

concert music

Sonett an Orpheus I (V)  
for Voice, Cello & Piano

peter gilbert

# Sonett an Orpheus I (V)

*for Voice, Cello & Piano*

## Notes to the Performers:

- The end of the vocal part is marked *piano* but should be done at a comfortable dynamic allowing for control. More important is a lightness of timbre. The piano and cello should balance appropriately, giving enough sound to make sure the voice feels supported.
- For the cello's chords, rolls are to be played starting on the beat when indicated as a rolled chord and to be played before the beat when indicated as grace notes. The speed of the rolls may vary with the context and should be done expressively.
- Piano rolled chords are performed always from low to high leading into the beat. The speed of the rolls may vary with the context and should be done expressively.

## Die Sonnette an Orpheus : Erster Teil, V Rainer Marie Rilke (translation Peter Gilbert)

Errichtet keinen Denkstein. Laßt die Rose  
nur jedes Jahr zu seinen Gunsten blühen.  
Denn Orpheus ist. Seine Metamorphose  
in dem und dem. Wir sollen uns nicht mühen

um andre Namen. Ein für alle Male  
ist Orpheus, wenn es singt. Er kommt und geht.  
Ist nicht schon viel, wenn er die Rosenschale  
um ein paar Tage manchmal übersteht?

O wie er schwinden muß, daß ihrs begriff!  
Und wenn ihm selbst auch bangte, daß er schwände.  
Indem sein Wort das Hiersein übertrifft,

ist er schon dort, wohin ihrs nicht begleitet.  
Der Leier Gitter zwingt ihm nicht die Hände.  
Und er gehorcht, indem er überschreitet.

*Erect no memorials. Let the rose  
flower each year on his behalf.  
For Orpheus it is. His metamorphosis  
in this and this. We shouldn't worry ourselves*

*with other names. Now and for all times  
it is Orpheus when it sings. He comes and goes.  
Is it not already quite a lot—he who outlasts  
the windflower by a few days?*

*O that he must disappear for you to understand!  
Even when he himself also worries that he disappears.  
In that his word transcends the here and now,*

*he is already there, where you don't accompany him.  
The lyre's frets do not command his hands  
And he obeys in that he transgresses*

Duration: 3.5 min.

# Sonett an Orpheus I (V)

Peter Gilbert

for Voice, Cello & Piano

Gently swaying  $\text{♩} = 104$  poco accelerando -----

Voice

Cello

Piano

*f*

*f/mp*

*sim.*

*sim.*

Ped. -----

----- **6** Poco Più Mosso  $\text{♩} = 112$  ritardando -----

5

*mf*

Er - rich - tet\_\_ kei - nen Denk - stein. Laßt\_\_ die

*f* *mf* *p*

*f/mp*

Ped. -----

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Meno Mosso  $\text{♩} = 96$

(alternative rhythmic notation)

Jahr zu sei nen

rall.

*mp*

9

Ro - se nur je - des Jahr zu sei - nen Gun - sten blühn. Denn

*f* *mf* *p*

*f/mp*

14  $\text{♩} = 96$

poco accelerando

13

Or - pheus ists. Sei - ne Me - ta - mor - pho - se in

*mf* *f/mp* *f/mp*

17

*p*

dem und dem. Wir sol - len uns nicht

*f* *mp* *p*

22

mühn um an - dre Na - men. Ein für al - le Ma - le ists

*f* *mp* *p*

28 Flowing forward ( $\text{♩} = 112$ )

26

*mf* *espress.*

Orph - eus, wenn es singt. Er kommt und geht.

*mf* *mf*

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(pull back) - - -

29 *f*

Ists nicht schon viel, wenn er die Ro-sen-scha-le um ein paar Ta-ge manch-mal über-

32 *mp* *f* *ritardando*

steht? O wie er schwin-den muß, daß ihrs be-

*sul tasto*  
*ppp*

35 *Meno Mosso*  $\text{♩} = 104$   
*p*

griff!

Und wenn ihm selbst auch bang-te, daß er

*slow* → *fast*

*ppp* - remaining hidden

*fp* *poco* *p* *poco* *p* *poco*

*mf* *mf*

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39

38

schwän - de. In - dem sein Wort das

(sul tasto) ord.

*mf* *p*

ritardando *(molto rit.)* (♩ = 48)

41

Hier - sein ü - ber trifft, ist er schon

*espress.*

*mf* *mp* *pp*

46 Glowing, floating and effervescent ( $\text{♩} = 48; \text{♩} = 96$ )

*mf* *p* (as much as possible and as weightless as possible)

dort, wo hin ihrs nicht be -

con portamento

*mp* *pp*

50

glei - tet. wo hin ihrs nicht be - glei - tet.

*mp*



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56

55

Der Lei - er Git - ter zwängt ihm nicht die

*pp* *mp*

VII<sup>va</sup> VI<sup>va</sup> VI<sup>va</sup> VI<sup>va</sup> VI<sup>va</sup>

60

Hän - de. Und er ge - horcht,

*p*

VII<sup>va</sup> VI<sup>va</sup> VI<sup>va</sup> VI<sup>va</sup> VI<sup>va</sup>

Sonett an Orpheus I (V)

67

64

in - dem er ü - - - ber - schrei -

Violin I, Violin II, Viola, Violoncello, and Double Bass staves are shown. The score includes dynamic markings like *p* and *pp*, and performance instructions such as *8va* and *VI*. The time signature changes from 4/4 to 3/4.

68

- - - tet.

*p*

*pp*

Violin I, Violin II, Viola, Violoncello, and Double Bass staves are shown. The score includes dynamic markings like *p* and *pp*, and performance instructions such as *8va* and *VI*. The time signature changes from 4/4 to 3/4.