

The Song Continues

Rainer Maria Rilke, from *The Book of Hours*
(transl. Jodi Goble)

Jodi Goble (ASCAP)

Andante tempestuoso ♩ = 92

The musical score is divided into three systems. The first system (measures 1-3) is for the piano, with a tempo of **Andante tempestuoso** (♩ = 92). It features a 4/4 time signature that changes to 3/4 and back to 4/4. The piano part includes triplets and a dynamic marking of *f*. A note indicates "pedal with chord changes throughout". The second system (measures 4-7) continues the piano accompaniment with a dynamic marking of *mp*. The third system (measures 8-11) introduces the vocal line with the lyrics: "My life is more than just this fran-tic hour". The vocal staves are marked with a dynamic of *f*. The piano accompaniment for the vocal system includes a section of "small notes for rehearsal only".

11 *poco rit.*

in which you find me. My life, My life,

in which you find me. My life, My life,

in which you find me. My life, My life,

in which you find me. My life, My life,

14 *mp* *p* *mp*

mp My life is more than just this hour, *p* in which you find me hurried, *mp* cha-

mp My life is more than just this hour, *p* in which you find me hurried,

mp My life is more than just this hour, *p* in which you find me hurried,

mp My life is more than just this hour, *p* *sfzmp* hurried, hurried, hurried,

18

o - tic, cha - o - tic, cha - o - tic, cha - o - tic, cha - o - tic, cha - o - tic,

fran - tic, cha - o - tic, fran - tic, cha - o - tic, fran - tic, cha - o - tic, cha - o - tic,

hur-ried and fran - tic, hur-ried and fran - tic, hur-ried and fran - tic, cha - o - tic, cha - o - tic,

hur-ried, hur-ried, hur-ried, hur-ried, hur-ried, hur-ried, cha - o - tic, cha - o - tic,

f

mp

f

mp

f

f

20

f

23

mp

27

mp Be-neath the sur - face, I am deep-ly root-ed, and of the

mp Be-neath the sur - face, I am deep-ly root - ed, _____ and of the

mp Be-neath the sur - face, I am deep-ly root - ed, _____ and of the

mp Be-neath the sur - face, I am deep-ly root - ed, and of the

p

33

thou - sand, thou-sand, thou - sand, thou - sand voi-ces I could sum - mon,

thou-sand, thou-sand, thou - sand, thou - sand voi-ces I could sum - mon, _____

thou - sand, thou - sand, thou - sand voi-ces I could sum mon, _____

thou - sand, thou - sand, thou sand voi - ces I could sum - mon, _____

f

39

p the tru - est of them stut-ters_ first to si - lence, si - lence.

p the tru - est of them stut-ters_ first to si - lence, si - lence.

p the tru - est of them stut-ters_ first to si - lence, si - lence.

p the tru - est of them stut-ters_ first to si - lence, si - lence.

45

p That qua-v'ring beat be -

p That qua v'ring beat be -

p That qua v'ring beat be -

p That qua v'ring beat be -

ppp *p*

52 *mf*

tween two war - ring tones, which dream of peace, though locked in cease-less

tween two war - ring tones, which dream of peace, though locked in cease-less

tween two war - ring tones, which dream of peace, though locked in cease-less

tween two war - ring tones, which dream of peace, though locked in cease-less

mf

57 *f*

bat - tle: Life the tune,

bat - tle: Life the tune,

bat - tle: Life the tune,

bat - tle: Life the tune,

f

62

mp
Life the tune, and diss'-nant Death its ri - val.

mp
Life the tune, and dis-so-nant Death its ri - val.

mp
Life the tune, and dis-so-nant Death its ri - val.

mp
Life the tune, and dis-so-nant Death its ri - val.

ff *subito p*

68

p *mf* *f*
But light and dark ring e - qual in the mu - sic, in the mu -

p *mf* *f*
But light and dark ring e - qual in the mu - sic, in the mu -

p *mf* *f*
But light and dark ring e - qual in the mu - sic, in the mu

p *mf* *f*
But light and dark ring e - qual in the mu - sic, in the mu -

mf

74

sic, bit-ter to sweet, bit-ter to sweet, light to

sic, bit-ter to sweet, bit-ter to sweet, light to

sic, bit-ter to sweet, bit-ter to sweet, light

sic, bit-ter to sweet, bit-ter to sweet, light

mf *mp* *f* *mf* *mp* *f* *mf*

80

dark to light, bit-ter to sweet, light to dark to light to dark to

dark to light, bit-ter to sweet, light to dark to light to dark to

to dark to light, bit-ter to sweet, light, dark, light.

to dark to light, bit-ter to sweet, light, dark, light.

p *p* *p* *p* *p*

Maestoso ♩=60

85

light. *f*

light. *f* *mp* And so the song con-

f

f

88

mp bit - ter to sweet,

ti - nues, and so the song con - ti - nues, it con -

mp And so the song con - ti - nues, And so the song con -

mp it con - ti - nues, light and dark,

legato mp

91

light and dark, the song con - ti - -
 ti - nues, bit-ter to sweet, it con - ti - nues.
 ti - nues, bit-ter to sweet, it con - ti - -
 bit-ter to sweet, the song con - ti - nues, it con - ti - nues,

94

nues, e-qual in the mu - sic, the
 e-qual in the mu sic, the song con - ti - nues,
 light and dark, e - qual in the mu - sic, the song con - ti - nues,
 e - qual in the mu - sic, the song con -

98

song con - ti - nues, con - ti - nues, con - ti - nues, ti nues, the song con -

102

con - ti - nues, the song con - ti - nues, the song con - ti - nues, the song con - ti - nues, ti - - nues, it con - ti - nues,

Musical score for measures 106-109. The score is in G major (one sharp) and 4/4 time. It features vocal lines and piano accompaniment. The vocal parts enter in measure 107 with the lyrics "con - ti - nues,". The piano accompaniment includes a triplet in the bass line in measure 109.

con -
mp con - ti - nues,
mp con - ti - nues,
con - ti - nues,

Musical score for measures 110-113. The score continues in G major and 4/4 time. The vocal parts enter in measure 110 with the lyrics "ti - - - - - nues, con - ti - - - - - nues." and continue through measure 113. The piano accompaniment features a triplet in the bass line in measure 113.

ti - - - - - nues, *pp* con - ti - - - - - nues.
pp con - ti - - - - - nues.
pp con - ti - - - - - nues.
pp con - ti - - - - - nues.