

NEUE GALGENLIEDER



New Gallows Songs.

THE GHOST.

There is a ghost that eats handkerchiefs,
It accompanies you on your travels.
It eats them out of your suitcase,
Out of your bed,
Off your bedside table.
As a bird vanishes out of the hand,
They disappear.
Not all, not all at once.

With eighteen handkerchiefs, Proud Sailor,
You go provided with on the sea to far
lands.

With eight or seven you return.
A grief to the housewife.

THE SIGHER.

A sigher ran on skates on the ice at
night,

And dreamed of Love and Joy.
It was on the town moat and the buildings
On the ramparts glimmered snowwhite.

The sigher thought of a lass
And stood still glowing and radiant.
Then the icy road melted under him
And he sank and was never seen again.

THE HEN.

In the Station Waitingroom a hen
Is walking to and fro.
Where is the Station Master?
Won't anyone do something about the hen?
We hope so. We'll say it loudly so that
Whoever does attempt it will feel he
has our full support.
Even in this place where it is disturbing.

THE MOON.

When God created the lovely moon,
He gave it the following career.
That by waxing and waning it might
accomodate itself to German Script.
Making an A and Z that noone has to
think hard:
It follows obviously that the satellite
Is a completely German possession.

THE MIDNIGHT ELF.

The midnight elf raises his left hand.
Midnight strikes in the land.
The pond listens with open mouth.
Very softly the ravine does howl.
The Bittern raises itself in the reeds
The moss frog goggles out of the bog.
The snails listens in his house;
So does the fieldmouse.
Will-o'- the Wisp even stops to rest
On a wind-cracked branch.
The Gallows Brothers swing in the wind
And in a distant village a child cries.
Two moles kiss each other as newly-weds
on the mouth, this hour.
Ralph the raven calls loathsomey;
"Kra! The end is there!"
The mid-night gnome lets his hand fall.
The whole land sleeps again.

PHILANTHROPY.

A nervous man in a meadow were better
of without it.
There he'll see that he can live
Without these least of the smallest.
Hardly has he lain on the grass
When the Ant, Grasshopper, Fly and Worm
Start eating him.
Then the Centipede and Earwig.
And the bees call for a storm attack.
A nervous man in a meadow
Would do better to stand up.
And for another Paradise he'd better
go elsewhere.

PALMSTROM.

Palmstrom stands by a pond and
Unfolds a big red handkerchief.
On the hanky is an oaktree, a man
with a book.
Palmstrom decided not to blow into it.
He belongs to those queer fellows
Who are seized with pure reverence
before beautiful things.
Gently he folded together what he had
just spread out.
And no feeling-verse sensitive man
could condemn him.
As he goes about without his nose
blown.

Neue Galgenlieder

von

Christian Morgenstern

vertont von

Paul Graener

Op. 43b

1. Gespenst	2	1/2
2. Der Seufzer	5	1/32
3. Das Kuhn	8	1/4
4. Der Mond	10	1/4
5. Der Zwölf-Elf	12	2/32
6. Philantropisch	15	1/32
7. Palmström	18	1/32

Eigentum der Verleger für alle Länder

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Neue Galgenlieder.

Für Paul Busching
(den großen Mystiker).

Gespentst.

(Christian Morgenstern.)

Paul Graener, Op. 43^b Nr. 1.

Moderato.

(geflüstert)

pp (misterioso)

Es

gibt ein Ge-spenst, das frißt Ta-schen-tü-cher, es be-glei-tet dich auf dei-ner Rei-se,

es frißt dir aus dem Kof-fer, aus dem Bett, aus dem Nacht-tisch,

mf *p*

as a bird from the hand, many disappear

wie ein Vo-gel aus der Hand, vie-les weg. Nicht

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a 2/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo is marked as *rall.* and the dynamics include *pp*.

al

al-les, nicht auf ein-mal, nicht al-les, nicht auf ein-mal.

rall. a tempo

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has two staves. The tempo is marked as *rall.* and *a tempo*. Dynamics include *pp* and *p*.

rall. Breit hinströmend, sich zu ungeheurem

Mit acht - - - zehn

rall.

The third system features a vocal line and piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has two staves. The tempo is marked as *rall.* and the dynamics include *p* and *3*.

Pathos steigend.

Tü - - - chern, stol - - - zer Seg - - - ler, zogst du hin-

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has two staves. The tempo is marked as *rall.* and the dynamics include *p* and *3*.

you go provided with on the sea to foreign lands

aus aufs Meer der Frem - - - de, mit

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note 'aus', followed by eighth notes 'aufs Meer der Frem - - - de,' and ends with a quarter note 'mit'. The piano accompaniment consists of a dense texture of chords and sixteenth notes in the right hand, and a bass line with quarter and eighth notes in the left hand. A dynamic marking 'p' is present at the end of the system.

acht bis sie - - - ben kehrst du

The second system continues the vocal line with 'acht bis sie - - - ben kehrst du'. The piano accompaniment maintains its rhythmic pattern. A dynamic marking 'p' is visible in the piano part.

rück, ein Gram, ein

The third system features the vocal line with 'rück, ein Gram, ein'. The piano accompaniment continues. A dynamic marking 'f' is placed above the vocal line.

molto rall. *pp* Tempo I.
Gram der Haus.frau.

The fourth system begins with a tempo change to 'Tempo I.' and a dynamic marking of 'pp'. The vocal line has 'Gram der Haus.frau.'. The piano accompaniment features a more active, rhythmic pattern with many sixteenth notes in both hands.

Für Otto Manasse
(zur Warnung).

Der Seufzer.

(Christian Morgenstern.)

Paul Graener, Op. 43^b Nr. 2.

Allegretto elegiaco.

pa *v* *3* *2* *1* *2* *3*

p *p*

Ein Seuf-zer lief

on skalen *on* *Ullin* *see*

Schlitt-schuh auf nächt-li-chem Eis und träum-te von Lie-be und

Freu- - - de. Es war an dem Stadt-wall.

p

und schnee - weiß glänz - ten die Stadt.wall - ge -

de. Der Seuf - zer dacht an ein Mäg - de -

lein und blieb er - glü - hend ste - hen.

poco rall.

Da schmolz die Eis - bahn un - ter

a tempo

ihm und er sank und ward nim-mer ge- - - - se - - -



hen,



g'se - - - hen.

ppp



Für Ernst Hardt
(ohne Nebengedanken).

Das Huhn.

(Christian Morgenstern.)

Paul Graener, Op. 43^b Nr. 3.

Ziemlich lebhaft. *not too fast*

f
In der

Bahn-hofs-hal-le, nicht für es ge - baut, geht ein Huhn hin und her....

ff
Wo, wo ist der Herr Stations - vor -

p (aufgeregt)
steh'r? Wird dem Huhn man nichts tun, wird dem

Huhn man nichts tun?

rall.

Adagio.

mf Hof - fen wir es! *p* Hof - fen wir es! Sa - gen wir es

laut, daß ihm uns - re Sym - pa - thie ge - hört,

Gemessen.

p

ff schnell

selbst an die - ser Stät - te, wo es stört.

stört

zögernd *ff schnell*

Für Carl Stang
(aus patriotischen Gründen).

Der Mond.

(Christian Morgenstern.)

Paul Graener, Op. 43^b Nr. 4

Andante.

mf

Als Gott den lie - ben Mond er - schuf, gab er ihm fol - gen -

mf

den Be - ruf: Beim Zu - so wohl wie beim Ab - neh - men sich

p

deut - schen Le-tern zu be - que - - - - - men. Ein

p

A for-mie-rend und ein *Z* daß kei - - ner groß zu den - ken

hätt. Be - fol - - gend dies ward der Tra - bant ein völ - lig

fff deut - - - - - scher Ge - gen - - stand.

fff *feierlich* *f*

Für Max und Josy Ettinger.

Der Zwölf-Elf.

(Christian Morgenstern.)

Paul Graener, Op. 43^b Nr. 5

Moderato.

Der

Zwölf-Elf hebt die lin.ke Hand: da schlägt es Mit ternacht im

Land. Es lauscht der Teich mit offnem Mund.

Ganz lei.sehult der Schluch ten hund.

Die Dom-mel reckt sich auf im Rohr, der Moosfrosch lugt aus sei-nem

Moor. Der Schneck horcht auf in sei-nem Haus, des-

gleichendieKar, tof, felmaus. Das Irrlicht selbstmacht Haltund Rast auf einem windgebrochnen Ast.

poco rall.

poco rall.

Die Galgen-brü-der wehn im Wind, im fernen Dor-fe schreitein Kind.

mf

molto
con sentimento

Zwei Maulwürf'küs - sensich zur Stund als Neu-ver.mähl - te auf den Mund.

con sentimento

Der Ra-beRolf ruft schaurig: „Kra! Das End ist da, das End ist da!“

p *f*

Der Zwölf-Elf senkt die lin.ke

ff *p*

Hand: und wie-der schläft — das gan-ze Land.

p *rall.*

Philantropisch.

(Christian Morgenstern.)

Etwas bewegt.

Paul Graener, Op. 43^b Nr. 6.



Piano introduction in 3/4 time, key of B-flat major. The right hand features chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment. Dynamics include *f* and *trm*.



Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Ein - ner - vä - ser Men - schauf ei - ner Wie - se". The piano accompaniment includes chords and arpeggiated figures. Dynamics include *mf* and *f* *trm*.



Vocal continuation with piano accompaniment. The vocal line continues with the lyrics "wä - re bes - ser oh - ne sie da - ran; dar - um seh er, wie er oh - ne". The piano accompaniment includes chords and arpeggiated figures. Dynamics include *mf*, *f* *trm*, and *p*.



Vocal conclusion with piano accompaniment. The vocal line concludes with the lyrics "die - se, (meistens mindestens) le - ben kann." The piano accompaniment includes chords and arpeggiated figures. Dynamics include *f*. Tempo markings include *poco rall.* and *a tempo*.

Kaum daß er ge-legt sich auf die Grä - ser, naht der

The first system of the musical score features a vocal line in 4/4 time and a piano accompaniment. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with sustained chords. The key signature has one sharp (F#).

A - meis, Heu-schreck, Mück und Wurm, naht der

The second system continues the vocal line and piano accompaniment. The piano part features a prominent triplet in the right hand and a steady bass line. The key signature changes to two flats (Bb, Eb).

Tau-send.fuß, der Oh - ren.blä - ser, und die Hummel ruft zum Sturm.

The third system shows the vocal line and piano accompaniment. The piano part has a complex texture with triplets and sixteenth-note patterns in both hands. The key signature remains two flats.

Ein ner - vö - ser Mensch auf

The fourth system concludes the page with a vocal line and piano accompaniment. The piano part features a dynamic shift to piano (p) and includes a section with a 3/4 time signature. The key signature changes to three sharps (F#, C#, G#).

ei - ner Wie - se tut drum bes - ser wie - der auf - zu -

f *p*

stehn und da - für in an - dre Pa - ra - die - se, (bei - spiels - hal - ber:)

poco rall.

f *p* *poco rall.*

weg) zu gehn.

a tempo

f *p*

Ein - ner - vö - ser Mensch auf ei - ner Wie - se.

ff *p*

Für Clemens von Franckenstein
(zu seiner Veredlung).

Palmström.

(Christian Morgenstern.)

Paul Graener, Op. 43^b N. 1

Gemächlich.

p

Palmström steht an ei-nem Tei - che und ent-

mf sehr ausdrucksvoll

p

fal - tet groß ein ro - tes Taschentuch: auf dem Tuch ist ei - ne Ei - che dar - ge -

stellt, so - wie ein Mensch mit ei - nem Buch.

äußerst ausdrucksvoll

Palmström wagt nicht sich hin - ein zu schneuzen -- er gehört zu je - nen Käuzen

alt. von Budy Hering

p

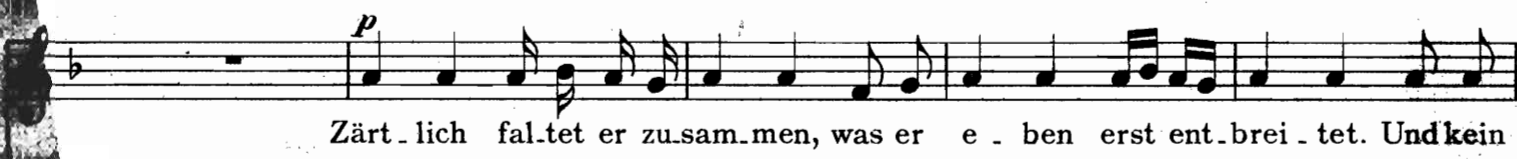


die oft un-ver-mittelt nackt Ehrfurcht vordem Schönen packt.



p *enorm ausdrucks-voll*

p



Zärt-lich fal-tet er zu-sam-men, was er e-ben erst ent-brei-tet. Und kein



p

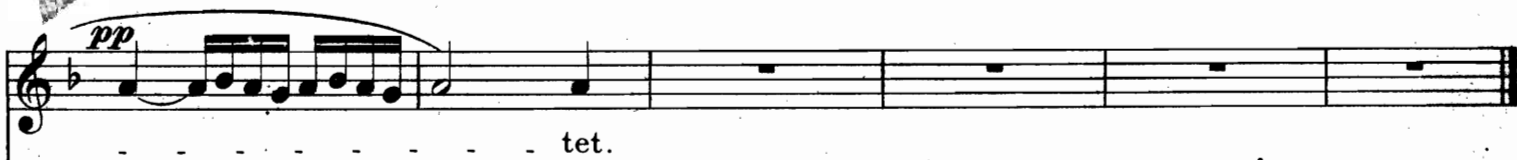
p



ih-len-der wird ihn ver-dam-men, weil er un-geschneuzt ent-schrei-



pp



tet.



naiv und lieblich

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