

Selbstbildnis als Laute

for four solo voices, SATB

Duration

4 minutes

Performance note

Alignment of the soprano part is accurate in the score, but exact co-ordination of S with ATB on pages 4-8 is not as important as maintaining two independent tempos. Adjustments may be made at the start of each subsection, which should be accurately co-ordinated.

*Die Laute [sung by alto, tenor and bass]
Ich bin die Laute. Willst du meinen Leib
beschreiben, seine schön gewölbten Streifen:
sprich so, als sprächest du von einer reifen
gewölbten Feige. Übertreib*

*das Dunkel, das du in mir siehst. Es war
Tullias Dunkelheit. [In ihrer Scham
war nicht so viel, und ihr erhelltes Haar
war wir ein heller Saal.] Zuweilen nahm*

*sie etwas Klang von meiner Oberfläche
in ihr Gesicht und sang zu mir.
Dann spannte ich mich gegen ihre Schwäche.
und endlich war mein Inneres in ihr.*

*Schlaflied [sung by soprano]
Einmal wenn ich dich verlier,
wirst du schlafen können ohne
daß ich wie eine Lindenkrone
mich verflüstre über dir?*

*Ohne daß ich hier wache und
Worte, beinah wir Augenlieder,
auf deine Brüste, auf deine Glieder
niederlege, auf deinen Mund.*

*Ohne daß ich dich verschließ
und dich allein mit Deinem lasse
wie einem Garten mit eine Masse
von Melissen und Stern-Anis.*

Rainer Maria Rilke, *Neue Gedichte II*, 1908

The Lute

I am the lute. If you would describe
my body, its beautiful, curved stripes,
speak as you would of a ripe and
rounded fig. Emphasise

the dark you see in me. It was
Tullia's darkness. [Her shame
was not so dark as I, and her shining hair
was like a bright-lit room.] At times

she took a little sound from my surfaces
into her countenance, and sang to me.
Then I tautened myself against her weakness,
and finally my heart entered into her.

[Note: Tullia was a famous 16thC Italian
courtesan]

Sleep song

If some day I have to lose you
what could bring you sleep, unless,
like the crown of a lime tree,
I were whispering above you?

Unless I here keep watch over you,
caress you with words which fall
almost like eyelids on your breast,
on your limbs, on your mouth.

Unless I enfold you close
in what you truly possess,
as if in a garden, filled
with lemon-balm and star-anise.

to members of EXAUDI - Juliet Fraser, Iestyn Davies, Ross Buddie, Gareth Jones – who gave
the first performance in the National Portrait Gallery, London, on 3 October 2003

S $\text{♩} = 84$ Very gently, inwardly, without dramatising

A *p ritmico* Ich bin die Lau- te. Willst du mei-

T *p ritmico* Ich bin die Lau- te. Willst du mei-

B *p ritmico* Ich bin die Lau- te. mei-

nen Leib be-schrei- ben, sei- ne schön gewölbt-ten

nen Leib beschrei- ben, sei- ne schön gewölbt-ten

nen Leib be- schrei- -ben,

Strei- fen: Sprich so, als sprä- chest du

Strei- -fen: Sprich so, als sprä- chest du

Sprich so, als sprä-

Handwritten musical score for three staves. The top staff is marked *cantabile* and the middle staff is marked *ritmico*. The lyrics are: -chest du von ei-ner rei- -fen ge-wölb-

Handwritten musical score for three staves. The lyrics are: ten Fei-ge.

Handwritten musical score for three staves. The lyrics are: pp Ü-ber-treib das Dun- -kel, das Ü-ber-treib das Dun- -kel, das Ü-ber-treib das Dun- -kel

Poco rall

du in mir siehst.

du

das du in mir siehst.

(poco rall.)

$\text{♩} = 72$ *Meno Mosso*

Es war Tul-las

Es war Tul-las

Es war Tul-las

Tul-las Dunkelheit.

Dun- kel- heit.

Accel. ----- $\text{♩} = 84$ A tempo, come prima

p Zu-wei-len nahm sie et-was Klang

p Zu-wei-len nahm sie et-was Klang

p Zu-wei-ten nahm sie

poco cresc. *poco cresc.* *Poco a poco rall.*

von meiner O-ber-flä-che in

von mei-ner O-ber-flä-che in

et-was Klang in ihr Ge-sicht

Schlaflied $\text{♩} = 30$ Extremely gentle

(poco a poco rall.) *cresc.* *(V)* *pp* *Ein-* *dim.*

cresc. ihr Gesicht und Sang zu

ihr Ge-sicht und Sang zu

und sang

④

-mal wenn ich dich ver-lier

mir.

mir.

Zu mir.

virst du schla- fen kön- nen oh-

-ne (5. 3.) daß ich wie eine

pp cresc. Dann spann-te ich mich ge-

pp cresc. Dann spann- te ich mich ge-

pp cresc. Dann spann-te ich mich

(5)

Lin-den-kro-ne
 -gen ih-ne Schwä-che,
 -gen ih-ne Schwä-che,
 ge-gen ih-ne Schwä-che,

(cresc.) 3
 (cresc.) 3
 (cresc.) 3
 (cresc.) 3

mp pp 3

mp pp 3

mp pp 3

mp pp 3

mich ver-flü-chte ü-ber dir?
 und end-lich
 und end-lich

pp und end-lich

pp und end-lich

pp und end-lich

(2)
 war
 war meh ih-
 und end-lich

pp

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "Oh-ne" and "war mein In-". The piano accompaniment includes a 7-measure rest and a fermata. Performance markings include "P" (piano) and "Poco a poco rall" (poco a poco rallentando). A blue watermark "Preview File Only" is overlaid on the score.

Handwritten musical score for the second system. The vocal line includes the lyrics "das ich hier wa- che und Wor- te, bei-". The piano accompaniment includes a fermata and a key signature change to D major. Performance markings include "(poco a poco rall.)", "♩ = 60", and "Meno Mosso". A blue watermark "Preview File Only" is overlaid on the score.

Handwritten musical score for the third system. The vocal line includes the lyrics "-nah wie Au- gen- lie- der", "-lich war mein", "war mein In- ne- res", and "mein In- ne- res". The piano accompaniment includes a 7-measure rest, a 3-measure triplet, and a fermata. Performance markings include "(♩ = 30)", "p", "pp", and "pp(♯)". A blue watermark "Preview File Only" is overlaid on the score.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line with lyrics: "auf dei- ne Brü- ste, auf dei- ne Gli- ed- er". The second staff continues the lyrics: "(pp) war men in- ne-". The third and fourth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *pp* and *p*. There are some handwritten annotations like a circled '7' and a circled '8'.

Handwritten musical score for the second system. It consists of four staves. The top staff has lyrics: "nie- der- te- ge, auf dei- nen Mund." The second staff has lyrics: "nes". The third and fourth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. There are triplets marked with a '3' over the notes. Dynamics include *pp*.

Handwritten musical score for the third system. It consists of four staves. The top staff has a circled '2' above it. The second staff has a circled '8' above it. The third and fourth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. There are some handwritten annotations like a circled '7' and a circled '8'.

Oh- ne daß ich dich verschief und
In- -ne- nes in
-ne- nes

dich al-lein mit Dei- nem laße wie ei- nem
ihr.
in ihr.

Garten mit ei- ner Masse von Me- lis- sen und Stein- A- nis.