

Mark Kilstofte
What You Dream

for SATB Chorus



Notes

What You Dream is the second installment (beginning with *To Music*) of my ongoing series of Rilke settings, all of which feature Stephen Mitchell's commanding and utterly lyrical English translations of Rainer Maria Rilke's original German. In this instance I chose to set the last five lines of a poem from *The Book of Hours* — [I am, O Anxious One. Don't you hear my voice] — primarily because of their imagery, partly for their concision.

The text itself strikes me as both deeply personal/intimate and extraordinarily universal/spiritual, perhaps spoken by a friend or lover, or the soul itself, or even the Holy Spirit — so proximate, yet so distant; timely, yet seemingly timeless. Its references to waking, to the dream and to the dreamer call to mind a simple lullaby, one that is ultimately transformed into a statement of power and glory, transcendence and wonder, far beyond that of any earthly city — with an assurance that emanates both from beyond and within.

Text

From: [I am, O Anxious One.]

If you are the dreamer, I am what you dream.
But when you want to wake, I am your wish,
and I grow strong with all magnificence
and turn myself into a star's vast silence
above the strange and distant city, Time.

translated by Stephen Mitchell
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From: [Ich bin, du Ängstlicher.]

Wenn du der Träumer bist, bin ich dein Traum.
Doch wenn du wachen willst, bin ich deine Wille
und werde mächtig aller Herrlichkeit
und ründe mich wie eine Sternenstille
über der wunderlichen Stadt der Zeit.

Rainer Maria Rilke (1875-1926)

Performance Notes

Though the tempo should never lag (or feel hurried) there are opportunities for some liberty to be taken at phrase endings (e.g., measures 17-18, 37-39, etc.) and, at times, within the phrase (e.g., measures 22, 27-30, 61-64, etc.). The rocking neighbor figures (in the alto and tenor) should always be lyrical and, for the most part, remain in the background (with the possible exception of measures 57-62).

The closing section (measures 65-80) is intended to function as a coda to the whole. Its mood, dynamic, tempo, etc., should reflect a sense of timelessness. Divisi passages on the last three pages (pages 8-10) may be balanced in such a way as to include a portion of the sopranos, if desired.

Acknowledgments

This work was commissioned by the Young Harris College Friends of the Arts and premiered by the YHC College Choirs under the direction of Jeffrey Bauman. I am deeply grateful to Stephen Mitchell (and Penguin Random House) for generously granting me permission to set his beautiful and evocative translations of Rilke's poems.



Mark Kilstofte is admired as a composer of lyrical line, expert text setting, and keen sensitivity to sound, shape and event, qualities stemming in part from his many years of vocal study. Winner of the Rome Prize, Kilstofte's honors also include ASCAP's Rudolf Nissim Award, several Copland House Awards, and fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters. His choral works have been featured by the Santa Fe Desert Chorale, the New York Virtuoso Singers, Petri Sângare, the Dale Warland Singers and VOCORE vocal ensemble.

Commissioned by the Young Harris College Friends of the Arts
for the YHC College Choirs, Jeffrey Bauman, Director

What You Dream

for SATB choir

Rainer Maria Rilke

translated by Stephen Mitchell*

Mark Kilstofte

gently, flowing, a lullaby ♩ = 104-108

p

Soprano

If you are the dream - er,

Alto

If you - - are the dream - - er,

Tenor

8

I

Bass

p

dream - - er,

gently, flowing, a lullaby ♩ = 104-108

Piano

p

(for rehearsal only)

5

S

I am what you dream,

A

I am what you dream,

T

8

am what you dream,

B

I am what you dream,

5

P

*Used by permission
NP027-2211

9 *cresc.*

S I am what you dream, what you

A I am what you dream, what you

T I am what you dream, what you

B what you dream,

9 *cresc.*

P

13 *decresc.*

S dream,

A dream,

T dream,

B what you dream,

13 *decresc.*

P

17 *poco ritard.* *a tempo* *cresc.*

S But when you want to

A what you dream. But when you want to

T But when you want to

B But when you want to

17 *poco ritard.* *a tempo* *cresc.*

P

21 *mf* *(cresc.)*

S wake, when you want to

A wake, when you want to wake,

T wake, when you want to wake,

B wake, when you want to

21 *mf* *(cresc.)*

P

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33 *poco*

S wish, your wish, your

A wish, your wish, your wish, your

T wish, wish, your

B wish, your wish, your

P *poco*

37 *poco più* **ritardando** *a tempo* **mp**

S wish, and I grow

A wish, your wish,

T wish, your wish,

B wish,

P *poco più* **mp**

41

more resolute
cresc.

S *strong,* grow strong with

A *mp cresc.*
grow strong, grow strong

T *mp cresc.*
grow strong, grow strong

B *mp cresc.*
grow strong, grow strong

41

more resolute

P *mp cresc.*

45

(cresc.)

S *f* *mp*
all mag - nif - i - cence, I grow

A *(cresc.) f*
with all mag - nif - i - cence,

T *(cresc.) f*
with all mag - nif - i - cence,

B *(cresc.) f*
with all mag - nif - i - cence,

45

P *(cresc.) f mp*

new \ 'n(y)ü\ adj : having recently
come into existence : RECENT,
MODERN

neume \ 'n(y)üm\ n : any of various
symbols used in the notation of
Gregorian chant – **neu·mat·ic**
\n(y)ü-'mat-ik\ adj

New·mat·ic Press \n(y)ü-'mat-ik
'pres\ n : publisher of music by
Rome Prize-winning composer
Mark Kilstofte

pneu·ma \ 'n(y)ü-mə\ n : SOUL,
SPIRIT

pneu·mat·ic \n(y)ü-'mat-ik\ adj : of
or relating to the pneuma :
SPIRITUAL

57 *a tempo*

poco

p

turn my - self in - to a

turn my - self in - to a

p

poco

turn my - self in - to a

p

poco

turn my - self in - to a

57 *a tempo*

p

poco

61 *ritard.*

f *sub. p* *p*

star's vast si - lence a -

f *sub. p*

star's vast si - lence

f *sub. p*

star's vast si - lence

f *sub. p*

star's vast si - lence

61 *ritard.*

f *sub. p* *p*

star's vast si - lence

65

a little slower, contemplative, gazing

S
bove _____ the strange, _____ the

A *p*
a - bove _____ the strange

T *p*
a - bove _____ the strange

B *p*
a - bove _____ the strange

65

a little slower, contemplative, gazing

P *p*

69

ritard. poco a poco
delesc.

S *pp* *mp* (◡)
strange and dis - tant ci - ty, _____ a -

A *delesc.* *pp* (◡)
and dis - tant _____ ci - ty,

T *delesc.* *pp* (◡)
and dis - tant _____ ci - ty,

B *delesc.* *pp* (◡)
and dis - tant _____ ci - ty,

69

ritard. poco a poco

P *delesc.* *pp* (◡) *mp*

*slower still, intentional, deliberate**molto rallentando al fine*

73

S
bove the dis - tant cit - y, Time. — *f* (☺)

A
mp a - bove the cit - y, *f* (☺)

T
mp a - bove the cit - y, *f* (☺)

B
mp a - bove the cit - y, *f* (☺)

P
73 *slower still, intentional, deliberate* *molto rallentando al fine*
mp *f* (☺)

77

S
pp Time, Time. — *pp* (☺)

A
p Time, Time. — *pp* (☺)

T
p Time, Time. — *pp* (☺)

B
p Time, Time. — *pp* (☺)

P
77 *p* *pp* (☺)