

Liebesglück hat tausend Zungen

a lied, for soprano and piano

text **Carl Friedrich Saphir**

music **J. Simon van der Walt**

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Programme note

‘Liebesglück hat tausend Zungen’ (Love’s bliss has a thousand tongues) has, as far as I know, only been set once, by the little known Czech composer Jan Bedřich (Johann Friedrich) Kittl (1806-1868). The poet is even more obscure. The only copy of the text of which I am aware is the transcription of the Kittl setting on recmusic.org, where it is credited to a certain ‘Carl Friedrich Saphir’. I have been unable to track down any information at all about this person, even to confirm that he actually existed and wrote this poem!

My setting includes one musical quotation which it might be as well to identify in advance: the oboe obligato from the aria ‘Mein Freund ist mein’ from JS Bach’s cantata BWV140 ‘Wachet auf, ruft uns die Stimme’. The whole of the poem’s text is not set: on the other hand, two stray words appear in the setting, one to my mind resonant again of Bach (the Coffee Cantata), the other of Beethoven (choral symphony). A quotation from the Fauré Requiem is narrowly avoided: good job, its French.

Notes to the players

Most of the instructions are given in the score. A couple of points:

- The audience may well choose to laugh at various points, but this piece is not really meant to be funny
- I’d quite like the final song to be in Bb, which entails singing a low G. I don’t mind if this comes out sounding a little odd, but not really bizarre. An ossia is provided which would be perfectly acceptable, which takes the ending up a minor third to Db. This replaces page 8; the remainder of the material, both before and afterwards is identical. (No change to the piano part is required at the bottom of page 7, the final augmented chord serves to introduce either key.)

Liebesglück hat tausend Zungen

Liebesglück hat tausend Zungen,
Liebesglück spricht immer fort,
Blatt um Blatt zum Kranz geschlungen,
und zum Liede Wort um Wort.
Nicht beglückter Lieb ist's eigen,
schweigend lieben, liebend schweigen.

Liebesglück in tausend Sprachen
spricht mit seinem Gegenstand,
Blättlein, die aus Knospen brachen,
werden Wort in Liebeshand.
Liebesglück findet aller Orten
treuen Dolmetsch seinen Worten.

Liebesglück zieht immer wieder
singend vor des Liebchens Haus,
tausend kleine nette Lieder
flattern aus dem Herzen aus.
Nicht beglückter Lieb ist's eigen,
schweigend lieben, liebend schweigen.

Schweigend lieben, liebend schweigen,
stiller Mund bei stillem Schmerz!
Fremd der Lust, dem Weh' zu eigen,
toter Liebe lebt das Herz;
will bis es der Tod soll beugen,
schweigend lieben, liebend schweigen.

Love's bliss has a thousand tongues

Love's bliss has a thousand tongues
Love's bliss always speaks on,
Leaf upon leaf bound into a wreath,
And bound into song, word upon word.
Unrequited love is all it's own,
Silently loving, lovingly silent.

Love's bliss in a thousand languages
Speaks with his object of
Little leaves, broken out of buds,
Which become words in lovers' hands.
Love's bliss finds in all places
Faithful translation of its words.

Love's bliss always flies
Singing at his darling's house,
A thousand sweet little songs
Flicker out of the heart.
Unrequited love is all it's own,
Silently loving, lovingly silent.

Silently loving, lovingly silent,
Hushed mouth in hushed pain!
Lust unknown, but pain familiar,
The heart lives on dead love;
And will be, until death hinders it,
Silently loving, lovingly silent.

(Translation by Claire Joanne Thompson)

Liebesglück hat tausend Zungen

Carl Friedrich Saphir (text)

J. Simon van der Walt (music)

At the opening of the piece, singer stands at the top end of the piano:
both play opening chord together, then singer moves to usual position

$\text{♩} = 180$

8va

Voice

fff

8va

Piano

Swing

fff *mf*

6

12

Light swing quasi Swingle Singers, not fully projected

mp

ba da ba da ba da ba da (etc)

mp

15

scamp a note here and there if you need to breathe

18

$\text{♩} = 160$ Voice part may be interpreted quite freely (both pitch and rhythm), independent of the piano part

21

ff
Lie

Non swing, thunderoso, attempt to drown out singer

fff
Loads pedal

8^{va}

8^{vb}

25

bes - glück, lie

(8)

(8)

30

bes - glück, lie - bes - glück,

36

lie bes - glück

42

hat tau - - - send

47

tau - - - end tau - - - send

51

hun - - - dert - tau - send hun - dert -

56

tau - send mil - - - li - o - nen

61

mil - li - o - nen mil - - li - o - nen

65

mil - - - li - o - nen

quasi recit (wait for piano to stop)

70

mil - - - li - o - nen!

keep going with variations on previous chordal phrase until singer reaches pause

without humour

mp

79 ♩ = 180 *swing come sopra*

ba da ba (etc)

spoken, sotto voce:
jazz count in for singer *swing come sopra*

one two hut 'n two three

84 *lose interest,*
stop singing along

(cough) (cough)

90

90

94

tiny rall

99

kind of join in

come sopra

103

like, whatever, fizzle out

107

♩ = 160

111

fff approximate rhythm, need not be with piano

Lie _____ bes - glück Lie _____ bes - glück

Virtuosic, without regard to the singer

117

lie - be lie - - - - be

8va

124

lie - - be lie - - - be tau-send

130

tau - send hun - dert - tau - send mil - lio - nen

136

molto rall. ♩ = 80

mil - lio - nen

mp

molto dim

147

*Play five times, sing only on 2nd and 4th times**mf*

Lie - bes - glück hat tau - send zung - en, Lie - bes - glück spricht

150

im - mer — fort, Blatt um Blatt zum Kranz ge - schlung - en,

153

Play five times, sing only on 2nd and 4th times

und zum — Lie - de Wort um Wort.

156

Spoken, rather dramatically:

Nicht beglückter Lieb ist's eigen,
schweigend lieben, liebend schweigen.

157

Musical score for measures 157-158. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one flat (B-flat). The music is mostly blank, with a few notes and rests. A text box is placed over the grand staff in measure 158.

Pianist gets up and stands beside singer. Both then read out the final stanza together, simultaneously, this time in a rather plain way, not overdramatic:

158

Musical score for measure 158. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one flat (B-flat). The music is mostly blank, with a few notes and rests. A text box is placed over the grand staff in measure 158.

Schweigend lieben, liebend schweigen,
stiller Mund bei stillem Schmerz!
Fremd der Lust, dem Weh' zu eigen,
toter Liebe lebt das Herz;
will bis es der Tod soll beugen,
schweigend lieben, liebend schweigen.

Ossia: final song in Db instead of Bb, other material identical. Please try both versions. JS.

147

Play five times, sing only on 2nd and 4th times

mf:f

Musical score for measures 147-149. The score is in 4/4 time and D-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "Lie - bes - glück hat tau - send zung - en, Lie - bes - glück spricht".

150

Musical score for measures 150-152. The score is in 4/4 time and D-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "im - mer — fort, Blatt um Blatt zum Kranz ge - schlung - en,".

153

Play five times, sing only on 2nd and 4th times

Musical score for measures 153-155. The score is in 4/4 time and D-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "und zum — Lie - de Wort um Wort.".

156

Spoken, rather dramatically:

Musical score for measure 156. The score is in 4/4 time and D-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "Nicht beglückter Lieb ist's eigen, schweigend lieben, liebend schweigen.".