhm

8

78

p

82

S. While I weep, while I weep!

A. Mhm Ah

T. Mhm Ah

B. *p* While I weep, While I weep,

82

p

4. A Dream within a Dream

86

S. *f* O God! Can I not grasp them with a tigh - ter

A. *f* O God! Can I not grasp them with a tigh - ter

T. *f* O God! Can I not grasp them with a tigh - ter

B. *f* O God! Can I not grasp them with a tigh - ter

f

8^{vb}

91

S. *ff* *f* clasp? O God! Can I not save One from the

A. *ff* *f* clasp? O God! Can I not save One from the

T. *ff* *f* clasp? O God! Can I not save One from the

B. *ff* *f* clasp? O God! Can I not save One from the

mf

8^{vb}

4. A Dream within a Dream

96 *rit.* -----

S. pi - ti - less wave?

A. pi - ti - less wave?

T. 8 pi - ti - less wave?

B. pi - ti - less wave?

101 *slow & atmospheric* (♩ = c. 50)

S. *p* Is all that we see or seem but a dream with-in a dream?

A. *pp* Mhm

T. 8 *pp* Mhm

B. *pp* Mhm

4. A Dream within a Dream

105

p

109

113

117

S. *mp* Am

A. *mp* Ah

T. *mf* You are not wrong, who deem that my days have been a

117

mp

4. A Dream within a Dream

120

S. *f* All that we see or seem is but a

A. *mf* All that we see or seem is but a

T. *f* dream; All that we see or seem is but a

B. *mf* My days have been a dream; but a

120

123

S. *rit.* dream with - in a dream.

A. dream with - in a dream, a dream.

T. *8* dream with - in a dream, a dream with - in a dream.

B. dream with - in a dream, a dream with - in a dream.

123