

Sonnets to Orpheus

2&4 Sarah Verney Caird

The Text

From my first introduction to Rainer Maria Rilke's *Duino Elegies* I realised that he was an exceptional poet. In 1999 I lent my treasured copy of it to my daughter Sefa, who is a fine poet herself. Inspired by this she went out and bought a translation of the *Sonnets to Orpheus*, but later gave it to me as she could not make head or tail of it.

I couldn't either. It was written in linguistically-tortured American which probably thought of itself as, and indeed may well pass for, poetry in US academic circles. But fortunately the original German was printed alongside, and so in order to see beyond the opacity of the translation to Rilke's intended meanings I began to meditate on each poem and then to paraphrase it in a way which captured what I felt to be Rilke's poetic intention rather than plodding literally through every word. Out of these I selected the 12 poems which I considered most successful as a group.

Rilke's German is of the highest intricacy, and I found the tautness of its construction daunting at first: thus the earlier ones are quite loose, almost in the manner of sketches, but as I progressed I found myself able to attune myself more closely into the poet's mind -or perhaps that of Orpheus- and by the time I reached last two sonnets (2.27 & 2.29) I found myself able to echo Rilke's technical proficiency without it intimidating me.

Rilke wrote his 45 *Sonnets* in 1922, just as he was completing the *Duino Elegies*, which had occupied for him for nearly 12 years. He considered the sonnets 'perhaps the most mysterious ... in the way they came up and entrusted themselves to me, the most enigmatic dictation I have ever sustained and fulfilled; the whole first part [26 poems] was written down in a single breathless act of obedience, between 2-5 February, without one word being doubtful or having to be changed.'

The trigger for this flood of composition seems to have been the death of a young Russian called Vera Knoop, of which he had heard at Christmas. Condoling with her mother Rilke had responded that the qualities in Vera which might have lasted a lifetime had suddenly burnt up, and 'there now arose this excess of light in the girl's heart, and in it appear so infinitely illumined the two extremes of her pure insight: *this*, that pain is a mistake, [which] drives its stony wedge into the unity of heaven and earth – and on the other side a harmonious atonement in her heart' that seemed to accept and transform everything that she suffered into a series of experiences that were at once ephemerally unique yet also archetypally memorable. 'Oh how, how she loved, how she reached with her heart's antennae beyond' what mere mortals may know and touch, when 'in those sweet hovering pauses in pain that, full of the dream of recovery, were still granted her ...'

Rainer Maria Rilke himself was to die four years later, at the age of 51. It is evident from the *Elegies* that questions of death and transcendence were never far from the poet's mind, and thus in the second set of 29 sonnets, completed a mere fortnight after the first, there is a complete acceptance of the interpenetration of spirit and matter. These two great volumes of sustained in-spirit-ation show that Rilke had reached a point of depth in himself where he *could* no longer, or no longer *needed* to, differentiate between his own creative personality and that of a mystical 'otherness' whose reality was as vivid to him as his own physical existence. To him there was, and had only ever been, *one* poet in the whole of time - Orpheus - and this poetic spirit simply chose to inhabit certain individuals from time: thus to Rilke there was only one true poetry, whose footfall was the heartbeat of life, to which every poet through history has contributed according to the measure of his ability to hear beyond his own physical heartbeat to the primordial echo of the great gods themselves.

The greatness of any poet is that we re-cognize in his poetry a fuller realisation of feelings which we had dimly cognized for ourselves but not been able to draw fully into the light of consciousness. To experience

Sonnets to Orpheus

the closeness of union and purpose with the poet Orpheus-Rilke that I have been privileged to reach in this project has felt to me like a direct encounter with some god-like or transpersonal force where I, like Rilke, felt I had only to be a secretary to the 'enigmatic dictation' which wishes to make itself heard in the world.

The Music

In late 2000 Sarah Verney Caird asked me to write her a song. After some reflexion I decided to set one of my paraphrases: but after considering what musical context I wished to address, and coming up with the specified instrumentation I realised that homage to Rilke's greatness of heart demanded a response on a similar scale. I composed the cycle of 12 during February and March 2001, not knowing that this so exactly mirrored the period of the poet's original composition 79 years earlier. The dates given at the head of each piece are those on which the conceptual dream of each movement came to me even though the full realisation and computer-scoring took many further weeks.

Stylistically the unity of the conceptual framework of the music should be fairly clear, for it exists solely to assist the expression of the poetry by the singer; thus it requires a fluidity of (re)creative response where the players must move effortlessly from an expressively classical (rhythmically flexible) approach to the wit of a jazz-like beat placing and even, in #4 & #6, to a solid rock-like beat. The performance style needs to locate itself somewhere in the nexus between these three facets.

The **vocal part** is intended for a bel canto trained singer. Some people may wish to use a microphone for some parts, such as #4, others may not. It requires the emotional range associated with a big voice, but the vocal precision of a microphone voice.

While composing the **bass part** I had in mind a fretless 4 string or Pastorius-style 6 string electric bass, but reviewing it afterwards I felt that a stand-up bass would also work well. Either way it wants to be a rich amplified sound underpinning the ensemble. I have scored the bass at sounding pitch, but the part can be printed in the conventional way. The ghost of Nils-Henning Ørsted-Pedersen hovered over me while I composed, as did Jan Garbarek. The **saxes part** requires a technical mastery which enables the player to range from a delicate french woodwind timbre to a raucous reed-chewing blast.

The **percussion part** is relatively straightforward, given a player of insight and sensitivity. The whole enterprise of course rests on the shoulders -or fingers- of the **pianist**, for whom a familiarity with accompanying in all styles is essential ... as are large hands! Attention needs to be paid to the octava signs which, I'm sorry to say are not as clear as they should be.

It is worth pointing out that in #10, b35, this flutter-tongue passage is intended to evoke the very curious guttural rising song of the curlew. Until I researched it I had imagined that the curlew vocalised in a way similar to the poetic phrases evoked by Peter Warlock's eponymous song-cycle or Britten's *Curlew River* ... but not a bit of it.

Specification

Soprano: Ab2(G2)–B4

Saxes: Soprano 2,7,9,11: Alto 4,10,12: Tenor 1,3,6: Baritone 5,8.

Percussion: Vibraphone (F2–F5), Marimba (C2–C4), Glockenspiel (C4–C6)

Cymbals: varying sizes suspended, riveted. Crotales, pair. Gongs 3. Tams 3. Drums to include Toms and Bass Drum.

Approximate **Durations:** 1 5', 2 2'30", 3 2'10, 4 4'15, 5 3'20", 6 5'30", 7 3'50", 8 2'20", 9 3'40", 10 5'15", 11 2'30", 12 4'. Total time including pauses c.52'.

Sonnets to Orpheus

SONNETS TO ORPHEUS

- 1 The magic from his chorded lyre
- 2 For a god it's easy
- 3 So my soft darling, step occasionally
- 4 Hail to the spirit that unites us.
- 5 Beneath all, the primordial roots
- 6 Shall we reject those ageless companions of our youth,
- 7 *Mirror*, never yet has one who truly knows
- 8 All our gains some machine now threatens
- 9 Call *me* into that within your life
- 10 The cry of a curlew echoes in the mind.
- 11 The mystery at the heart of time
- 12 Silent companion of the empty spaces

1 (1.2)

The magic from his chorded lyre
emerged with feminine delicacy
radiant throu the veil of vernal
freshness, and nestled soft within

my ear - her sleep a world of healing.
The mysterious wood remote
yet ever-present, the living meadow -
all these and everything enthralled me.

Aware in her sleeping beauty, how
-O singing god- did she not crave
her own consciousness? Yet see –

she stands, an undying muse whom you
must now invent before she flies as
sun on dew - so nearly human.

Sonnets to Orpheus

2 (1.3)

For a god it's easy
but how shall I, mere man, fly out
between the lyre's narrow strings?
Duality traps my mind –

no temple for Apollo
whose song, rich as time, differs
from my half-hearted ballads. Easy
for him – but for us ...?

Whose are the careless stars?
Are they youth's, with parted lips?
Or is their sudden song

heard only when time is past –
a deeper breath singing throu us,
the air a trembling god?

3 (1.4)

So my soft darling, step occasionally
into this little-heeding breath of mine;
let me shudder as you stroke my cheek,
leave me glowing as you pass beyond.

O holy one, O blessed wholeness,
envoy of the heart's voyage,
bow for my arrow, my arrows' target ...
ever-loving tear-stained smile.

Take no notice of your present suffering.
Lay your heaviness with the earth –
Can you weigh the mountains or the ocean?

Even the trees you planted as saplings
have long since grown too heavy for you to bear.
Ah, but that breeze ...

Sonnets to Orpheus

4 (1.12)

Hail to the Spirit that unites us –
for are we not two: self and shadow self?
Can you hear the escapement ticking off
the seconds from our allotted timespan?

Uncertain of our true place in the world
we still seek truth in our relationships
and using sixth sense intuition find
others of like mind amid the chaos.

Balance of probabilities, tension of
opposites - this is the natural world's
harmony drowning out our transient fears.

For all a farmer's work and worry the seed
will ripen to a harvest - even if
he never lives to see the soil's gift.

5 (1.17)

Beneath all, the primordial roots
gnarled and tangled in the earth
supporting the broad-leafed canopy
unseen and secret source of life.

Helmet and huntsman's horn, ancient
wisdom of a desperate race,
men in savage harmony,
their women-folk fair as lutes,

branches springing from crowded trunk
all linked in one unending chain
save one ... climb, o climb

even as they break – climb
till the very topmost bough
at last bows to form a lyre.

Sonnets to Orpheus

6 (1.24)

Shall we reject those ageless companions of our youth,
the great and undemanding gods, because the systems
we are now creating cannot be programmed
to recognize them? Where are they in our modern schemes,

these powerful friends who silently take the dead from us?
They are outside our busy materialistic world.
We no longer gather at the ancient places
and their messengers, now too slow, we bypass.

Lonelier now, wholly dependent on ourselves
yet not knowing one another, we no longer
tread the twisting paths but rush straight ahead.

But the elemental forces we've unleashed
cannot be checked, and are driving us into a future
wherein we, mere humans, diminish in scale and power.

7 (2.3)

Mirror - never yet has one who truly knows
reached into the heart of your mystery –
that interstellar space where certainty evaporates
and we find only what reflects our preconceptions:

You - who squander the silences of the empty hall
when twilight steals into you from the naked woods,
until some dazed admirer lights the glittering lustre
of a chandelier in your impenetrable depths.

Sometimes you're choked with beauty like a painting,
occasionally it seems you truly *are* one,
elsetimes you let reflexions slip right throu you.

Yet ever within your haunting depths remains a sleeping
beauty, pure until your dream-Narcissus comes
to plant an awakening kiss upon your virgin cheek.

Sonnets to Orpheus

8 (2.10)

All our gains some machine now threatens.
Once our servant it now drives us.
Who bothers still with craftsmanship
when mass production's cheap and quick.

No part of modern life's untouched.
Quietly ticking in the corner of
a factory which it plans to automate
machinery hums and plots and waits.

Yet still to us existence is
enchanted, pure as once in Eden -
who can feel it and not kneel?

As we sense its meaning language
fades away to music, and the
fragile temple forms within us.

9 (2.23)

Call *me* into that within your life
which most resists you - when inspiration fails
as most you need it, when feelings will not flow,
or when you think you've won another's heart

only to find it suddenly withdrawn.
What is denied is yours for ever.
Now you're free. For what you'd hoped to grasp
can only be possessed if you release it.

O how hard it is to trust our feelings,
we who are too young for what is old,
too old for what may never have existed -

each minute vulnerable as new-born infants,
we are also the yeoman's axe, fulfilment,
and the sweet ambivalence of danger.

Sonnets to Orpheus

10 (2.26)

The cry of a curlew echoes in the mind.
Any sound once uttered lasts for ever -
even children playing in the open
air are heard for all eternity.

Randomly sounds enter that half lit gap
between reality and dream: the curlew's
song is audible in interstellar space
down the tubes and worm-holes of time.

Alas, where are we in all of this?
Ever freer, soaring like runaway kites
in the clear sky, our fluttering edges

a half-heard laughter. Create meaning in this
you singing god - that our heads awaken
to the current connecting the heart and the lyre.

11 (2.27)

The mystery at the heart of time:
Why *now*, on the sleeping hill,
falls the castle - or this heart of mine
besieged by a stormier will?

The vulnerability of childhood
is the source of later joy,
the heart a fountain of wild blood
dancing unpredictably.

Among us transient spectres pass,
clouding our lives like smoky glass -
we are both viewers and the viewed:
beyond the pane we sometimes glimpse,
seeing the mighty gods as pimps
and we their wretched livelihood.

Sonnets to Orpheus

12 (2.29)

Silent companion of the endless spaces
feel your breath expand the lonely night -
your-self the bell you toll in shadowy belfries
to celebrate the dawning of the light.

You are at once the soil and the seed -
your business is with transformation.
What are the areas of your greatest need?
See in them the source of your salvation.

At darkest point of night, to find your power
to generate the dawn you must locate
the crossroads of your senses and their signature;

and if, friendless within this strange encounter,
you feel yourself forgotten, dedicate
to earth your flow - your inmost self to water.

7

TSx

SUS CYM (SOFT BEATER)

Pc

MAR

pp

p

VIB

V

f

5

The mag- ic

Pno

B

11

TSx

p

3

3

Pc

(Mar)

mf

V

5

from his chord- ed lyre e-

Pno

B

TSx

Pc

V

Pno

B

merged with fem- i- nine

una tre

14

6

p *f* *mf*

TSx

Pc

V

Pno

B

del- i- ca- cy

dolciss

2 CROTALES OR GONG

3 3

pp *f* *Red.* *Red.* *

5 5

5 5

2/4 2/4 2/4 2/4 2/4

19

TSx

Pc

V

Pno

B

f

Glock

5

6

rad-

iant

3

3

23

TSx

Pc

V

Pno

B

throu

the

veil

of

mf

f

TSx

Pc

V

Pno

B

25

9

3

3

vern- al fresh-

TSx

Pc

V

Pno

B

27

9

5

28

6

Sm Tam

Marimba

pp

ness, and nest- led

mf

f

3

3

30

TSx

Pc

V

soft with- in my ear -

Pno

trem

pp

B

una

33

TSx

Pc

V

her sleep a world of

Pno

6

6

6

ff

tre

3

3

3

f

35 36

TSx

Pc

V

Pno

B

heal- ing The myst- er- i- ous

mf

ppp

f

3

6

Sus Cym

pp

37

7

3 3 3 3 3 3

wood re- mote

mp

Riv Cym

11 Apr 2021

40 42

TSx *p* *pp* 3 3

Pc Vibes Sm Tom

V yet ev-er-pres-ent, the liv-ing 3 3

Pno *mp* 3 3 *mf* 3 3

B *Red.* 3 3 *Red.*

44

TSx 3

Pc Marimba Vibes

V mead-ow ... all these and ev'-

Pno 3 3 3

B 3 3 3

48

TSx

Pc

V

ry- thing en- thralled

Pno

B

51

TSx

Pc

V

me.

Pno

B

Ped.

Ped.

53

TSx

Pc

V

Pno

B

Vibes

A- ware

una

3^{ped.}

55 $\text{♩} = 72$

TSx

Pc

V

Pno

B

Glock

drowsily

in her sleep- ing beaut- y, How -O sing- ing

tre

59

TSx

Pc

V

god- did she not crave her own

Pno

B

62

TSx

Pc

V

con- scious-ness? Yet see -

Pno

B

65

TSx

Pc

V

Pno

B

mp

(ah ha ah ha ah ha ah ha) she

ff

67

TSx

Pc

V

Pno

B

stands, stands, an un-

69

TSx

Pc

V

dy- ing muse whom you must

Pno

p *molto* *sub p* *ff* *molto dim*

B

3 3 3 3

73

TSx

Pc

V

now in- vent

Pno

mp

B

76 ♩ = 56

TSx

Pc

V

Pno

B

fp 3

Red.

f

p

Red.

mf 6

f

p

79

TSx

Pc

V

Pno

B

p

una

tre

mf

p

82

TSx

Pc

V

Pno

B

MAR

RIV CYM

pp

f (mezza voce?)

5

be- fore she

p

f

86

TSx

Pc

V

Pno

B

Glock

3

3

6

5

flies as sun on

88

TSx

Marimba

Pc

Vibes

V

dew – so near- ly, so near-

Pno

B

91

TSx

Marimba

Glock (or 2 crotales)

Pc

V

ly hu- man.

Pno

B

2. Rilke Sonnets to Orpheus

Maxwell Steer

Sop Sax $\text{♩} = 96$ $\text{♩} = 93$ $\text{♩} = 90$

Perc Sm Tam mp mf dim

Piano f dim

TSx $3p$

Pc Toms (soft beater) 3 3 3 3 3 3 3 bounce bounce

Pno mf 3

B mf sighing 3 3 3 3

TSx 8 5 3 3 3 3 3 p 3

Pc BD /fl tom 3 3 3 3 3 3 3

Pno 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3

11

TSx

5 6 *mp* 3 3 3 3

Pc

Marimba 3 *mp* 3 3 3 3

Pno

3 3 3 3 3 3

B

15

TSx

5 3 3 *mp* 6

Pc

Sm Tam *mf* 3 3 *f* 3 3

V

For a god it's eas- y

Pno

mp *Leggiss* *mf* 3 3 3 3 *p* 3 3 3 3

B

3 3 3 3 3 3 *f* 3 3 3 3

Rilke 2 - 3

Rilke 2 - 4

27

TSx

Pc

V

no tem- ple for A- poll- o whose

Pno

B

30

TSx

Pc

V

song, rich as time, diff- ers from

Pno

B

sf

33

TSx

Pc

V

my half- heart- ed ball- ads.

Pno

B

36

TSx

Mamba

Pc

V

Eas- y for him - but for us ...?

Pno

B

This musical score is for a piece titled 'Rilke 2 - 6'. It is arranged for a vocal soloist (V), a vocal ensemble (TSx), piano (Pc), piano (Pno), and bass (B). The score is divided into two systems, starting at measures 33 and 36. The key signature is one sharp (F#), and the time signature is 4/4. The vocal soloist part features lyrics: 'my half- heart- ed ball- ads.' and 'Eas- y for him - but for us ...?'. The piano part includes triplets and dynamic markings like 'f' and 'ff'. The bass part also features triplets and a 'Ped' (pedal) marking. The vocal ensemble part is mostly rests, with some activity in the second system. The piano part in the second system includes a 'Mamba' section. The score ends with a double bar line and a repeat sign.

TSx

3 3 3 3 3 3 3

Pc

Vibe

V

Whose are those care less

Pno

to facilitate perc

B

3 3 3 3 3

43

trattenuto

TSx

3 3 3 3 3 3 3

Pc

Glock

trattenuto

V

stars? are they youth's, withpart- ed

Pno

3 3 3 3

B

TSx

47

Marimba

Pc

V

lips?

Pno

mf

pp

B

51

TSx

Vibe 3

Pc

pp

V

Or is theirsudd- ensong heard

Pno

mf

B

f

p

54

TSx

Pc

V

on- ly when time is past -

Pno

B

58

TSx

Pc

Marimba

f

3

sfp

V

Pno

una

B

f

61

TSx

Pc

V

Pno

B

Riv Cym

Glock

pp

a deep-er breath sing-ing

64

TSx

Pc

V

Pno

B

sing-ing throu us, the air a

67

TSx

Pc

pp

V

tremb- ling god?

Pno

sp

tre

B

69

TSx

Pc

f

V

c. 2'30"

Pno

sec

B

St Valentine's Day

Rilke Sonnets to Orpheus 3

Maxwell Steer

First System:

- Sx:** Soprano line, starting with a tempo marking of 71.
- c:** Marimba part, marked *pp* (pianissimo).
- V:** Alto line, lyrics: "So my soft dar- ling, step occ- as- ion'- ly".
- B:** Bass line, lyrics: "So my soft dar- ling, step occ- as- ion'- ly".

Second System:

- TSx:** Tenor line.
- Pc:** Percussion part, marked *Riv Cym* (Rim Shot).
- V:** Alto line, lyrics: "in- to this litt- le heed- ing breath of mine; let me shudd- er".
- B:** Bass line, lyrics: "in- to this litt- le heed- ing breath of mine; let me shudd- er".

Third System:

- TSx:** Tenor line.
- Pc:** Percussion part.
- V:** Alto line, lyrics: "as you stroke my cheek, leave me glow- ing".
- B:** Bass line, lyrics: "as you stroke my cheek, leave me glow- ing".

TSx

10

3

Vibe

3 3 5

Pc

f

V

3

3

3

as you pass be- yond. O ho- ly one, O

Pno

8

B

13

TSx

6

Pc

p

V

3

bless- ed whole- ness,

Pno

8

B

8

15

TSx

Pc

V

Pno

B

en- voy of the heart's voy- age, bow for my arr- ow,

18

TSx

Pc

V

Pno

B

my arr- ows' targ- et ... ev-

colla voce

6

20

TSx

Pd

V

Pno

B

er lov- ing tear- stained smile.

22

TSx

Sus Cym

Pd

V

Pno

B

Take no no- tice of your pres- ent suff'- ring.

26 $\text{♩} = 68$

TSx

Pc Vibe

V

Lay your heav-i- ness with the earth –

Pno

B

29 $\text{♩} = 60$ $\text{♩} = 74$

TSx

Gongs or Tibetan bowls

Pc

V

(Can you wei the mount- ains or the o- ceans?) Ev- en the trees

Pno

B

Red.

31

TSx

Pc

V

Pno

B

that you plant- ed as sap- lings have long since

34

TSx

Pc

V

Pno

B

grown too heav- y for you to bear.

Rilke

37 $\text{♩} = 68$ $\text{♩} = 53$ 3

TSx

Cym

Pc

V

Ah but that breeze ...

Pno

B

Vibe

c. 2'10"

Rilke Sonnets to Orpheus 4

Maxwell Steer

♩ = 116 1

Drums

Pian04

Bass04

Continue ad lib

4

Dr

Pn

B

7

AS

Dr

Pn

B

10

AS

Dr

Pn

B

12

AS

Dr

V

Pn

B

Hail to the spir-it that u-

sp

14

AS

Dr

V

Pn

B

nites us! Hail to the spir-it that u-

Rilke 2

4

AS 16

Dr

V

nites us! for are we not two?

Pn

B

AS 18

Dr

V

are we not two? are we not two?

Pn

B

AS 20

Dr

V

For are we not self?

Pn

B

22

AS

Dr

V

Pn

B

Are we not shad- ow self?

24

AS

Dr

V

Pn

B

Hail to the spir- it that u-

26

AS

Dr

V

Pn

B

nites us! Hail to the spir- it that u-

28

AS

Dr

V

nites us!

Pn

B

Solo

31

AS

Dr

V

Pn

B

34

AS

Dr

V

Pn

B

36

AS

Dr

V

Hail to the spir- it that u-

Pn

sp

B

38

AS

Dr

V

nites us! Hail to the spir- it that u-

Pn

B

40

AS

Dr

V

nites us! Can you hear the es- cape- ment

Pn

B

42

AS

Dr

V

tick- ing off tick- ing off the sec- onds from our all-

Pn

B

44

AS

Dr

V

ott- ed time- span?

Pn

B

46

AS

Dr

V

Pn

B

48

AS

Dr

V

Hail to the spir- it that u-

Pn

B

sp

50

AS

Dr

V

nites us! Hail to the spir- it that u-

Pn

B

52

AS

Dr

V

nites us! un- cert-

Pn

B

54

AS

Dr

V

ain of our true place in the world

Pn

B

Rilke 2

4

56

AS

Dr

V

we still seek truth in rel-

Pn

B

58

AS

Dr

V

a- tion- ships and us- ing sixth sense in- tu- i- tion

Pn

B

60

AS

Dr

V

find oth- ers of like mind a- mid the cha- os.

Pn

B

62 63

AS

Dr

V

Pn

B

64

AS

Dr

V

Pn

B

66

AS

Dr

V

Pn

B

Hail to the spir- it that u-

sp

68

AS

Dr

V

nites us! Hail to the spir- it that u-

Pn

B

70

AS

Dr

V

nites us!

Pn

B

72

AS

Dr

V

Bal- ance of

Pn

B

74

AS

Dr

V

prob- a- bil- i- ties, ten- sion of

Pn

B

76

AS

Dr

V

opp- o- sites - this is the

Pn

B

78

AS

Dr

V

nat- 'ral world's harm- on- y

Pn

B

80 Allarg

AS

Dr

V

Pn

B

drown- ing out our trans- i- ent fears.

ff *mp* *f*

Allarg

84

AS

Dr

V

Pn

B

mp *f* *mp* *mf*

88 89

AS

Dr

V

Pn

B

A tempo

p

91 93

AS

Dr

V

Pn

B

Broad

Hail to the spir- it that u-

94

AS

Dr

V

Pn

B

nites us! Hail to the spir- it Hail to the spir- it

97

AS

Dr

V

Pn

B

Broad

Hail to the spir- it that u- nites us! Hail to the spir- rit that u-

101 102

AS

Dr

V

Pn

B

nites 3 us!

A tempo

104

AS

Dr

V

Pn

B

Continue ad lib

f

107

AS

Dr

V

Pn

B

109

AS

Dr

V

Pn

B

111

AS

Dr

V

Pn

B

113

AS

Dr

V

Pn

B

114

AS

Dr

V

Pn

B

for all the farm- er's work and worr- y

sp

116

AS

Dr

V

Pn

B

the seed will rip- en to a harv- est - ev- en if

118

AS

Dr

V

Pn

B

he nev- er lives he nev- er lives to

120

AS

Dr

V

see the soil's gift.

Pn

B

123

AS

Dr

V

Hail the spirit! 19/2/2001

Pn

B

Rilke Sonnets to Orpheus 5

Maxwell Steer

$\text{♩} = 72$ **Lontano**

Alto Sax

f 3P 3 3 3 3 3 3

ASx

3

Pno

pp

Both peds always down - never release them. Play with appropriate delicacy.

Led. *Led.* *Led.*

ASx

3 3 3 3 3

V

The cry of a cur-lew ech-oes

ASx

12 3 3 3

V

ech-oes in the mind.

Pno

3 6

16

Pc

Glock

V

An- y sound once utt- ered lasts

Pno

6 3 6

19

V

for ev- er - ev- en child- ren

Pno

5

21

Pc

3

V

play- ing in the op- en air are heard for all e- tern- it- y.

Pno

24

ASx

3 3 3 3

Pc

Marimba

Pno

8

BG

Lead.

3 3

ASx

Pc

V

Pno

BG

27

3

3

Vib 3

Ran- dom- ly

$\text{♩} = 88$

murmurando

6

6

6

6

6

6

ASx

Pc

V

Pno

28

3

3

sounds en- ter

6

6

6

6

6

6

ASx

Pc

V

Pno

29

3

3

that half- lit gap bet- ween

6

6

6

6

6

6

ASx

Pc

V

Pno

re- al- it- y and dream:

ASx

Pc

Pno

BG

Lee.

ASx

V

the curl- ew's song is aud- i- ble

ASx

Pc

V

Pno

in int- er- stell- ar space down the

mfz

ASx

V

Pno

tubes and worm- holes of time.

ASx

V

Pno

Al- as, where are we in this? Ev- er free- er,

Red.

V

Pno

soar- ing like run- a- way kites

Red.

V

Pno

in the clear sky, our flutt- er- ing edg-

45

ASx

Pc

V

Pno

es a half- heard laugh- ter. Cre- ate

3 3 3

47

ASx

V

Pno

mean- ing in this you sing- ing god -

76

f 3^p 3 3

3 3 3

50

ASx

V

Pno

that our heads a- wak- en

3 3 3 3 3 3

3 3 3 3 3 3

54

ASx

V

Pno

to the curr- ent conn- ect- ing the heart

3

3

ASx

V

Pno

57

and the lyre ... the heart and

59

Pc

V

Pno

BG

the lyre.

c. 5'15"
21/3/01

Detailed description: This is a musical score for a piece labeled R10, page 05. It covers measures 57 to 60. The score is written for five parts: ASx (Alto Saxophone), V (Voice), Pno (Piano), Pc (Percussion), and BG (Bass Guitar). The key signature has one sharp (F#) and the time signature is 7/8. In measure 57, the voice part has the lyrics 'and the lyre ... the heart and'. The piano part features a complex texture with many beamed sixteenth notes. In measure 59, the voice part has the lyrics 'the lyre.'. The percussion part has a rhythmic pattern of eighth and sixteenth notes. The bass guitar part has a melodic line. The score ends with a double bar line in measure 60. There is a handwritten note 'c. 5'15" 21/3/01' at the end of the voice part in measure 60.

Rilke Sonnets to Orpheus 6

Maxwell Steer

♩ = 65 **1** **Pesante**
Bari Sax *ff*
Piano
7
5
BSx
Pn
9
V
Be- neath all, the prim- ord- ial roots
Pn *pp*

11

BSx

V

Pn

gnar- led and tang- led in the earth

8

8

f

13

BSx

V

Pn

supp- ort- ing the

quasi ad lib

fff

14

BSx

V

Pn

broad- leaved can- op- y un

sfp

mfp

15

BSx

V

Pn

seen andsec- ret source of life.

mfp

sfz

quick

A

18

BSx

ff

Pn

21

BSx

f

Red.

Pn

8

24

Red.

BSx

V

Helm- et and hunts- man's horn,

Pn

26

=77

BSx

V

an- cient wis- dom of a desp- er- ate race,

Pn

Rilke

6

28 $\text{♩} = 89$ $\text{♩} = 65$

BSx

V

Pn

men in sav- age harm- on- y,

$\text{♩} = 49$
dolciss

una

31 *Red.* *

BSx

V

Pn

their wom- en folk fair as lutes,

34

BSx

V

Pn

branch- es spring- ing from the crowd- ed trunk all linked

mp *ff*

Red. *

36 *Red.* *

BSx

V

Pn

in one un- end- ing chain save one ...

ff

Rilke 6 *

Rilke

6

The musical score is divided into four systems, each with a vocal line (V) and piano accompaniment (Pn). The first system (measures 40-42) features a vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The second system (measures 44-46) includes a tempo change to 'Energico accel' and a key signature change to D major. The third system (measures 46-48) features a vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The fourth system (measures 49-51) features a vocal line with a melodic line and piano accompaniment with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

40

BSx

Pn

42

BSx

Pn

44

60

Energico accel

Pn

46

martellato

climb,

0

Pn

49

climb

ev- en as they break

Pn

Rilke

6

52

BSx

V

Pn

climb till the top- most bough

fff

Red.

♩ = 65

56

BSx

V

Pn

at last bows to form a

58

BSx

V

Pn

lyre.

Red.

c3'20"

7

Rilke: Sonnets to Orpheus 7/6

MAXWELL STEER

4 ii2001

Gently

Mallets $\text{♩} = 67$ **I** **Vibes**

Bass (only) $\text{♩} = 67$

Pc **fill as appropriate**

V Shall we re- ject those age- less com- pan-

B

Pc **ad lib**

V ions of our youth, the

$\text{♩} = 67$

Pn *p*

B

13

Pc

V

great and un- dem- and- ing

Pn

f *mp*

B

16

Pc

V

gods, be-

Pn

B

20

Pc

V

cause the sys- tems we are now cre- at- ing

Pn

B

24

Pc

V

can- not be pro- grammed to re- cog- nise them?

Pn

B

28

Pc

V

Where are they with- in our mod- ern

Pn

mf

3

B

32

Pc

V

schemes, these

Pn

3

3

3

B

36

V power- ful friends who sil- ent- ly sil- ent-

Pn

B

40

V ly take

Pn

B

43

V the dead

Pn

B

47

V a- way from us? a- way

Pn

B

51

V from us? a- way from us?

Pn

B

56

TSx adlib

Pc adlib

Pn adlib

B adlib

♩ = 77 57 (or continue ad lib)

Pc

Pn

una

60

Pc

Pn

♩ = 65 62 otto voce - like monks chanting

TSx

Pn

63

TSx

Pc

Pn

Marimba

64

TSx

Pc

V

Pn

Red.

They are out- side, out-

65

TSx

Pc

V

Pn

Red.

side our bus-y mat- er- ial- ist- ic world.

$\text{♩} = 49$

Very tenderly

V

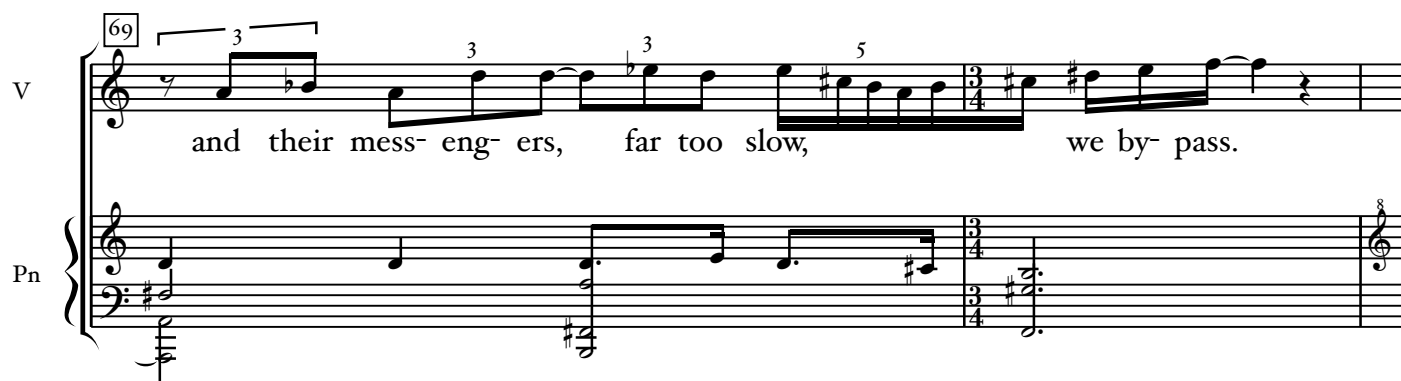
Pn

Red.

We no long- er gath- er at the an- cient pla- ces

Rilke 7 - 6

13 Apr 2021

69 

V and their mess- eng- ers, far too slow, we by- pass.

Pn

$\text{♩} = 72$

71 

V Lone- li- er now, wholl- y de- pend- ant on our selves

Pn

B

75 

V yet not know- ing yet not know- ing one an-

Pn

B

78 

V oth- ther,

Pn

B

81 Mar

Pc

V

Pn

B

we no

83

Pc

V

B

long- er tread the

85

Pc

V

B

twist- ing

TSx

Pc

V

B

paths

91

TSx

Pc

V

Pn

B

but the el- e- ment-

94

TSx

Pc

V

Pn

B

al

96

TSx

Pc

V

Pn

B

for- ces we've un-

98

TSx

Pc

V

leashed can- not be

Pn

B

100

TSx

Pc

V

checked, and are

Pn

B

102

TSx

Pc

V

driv- ing us in-

Pn

B

104

TSx

Pc

V

to a fut- ure where- in we

Pn

B

107

TSx

Pc

V

hu- mans dim-

Pn

B

109

TSx

Pc

V

in- ish in

Pn

B

Detailed description of the musical score: The score is divided into three systems, each corresponding to a measure number (104, 107, 109). Each system includes staves for TSx (Tenor Saxophone), Pc (Piano), V (Voice), Pn (Piano), and B (Bass). The lyrics are: 'to a future where- in we' for measure 104, 'hu- mans dim-' for measure 107, and 'in- ish in' for measure 109. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'fp' (fortissimo piano) and 'fff' (fortississimo) are present. The piano part (Pn) includes a trill in measure 104 and a sustained chord in measure 109.

III

TSx

Pc

V

Pn

B

scale and power.

II4

TSx

Pc

Pn

B

Wild Solo, like Paul Desmond on Paul Simon's "Havin' a good time"

II7

TSx

Pc

Pn

B

rpt ad lib

II8

121

Pc

Pn

B

c. 6'

28/2/01

Rilke Sonnets to Orpheus 8

Maxwell Steer

1 $\text{♩} = 67$ Vib

Perc

Vox

Piano

Bass

una

pp

The mystery at the heart of time: Why

5 3

V

now on the sleep- ing hill, falls

Pno

Inside piano, with beater

BG

9 3 3 3

V

the cast- le- or this heart of mine

Pno

13

Pc

V

be- sieged by a storm- i- er will?

Pno

BG

16

Marimba

Pc

V

The vul- ner- a- bil- i- ty of child- hood is the source of all

Pno

19

SSx

Pc

V

lat- er joy, the heart a

Pno

Detailed description: This musical score is for a piece titled 'Rilke 8-2'. It consists of three systems of staves. The first system (measures 13-15) features a vocal line (V) with lyrics 'be- sieged by a storm- i- er will?'. The vocal line has triplets and a sixteenth-note triplet. The piano accompaniment (Pno) includes a marimba part (Pc) and a bass line (BG). The marimba part has a triplet and a five-note triplet. The piano part has a triplet and a five-note triplet. The second system (measures 16-18) features a vocal line (V) with lyrics 'The vul- ner- a- bil- i- ty of child- hood is the source of all'. The vocal line has triplets. The piano accompaniment (Pno) includes a marimba part (Pc) and a bass line (BG). The marimba part has a triplet and a five-note triplet. The piano part has a triplet and a five-note triplet. The third system (measures 19-21) features a vocal line (V) with lyrics 'lat- er joy, the heart a'. The vocal line has triplets. The piano accompaniment (Pno) includes a marimba part (Pc) and a bass line (BG). The marimba part has a triplet and a five-note triplet. The piano part has a triplet and a five-note triplet.

SSx

Pc

V

fount- ain of wild blood danc-

SSx

V

un- pre- dict- a- bly. A- mong us

Pno

una

SSx

V

trans- i- ent spec- tres pass cloud- ing your

Pno

SSx

V

lives like smok- ing glass - we're both

Pno

tre

* Red.

V gradual accel to bar 37

SSx

3 3 3

V

view- ers and the viewed: be-

Pno

$\text{♩} = 77$

V gradual rit to end

SSx

* *Led.*

Pc

3 3 3

V

cresc

yond the pane we some- times

Pno

3 3 3

SSx

* *Led.*

Pc

f *mf* *f* 3 *dim molto* 3

V

glimpse, see- ing the night- y

Pno

3 3

* *Led.* *

44

SSx

Pc

V

gods as pimps and we their

Pno

47

Red.

SSx

Pc

V

wret- ched live- li- hood.

Pno

BG

51

Pno

BG

pp

c. 2'30"

Rilke Sonnets to Orpheus 9

Maxwell Steer

Yearning ♩ = 64

Sop Sax

Perc Vibes mp

Vox

Call me ... Call me ... Call

Piano p

SSx

Pc

V

me in- to that with- in your life which most res- ists you -

Pno

SSx

Pc

V

which most res- ists you -

Pno

p

SSx

Pc

V

when in- spir- a- tion

Pno

mf

SSx

Pc

V

fails as most you need it,

Pno

13

SSx

Pc

V

when feel- ings will not flow,

Pno

15

SSx

Pc

V

or when you think you've won an- oth- er's heart

Pno

17

SSx

Pc

V

on- ly on- ly

Pno

Red.

*

20

SSx

Pc

V

Pno

to find it sudd- en- ly with- drawn.

23

SSx

Pc

V

Pno

What is den- ied

26

28

SSx

Pc

V

Pno

B

you is yours for ev- er.

$\text{♩} = 90$

SSx

Pc

V

Pno

B

SSx

Pc

V

Now you're free.

Pno

B

SSx

Pc

V

For what you'd hoped to

Pno

B

Rilke 9-5

mf

mp

Allegro

SSx

Pc

V

grasp can on- ly be poss- essed, can

Pno

B

SSx

Pc

V

on- ly be poss- essed if you re- lease it.

Pno

B

SSx

Pc

Pno

B

41

SSx

Pc

Pno

B

43

♩ = 84

SSx

Pc

V

Oh how hard to trust our feel- ings, we who

Pno

B

46

SSx

Pc

V

are too young for what is old, too old for what may nev-

Pno

B

49

SSx

Pc

V

er have ex- ist- ed -

Pno

B

52

SSx

Pc

V

each min- ute vul- n'ra- ble as new- born

Pno

B

55

Pc

V

in- fants, we are al- so the yeo- man's axe, ful- fil- ment,

Pno

B

59 **Faster**

SSx

Pc

V

and the sweet am- bi-

Pno

B

63

SSx

Pc

V

va- lence of dan- ger.

Pno

B

67

SSx

Pc

V

Red.

Pno

B

ppp

Red.

e. 3'40"

Rilke Sonnets to Orpheus 10

Maxwell Steer


♩ = 129 **Moto perpetuo**

Bari Sax *p*

Perc *pp* Marimba

Vox All our gains

Piano *mf*

BSx

Pc

V some mach- ine now threat- ens.

Pno

9

BSx

Pc

V

Once our serv- ant

Pno

13

BSx

Pc

V

it now drives us.

Pno

17

BSx

Pc

V

Pno

B

21

BSx

Pc

V

Who both- ers still with crafts- man-

Pno

mf cr

no ped

B

25

BSx

Pc

V

ship when mass prod- uct- ion's cheap and

Pno

f

mf cr

B

29

BSx

Pc

V

Pno

B

Temple Blocks (varied)

Wood block

quick?

ff

33

BSx

Pc

V

No part of mod- ern

mf cr

37

BSx

Pc

V

Toms

BD

life's un- touched. Qui- et- ly tick-

41

BSx

Pc

V

ing in the corn- er of a fact- or y

45

BSx

Pc

V

Marimba

mf

it plans to aut-o-mate mach-

48

Pc

V

in-er-y hums and plots and waits.

Lunga

$\text{♩} = 78$ 51 Magically

BSx

Pc

V

Pno

ppp

pp

crotales

Yet still to us ex-istence is en-chant-ed,

55 $\text{♩} = 68$ $\text{♩} = 61$

BSx

V

Pno

pure as once in E-den - who can feel it

59 $\text{♩} = 59$

BSx

Pc VIB

V

Pno

and not kneel? As we sense its mean- ing lan- guage fades a- way to

62

BSx

Pc

V

Pno

mus- ic, and the frag- ile tem- ple forms

64 $\text{♩} = 27$ Calando $\text{♩} = 16$

BSx

Pc

V

Pno

B

with- in us.

Rilke Sonnets to Orpheus 11

Michael Maxwell Steer

$\text{♩} = 58$ 1 In suspended disbelief

Soprano Sax *pp* *tr*

Marimba *pp* *tr* *LV*

Perc *pp* *tr* *LV*

Vox

Mirr - or - nev - er yet has one who tru -

Piano *pp* *tr* *LV* *ppp* *tr* *LV*

una Ped sempre

5 *Red.*

Pc

V

ly knows reached in - to the heart of your myst - er - y - that

Pno

8

Pc *mp*

V

in - ter stell - ar space where cert - ain - ty ev - ap - or - ates and we find on - ly what re -

Pno

B *Molto delicato* *pp* *ppp*

12

SSx

Pc

V

Pno

B

flects our pre- con- cept- ions:

Gong

16

SSx

V

Pno

B

colla voce

You - who squan- der the si- len- ces of the emp- ty hall

(sounding)

19

SSx

V

Pno

B

when twi- light steals

tre

22 24 $\text{♩} = 160$

SSx

Vibes (fan) Riv Cym

Pc pp

V

in- to you from the nak- ed woods,

Pno

B mf

25

SSx

Pc f

V

un- til some dazed ad-

Pno

B * Led.

29 Glock

Pc mp

V

mir- er lights the glitt- 'ring

Pno

B * Led.

33

Pc

V

lus- tre of a chan- de- lier

Pno

B

37

V

in your im- pen- e- tra- ble depths.

Pno

40

SSx

V

Some- times you're choked with beau- ty like a paint- ing,

43

V

occ- as- ion'- ly it seems you tru- ly are one, else- times

Pno

B

p

47

SSx

Pc

V

B

Vibe

you let re- flex- ions slip right throu you.

51

SSx

Pc

V

Pno

B

Yet ev- er with- in your haunt- ing depths re-

55

SSx

Pc

V

Pno

B

mains a sleep- ing beau- ty,

59

SSx *ppp*
Vibes

Pc *p*

V pure un- til your dream Nar- ciss-

Pno *mf*

B

63

SSx

Pc LV

V us comes to plant an a- wake- ning

Pno

B

67

Pc Glock *pp* *pppp*

V kiss up- on your virg- in cheek.

Pno *una*

B

71 ♩ = 64

SSx

Pc Vibes

V

Pno

B

73 Solo rpt ad lib

75

SSx

Pc Vibes solo rpt ad lib

Pno

B

77 Duet & fade rpt ad lib

c. 4'30"

Rilke Sonnets to Orpheus 12

Maxwell Steer

$\text{♩} = 47$

Voice

Sil- ent com- pan- ion of the end- less spa- ces feel

Piano

mp

Vox

your breath ex- pand the lone- ly night - your

Pno

cresc

Vox

self the bell you toll to sha- dow- y

Pno

Vox

belf- ries to cel-

Pno

15

Perc

Glock

Vox

e- brate the dawn- ing of the light.

Pno

19

ASx

mf

Marimba

Perc

p

Vox

emphatic

You are at

Pno

ff

21

ASx

3

Perc

Vox

once the soil and the seed - your

Pno

dim

12

23

ASx

Perc

Vox

busi- ness is with trans- form- a- tion.

Pno

25

ASx

Perc

Pno

B

27

Perc

Vox

What are the ar- eas of your great- est need? See

Pno

B

Glock

f

29

Perc

Vox

See in them the

Pno

B

31

ASx

Perc

Vox

source

Pno

B

32

ASx

Perc

Vox

of your sal- va-

Pno

B

ASx

Perc

Vox

Pno

B

tion.

35

3

3

3

3

39

♩ = 62

♩ = 93

tr on RivCym, SmTam or Gong

ppp

ppp

At dark est point of night,

Pno

LV

44

3

3

3

mf

to find your power to gen-er-ate the

ASx

Perc

Vox

Pno

dim

f

LV

3

3

3

You must loc- ate the cross- roads of your

Pno

B

3

3

sens- es and their sig- na- ture;

Pno

B

3

3

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