

M L C
publications

55 Coon Brook Rd.
Petersburgh
NY 12138



I.

EINGANG (INITIATION)

Rainer Maria Rilke
(English
translation by
P.T. McLean)

Priscilla McLean

Moderato (♩ = 96)

Voice

3 (Very expressively)

4

mp

restez

rubato

mf

Who
Wer

mf

e'er you are, who e'er you are; at eve-ning leave the
du auch seist, wer du auch seist: am A-bend tritt hin-

restez

rit A Tempo

room, of which you know ev-ery lit-tle bit; Your house is
 -aus aus dein-er stube, dar in du al-les weisst; als letzt-es

rit mp

last be-fore the in-fin-ite: Who e'er you are, who
 vor der fer-ne liegt dein Haus: Wer du auch seist, wer

A Tempo

mf

e'er you are, And with your eyes, that wea-ri-ly
 du auch seist; Mit dein-en Aug-en, wel-che mü-de

mf

lift them-selves from the worn-out thresh-hold,
 kaum von der ver-brauch-ten schwel-le sich be-frein,

rit.

raise then slow-ly a black, shad-o-wy tree.
 hebst du ganz lang-sam ein-en schwar-zen Baum.

piu mosso

And fix it on the sky: thin, a-
 Und stellst ihn vor den Him-mel; schlank, al-

mp *pont.*

lone. And you have made the world. And it shall grow, and like a
 -lein. Und hast die weit ge-macht. Und sie ist gross, und wie ein

ordinare

word, that ri-pens in si-lence still.
 wort, das noch im schwei-gen reift.

mf *f*

♩ = 80

[Tempo Primo]

Musical score for piano introduction. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a melodic line. Dynamics include *f*, *ff*, and *p*. Performance markings include *mp*, *Rit.....*, and *And Und*.

Vocal entry with lyrics. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a harmonic line. Dynamics include *pp* and *p*. Performance markings include *meno* and *(vib)*.

when your will has giv-en it mean-ing, ten-der-ly
 wie dein will-e ihr-en sinn be - greift, las-sen sie
 (non vib.)

Vocal continuation with lyrics. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a harmonic line. Dynamics include *mp* and *p*. Performance markings include *Rit...* and *a tempo*.

with your eyes — let it go. — — — — —
 dein - e Aug - en zärt-lich los. — — — — —
 Rit... a tempo

Piano accompaniment for the end of the phrase. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a melodic line. Dynamics include *pp*.

II.

DIE LAUTE

(THE LUTE)

R.M. Rilke
(trans. P.T.M.)

Priscilla McLean

♩ = 120

mf *p*

mp

mp

The lute am I, ——— the lute am I. ———
Ich bin die Lau — te, ich bin die Lau — te. ———

mf

mf

If my bo - dy you
Willst du mein - en Leib

would speak of, with its stripes that proud-ly arch
 be-schreib-en, sei - ne schön ge - wölb-ten Streif-

it: Then speak as if you
 -en: Sprich so, als sprach-est

rit

talk a-bout a sol — id — — — and ripen-ed
 du von ein-er rei — fen, — — — ge-wölb-ten

Andante (♩ = 138)

fruit. Sing a-bout the
 Fei — ge. Ab - er-treib das

dark-ness that you see in me. It was Tull - ia's dark - ness.
 Dun-ke!, das du in mir siehst. Es war Tull - ia's Dun-ke!-heit.

meno *Rit.*
(recit.)

On - ly slight was her shame; her flow - ing
 In ihr - er scham war nicht so viel, und ihr - er hall - tes

A Tempo $\text{♩} = 160$
f (*Espressivo*)

hair was as a shin - ing hall.
 Haar war wei ein hell - er saal

mf

Once in a while she took my
 Zu weil-en nahm sie et - was

sound, re - flect - ed in her face, and
 klang von mein - er ob - er - flach - e, in

mp

then she sang it back to me.
 ihr Ge - sicht und sang zu mir.

p *Animato*

mp *Pizz. Arco* *p* *Pizz. Arco* *mf* *Roughly*

$\text{♩} = 104$

Then I grew tense toward her frail-ty
 Dann spann-te ich mich geg-en ih-re Schwä-che,

mf

Then I grew tense toward her frail-ty,
 Dann spann-te ich mich geg-en ih-re Schwä-che,

ff *Maestoso* *Rit*

And then at last my
 Und end-lich war mein

ff *Maestoso Rit.*

mf ($\text{♩} = \text{approx. } 126$)

be-ing was in her. ($\text{♩} = \text{approx. } 126$)
 Inn-e-res in ihr. ($\text{♩} = \text{approx. } 126$)

(Longer)

($\text{♩} = 152$)

A tempo mp *mf*

Then I grew taut — — — toward her
 Dann spann-te ich — — — mich gegen

($\text{♩} = 152$)

pp *mf*

p *f*

frail — — — ty, *f*
 ih — — — re schwä-che, *f*

And
Und

($\text{♩} = 116$)

mf *Tempo primo*

then — at last — my be-ing was in her. *f*
 end — lich war mein Inn-er-es in ihr. *f*

(much vib)
pizz.

p *p*

III.

DER NACHBAR

R.M. Rilke
(trans. P.T.M.)

(THE NEIGHBOR)

Priscilla McLean

Andante espressivo (♩=88)

Vi-o-lin,
Frem-de Gei-ge,

Vi-o-lin,
Frem-de Gei-ge,

Vio-lin strange,
Frem-de Gei-ge,

why haunt me?
gehst du mir nach?

In
In

how ma-ny cit-ies
wie-viel fern-en stadt-en

4 calls
schon

your fear-ful, lon-ely
sprach dein-e ein-sam

3 night to mine?
Nacht zu mein-er?

(Senza Sordino)
mf

3
f

Played by a hun-dred?
Spielen dich hund-er-te?

2
4

Played by a hun-dred, played by one?
Spiel-en dich hund-er-te, spielt dich ein-er?

mp

sub. p

rit. Allegro (animato) (♩=176) mf

3
4

played by one?
spielt dich ein-er?

4

Are there in all great lon-
Gibt es in al-len gross-

rit. mf

5-ely cit-ies ma-ny who with - out you
4-en stadt-en Sol-che, die sich oh-ne

4

soon would in the riv-er
dich schon in den Flüs-sen

mf

ff *rit.* *pp*

be end-ed, al-²read-y end-ed? ³ al-read-y end-ed?
 ver-lor-en, ver-⁴lor-en hat-ten? ⁴ ver-lor-en hat-ten?

Meno mosso ($\text{♩} = 92$) *mf* *rit.* *p*

And why al-ways fol-low me?
 Und war-um trifft-es im-mer mich?

Andante ($\text{♩} = 88$) *p* *mp*

Vi-o-lin, Vi-o-lin, And
 Frem-de Gei-ge, Frem-de Gei-ge, War-

rit. *A Tempo*

why have I al-ways a ⁴neigh-bor near-by, ³ One who
⁴-um bin ich im-mer-der ⁴Nach-bar der-er, ⁴ Die dich

rit. *A Tempo*

ev-er for-ces you to sing and keeps you
 bange zwin-gen, zu sing en und zu

Meno Mosso

say - ing: that life is heav-ier than
 sa - gen: Das Le-ben ist schwer-er als

rit. *ff* (Piu) *sfz* > *mf* rit. *pp*
 the heav-iest of all things, all things.
 die schwer-e von al len Ding en.
 rit. *ppp*
 (fade away)