

Gary Bachlund

Kleine Wesen

FÜR STIMME UND KLAVIER

www.bachlund.org

Kleine Wesen

(1910)

Joachim Ringelnatz

Gary Bachlund

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Kleine Wesen

1910

Joachim Ringelnatz (1883-1934)

Gary Bachlund

Einleitung

$\text{♩} = 120$

Viel pas - siert zu al - len Zeit -

1. *mp*

12 en in der Welt der Klein - ig - kei - ten.

23 Stimmt bald ernst und stimmt bald hei - ter. So,

35 nun blät - t're, weit - er.

circa 45"

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Die Feder

♩. = 60

Musical score for measures 1-6. The vocal line is mostly rests, with the word "Ein" appearing at the end of measure 6. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

Musical score for measures 7-12. The vocal line contains the lyrics: "Fe - der - chen flog ü - ber Land; ein Nil - pferd Schlum - mer - te im". The piano accompaniment continues with a consistent rhythmic accompaniment.

Musical score for measures 13-18. The vocal line contains the lyrics: "Sand. _____ Die". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Musical score for measures 19-24. The vocal line contains the lyrics: "Fe - der sprach: 'Ich will es weck - en!' Sie lieb - te, an - de - re zu". The piano accompaniment maintains the rhythmic accompaniment from the previous sections.

25

neck - en. _____ Aufs

31

Nil - pferd setz - te sich die Fe - der und strei - chel-te _____ sein

37

dick-es Le - der. _____ Das Nil-pferd öff - ne-te _____

43

_____ den Rach - en _____ und muß - te un - - ge - -

49

heu - er lach - - en. _____ Ein

56

Fe - der-chen... _____ Ein Nil - pferd... _____

62

...und un - ge - heu - er La - - -

68

- a - a - a - a - a - chen. _____

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Der Funke

♩. = 100

3. *mf*

Es war ein-mal ein klein - e Fun - -ke.

6

Das war ein gros - ser Erz - hall-un - ke.

11

Er sprang vom Herd und wie zum

16

Spaß - - ge - ra - de in ein Pul - - ver - - faß.

21

Das Pul - ver - faß, das knall - te sehr; _____ da

27

kam so - fort die Feu - er - wehr _____ und spritz - te dann mit

33

Mü - h und Not _____ das

39

Feu - er und das Fünk - chen tot. _____

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Kleine Wesen - 1910
Der Edelstein

♩ = 90

4. *f* Der gu - te Kö - nig *mf*

6 Ma - ga-ro - ne trug ein - en Stein in sein - er Kro - ne.

10 Es war ein schön - er E - del - stein, er funk-el - te wie Son - nen - schein.

14 Ein bö - se Kö - nig kam aus

19

Po - len um sich den E - del - stein zu hol - en. Sie

23

strit-ten sich fast zehn Mi - nu - ten, der bö - se Kö - nig

27

mit dem gut - en. Dann kam ein fürcht-er- lich - er Krieg.

31

Der gu - te Kö - nig kam zum Sieg.

36

und schenk - te -- weil er sich so freu - te -- den

40

E - del- stein an ar - me Leu - te.

45 *come prima*

f Der gu - te Kö - nig *mf*

50

Ma - ga-ro - - - ne.

ff

Die Seifenblase

♩ = 100

5.

mf 6

5

3

Detailed description: This block shows the first system of the piano introduction. It consists of two staves in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and a bass line. The dynamic marking is mezzo-forte (mf).

5

Es schweb - te ei-ne Sei - fen - bla-se _____ aus ein-em

mp 6

3

Detailed description: This block contains the first line of the song. The vocal line starts with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment continues with the same eighth-note patterns as in the introduction. The dynamic marking is mezzo-piano (mp).

10

Fen-ster auf die Stra - sse. _____ "Ach _____ nimm mich mit

3

6

Detailed description: This block contains the second line of the song. The vocal line has a half note G, a quarter note A, a quarter note B, and a quarter rest. The piano accompaniment continues with the same eighth-note patterns. The dynamic marking is mezzo-piano (mp).

16

Dir" bat die Spin - ne _____ und sprang von ei-ner Re - gen-rin - ne.

6

6

Detailed description: This block contains the third line of the song. The vocal line starts with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The piano accompaniment continues with the same eighth-note patterns. The dynamic marking is mezzo-piano (mp).

20

Und weil die Spin-ne gar nicht schwer, führ_

delicato

3 3 3 3

Detailed description: This system covers measures 20 to 22. The vocal line begins with a half rest in measure 20, followed by a quarter note G4, a quarter rest, and a quarter note A4 in measure 21. In measure 22, it continues with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features triplets of chords in the right hand and single notes in the left hand. A *delicato* marking is present above the piano part in measure 22.

23

sie im Luft - schiff ü - bers Meer.

3 3 3 3

Detailed description: This system covers measures 23 to 25. The vocal line has a half rest in measure 23, followed by a quarter note G4 in measure 24, and a half note A4-B4 in measure 25. The piano accompaniment continues with triplets of chords in the right hand and single notes in the left hand.

26

Da nah - te ei - ne bö - se Mück - e,

f

3

Detailed description: This system covers measures 26 to 28. The vocal line has a half rest in measure 26, followed by a quarter note G4 in measure 27, and a half note A4-B4 in measure 28. The piano accompaniment features triplets of chords in the right hand and single notes in the left hand. A forte (*f*) marking is present above the piano part in measure 28.

29

sie stach ins Luft - schiff voll - er Tü - cke.

3

Detailed description: This system covers measures 29 to 31. The vocal line has a half rest in measure 29, followed by a quarter note G4 in measure 30, and a half note A4-B4 in measure 31. The piano accompaniment continues with triplets of chords in the right hand and single notes in the left hand.

32

Die Spin - ne

mf

34

mit dem Luft - schiff sank

mf

36

ins kal - te Was - ser und er - trank.

mp

41

f *p*

circa 1' 50"

Red.

Das Ei

♩ = 80

8va

6. *mp secco*

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, starting on G4 and moving up stepwise to B4. The left hand plays a similar eighth-note pattern in the bass clef, starting on G3 and moving up stepwise to B3. The music is in 2/4 time and ends with a fermata on the final note.

6 *semplice*

Es fiel ein - mal — ein Kuc - kucks - ei vom Baum her -

con pedale

The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a 'con pedale' instruction.

12

ab und ging ent - zwei. — Im Ei da war — ein Kro - ko -

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the eighth-note pattern.

19 *poco ritardando al fine*

dil; am erst - en Tag war's — im Ap - ril. —

3

The vocal line concludes with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the eighth-note pattern, ending with a fermata. A 'poco ritardando al fine' instruction is present above the staff.

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circa 35"

Der Floh

♩ = 100

7.

Herr Mül - ler hät - te

7

ein - en Floh, der stach Herrn Mül - ler ir - gend - wo

13

Herr Mül - ler dank - te für die Eh - re, dann

19

nahm er ei - ne lan - ge Sche - re und

25

schnitt ihn in zwei gleiche Teile.

31

Je doch, nach einer kurzen Wei-

37

le, da wurden aus dem einen Floh zwei neue Flöh'

43

da raus. -- O - ho!

49

Da sprach der ei - ne von den bei - den: "Man

55

muß nicht ein - en Floh zer - schnei - den. Herr

61

Mül - ler hat - te....

66

ff

circa 2' 05"

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Die Nadel

♩ = 120

8. *mp* *semplice, molto legato*

Ein Schnei-der ei - ne

6

Na - del fand, die stach den Schnei-der in die Hand. Der Schnei-der sprang ent-

11

setzt zu - rück, die Na - del sprach, ich bring' dir Glück. Ein

16

Kö - nig hör - te Schnei-der's Leid, und er be - stell - te sich ein Kleid.

20

Der Schnei - der näh - te dies - es gleich; am an - dern Ta - ge

25

war er reich. ...reich.

31

So hat die Na - del ü -ber Nacht dem ar - men Schnei -der

36

Glück ge - bracht.

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Das Samenkorn

♩ = 140

9. *mf*

Ein Sa - men-korn lag auf dem Rück - en, — die Am-sel woll -

7 te es zer - pick - en. — Aus Mit - leid hat sie es ver - schont — und

14 wur - de — da - für — reich be - lohnt. —

20 Das Korn, das — auf der Er - de lag, das

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of a vocal line and a piano accompaniment. The piano part features a recurring eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score is divided into four systems, each starting with a measure number (9, 7, 14, 20). The first system includes a dynamic marking of *mf*. The lyrics are in German and describe a seed on the back of a dove. The piano accompaniment includes various musical notations such as slurs, ties, and triplets.

26

wuchs und wuchs von Tag zu Tag. — Jetzt ist es schon ein

33

ho - her Baum — und trägt ein Nest aus weich - em Flaum. — Die

39

Am - sel hat das Nest er - baut; dort sitzt sie nun

44

— und zwit - - schert laut. —

circa 1' 00" 3

Der Wassertropfen

10. *a piacere, quasi una cadenza*

p

3

4 ♩ = 120

Ein Was - ser - trop - chen

mp

6 6

9

fiel vom Him - mel; — es war ein un - ge - zog' - ner Lüm - mel. —

14

Im Gra - se schief ein dum - mer Ha - se, —

mp

3

20

der Tropp-chen fiel auf sei - ne Na - se.

Der

24

Ha - se dach - te sich da - bei, daß er jetzt tot - - - ge -

27

schos - sen sei.

Er sprang in sein - em

31

gros - sen Schreck aus sein - em sich - er - en Ver - steck.

35

Der Jä - gers - mann stand an der Stra - sse und

Musical score for measures 35-38. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef, featuring a 7/8 time signature and triplet markings.

39

schoß ihn wirk - lich in die Na - se.

Musical score for measures 39-43. The vocal line continues with lyrics. The piano accompaniment features a triplet of chords in the right hand and a triplet of eighth notes in the left hand.

movendo, quasi una cadenza

44

p

Musical score for measures 44-47. The piano part features a triplet of eighth notes and a sextuplet of eighth notes. The dynamic is *p*.

48

ff

Musical score for measures 48-51. The piano part features a triplet of eighth notes and a sextuplet of eighth notes. The dynamic is *ff*.

circa l' 45"

Der Knopf

♩ = 100

11. *mf*

Es

7

war ein Knopf an Fritz-ens Müt-ze, _____ der

11

mach-te un - ge - zog-ne Wit - ze. _____ Erst stram-pel-te er

16

stun - den - lang, _____ wor - auf er von der Müt - ze _____ sprang. _____

21

Er fiel auf_

3 3 6

Detailed description: This system contains measures 21 through 25. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a moving bass line in the left hand. Measure 22 has a triplet of eighth notes in the right hand. Measure 23 has a triplet of eighth notes in the right hand and a sixteenth-note triplet in the left hand. Measure 24 has a sixteenth-note triplet in the left hand. Measure 25 ends with a half note G4.

26

ein - en Kie - sel - stein, dort schief er

3 3

Detailed description: This system contains measures 26 through 32. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Measures 27, 28, and 29 feature triplets of eighth notes in the right hand. Measures 30 and 31 feature triplets of eighth notes in the left hand.

33

ganz er - mü - det sein. Und

3 3 3

Detailed description: This system contains measures 33 through 38. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Measures 33, 34, and 35 feature triplets of eighth notes in the right hand. Measures 36 and 37 feature triplets of eighth notes in the left hand.

39

ei - ne Schlan - ge sah den Schläf - er;

6 6 6

Detailed description: This system contains measures 39 through 42. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Measures 39, 40, and 41 feature sixteenth-note triplets in the left hand.

44

sie dach - te sich, es sei ein

49

Kä - fer. ...ein Kä - fer.

56

Und weil der Kä - fer ihr ge - fiel, so

62

fraß sie ihn mit Strumpf und Stiel.

Der Stein

$\text{♩} = 50$

12.

4

Ein

8

klein - es Stein - chen_ roll - te mun - ter_ von ein - em Berg her -

11

un - ter. Und als es durch den Schnee so

14

roll - te, ward es viel grös - ser als es woll - te.

17

Da sprach der Stein mit stol - zer

20

Mie - ne "Jetzt bin ich ei - ne Schnee la - wi -

24

ne." Er riß im Rol - len.

27

noch ein Haus und sie - ben gros - se Bäu - me aus.

Musical score for measures 27-29. The system includes a vocal line with lyrics, a piano right-hand part with a continuous eighth-note accompaniment, and a piano left-hand part with a simple bass line. A triplet of eighth notes is marked above the vocal line in measure 29.

30

Dann roll - te er ins Meer hin - ein, und

Musical score for measures 30-32. The system includes a vocal line with lyrics, a piano right-hand part with a continuous eighth-note accompaniment, and a piano left-hand part with a simple bass line. A triplet of eighth notes is marked above the vocal line in measure 31.

33

dort ver - sank der klei - nes Stein.

Musical score for measures 33-35. The system includes a vocal line with lyrics, a piano right-hand part with a continuous eighth-note accompaniment, and a piano left-hand part with a simple bass line. The vocal line ends with a long note in measure 35.

36

Musical score for measures 36-38. The system includes a vocal line with a rest in measure 36, a piano right-hand part with a sixteenth-note accompaniment, and a piano left-hand part with chords and triplets. A triplet of eighth notes is marked above the piano left-hand part in measure 37.

circa l' 30"

Der kleine Junge

♩ = 150

13. *mf*

Es war ein klei-ner, bö-s-er Jun-ge, der

6
zeig-te je-der-mann die Zun-ge, ging statt zur Schu-le

11
auf die Stras-se und dreh-te al-len ei-ne Na-se.

16
Als sei-ne El-tern bei-de tot, kam er in bit-ter-lich-e

20

Not. Und lebt nun -- weil er sonst nicht kann --

The musical score for measures 20-23 features a vocal line in G major with a key signature of one flat and a 3/4 time signature. The lyrics are: "Not. Und lebt nun -- weil er sonst nicht kann --". The piano accompaniment consists of a right hand with a flowing eighth-note melody and a left hand with a steady eighth-note bass line.

24

als arm - er Lei - er - kas - ten -

The musical score for measures 24-27 continues the vocal line with the lyrics: "als arm - er Lei - er - kas - ten -". The piano accompaniment maintains the eighth-note texture, with the right hand playing a more active melodic line.

28

mann. Es war ein klei-ner, bös - er Jun - ge, -

The musical score for measures 28-33 includes the lyrics: "mann. Es war ein klei-ner, bös - er Jun - ge, -". The piano accompaniment features a consistent eighth-note bass line and a right hand with chords and moving lines.

34

ein klei-ner, bös - er Jun - ge, -

The musical score for measures 34-37 concludes the vocal line with the lyrics: "ein klei-ner, bös - er Jun - ge, -". The piano accompaniment ends with a triplet of eighth notes in the right hand.

cira 1' 20"

Das kleine Mädchen

♩. = 66

The musical score is written in 9/8 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand, with dynamic markings of *f* and *mp*. The vocal line includes lyrics in German.

14. Es
war ein arm - es klei - nes Mäd - chen, — das stich - te nur mit kur - ze
Fäd - chen; — ich glau - be, Li - na war ihr Na - me. — Sie
wur - de ei - ne schö - ne Da - me, — war fleis - sig,

13

brav und lern - te ger - ne, da

mf

16

kam ein Prinz aus wei - ter Fer - ne. Der sag - te:

mp

19

"Lie - be gu - te Lin - na, komm mit mir

22

auf mein Schloß nach Chi - na." "...auf mein Schloß nach

25

Chi - na." _____ Dort sit - zen sie nun al - le bei - de__

28

_____ auf ein - em Thron von gel-ber Sei - de. _____

31

_____ Li - na, lie - be gu - te

34

Lin - na, das klei - ne Mäd - - chen. _____

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