

ORPHEUS

Für Bariton, Klavier und Rahmentrommel
Aus dem Gedicht "Orpheus. Eurydike. Hermes." von Rainer Maria RILKE

Musik: Bavat MAROM

Adagio

Bariton

Rahmentrommel
(gespielt vom Sänger)

Klavier

mp *p*

This musical system is for the first four measures of the piece. It features three staves: Bariton (bass clef, 4/4 time), Rahmentrommel (bass clef, 4/4 time), and Klavier (treble and bass clefs, 4/4 time). The Bariton and Rahmentrommel staves show rests for the first four measures. The Klavier part begins with a mezzo-piano (*mp*) dynamic, playing a series of chords in the right hand and single notes in the left hand. The dynamic changes to piano (*p*) in the fifth measure.

5 dolce

Stim.

Trml.

Kla.

se blon – de Frau,

musicalion
click for more

This musical system covers measures 5 to 8. The Bariton staff (labeled 'Stim.') begins with a 'dolce' marking and contains the lyrics 'se blon – de Frau,'. The Rahmentrommel staff (labeled 'Trml.') has rests. The Klavier staff (labeled 'Kla.') continues with a piano accompaniment. A large orange oval with the text 'musicalion click for more' is overlaid on the center of the system.

8

Stim.

Trml.

Kla.

die in des Dich – ters Lie – dern man – chmal

This musical system covers measures 9 to 12. The Bariton staff (labeled 'Stim.') contains the lyrics 'die in des Dich – ters Lie – dern man – chmal'. The Rahmentrommel staff (labeled 'Trml.') has rests. The Klavier staff (labeled 'Kla.') continues with a piano accompaniment, featuring more complex chordal textures.

10

Stim. an- klang, nicht mehr des brei- ten Be- ttes Duft und

Trml.

Kla.

12

Mit klarer Aussprache

Stim. Ei- land und je- nes Ma- nnes Ei- gen- tum nicht

Trml.

Kla.

14

Stim. mehr.

Trml.

Kla.

cresc. *gliss.*

15

Träumerisch

Stim. Sie war schon

Trml.

Kla.

mp *cresc.*

musicalion
click for more

16

Stim. auf - ge - löst

Trml.

Kla. gliss. to indefinite pitch

17

Stim. wie lan - ges Haar und hin - ge - ge - ben wie ge - fa -

Trml.

Kla.

musicalion

click for more

19

Stim. llner Re - gen und aus - ge - teilt wie

Trml.

Kla.

21

Stim. hun - dert - fa - cher Vo - rrat. Sie war schon Wur - zel. E - u - ry - di - ke E - u - ry - di - ke

Trml.

Kla. *p*

Mit Angst, Keuchen, Ungeduld und Verzweiflung

25 (Beim Aufsteigen gegen den Wind lässt Orpheus seine Gedanken durch Ausrufen ihres Namens anklingen)

Stim.

E - u - ry - di - ke E - u - ry - di - ke E - u - ry - di - ke E - u - ry - di - ke

Trml.

mp

Kla.

pizz.

28

Stim.

Trml.

mf

Kla.

pp

31

Stim.

Trml.

f

Kla.

cresc.

8va

34

Stim.

Trml.

8va

Kla.

ff

musicalion

click for more

36

Stim.

Trml.

Kla.

p

37

Stim.

Trml.

Kla.

ff

mp

In Verzweiflung at

38

Stim.

Trml.

Kla.

f

mf

39

Stim.

Trml.

Kla.

ff

musicalion

[click for more](#)

40

Stim.

Trml.

Kla.

di -

ke

f *cresc.*

8va

42

Stim.

Trml.

Kla.

8va

3

3

musicalion

click for more

44

Stim.

Trml.

Kla.

Und als plö - tzlich jäh

p

45

Stim.

Trml.

Kla.

der Gott sie an - hielt und mit Schmerz

46

Stim.

im Aus- ruf die Wor- te sprach: Ah!

Trml.

Kla.

f

pizz. gliss.

pizz.

49

Stim.

Trml.

Kla.

mp

8va

3 3 3 3 3 3

50

Stim.

Trml.

Kla.

8va

51

Stim.

Trml.

Kla.

Auf die unteren Saiten
des Klaviers schlagen

Er hat sich

3

53

Stim.

Trml.

Kla.

p 3 3 3 3 3 3 3 3

um — ge — wen — det,

55

Stim.

Trml.

Kla.

3 3 3 3

56

Stim.

Trml.

Kla.

57

Stim.

Trml.

Kla.

3 3 3 3

musicalion
click for more

58 Verloren, mit Hingabe

Stim.

Trml.

Kla.

be - griff sie *mp*

langsamer und mit freier Tempo

60

Stim.

Trml.

Kla.

nichts und sag - te lei - se: Wer? *p*

mp dim.

63

Stim.

Trml.

Kla.

sterbend

musicalion

click for more

Tipo: Partituras digitales para descargar

Título: [Carl Orff Competition 2018 Orpheus](#)

Compositor: [Bavat Marom](#)

Época: Música viva

Tema: Concurso

Categoría: Contest

Dificultad: Mittel bis schwer

Instrumentación Grupo: Voz sola con ensamble/orquesta

Instrumentación: Solo>bajo+Perc+Pno

Instrumentación: Canto solo>bajo(1),Percusión (toda la percusión) = Perc(1),Piano = Pno(1)

Composing the music to the wonderful words with which Rilke painted the sad and mysterious story of Orpheus and Eurydike, I tried to underline and support Rilke's attempt to explain Orpheus's psychological journey up to the point of turning around and losing everything.

In this section of the poem, there are 3 voices: The narrator, Orpheus and Eurydike, whereas, we do not actually get to hear any text out of Orpheus's mouth, and the only word that we hear from Eurydike, quoted by the narrator, is "Who?" but the drama revolves around this unspoken, extremely tense dialogue between the two lovers. An unspoken dialogue that takes place in Orpheus's mind during his journey from the bottom of the underworld all the way up to the world of the living. There are two layers to his reality: One is the external reality, in which Orpheus is placed at the bottom of the underworld, making his way uphill to the world of the living. In my composition I intended to voice his footsteps going up the hill, the wind blowing against his flaring coat, his heavy breath sounds, and the wind that plays on the lyre which he holds underneath his arm. The other reality of this picture, is the inner state of being of the two characters: Orpheus embodies the energy of life, of passion. Rilke refers to him in the poem as "Gott des Ganges und der weiten Botschaft" (God of the walking and the distant message) he brings the message of love and life to the

world of eternal dead. With his life force he could defy death, if he would only be strong enough to realize that she is in a state of a cocoon, and trust his strength to turn her yet again into a butterfly. If he could only keep his faith in life and love and not look back. In his memory she is still his wife, his lover, full of love and life, but Rilke brings forth the argument that she is now in a different state of being, "Sie war schon Wurzel" (she already turned into a root). This, according to Rilke is the reason why the passionate Orpheus could not hold himself from looking back at her, from asking for her response, asking for a proof that she follows him along on this long climb, that she is still herself, still loves him. He needed so badly to feel her life force, and could not take the new reality that she was in. He could not take her silence. Her silence breaks his bravery. This inner conflict between his essence of life and her essence of death is what I tried to voice in my composition.