

Rilke Lieder

version for soprano and piano

Omar Daniel

Initiale
Die Engel
Vorgefühl
Aus einer Sturmnacht
Schlussstück

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**accidentals carry through bar
songs may be performed individually**

Initiale, Vorgefühl and Schlussstück commissioned by Vancouver New Music with the financial assistance of the Canada Council music commissioning program.

Aus einer Sturmnacht and *Die Engel* commissioned by New Music Concerts with the financial assistance of the Canada Council music commissioning program.

Initiale

Gieb deine Schönheit immer hin
ohne Rechnen und Reden.
Du schweigst. Sie sagt für dich: Ich bin.
Und kommt in tausendfachem Sinn,
kommt endlich über jeden.

Initial

Let your beauty manifest itself
without talking and calculation.
You are silent. It says for you: I am.
and comes in meaning thousand fold,
Comes at long last over everyone.

Die Engel

Sie haben alle müde Münde
und helle Seelen ohne Saum.
Und eine Sehnsucht (wie nach Sünde)
geht ihnen manchmal durch den Traum.

Angels

They all have such tired mouths
and luminous souls without seams.
And a longing (as for sin)
goes wandering through their dreams.

Fast gleichen sie einander alle;
in Gottes Gärten schweigen sie,
wie viele, viele Intervalle
in seiner Macht und Melodie.

They are all almost alike;
In God's garden they are quiet,
like many, many intervals
in His might and melody.

Nur wenn sie ihre Flügel breiten,
sind sie die Wecker eines Winds:
als ginge Gott mit seinen weiten
Bildhauerhänden durch die Seiten
im dunklen Buch des Anbeginns.

But when they spread their wings,
they set the winds in motion:
as if God had gone with his
sculpture- hands through the pages
in the dark book of the beginning.

Vorgefühl

Ich bin wie eine Fahne von Fernen umgeben.
Ich ahne die Winde, die kommen, und muss sie leben,

während die Dinge unten sich noch nicht rühren:
die Türen schliessen noch sanft, und in den Kaminen ist
Stille;
die Fenster zittern noch nicht, und der Staub ist noch schwer.

Da weiss ich die Stürme schon und bin erregt wie das Meer.

Und breite mich aus und falle in mich hinein

und werfe mich ab und bin ganz allein
in dem grossen Sturm.

Presentiment

I am like a flag surrounded by distances.
I sense the winds that are coming, and must
live them,
while the things down below don't yet stir:
the doors still close softly, and in the
chimneys there's silence;
the windows don't tremble yet, and the dust is
still calm.
Then I know the storms already and grow
embroiled like the sea.
And spread myself out and plunge deep
inside myself
and cast myself off and am entirely alone
in the great storm.

Aus einer Sturmnacht

Die Nacht, vom wachsenden Sturme bewegt,
wie wird sie auf einmal weit--,
als bliebe sie sonst zusammengelegt
in die kleinlichen Falten der Zeit.

Wo die Sterne ihr wehren, dort endet sie nicht
und beginnt nicht mitten im Wald
und nicht an meinem Angesicht
und nicht mit deiner Gestalt.

Die Lampen stammeln und wissen nicht:
lügen wir Licht?
Ist die Nacht die einzige Wirklichkeit
seit Jahrtausenden...

Out of a stormy night

The night, moved by the growing storm,
how it has suddenly expanded--,
as if it otherwise remained unnoticed
hidden in the folds of time.
Where the stars resist, it does not stop there
and does not begin in the forest's depths
and not in my imagination
nor with your appearance.
The lamps sway and know not:
Does the light *lie*?
Is the night the only reality
that has endured through thousands of years?

Schlussstück

Der Tod ist gross.
Wir sind die Seinen
lachenden Munds.
Wenn wir uns mitten im Leben meinen,
wagt er zu weinen
mitemern in uns.

Closing Piece

Death is great.
We are his completely
with laughing eyes.
When we feel ourselves immersed in life,
he dares to weep
immersed in us.

Initiale

Rainer Maria Rilke

Omar Daniel

Allegro, leggiero

Soprano *sfz* *p* *f.* *p*

Gieb dei-ne Schön-heit im-mer hin

Lento *p* *ppp* *wie ein Hauch* *5"* **Allegro** *espressivo* *p*

oh-ne Rech-nen und Re-den Du schweigst. Sie sagt für dich:

p *sotto voce*

Ich bin.

f *sfz*

Und kom mt in tau-send-fach-em

b

Sinn,

Lento *legatissimo, dolce* *p*

ko mm (t) end lich

3

ü ber je den

Die Engel

Rainer Maria Rilke

Omar Daniel

Lento ♩=46

Soprano

Piano

3

p Sie ha - ben all - e, Mü - de

f

2

5

Mün - de... und hell - - - e...

(8)

7

Seel - - - en... oh - ne

(8)

9

Saum. Und ein - e

8^{va}

11

Sehn - - - - - sucht - - - - - (wie - - - - - nach Sün - - - - - de)

f *mp*

8^{va}

13

geht ih - nen manch - - mal - - - - -

mf

8^{va}

8^{vb}

15

durch - - - - - den Traum.

lyrico *p* *pp* *pp*

4

17

pp

pp

19

$\frac{3}{4}$

$\frac{4}{4}$

f

21 Poco più mosso ♩=54

mf

Fast gleichensie einander alle: in Gottes

8va

sfz

p

f

5

3

sfz

ffp

24

Gär - ten schwei - gen sie, wie vie - le, vie - le

pp *f* *pp3* *f*^{8va}

27

in ter val - le in sein-er macht und Mel - o -

f *ff* *f* *ff* *f* *8va* *8vb*

31

die.

ff *sfz* *ff* *ff* *sfz* *sfz* *ff* *5* *5*

35 $8va$ $8va$ $8va$

$8va$

39 (8)

5 5 5 5 5 3

rit.

Tempo primo ♩=46

p

Nur wenn sie ih-re

ppp

f *ppp* *ppp*

42

$8va$

47

Flü - gel brei - ten, sind sie die Weck er ein-es Winds: als gin-ge Gott mit

mp

51

sein - en weit - en Bild-hau-er hand - en durch die Seit - - en.

f

55

im dunk - len Buch des An - be - ginn-es.

ff

fff

60

Musical score for measures 60-64. The score is written for a grand piano with three staves: a single treble clef staff at the top, and two bass clef staves below it. Measure 60 shows a melodic line in the upper treble staff with a fermata. The middle and lower bass staves contain complex piano accompaniment with many five-fingered chords (marked '5') and slurs. Measure 61 continues the accompaniment. Measure 62 features a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. Measure 63 shows a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. Measure 64 features a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. The score includes dynamic markings such as *f* and *l.v.* (pianissimo). There are also some performance instructions like *l.v.* and *f* with hairpins. At the bottom of the system, there is a bass clef staff with notes and a dashed line labeled 8^{pb} .

65

Musical score for measures 65-67. The score is written for a grand piano with three staves: a single treble clef staff at the top, and two bass clef staves below it. Measure 65 shows a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. Measure 66 continues the melodic lines. Measure 67 features a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. The score includes dynamic markings such as *f* and *f* with hairpins. There are also some performance instructions like *f* and *f* with hairpins.

68

Musical score for measures 68-70. The score is written for a grand piano with three staves: a single treble clef staff at the top, and two bass clef staves below it. Measure 68 shows a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. Measure 69 continues the melodic lines. Measure 70 features a melodic line in the upper treble staff with a fermata, and the lower bass staff has a melodic line with a fermata. The score includes dynamic markings such as *f* and *f* with hairpins. There are also some performance instructions like *f* and *f* with hairpins.

71 *f* *pp*

75 *f* *ppp* *pp*

79 *mp*

Vorgefühl

Rainer Maria Rilke

Omar Daniel

Allegro ♩=120

soprano

mf

Ich bin

improvitando 8va

piano

f

f

3

3

6

4

sfz sfz

wie ei - ne Fah

sfz sfz

8va

6

sfz sfz

3

3

ne

8va

8va

3

3

von Fer

6

sfz

6

sfz sfz

3

5

sfz sfz

ne

8va

10

pf.

6

6

3

13

sfz

sfz

3

um - - ge - ben. -

12

6

6

6

5

cresc.

sfz

3

14

5

5

3

3

3

3

fff

fff

12

p

16

Ich _____

p

18

ah - - ne _____ die _____

p

20

Win - - - - -

pp *cresc.*

22

de, _____ die komm - - en _____

p

24

und muss sie le - - - - -

ff

sfz

ff

26

ben,

ossia

sfz

f

sfz

sfz

29

wäh - rend die Din - ge un - ten sich noch nicht rüh - ren: die Tü - ren

mf

mf

3
dim. *mp*
 schleissen noch sanft, _____ und in den Kam-i-nen ist Stil-le;

33 *trm*

p
 die Fen-ster zit-tern noch

37 *legato*

nicht, _____ und der Staub ist noch schwer.

41 *8va*

pp

46 *pf.* *ppp* *ca.5''*

ppp *ca.5''* *ca.5''*

ca.6"

51

mf *f* *p* *pp* *mf*

ord.

mf *f* *p* *pp*

ca.6"

56

mf *p* *pp* *pp*

ca.6"

61

p *mf* *pp*

p

8ba.....

ca.6"

65

f *sfz* *ff*

ff *ff*

ca.6"

71 *8va*
(ff)
(ff)
8ba
 7
 7
 7

ff >
 Da weiss ich die Stür-me schon und bin er-regt wie das Meer.
 74
sffz
sffz
f
f

78
 Und
p
p
f
 3
 3
 3

81
 brei - te mich aus
 3
 3
 3
 3

84 und fal - - - le

87 in mich hin - - - ein

90 und

93 wer - fe mich ab und bin

96 ganz al - - - - - lein

99

8ba
fff

p *cresc.* *senza misura* *improvvisando*

in dem gros

103

p *cresc.*

improvvisando *senza misura*

alla misura **f**

8va sen

The first system consists of two staves. The upper staff is a vocal line with a treble clef, featuring a triplet of eighth notes and a series of eighth notes. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring sixteenth-note patterns and a forte (**f**) dynamic. The tempo is marked *alla misura*.

alla misura

p *cresc.*

107

Sturm

mf **f**

The second system continues the piece. It features a vocal line with a triplet of eighth notes and a piano accompaniment with sixteenth-note patterns. The dynamics range from piano (*p*) to fortissimo (**f**). The tempo remains *alla misura*. The word "Sturm" is written below the vocal line.

109

The third system is primarily piano accompaniment, consisting of two staves with a grand staff. It features intricate sixteenth-note patterns in both hands. The system is numbered 109.

111

ff *cresc.*

The fourth system continues the piano accompaniment with sixteenth-note patterns. It includes fortissimo (**ff**) dynamics and a crescendo (*cresc.*). The system is numbered 111.

113

8va.....

8va.....

fff

114

15ma.....

fff

3

improvisando

f

p *f*

5

8ba.....

117

p

Ich

8va

ff

3

119

p

f

bin

8va

8va.....

6

3

Wie

121

f *ff* *f*

ein e

124

f *ff*

Fah ne

128

p *mf* *p*

Aus einer Sturmnacht

Rainer Maria Rilke

Omar Daniel

Lento ♩=44

Soprano *mp*
Die Nacht,

Piano *pp* 5 *mp* *f* 8ba... 3 7 8ba... 3

f 5 vom wach-sen-den Stur-me be-wegt,

5 *ff* 3 3 3 3 3 3 3 3 *mf* 3 3

ff 8ba... *mf*

p *accel.* *f* Allegro ♩=112 wie wird sie auf ein-mal weit

8 *accel.* *f* Allegro ♩=112

f 8ba... *ff* 5 5 5 5

ff

11

ff

martellato

5 6 6 6 6

5 5 5 5

p

als blie - be sie sonst zu - sam - - men ge -

14

p

p

3 3 3 3

5

mf *marcato*

- legt in die klein-lich-en Fal - tern der

17

mf *leggiro*

5 10 3 3

f

mf

mf

p rit. ----- molto -- a tempo

Musical score for measures 21-23. The vocal line (top staff) has lyrics: "Zeit Fal-tern der Zeit." The piano accompaniment (middle and bottom staves) features a complex texture with triplets and five-finger patterns. The piano part is marked *pp*.

Musical score for measures 24-25. The piano accompaniment continues with intricate patterns, including triplets and five-finger runs. The piano part is marked *pp*.

Musical score for measures 26-27. The piano accompaniment continues with intricate patterns, including triplets and five-finger runs. The piano part is marked *pp*.

Musical score for measures 28-29. The piano accompaniment continues with intricate patterns, including triplets and five-finger runs. The piano part is marked *pp*.

30

ff *p*

8va.....

8va..

8ba.....

p

Wo die Sterne ihr weh- ren,

33

8va.....

8va.....

8va.....

dort en- det sie nicht und be-

36

8va..

8va..

8va.....

5

- ginnt nicht mit-ten im Wald und

mf

8va

39

8va

f

2

f

3

nicht an mein-em An - - ge-sicht und nicht mit dein - er Ge -

42

p *f*

p *f*

p *f*

3

3

3

stalt.

45

cresc.

3

3

3

3

5

8va

fff

8ba

f marcato

Die lamp-en stam-meln und wis-sen nicht:

8va...
48 *sfz* *p*

8va... *sfz* *p*

8va... *sfz* *p*

8ba... *sfz* *p*

8ba... *sfz* *p*

8ba... *sfz* *p*

lü - - - gen wir Licht?

8va... *sfz*

8va... *sfz*

8va... *cresc.*

8ba... *sfz*

8ba... *sfz*

accel.

8va... *accel.*

56 *f*

f

Allegro Molto ♩=138

ff

59

Ist die

6

6

6

Allegro Molto ♩=138

ff

61

Nacht die ein-zig-e Wirklich-keit seit Jahr-tau-sen-den

5

5

3

ff

64

ff

Presto ♩=160 Scintillare

p

seit Jahr-tau-sen-den

Presto ♩=160 Scintillare

8va,

fff

8ba,

fff

pp

67

71

75

80

8ba.....

Musical score system 1, measures 84-87. The system consists of three staves. The top staff is empty. The middle staff (treble clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. The bottom staff (bass clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. The key signature is two sharps (F# and C#).

Musical score system 2, measures 88-91. The system consists of three staves. The top staff (treble clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. A dashed line labeled '8va' is positioned above the staff. The middle staff (treble clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. The bottom staff (bass clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. The key signature is two sharps (F# and C#).

Musical score system 3, measures 92-95. The system consists of three staves. The top staff (treble clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. A dashed line labeled '8va' is positioned above the staff. The middle staff (treble clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. The bottom staff (bass clef) contains a sequence of chords, each marked with a 'V' and a sharp sign. The key signature is two sharps (F# and C#). The word 'cresc.' is written below the bottom staff.

95

mf subito cresc.

Lento ♩=44

98

Lento ♩=44

fff mp

mp *8ba*

mf

101

Die Nacht, vom wach-sen-den Stur-me be - wegt.

rit.

8ba

8ba

6

Schutzstück

Rainer Maria Rilke

Lento ♩=52

Omar Daniel

soprano

piano

f *mf* *p* *mf* *mp* *f* *mf* *p*

mp *mp*

p *mp*

Detailed description: This block contains the first four measures of the score. The soprano part is mostly silent, with a final note in the fourth measure. The piano accompaniment features a complex texture with multiple staves. The right hand of the piano has a melodic line with dynamics *f*, *mf*, *p*, *mf*, *mp*, *f*, *mf*, and *p*. The left hand has a bass line with dynamics *mf*, *p*, *mp*, *f*, *mf*, and *p*. The piano part concludes with a *mp* dynamic.

p *3*

Der Tod ist

5

mp

mp

p *f* *mp* *p*

p *mf* *p*

Detailed description: This block contains measures 5-8. The soprano part begins in measure 5 with the lyrics "Der Tod ist" and a triplet of eighth notes. The piano accompaniment continues with a similar texture. The right hand of the piano has dynamics *mp*, *p*, *mp*, and *p*. The left hand has dynamics *p*, *f*, *mp*, and *p*. The piano part concludes with a *p* dynamic.

9 *pp* *p* *pp* *p*

gros- - - - - Wir sind die Sein - - - - - nen

12 *f* *f* *mf* *p* *mf* *pp*

lach-en - den Munds.

16

Wenn wir _____ uns _____

f *p* *mf* *p* *pp*

19

miterimLe - ben _____ meinem

mf *f* *p* *cresc.* *p* *8va* *mf* *f* *mp*

22 *p* wagt er zu wein - en

f *mp* *p*

25 mitt-ern in uns. mitt-ern in

mf *p* *p*

29 uns. mitt-ern in uns.

mp *ppp* *pp* *p* *p*