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Among all of the songs (dating from 1925 to 1944) in this volume, Lotte Lenya's favorite was *Nanna's Lied*. Although it had been written for her, she never attempted to sing it. She had an incredible modesty about her own work and would joke about the way Weill used to say to her "How did you get away with that? "

Knowing Weill's innermost concerns and intents better than anyone else, she realized that deep down he loved the classically trained operatic voice. She was always disturbed when Weill's songs were referred to as "Cabaret Songs" and often stated that Weill never wrote a single song for the cabaret. She always referred to them as "Art Songs" and felt that in their pure and simple wealth of melody they resembled Schubert songs more than any others.

Teresa Statas' masterful recording (Nonesuch D-79019) of the songs contained in this volume seemed to her proof of this point. Tragically, Lenya did not live long enough to see this publication. As her close friend of thirty years, I can truthfully say that she would consider it an invaluable contribution to and an enrichment of the currently available music in print by one of the true giants of 20th-Century music.

New York, June 1982

Lys Symonette

Nanna's Lied

(1939)

Words by
Bertolt Brecht

Music by
Kurt Weill

Moderato assai (♩ = 116) *mf*

1. Mei - ne Her - ren, mit sieb - zehn Jah - ren kam ich
2. geht man mit den Jah - ren leich - ter

sempre legato
mf
p

auf den Lie - bes - markt und ich ha - be viel er -
auf den Lie - bes - markt und um - armt sie dort in

fah - ren. Bö - ses gab es viel doch das war das Spiel. A - ber
Scha - ren. A - ber das Ge - fühl wird er staun - lich kühl wenn man

poco rall.

a tempo

mf

man - ches hab ich doch ver - argt. (Spoken) (Schließlich bin ich ja auch ein Mensch.) 1,2 Gott sei
da - mit all - zu - we - nig kargt. (Spoken) (Schließlich geht ja jeder Vorrat zu Ende.)

espr.

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Dank geht al - les schnell vor - ü - ber auch die Lie - be und der Kum - mer so -

gar. Wo sind die Trä - nen von ge - stern a - bend? Wo ist der

Schnee vom ver - gan - ge - nen Jahr? Wo sind die Trä - nen von ge - stern

a - bend? Wo ist der Schnee vom ver - gan - ge - nen Jahr? 2. Frei - lich

p

cresc.

mp

p sub.

p

rall.

a tempo

1. a tempo

3

3

3

3

3

2. *mf*

Jahr 3. Und auch wenn man gut das Han-deln lern-te auf der Lie-bes-

mess': Lust in Klein-geld zu ver-wan-deln wird doch

poco rall.

nie-mals leicht. Nun, es wird er-reicht. Doch man wird auch äl-ter un-ter-

a tempo *mf*

des. (Spoken) (Schließlich bleibt man ja nicht immer siebzehn.) Gott sei dank geht al-les schnell vor-

espr. *p*

ü - ber, auch die Lie - be und der Kum - mer so - gar. _____ Wo sind die

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "ü - ber, auch die Lie - be und der Kum - mer so - gar. _____ Wo sind die". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It consists of arpeggiated chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line, and *mf* (mezzo-forte) is placed above the piano accompaniment.

Trä - nen von ge - stern a - bend? Wo ist der Schnee _____ vom ver - gan - ge - nen

The second system continues the vocal line with the lyrics "Trä - nen von ge - stern a - bend? Wo ist der Schnee _____ vom ver - gan - ge - nen". The piano accompaniment continues with arpeggiated chords. A dynamic marking of *p* (piano) is placed above the vocal line, and another *p* is placed above the piano accompaniment. A triplet of eighth notes is marked with a "3" above it.

Jahr? Wo sind die Trä - nen von ge - stern a - bend? Wo ist der

The third system continues the vocal line with the lyrics "Jahr? Wo sind die Trä - nen von ge - stern a - bend? Wo ist der". The piano accompaniment continues with arpeggiated chords. A dynamic marking of *p* (piano) is placed above the vocal line, and a *rit.* (ritardando) marking is placed above the piano accompaniment. A double bar line is present at the end of the system.

Schnee _____ vom ver - gan - ge - nen Jahr? _____

The fourth system continues the vocal line with the lyrics "Schnee _____ vom ver - gan - ge - nen Jahr? _____". The piano accompaniment continues with arpeggiated chords. A dynamic marking of *ppp* (pianissimo) is placed above the piano accompaniment. A *morendo* marking is placed above the piano accompaniment. A triplet of eighth notes is marked with a "3" above it. The system ends with a double bar line.

Complainte de la Seine

(1934)

Words by
Maurice Magre

Music by
Kurt Weill

Andante non troppo

p

Au fond de la Sei - ne, il y a de l'or, Des ba-teaux rouil - lés, des bi-joux, des

armes... — Au fond de la Sei - ne, il y a des morts... Au fond de la Sei - ne, il y a des

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larmes...— Au fond de la Sei - ne, il y a des fleurs; De vase et de boue, ell's sont nour-

p

ries... Au fond de la Sei - ne, il y a des cœurs Qui souffrir'nt trop pour vi - vre la

mf

vie... Et puis des cail - loux et des bê - tes gri - ses... L'à - me des é -

mf

gouts souff-flant des poi - sons... Les an - neaux je - tés par des

f

in - com - pri - ses, Des pieds qu'une hé - li - ce a cou - pés du tronc...

Et les fruits mau-dits des ven - tres sté - ri - les, Les

blancs a - vor-tés que nul n'ai - ma... Les vo-mis-se-ments de la grand' vil - le... Au

fond de la Seine, il y a ce - la... O Sei - ne clé - men - te où - vont les ca -

da - vres, O lit dont les draps sont faits de li - mon, Fleuv' des dé -

chets, sans fa - nal, ni hâvre, Chan-teu-se ber - çant, la morgue et les ponts,

dim. *p*

(spoken)

Ac-cueill' le pauvre, ac-cueill' la femme, Ac-cueill' l'i-vrogne Ac-cueill' le fou,

mf *f*

Mê - le leurs sang-lots au bruit de tes lames, Et por - te leurs cœurs, et -

mf *f*

por - te leurs cœurs Et - por - te leurs cœurs, par-mi les cail - lous... *ff*

Au fond de la Sei - ne, il y a de l'or, Des ba-teaux rouil- *pp*

dim. *pp*

lés, des bi - joux, des armes... Au fond de la Sei - ne, il y a des

morts... Au fond de la Sei - ne, il y a des larmes... *pp* *l.h.* *r.h.*

Red.

Klops Lied

(1925)

Traditional Berlin Folk Rhyme
 Giocoso (♩ = 112)

Kurt Weill

Ick sit - ze da un' es - se Klops

uff ee - mal klopp's Ick kie - ke, stau - ne,

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wun-dre mir, uff ee - mal jeht 'se uff, die Tür.

Na - nu, denk ick, ich denk: na - nu

jetzt is 'se uff, erscht war 'se zu!

mf
Ick je - he raus, un blik - ke

p
stringendo

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Ick je - he raus, un blik - ke'. The piano accompaniment starts with a piano (*p*) dynamic and a *stringendo* marking, featuring a complex texture of chords and moving lines in both hands.

mf *f* *rit.* *Presto* *pp* *mf*
un wer steht draus - - sen? Ik - ke! Ik - ke!

8va
f *rit.* *pp*

Detailed description: This system covers measures 3 through 6. The vocal line continues with 'un wer steht draus - - sen? Ik - ke! Ik - ke!'. Dynamics range from *mf* to *f*, with a *rit.* (ritardando) and *Presto* tempo change. The piano accompaniment features a *8va* (octave) marking in the right hand and *f* (forte) dynamics, with a *rit.* and *pp* (pianissimo) marking in the later measures.

ff
Ik - ke!

mf *ff*

Detailed description: This system contains the final two measures. The vocal line ends with 'Ik - ke!'. The piano accompaniment begins with a *mf* dynamic and a *ff* (fortissimo) dynamic in the second measure, concluding with a double bar line and repeat signs.

Berlin im Licht-Song

(1928)

Words and Music by Kurt Weill

Slow - Fox

Piano *p*

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a slow, steady rhythm. The left hand provides a simple harmonic accompaniment with chords and single notes.

p

Und zum Spa - zie - ren - gehn ge - nügt das

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

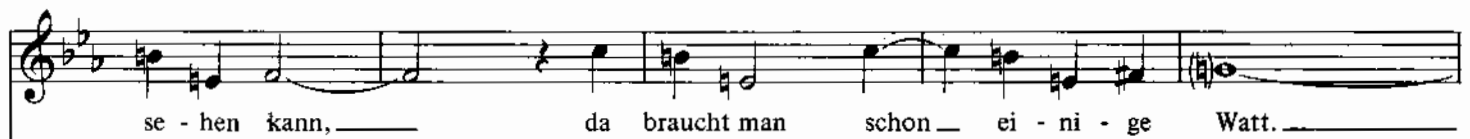
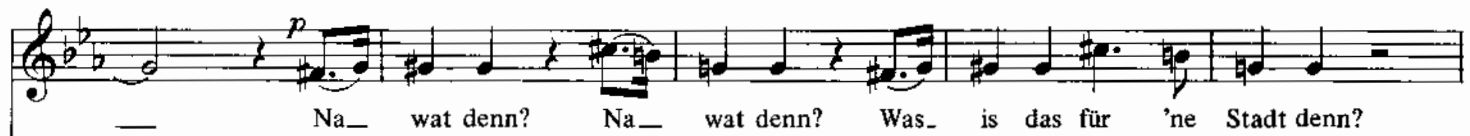
Son - nen - licht, doch um die Stadt Ber - lin zu sehn, ge - nügt die Son - ne nicht,

The vocal line continues with the lyrics. The piano accompaniment features some melodic lines in the right hand and a steady bass line in the left hand.

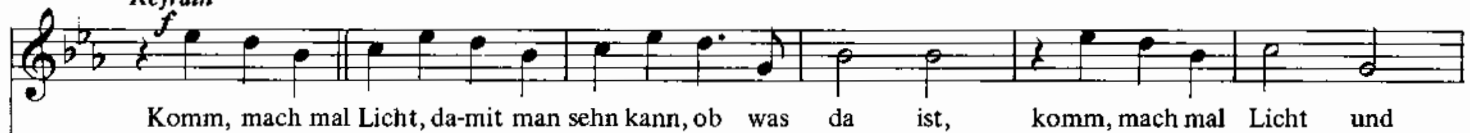
mf

das ist kein lau - schi - ges Plätz - chen, das

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

Refrain



re - de nun mal nicht. Komm, mach mal Licht, dann wol - len wir doch auch mal se - hen,

ob das 'ne Sa - che ist: — Ber - lin im Licht. Komm, mach mal Licht, da - mit man

sehn kann, ob was da ist, komm, mach mal Licht und re - de nun mal

nicht. Komm, mach mal Licht, dann wol - len wir doch auch mal se - hen,

ob das 'ne Sa - che ist: — Ber - lin im Licht.

Und was bekam des Soldaten Weib?

(1943?)

Words by
Bertolt Brecht

Music by
Kurt Weill

Moderato (♩ = 116)

mf

1. Und was be -
2. Und was be -

decresc. -----

p

kam des Sol-da - ten Weib?
kam des Sol-da - ten Weib?

aus der al - ten Haupt - stadt Prag?
aus_ Brüs - sel im bel - gi-schen Land?

Aus_
Aus_

Prag be - kam sie die Stö - ckel - schuh, ei - nen Gruß und da - zu die
Brüs - sel be - kam sie die sel - ten - en Spi - tzen, ach, das zu be - si - tzen, die

mf

Stö - ckel - schuh das be - kam sie aus der Stadt Prag. Und was be -
 bel - gi-schen Spi-tzen, die be - kam sie aus bel-gi-schem Land.

kam des Sol-da - ten Weib

1. aus — Os - lo ü - ber dem Sund? Aus
 2. aus der Lich - ter - stadt Pa - ris? Aus Pa -

p

Os - lo be - kam sie das Kräg - lein aus Pelz, — hof - fent - lich ge - fällt's, das —
 ris be - kam sie das sei - de - ne Kleid. Zu der Nach - ba - rin Neid das —

Kräg - lein aus Pelz, Das be - kam sie aus Os - lo am Sund. Und was be -
 sei - de - ne Kleid das be - kam sie — aus — Pa - ris.

kam des Sol - da - ten Weib aus dem reich - en Am - ster -
aus dem süd - li - chen Bu - ka -

dam? Aus Am - ster - dam be - kam sie den Hut und er
rest? Aus Bu - ka - rest be - kam sie das Hemd so —

steht ihr gut, der hol - län - di - sche Hut den be - kam sie aus Am - ster -
bunt und so fremd, das ru - mä - ni - sche Hemd, das be - kam sie aus Bu - ka -

rit. *a tempo, ma più tranquillo* *p*
dam. Und was be -
rest.

kam des Sol - da - ten Weib aus dem wei - ten Rus - sen -

land? Aus Rus - sen-land be - kam sie den Wit - wen - schlei - er. Zu der

To - ten - fei - er den Wit - wen - schlei - er, das be - kam sie aus Rus - sen -

land, das be - kam sie aus Rus - sen - land.

Die Muschel von Margate

Petroleum-Song
(1928)

Words by
Felix Gasbarra

Music by
Kurt Weill

Allegro moderato

1. In Mar-gate auf der Pro-me - nade hing ein
 2. Mar-gate auf der Pro-me - nade er -
 2. als der Tank zu pum-pen an-fing in Mar-
 4. als die Son - ne am höch-sten stand in Mar-

ble-cher-nes La - den - schild vor ei - ner Bu - de mit Sou - ve - nirs ei - ne
 hob sich ein Ge - stank. Wo einst die Bu - de mit Mu - scheln stand, steht
 gate auf der Pro - me - nade, ein Dut - zend an je - dem Bohr - turm hing, der
 gate auf der Pro - me - nade, da fing das Öl zu bren - nen an von

gro - ße Mu-schel im Bild. Da bot ein al - ter Mann be -
 ein Pe - tro - le - um Tank. Der Sohn von je - nem al - ten Mann fing
 ü - ber Öl bei Ba - ku steht. Kolt - schak und De - ni - kin, da
 A - ser - beid-schan bis Ti - bet, es steck - te die Welt in Brand. Pe -

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mal - te Mu - scheln an. Ganz Mar - gate kann - te sein Ge - bell:
 ei - nen an - dern La - den an: ein Naph - ta und Ben - zin Kar - tell:
 wur - de aus Blut Ben - zin; aus tau - send Häl - sen sprang der Quell:
 tro - le - um heißt un - ser Va - ter - land, da - für zer - lö - chern wir uns das Fell:

mf

Shell! Shell! Shell! Mu - schel von
 Shell! Shell! Shell! Mu - schel von
 Shell! Shell! Shell! Mu - schel von
 Shell! Shell! Shell! Mu - schel von

p

ff

p

Mar - gate bringt Ih - nen Glück, Mu - schel im gol - de - nen
 Mar - gate brach - te ihm Glück, Mu - schel im gol - de - nen
 Mar - gate bringt Ih - nen Glück, Mu - schel im gol - de - nen
 Mar - gate bringt Ih - nen Glück, wir a - ber geh'n vor die

p

ff

Grun - - de, Mu-schel von Mar - gate, fällt auf sie Ihr
 Grun - - de, Mu-schel von Mar - gate, fällt auf sie sein
 Grun - - de, Mu-schel von Mar - gate, fällt auf sie Ihr
 Hun - - de! Mu-schel von Mar - gate, fällt auf sie der

Blick, den-ken Sie zu - rück an man - che un-ver-geß - li-che
 Blick, denkt er gern zu - rück an man - che un-ver-geß - li-che
 Blick, den-ken sie zu - rück an man - che Re-de im Völ-ker-
 Blick, zah-len wir zu - rück in letz - ter ent-schei-den - der

1.-3. *p*
 1. Stun - - de. 4.
 2. Fun - - de. 2. In
 3. bun - - de. 3. Und
4. Und
4. Stun - - de.

f *p* *fz*

Wie lange noch?

Words by
Walter Mehring

(1944)

Music by
Kurt Weill

Moderato *p*

1. Ich will's dir ge - stehn, es war ei - ne
glaubt, ich war wie im

Nacht, da hab ich mich wil - lig dir hin - ge -
Wahn, von all dei - nen Re - den, von dei - nen

ge - ben, du hast mich ge - habt mich von Sin - nen ge -
Schwü - ren. Was im - mer du woll - test, das hab ich ge -

bracht, ich glaub - te, ich könn - te nicht oh - ne dich
tan. Wo - hin du auch woll - test, da ließ ich mich

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p

le - ben. Du hast mir das Blau - e vom Him-mel / ver - spro - chen und ich ha - be
füh - ren. Du hast mir das Blau - e vom Him-mel ver - spro - chen und ich! Ach ich

dich wie 'nen Va-ter ge - pflegt. Du hast mich ge - mar - tert, hast mich zer - bro - chen. Ich hätt dir die
hab' nicht zu wei-nen ge - wagt. Doch du hast dein Wort, dei-ne Schwü-re ge - bro - chen. Ich ha - be ge -

p *f*

Er - de zu Fü-sen ge - legt. Sieh mich doch an! Sieh mich doch
schwie-gen und hab mich ge - plagt.

an! Wann kommt der Tag an dem ich dir sa - ge: es ist vor -

cresc.

bei! Wann kommt der Tag, ————— ach der Tag nach dem ich ban - ge?

p

1. Wie lan - ge noch? Wie lan - ge noch? Wie lan - ge? 2. Ich hab dir ge -

1.

2. *f* Wie lan - ge noch? ————— Wie lan - ge noch? ————— Wie

2.

lan - ge? —————

ff

Youkali

Tango Habanera
(1935?)

Words by
Roger Fernay

M¹ de tango habanera

Music by
Kurt Weill

1. C'est presqu' au bout du mon - de, Ma bar-que va - ga - bon - de,
traî - ne, Las - san - te, quo - ti - dien - ne,

Er - rant au - gré de l'on - de, M'y con - dui - sit un jour.
Mais la pauvre âme hu - mai - ne, Cherch - ant par - tout l'ou - bli,

L'île est tou - te pe - ti - te, Mais la féé qui l'ha - bi - te
A, pour quit - ter la ter - re, Su trouv - er le mys - tè - re

Gen - ti - ment nous in - vi - te A en fai - re le tour.
Où nos rê - ves se ter - rent En quel - que You - ka - li.

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REFRAIN

p

You - ka - li, — C'est le pa - ys de nos de - sirs, — You - ka - li, —

p

— C'est le bon - heur, c'est le plai - sir, — You - ka - li, — C'est la terre où l'on quit - te

mf

tous les sou - cis, — C'est, dans no - tre nuit, comme une é - clair - cie, l'é - toi - le qu'on suit, — C'est

mf

p

You - ka - li. You - ka - li, — C'est le re - spect de tous les vœux é - chang - és, — You -

p — *dolce*

ka - li, C'est le pa - ys des beaux a - mours par - ta - gés, C'est l'es - pé - ran -

ce Qui est au cœur de tous les hu - mains, La dé - li - vran - ce Que nous at - tend - ons tous

pour de - main, *mf* You - ka - li, C'est le pa - ys de nos dé - sirs,

p You - ka - li, C'est le bon - heur, c'est le plai - sir Mais c'est un rêve, *p espr.*

u - ne fo - lie, Il n'y a pas de You - ka - li!...

Mais c'est un rêve, u - ne fo - lie, Il n'y a pas

pp
pp dolce espr.

1. de You - ka - li! 2. Et la vie nous en - de You -

mf

ka - li!

rit.

ka - li!

morendo
rit.

Der Abschiedsbrief

(1933?)

After the poem *Der Scheidebrief*
Erich Kästner

Music by
Kurt Weill

Valse lente (♩ = 100)

Zwei Stun-den sitz' ich schon im Ca - fé

Bau - er. Wenn Du nicht willst, dann sag mir's in's Ge - sicht. Des-we-gen wird mir mei - ne Milch nicht

f *mf*

sau - er, ich pfeif' auf Dich, mein Schatz, na schön, denn nicht. Du brauchst nicht

f *mf*

den-ken, daß ich Dich ent - beh - re, mit dem Ver - kehr mit mir, das ist jetzt aus! Auch ich hab'

so et - was wie ei - ne Eh - re. Laß Dich nicht blick - en, Schatz, laß Dich nicht

poco rit. *mf*

blick - en, Schatz, sonst fliegst Du 'raus! Du bist der

mf espr. *poco rit.* *p*

a tempo

Er - ste nicht, der so ver - schwin - det. Das hab' ich nicht an Dir ver -

dient, mein gu - tes Kind! Du glaubst doch nicht daß sich nicht noch ein An - d'rer

fin - det? Es gibt noch wel - che, die be - que - mer für mich sind.

Ich hab' das Grü - ne an aus Pop - pe - lin. Das Loch d'rin hast Du auch hin - ein - ge -

mf

ris - sen. Du weißt, es reicht mir nur bis zu den Knien. Ich hab' auch

noch ein an - ge - fan - g'nes Kis - sen. Das soll - test Du am Heil' - gen A - bend

krie - gen, das ist nun aus, und mir auch ei - ner - lei. Es wer - den

öf - ters An - dre da - rauf lie - gen, denn was vor - bei ist, Schatz, denn was vor -

bei ist, Schatz, das ist vor - bei! Du bist der

rit. *mf*

espr. *rit.* *p*

Er - ste nicht, der so ver - schwin - det. Das hab' ich nicht an Dir ver -

a tempo

mf

dient, mein gu - tes Kind. Du glaubst doch nicht, daß sich nicht noch ein An - d'rer

mf

fin - det? Es gibt noch wel - che, die be - que - mer für mich sind.

p

Ich bin nicht stolz, auch wär das nicht am Pla - tze. Wenn Du was

p

cresc.

ü - brig hast, dann schick' es schnell! Mir ge - gen - ü - ber feixt ein Herr mit

cresc.

f

Gla - tze, das ist der Chef von En - gel - horn's Ho - tel! Na Schluß! Das

f

Vis - a - vis von ge - gen - ü - ber fragt, ob ich woll - te, denn er mö - chte

cresc.

schon. Der hat Mo - ne - ten, so ein al - ter Schie - ber. Be - halt dein

Geld, be - halt dein Geld, und schlaf al - lein, mein Sohn.

Auch Du bist ei - ner von die fei - nen Herrn.

Der Al - te kommt, er nimmt mich zu sich mit!

Rutsch mir den Buck-el lang!

Und hab' mich gern!

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Rutsch mir den Buck-el lang!" and "Und hab' mich gern!". The piano accompaniment is written in a grand staff (treble and bass clefs) and begins with a forte (*f*) dynamic. The music features a mix of chords and moving lines, with some notes marked with 'x' in the vocal line, possibly indicating breath marks or specific articulation.

poco accel.

Von gan-zem Her - zen,

Dei - ne Er - na Schmidt.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Von gan-zem Her - zen," and "Dei - ne Er - na Schmidt.". The piano accompaniment starts with a *cresc.* (crescendo) marking. The tempo is marked *poco accel.* (poco accelerando). The piano part features more complex chordal textures and some melodic movement in the right hand.

a tempo

The third system shows the piano accompaniment. The tempo is marked *a tempo*. The dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *espr.* (espressivo). The phrase *sempre più p* (sempre più piano) is also present. The piano part features a mix of chords and melodic lines, with some notes marked with 'x' in the vocal line above.

The fourth system continues the piano accompaniment. It features a *pp* (pianissimo) dynamic marking. The piano part includes a mix of chords and melodic lines, with some notes marked with 'x' in the vocal line above.

Es regnet

(1933)

 Music by
Kurt Weill

 Words by Kurt Weill
 based on a suggestion by Jean Cocteau

 Larghetto ($\text{♩} = 60$)

Ich fra - ge nichts. Ich darf nicht fra - gen,
 denn du hast mir ge - sagt: "Fra - ge nicht!" A - ber
 kaum hö - re ich dei - nen Wa - gen. Den - ke ich:
 Sa - gen, o - der nicht sa - gen? Er hat al - les auf dem Ge -

p
mf
p
p
legato

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sicht! ————— Glaubst du

mf

mf espr. *p*

denn, daß nur der Mund spricht? — Au - gen sind —————

sempre legato

— wie Fen - ster - glas. Durch al - le Fen - ster sieht man

im - mer schließt du die Au - gen, ist es schlim - mer. —

mp

mp

mf

— Mei - ne Au - gen hö - ren et - was, et - was

mp
sempre non staccato

and' - res ——— mei - ne Oh - ren. ——— Für Schmer - zen

f
cresc.

bin ich denn ge - bo - ren.

espr.

mf

Laß mein Ge - sicht ——— am Fen - ster, laß; ———

decresc.
p

f doloroso *molto rit.* *a tempo*

— die Son-ne darf jetzt nicht mehr schei-nen! "Es reg-net,"

f *decresc.* *p*

sagt das Fen-ster - glas. — Es sagt nur, was es denkt! Laß uns zu-sam-men

poco rit.

a tempo *mf*

wei - nen... .. zu -

p *8va*

molto rit. *dim.*

sam - men wei - - nen.

mf *(non staccato)* *p dim.* *ppp* *8va*

Buddy on the Nightshift

(from "Lunch Time Follies")
(1942)

Words by
Oscar Hammerstein

Music by
Kurt Weill

Allegro non troppo, comodo (♩ = 116)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The lyrics are: "lo there bud-dy on the night-shift! I hope you slept all day Un - til the moon came out and woke you up And sent you on your way Hel - lo there bud-dy on the night-shift, I hope you're feel - ing fine! I left a".

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lot of work for you to do On a long as-semb - ly line. I

p

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "lot of work for you to do On a long as-semb - ly line. I". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a complex, rhythmic pattern with many beamed eighth and sixteenth notes, while the left hand plays a simpler bass line with quarter and eighth notes. A dynamic marking of *p* (piano) is placed at the end of the system.

wish I knew you bet-ter But you nev - er go my way For when

The second system continues the musical score. The vocal line lyrics are "wish I knew you bet-ter But you nev - er go my way For when". The piano accompaniment continues with similar rhythmic complexity. A dynamic marking of *p* is visible at the beginning of the piano part.

one of us goes on the job The oth - er hits the hay! Good -

poco rit. *a tempo*

The third system of the musical score. The vocal line lyrics are "one of us goes on the job The oth - er hits the hay! Good -". The piano accompaniment features a *poco rit.* (poco ritardando) marking over the first part and an *a tempo* marking for the second part. A dynamic marking of *mf* (mezzo-forte) is placed at the end of the system.

bye now, bud-dy on the night-shift And push those planes a - long And when the

f (*giocoso*)

The fourth and final system of the musical score. The vocal line lyrics are "bye now, bud-dy on the night-shift And push those planes a - long And when the". The piano accompaniment concludes with a dynamic marking of *f* (forte) and a performance instruction of *(giocoso)* (playfully).

sun comes out I'll take your place, All wide a-wake and strong; I'll

mf

fol - low you, you'll fol - low me And how can we go

f

wrong! Hel -

mf

p

lo there, bud-dy on the night-shift I hope you slept all day— Un-til the

mf

f moon came out and woke you up And sent you on your way. *mf* Hel-

lo there bud-dy on the night-shift, I hope you're feel-ing fine. I left a

lot of work for you to do On a long as-semb - ly line. I

wish I knew you bet-ter But you nev - er go my way. For when

f one of us goes on the job, The oth - er hits the hay! *mf* Good-

p sub.

bye now, bud-dy on the night-shift! *f* And push those planes a - long — And when the

mf

sun comes out I'll take your place, All wide a-wake and strong. *f* I'll

mf

fol - low you, you'll fol - low me, *ff* And how can we go wrong?

ff

Je ne t'aime pas

47

Words by
Maurice MagreMusic by
Kurt Weill

Moderato



1. Re - ti - re ta main, je ne t'ai - me
ré, je n'ai pas souffert,
Car tu l'as vou - lu, tu n'es qu'une a - mie
Ce n'é - tait qu'un ré - ve et qu'u - ne fo - lie.
Pour d'autres sont faits le creux de tes bras Et ton cher bai -
Il me suf - fi - ra que tes yeux soient clairs, Sans re - gret du
ser, ta tête en - dor - mie. Ne me par - le pas lors - que c'est le
soir, ni mé - lan - co - lie, Il me suf - fi - ra de voir ton bon -

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soir, Trop in - ti - me - ment, à voix bas - se mêm'. Ne me don - ne pas sur - tout ton mou -
 heur. Il me suf - fi - ra de voir ton sou - rir'. Con - te - moi com - ment il a pris ton

choir: Il - ren - fer - me trop le par - fum que j'aim'. Dis - moi tes a - mours,
 cœur Et mê - me dis - moi ce qu'on ne peut. dir'... Non, tais - toi plu - tôt...

je ne t'ai - me pas, Quelle heu - re te fut la plus en - i -
 Je suis à ge - noux... Le feu s'est é - teint, la porte est fer -

Spoken
mf
 vrant' Je ne t'ai - me pas... Et s'il t'ai - mait bien,
 mée... Je ne t'ai - me pas, Ne de - man - de rien,

ou s'il fut in - grat...
je pleu-re... C'est tout...

p
En me le di - sant, ne sois pas char -
Je ne t'ai - me pas, Je ne t'ai - me

1. *p*
mant', Je ne t'ai - me pas...
pas, ô ma bien - ai -

2. Je n'ai pas pleu - mée!...

pp
Re - ti - re ta main...

Je ne t'ai - me pas...

Spoken

f
Je ne t'ai - me pas!...

rit.

pp

Schickelgruber

(1942)

Words by
Howard Dietz

Music by
Kurt Weill

Allegro non troppo (♩ = 184)

un poco tenuto

mf

1. In a ham - let in the Ty - rol an old la - dy is not
2. youth his one ob - ses - sion was to prac - tise a pro -

vir - ile, She is lan - guish - ing and heav - y is her heart. _____
fes - sion, And he dab - bled with the pal - ette and the paint. _____

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For she thinks a - bout her
But the art he could - n't

ba - by who, had he been christ - ened A - bie, may - be might have nev - er
mas - ter, so he went from paint to plas - ter, and to - day he calls him -

played the mon - ster's part. _____ If her son had on - ly
self a plas - ter saint. _____ Is he good or e - vil

mar - ried, if her lust had not mis - car - ried, Who can say for cer - tain
fair - y? All his pals have now grown wa - ry, That is, those of them who

what might not have been.
did - n't rate the purge.

In her som - ber weeds of sor - row she is hope - ful some to -
And the scent will ev - er lin - ger, how he gave his friends the

mor - row will un - do the pas - sion that pro - duced a sin.
fin - ger just to grat - i - fy and cul - mi - nate an urge.

REFRAIN

Schick - el - gru - ber!
Schick - el - gru - ber!

Schick - el - gru - ber!
Schick - el - gru - ber!

— You were born ————— a child of shame. —————
 — Once the dew ————— was on the rose. —————

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "You were born ————— a child of shame. —————" and "Once the dew ————— was on the rose. —————". The piano accompaniment is written on two staves (treble and bass clefs) and includes a triplet of eighth notes in the right hand.

— You have al - ways ————— been a bas - tard, —————
 — Where you'll end up ————— in the wind - up, —————

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "You have al - ways ————— been a bas - tard, —————" and "Where you'll end up ————— in the wind - up, —————". The piano accompaniment continues with various chords and melodic lines.

— Ev - en though you changed your name. —————
 — Schick - el - gru - ber, Heav - en knows. —————

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Ev - en though you changed your name. —————" and "Schick - el - gru - ber, Heav - en knows. —————". The piano accompaniment includes a change in key signature to two flats (B-flat and E-flat).

— Came the head - lines, ————— then the bread - lines, —————
 — Ev - er ruth - less, ————— ev - er truth - less, —————

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Came the head - lines, ————— then the bread - lines, —————" and "Ev - er ruth - less, ————— ev - er truth - less, —————". The piano accompaniment continues with various chords and melodic lines.

As your will to pow - er grew.
When the judg - ment day is due.

Schick - el - gru - ber! Schick - el - gru - ber!
Re - per - cus - sions from the Rus - sians,

What a pret - ty how - dy - do! Though a
Schick-el - gru - ber, say you're through. Ev - 'ry

1.
moth - er, I can smoth - er Moth - er

love at thought of you!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "love at thought of you!" are written below the notes. The piano accompaniment includes chords and a bass line.

2. In his vil - lage that you pil - lage

The second system continues the piece with a vocal line and piano accompaniment. It begins with a first ending bracket and a second ending bracket labeled "2.". The lyrics "2. In his vil - lage that you pil - lage" are written below the vocal line. The piano accompaniment features several triplet markings over the chords.

in re - venge will turn on you!

The third system continues the piece with a vocal line and piano accompaniment. The lyrics "in re - venge will turn on you!" are written below the vocal line. The piano accompaniment includes triplet markings and a final chord with a fermata.

The fourth system consists of a vocal line and piano accompaniment. The vocal line contains a long note with a fermata. The piano accompaniment features a series of chords, some marked with a fermata, and ends with a double bar line.

Das Lied von den braunen Inseln

Song of the Brown Islands

from Lion Feuchtwanger's "The Oil Islands"
(1928)

Words by
Lion Feuchtwanger

Music by
Kurt Weill

Slow-Fox

3 3 3

f

mf

1. Das ist von den brau - nen In seln das Lied, die
2. sind die brau - nen In - seln, mein Jung, die
3. kommt ist ge - sund und wer geht ist ge - schwächt. Die
4. tro - le - um stinkt und die In - sel stinkt. Sie

p

Män - ner sind schlecht und die Wei - ber sind krank. Und ei - ne
Wei - ber sind krank und die Män - ner sind schlecht. Ei - ne Äf - fin hält
Äf - fin re - giert in Bett und Fa - brik. Die Äf - fin hat
stinkt nach gel - bem und schwar - zem Mann. Doch der Dol - lar stinkt

Äf - fin macht dort den Be - trieb und die Fel - der ver - dor - ren im
dort das Gan - ze in Schwung. Und wer kommt ist ge - sund, und wer
Geld und die Äf - fin hat Recht und das Manns - volk pa - riert in
nicht, den das Erd - öl bringt und das ge - gen die Äf - fin kann

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REFRAIN

Öl - ge - stank. 1. - 4.
geht Bett ge - schwächt. Gehst hin, Fred - dy? ich nicht, Ted - dy,
kei - und Fa - brik. an.

der Dol - lar al - lein macht das Herz nicht froh. Gehst

hin, Fred - dy? ich nicht, Ted - dy, wenn ich Af - fen se - hen

will, geh' ich in' Zoo. 2. Das
3. Wer Zoo.
4. Pe -