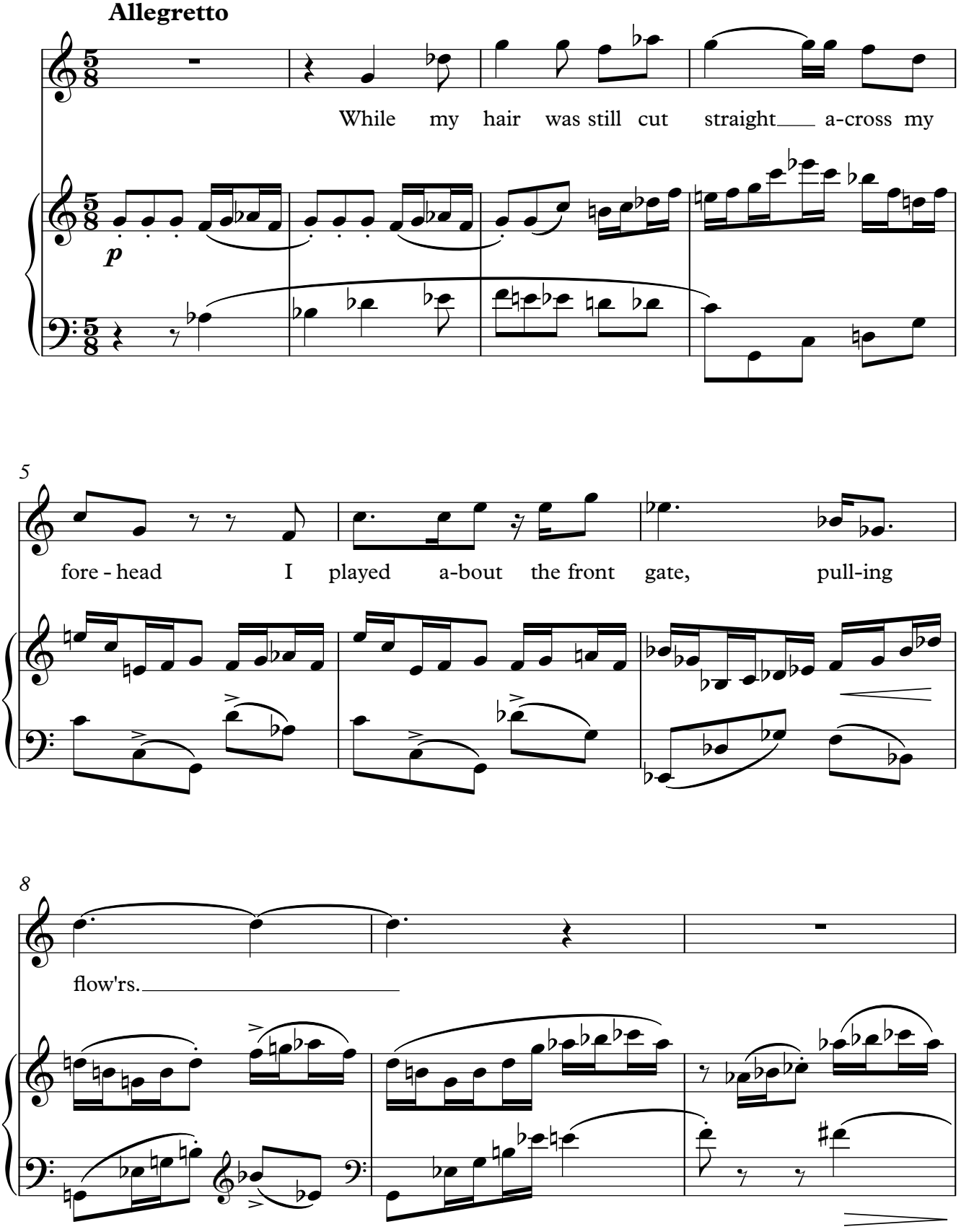
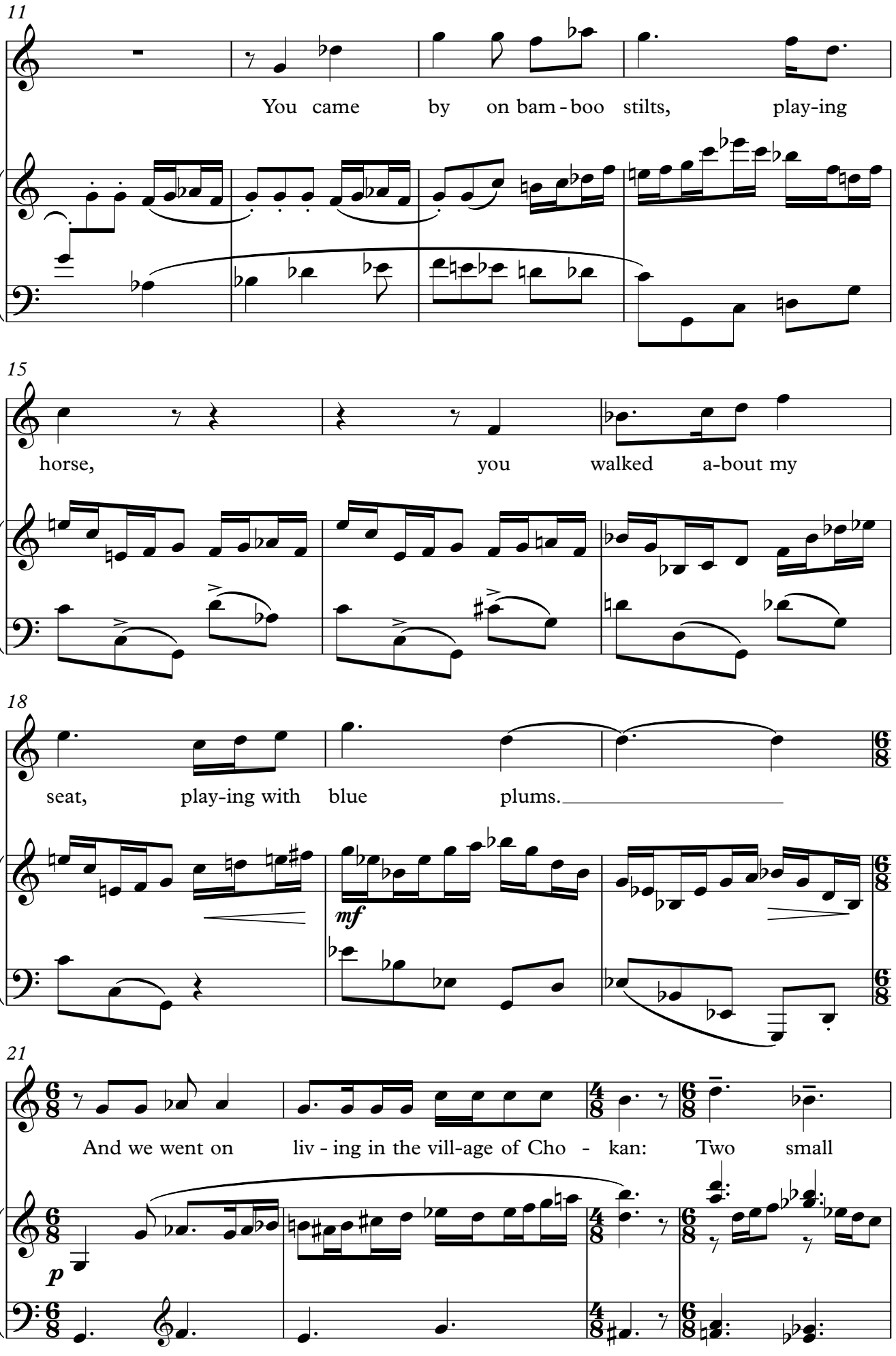
The River-Merchant's Wife: A Letter

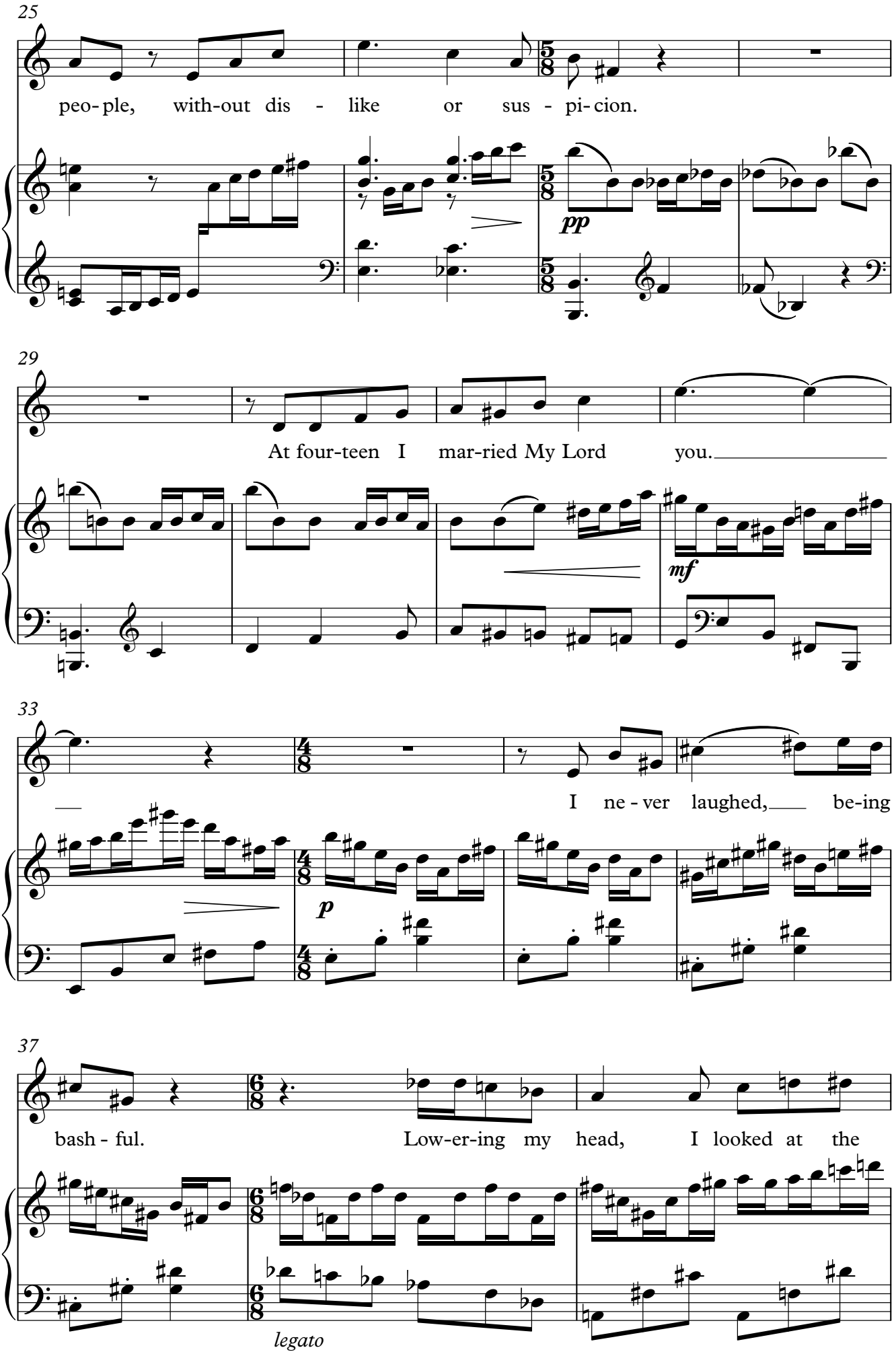
First version (1958)

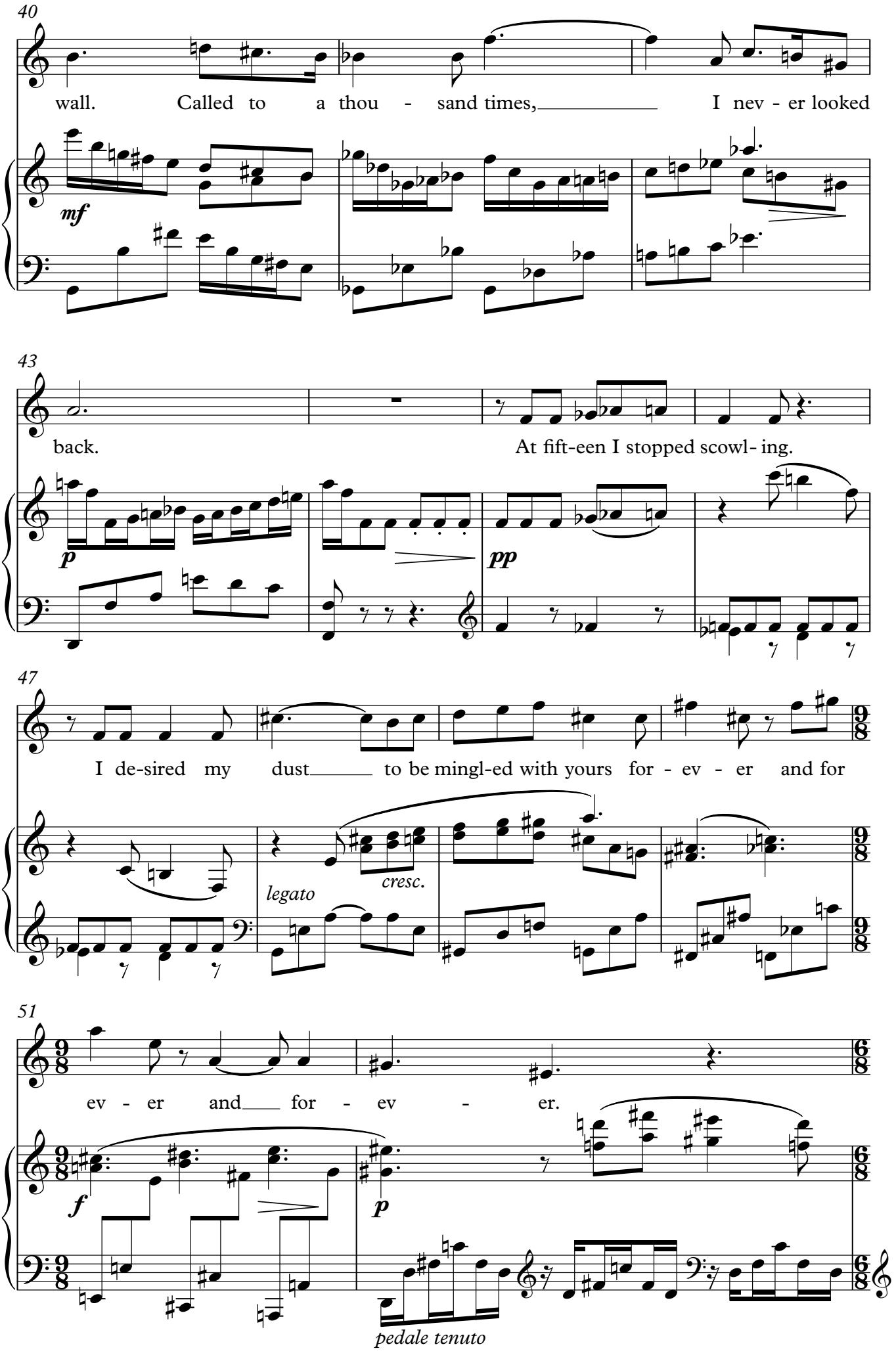
Rihaku
Translated from the Chinese by Ezra Pound

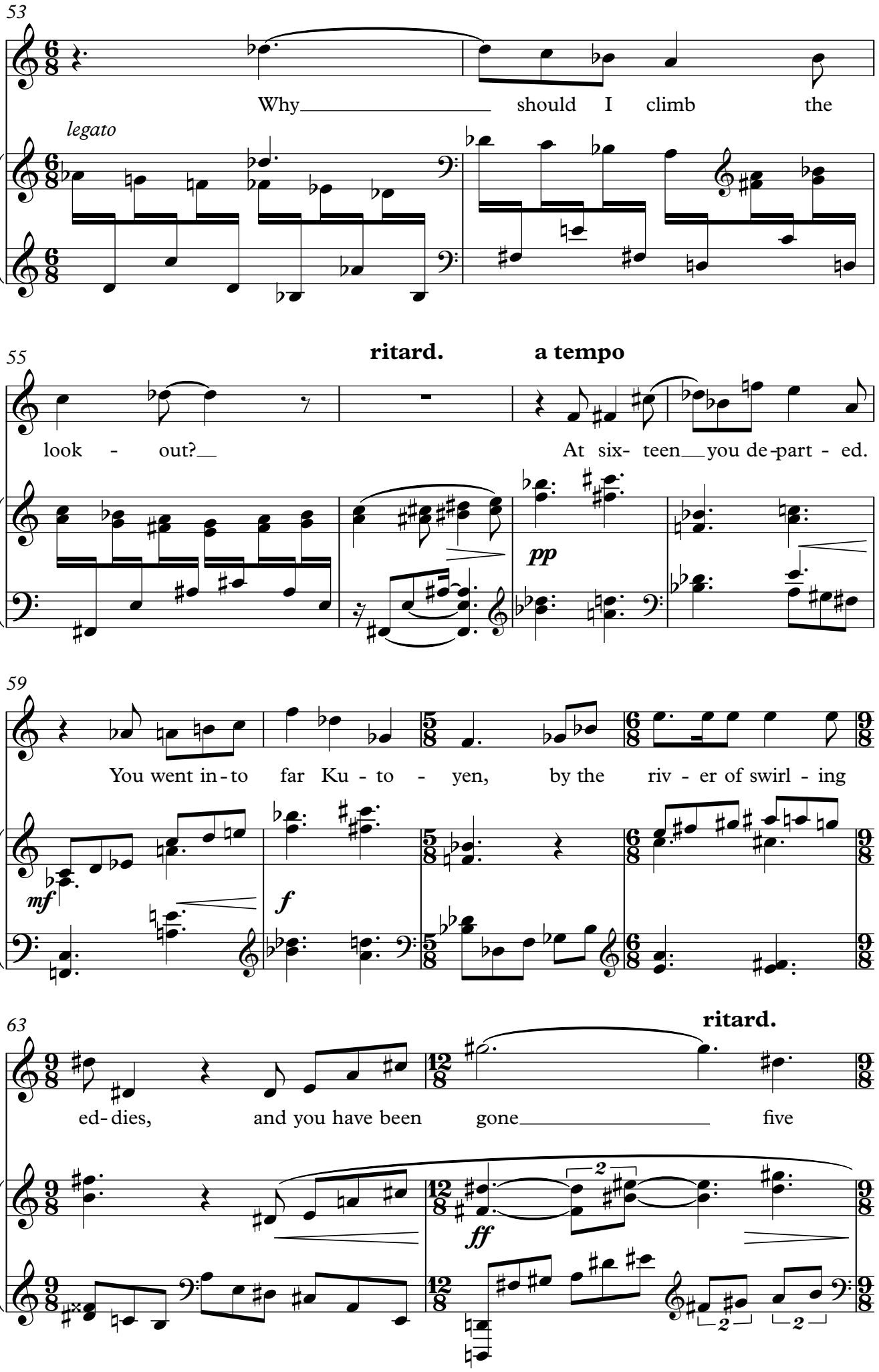
Lee Hoiby (1926-2011)
Edition: Martin Skamletz
Stand: 20.2.2021

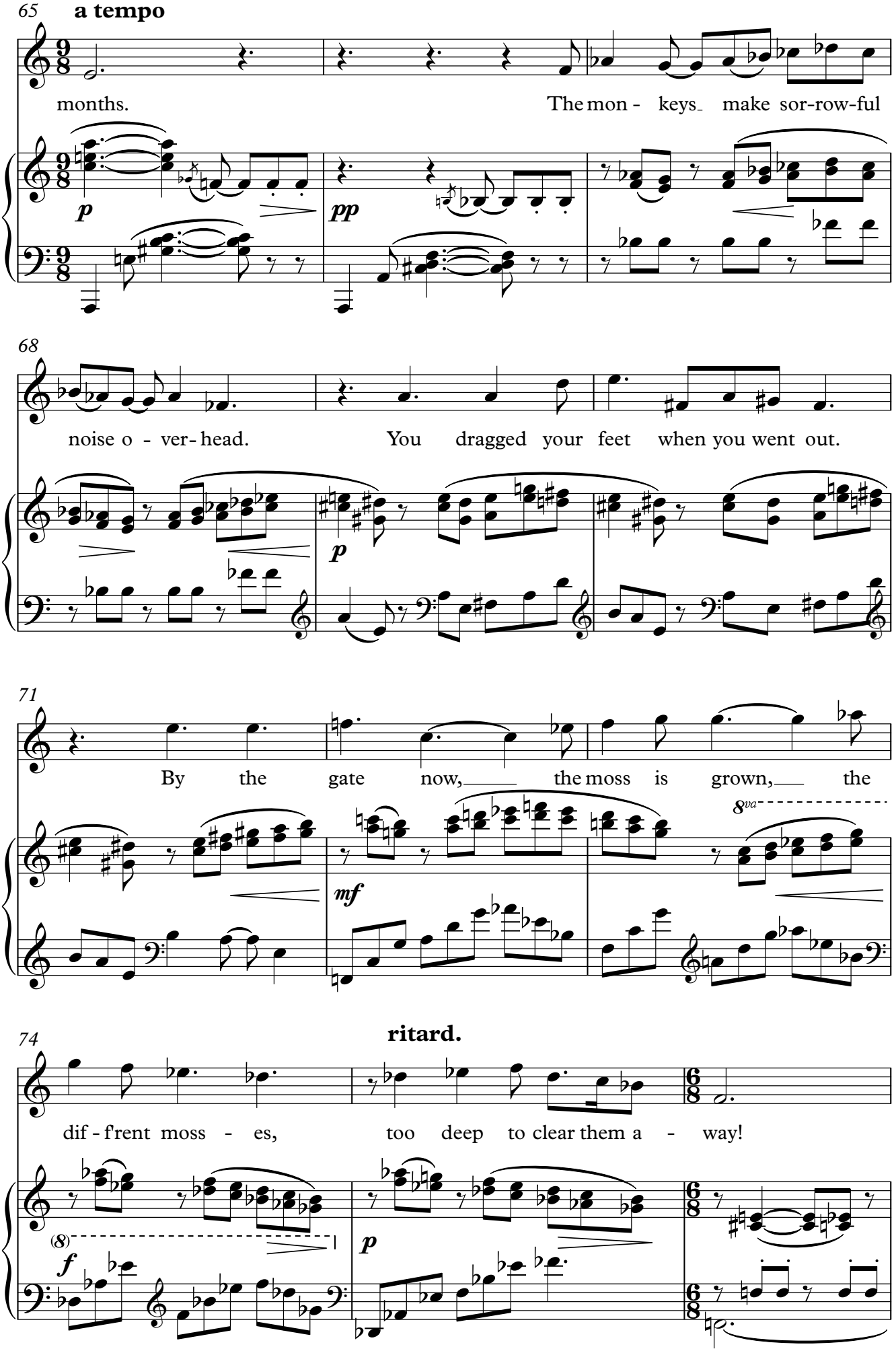



11
You came by on bam - boo stilts, play-ing
15
horse, you walked a-bout my
18
seat, play-ing with blue plums.
mf
21
And we went on liv - ing in the vill-age of Cho - kan: Two small
p


25
peo- ple, with-out dis - like or sus - pi- cion.
pp
29
At four-teen I mar-ried My Lord you.
mf
33
I ne - ver laughed, be-ing
p
37
bash - ful. Low-er-ing my head, I looked at the
legato


40
wall. Called to a thou - sand times, I nev - er looked
mf
43
back. At fift-een I stopped scowl- ing.
p
pp
47
I de-sired my dust to be mingl-ed with yours for - ev - er and for
legato
cresc.
51
ev - er and for - ev - er.
f
p
pedale tenuto


53
Why should I climb the
legato
55
ritard.
a tempo
look - out?
At six- teen you de-part - ed.
pp
59
You went in-to far Ku - to - yen, by the riv - er of swirl - ing
mf
f
63
ritard.
ed- dies, and you have been gone five
ff


65
a tempo
months.
The mon - keys_ make sor-row-ful
p
pp
68
noise o - ver- head.
You dragged your feet when you went out.
p
71
By the gate now,___ the moss is grown,___ the
mf
8va
74
ritard.
dif - frent moss - es,
too deep to clear them a - way!
(8)
f
p

77

a tempo (♪=♪)

The leaves fall

pp

molto legato

80

ear - ly this au - tumn, in wind.

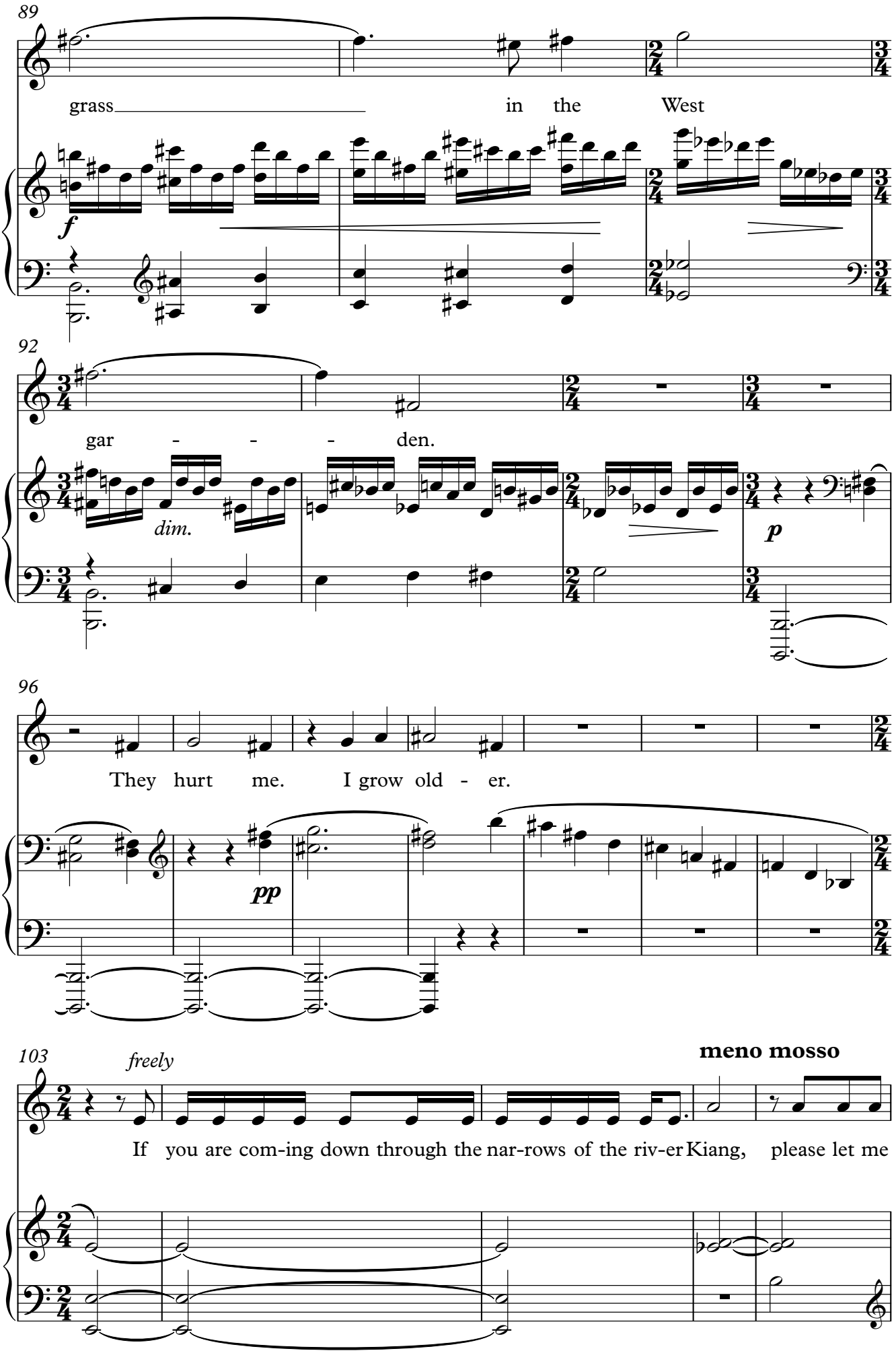
83

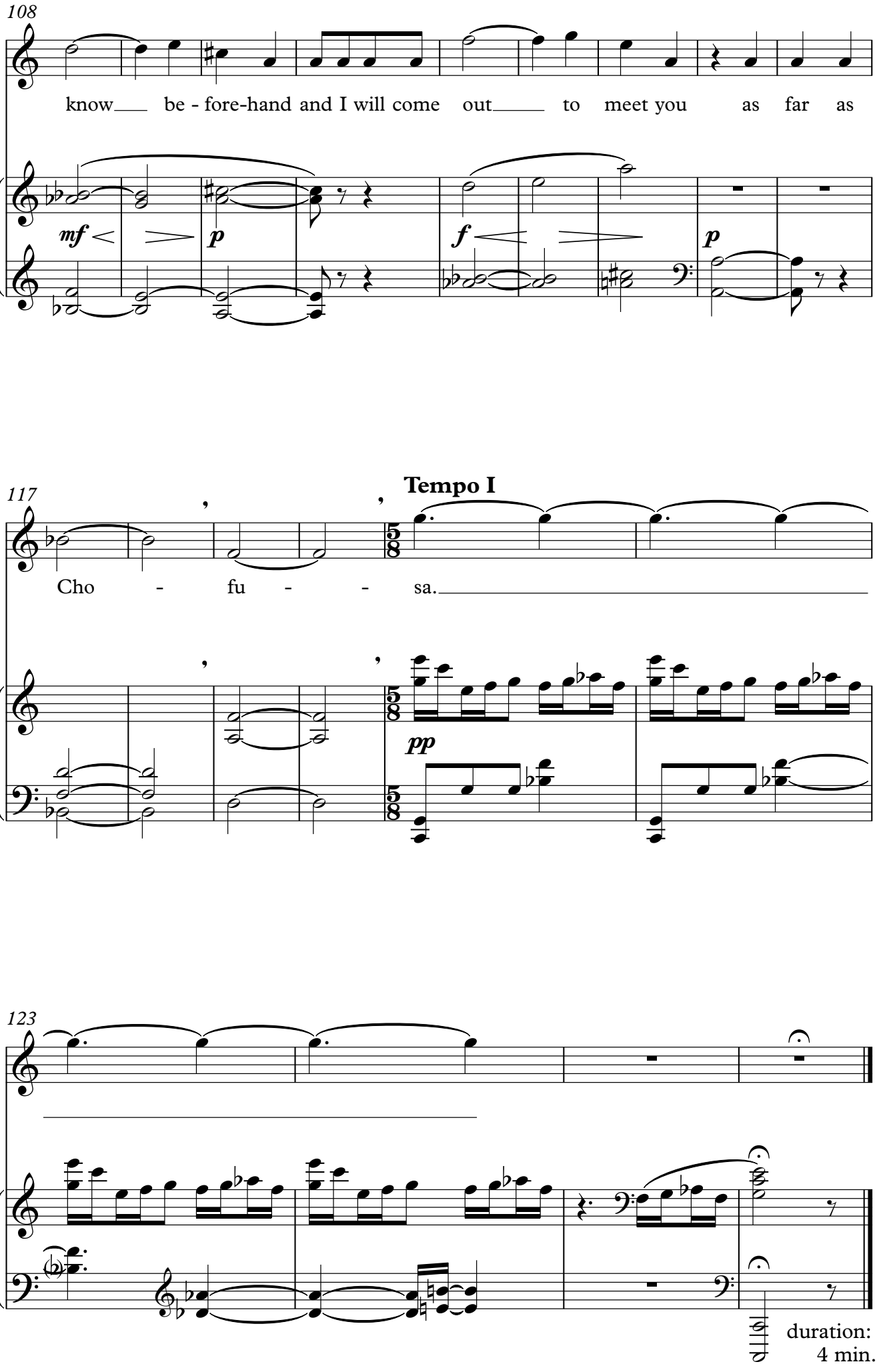
The paired but - ter - flies are al - read - y

cresc. poco a poco

86

yel - low with Aug - ust o - ver the


89
grass in the West
f
92
gar - - - den.
dim.
p
96
They hurt me. I grow old - er.
pp
103
freely
meno mosso
If you are com-ing down through the nar-rows of the riv-er Kiang, please let me


108
know be - fore-hand and I will come out to meet you as far as
mf
p
f
p
117
Tempo I
Cho - fu - - sa.
pp
123
duration:
4 min.

Lee Hoiby: *The River-Merchant's Wife: A Letter*
First version (1958)

Martin Skamletz: Editionsbericht (Stand: 13.9.2021)

Quelle:[1] Reinschrift **R**
(ohne Berücksichtigung der Abweichungen vom Arbeitsmanuskript **A)**[2]

rh… Klavier rechte Hand, lh… linke Hand

T. 2 rh	Ergänzung von Staccato-Punkten (vgl. T. 12)
T. 64 rh	Ergänzung von Achtelbalken bei den Duolen (in **R** als Viertel-Duolen notiert)
T. 126 lh	Ergänzung des Bassschlüssels

[1] Zu den Quellen s. Martin Skamletz: „I've turned into a great reviser." Lee Hoibys Vertonung von Li Bais The River-Merchant's Wife: A Letter und ihr Bezug zu Harry Partch, in: *Der doppelte Po und die Musik. Rätoromanisch-chinesische Studien, besonders zu Li Po, Harry Partch und Chasper Po,* hg. von Mathias Gredig, Marc Winter, Rico Valär und Roman Brotbeck, Würzburg 2021, S. 371–398, hier S. 373–376.

[2] Zu den Abweichungen des Arbeitsmanuskripts **A** von der Reinschrift **R** s. ebd., S. 373 (Anm. 15): „Abweichungen in **A** von **R** (wenn nicht anders angegeben, in der Gesangsstimme): T. 5f. Textunterlegung »Played I«; 12 Viertelpause, Viertelnote, Achtelnote; 15 Akzent; 16 *g';* 18 *e'' g' c'' e'';* 24 ohne Portato-Striche; die Takte 28f. fehlen in **A** (sind nur teilweise über dem System skizziert); 38 *des''* eine Achtelnote »Low'r-«; zwischen 42 u. 43 ein zusätzlicher Takt; 57f. *f' fis' a'* (übergebunden) *des'' f'';* 74 *es''* Viertelnote, *des''* Achtelnote, dann Pause; 75 *des''* Viertelnote nach Achtelpause, *des''* punktierte Achtelnote, *c''* Sechzehntelnote; 78 *f';* 79–81 Viertelnoten *g' as' b'* | *ces'' des'' d''* | *b' as' g';* 88 drei Viertelnoten *e'' f'' g'';* 90 drei Viertelnoten; 92f. *fis''* Halbe, *eis'* Viertel übergebunden auf weitere Viertel in 93, r. H. ab 92/3. Viertelnote: Akkordzerlegungen *eis'-cis''-h''-cis''* | *e'-cis''-h'-cis' d'-h'-f'-h' d'-h'-e'-h';* 105 »riv-er« zwei Achtelnoten."