



ROYAL

COLLEGE

OF MUSIC

*London*

**KARL RANKL**

**SIX SONGS FOR  
MEZZO SOPRANO OP. 9**

**RCM EDITIONS**

## RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

### MUSIC, MIGRATION AND MOBILITY

This edition has been prepared for the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain', a performance-led and multi-disciplinary project that aimed to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) from 2019-2023, the project brought together an international team of musicians, archival researchers, musicologists and geographers for one of the biggest practice-led research projects at the RCM to date. The project studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s and '40s. The project also probed the practical challenges of performing and mediating the largely unknown body of works by these musicians, doing so through a series of open rehearsal workshops, public performances and recordings involving RCM students and staff.

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Website: [www.musicmigrationmobility.com](http://www.musicmigrationmobility.com)

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Editorial Consultant: Bruno Bower

## RCM Editions of Songs Op. 5-10 by Karl Rankl

Created for research and performances at the Royal College of Music, these performing editions are faithful transcriptions of the manuscripts. Digital reproductions of Rankl's manuscripts are available publicly on the website of the KUG Library:

<https://phaidra.kug.ac.at/>

Editorial interventions have been kept to a minimum. Below is a small list of corrections made by editor Louis Stanhope:

Op/No.	Bar	Change
Op. 7/2		Spelling of Sara Teasdale – h removed on Sara.
Op. 7/3	9	B-flat changed to dotted quaver in piano right hand.
Op. 7/3	18	5 <sup>th</sup> quaver rest changed to dotted quaver in piano left hand.
Op. 7/3	38	Minim changed to dotted minim.
Op. 7/5	26	Spelling of 'being' corrected.
Op. 7/9	70	C changed from crotchet to dotted crotchet in piano left hand.
Op. 7/9	74	Spelling of 'physic' corrected.
Op. 7/9	74	Added staccatos to the whole bar.
Op. 7/9	93	Quaver rest changed to semiquaver.
Op. 8/5		Spelling of Mendez corrected.
Op. 8/5	49	Changed crotchet tied to minim to dotted minim.
Op. 9/6	14	C-sharp changed to semiquaver.
Op. 10/7	4	Added hyphen to 'amaze' to show it is one word.
Op. 10/7	4	Semiquavers changed to demisemiquavers on beat 1 left hand piano.
Op. 10/7	14	The word 'a' changed to 'an'.
Op.10/10	4	B-flat minim changed to dotted minim in baritone

A special thank you to Mag.Phil. Robert Schiller, Library director of the Kunstuniversität Graz, Austria, for his support of this project.



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# Karl Rankl's Songs Op. 5-10

by Norbert Meyn

Born near Vienna in 1898, Karl Rankl studied privately with Arnold Schoenberg and Anton Webern from 1918-1921, often together with his close friend Hanns Eisler. From 1922 to 1925 Rankl was répétiteur and chorus master for the Volksoper Vienna. He later worked as conductor and répétiteur at Liberec, Königsberg and finally at the Krolloper Berlin from 1928. In 1931 Rankl became Kappellmeister in Wiesbaden, moving to Graz as Music Director from 1933 to 1937 and finally to Prague from 1937 to 1939.

Rankl was persecuted by the Nazis for political reasons due to his known association with socialist worker choirs during the 1920s. He was forced to emigrate to Britain via Prague in August 1939. Following his escape from the Nazis, Rankl and his wife Adele first settled in Bristol, but like most German, Austrian, and Italian nationals in Britain during this period, he was interned as an "enemy alien" during the summer of 1940. By the time he was released his health had declined, and, unable to accept paid employment because of his refugee status, Rankl turned to composition, in particular to setting English texts by British and American authors. All the English songs in Op. 5-10 date from this period, written in Oxford between 1941 and 1942. The German songs in Opus 6 and 10 were written in Bristol in 1939.<sup>1</sup> Some of the songs were performed in Oxford at the time, and the cycle *A Chinese Picture Book* was submitted to the BBC in 1944 but rejected.

After that, things started to improve for Rankl as he was offered opportunities to conduct the London Philharmonic Orchestra toward the end of the war. In 1946 he was appointed music director of the Royal Opera House at Covent Garden, one of the most important positions in post-war British musical life. He held this position until 1951 and afterward conducted several other leading orchestras in Britain and Australia. Rankl later orchestrated some of his songs for his oratorio *Der Mensch* (1963/64), but none of these songs were ever published. Eventually, their manuscripts were donated to the Kunstuniversität Graz, where they have been digitized and made available to the public. Rankl's compositions in Britain during and after the war included, in addition to *Der Mensch*, eight symphonies and an opera, *Deirdre of the Sorrows*. Unlike most migrant musicians of his generation, and despite the fact that he spent less than a third of his life in Britain and re-migrated to Austria toward the end of his life, Rankl is characterized as a "British conductor and composer of Austrian birth" in the *New Grove Dictionary of Music and Musicians*. This forms a stark contrast with the views of many at the time of his

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<sup>1</sup> For a list of all the songs with dates of composition see:  
Nicole Ristow, *Karl Rankl*, von Bockel Verlag, Neumünster, 2017, p. 514-522

appointment at Covent Garden who criticized the selection of an Austrian refugee and foreigner rather than a British artist.

Attempts to place the English Songs within a clear national or geographical context can lead to similar tensions. Their style of composition demonstrates clear roots in the Second Viennese School, unsurprisingly since Rankl studied with Arnold Schoenberg and Anton von Webern in Vienna. His treatment of harmony and atonality is associative and rather free, reminiscent sometimes of the earlier works of Schoenberg and of those of Zemlinsky. At other times, the songs feature elements of the more rhetorical style of his friend Hanns Eisler, a representative of the socialist art of Bertolt Brecht's circle in Berlin, where both musicians lived and worked for a number of years. This music arguably sounds more "Austro-German" than "English" to a majority of listeners, yet their English-language texts, consisting of poems by Siegfried Sassoon and Thomas Lisle as well as a number of twentieth-century American authors, locate the songs within an Anglo-American cultural context.

About twenty of these songs were performed during a 2017 student workshop at the Austrian Cultural Forum (with Austrian pianist Joseph Breinl), London and in concerts by Ensemble Émigré in London and Oxford in 2019. Then, in late 2022 and early 2023, 18 songs were recorded by advanced students and recent graduates of the Royal College of Music as part of the Music, Migration and Mobility project. Musicians and audiences found them well-crafted as well as engaging, humorous, and approachable. However, several performers commented on the occasional oddity of the text setting, sometimes felt to be more German than English. A similar observation could apply to Handel's English oratorios and Britten's settings of German and French poetry, which likewise reflect the mobility of these composers, but in the case of a less familiar composer such as Rankl, the discrepancy engenders another obstacle to appreciation of the music. If one maintains the ingrained habit of evaluating music with reference to fixed geographical location, then these songs may easily be regarded as deficient, "not really German" or "not really English," difficult to place exactly. However, if they are regarded as constituted not only by fixity but also by movement, then the path opens toward a favourable assessment of their stylistic hybridity and innovative nature, and to acceptance of Rankl as a positive agent of cultural mobility, rather than dismissal of him as a historical anomaly.

An earlier version of this text and further information about the research of the AHRC project Music, Migration and Mobility can be found in: Meyn, N. and Grosch, N. and Adey, P. (2023) *Foregrounding mobility rather than belonging: a conceptual framework for engaging with music shaped by transnational migration*. *Acta Musicologica*, 95 (1) pp. 4-20.

# Six Songs for Mezzo Soprano, Op. 9

## No. 1: Times

Ruth Tenney

Karl Rankl (1898-1968)

**Moderato**

Mezzo-soprano

Piano

*p espr.*

There is a time\_\_ for\_\_ e - very

**Moderato**

6

M-S.

thing; A time\_\_ to be still

*p dolce, espr.*

*pp*

**poco rit. . . a tempo**

10

M-S.

and\_\_ a time to sing. A time to ache\_\_ and\_\_ a time [for]

**poco rit. . . a tempo**

*p* *cresc.*

Pno.

14

M-S.

joy; A time\_\_ to\_\_ make\_\_ and a

**poco rit. . . a tempo**

*f espr.* *mp* *cresc.*

Pno.

Ped. \*

18

M-S. time\_ to de - stroy.

Pno. *f* *espr molto* *f* *p*

22

M-S. A time to tax and a time\_ to gain;\_

Pno. *pp*

28

M-S. A time to wax\_ and a time\_ to\_

Pno. *p* *espr.* *ppp*

*allargando* - - -

*allargando* . . .

32

M-S. wane.\_ A time to learn

Pno. *f espr.*

*a tempo*

*a tempo*

37

M-S. *and a time to know; A time to*

Pno. *f espr.* *mf* *molto espr.* *f*

Ped. \*

41

M-S. *turn and a time to go.*

Pno. *p espr.* *poco rit. . . . a tempo*

44

M-S.

Pno. *pp*



No. 2: Mater Dolorosa

William Barnes (1801-1886)

Karl Rankl (1898-1968)

**Tranquillo**

Mezzo-soprano

**Tranquillo** I'd a dream to-night as I fell as -

Piano *pp*

3 **rit.** . . . . . **a tempo**

M-S. leep, O! the tou - ching sight

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

Pno. *mp espr.*

5 **poco rit.** . . . . . **a tempo**

M-S. makes me still to weep: of my lit - tle lad, gone to

**poco rit.** . . . . . **a tempo**

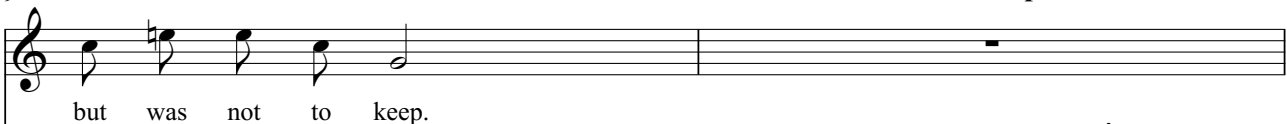
Pno. *p*


7

M-S. leave me sad, Ay, the child I had,

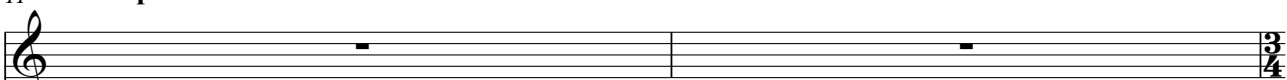
Pno. *mf* *p* l.h.


9 poco rit. . . . .

M-S. 

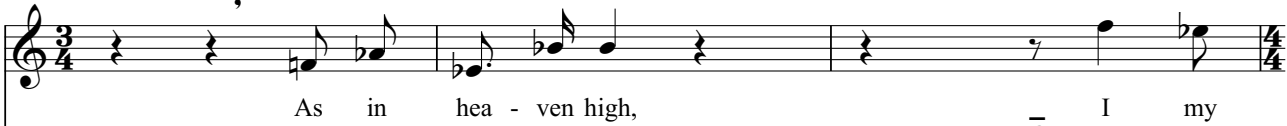
Pno. 


11 **a tempo**

M-S. 


Pno. 


13

M-S. 

Pno. 

16

M-S. 

Pno. 

18

M-S.

there in train came by\_\_\_\_\_

Pno.

*pp*

20

M-S.

chil - dren fair and meek; Each in

Pno.

*p espr.*

22

M-S.

li - ly white, with a lamp a - light;

Pno.

*dim.*

25

M-S.

Each was clear to sight, but they did not

Pno.

*ppp*

*8va*

27 **poco rit.** . . . . .

M-S.

8va--1

speak.

Pno. **ppp** *espr.* **mf** **pp** **poco rit.** . . . . .

29 **a tempo**

M-S. 

Then, a lit - tle sad, came my child in turn, but the

Pno. **p** **a tempo**

31

M-S. 

lamp he had, o it did not burn!

Pno. **mf** **p** **mf espr.** **p**

33 **poco rit.** . . . . . **a tempo**

M-S. 

He, to clear my doubt, said,

Pno. **pp** **espr.** **p** **a tempo**

35

M-S. *half turn'd a - bout, "Your tears— put it out;*

Pno. *mp*

37 *poco rit. . . . . a tempo*

M-S. *Mo - ther, ne - ver mourn."*

Pno. *pp p dim.*

39

M-S.

Pno. *pp PPP*

Molto tranquillo

Mezzo-soprano

Molto tranquillo

Fair pled-ges of a fruit-ful

Piano

*p dolce*

M-S.

tree, why do ye fall so fast? Your

Pno.

M-S.

date is not so past, but you may

Pno.

M-S.

stay yet here a-while to blush and gent-ly

Pno.

9

M-S. *smile,*

Pno. *mp espr.*

11

M-S. *poco rit. . . . .*

*and go at last.* *poco rit. . . . .*

Pno. *pp dolce*

13

M-S. *a tempo*

*What, were ye born to be an hour or half's de -*

Pno. *a tempo* *p*

15

M-S. *poco rit. . . . .*

*light, and so to bid good-night? 'Twas* *poco rit. . . . .*

Pno. *poco rit. . . . .*

17 **a tempo**

M-S. pi - ty Na - ture brought ye forth mere-ly - to show \_\_\_\_\_ your worth, \_\_\_\_\_ and

**a tempo**

Pno. *mf espr.* *p*

19 **poco rit.** . . . . . **a tempo**

M-S. lose you quite. But you are love - ly leaves, where we may

**poco rit.** . . . . . **a tempo**

Pno. *dim.* . . . . . *pp* *p*

21

M-S. read \_\_\_\_\_ how soon things have their end, though

Pno.



23

M-S. ne'er so brave: and

Pno. *espressivo mp*

25

M-S. af - ter they have shown their pride like

Pno.

27

M-S. you, a - while,

Pno. *mp espr.*

29

M-S. they glide in - to the grave. poco rit. . . . .

Pno. *pp dolce*

Moderato molto rit. . . .

Mezzo-soprano

Piano

*p dolce, espr.*

5 **a tempo**

M-S.

Put the rub - ber mouse a - way,

**a tempo**

Pno.

*pp espr.* *p espr.*

10 **poco rit. . . . . a tempo**

M-S.

Pick the spools up from the floor, what was

**poco rit. . . . . a tempo**

Pno.

16

M-S.

vel - vet-shod, and gay, will not want them, a -

Pno.

22

M-S. *ny - more* *What was*

Pno. *espr. molto* *f* *dim.*

28

M-S. *warm, is strange - ly cold.* *Whence*

Pno. *p espr.* *dolce*

32

M-S. *dis - solved the lit - tle breath?*

Pno. *poco rit. . . . a tempo*

37

M-S. *How could this small bo - dy hold*

Pno. *Tranquillo* *pp* *espr.*

42 **rit.** . . . . .

M-S. — so im - mense a thing — as Death?

Pno. *espr.* *mp*

47 **a tempo**

M-S. — — — —

Pno. *pp* *p dolce, espr.*

51 **allargando** . . . . .

M-S. — — — —

Pno. **allargando**

54 **rit.** . . . . .

M-S. — — — —

Pno. *pp*

No. 5: Old Manuscript

Alfred Kreymborg (1883-1966)

Karl Rankl (1898-1968)

**Adagio maestoso**

Mezzo-soprano

sky is that beau - ti - ful old parch - ment in which the

**Adagio maestoso**

Piano

*f* *p*

4

M-S.

sun and the moon keep their dia - ry. to

Pno.

*mf* *p espr*

6

M-S.

read it all, one must be a lin - guist more lear - ned than Fa - ther

Pno.

Red.

9

M-S. Wis - dom; and a vi - sio - na - ry

Pno. *pp* *mf* *p*

11

M-S. more clair - voy - ant than Mo - ther Dream.

Pno. *pp misterioso*

13

M-S. But to feel — it one must be an a -

Pno. *mp molto espr.* *cresc*

15 *poco pesante.* . . . . *und rit.* . . . . *a tempo*

M-S. pos - tle: - - - - one who — is more than

*poco pesante.* . . . . *und rit.* . . . . *a tempo*

Pno.

17

M-S. in - - ti - mate in ha - ving been, al - ways, the

Pno. *mp*

19

M-S. on - ly con - fi - dant like the Earth or the

Pno. *pp* *p* *mp* *mf*

21

M-S. Sky.

Pno. *espr* *dim.* *pp*

No. 6: Where lies the land...

Arthur Hugh Clough (1819-1861)

Karl Rankl (1898-1968)

**Poco adagio** **rit.** . . . . .

Mezzo-soprano

Where lies the land to which the ship would go?

**Poco adagio** **rit.** . . . . .

Piano

Red. . . . .

4 **much slower** **rit.** . . . . . **a tempo**

M-S.

Far, far a-head, is all her sea-men know. And where the

**much slower** **rit.** . . . . . **a tempo**

Pno.

7 **rit.** . . . . . **much slower again**

M-S.

land she tra - vels from? A - way,

**rit.** **much slower again**

Pno.

l.h.

Red. . . . .




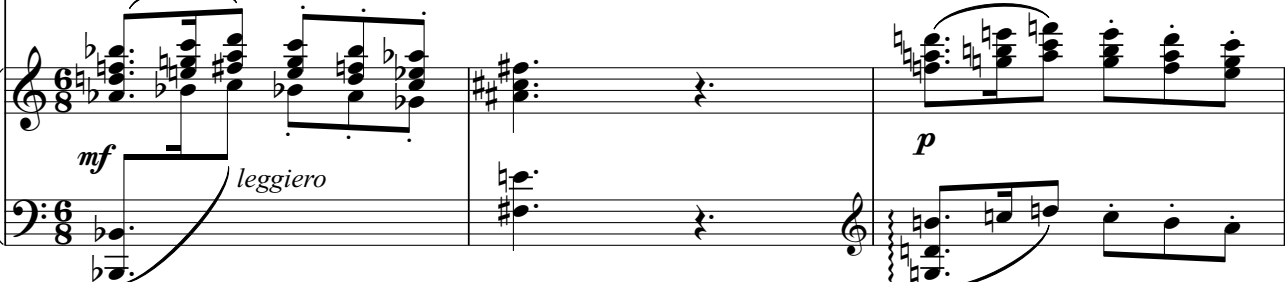
10 **rit.** . . . . .

M-S.  far, far be - hind, is all that they can say.

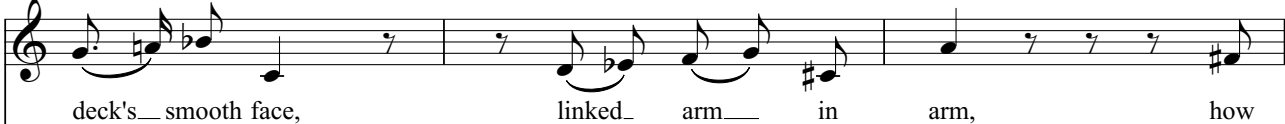
Pno.  *espr.* **PPP**


13 **Allegretto** (♩.=about ♩ as before)

M-S.  **Allegretto** (♩.=about ♩ as before) On sun- ny noons up - on the

Pno.  *mf* *leggiero* **p**

16

M-S.  deck's\_ smooth face, linked\_ arm\_ in arm, how

Pno. 

19

M-S.  plea - sant here to pace; On, o'er the

Pno.  **mf**

22

M-S. stern re - cli - ning, watch be - low the foa - ming

Pno. *p*

25

M-S. wake far wide - ning as we go;

Pno. *cresc.*

28

**Energico**

M-S. On stor - my

Pno. *f* *p*

31

M-S. nights when wild north - west - ers rave, how

Pno. *cresc.* *f* *p*

34

M-S. 

proud a thing to fight with wind and

Pno. 

*poco a poco cresc.*

37

M-S. 

wave! The drip - ping sai - lor on the reel - ing

Pno. 

*f*

40

M-S. 

mast ex - ults to bear, and scorns

Pno. 

*ff*

*fp*

43

M-S. 

to wish it

Pno. 

*cresc.*

*ff*

45 rit. . . . .

M-S. *past.*

Pno. *rit.*  
*dim*

48 Poco adagio, Tempo I°

M-S. Where lies the land to which the ship would

Pno. *Poco adagio, Tempo I°*  
*mp espr*  
*Red.*

51

M-S. go? Far, far a - head, is

Pno. *l.h.*  
*pp*  
*Red.*

53 **rit.** . . . . . **a tempo**

M-S. all her sea - men know. And where the

Pno. **rit.** . . . . . **a tempo**  
*mp espr.*

55 **rit.** . . . . .

M-S. land she tra - vels from?

Pno. **rit.** . . . . .  
*l.h.*  
*Ped.*

57 - **much slower again**

M-S. A - way, far, far be - hind, is all that they can

Pno. **much slower again**  
*pp*

60 **molto rit.** .....

M-S.  say.

**molto rit.** .....

Pno.  *ppp*

Detailed description: The image shows a musical score for two parts: M-S. (Mezzo-Soprano) and Pno. (Piano). The M-S. part is on a single treble clef staff, starting at measure 60 with the tempo marking 'molto rit.' and a dotted line indicating a long note. The Pno. part is on a grand staff (treble and bass clefs). It begins with a piano introduction in measure 60, marked 'molto rit.'. The piano accompaniment consists of chords and single notes, with a dynamic marking of 'ppp' (pianissimo) in the second measure. The score ends with a double bar line.

Oxford, July 20th, 1942