

# Drei Lieder für Sopran und Klavier (1967)

nach Gedichten von Robert K. Meredith

## 1. Definition: For Jane

Friedrich Radermacher

**Poco adagio** ♩ = ca. 70 **a tempo**

Sopran

Piano

**Poco adagio** ♩ = ca. 70 **a tempo**

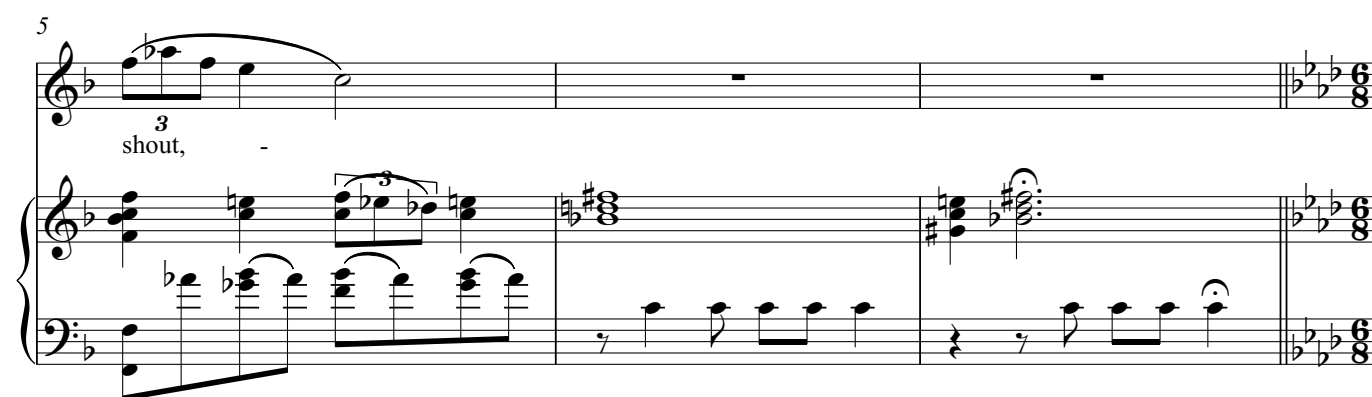
*p*

I am, I shout, - - I



5

shout, -



8 **Allegretto** ♩ = 90 *mf*

Hop-hop-pers in the grass

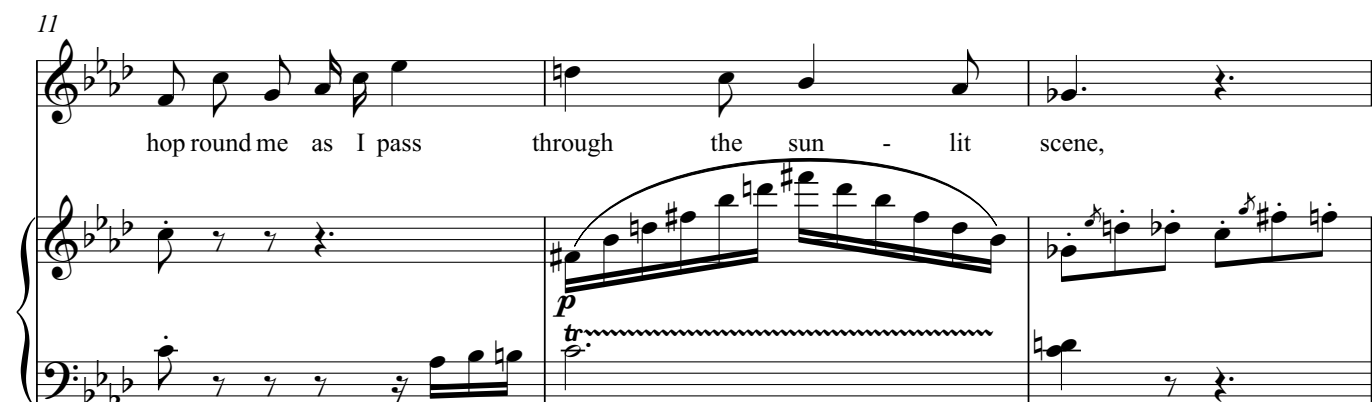
**Allegretto** ♩ = 90 *p*



11

hop round me as I pass through the sun - lit scene,

*p* *tr*



14 poco rit. . . . .

pul - sing yel - low amd green,

*mf*

poco rit. . . . .

17 a tempo

flo - wer o - pe-ning all day long, -

*pp* *mf* *8va*

a tempo

20

- to a whir - - - ring song, -

*f* *mf* *8va*

23

I - - mid ar - cing pe - tals, - - -

(8)

26

-bright e - name - led me - tals of sum - mer.

*p* *mf* *8va*

30

*poco rit.*

Fields lie still - be - fore, - be -

*poco rit.* *8va* *p*

35

*a tempo*

- hind.

*a tempo* *mf* *mf*

39

At will like po - ets ringed in time - - that beats and meets - in time, I

*mf* *p* *mf* *p* *mf*

43

move my circ - le round me a - ny-where, - my circ - le round me

The musical score for measures 43-46 features a vocal line and a piano accompaniment. The vocal line is in a key of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins with a half note 'move', followed by a quarter note 'my', an eighth note 'circ', a quarter note 'le', a half note 'round', a quarter note 'me', an eighth note 'a', a quarter note 'ny-where,', a half rest, a quarter note 'my', an eighth note 'circ', a quarter note 'le', a half note 'round', and a quarter note 'me'. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a half-note pattern. The key signature changes to two flats (B-flat major or D-flat minor) at measure 44, and the time signature changes to 6/8 at measure 45.

47

a - ny - where. *ppp* No sound can

The musical score for measures 47-49 continues the vocal line and piano accompaniment. The vocal line begins with a half note 'a', a quarter note 'ny', and a half note 'where.'. The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with a half-note pattern. The key signature changes to one flat (B-flat major or D-flat minor) at measure 48, and the time signature changes to 6/8 at measure 49. The piano accompaniment includes a *ppp* dynamic marking at measure 49.

50

be be - yond - my ear, a si - lent

The musical score for measures 50-52 continues the vocal line and piano accompaniment. The vocal line begins with a half note 'be', a quarter note 'be', an eighth note 'yond', a quarter note 'my', a half note 'ear,', a half rest, a quarter note 'a', an eighth note 'si', a quarter note 'lent'. The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with a half-note pattern. The key signature changes to one flat (B-flat major or D-flat minor) at measure 51, and the time signature changes to 6/8 at measure 52.

53

world - - un - til - I hear,

The musical score for measures 53-55 continues the vocal line and piano accompaniment. The vocal line begins with a half note 'world', a half rest, a quarter note 'un', an eighth note 'til', a quarter note 'I', and a half note 'hear,'. The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with a half-note pattern. The key signature changes to one flat (B-flat major or D-flat minor) at measure 54, and the time signature changes to 6/8 at measure 55. The piano accompaniment includes a *p* dynamic marking at measure 55.

56

no sight be-yond my see-ing, - o worlds a - wait - my bee - ing!

60

*poco rit.* - - - - - *a tempo*  
Through the fields of

*poco rit.* - - - - - *a tempo*

*espress.*

65

choice, \_\_\_\_\_ called to life by my voice, \_\_\_\_\_ I

68

sing from mor-ning to night, - - from mor - ning to

*poco rit.* - - - - - *f*

*poco rit.*

71 *pp* **a tempo**

night - then dark-ness dims my sight. **a tempo**

*ppp*

76 *p* **poco rit.**

A light goes on a-head to light my way to bed **poco rit.** my

*ppp*

*pp*

80 **meno** **poco rit.**

way to bed. **meno** **poco rit.** And

*p*

83

af ter, af - - ter out.

*pp*

# 2. The Wiggle-Tail Cultivator

7

**Allegro moderato** ♩ = 92

Sopran

Piano

**Allegro moderato** ♩ = 92

*p*

91

*mf*

Old Bill Nar-smith on his wig-gle-tail cul

*p*

95

- ti-va-tor, mat-ching mules and fur-rows in charge - of for-ward mo-tion, shif-ting from side to side

*mf*

*p subito*

99

with rol-ling seat and jux-ta - po - - - sing feet,

*f*

*mf*

102

cat-ching each way-ward weed codd - ling an end-less fringe of li - near green,

105

rit. . . . . **Meno mosso**

stirred with his bro-ken bot-tom

108

more wild urge than a bur-les-que Queen wig-wag - ging to row -

110

- onrow of bal - ding men and their per-pen-di-cu-lar pas-sion



113

wove a life che-ri-shing cho-re - o-gra-phy felt in flow - ing flesh and amb-ling

116

*p cresc.*

bones long af - ter, ma-king him roll - his hea-vy hips in

120

*fp*

rhyth-mic i-mi-ta - tion wa-ding through waist-high corn,

124 *ad libitum*  
*p*  
 or ha-vest done on a long win-ter's e-ve-ning be-fore the fire drin-king spi - rits di-stilled from

128  
 sun - filled fields, in ri - tu - al ob ei - sance, shift - in his

132 **Piu lento** *rit.* . . . . .

chair.  
**Piu lento**  
*ppp* *rit.*

Andante ♩ = 80

## 3. From the Front Porch

Sopran

Piano

Andante ♩ = 80

*pp*

3 3 3 3 3 3 3 3

138

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

141

*p*

in a

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

145

sky suf - fused - with sun and blue, \_\_\_\_\_ an i - ci - cle

*a tempo*  
*mf*

*a tempo*  
*p*

*pp*

8<sup>vb</sup>

152

hang-ing, spark-ling all glass and glit-ter, cry - stal - britt - le,

*mf*

159

chan - lier and shi - ning whir - ling a world \_\_\_\_\_ in

165

litt - le, a world - - - - in

170

litt - le, a world in litt - le:

*rit.* *accel.*

toy town, — par - ti - co-loured

*a tempo*

This system contains measures 175 through 178. The vocal line begins in 4/4 time, then changes to 3/4 for the final measure. The piano accompaniment features a continuous triplet pattern in the right hand and a steady eighth-note bass line in the left hand. The key signature has two sharps (F# and C#).

179

hou - ses set in snow, frin - ged trees and — in the drip be - low,

This system contains measures 179 through 184. The vocal line continues in 3/4 time. The piano accompaniment maintains the triplet pattern in the right hand and the eighth-note bass line in the left hand. The key signature remains two sharps.

185

small boy wal - king a - round

*pp*

This system contains measures 185 through 189. The vocal line is in 3/4 time. The piano accompaniment continues with triplets in the right hand and eighth notes in the left hand. A *pp* (pianissimo) dynamic marking is present at the start of the piano part. The key signature is two sharps.

190

loo - king up, try - ing to get the point, re -

*p cresc.*

This system contains measures 190 through 194. The vocal line is in common time (C). The piano accompaniment features a triplet pattern in the right hand and a steady eighth-note bass line in the left hand. A *p cresc.* (piano crescendo) dynamic marking is present at the start of the piano part. The key signature is two sharps.

14  
194

cei - - - - ving it's sprink - led

*f*

197

bles - sing, re - cei-ving it's sprink - led bles - sing.

*p*

203 *poco rit.*

*poco rit.*

*pp*

I cic - le:

206

I cyc - - - le.

*ppp*