

The River-Merchant's Wife: A Letter

Definitive version (1986)

Rihaku: trans. Ezra Pound

Lee Hoiby (1926-2011)
Edition: Martin Skamletz
Stand: 21.2.2021

Andante ♩. = 44

A musical score for piano, page 10. The top staff shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The first measure ends with a fermata. The bottom staff shows a bass clef, a key signature of one flat, and a 6/8 time signature. The dynamic is marked as *p* and *espressivo*. Below the staff, the instruction *Sost. Ped.* is written. The score consists of six measures. Measure 1: Treble staff has a rest. Bass staff has a sustained note with a fermata. Measure 2: Treble staff has a rest. Bass staff has a sustained note with a fermata. Measure 3: Treble staff has a rest. Bass staff has a sustained note with a fermata. Measure 4: Treble staff has a dotted half note. Bass staff has a sustained note with a fermata. Measure 5: Treble staff has a eighth-note pattern. Bass staff has a sustained note with a fermata. Measure 6: Treble staff has a eighth-note pattern. Bass staff has a eighth-note pattern.

5

poco ritard. **Allegretto** ♩ = 160

While my hair was still cut

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1 starts with a melodic line in the treble staff. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue the melodic line. Measures 7-8 show a rhythmic pattern. Measures 9-10 conclude the section. Measure numbers 1 through 10 are indicated above the staves.

9

straight a-cross my fore - head I played a-about the front

I played a-bout the front

Musical score for piano, page 10, measures 4-5. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 4 starts with a eighth note followed by a sixteenth-note pair, then a eighth note, a sixteenth-note pair, and a eighth note. Measure 5 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth-note pair, and a eighth note. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

12

gate, pull-ing flowers.

15

poco ritenuto **a tempo**

You came by on bam-boo

19

stilts, play-ing horse, you

22

walked a-bout my seat, play-ing with blue

dim.

25

— plums. And we went on liv - ing in the vill-age of Cho -

p

28

kan: Two small peo-ple, with - out dis -

pp

31

like or sus - pi-cion. At four-teen I

35

married my Lord you.

39

I ne-ver laughed, be-ing

43

bash - ful. Low-er-ing my head, I looked at the wall. Called to a

47

thous - and times, I nev-er looked back.

ritard.

51

At fift-teen I stopped scowl - ing. I de-sired my

55 un poco meno mosso

dust to be mingl - ed with yours for -

molto legato

cresc.

con ped.

57 **animando**

ev - - er and for - ev - - -

er.

f

ped. tenuto

59

er.

Why should I climb the

p

62 **ritard.** **Tempo I (allegretto)**

look-out?

At six- teen you de-par- ted. You went in-to

pp

mf

67

far Ku - to - yen, by the riv - er of swirl - ing

70

ritenuto

ed- dies, and you have been gone five

months. The mon - keys_ make sor-row-ful

72 **a tempo**

The mon - keys_ make sor-row-ful

75

noise o - ver - head.

You dragg'd your

78

feet when you went out.

By the

81

gate now, the moss is grown,

the dif-frent

pp semper

84

moss- es,

too deep to clear them a - way!

f subito

f subito

mf

88 ritard.

Moderato ♩ = 84

pp molto legato

92

The leaves fall ear - ly this

(sotto)

95

au - tumn, in wind. The

8vb

98

paired but - ter - flies are al - rea - dy yel - low with

cresc. poco a poco

101

Aug - - ust o - ver the grass.

f

p.

101 102 103 104 105

104 , *ritard.* a tempo

in the West gar - -

dim.

107

ritard.

den.

110 **a tempo**

They hurt me. I grow old - er.

117

quasi recit.

If you are com-ing down through the nar-rows of the riv-er

121 **Meno mosso**

Kiang, please let me know be - fore-hand and I will come out to meet you

130

Tempo I

as far as Cho - fu - sa.

pp

pedale tenuto al fine

136

139

ritard.

morendo

Lee Hoiby: *The River-Merchant's Wife: A Letter*
Definitive version (1986)

Martin Skamletz: Editionsbericht (Stand: 13.9.2021)

Quellen:¹ Satzvorlage (**D₂**), Edition *Fourteen Songs for High Voice*, S. 13–22 (**E**).²

v... Singstimme, rh... Klavier rechte Hand, lh... linke Hand

Alle Fingersätze gemäß **D₂** (in **E** keine Fingersätze).

Notation der Achtelduolen (T. 26, 57, 64 f., 71, 83–86) in **E** als Viertelduolen,
 Notation der Achtelquintolen (5:6, T. 99) in **D₂** und **E** als Viertelquintolen (5:3).

T.	Abweichungen in E	Abweichungen in D₂
1 lh	<i>espressivo</i> und <i>Sost. Ped.</i> fehlen	
9 v	erste Note irrtümlich Achtel (Balken zu lang)	
13 v	Text „flow’rs“	
18	<i>A tempo</i> schon zu Taktbeginn	
19 f. v	keine Akzente	
20 rh	<i>sfz</i> statt <i>sf</i>	
25	> fehlt	Legatobogen bis g (T. 26 lh)
25 rh		Legatobogen bis g (T. 26 lh)
26–28 lh	Legatobogen fehlt	
28 rh	Ende Legatobogen fehlt	
36 v	kein Akzent	
40 lh	Ende Legatobogen fehlt	
49 f. v	kein >	
55 v		keine Punktierung (sondern drei Achtel) auf „(dust) to be“
55 lh	<i>con ped.</i> fehlt	
55 f. rh	überzähliger Legatobogen	
58 lh	Violinschlüssel schon vor cis'	

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 Lee Hoiby: *Fourteen Songs for High Voice*, Long Eddy, NY: Rock Valley Music Co., [1986]. Inhalt: „Sonnet 116 (William Shakespeare), *The Shining Place* (Emily Dickinson), *The River-Merchant’s Wife: A Letter* (Ezra Pound), *Why Don’t You?* (Robert Beers), *Jean qui rit* (Tennessee Williams), *Lied der Liebe* (Friederich Holderlin), *Christmas 1951* (John Fandel), *A Christmas Song* (Jacques Mitchell), *Love Love Today* (Charlotte Mew), *Daphne* (Harry Duncan), *O Star* (John Fandel), *Pas dans mon coeur* (Marcia Nardi), *Two Songs from Villiers de l’Isle Adam: The Gifts, The Avowal* (trans. Richard Wilbur).“

67 rh	> fehlt	
70 rh	Ende Legatobogen fehlt	
72 rh		
73 lh	<i>pp</i> und Legatobogen fehlen	
74–76 rh	überzähliger Legatobogen, Dynamik-Gabeln fehlen	
78 f.	überzählige Legatobogen	
80	Ende Legatobogen fehlt	
81 rh	<i>sempre</i> fehlt	
83 v	Duolenzeichen fehlt	dreimal a' (kein b')
85 v		kein Akzent auf erster Note
87 v	kein Tenuto-Strich	
91 f. v	Taktstrich fehlt	
94 lh	<i>under</i>	
97 lh	nicht im Violinschlüssel	
100 lh	fis statt gis	
104	<i>ritard.</i> schon auf Beginn Triole	
117		Legatobogen bis e (T. 118 lh)
118	Ende Legatobogen fehlt	
121 v	kein Akzent	
121 rh	<i>fp</i> statt <i>sfp</i>	
134		<i>a tempo</i> statt <i>Tempo I</i>
135 f. v	Taktstrich fehlt	
139 rh	<i>morendo</i> schon zu Taktbeginn	
142 v	Fermate fehlt	
142 rh		Legatobogen nur bis letzte Note T. 141