

OLIVER KNUSSEN

*Requiem*

*Songs for Sue*

FOR SOPRANO AND ENSEMBLE

FULL SCORE

FABER *ff* MUSIC



OLIVER KNUSSEN

# *Requiem*

## *Songs for Sue*

for soprano and fifteen players

Op. 33

(2005–06)

FULL SCORE

FABER *ff* MUSIC



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*Requiem – Songs for Sue* was commissioned for MusicNOW,  
the new music chamber series of the Chicago Symphony Orchestra,  
and was written for Claire Booth to sing

The first performance was given by Claire Booth and musicians from the  
Chicago Symphony Orchestra, conducted by the composer, in Orchestra Hall, Chicago  
as part of the MusicNOW series, on 3 April 2006

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## TEXTS

## 1

Is it true, dear Sue?

Of whom so dear

The name to hear

Illumines with a Glow –

As intimate – as fugitive –

As Sunset on the snow –

On such a night, or such a night ...

On such a dawn, or such a dawn –

Would anybody sigh

That such a cherish'd figure

Too sound asleep did lie ...

So quiet – Oh how quiet ...

As quiet as the Dew – she dropt

As softly as a star –

For what are stars but Asterisks

To point a human life?

I see thee better – in the Dark –

I do not need a light –

But spill the dew

And take the moon –

And choose this single star

From out the wide night's numbers –

Sue – for evermore!

*from poems of Emily Dickinson*





## 2

## I

Cuando murió su amada  
pensó en hacerse viejo  
en la mansión cerrada,  
solo, con su memoria y el espejo  
donde ella se miraba un claro día.  
Como el oro en el arca del avaro,  
pensó que guardaría  
todo un ayer en el espejo claro.  
Ya el tiempo para él no correría.

## II

Mas pasado il primer aniversario,  
¿cómo eran – preguntó – , pardos o negros,  
sus ojos? ¿Glaucos? ... ¿Grisés?  
¿Cómo eran, ¡Santo Dios!, que no recuerdo?...

## III

Salió a la calle un día  
de primavera, y paseó en silencio  
su doble luto, el corazón cerrado ...  
De una ventana en el sombrío hueco  
vio unos ojos brillar. Bajó los suyos  
y siguió su camino ... ¡Como éstos!

*Antonio Machado ('Los ojos')*

## I

*When his beloved died  
he thought he'd grow old  
in the closed-up mansion  
alone with his memories and the mirror  
which she had looked into one clear day.  
Like the gold in a miser's chest  
he thought to hold onto  
the past in the clear mirror.  
Time, for him, would pass no more.*

## II

*But after the first anniversary had passed  
Were they – he asked himself – brown or black,  
her eyes? Green? ... Grey?  
How were they, Holy God? Don't I remember? ...*

## III

*Setting out on the street one day  
in spring, in silence he carried  
his double loss, his heart closed ...  
From a window in a dark hollow  
he saw a flash of eyes. Lowering his glance  
He continued his walk ... Like those!*



## 3

Time will say nothing but I told you so,  
 Time only knows the price we have to pay;  
 If I could tell you I would let you know.

If we should weep when clowns put on their show,  
 If we should stumble when musicians play,  
 Time will say nothing but I told you so.

There are no fortunes to be told, although,  
 Because I love you more than I can say,  
 If I could tell you I would let you know.

The winds must come from somewhere when they blow,  
 There must be reasons why the leaves decay;  
 Time will say nothing but I told you so.

Perhaps the roses really want to grow,  
 The vision seriously intends to stay;  
 If I could tell you I would let you know.

Suppose the lions all get up and go,  
 And all the brooks and soldiers run away;  
 Will Time say nothing but I told you so?  
 If I could tell you I would let you know.

*W. H. Auden*

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*'If I Could Tell You' by W. H. Auden. Copyright © 1945. All rights reserved.*

## 4

Bist du noch da? In welcher Ecke bist du? –  
 Du hast so viel gewusst von alledem  
 und hast so viel gekonnt, da du so hingingst  
 für alles offen, wie ein Tag, der anbricht ...

*from Rainer Maria Rilke*  
*('Requiem for a friend')*

*Are you still there? In what corner are you? –*  
*You knew so much of all these things*  
*could do so much, as you went forth*  
*open for everything, like a day, which dawns.*

*translation by Alexander Goehr*  
*used by kind permission*



## INSTRUMENTATION

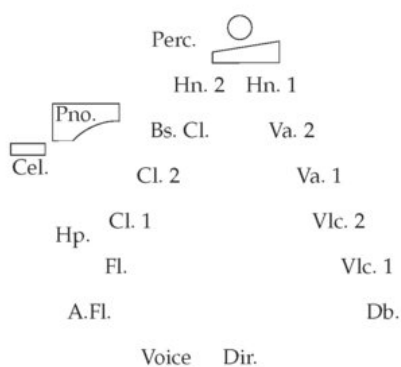
Flute  
Alto Flute  
2 Clarinets in B $\flat$   
Bass Clarinet  
  
2 Horns in F  
  
Percussion (1 player):  
Marimba and Tam-tam  
  
Harp  
Piano (= Celesta)  
  
2 Violas  
2 Cellos  
Double bass

The score is notated in C

Instrumental parts available on hire from the publishers

Duration: approximately 13 minutes

## SUGGESTED SEATING PLAN



## OLIVER KNUSSEN Op.33

♩ = 80c.

Flute

Alto Flute

1 Clarinets

2

Bass Clarinet

1 Horns

2

Percussion [MARIMBA] modum hard mallets

Piano

Harp

Voices

Is it true, dear Sue? Is it true, Sue?

♩ = 80c.

1 Violas

2

1 Violoncelli

2

Doublebass

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poco allarg. . . . . a tempo

10

FL.

A. FL.

1.

Cl.

2.

B. Cl.

1.

Hn.

2.

Mar.

Perc.

Pno.

Ped.

Hp.

Voce

9

poco allarg. . . . . a tempo

1.

Vas.

2.

1.

Vlc.

2.

Db.



4

15 *rilassando*

Fl. *ord.* *mp* *p* *mp*

A. Fl. *ord.* *p* *mf* *mp*

1. Cl. *mf* *mp* *p*

2. Cl. *mf* *mp* *pp*

B. Cl. *mf* *mp* *p* *mp*

1. Hn. *mf* *p* *sfmp* *p* *mp* *poco sfz*

2. Hn. *mp* *p*

Mar. Perc. *mf* *mp* *p*

Pno. *mf* *mp* *p*

Hp. *ord.* *mf* *table* *mp* *(ord.) p*

Voice *mp* Of

14 *rilassando*

1. Vas. *mf* *p* *mp* *pp*

2. Vas. *mf* *p* *mp* *pp*

1. Vlc. *p* *mf* *p* *mp* *pp*

2. Vlc. *p* *mf* *p* *mp* *pp*

Db. *mp* *p*

♩ = 66-72c. 20

Fl. *p* *pp* *p* *mp* *pp* *p*

A. Fl. *mp* *(s)* *p* *pp* *mp* *pp* *p*

1. Cl. *p* *(s)* *p* *mp* *sub p* *p*

2. Cl. *p* *(s)* *p* *mp* *sub p*

B. Cl. *p* *(s)*

Hn. 1 *p*

Hn. 2 *p*

Mar. *pp* *p*

Perc. *pp* *p*

Pno. *pp* *p* *pp*

Hp. *ord.* *p* *mp* *p* *pp*

Vo. *ord.* *p* *mp* *pp*

whom so dear The name to hear Il - lu - mines with a Glow - - - As in - ti - mate - as

19 ♩ = 66-72c.

1. Vas. *ord.* *p* *pp*

2. Vas. *ord.* *p* *pp*

1. Vlc. *ord.* *p* *pp*

2. Vlc. *ord.* *p* *pp*

Db. *ord.* *p* *pp*



6

calando (2+3+2)

25

Fl. *pp* *p* *mf* *pp*

A. Fl. *pp* *p* *mf* *pp*

1. Cl. *pp* *p* *mf* *pp*

2. Cl. *p* *mf* *pp*

B. Cl. *p* *pp* *mp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Perc.

Pno. *mf* *p* *mp* *PIANO*

Hp. *mp* *p* *mp* *p* *pp* *ppp*

Voice  
fu - gi - tive - As Sun - set on the snow - On such a night, or such a night...

24

calando (2+3+2)

Vas. 1 *pp* *< p > pp* *morendo*

Vas. 2 *ord.* *sul tasto*

Vlc. 1 *sul tasto* *p* *pp* *morendo*

Vlc. 2 *sul tasto* *p* *pp*

Db.





FL. rall. . . . .

A. FL. 40

1. Cl. *pp* *p* *mp* *p* *mp* *pp*

2. Cl. *pp* *p* *mp* *p* *mp* *pp*

B. Cl. *pp* *p* *p* *pp*

1. Hn. *pp* *p* *mp* *p* *mp* *pp*

2. Hn. *pp* *p* *mp* *p* *mp* *pp*

Mar. Perc. *mp*

Cel. *mp* *p* *mp*

Hp. *p* *mp* *mp* *p*

Voice  
such a che-rish'd fi-gure... Too sound a-sleep did lie... So quiet

37 rall. . . . .

1. Vas. *pp* *p* *pp* *p* *pp* *p*

2. Vas. *pp* *p* *pp* *p* *pp* *p*

1. Vic. *p* *pp* *p* *pp* *p* *pp*

2. Vic. *p* *pp* *p* *pp* *p* *pp*

Db. *p* *pp* *p*



10

(rall.) ..... ♩ = 52c.

FL. *pp*

A. FL. *ppp*

1. Cl. *ppp*

2. Cl. *ppp*

B. Cl. *ppp*

1. Hn. *pp*

2. Hn. *pp*

Mar. *pp*

Perc. *pp*

Cel. *p*

Hp. *pp* *ord.* *pp* *gliss.* *p*

Voice *pp* *p*

— Oh how quiet... As qui - et as the Dew - she dropt As

41

(rall.) ..... ♩ = 52c.

1. Vas. *morendo* *pp*

2. Vas. *pp*

1. Vlc. *morendo* *pp*

2. Vlc. *pp*

Db. *pp*



movendo . . . . .  $\text{♩} = 72c.$  rilassando . . . 11

45

Fl. *mp* *p* *mf* *mp* *mf*

A. Fl. *mp* *p* *fp* *mf*

1. Cl. *pp* *mp* *mf*

2. Cl. *pp* *p* *(p sempre)*

B. Cl. *pp* *p* *fp*

1. Hn. *pp* *mf* *p* *mf*

2. Hn. *pp* *p* *mf* *p* *mp*

Mar. Perc. *p* *pp* *p* *mp*

Cel. *(p)* *mp* *f*

Hp. *pp* *p* *mp* *mf*

Voice *mf*

soft - ly as a star\_ - For what are stars\_ but As - te - risks To point a hu - man life?

45

1. Vas. *morendo* *mf* *mp*

2. Vas. *mf* *mp*

1. Vlc. *p* *mf* *mp*

2. Vlc. *p* *mf* *mp*

Db. *morendo*



12

$\text{♩} = 66\text{c.}$  50 *calando* . . . . . ( $\text{♩} = 60$ ) . . . . .

Fl. *mp sost.* *p* *mp*

A. Fl. *mp* *mf* *p*

1. Cl. *(p)* *pp* *mp* *p*

2. Cl. *mp* *p* *pp*

B. Cl. *p* *mp* *p* *pp*

1. Hn. *mp* *p* *pp*

2. Hn. *p* *pp*

Mar. Perc. *p ma distinto* *mp* *p* *pp*

Cel. *mp* *mf* *p* PIANO *p*

Ped. *(C)*

Hp. *p* *mp* *p* *pp* *p* *mp*

Voice

49  $\text{♩} = 66\text{c.}$  *calando* . . . . . ( $\text{♩} = 60$ ) . . . . .

1. Vas. *p sost.* *pp* *poco*

2. Vas. *pp sost.*

1. Vlc. *p sost.* *(p)* *ppp* *pp*

2. Vlc. *p sost.* *pp* *p* *pp*

Db. *p sost.* *pp* *p* *p*

♩ = 52c. (3+2+3) 55 □ □ □ Δ movendo . . . . . ♩ = 60c. 13

Fl. *p dolciss.*

A. Fl.

1. Cl. *pp* *p dolciss.*

2. Cl. *p dolciss.*

B. Cl. *p dolciss.*

Hn. 1. *pp*

2.

Perc.

Pno. CELESTA *p*

Hp. *p* *De*

Voice *pp* *p*  
I see thee bet-ter—in the Dark —I do not need a light —But spill the dew And

53 ♩ = 52c. (3+2+3) movendo . . . . . ♩ = 60c.

1. Vas. *pp espr.* *mp* *stop dead* *mutes on*

2. Vas. *pp espr.* *mp* *stop dead* *mutes on*

1. Vlc. *pppp* *pp espr.* *mp* *stop dead* *mutes on*

2. Vlc. *pppp* *pp espr.* *mp* *stop dead* *mutes on*

Db. *pp* *morendo*



14

calando . . . . .  $\text{♩} = 52c.$  rit. . . . .  $\text{♩} = 80c.$

60

Fl.

A. Fl.

1

Cl.

2

B. Cl.

1

Hn.

2

Perc.

Cel.

Hp.

Voice

*mp* *semplice* *p* *più p* *pp*

take the moon — — — — — And choose this sin - gle star From out the wide night's num - bers — — — — — Sue — — — — — for e - ver - more!

57

calando . . . . .  $\text{♩} = 52c.$  rit. . . . .  $\text{♩} = 80c.$

1

Vas.

2

1

Vlc.

2

Db.



The first system of musical notation for 'The Rose Tree' is shown. It consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music begins with a treble clef and a key signature of one flat. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note Bb2. The system ends with a double bar line.

A graphic featuring a large, stylized, light gray letter 'A' centered within a dark gray circle. Behind the circle, there are three horizontal musical staves with various notes and a treble clef, suggesting a musical theme.



... of such phrase, which  
may be done with discreet rubato.





20

85

Fl.  $\Delta$   $\Delta$   $\square$   $\text{p}$   $\text{scat.}$   $\text{esp.}$   $\text{mp}$

A. Fl.  $\text{sfp}$   $\text{pp}$   $\text{p} > \text{pp}$

1. Cl.  $\text{pp}$   $\text{ppp}$

2. Cl.  $\text{ppp}$

B. Cl.

1. Hn.  $\text{muted}$   $\text{sfp}$   $\text{pp}$

2. Hn.

Perc.

Cel.  $\text{p}$   $\text{mp}$   $\text{p}$

Hp.  $\text{table}$   $\text{mp}$   $\text{ord.}$   $\text{p}$

Voice  $\text{mf}$   $\text{mp}$   $\text{p}$

o - ro. en el ar - ca del a - va - ro, pen - só que guar - da - ri - a to - do un a -

83

1. Vas.  $\Delta$   $\Delta$   $\square$   $\text{p}$

2. Vas.

1. Vlc.  $\text{(muted)}$   $\text{sul pont.}$   $\text{p} > \text{ppp}$   $\text{(sul tasto)}$   $\text{ppp}$

2. Vlc.  $\text{sul tasto}$   $\text{ppp}$

Db.  $\text{sul tasto}$   $\text{pp}$   $\text{ord.}$   $\text{pp}$

*barely perceptible*

calando . . poco più adagio (♩ = 60c.)

90 (in 9) (in 7)

Fl. *mf* *p* *pp* *ppp* *pp* *p* *meno p* *pp*

A. Fl. *p* *pp* *p* *pp*

1. Cl. *mp* *pp* *pp*

2. Cl. *pp* *pp*

B. Cl. *pp*

1. Hn. *p* *pp* *pp* *p*

2. Hn. *p* *pp* *pp*

Mar. *pp*

Perc. *pp*

Cel. *p* *più p* *pp* **PIANO** *pp*

Hp. *pp*

Voice *mp* *p* *p* *pp*

- yer en el e-spe - jo cla-ro. Ya el tiem - po pa-ra el no co - rre -

87 calando . . poco più adagio (♩ = 60c.)

1. Vas. (in 9) (in 7)

2. Vas. (in 9) (in 7)

1. Vlc. *p* *ppp* *p* *ppp* *pp*

2. Vlc. *p* *ppp* *pp* *ord.*

Db. *ppp* *ord.* *p* *pp*





A musical score for the film 'The Great Wall' by John Williams. The score is for a string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 2/4 time and features a prominent 'A' watermark. The score includes dynamic markings such as *sf*, *pp*, *p*, and *(pp)*, and a crescendo hairpin. The title 'The Great Wall' is written in a stylized font at the bottom.

100  $\Delta$   $\square$

FL. *pp*  $\leftarrow sfmf \rightarrow pp$  *p*

A. FL. *pp* *p*

1. Cl. *pp* *più pp*  $\leftarrow sfp \rightarrow pp$

2. Cl. *p*

B. Cl. *pp* *p*

Hn. 1. *p*

Hn. 2. *p*

Mar. Perc. *pp*

Pno. *mf* *CELESTA* *PIANO* *pp*

Hp. *p* *pp* *Ct*

Voice *mf* *mf* *f* *p*  
- ran - pre - gun - tó - par - dos o ne - gros, sus o - jos? ¿Glau - cos? ...

98  $\Delta$   $\square$

Vas. 1. *p* *dolciss.* *senza sord.*

Vas. 2. *p* *dolciss.*

Vlc. 1. *sul pont.* *p > pp* *ord. #* *(ord.)* *p > pp* *dolciss.* *pp*

Vlc. 2. *sul pont.* *pp* *p > pp* *dolciss.* *pp*

Db. *pp* *pp* *ppp* *sul pont.* *pp*

24

105

FL. *pp* *p* *mf* *sfp* *f*

A. FL. *pp* *mp* *sfp* *mf* *mp*

1. Cl. *mp* *mf* *sfp* *mp*

2. Cl. *pp* *sfp* *mf*

B. Cl.

Hn. 1

Hn. 2

Mar.

Perc. *f*

Pno. *p* *sfp* *mf* *f* CELESTA

Ped. sempre

Hp. *mf* *mp* *f* *mf* *F<sub>4</sub>* *B<sub>3</sub> D<sub>3</sub>*

Voice *mp* *p* *mf* *f* *ff*

¿Gri - ses? ¿Có - mo e - ran, ¡San - to Di - os!, que no re - cuer - do?...

103

1. Vas. *mp dolce* *mf* *sfp* *p* sul pont. *p*

2. Vas. *mp dolce* *mf* *sfp* *p* sul pont. *p*

1. Vlc. *p* *pp* *mp* *p* *mp*

2. Vlc. *p* *pp* *mp* *p* *mp*

Db. *p* *pp* *mp* *p* *mp*

A musical score for the song 'The Rose Tree'. It features three staves of music. The top staff is for the vocal melody, the middle staff is for the piano accompaniment, and the bottom staff is for the guitar accompaniment. The music is in 4/4 time and G major. The lyrics 'The Rose Tree' are written below the vocal staff.

26

$\text{♩} = 75; \text{♩}^{\text{♯}} = 112\text{c.}$

FL.  $\text{f}$   $\text{mf}$   $\text{fp}$   $\text{mf}$

A. FL.  $p > pp$   $mp$

1. Cl.  $p > pp$   $mp$

2. Cl.  $pp$   $mp$

B. Cl.  $mf$   $mp$   $fp$   $mf$

1. Hn.  $mf$   $p$   $mp$   $mf$   $mp$

2. Hn.  $mp$   $mf$   $p$

Mar. short rolls quasi ricochet  $ff$   $f$   $mf$   $p$

Perc.  $ff$   $p$   $mp$   $mf$

Pno.  $ff$   $p$   $mp$   $mf$

(B.) Ped. table (table sempre)  $p$   $mp$  (ord.)  $mp$

Hp.  $p$   $mp$

Voice  $mf$   $p$   $mp$

III. Sa-li-ò a la ca-lle un di-a de pri-ma-ve-ra, y pa-

$\text{♩} = 75; \text{♩}^{\text{♯}} = 112\text{c.}$

1. Vas. (sul pont. sempre)  $mp$   $p$   $mp$   $p$

2. Vas. (sul pont. sempre)  $mp$   $p$   $mp$   $p$

1. Vic. (sul pont.)  $pp$  } mutes off

2. Vic. (sul pont.)  $pp$

Db. ord.  $sfz$   $p$   $mp$



28

120

FL. *mf* *fp* *ff*

A. FL. *mp* *mf* *fp* *ff*

1. CL. *mp* *mf* *fp* *ff* *s*

2. CL. *mp* *mf* *fp* *ff* *s*

B. CL. *sfz*

Hn. 1 *p* *sub* *ff*

Hn. 2 *ff*

Perc. *TAM-TAM* *scrape with triangle beater* *f* *L.v.* *MARIMBA* *p* *mp*

Pno. *f* *ff* *pp* *poco f*  
ped. gradually off

Hp. *ff* *ord.* *Ga* *Ci* *L.v.* *table*

Voice *mf* *f* *f* *mf* *p*  
-co vi - o u-nos o-jos bri - llar. Ba-jó los su-yos y si-gui - ó su ca - mi - no...

119

Vas. 1 *ord.* *ff* *pont.* *mp*

Vas. 2 *ord.* *pont.* *mp*

Vlc. 1 *mp* *ord.* *mf* *sul pont.* *mf* *pizz.* *p* *arco sul pont.* *pp*

Vlc. 2 *mp* *ord.* *mf* *sul pont.* *mf* *pizz.* *p* *arco sul pont.* *pp*

Db. *f*

125 (senza rall!)

Fl. *p* *pp* *ppp*

A. Fl. *pp* *(pp)*

1. Cl. *p*

2. Cl. *p*

B. Cl. *p*

1. Hn. *pp*

2. Hn. *pp*

Perc. Mar. *pp*

Pno. *p* *più p* *[PIANO]*

Hp. *p* *ord.* *più p* *pp* *ppp*

Voice *più p* stage whisper  
i Co-mo è - sos!

123 (senza rall!)

1. Vas. *p* *più p* *pp* *fade out*

2. Vas. *p* *più p* *pp* *fade out*

1. Vlc. *p* *più p* *pp* *fade out*

2. Vlc. *p* *più p* *pp* *fade out*

Db. *mp dim.* *p* *più p* *pp* *morendo*



A snippet of a musical score for 'The Rose Tree'. It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music includes various notes, rests, and dynamic markings such as *mp* and *p*. A large, stylized 'A' logo is overlaid on the score.

Fl.

A. Fl.

1

Cl.

2

B. Cl.

1

Hn.

2

Perc.

Pno.

Ped.

Hp.

Ba Gt

mp

p

mp

pp

p

Voice

pay; If I could tell you I would let you know. If we should weep when

131

Vas.

mf

pp

mp espr.

p espr.

Vlc.

mf

p

pizz.

arco

mp

p

pp

pp

Db.

mf

p

A musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (p) and includes a section marked "pizz" (pizzicato). The music is in 4/4 time and features a prominent bass line and a melodic line in the treble. The score is presented on a page with a large, stylized "A" logo in the background.

A graphic featuring musical notation on staves. The notation includes notes, rests, and dynamic markings: *espr.* (espressivo) and *mf* (mezzo-forte). The graphic is partially obscured by a large, semi-transparent grey circle.

34

(in 2) 145  $\Delta$   $\Delta$   $\square$

FL.

A. FL.

1.

2.

B. Cl.

Hn.

1.

2.

Perc.

Mar.

Pno.

Hp.

Voce

144 (in 2)  $\Delta$   $\Delta$   $\square$

1.

2.

Vas.

1.

2.

Vlc.

Db.

\* Spoken calmly and without sentiment  
in a comfortably conversational register.

-though, Be-cause I love you more than I can say, If I could tell you I would let you know.

(in 5) 150

FL. 35

A. FL. *ff* *p* *f* *pp*

1. Cl. *mf* *ff* *mf* *ff* *mf* *ff* *p* *ff* *pp*

2. Cl. *mf* *ff* *mf* *ff* *mf* *ff* *p* *ff* *pp*

B. Cl. *mp* *f*

1. Hn. *f*

2. Hn. *f*

Mar. Perc. *mf* *f*

Pno. *mf* *f* CELESTA *p*

Hp. *ff* *ff* *ff* *ff* *A1 B1*

Voice *f* *ten.* *s* *p*  
The winds must come from some - where when they blow,

148

(in 5)

1. Vas. *mf* *f* *pizz.* *ff*

2. Vas. *mf* *f* *pizz.* *ff*

1. Vlc. *mp* *mf* *f* *pizz.* *ff*

2. Vlc. *mp* *mf* *f* *pizz.* *ff*

Db. *mf* *f* *arco* *p*

[illegible]

Fl.

A. Fl.

1

Cl.

2

B. Cl.

1

Hn.

2

Mar.

Perc.

Pno.

Hp.

Voice

no - thing - but I told you so. Per - haps the ro - ses real - ly want to

156

1

Vas.

2

1

Vlc.

2

Db.



38

160 □ □ Δ (in 3)

FL. *mf* *f* *mp* *mf* *p* *ff*

A. FL. *mf* *f* *mp* *mf* *p* *ff*

1. Cl. *mp* *mf* *f* *p* *ff*

2. Cl. *mf* *p* *ff*

B. Cl. *mf* *pp* *p* *pp* *f*

Hn. 1 *p dolce*

Hn. 2 *p dolce*

Perc. Mar. *mf* *mf (non troppo)* *mp* *p*

Pno. *mp* *CELESTA* *mf* *mp*

Hp. *mf* *mp* *p*

Voice grow, The vi-sion se-rious-ly in - tends to stay; If I could tell you I would let you

160 □ □ Δ (in 3)

Vas. 1 *sfp* *sfp* *pia sfp* *pp* *p* *ff* *pizz.* *p*

Vas. 2 *sfp* *sfp* *pia sfp* *pp* *p* *ff* *pizz.* *p*

Vlc. 1 *sfp* *sfp* *pia sfp* *pp* *p* *ff* *pizz.* *mf*

Vlc. 2 *sfp* *sfp* *pia sfp* *pp* *p* *ff* *pizz.* *mf*

Db. *pp* *p* *ff*

The first system of musical notation for 'The Rose Tree' is shown. It consists of three staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The middle staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The bottom staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The music is in 4/4 time. The first measure of the vocal line is a half note G4, followed by a half note A4. The first measure of the piano accompaniment is a half note G3, followed by a half note A3. The piano accompaniment has a dynamic marking of *p* (piano). The system ends with a double bar line.

40

40

(In 6)

170

Fl.

A. Fl.

1

Cl.

2

B. Cl.

Hn.

1

2

Perc.

Mar.

Pno.

Hp.

Voice

168

(In 6)

Vas.

1

2

Vlc.

1

2

Db.

poco sf

fltz.

mf

pp

mf

sf

mf

fp

mf

mp

f

f

mf

f

mf

poco sf

mf

sfp

mf

f

mf

medium-hard mallets

mf

p

poco f

p

mf

Ped.

p

D<sub>6</sub>

G<sub>6</sub>

mf

p

poco f

mf

f

And all the brooks and sol-diers run a-way:—

sost.

p

mp

pp

pizz.

mf

pizz.

arco sul tasto

p

pp

arco sul tasto

p

pp

sost.

p

mp

pp

FL. *sfzp* *f* *mf* *mf* *mf* *mf* *mf*

A. FL. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. Cl. *sfzp* *f* *mf* *mf* *mf* *mf* *mf*

2. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Cl. *sfzp* *f* *mf* *mf* *mf* *mf* *mf*

1. Hn. *mp* *f* *fp* *fp* *fp* *fp* *fp*

2. Hn. *fp*

Perc. Mar. *mf* *f* *mp*

Pno. *mf* *f* *sf* *sf* *sf* *sf* *sf*

Ped.

Hp. *mf* *ff* *sf*

Voice *ff* *sf*  
Will Time say no - thing but I told you

171

1. Vas. *arco* *pp* *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

2. Vas. *arco* *pp* *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

1. Vlc. *pp* *ord.* *f* *fp* *ffmp* *fp* *ffmp*

2. Vlc. *pp* *ord.* *f* *fp* *ffmp* *fp* *ffmp*

Db. *f* *ffmf* *ffmf* *ffmp* *sf* *ffmf* *f*

Musical notation for the song "The Rose Tree". The notation is on a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The dynamics include *mp* (mezzo-piano), *pp* (pianissimo), and *mp dolce cant.* (mezzo-piano, dolce cantabile). The music features a repeating eighth-note pattern in the bass line and a melody of eighth and sixteenth notes in the treble.



44

## IV from Rainer Maria Rilke

♩. = ♩ = 40c. →

185

Fl. *pp* → *p*

A. Fl.

1. Cl.

2. Cl.

B. Cl.

1. Hn.

2. Hn.

Mar. Perc. *pp* → *ppp* *morendo*

Cel. *pp* [PLANO] *pp* (E♭) *p*

Hp. *p* *E♭* *pp* *bisbigliando rapido* *ppp* *E♭ G♯*

Voice *p* *Bist du noch da?* *p* *In wel - cher E - cke bist - du?* *pp*

184 ♩. = ♩ = 40c. →

1. Vas. *sul tasto* *ppp* *pp* → *p*

2. Vas. *sul tasto* *ppp*

1. Vlc. *muted* *pp* *pp* → *pp*

2. Vlc. *muted* *pp* *pp* → *pp*

Db. *p* *pp* *pp* → *pp*





46

190 *movendo* . . . . . ♩ = 48c. (in 6)

Fl. *pp* *p* *pp* *p* *pp* *pp* *pp* *mp*

A. Fl. *pp* *p* *pp* *pp* *pp* *sost.* *p* *mp*

1. Cl. *pp* *p* *pp* *pp* *pp* *sost.* *p* *mp*

2. Cl. *pp* *p* *pp* *pp* *pp* *sost.* *p* *mp*

B. Cl. *pp* *p* *pp* *pp* *pp* *sost.* *p* *mp*

1. Hn. *p* *pp* *p* *pp* *pp* *sost.* *p* *mp*

2. Hn. *p* *pp* *p* *pp* *pp* *sost.* *p* *mp*

Mar. *p*

Perc. *p*

Pno. *pp* *CELESTA* *mp* *PIANO*

Hp. *p* *(p)* *mp* *p* *p*

Voice  
-konnt da du so hin - gingst für al - les of - fen, wie ein Tag, der

190 *movendo* . . . . . ♩ = 48c. (in 6)

1. Vas. *ord.* *pp* *pizz.* *p* *arco* *pp* *p* *mp*

2. Vas. *ord.* *pp* *pizz.* *p* *arco* *pp* *p* *mp*

1. Vlc. *(muted)* *pp* *(muted)* *pp* *p* *mp*

2. Vlc. *(muted)* *pp* *(muted)* *pp* *p* *mp*

Db. *pizz.* *pp* *p* *arco* *pp* *p* *mp*

(in 8) *rall.*  $\text{♩} = 40c.$  47

195

FL. *p poss.* *più p poss.* *pp* *lunga*

A. FL. *mp* *p* *mp* *p* *pp* *lunga*

1. Cl. *p* *mp* *pp* *mp* *pp* *p* *pp* *lunga* *morendo*

2. Cl. *p* *mp* *pp* *mp* *pp* *p* *pp* *lunga* *morendo*

B. Cl. *pp* *p* *pp* *p* *pp* *p* *pp* *lunga* *morendo*

1. Hn. *mf* *p* *mp* *mf* *pp* *mf* *pp* *mp* *lunga* *morendo*

2. Hn. *mf* *p* *mp* *p* *mp* *poco sfz* *mp* *p* *lunga* *morendo*

Mar. Perc. *p* *pp* *p < mp* *pp* *TAM-TAM* *p* *f.v.* *lunga*

Pno. *p* *pp* *p* *pp* *pp* *lunga*

Ped. *p* *pp* *p* *pp* *pp* *lunga*

Hp. *f* *table* *ord.* *mf* *table* *mp* *(ord.)* *mf distinto* *lunga*

Voice *an - bricht...* *lunga*

194 (in 8) *rall.* *sim.*  $\text{♩} = 40c.$

1. Vas. *p* *pp* *pp* *p* *pp* *pp* *lunga* *morendo*

2. Vas. *p* *pp* *pp* *p* *pp* *pp* *lunga* *morendo*

1. Vlc. *pp* *p* *pp* *pp* *pp* *lunga* *morendo*

2. Vlc. *pp* *p* *pp* *pp* *pp* *lunga* *morendo*

Db. *mf* *p* *pp* *mp* *pp* *p* *pp* *lunga* *morendo*

Holmes Green 10th August 2005  
Sycamore Cottage 27th March 2006

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