

Jens Klimek

Three Madrigals

nach Texten von
Dante, William Blake,
Edgar Allen Poe

für Männerchor
(T.T.Bar.B.B.)

1. At the gates of Hell
2. Anabel Lee
3. The Fly

HY 2056 G

Musikverlag **hayo**

Three Madrigals

für Männerchor

1. At the gates of Hell

Dante

Jens Klimek (2007)

$\text{♩} = 90$

Tenor 1
A - ba - n - don A - ban - don all hope!

Tenor 2
A - ba - n - don A - ba - n - don A - ban - don all hope!

Bariton
A - ba - n A - ba - n A - ban - don all hope!

Bass 1
A - ba - n - don A - ba - n - don A - ban - don all hope!

Bass 2
A - ba - n A - ba - n A - ban - don all hope!

5 *ff* *accel.* *f* *ff*

T. 1
All ye who en - ter here. Dan*) - Dan - te.

T. 2
All ye who en - ter here. te te Dan*) - te.

Bar.
All ye who en - ter here. te te Dan*) - te.

B. 1
All ye who en - ter here. Dan*) - Dan - Dan - te.

B. 2
All ye who en - ter here. Dan*) - Dan - Dan - te.

*) Schnell auf das [n] gehen

2. Anabel Lee

E. A. Poe

Jens Klimek (2008)

$\text{♩} = 60$

p

T. 1
I was a child and she was a child

p

T. 2
I was a child and she was a child

pp

Bar.
[u] ...child and she was a child

pp

B. 1
[u] ...child and she was a child

pp

B. 2
[u] ...child and she was a child

10

T. 1
in this king - dom by the sea.

T. 2
in this king - dom by the sea.

Bar.
in this king - dom by the sea. *pp* I was a child

B. 1
in this king - dom by the sea. *pp* I was a

B. 2
in this king - dom by the sea

15

T. 1 *p* [m] But we loved with_ *mp espress.*

T. 2 *pp* I was a child_ But we loved with_ *mp espress.*

Bar. *p* [m] But we loved with_ *mp espress.*

B. 1 child_ But we loved with_ *mp espress.*

B. 2 But we loved_ with_ *mp espress.*

21

T. 1 a love which was more than love_

T. 2 a love_ which was more than love_

Bar. a love which was more_ than_ love_

B. 1 a love_ which was more than_ love_

B. 2 a love which was more than love_

28

T. 1 *p* I and my A - na - bel

T. 2 *p* I and my A - na - bel

Bar. I and my A - na - bel Lee and my A - na - bel

B. 1 *p* I and my A - na - bel Lee. I and my A - na - bel

B. 2 *p* I and my A - na - bel Lee and my A - na - bel

33

T. 1 *pp* Lee. I and my A - na - bel Lee *al niente*

T. 2 *pp* Lee and my A - na - bel Lee *al niente*

Bar. *pp* Lee

B. 1 *pp* Lee

B. 2 *pp* Lee

Für Hans-Werner Breunig

3. The Fly

W. Blake

Jens Klimek (2008)

pp $\text{♩} = 95-100$

T. 1

T. 2

Bar.

B. 1

B. 2

Litt - le fly thy sum - mer's play my

mf

T. 1

T. 2

Bar.

B. 1

B. 2

thought - less_ hand has brushed a - way. [m]

T. 1 *pp* [z] [z] [z]

T. 2 *pp* [z] [z] [z] [z] [z] [z]

Bar. [m] →

B. 1 Am not I a fly like thee or art not

B. 2 *pp* [z] [z] [z]

T. 1 *mf* *ff* erschöpft ein -und ausatmen [z] [z] [z] [z]

T. 2 *mf* *ff* erschöpft ein -und ausatmen [z] [z] [z] [z] [z] [z] [z] [z]

Bar. [m] →

B. 1 not_ thou a man like me? [m] →

B. 2 *mf* *ff* erschöpft ein -und ausatmen [z] [z] [z] [z]

Als ich den "Höllenspruch" aus Dantes "Göttlicher Komödie" zum ersten Mal las, prangte er an der hölzernen Tür zum Arbeitszimmer eines Chorleiters, mit dem ich arbeitete. Was wäre also besser geeignet, als diesen 'verheißungsvollen' Satz zum Vorspruch für die Three Madrigals zu wählen.

*Der durchgehend weltliche Bezug der Verse schafft einen Rahmen menschlichen Empfindens, den die drei kurzen Stücke abdecken sollen:
Angst (At the Gates of hell), Liebe und Sehnsucht (Anabel Lee) und Existenzzweifel (The Fly).*

So finden sich neben Klassikern der Lyrik von Dante und Blake auch Verse eines Edgar Allan Poe, dessen Lyrik, im Gegensatz zu seinen Kurzgeschichten, weitgehend unbekannt ist.

Jens Klimek