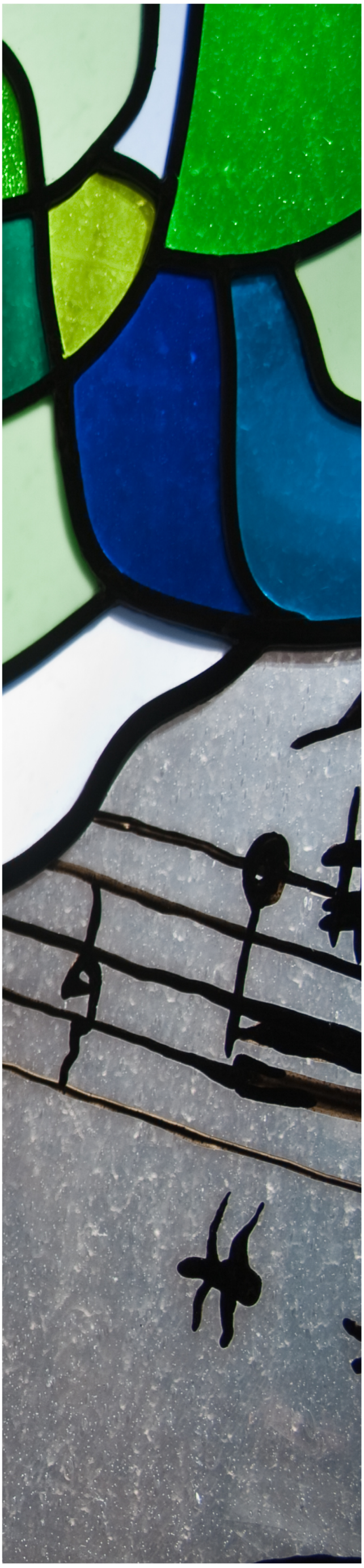

Omar Daniel

Zwei Lieder nach Rilke

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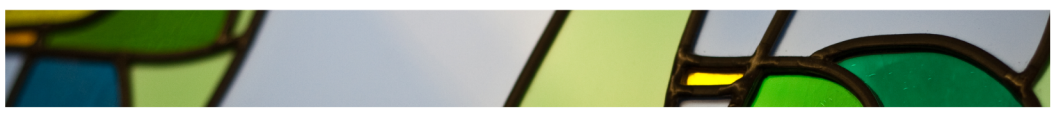


Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lger Award for New Chamber Music. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers.

Omar Daniel has an ongoing desire to work in a collaborative way with other artists, and has commissioned text from Anne Michaels, Michael Redhill and Yann Martel. His compositional endeavors extend to electroacoustic music as well. His innovative work 'The Flaying of Marsyas' has been performed many times since its creation in 2001, and his 'Annunciation' for electronics and string quartet has been performed over twenty times with the Penderecki String Quartet.

Omar Daniel currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.

ZWEI LIEDER NACH RILKE

Die Engel
Aus Einer Sturmnacht

by Omar Daniel

commissioned by New Music Concerts
with the financial assistance of
The Canada Council

Winner of the 1997 Jules Léger Prize for New Chamber Music

© 1997 Omar Daniel

Zwei Lieder nach Rilke

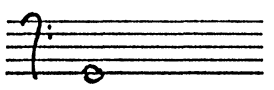
Die Engel
Aus einer Sturmnacht

Instrumentation

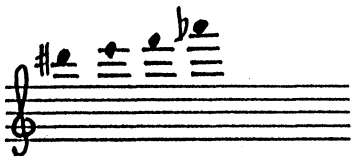
Soprano

Alto flute
English horn
Bass Clarinet
Violin
Viola
Cello
Piano

Percussion I:
marimba, chimes, bass drum,
crotales (shared with perc. II)
one Thailand gong, tuned as follows, if possible:

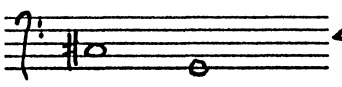


4 wine glasses, tuned as follows:



three mason jars, struck and broken with a hammer.

Percussion II:
vibraphone, timpani, chinese cymbal,
hi hat cymbal (always closed!)
crotales (share with perc. I)
two Thailand gongs, tuned as follows, if possible:



G gong may be shared

Anvil, struck with hammer

SCORE IS IN C

Natural harmonics sound as written, artificial harmonics are notated where played.

Accidentals carry through bar.

Micro-tone deviations

and mean lower and higher intonation respectively, deviating from equal temperament by a quarter-tone. There must be no glissandos or portamentos; the slightly raised or lowered pitch is to be attacked squarely, and not `shaded´ away from the true pitch.

c 1996 Omar Daniel

Die Engel

Rainer Maria Rilke

Omar Daniel 1996

LENTO ♩=46

Soprano

Fl.alt

Cor.ing

Cl.bas.

LENTO ♩=46

Vl.

Vle.

Vc.

LENTO ♩=46

Pf.

LENTO ♩=46

Perc.1

Perc.2

con sord

MARIMBA

BOWED VIBRAPHONE

l.v.

* Trill between 'regular' note and indicated artificial harmonic. Slight tenuto on all pitch changes, occurring on regular note, not on harmonic.

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Soprano

Fl. alt.

Cor. ing.

Cl. bas.

Vl.

Vle.

Vc.

Pf.

Perc. 1

Perc. 2

A

Soprano

Fl. alt.

Cor. ing

Cl. bas.

Vl.

Vle.

Vc.

Pf.

Perc. 1

Perc. 2

13

Soprano

Fl.alt

Cor.ing.

Cl.bas.

13

Vl.

Vle.

Vc.

13

Pf.

Perc.1

Perc.2

* Trill between 'regular' note and indicated artificial harmonic. Slight tenuto on all pitch changes, occurring on regular note, not on harmonic.

B

17

Fl. alt.

Cor. ing.

17

Vl.

Vle

Vc.

C

22

Fl. alt.

Cor. ing.

Cl. bas.

Vl.

Vle.

Vc.

22

RISONATE

8va

Pf.

CHIMES

soft mallets 10:8

Perc. 1

VIBRAPHONE w/ MALLETS

Perc. 2

*For convenience, groups of seven are notated as

27

Soprano: Sie ha-ben al-le mü — de Mü — nde und

Cl.bas.

Vl.

8va

Pf.

Perc.1: 10:8 10:8 l.v.

31

Soprano: hel — le See — len oh — ne Saum.

Cl.bas.

Vl.: senza sord.

Vle.: senza sord.

Vc.: senza sord.

8va

Pf.

Perc.1: 10:8 5:4 5:4 5:4 5:4 l.v.

D

35

Soprano

Und eine Sehn — sucht (wie nach Sünde)

Cl.bas.

Vl.

Quasi gliss sul G.

Sul pont.

ord.

Vle.

Quasi gliss sul G.

sul pont.

ord.

Vc.

sul pont.

poco a poco - - - - ord.

35

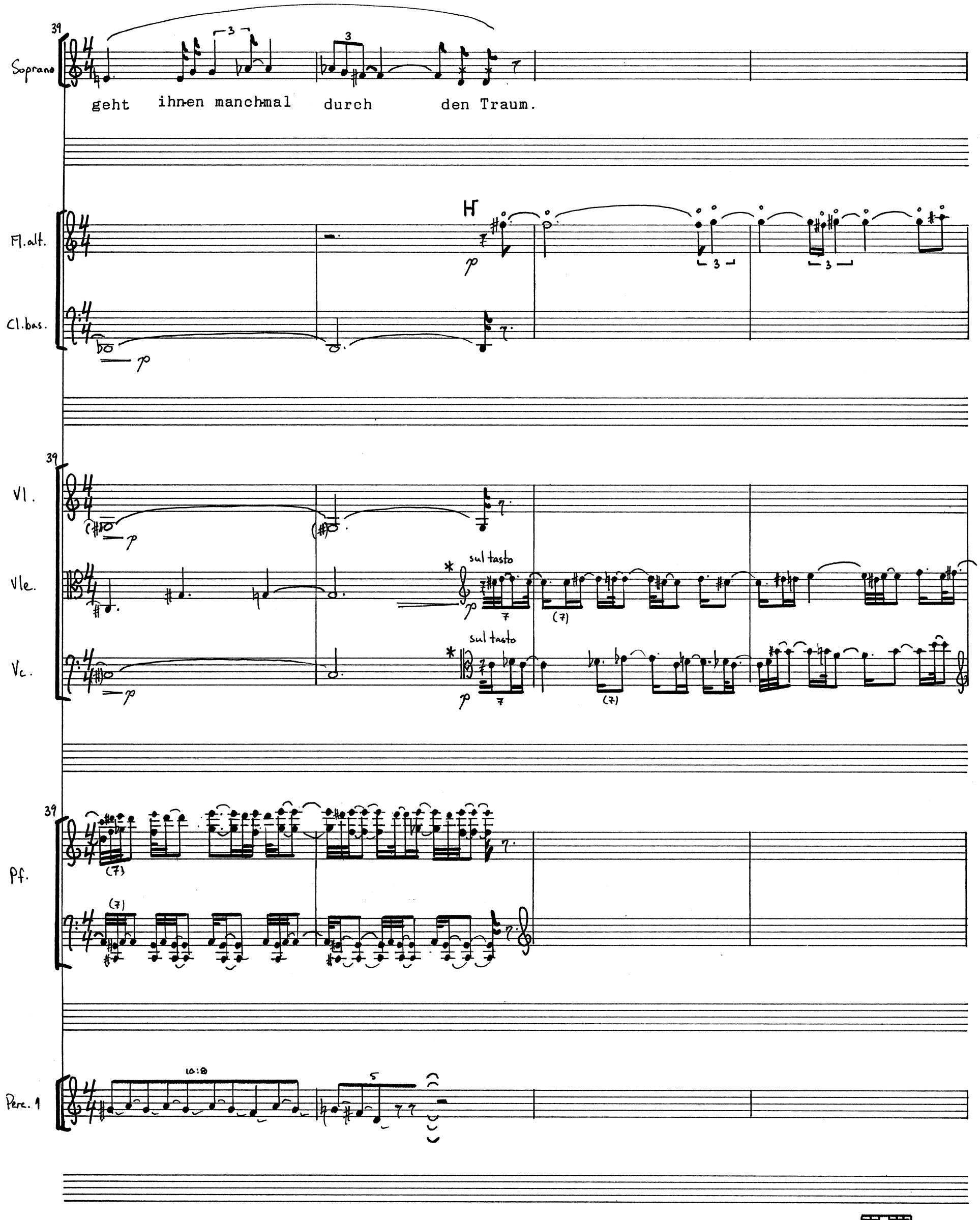
Pf.

(7)

(7)

Perc. 1

ppp



*For convenience, groups of seven are notated as

E

43

Soprano

accel - - - - - - Poco Più Mosso ♩=54

f

Fast

Fl.alt

accel - - - - - - - Poco Più Mosso ♩=54

3 3 3

f

Vl.

Vle.

Vc.

accel - - - - - - - Poco Più Mosso ♩=54

tr

f p

ord.

(7) (7)

Pf.

accel - - - - - - - - Poco Più Mosso ♩=54

8va

sffz sffz

Perc.1.

Perc.2

accel - - - - - Poco Più Mosso ♩=54

CROTALES

sf2

VIBRAPHONE

f

47

Soprano

glei-chen sie einan—der alle: in Gottes Gär—ten schwei———gen sie, wie

mp

Fl.alt.

Cor.ing.

Cl.bas.

(tr) tr

47

Vl.

Vle

Vc

f pp subito

pp

f pp subito

ord.

p

47

Pf.

8va

sfz

f

f

47

Perc.2

p f

51

Soprano

viele, vie — le Interval — le in seiner Macht und

Fl. alt.

Cor. ing

Cl. bas.

51

Vl.

Vle.

Vc.

sul A sul D sul G sul C

51

Pf.

8vb

Perc. 2

F

55

Soprano

Me — lo — die.

Fl.alt.

legato

p

Cor.ing.

legato

p

ff

p

Cl.bas.

legato

p

ff

p

8va

55

Vl.

H Marcato

ff

Vle.

H Marcato

ff

Vc.

H Marcato

ff

55

Pf.

sffz sffz

sffz sffz

8vb

8vb

Timp.

Perc.2

f

60

Soprano

Fl.alt.

Cor.ing

Cl.bas

8va

60

Vl.

Vle.

Vc.

fff

60

Pf

8va

f

5:6

8vb

Perc. 2

G

Rit. - - - - - - - - Tempo I ♩=46

65

Soprano

Dolce

p

Nur wenn sie ihre

Rit. - - - - - - - - Tempo I ♩=46

Fl.alt.

decresc - p

Cor.ing

decresc - p

Cl.bas.

decresc - p

pp

Rit. - - - - - - - - Tempo I ♩=46

65

Vl.

10:8

f

p

Vla.

f

p

Vc

f

p

Rit - - - - - - - - Tempo I ♩=46

8va

65

Pf.

5:6

5:6

5:6

6:6

5:6

p

f

mf

8vb

p

4 WINE GLASSES

Perc.1

Perc.2

p

Soprano

Flü—gel brei-ten, sind sie die Wecker eines Winds: als ginge Gott mit

mf

Fl.alt.

Cor.ing

Cl.bas.

Vl.

Vle.

Vc.

p

mf

Pf.

WINE GLASSES or BOWED CROTALES

l.v.

Perc.1

74

Soprano

seinen weiten Bildhauerhanden durch die Sei — ten

f

Fl.alt

Cor.ing

Cl.bas.

mp ff

ff

74

Vl.

Vle.

Vc.

f

74

Pf.

8va

mf ff

8vb

l.v.

Perc.1

CHIMES

4:3

f

Perc.2

2 GONGS

p f

H

78

Soprano

ff

im dun-klen Buch des An—be—ginns.

Fl.alt

Cor.ing.

Cl.bas

p fff

Pizz

Vl.

Vle.

Vc.

sff2

8va

fff

Pf.

Alto line loco!

Perc.1

Perc.2

CROTALES

ff

Fl.alt.
Cor.ing.
Cl.bas
Vl.
Vle
Vc.
Cb.
Pf
Perc.1
Perc.2

I

* Trill between `regular´ note and indicated artificial harmonic. Slight tenuto on all pitch changes, occurring on regular note, not on harmonic.

88

Fl.alt.

Cor.ing.

Cl.bas.

88

(Vl. sounding)

Vl.

(Vle. sounding)

Vle

(Vc sounding)

Vc.

92

Fl.alt.

Cor.ing.

Cl.bas.

92

Vl. sounding

Vl.

Vle. sounding

Vle.

Vc. sounding

Vc.

96

Fl. alt.

Cor. ing

Cl. bas.

96

Vl. sounding

Vl.

Vla. sounding

Vla

Vc. sounding

Vc.

100

Vl. sounding

Vl.

Vle. sounding

Vle

Vc. sounding

Vc.

104

8va

Vl. sounding

Vl.

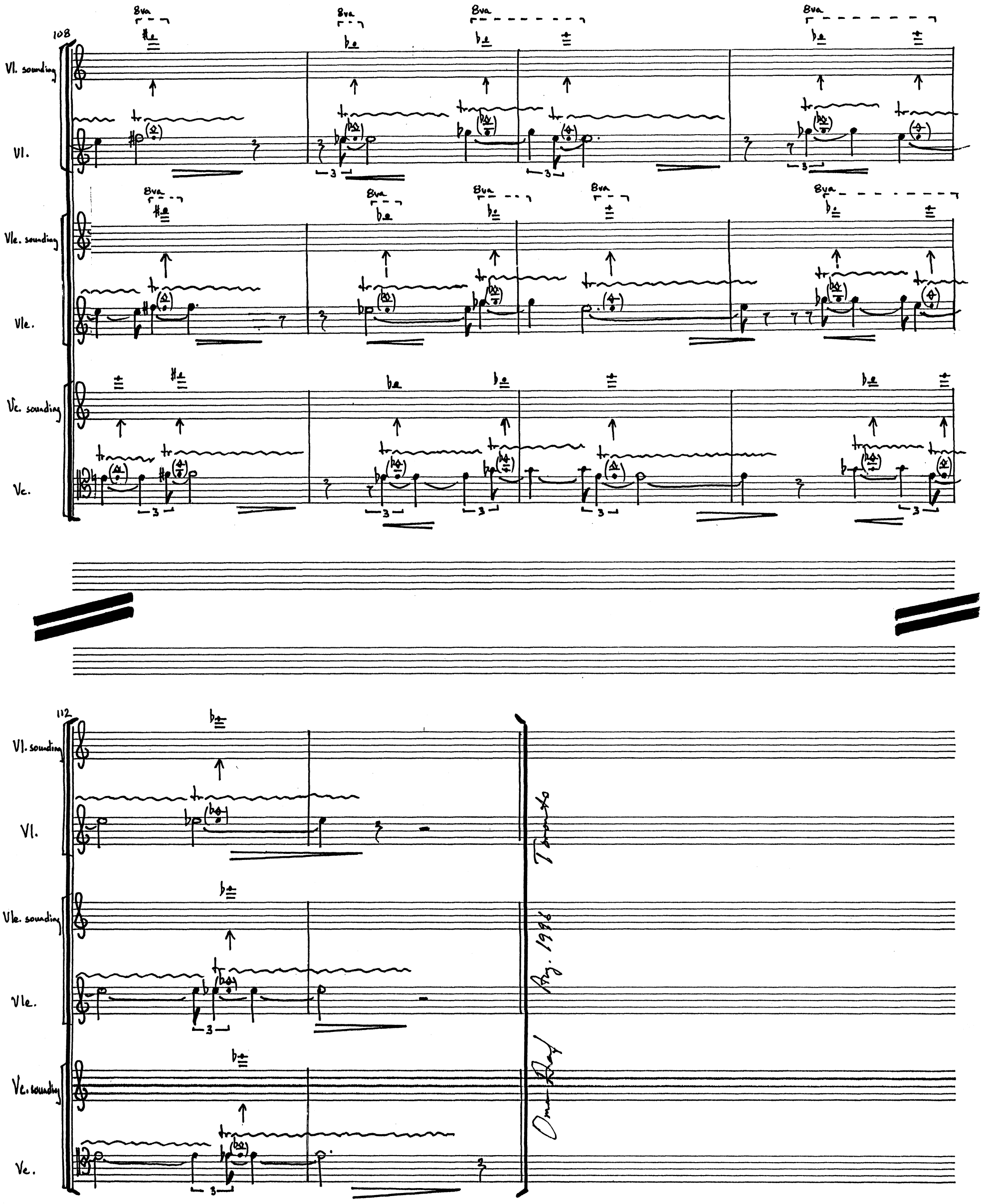
8va

Vle. sounding

Vle.

Vc. sounding

Vc.


108
Vl. sounding
Vl.
Vle. sounding
Vle.
Vc. sounding
Vc.
8va
112
Vl. sounding
Vl.
Vle. sounding
Vle.
Vc. sounding
Vc.
Toronto
Aug. 1996
Omar Khayf

Aus einer Sturmnacht

Rainer Maria Rilke

Omar Daniel 1996

LENTO ♩=44

Soprano

mp

Die Nacht,

Fl. alt

pp

Cl. bas.

7:8

p

f

LENTO ♩=44

Vl.

p

Vc.

H

mp

LENTO ♩=44

Pf.

mf

l.v.

8vb

mf

l.v.

8vb

LENTO ♩=44

Low Gong

Perc. 1

p

2 Timp.

Perc. 2

p

gl.

gl.

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Soprano

mf

vom wachsenden Sturme bewegt,

Fl. alt.

Cor. ing

Cl. bas.

f

Vl.

8va

quasi vibrato

ff

7:8

f

Vle.

quasi vibr.

Vc.

3

5

l.v.

Pf.

8vb

Perc. 1

Perc. 2

A

accel. - - - - molto ALLEGRO ♩=112

Soprano

p f p ff

wie wird sie auf einmal weit

accel. - - - - molto ALLEGRO ♩=112

Fl. alt.

Cor. ing.

Cl. bas.

ff

accel. - - - - molto ALLEGRO ♩=112

Vl.

Vle.

Vc.

ff

accel. - - - - molto ALLEGRO ♩=112

Pf.

ff

Low Gong

mp

Perc. 1

Perc. 2

12

Soprano

p

3

als bliebe sie sonst

Fl. alt.

Cor. ing.

Cl. bas.

12

pizz.

Arco

Vl.

ff

pizz.

p

mf

3

Vle.

ff

pizz.

Vc.

ff

marte llato

12

Pf.

ff

MASON JARS

Perc. 1

sff2

3

sff2

sff2

CHINESE CYMBAL

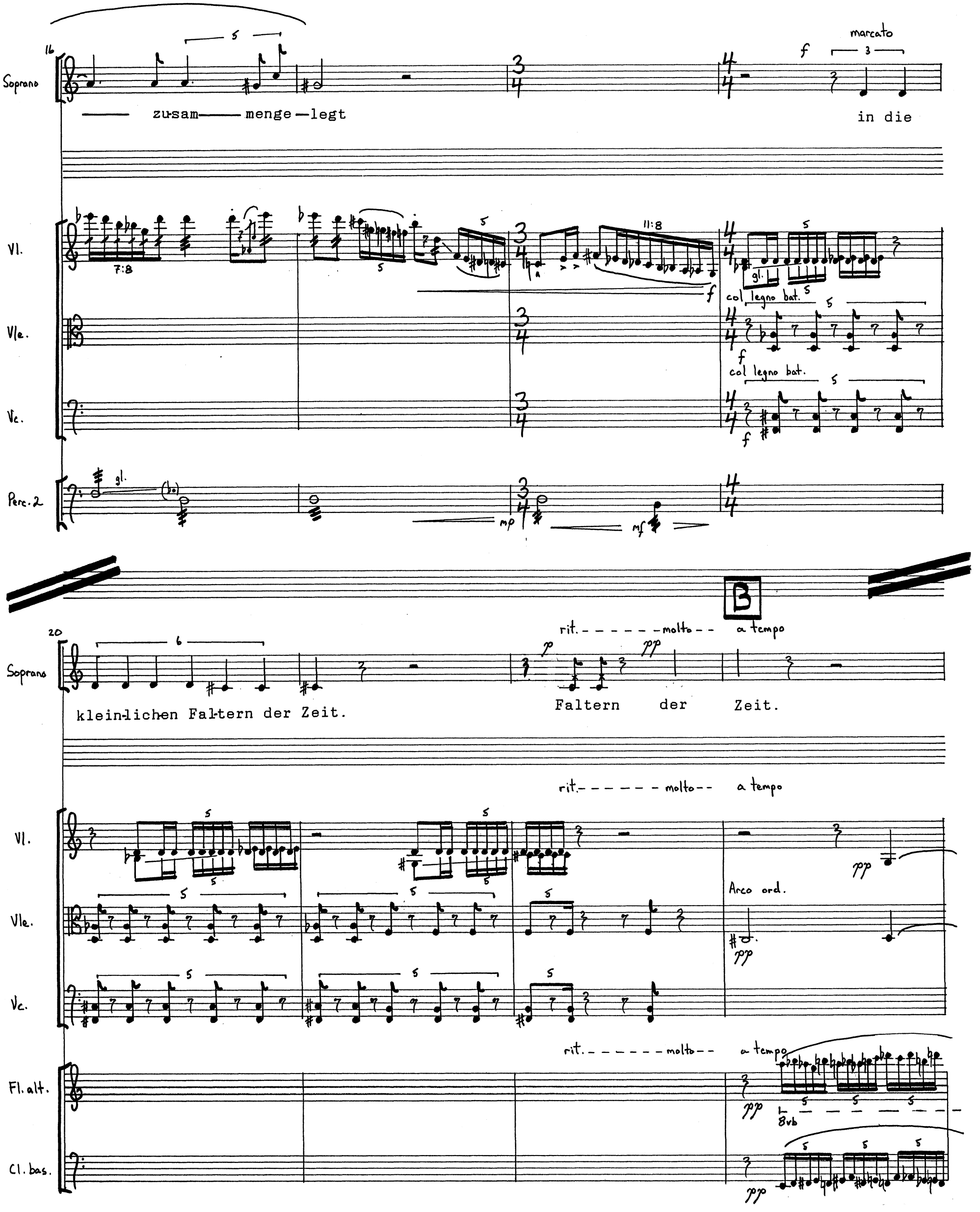
2 Timp.

Perc. 2

sf2

p

mp


16
Soprano
zu-sam menge legt
marcato
in die
Vl.
Vle.
Vc.
Perc. 2
gl.
col legno bat.
20
Soprano
klein-lichen Fal-tern der Zeit.
rit. molto a tempo
Faltern der Zeit.
Vl.
Vle.
Vc.
Arco ord.
Fl. alt.
Cl. bas.
8vb

24

Fl. alt.

8vb

8vb

Cor. ing.

pp

Cl. bas.

24

Vl.

Vle

Arco sul pont.

Vc.

p

3

28

Fl. alt

8vb

ff

Cor. ing.

Cl. bas.

ff

3

Vl.

f

Vle.

f

Vc.

3

28

Pf

8va

fff

p

8vb

Bass drum

fff

p

Perc. 1

f

Hi Hat cym.

Perc. 2

f

C

32

Soprano

p

3 3 3 3

Wo die Sterne ihr wehren, dort

(♩.= 112)

Fl. alt.

Cor. ing.

Cl. bas.

sf2 p

(♩.= 112)

32

Vl.

Vle.

Vc.

sf2 p

(♩.= 112)

8va

32

Pf.

(♩.= 112)

Perc. 1

CROTALES

VIBRAPHONE, HARD MALLETS

Perc. 2

p

37

Soprano: endet sie nicht — und beginnt nicht mitten im Wald — und

mf

Fl. alt.

Cor. ing.

Cl. bas.

Vl.

Vle.

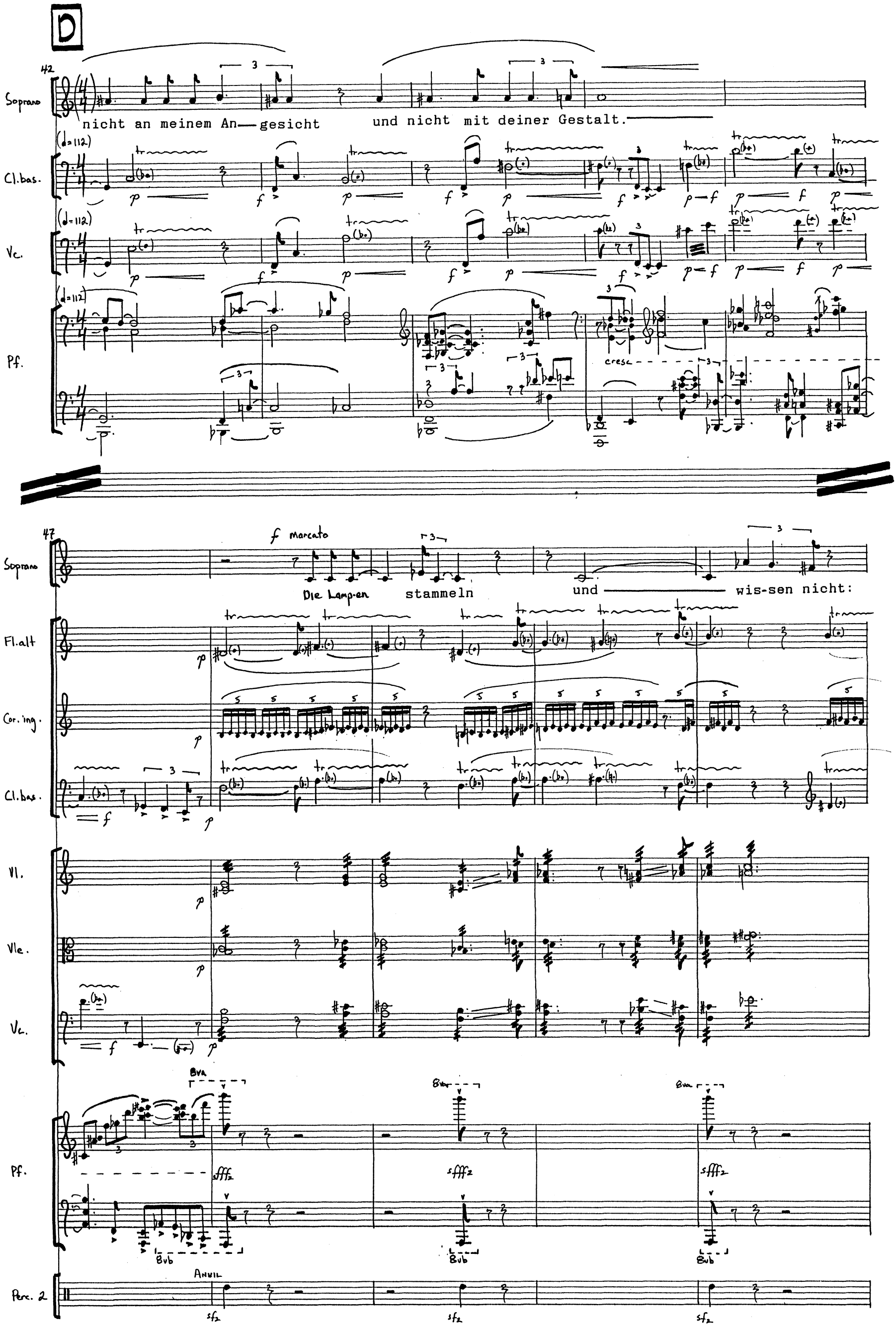
Vc.

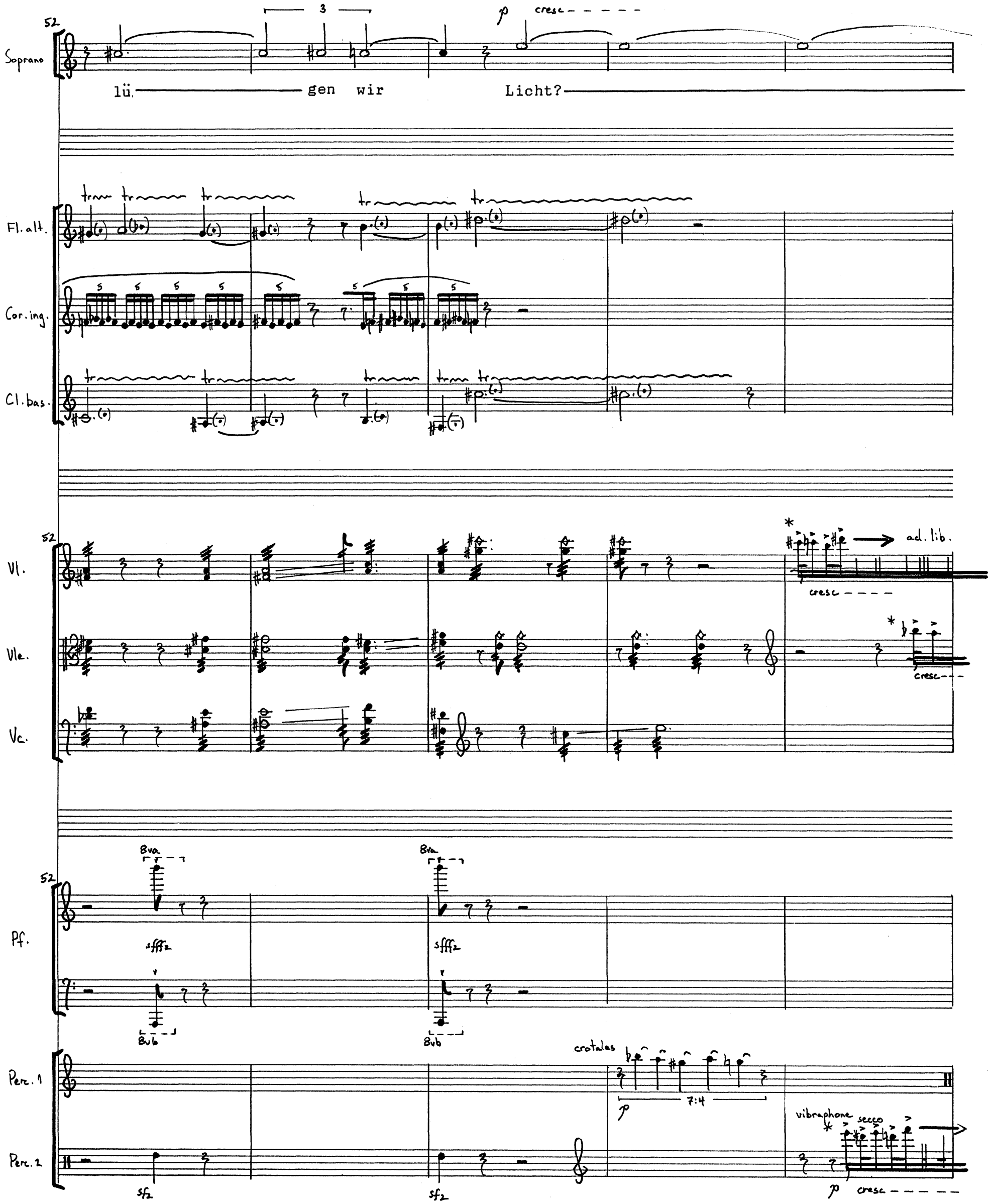
Pf.

8va

Perc. 1

Perc. 2


D
42
Soprano
nicht an meinem An— gesicht und nicht mit deiner Gestalt.
Cl.bas.
Vc.
Pf.
cresc
47
Soprano
f marcato
Die Lamp-en stammeln und wis-sen nicht:
Fl.alt
Cor.ing.
Cl.bas.
Vl.
Vle.
Vc.
Pf.
8va
8vb
Perc. 2
Anvil



*Use boxed pitches to create rapid, frenetic, disjointed and irregular rhythms. These pitches may be combined in any order or repeated ad lib.

*Use boxed pitches to create rapid, frenetic, disjointed and irregular rhythms. These pitches may be combined in any order or repeated ad lib.

62

Soprano

Wirklichkeit seit Jahrtausenden

Fl. alt.

Cor. ing.

Cl. bas.

62

Vl.

Vle.

Vc.

62

Pf.

Bub

Bass Drum

Perc. 1

f

Perc. 2

F

senza tempo

67

Soprano

p

seit Jahrtausenden

Presto ♩=160 Scintillare

(4/4)

Fl.alt.

Cor.ing.

Cl. bas.

senza tempo

Presto ♩=160 Scintillare

(4/4)

simile

fff

Vl.

Vle.

Vc

senza tempo

67

Presto ♩=160 Scintillare

*(4/4)

simile

fff

Martellato

Presto ♩=160 Scintillare

Pf.

senza tempo

67

**(4/4)

8va

8vbo

fff

Perc.1

Perc.2

senza tempo

(Bass drum)

(Timp.)

p

fff

Presto ♩=160 Scintillare

(4/4)

CHINESE cym.

sfz

CHIMES

ff

*Repeat notated pitch until change in pitch is indicated.

**Repeat notated chord until change in chord is indicated.

72

Fl. alt.

Cor. ing

Cl. bas.

Vl.

Vle.

Vc.

72

Pf.

72

Perc. 1

VIBRAPHONE. Secco

Perc. 2.

ff

* Repeat notated pitch until change in pitch is indicated.

78

Fl.alt.

Cor.ing

Cl.bas.

Vl.

Vle

Vc.

78

8va

8vb

Pf.

Perc.1

Perc.2

84

Fl.alt.

Cor.ing

Cl.bas.

84

Vl.

Vle

Vc

84

Pf

8va

84

Perc.1

Perc.2

90

Fl.alt.

Cor.ing.

Cl.bas.

fff

fff

ffff

90

Vl.

Vle.

Vc.

fff

fff

ffff

8va

90

Pf.

ffff

90

Perc.1

Perc.2

fff

G

LENTO ♩=44

95

Fl.alt. mf cresc - - - - --- fff

Cor.ing. mf cresc - - - - - -- fff

Cl.bas. mf cresc - - - - - --- fff

LENTO ♩=44

95

Vl. mf subito cresc - - - gl. fff ♩=160 pp

Vle. mf subito cresc - - - gl. fff ♩=160 pp

Vc. mf subito cresc - - - gl. fff mp

LENTO ♩=44

95

Pf. mf subito cresc - - - - --- fff 5 Bubi - - - - - - mp

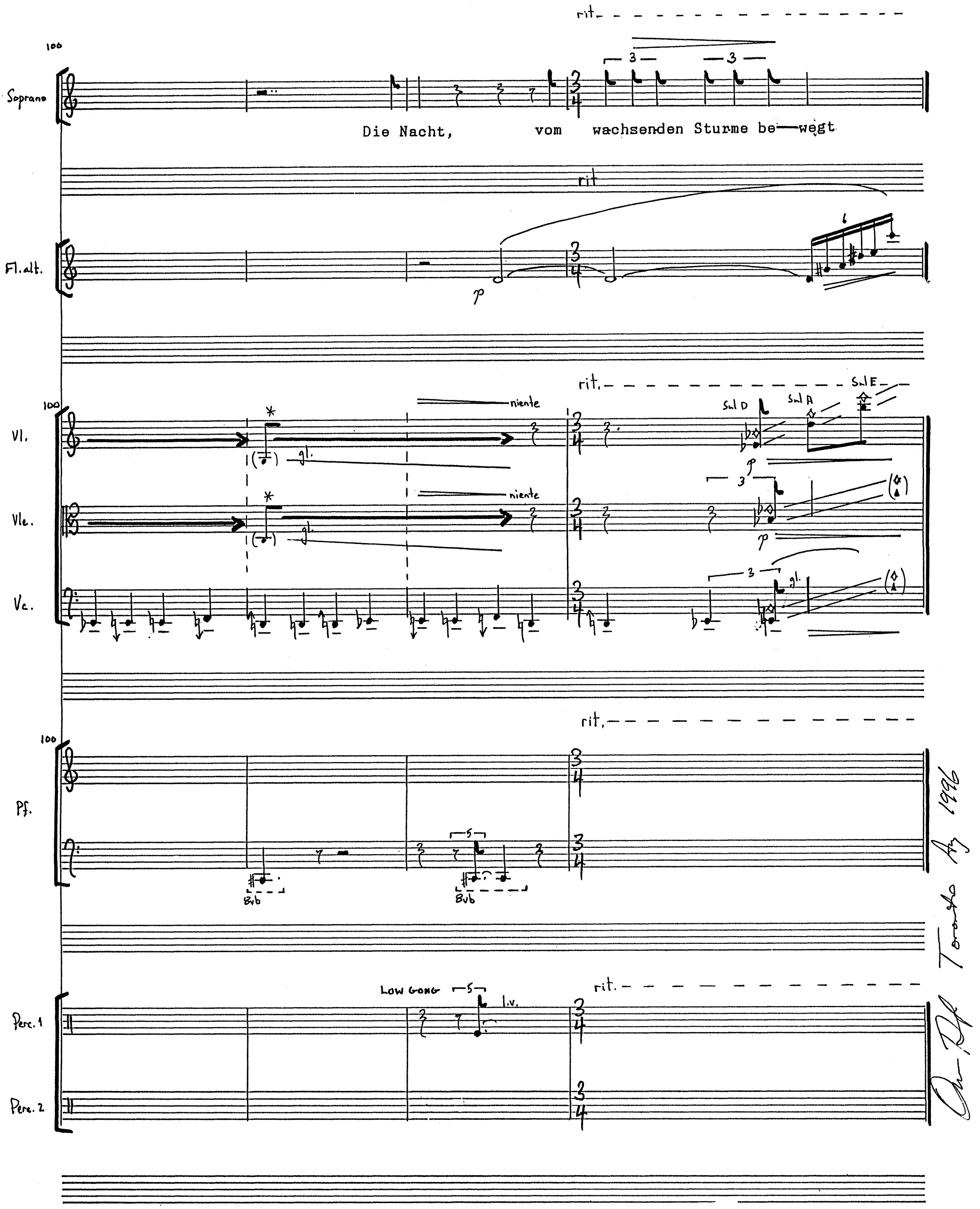
LENTO ♩=44

95

Perc.1

Perc.2

* Violin and viola continue in the previous tempo (♩ =160), synchronized with each other.



* Slow glissando accomplished by adjusting tuning peg.

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