
DREI RILKE LIEDER

Inger Wikström

for soprano and piano

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Du bist die Zukunft, grosses Morgenrot

Rainer Maria Rilke

Andante

Inger Wikström

pp

p

mp

mf

mp

Du bist die Zu - kunft, gros-ses Mor-gen - rot ü - ber den

E - be - nen der E - wig - keit. Du bist der Hahn - schrei nach der Nacht der

cresc. *mp* *cresc.*

schweigt und sich den An - dern im-mer an-ders zeigt, dem Schiff als

mf

Küs - te und dem Land als Schiff

morendo

Swedish Music Information Centre

Liebeslied

Rainer Maria Rilke

Inger Wikström

Lento *pp*

Wie, wie soll ich

mp

mei - ne See - le hal - ten, dass sie nicht an dei - ne rührt? Wie

mp *cresc.*

soll ich sie hin - he - ben ü - ber dich zu an - dern

f *mp*

Ding 8va - en? Ach

f *rit.*

ger - ne möcht ich sie bei ir - gend - was Ver - lo - re - nem im Dun - kel un - ter -

p

bring - en an ei - ner frem - den stil - len Stel - le, die nicht

cresc. *8va*

wei - ter - schwingt wenn dei - ne Tie - fen schwing - en.

f

p
Doch al - les,

dim. *molto rit.*

was uns an - rührt, dich und mich, nimmt

p

cresc.
uns zu - sam - men wie ein Bo - gen -

cresc. m.s.

strich, der aus zwei Sei - ten ei - ne Stim - me

f

Ω zieht. *p* Auf

tranquillo
wel - ches In - stru - ment sind wir ge - spannt? Und

pp

wel - cher Spie - ler hat uns in der Hand? *pp* O

süß - ses Lied.

An die Musik

Rainer Maria Rilke

Allegretto

Inger Wikström

The piano introduction is written for a grand piano in C major, 3/4 time. It begins with a treble clef and a common time signature. The first staff contains a whole rest. The second staff starts with a piano (*f*) dynamic and features a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then another triplet (C5, B4, A4) followed by a quarter rest. The third staff continues with a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then a quintuplet of eighth notes (C5, B4, A4, G4, F4) followed by a quarter rest. The piece concludes with a 7-measure phrase of eighth notes: G4, A4, B4, C5, B4, A4, G4.

The vocal entry begins with a treble clef and a common time signature. The first staff contains a whole rest, followed by a quarter rest, then a half note G4 with a sharp sign, and a half note A4 with a sharp sign. The second staff features a melodic line starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. This is followed by a triplet of eighth notes (G4, A4, B4), then a quarter rest, and another triplet (C5, B4, A4). The piece ends with a half note G4 with a sharp sign. The piano accompaniment in the lower staves consists of sustained chords in the right hand and a bass line in the left hand.

Mu - sik: A -

The vocal line begins with the tempo marking *a tempo* and the dynamic *p*. The first staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The second staff contains a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment in the lower staves consists of sustained chords in the right hand and a bass line in the left hand.

A - tem der Sta - tu - en. Stil - le der Bil - der. Du

piu mosso *cresc.*

Spra - che wo Spra - chen en - den. Du

The first system features a vocal line in G major with a tempo of *piu mosso* and a *crescendo* dynamic. The lyrics are "Spra - che wo Spra - chen en - den. Du". The piano accompaniment includes a right-hand part with triplets and sixths, and a left-hand part with a descending scale and a triplet. Dynamics include *m.d.*, *m.s.*, and *cresc.*. Fingerings are indicated for various notes.

Zeit, die senk - recht steht auf der

The second system continues the vocal line with the lyrics "Zeit, die senk - recht steht auf der". The piano accompaniment features a right-hand part with triplets and sixths, and a left-hand part with a descending scale and a triplet. Dynamics include *cresc.*. Fingerings are indicated for various notes.

f

Rich - tung verge - hen - der Her - zen.

The third system continues the vocal line with the lyrics "Rich - tung verge - hen - der Her - zen." The piano accompaniment features a right-hand part with quintuplets and a left-hand part with a descending scale and a triplet. Dynamics include *f*, *m.s.*, and *f*. Fingerings are indicated for various notes.

mp *a tempo*

Ge - fühl - le zu wem? O

The fourth system features a vocal line with a *mezzo-piano* dynamic and *a tempo* marking. The lyrics are "Ge - fühl - le zu wem? O". The piano accompaniment includes a right-hand part with quintuplets and a left-hand part with a descending scale and a triplet. Dynamics include *p* and *molto rit. e dim.*. Fingerings are indicated for various notes.

du der Ge - füh - le Wand - lung in was? in

rit.
hör - ba - re Land - schaft. *p* Du Frem - de: Mu -

sik. *piu mosso* Du uns ent - wach - se - ner *cresc.*

cresc. Herz - raum. In - nig - stes

un - ser, das, uns

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "un - ser, das, uns". The piano accompaniment is written for both hands in a grand staff. The right hand features several slurs and fingerings: a 5-finger slur, a 3-finger slur, a 6-finger slur, a 3-finger slur, and a 5-finger slur. The left hand has a 3-finger slur and a 3-finger slur.

ü - ber - stei - gend, hin - aus

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "ü - ber - stei - gend, hin - aus". The piano accompaniment includes a 3-finger slur, a 5-finger slur, a 3-finger slur, a 7-finger slur, a 6-finger slur, and a "m.d" (mezza dolce) marking. A dynamic marking of *ff* (fortissimo) is present at the bottom of the system.

drängt, hei

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "drängt, hei". The piano accompaniment includes a 3-finger slur, a 6-finger slur, a "m.d" marking, and a dynamic marking of *ff*. There are also several 6-finger slurs in the right hand.

li - ger

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "li - ger". The piano accompaniment includes a 6-finger slur, a 6-finger slur, a 6-finger slur, a 6-finger slur, a 6-finger slur, and a 6-finger slur. There are also dynamic markings of *8va* and *Ab 8va*.

pp. Lento *p*

schied: da

uns das Inn - re um - steht als ge - üb - tes - te Fer - ne, als and - re

pp dolce *cresc.*

Sei - te der Luft: rein, rie - sig

mp

nicht mehr be - wohn - bar.

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