

Alexander Feht

4 Odd Songs

Alexander Feht © 2011

All rights reserved. No part of this book may be reproduced in any form or by any means without permission in writing from the author.
FEHT, Inc. PO Box 5396 Pagosa Springs CO 81147 e-mail: afeht@aol.com

Cover photo by Dimitri Sokolenko © 2011

À UNE MÈRE POLONAISE

In Memory of Polish Solidarność

Words by Adam Mickiewicz

Music by Alexander Fehť

Music written 21 December 1985 in Siberia

Moderato, marziale

p *mf* *ff* *mp* *p*

Con mezzopedale

The piano introduction consists of two staves. The right hand features a melodic line with triplet eighth notes and chords, while the left hand provides a harmonic accompaniment with similar triplet patterns. Dynamics range from piano (*p*) to fortissimo (*ff*), ending with a decrescendo to mezzo-piano (*mp*) and piano (*p*). A 'Con mezzopedale' marking is present at the beginning.

portamento

p Le Christ a Na - za - reth aux jour de son en -

mf *p* *pp*

The vocal line begins with a portamento (glissando) leading to the first lyrics. The piano accompaniment features chords and moving lines in both hands. Dynamics include mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*).

fan - ce *mp* jou - ait a - vec le croix sym - bo - le de sa mort: *f* Me - re du Po - lo - nais! qu'il ap - pren - nez d'a -

mp *f* *grave*

The second system continues the vocal line with lyrics. The piano accompaniment includes triplet eighth notes and chords. Dynamics include mezzo-piano (*mp*), fortissimo (*f*), and a 'grave' (slower) marking.

Con moto

van - ce *ff* a com-bat-tre et bra - ver les out - ra - ges du sort. *mf* Ac-con-ti - nue ses mains a la chai-ne pe -

ff *p*

san - te: qu'il ap-preme at-rai - ner l'im - mon - de tom - be - reau a m'ep-ri - se la mort sous la ha-chesang-

mf

Moderato, marciale

lan - te *mp* a tou-chersans rou - gir la cor - de du bour - reu. *f* Car ton fils n'i - ra point sur les tours de Sa -

mp *p* *f*

8

ly - me **ff** com-me ses fiers ai - eux, de - tro - ner le crois - sant! **p** Ni com-me le Gau - lois, plan - ter l'arb - re sub -

Poco meno mosso

8

li - me **f** de la Li - ber - te sainte, **ff** et l'ar - ro - ser de sang! *secco* **mf** Il lui foud-ra com - bat-tre un tri - bu - nal par -

8

jure, re - ce - voir le de - fi par un a - gent se - cret, pour te - moin le bour - reu dans la ca - verne im -

8 pure, un en - ne - mi pour juge, et la mort pour de - cret. *ff* La

Piu largo

8 mort! *mp* et pour gloi - res fu - ne - bre *p* *cresc.* il au - ra d'un gi - bet les hor - rib - les de -

Come primo

8 *ff* bris... *pp* Quel - ques pleur d'u - ne

8

femme - - - et par - mi les te - ne - bres les mor - nes en - tre - tiens *ppp* de quel - ques vieux a - mis...

ppp

L'ÉLEVATION

Words by Baudelaire
Music by Alexander Feht
Music written 14 January 2000 in Colorado

Con moto

The musical score is written for piano and voice in 12/8 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked "Con moto".

System 1: The piano part begins with a *pp* dynamic and a "Con pedale" instruction. It features a steady eighth-note accompaniment in the bass and a melodic line in the treble. Dynamics shift to *f* and *sfz* for a triplet of chords, then to *mp* and *pp* for a subsequent triplet.

System 2: The voice line enters with the lyrics "Au-des - sus des e - tangs, au - des -". The piano accompaniment continues with *f* and *sfz* dynamics, then *mp* and *pp* for a triplet, and finally *f con forza* and *mf* for another triplet.

System 3: The voice line continues with the lyrics "sus des val - lees, des mon - tag - nes, des bois, des nu - a - ges, des mers,". The piano accompaniment features a triplet of chords and ends with a *ff* dynamic.

8 *piu f* par de - la le so - leil, par de - - - la les e - thers, *mf* par de - la les con -

10 *sfz* *piu f* *sfz* *mf* 3

Poco piu agitato

8 fins 2 des sphe - res e - toi - lees, mon es - prit, tu te meus a - vec

12 2 4

8 a - gi - li - te, *mf* et, comme un bon na - geur qui se pa - me dans

14 *mf* 3 3

8 l'on - - - de, *f* tu sil - lon - nes gaie - ment *f* l'im - men - si - te pro -

16 *f* *f*

Red.

8 fon - de *ff* a - vec une in - di - ci - - - ble et

19 *ff* 3

8 ma - le vo - lup - te. *poco rit.* **Pochissimo meno mosso** *misterioso pp* En - vole toi bien

21 *sfz* *sfz* *sfz* *molto dim.* *pp misterioso*

Con mezzopedale

loin de ces mias - mes mor - bi - des; va te pu - ri - fi - er dans l'air su - pe - rieur, et

8

23

senza crescendo

sub mp

bois, comme une pure et di - vi - ne li - queur, le feu clair qui rem - plit les es - pa - ces lim -

8

25

stretto

pi - des. *mp* Der - riere les en - nuis et les vas - tes cha - grins qui char -

8

27

mf

mp

8 gent de leur poids l'e - xis - ten - ce bru - meu - se, *stretto*

29 *mf*

31 *a tempo* *f* *f* ³

Tempo primo

8 *f* heu - reux ce - lui qui peut d'u - ne

33 *mp* *f* ³

8 aile vi - gou - reu - se s'e - lan - cer vers les

35

8 champs lu - mi - neux et se - - - rein;

37

8 *sub mp* ce - lui dont les pen - sers, com - me des a - lou -

39 *sfz* *sub mp* 3 3

Poco piu agitato

8 et - tes, vers les cieux le ma - tin pren - nent un li - bre es -

41

8 sor, qui plane sur la

43

8 vie, et com - prend sans ef - fort le lan - - - gua - ge des

45

8

fleur

47

sfz

Red.

*

Tempo primo

8

mp et des cho - ses mu - et - tes!

50

ff

sfz

mp ff

sfz

8

p et des cho - ses mu - et - tes...

52

mp

p

p

sfz

sub f

mp

sfz

Red.

* *Red.*

* *Red.*

* *Red.*

Musical score for piano, measures 54-58. The score is written for two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature is three sharps (F#, C#, G#). Measure 54 begins with a piano (*pp*) dynamic. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and a long note in the second measure. The left hand plays a steady eighth-note accompaniment. Measure 55 continues the right-hand melody with a crescendo leading to a fortissimo (*ppp*) dynamic in measure 56. Measure 57 shows the right hand with a long note and a crescendo. Measure 58 concludes the passage with a final chord in the right hand and a long note in the left hand. A fermata is placed over the final notes of both staves. A small asterisk (*) is located below the first note of the left hand in measure 54, and the word "Red." is written below the first note of the left hand in measure 55.

С благодарностью посвящается Николаю Дорожкину

Wo?

WHERE?

Words by Heinrich Heine

Music by Alexander Fehf

Written March 10, 2009 in Colorado

*Когда земное будет сочтено,
измерено и взвешено давно -
в толпе ли, в радости ли, в горе,
в песках пустыни, в дальнем море
погибну я - мне все равно.*

*Но где бы я не умирал,
хочу, чтоб в очи мне сиял
свет звезд в миг смерти быстротечный -
свет звезд, безжизненный и вечный,
как истина, которую я знал.*

Allegretto agitato, poco rubato

1 *p* *mp*

Con ped.

5 *mp*

9 *mf*

poco stretto

13 *ff* *sfz*

17 *sfz* *a tempo* *mf*

21 *poco stretto* *mp* *ff* *mp*

24 *f* *mp* *p* *Doppio meno mosso* *mp*

voce legato, poco glissando 2 *mp* Wo wird einst des Wan - der -

27

8 mü - den Letz - te Ru - he - stät - te sein? Un - ter

31 *mp*

8 Pal - men in dem Sü - den? Un - ter Lin - den an dem

34 *rit.* *a tempo* *rit.* *a tempo*

8 Rhein?

37 *p* *rit.* *a tempo* *rit.* *a tempo*

Subito tempo primo

40

43

p *mp*

46

p *mp*

49

mf

mf *Werd ich wo in ei - ner*

Wüs - - te *f* Ein - geschartt von frem - - der

53 *mf*

Hand? O - - - der

57 *ff* *sfz*

ruh ich an der Küs - te Ei - nes *mf* Mee - res

60 *sfz* *mf*

8
in dem Sand?

64

poco stretto

mp *ff* *mp*

67

f *mp* *p*

Doppio meno mosso

mp

8

mp Im - mer - hin! Mich wird um -

70

8 ge - ben Got - tes - him - mel, dort wie hier, Und als

74 *mp*

8 To - ten - - - lam - pen schwe - ben Nachts die Ster - ne ü - ber

77 *rit.* *a tempo* *rit.* *a tempo*

8 mir. *pp* Und als To - ten - - - lam - pen schwe - ben Nachts die

80 *pp* *rit.* *a tempo* *rit.* *a tempo*

Subito tempo primo

Musical score for voice and piano, measures 83-89. The score is in 12/8 time and features a key signature of three sharps (F#, C#, G#). The vocal line begins with the lyrics "Ster - ne ü - ber mir." and includes dynamic markings *rit.* and *a tempo*. The piano accompaniment consists of two staves (treble and bass clef) with various textures, including chords and arpeggiated patterns. Dynamic markings *p*, *pp*, and *ppp* are used throughout the piano part. Measure numbers 83, 86, and 89 are indicated at the start of their respective systems.

83

86

89

rit. *a tempo*

p *pp* *ppp*

Ster - ne ü - ber mir.

THE GREEN HILLS OF EARTH

Song of the Space Boy Scouts

Words by Rhysling (Robert A. Heinlein)

Music by Alexander Fehd

Written in March 1996

Con moto

mf We pray for one last land - ing on the globe that gave us birth; let us

mf

Con ped.

rest our eyes on flee - cy skies and the cool, green hills of Earth. *f* The

arch - ing sky is call - ing space - men to their trade. *ff* All hands!

ff

8
Stand by! Free fall - ing! *mp* And the lights be - low us fade, *p* and the lights be - low us fade.

14
mp *p*

8
mf We've tried each spin - ning space - mote and re - ckoned its true worth: take us

19
mf

8
back a - gain to the homes of men on the cool, green hills of Earth. *f* Out

24
f

ride the sons of Terra, Far drives the thun - de - ring jet, *ff* up leaps

the race of Earth - men, *mp* out, far, and on - ward yet... *p* out,

far, and on - ward yet... *mf* We pray for one last land - ing on the

globe that gave us birth; let us rest our eyes on fleecy skies and the cool, green hills of

Meno mosso

Earth. *pp* We pray for one last land - ing on the globe that gave us birth; let us

rit. al fine

rest our eyes on fleecy skies and the cool, green hills of Earth.

Adam Mickiewicz

1. *À une mère polonaise*3

Baudelaire

2. *L'élevation*9

Heinrich Heine

3. *Wo? (Where?)*19

Robert A. Heinlein

4. *The Green Hills of Earth*29