

MYRIAM MARBE

“MÄDCHEN ORDNET DEM LOCKIGEN GOTT ...”

Cîntec de Belșug

pentru cor de femei, flaut (sau clarinet), celesta, Tam-Tam

Mädchen ordnen dem lockigen Gott

für Frauenchor, Flöte (oder Klarinette), Celesta, Tam-Tam

Text: Rainer Maria Rilke

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Digitalisat enthält die autographe Partitur

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MYRIAM
MARBE

RAINER MARIA RILKE

"Mädchen ordnen dem lockigen Gott . . ."

Oct 1987

Bucuresti

MM 1984/2

Rilke
1



quasi f *staccatissimo* a2e
Mäd-chen
a2e
Mäd-chen ord-nen dem locki-gen
staccato
pochens

1
2
1
2

mp
quasi f
mäd-chen
mp
(m) - (am)

Gott *f* tutti, ma quasi *p*
pochens
Mäd-chen ord-nen dem loc-ki-geu
Gott *f* *pp*
flüstem (tutti soli *IMP(S)*)
Mäd-chen ord-nen

perd
perd

div

legato tutti
pp Mäd-chen
pp Mäd-chen

IMP
Mäd-chen ord-ne
ord-nen locki-gen

MM 1984/2

ad
so
fe

ASS

Reihe
2

Mäd - chen öd - nen dem löc - ki - gen Gott

IMP

flüsternd IMP
Mäd - chen öd nen dem löcki - ...

cresc molto decresc

M_{mod} = gesungen

Mf (s) Sei - nen Re - ben

Mf (s)

Mf (s)

IMP

ad lib solo (stimmlos)

hang

quasi f

wein

parlando

lie gen Be - gen stöcken, die böckigen, Be - gen stöcken Fügenbocken

meno

tutti

tr

MM 1984/2

Rubke
3

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with notes and rests, marked with *ppp* and *<*. The second staff is another vocal line with notes and rests, marked with *berg* and *ppp m <*. The third staff is a piano accompaniment line with rhythmic patterns and slurs. The fourth staff is a vocal line with lyrics: "Zie-gen stoc-ken die bockigen, Ziegen stöcken die bockigen". It includes a triplet of notes and is marked with *poco f*. The fifth staff is a piano accompaniment line with notes and rests.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with notes and rests, marked with *ppp* and *poco f improvando*. The second staff is a vocal line with lyrics: "(m) i-a i-a i-a mi". It includes a triplet of notes and is marked with *ppp (m)*. The third staff is a piano accompaniment line with rhythmic patterns and slurs. The fourth staff is a piano accompaniment line with rhythmic patterns and slurs, marked with *sempre ben p*. The fifth staff is a piano accompaniment line with rhythmic patterns and slurs, marked with *sempre ben p*.

Handwritten musical score for the third system. It consists of five staves. The top staff is a vocal line with notes and rests, marked with *ppp* and *ped.*. The second staff is a vocal line with lyrics: "Wein berg Mau-er". It includes a triplet of notes and is marked with *berg...*. The third staff is a piano accompaniment line with rhythmic patterns and slurs, marked with *pp*. The fourth staff is a piano accompaniment line with rhythmic patterns and slurs, marked with *pp*. The fifth staff is a piano accompaniment line with rhythmic patterns and slurs, marked with *pp*.

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Ritmo 4

p ma con calore
poco sf
poco f

i - en - lang - lang gi - a i

ent - lang

ent - lang

ent - lang

ent - lang

ent - lang

ent - lang

Te per Cl. * *poco leg.*
mf ma giocoso

whiti

de - ces - ces - do

de - ces - ces - do

de - ces - ces - do

per dandosi

pp

pp

pp

pp

4

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* Ich glaube das eine Clarinette besser passt

Rubke
5

Handwritten musical score for the first system, featuring five staves. The notation includes notes, rests, and dynamic markings such as *poco f*, *pp*, *f*, *sempre pp*, and *pp*. The lyrics are: "Am - (m) div pocof > fornt (m) 5 uniki 4 rund > pocof", "4 sempre pp", "pocof > 5 Lock - Ruf 4 rund > pocof", "sempre pp", "ih - ren 5 (m) 4 rund > pocof", "pp", "sel (m)", and "rund > pocof".

Il
poco
cl.

Handwritten musical score for the second system, featuring five staves. The notation includes notes with accidentals and dynamic markings such as *poco leg (non troppo)* and *piu p*. The lyrics are: "poco leg (non troppo)", "piu p", "piu p", and "piu p".

Handwritten musical score for the third system, featuring five staves. The notation includes notes with accidentals, triplets, and dynamic markings such as *poco accel*, *pp*, and *mf*. The lyrics are: "poco accel", "pp", "3", "3", "3", "3", "mf", "Am - sel fornt ehren Lock - Ruf rund".

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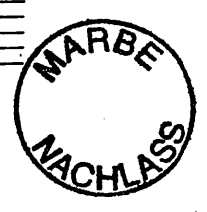
Rilke
6

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The lyrics are: "daß es rollt in dem Raum" and "daß es rollt in dem Raum". The score includes dynamic markings such as *mf* and *pp*, and performance instructions like *div* and *3* (triplets).

Handwritten musical score for the second system. The lyrics are: "Glück der Wie-sen wird Hintergrund für für den Glück der Wie-sen wird Hinter grund für unmitt". The score includes dynamic markings like *mf* and *pp*, and performance instructions like *pro fünf* and *3* (triplets).

Handwritten musical score for the third system. The lyrics are: "glücklichen Baum - a - a unmitt - m Glücklicher Baum A - a unmitt m". The score includes dynamic markings like *ppp* and *decreasing*, and performance instructions like *div* and *3* (triplets). A circled *3* is also present. At the bottom left, there is a note: "* G Wenn möglich!".

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Rilke
7

Handwritten musical score for Rilke's 'Fließen'. The score is written on ten staves, organized into two systems of five staves each. The first system includes a vocal line and four piano accompaniment staves. The second system includes a vocal line and four piano accompaniment staves. The score is in G major (one sharp) and 3/4 time. The lyrics are written below the vocal line. The piece concludes with a double bar line and a repeat sign.

fließen
Wasser verbinden

fließen
Wasser verbinden

fließen
Wasser verbinden

fließen
Wasser verbinden

Wasser verbinden

mo in rilievo
Was-ser ver-bin-den

piu feroce!
was ab-ge-heimt

MM 1984/2

Rilke
8

molto f
A drängt ins verständigste Sein

at
dräng

IMP. #

gesprochen
mischen in alles ein Element

gesprochen
flüssigen Himmels hinein

IMP

Celesta
(eine ^{re} höher)

flüstem
und
sprechen

IMP

MM 1984/2



Rilke
9

Die Flöte oder die Cl kann auch
in p improvisieren

celist

IMP

ma poco marcato Klar

piu leg

Mis-chen Mis-chen

gestrichen
geflüstert

IMP

IMP

mit

pendendosi

IMP

gestrichen

perd

meno stacc.

Mischen in alles ein & - le-ment

IMP

flüssigen Himmels hinein

Mis-chen

ein & - le-ment

pp con arco

simile

flüssigen Himmels hinein flüssigen Himmels hinein

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Seite
10

Improvisation

flüssigen Himmels hinein

p aber klar

Him - mel

flüssig

flüssigen Himmels hinein

IMP

seltene improvisatione

p

Rilke

decrecendo

S1
S2
A1
A2

pochiss. cresc. *decresc. molto* *perdendosi*

ad lib.

Fl
Cl

S1
S2
A1
A2

wenn möglich
Tamtam

ppp

S1,2, A1 tacent al fine

MM 1984/2



Rilke
①

Rainer Maria
Rilke

CINTEC DE BELSUG

MYRIAM
MARBE

staccatissimo
a 2^e

at te staccato

poetus

Mäd-chen
Fe-te

Mäd-chen
Fe-te

Mäd-chen
Fe-te

Mäd-chen ord-nen dem locki-gen
Fe-te cin-ta bu-cha-ta-ber

(m-am)

m-am

m-am

Pan

Gott *tutti, ma quasi p*

pan *gott* *pan* *gott*

Mäd-chen ord-nen dem loc-ki-ge
Fe-te cin-ta cin-ta lui glu

gott *pan* *lüssen (tutti soli IMP(S))*

Mäd-chen ord-nen
Fe-te cin-ta

div

legato tutti

pprof Mäd-chen
Fe-te

pprof Mäd-chen
Fe-te

Mäd-chen ord-nen

Fe-te cin-ta

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Reihe
2

Mäd-chen ord-nen dem lie-bi-gen Gott
 Fe-te ein-ta-bu-ela-tu-wei Pan
 Fe-te bu-ela-tu-wei Pan

IMP

Soprint flüsternd imp

Mäd-chen ord-nen dem lie-bi-gen
 Fe-te ein-ta-bu-ela-tu-wei

crese molto decrease 4 *M. d. = gesungen (Cantat)*

Mf (S) Sei-nen Re-ben-
 bo-ken
 mf (S) Ein-tes de bel-
 mf (S)

IMP

alib
solo
fl.
ob, cl

hang, poco p meta tutti 4 Stru-
 Wein

Sug Lie-fern Be-gen stöcken die bocken, Die-ßen stöcken fügen bocken
 Ca-pre Ca-pre ciocca ne bozza ne ciocca bocca

parlando

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Reihe
3
solo

guri berg

ppp <

ppp m <

5 p

schuell mid frei gesungen u. gesprochen

poco f

Fie- gen stoc-ken dee bockigen, zegen stöcken die bockigen

ppp

poco f improvando

(m) i a i a i a mi

Stru-
Wein ...

ppp

ppp (m)

sempre beup

sempre beup

Wein berg Mau-er
zi- du-ken vili

guri berg...

ppp
plad.

pp

pp

pp

MM 1984/2



p *ma con calore* *poco sf* *poco f*

i - en clair in lung, lung gi - a i in lung...

pp am *ent - lang*

pppp *am* *ent - lang*

pppp *am* *ent - lang*

am *ent - lang*

Rich
4

f *es. ci celata* *mf* *ma giocoso*

unitesi

ben p *de - ces - cen - do*

ben p *de - ces - cen - do*

ben p *de - ces - cen - do*

perdendosi

pp

pp

pp

pp

4

MM 1984/2



Rilke
5

pocof *Mier-le-si*, *fă-* *u-nesc ro-tun-f dul* *Cînt*
Am- (*m*) *di pocof* *fornt* (*m*) *5 unifi* *4 rund* *pp*
Mier- (*m*) *fă-* (*pp*) *pocof* *5 Lock-Ruf* *4 rund* *pp*
sel *le-si* (*m*) *ih-ren* *u-nesc* (*m*) *5* *4 rund* *pp*
le-si (*m*) *pp* *sel* *le-si* (*m*) *pp* *le-si* (*m*) *pp* *le-si* (*m*) *pp*

(ad lib
stangab)

3
fin p
fin p
fin p

pp
3
3
3

mf *Am-sel fornt* *ihren* *Lock-Ruf* *rund*
Mier-le-si *cî-tă ro-tun-dul* *cînt*

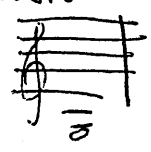


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mf *pp* *tu* *ros-to-go-lind* *ros-to-go-lind* *No*
div
 daß es rollt in dem Raum rollt in dem Raum
div
 daß es rollt
 in spa-tiu ros-to-go-lind *ros-to-go-lind* *No*

mf *ro-cul* *com pi-* *ei* *pro-pi-je* *de-vi-ne* *un fond* *no-ro-*
3
 Glück der Wie-sen wird Hintergrund für für den
 Glück der Wie-sen für für
 Glück wird Hinter grund für unitt
 Glück Glück der Wie-sen wird für + +
 ro-cul com-pi-je de-vi-ne un-fond, no-ro-

decreasing
ppp
co-su-lui *com* *div*
 glücklichen Baum - a - a - m
div *unitt*
 Baum A - a - m
 glücklicher Baum A - a - m
div *unitt*
 Baum A
 * *G* *meno* Baum A

Amöglich!
 (dacă e posibil
 si cu 

MM 1984/2



Rilke
7

1 5 2 div 1

flüstem soft und
Wasser verbinden
apele leaga

flüsten
Wasser verbinden
apele leaga

1 2 div

flüsten soft und
Wasser verbinden
apele leaga

1 5 2 div 1

Wasser verbinden
apele leaga

mo in rilievo *how feroc!*
Was-ser ver-bin-den
a-pe-le le-a-ga was ab-ge-trennt
be-i despän-tät

A 2 div

MM 1984/2



molto f spre *til-ent u-mi-er firi*
 A drängt ins ver-ständigte Sein

dräng

IMP

gesprochen *A-mes-te că-n totul un Element*
 mischen in alles ein Element *gesprochen*

flüssigen Himmels hinein
al cerului, curgătorului cer

IMP

celnter (nur wenn daft solo instrument)
 eine Celesta ist

flüstem *sofind*
und *si*
sprechen *verbind*

IMP

MM 1984/2



f. Rilke
9

coll.

ma poco marcato klar

nie leip

Mis-chen
lea-ga

Mis-chen
lea-ga

1
S
2

MP
gestrichelt
geflüstert

A
1
2

MP
trist

perdendosi

perd
pro stase

Mis-chen in alles ein
Reagiert's total um

le-ment
le-ment

flüssigen Himmels hinein
al cerului, curgătorului cer

MP
gestrichelt

MP

Mis-chen
lea-ga

ein um

le-ment
le-ment

(m)
pp enarco

flüssigen Himmels hinein
al cerului, curgătorului cer

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Improvisation

flüssigen Himmels hinein
al cerului, cuspătorului cer

ce-rul apa

p aber klar

Him-mel
ce-rul

flüssig
a-ber

flüssigen Himmels hinein
al cerului, cuspătorului cer

IMP

improvizată din ce în ce mai rare,

seltene improvisatione

MM 1984/2



Rilke
41

decrescendo

S
1
2

A
1
2

cer a-pa

ce-ral

banpp

forchiss cresc *decresc molto* *ff* *ad lib* *pendendosi*

S
1
2

A
1
2

wenn möglich
Tann Tann

ppp

S_{1,2}, A₁ tacent al fine

A₂

MM 1984/2



Richte
MM

decrescendo

S
1
2

A
1
2

er a-pa
ce-ral
ben pp

fortiss cresc decresc molto per dendosi

S
1
2

A
1
2

fl ad lib

wenn möglich
Tamtam pp

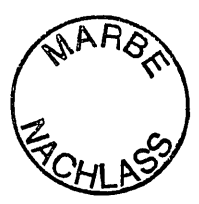
S1,2, A1 tacent al fine

A2

MM 1984/2



de 4501



MYRIAM MARBE Rainer Maria Rilke

"Mädchen ordnen dem lockigen Gott..."

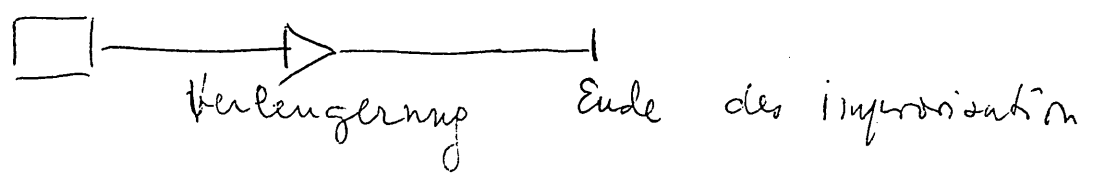
für Frauenchor, 1984
Te o. Cl., celesta, tam tam



Pausen \cup längere
 \cup kleine

(S) synchronisiert
~~(S)~~ nicht synchronisiert

IMP - improvisation



A - a - â - - am - m
sehr klar, runder Ton - noch runder - stumm

Tonleiter
des
Werkes

(aus Fibonnacis Reihe $gbc \dots$)

Komplementäre symmetrische Leiter

MM 1984/2



MYRIAM MARBE
Rainer Maria Rilke

CINTEC DEBELSUG
"Mädchen ordnen ..."

1984

Repartiti^on corului:

Legenda
Pauze < U mai lungi
< U mai scurte

improviza^{ti}e

A → a → â → am → m
vocală clară și deschisă mai rotundă și mai rotundă spre închis mut



Mädchen ordnen ...

Rainer Maria Rilke

Fete cîntă ^{cărliontăului} buclățului Pan

Cîntec de belșug;
Capre ciocăne. bocăne
Zidului viei în lung.

Mierle-si făuresc rotundul cînt
În spațiu rostogolind;
Morocul cîmpiei devine fond
Morocosului Pom.

Ape(ri) leagă ce-i despărțit
Spre tîlcul unicei Firi,
Amestecă în totul un element
Al cerului, curgătorului cer.

Tete cîntă buclatului Pam
Cîntec de belșug
Cape ciocăne bocăne
Zidului viei în lung.

Mierle-si, făurese rotundul cînt
In spatii rostogolind.
Morocul cîmpiei devine fond
Morocosului pom.

Ajdele) leagă ce-i despărțit,
spre tîlcul unicei firi
Amestecă în totul un element
al cerului, curgătorului Cer

Wasser verbinden, was abgetrennt
apa leapa ce e despartit

drängt ins verständigte Sein,
presaga in (rationalis firea
impinge cu sens) ~~extinta~~
(stinge realizeaza)

mischen in alles ein Element
amesteca in totul un element

al flüssigen Himmels hinein
cungătorului cer înăuntrul

MM 1984/2





Mädchen ordnen dem lockigen
Tete
Tinere
Fetite | *ordoneaza*
buclatului

Gott seinen Rebenhang
Zen *ciocimii sai*
recolta de vie

Ziegen stocken, die bockigen,
Capre

Weinbergmauern entlang.
dealungul
vici *fidului (gardului)*

Amsel formt ihren Lock-Ruf rund,

Mierla *isi formeaza* alsäu relaxat-strigat rotund,

daß er rollt in dem Raum;

astfel incit a se rostofoli in *spatiu*
spre

Glück der Wiesen wird Hintergrund

Fericea *cinpriei* *devine* *fond*
(nooau)

für den glücklichen Baum

pentru *fericitul* *pom*

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