

„WINTER...“  
(Reise einer kranken Seele)

Fünf Lieder für Bassbariton und Orchester  
Nach Gedichten von  
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Musik von

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gewidmet

Partitur

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## Besetzung:

Bassbariton Solo

2 Flöten

2 Oboen (2. auch Englischhorn)

2 Klarinetten in B

2 Fagotte

2 Hörner in F (in Nr. III Solo 1. Horn)

Große Trommel (mit weichen, mittleren und harten Filzschlägeln)

Streicher (Violine I/II, Viola, Violoncello Solo in Nr. I, Violoncello, Kontrabass)

Aufführungsdauer: ca 25 Minuten



12

Solo

Fl. *f* *mp* *f* *mp* *f* Solo *mp* *p* *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p* *mf* *p*

Kl. *mp* *p* *p* *cresc.*

Fag. *mp* *p* *p* *p*

Gr. Tr. *mp* *p*

VI. II *f*

Vla. *f*

Vc. solo *f* *mp* *pizz.* *(cresc.)* *mf*

Vc. *f* *mp* *pizz.* *(cresc.)* *mf*

Vc. *f* *mp* *pizz.* *(cresc.)* *mf*

Kb. *mp* *(cresc.)* *mf*

16

(quasi zweistimmig)

Fl. Flzg. *f*

Ob.

Eh. *f*

Kl. *(mp)* *mf* *mf* *poco rit.*

Fag. *(mp)* *mf* *mf*

VI. I *pp* *f*

VI. II *f*

Vla. *p* *f* *div.*

Vc. solo *p* *arco* *p* *f* *div.* *poco rit.*

Vc. *p* *arco* *p* *f* *div.*

Kb. *p* *arco* *p* *f*

a tempo

20

Eh. (1.)

Kl. *p* *p* *mf* *p*

Fag. *p* *mf* *mp* *p*

Hn. *p* *mf* *mp* *p*

Hört auf, ihr Vögel, mich tröstet kein

VI. I *mp*

VI. II *pp* *mp*

Vla. *pp* *mp*

Vc. solo *p* *mf* *p* *ppp* *p*

Vc. *p* *ppp* *p* *mp* *p* *ppp* *p*

Kb. *pizz* *mp* *pizz* *mf*

24

a 2

Fl. *mf* *f* *sfz* *f*

Ob. *mf* *mp* *f*

Eh. *mf* *mp* *f*

Kl. 1. *mf* *mf* *f* *mp* *mp*

Fag. *mf* *mf* *mp* *sfz*

Hn. *p* *mf* *sfz*

A bend. nicht getetzt! Ü ber der Brük ke.

VI. I solo *mf* *f* *mp* *mp*

VI. I *mf* *f* *mp* *mp*

VI. II *p* *mf*

Vla. solo *mf*

Vla. *p* *mf*

Vc. solo *mf* *p* *mf*

Vc. *mf* *p* *mf*

Kb. *arco* *mf* *pizz.* *mp* *f*

29

Fl. *f* *a 2* *mf* *p*

Ob. *mf* *f*

Eh.

Kl. *fp* *mp* *f* *fp*

Fag. *f* *mf* *f* *f* *p*

Hn. *mp* *mp* *mp*

Vcl. solo *f* *fp*

Vcl. *f* *ppp* *f* *pp*

Kb. *mp* *f* *mp* *f*

*f* fällt Re - gen\_ in mei - ne Trau - - er, *mf* mich\_ ä n - dert kein

33

Fl. *(mf)* *(mf)*

Ob. *mf*

Kl. *f* *mf* *f*

Fag. *p* *mf* *p* *mf*

Hn. *mf* *mf* *p* *mf*

Gr. Tr. *p*

Rau - schen des Som - mers, *mp* mich hält kein Wind wach....

VI. I *(mf)* *p* *(mf)*

VI. II *p* *(mf)* *p* *(mf)*

Vla. *mf* *mf* *p*

Vc. solo *f* *f* *mf*

Vc. *p* *(mf)* *p* *(mf)* *non div.* *fp* *p* *mf*

Kb. *pizz.* *f* *mf*

37

Fl. *f* 6 6

Ob. *sf* 3 3 3 *p*

Eh. *f* 3 3

Kl. *f* 6 6 *mf*

Fag. *sf* 3 3 *p*

Hn. (1.) *p* *f* *p*

Gr. Tr. *p*

VI. I *ppp* *f* *p* *ppp* *f* 3 3

VI. II *ppp* *f* *p* *ppp* *f* 3 3

Vla. *mf* *pp* *f* *mf* *pp* *f* 3 3

Vc. solo *p* *mf* *pp* *mf* *f*

Vc. *p* *pp* *p* *mf* *f* *p* *pp* *p* *f* 3

Kb. *p* *mf* *f* *p* *mf* *f*

Detailed description: This page of a musical score, numbered 37, contains staves for various instruments. The Flute (Fl.) and Clarinet (Kl.) parts feature sixteenth-note runs marked with a forte (*f*) dynamic. The Oboe (Ob.) part includes triplet markings and dynamic changes from *sf* to *p*. The English Horn (Eh.) and Bassoon (Fag.) parts also utilize triplet markings. The Horns (Hn.) part has a first ending (1.) with dynamics *p*, *f*, and *p*. The Trumpets (Gr. Tr.) play a sustained note with a *p* dynamic. The Violins (VI. I and VI. II) and Viola (Vla.) parts have complex rhythmic patterns with dynamics ranging from *ppp* to *f*. The Violoncello solo (Vc. solo) and Violoncello (Vc.) parts provide harmonic support with dynamics from *p* to *f*. The Keyboard (Kb.) part provides a steady accompaniment with dynamics *p*, *mf*, and *f*.



43

Fl. *ff* a 2

Ob. *ff*

Eh. *mf*

Kl. *f* *mf*

Fag. *f* *mf*

Hn. *mf*

Gr. Tr. *p*

VI. I

VI. II *p*

Vla. *p*

Vc. solo *f*

Vc. *p*

Kb. *f* pizz. arco *p*

Detailed description: This page of a musical score covers measures 43 to 46. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged in a standard orchestral format. The Flute and Oboe parts begin with a dynamic of *ff* (fortissimo) and feature a melodic line with triplets and sixteenth-note patterns. The Clarinet and Bassoon parts play a rhythmic accompaniment of sixteenth-note chords, starting with a dynamic of *f* (forte) and moving to *mf* (mezzo-forte). The Horns play a melodic line with triplets, starting at *mf*. The Trumpet part has a rest followed by a dynamic marking of *p* (piano). The Violin and Viola parts play a melodic line with triplets, with the Violin II part ending at *p*. The Violoncello solo part plays a melodic line with triplets, starting at *f*. The Violoncello part plays a melodic line with triplets, ending at *p*. The Double Bass part plays a melodic line with triplets, starting at *f* and moving to *p*, with a *pizz.* (pizzicato) marking and an *arco* (arco) marking.

48

Fl. *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Ob. *mp* *f* *dim.* *f* *dim.* *f* *dim.*

Eh. *mp* *f* *dim.* *f* *dim.* *f* *dim.*

Kl. *p* *f*

Fag. *p* *f* *p*

Hn. *p* *f*

VI. I *p* *f* *sfp* *sfp* *sfp* *sfp*

VI. II *p* *f* *sfp* *sfp* *sfp* *sfp*

Vla. *non div.* *f* *sfp* *sfp*

Vc. solo *non div.* *f* *pizz.* *p*

Vc. *non div.* *f* *pizz.* *p*

Kb. *non div.* *f* *p*

*3* *6* *3* *6* *3* *6* *3* *6*

51

Fl. *pp* *fpp* *sfp*

Ob. *pp* *sfp*

Eh. *pp*

Kl. *fpp* *sfp* *sfp*

Fag. (1.) *p*

Hn. *sfp* *sfp* *fp sub.* *sfp* *sfp*

Mor-gen früh will ich nicht un-ter Bäu-men geh'n, mei-ne Li-der sind schlä-f-ri-g nach

VI. I *fp* *pp* *fp* *pp* *fp* *pp*

VI. II *fp* *pp* *fp* *pp*

Vc. *pizz.* *p*

Kb. *pizz.* *p*

56

Fl. *mp* *f* *dim.* *pp*

Ob. *sfpp* *sfpp*

Eh. *sfpp*

Kl. *mp* *f* *dim.* *pp*

Fag. *sfpp* *mp* *f* *dim.* *pp* *p*

Hn. *fp sub.* *sfpp*

Win-ter und Schnee...

VI. I *fp* *pp* *sfpp* *sfpp* *sfpp* *sfpp* *fp*

VI. II *fp* *pp* *fp* *sfpp* *sfpp*

Vc. *pizz.* *p*

Kb. *p*

59

Fl. *sfpp*

Ob. *sfpp*

Eh. *sfpp*

Kl. *p* *cresc.*

Hn. *sfpp* *sf*

Solo *f mp f mp f*

ich will im Re - gen zu - rück geh'n zu Blät - tern und dunk - len Tru - hen.

VI. I *fp* *pp*

VI. II *fp* *pp*

Vc. solo *f* *pp* *pizz.*

Vc. *pizz.*

Kb. *pizz.* *mp* *p*

64

Fl. *mp > p* *sf* *mp* 2. Solo

Ob. Solo *mf* *p* *mf* *p* *mf* *p*

Eh.

Kl. *p* *mp* 1. *mp*

Fag. 1. *mp* *p* *pp* *mf* *p* *mp*

Hn. *p* *mp*

VI. I *p* *f* *pp* *pp* div. sul G

VI. II *p* *f* *pp* *mp* div. sul G

Vla. *pp* *f* *pp* *pp* sul G div.

Vc. *mf* *p* *f* *pp* *mp* arco sul G *gliss.* *gliss.* unis. non div.

Kb. *mf* *f* *pp* *mf* arco pizz.

*mp* Hört auf, ihr Vö - gel, \_

70

Fl. Flzg. *pp*

Ob. *mf > p* *mf*

Eh. *mp* *f > p* *pp* *mp*

Kl. (1.) *mf* *(pp)* *mf* *mf*

Fag. *mf* *(pp)* *mf* *p*

Hn. *p*

Gr. Tr. *pp* *pp*

Vcl. solo *mp* *mf* *p*

Vc. *mp* *mf* *p*

Kb. arco *mp* *mf* pizz. *mp*

mich friert, mein Schat - ten wächst über die Nacht in die Wäl - der  
 s. pont. ord.  
 div. unis. s. pont. ord.  
 s. pont. ord.  
 div. s. pont. ord. sul G  
 non div. III. II.





82

*poco rit.*

Kl.

Fag.

Hn.

frei, flüssig

To - - - - - ten aus.

*morendo*

VI. I

VI. II

Vla.

Vc. solo

Vc.

Kb.

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

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

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

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

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

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

*f* *dim.* *ppp* *f > ppp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *p*

*pizz.* *mp*

88 muta in 2. Oboe

The score consists of the following parts:

- Eh. (English Horn):** Starts at measure 88 with a melodic line, dynamics *mp* to *p*.
- Kl. (Clarinets):** Two staves, both playing a triplet melodic line starting at measure 90, dynamics *mf*.
- Fag. (Bassoons):** Two staves, both playing a triplet melodic line starting at measure 90, dynamics *p* and *mf*.
- Hn. (Horns):** Two staves, both playing a triplet melodic line starting at measure 90, dynamics *mp* to *p* and *mf*.
- Gr. Tr. (Trumpets):** Two staves, playing chords, dynamics *pp* to *pp* and *mf*.
- VI. I & II (Violins):** Two staves, playing a melodic line starting at measure 90, dynamics *f*.
- Vla. (Viola):** One staff, playing a melodic line starting at measure 90, dynamics *f*.
- Vc. solo (Violoncello solo):** One staff, playing a melodic line starting at measure 90, dynamics *p* and *f*.
- Vc. (Violoncello):** One staff, playing a melodic line starting at measure 90, dynamics *f*.
- Kb. (Keyboard):** One staff, playing a complex accompaniment starting at measure 90, dynamics *p*, *f*, *pp*, *ff*, *f*, *mf*, *p*. Includes the instruction "arco" and "(molto cresc.!)" at the end of the passage.

## II. Was werde ich tun

*ruhelos, drangvoll* ♩ = 96

**Instrumentation and Dynamics:**

- Fagotte:** *sf*, *p*, *sf*, *mf*, *mp*
- Hörner in F:** *fpp*
- Violoncello:** *sf*, *p*, *sfpp*, *sfpp*, *sfpp*
- Kontrabass:** *pp*, *sf*, *p*, *f*
- Fl.:** *cresc. poco a poco*, *sfp*
- Ob.:** *sfp*, *sfp*
- Kl.:** *sfp*, *f*, *sfp*
- Fag.:** *mf*, *sfp*
- Hn.:** *sfp*
- VI. I:** *mf*, *cresc. poco a poco*, *sfp*
- VI. II:** *mf*, *cresc. poco a poco*, *sfp*
- Vla.:** *pizz.*, *sf*, *sf*, *sf*, *sf*, *sf*, *arco div.*
- Vc.:** *sf*, *sf*, *sf*, *sf*, *div. sf*
- Kb.:** *pp*, *sf*, *sf*, *sf*, *sf*, *sf*

**Measure 9:**

- Fl.:** *f*
- Ob.:** *f*
- Kl.:** *f*
- Fag.:** *f*, *f*
- Hn.:** *pp*, *sf*
- VI. I:** *pp*, *sf*
- VI. II:** *pp*, *sf*
- Vla.:** *arco*, *f*, *sfz*, *sfz*
- Vc.:** *f*, *sfz*
- Kb.:** *p*, *f*, *p*, *sfz*

12

Ob. *f* *fp* *a 2* *3*

Fag. *p* *mp* *p* *mf* *p*

Hn. *sfpp* *sfpp* *p* *mf* *p*

Was wer - de ich tun, wenn kei - ne Scheu - ne mehr für mein Da - sein bet - telt, wenn...

VI. I *spiccato* *p*

VI. II *spiccato* *p*

Vc. *fp* *pizz.* *3* *arco* *p* *pizz.*

Kb. *mp* *p* *pizz.*



15

Kl. *fpp*

Fag. *mp* *mf* *p*

Hn. *sfpp* *mp* *p*

— das Heu in nas - sen Dör - fern ver - brennt, oh - ne mein Le - ben zu krö - - nen?

VI. I *spiccato* *arco* *pizz.* *3* *mp* *pizz.*

Vc. *p* *pizz.* *3* *mp* *pizz.*

Kb. *mf* *p*

19

Ob. *f*

Kl. *mp* *f*

Fag. *mp* *p* *mp > p* *mp > p* *mp > p*

Hn. *sfp* *sfp* *sfp*

VI. I

Vla. *pizz.* *arco spiccato*

Vc. *p* *sfz* *arco* *p* *sf* *fp* *pizz.*

Kb. *f* *pizz.* *mf*

Was werde ich tun, wenn der Wald nur in meiner

23

Fl. *mf* *sf* *p*

Ob. *mf* *sf* *p*

Kl. *mf* *sf* *p*

Fag. *mp* *p* *mf* *f* *f*

Hn. *sfp* *mf* *f*

VI. I *mf* *f* *p*

VI. II *mf* *f*

Vla. *arco spiccato*

Vc. *f* *p* *sf* *sf* *mp*

Kb. *f* *p* *sf* *sf* *mp*

Phan - ta - sie wächst, wenn die Bä - cke nur mehr lee - re,

26

1.

*mp* 3

Fl.

Ob.

Kl.

Fag.

*mf* 3

*ppp*

*pp*

*p* *pp*

aus - ge - wa - sche - ne A - - - - - dern sind?

arco spiccato

*pp*

*pizz.* 3

*pizz.* 3

arco s. pont.

*pp*

*pp*

*mf* *mp* *pp*

*arco gliss.*

*arco gliss.* III *pp*

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

30

senza cresc.!

(arco) 3

*pp*

3

3

6

6

6

6

(tremolo)

arco

III

sul D

34

a 2

*sf* *p* 3

3

*fpp*

*fpp*

spiccato

non tremolo (*pp*)

*sf* *p* 3

3

*sfpp*

*sfpp*

non div.

Musical score for measures 38-41. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Horn (Hn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

Measure 38: Flute (Fl.) has dynamics *sf*, *mf* 3>, *mp* 3>, and *mf*. Bassoon (Fag.) has dynamics *sf*, *sf*, *sf*, *sf*, and *sf*. Horn (Hn.) has dynamics *sf* and *sf*. Violin I (VI. I) has dynamics *f*, *p*, *f*, and *pp*. Violin II (VI. II) has dynamics *pp* and *sf*. Viola (Vla.) has dynamics *mp* and *f*. Violoncello (Vc.) has dynamics *mp* and *f*. Kontrabaß (Kb.) has dynamics *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. There are triplets in measures 38, 39, 40, and 41. Bassoon (Fag.) has a *sf* dynamic in measure 41. Horn (Hn.) has a *sf* dynamic in measure 41. Violin I (VI. I) has a *pp* dynamic in measure 41. Violin II (VI. II) has a *sf* dynamic in measure 41. Viola (Vla.) has a *f* dynamic in measure 41. Violoncello (Vc.) has a *f* dynamic in measure 41. Kontrabaß (Kb.) has a *f* dynamic in measure 41. There is a *pizz.* marking in measure 41 for Violin II (VI. II) and Kontrabaß (Kb.). There is a *arco* marking in measure 41 for Kontrabaß (Kb.).

Musical score for measures 42-45. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

Measure 42: Flute (Fl.) has dynamics *f* and *p*. Bassoon (Fag.) has dynamics *sf* and *sf*. Horn (Hn.) has dynamics *sf* and *sf*. Violin I (VI. I) has dynamics *pp* and *f*. Violin II (VI. II) has dynamics *pp* and *f*. Viola (Vla.) has dynamics *f* and *f*. Violoncello (Vc.) has dynamics *f* and *f*. Kontrabaß (Kb.) has dynamics *f* and *f*. There is a *arco div.* marking in measure 42 for Violin I (VI. I). There is a *pp* marking in measure 42 for Violin II (VI. II). There is a *f* marking in measure 42 for Violoncello (Vc.). There is a *f* marking in measure 42 for Kontrabaß (Kb.).

Measure 43: Flute (Fl.) has dynamics *f* and *p*. Bassoon (Fag.) has dynamics *sf* and *sf*. Horn (Hn.) has dynamics *sf* and *sf*. Violin I (VI. I) has dynamics *pp* and *f*. Violin II (VI. II) has dynamics *pp* and *f*. Viola (Vla.) has dynamics *f* and *f*. Violoncello (Vc.) has dynamics *f* and *f*. Kontrabaß (Kb.) has dynamics *f* and *f*. There is a *arco div.* marking in measure 43 for Violin I (VI. I). There is a *pp* marking in measure 43 for Violin II (VI. II). There is a *f* marking in measure 43 for Violoncello (Vc.). There is a *f* marking in measure 43 for Kontrabaß (Kb.).

Measure 44: Flute (Fl.) has dynamics *f* and *p*. Bassoon (Fag.) has dynamics *sf* and *sf*. Horn (Hn.) has dynamics *sf* and *sf*. Violin I (VI. I) has dynamics *pp* and *f*. Violin II (VI. II) has dynamics *pp* and *f*. Viola (Vla.) has dynamics *f* and *f*. Violoncello (Vc.) has dynamics *f* and *f*. Kontrabaß (Kb.) has dynamics *f* and *f*. There is a *arco div.* marking in measure 44 for Violin I (VI. I). There is a *pp* marking in measure 44 for Violin II (VI. II). There is a *f* marking in measure 44 for Violoncello (Vc.). There is a *f* marking in measure 44 for Kontrabaß (Kb.).

Measure 45: Flute (Fl.) has dynamics *f* and *p*. Bassoon (Fag.) has dynamics *sf* and *sf*. Horn (Hn.) has dynamics *sf* and *sf*. Violin I (VI. I) has dynamics *pp* and *f*. Violin II (VI. II) has dynamics *pp* and *f*. Viola (Vla.) has dynamics *f* and *f*. Violoncello (Vc.) has dynamics *f* and *f*. Kontrabaß (Kb.) has dynamics *f* and *f*. There is a *arco div.* marking in measure 45 for Violin I (VI. I). There is a *pp* marking in measure 45 for Violin II (VI. II). There is a *f* marking in measure 45 for Violoncello (Vc.). There is a *f* marking in measure 45 for Kontrabaß (Kb.).

46

Kl. *p* *mp* *p*

Fag. *mp* *p* *mf* *p*

Was wer-de ich tun, wenn kei-ne Bot - schaft mehr kommt aus den Grä - sern, wenn ich ver- ges - sen bin von al -

VI. I *pizz.* *mf*

VI. II *p* *ppp*

Vla. *fp* *pizz.*

Vc. *mf* *arco* *mp* *pizz.* *ppp*



52

G.P.

G.P.

len, von al - len...?

VI. II *pizz. non div.* *pp*

Vc. *pizz. non div.* *pp* *G.P.* *pizz.* *pp* *G.P.* *p*

Kb. *pp* *pizz.* *pp* *p*



61

Gr. Tr. *ppp* *arco s. pont.* *poco cresc.* *ff* *G.P.*

VI. I *ppp* *arco s. pont.* *poco cresc.* *al ord.* *3* *ord.* *ff* *nicht abdämpfen!* *G.P.*

VI. II *ppp* *arco s. pont.* *poco cresc.* *al ord.* *3* *ord.* *ff* *starr verharren!* *G.P.*

Vla. *ppp* *arco s. pont.* *poco cresc.* *ff* *arco* *nicht abdämpfen!*

Vc. *mf* *ff* *arco* *starr verharren!*

Kb. *mf* *ff*



## III. Mein Tod kommt bald

müde, schwer, fröstelnd  $\text{♩} = 80$

Flöte I  
Oboe I  
Klarinette I in B  
Fagotte  
Horn I in F  
Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

*mp* *mp* *p* *mp* *p* *p*

*mf* *mf* *mp* *mf* *mp* *mf*

*pp* *pp* *mp* *pp* *mp* *p*

*pp* *pp* *mp* *pp* *mp* *p*

*pp* *pp* *mp* *pp* *mp* *p*

(natürliches Quartflageolett) (natürliches Terzflageolett)

NB.: Für die Streicher gilt während des ganzen Satzes: senza vibrato bei ausgehaltenen Akkorden.  
nur die Auftakte (z.B. Takt 8 auf 9) sind espressivo con vibrato zu spielen!

7

Fl. I  
Ob. I  
Kl. I (B)  
Fag.  
Hn. I (F)  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*sf* *f* *mp* *pp* *pp* *sfp*

*pp* *pp* *f* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

sempre ben legato poco portamento

*pp* Mein Tod kommt bald ü - ber den Ak - ker, müd, (poco)

13

Hn. I (F)

*mp* *mf* *mp* *p*

wenn in das Gras die Schat - - ten

VI. I

*p* *mf* *p* *ppp*

VI. II

*p* *mf* *p* *ppp*

Vla.

*p* *mf* *p* *ppp*

Vc.

*p* *mf* *p* *ppp*

Kb.

*p* *p* *ppp*

18

Hn. I (F)

*mf* *pp* *f* *> p < mf* *p* *fp* *f* *p sub.*

stür - zen schwar-zer Ra - - ben und hin-ter dem Haus der Baum die Li - der schließt im Schnee

VI. I

*f* *p* *mf* *ppp* *f* *p sub.*

VI. II

*f* *p* *mf* *ppp* *f* *p sub.*

Vla.

*f* *p* *mf* *ppp* *f* *p sub.*

Vc.

*f* *p* *mf* *ppp* *f* *p sub.*

Kb.

*f* *p* *mf* *ppp* *f* *p sub.*

25

Hn. I (F)

*mf cresc.* *(ff) ppp sub.* *pp* *fpp*

*pp* und na - hen Win - ters Wor - - - te weh'n...

VI. I

*mp cresc.* *(ff) ppp sub.* *f*

VI. II

*mp cresc.* *(ff) ppp sub.* *f*

Vla.

*mp cresc.* *(ff) ppp sub.* *f*

Vc.

*mp cresc.* *(ff) ppp sub.* *f*

Kb.

*mp <* *ppp sub.* *f*

32

Hn. I (F) *p* *cresc.* *sf* *sfp* *f*

VI. I *s. pont.* *sfpp* *non div.* *f* *ord.* *dim.* *div.* *gliss.* *mp* *mf* *pp*

VI. II *s. pont.* *sfpp* *non div.* *f* *ord.* *dim.* *pp* *mp* *pp*

Vla. *s. pont.* *sfpp* *non div.* *f* *ord.* *pp* *mp* *pp*

Vc. *s. pont.* *sfpp* *non div.* *f* *ord.* *div.* *ord.* *mp* *pp*

Kb. *s. pont.* *sfpp* *ord.* *f* *ord.* *mp* *pp*

*sfpp* *f*

39

Hn. I (F) *p* *pp* *pp*

Die kran - ke See - - le huscht um - blik-kend nicht mehr auf das Dorf hin - ü - ber. *s. pont.*

VI. I *sfz* *pp* *(h)* *s. pont.*

VI. II *div.* *morendo* *s. pont.*

Vla. *ord.* *morendo*

Vc. *ord.* *morendo*

Kb. *fpp* *morendo*

45

Fl. I *mf* *mf* *f* *mf* *mp*

Ob. I *mf* *mf* *f* *mf* *mp*

Kl. I (B) *mf* *mf* *f* *mf* *mp*

Fag. *mf* *mf* *p* *f* *mf* *mp*

Hn. I (F) *mf* *mf* *f* *mf* *mp* *p* *morendo*

VI. I *ppp* *ppp* *ppp* *mf* *mp* *pp* *morendo* Dämpfer auf!

VI. II *ppp* *ppp* *ppp* *mf* *mp* *pp* *morendo* Dämpfer auf!

Vla. *ppp* *ppp* *ppp* *mf* *mp* *pp* *morendo* Dämpfer auf!

Vc. *ppp* *ppp* *ppp* *mf* *mp* *pp* *morendo* Dämpfer auf!

Kb. *ppp* *ppp* *ppp* *mf* *mp* *pp* *morendo* Dämpfer auf!

*ppp* *ppp* *ppp* *mf* *mp* *pp* *morendo*

### IV. Unmerklich weht der Wind

schnell und flüsternd  $\text{♩} = 95$

Flöten: Flzg. 1. *pp* *mp* *p* *pp* *ord.*

Violine I: c. sord. *pp* *pp* *mp* *pp* *pp* *mf*

Violine II: c. sord. *pp* *mf* *pp* *mf*

Viola: c. sord. pizz. *pp* *mp* *mf* *p* *p* *mf*

5

Fl. Flzg. *pp* *ord.* Flzg. *ord.*

sotto voce  
Un - merk - lich weht der Wind ü - ber das Land. Schon stellt der Win - ter mich

VI. I: *mf dim. molto* *ppp* *div.* *unis.* *div.* *unis.*

VI. II: *dim. molto* *ppp* *arco div.* *ppp* *unis.* *div.* *unis.*

Vla. *ppp*

10

Fl. Flzg. *pp* *ord.* Flzg.

im ho - hen Nor - - den und wirft mich in sein

VI. I: *div.* *unis.* *div.*

VI. II: *div.* *unis.* *div.*

Vla. *ppp*

13

Fl. *pp* *mp*

schwei - gen - des Ge - wand.

VI. I: *unis.* *cresc.* *pizz.* *f*

VI. II: *unis.* *cresc.* *pizz.* *cresc.* *mf*

Vla. *unis.* *pizz.* *cresc.* *mf*

(Hemiola)

16

Fl. *fp*

Kl. *p* *fp*

Fag. *fp*

Hn. *fp*

Vcl. *p* *pp* *pp* *mf*

Vcl. *p* *pp* *pp* *mf*

Vcl. *p* *pp* *pp* *mf*

Kb. *pp* *mf*

Von spä - ten Em - ten trifft der Frost mich wie - der. Du stehst nicht auf. Du

*mf*

*fp*

20

Fl. *fp*

Kl. *mf* *fp*

Fag. *f* *p* *fp*

Hn. *fp*

Vcl. *fp* *p* *f* *mf* *pp*

Vcl. *p* *f* *mf* *pp*

Vcl. *p* *f* *mf* *pp*

Kb. *fp* *mf*

re - dest nur im Zorn. Mich stürzt im Herbst der Hun - ger dei - ner Glie -

*fp*

a 2

Musical score for measures 24-27. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

- Fl.:** Measure 24 starts with a first ending (1.) marked *fp*. Measure 25 has a second ending (2.) marked *fp*. Measure 26 has a first ending (1.) marked *p*. Measure 27 has a first ending (1.) marked *f*.
- Kl.:** Measure 24 has a first ending (1.) marked *fp*. Measure 25 has a first ending (1.) marked *p*. Measure 26 has a first ending (1.) marked *p*. Measure 27 has a first ending (1.) marked *p*.
- Fag.:** Measure 24 has a first ending (1.) marked *fp*. Measure 25 has a first ending (1.) marked *fp*. Measure 26 has a first ending (1.) marked *p*. Measure 27 has a first ending (1.) marked *p*.
- Hn.:** Measure 24 has a first ending (1.) marked *fp*. Measure 25 has a first ending (1.) marked *fp*. Measure 26 has a first ending (1.) marked *p*. Measure 27 has a first ending (1.) marked *p*.
- VI. I & VI. II:** Measure 24 starts with a first ending (1.) marked *pp*. Measure 25 has a first ending (1.) marked *f*. Measure 26 has a first ending (1.) marked *f*. Measure 27 has a first ending (1.) marked *f*.
- Vla.:** Measure 24 has a first ending (1.) marked *f*. Measure 25 has a first ending (1.) marked *f*. Measure 26 has a first ending (1.) marked *f*. Measure 27 has a first ending (1.) marked *f*.
- Vc. & Kb.:** Measure 24 has a first ending (1.) marked *f*. Measure 25 has a first ending (1.) marked *f*. Measure 26 has a first ending (1.) marked *f*. Measure 27 has a first ending (1.) marked *f*.

Musical score for measures 28-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

- Fl.:** Measure 28 starts with a first ending (1.) marked *f*. Measure 29 has a first ending (1.) marked *p*. Measure 30 has a first ending (1.) marked *mp*. Measure 31 has a first ending (1.) marked *p*.
- Ob.:** Measure 28 starts with a first ending (1.) marked *mp*. Measure 29 has a first ending (1.) marked *mf*. Measure 30 has a first ending (1.) marked *p*. Measure 31 has a first ending (1.) marked *mf*.
- Kl.:** Measure 28 starts with a first ending (1.) marked *mp*. Measure 29 has a first ending (1.) marked *fp*. Measure 30 has a first ending (1.) marked *p*. Measure 31 has a first ending (1.) marked *p*.
- Fag.:** Measure 28 starts with a first ending (1.) marked *fp*. Measure 29 has a first ending (1.) marked *mp*. Measure 30 has a first ending (1.) marked *mp*. Measure 31 has a first ending (1.) marked *mf*.
- Hn.:** Measure 28 starts with a first ending (1.) marked *p*. Measure 29 has a first ending (1.) marked *p*. Measure 30 has a first ending (1.) marked *p*. Measure 31 has a first ending (1.) marked *p*.
- VI. I & VI. II:** Measure 28 starts with a first ending (1.) marked *mp*. Measure 29 has a first ending (1.) marked *mf*. Measure 30 has a first ending (1.) marked *mp*. Measure 31 has a first ending (1.) marked *p*.
- Vla.:** Measure 28 starts with a first ending (1.) marked *p*. Measure 29 has a first ending (1.) marked *div. a 2*. Measure 30 has a first ending (1.) marked *p*. Measure 31 has a first ending (1.) marked *p*.
- Vc. & Kb.:** Measure 28 starts with a first ending (1.) marked *p*. Measure 29 has a first ending (1.) marked *p*. Measure 30 has a first ending (1.) marked *p*. Measure 31 has a first ending (1.) marked *p*.

33

Fl. *f p mf p f f*

Ob. *f p mf f*

Kl. *mf f f f*

Fag. *f mf f f*

Hn. *mf pp mf f*

VI. I *mf f*

VI. II *mf f*

Vla. *div. mf f unis. IV III*

Vc. *p mf f unis. IV f III*

Kb. *p mf f*

38

Fl. *1. Flzg. p*

Kl. *p sub. pp p*

Fag. *p sub. pp*

Hn. *p sub. pp*

VI. I *p sub. s. tasto p non div. fp*

VI. II *p sub. s. tasto p fp*

Vla. *p sub. s. tasto p fp*

Vc. *p sub. s. tasto p non div. fp*

Kb. *pp sub. p non div. fp*

Im Schlaf ver - teilt die Nacht die gro - ßen Or - den der Ver - gäng-lich-keit. Mich. rührt kein

44

Fl. 1. Flzg. *fp*

Kl. 1. bisbigliando *ppp* *morendo*

Fag. 1. *p*

Hn. Solo *p* *ppp* *ppp*

Traum. \_\_\_\_\_ Vorm Fen - ster hör ich nachts den Tod im Baum. \_\_\_\_\_ *pp*

VI. I s. pont. *p* *ppp* bisbigliando

VI. II s. pont. *p* *ppp* bisbigliando *ppp*

Vla. s. pont. *p* *ppp* bisbigliando

Vc. s. pont. *p* *ppp* bisbigliando

Kb.



53

Fl. *ffp* *sfz* *sfz* *f*

Ob. *ffp* *sfz* *sfz* *sfz*

Kl. *mf* *sfz* *ff*

Fag. *mf* *ffp* *f* *sfz* *sfz*

Hn. *pp* *ffp* *sfz* *f* *sfz*

Gr. Tr. *pp* *sfz* *f* *f* *p*

Vl. I *f* *ff* *p* *f* *ff*

Vl. II *f* *sf* *ff* *f*

Vla. *p* *sf* *ff* *p* *f*

Vc. *mf* *sf* *ff* *p*

Kb. *p* *ffp*

O die - ser Früh - ling, der zer schla - gen liegt.

*pp* *sfz* *f* *f* *p*

*ff*

*ord.* *f* *ff* *p* *f* *ff*

*ord.* *f* *sf* *ff* *f*

*ord.* *p* *sf* *ff* *p* *f*

*ord.* *mf* *sf* *ff* *p*

*p* *ffp*

*(molto)*

57

Fl. *f* *fp* *sf* *sf* *sf*

Ob. *f* *fp* *sf* *sf* *sf*

Kl. *f* *p* *sf* *sf* *sf*

Fag. *f* *fp* *sf* *sf* *sf*

Hn. *f* *fp* *sf* *sf* *sf*

Gr. Tr. *sfz*

O die - ser Som - - mer, tot auf wei - ßen Kis - sen.

VI. I *f* *f* *pp*

VI. II *f* *pp* *f*

Vla. *f* *f* *pp* *f* *f*

Vc. *f* *f* *mf* *f*

61

Fl. *f* *mf* *mfpp*

Ob. *fpp* *sf* *mf* *sf* *mfpp* *p*

Kl. *fpp* *sf* *sf* *mf* *mf*

Fag. *mfpp* *fpp*

Hn. *fpp* *mf* *sf* *sf* *mfpp* *mfpp*

Gr. Tr. *mf* *pp* *sf*

Vcl. *mf* *pp* *mf* *p* *p*

Vc. *mf* *pp* *mf* *p* *p*

Kb. *fpp*

Den dü - stern Herbst hab ich in dir be - siegt und ei - ne Tür zum Win -

*mf* *p*

VI. I *f* *pp* *mf* *f* *mf* *p*

VI. II *mf* *f* *mf* *p*

Vla. *mf* *pp* *mf* *p* *p*

Vc. *mf* *pp* *mf* *p* *p*

Kb. *fpp*

66

Fl. *pp*

Ob. *pp*

Kl. *pp*

Fag. *mp*

Hn. *mp*

- ter auf - ge - ris - sen.

VI. I *pp* *p* *pp* *pp* *pp*

VI. II *pp* *p* *pp* *pp* *pp* *pp*

Vla. *pp* *p* *mf*

Vc. *mp* *mf*

Kb.

Detailed description: This page of a musical score covers measures 66 to 69. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), and Horn (Hn.), a string section with Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.), and a vocal line. The woodwinds and strings play a complex, rhythmic pattern of sixteenth and thirty-second notes, often with triplets. The vocal line is a simple melodic line with lyrics. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The key signature has one sharp (F#) and the time signature is 3/4.

71

Fl.

Ob.

Kl.

Fag.

*pp*

VI. I

*pp* *pp* *sim.* *dim. poco a poco* *ppp*

VI. II

*pp* *sim.* *dim. poco a poco* *ppp*

Vla.

*mp* *dim. poco a poco* *(pp)* *(ppp)*

79

Diespä-ten Näch-te fürcht ich lang, und klar. Ver-bit - tert such ich jetzt im Park

*pp*

VI. I

*pppp*

VI. II

*ppp*

Vla.

*pppp* *morendo* *pppp* *pppp* *senza vibr.*

Vc.

*pppp* *senza vibr.*

Kb.

*pppp* *senza vibr.*

*pppp*

88

was war.

VI. I

*pppp* *pppp* *pp* *pppp*

VI. II

*ppp* *pp* *pppp*

Vla.

*pppp* *gliss.* *morendo*

Vc.

*pppp* *gliss.* *morendo*

Kb.

*pppp* *gliss.* *morendo*

*pppp*



16

Ob. *p*

Kl. *p*

Fag. *p*

Hn. *p*

Gr. Tr. *(mp)*

*mf* der Schwä - - - che Herr und mei-ner Au - gen Mohn

VI. I Dämpfer ab unis.

VI. II unis. *mf* *p* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Kb. *p* *f* *p*

23

Fl. *p*

Ob. *p*

Kl. *p*

Fag. *mf* *cresc.* *sf*

Hn. *mf* *cresc.* *sf*

Gr. Tr. *(mf)* *(f)*

die Trau - - - rig - keit *fp* *f*

VI. I unis. *mp* *f*

VI. II *f* *mf* *f* *mf*

Vla. *mp* *mf* *f*

Vc. *mf* *mf*

Kb. *f* *mf*

Musical score for measures 30-37. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hn.), Trumpet (Gr. Tr.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The vocal line is also present with lyrics: Herr der mich ver - stän - digt wann ich ster - ben. Dynamics include *p*, *mp*, *f*, *fp*, *ff*, *mf*, *div.*, and *cresc.*. The key signature has one sharp (F#).

Musical score for measures 38-45. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horn (Hn.), Trumpet (Gr. Tr.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The vocal line has lyrics: muß und wo und wie. Dynamics include *ff*, *fp*, *sf*, *ff*, *mp*, *f*, *p*, *mf*, *pp*, *mp*, *ppp*, *poco a poco dim.*, *(ossia)*, and *f*. The key signature has one flat (Bb).



44 *b.o.*

Fl. *pp* *pppp* *p* *pp* *p* *pp* *p*

Ob. *pp* *pppp* *mfpp* *mfpp*

Kl. *fpp* *fpp* *fpp* *mf* *mp*

Fag. *mf* *p* *mp* *mf* *p*

Hn. *mf* *p* *mf* *p*

Gr. Tr. *(mf)*

und durch der En - gel - Flug ver - stört

VI. I *sfpp* *f* *mf* *p* *pp* *ppp*

VI. II *mf* *p* *pp*

Vla. *mf* *p*

Vc. *sfpp* *f* *mf* *p* *pp*

Kb. *mf* *p* *pp* (unauffällige Bogenwechsel)

1.  
50

Fl. *ppp* *pp* *pp* *pp* *p* *pp* *ppp*

Ob. *mfpp* *mp* *p* *pp* *ppp* *ppp*

Kl. *mfpp* *mp* *p* *pp* *ppp*

Fag. *p* *pp*

Hn. *pp* *ppp*

Gr. Tr. *(mp)* poco marcato *(p)* *(pp)*

VI. I *pp* *ppp* *pp* *ppp* *pp* *pp* *morendo*

VI. II *pp* *ppp* *pp* *ppp* *pp* *pp* *morendo*

Vla. *pp* *ppp* *pp* *ppp*

Vc. *pp* *ppp* *pp* *ppp*

Kb. *pp* *ppp* *pp* *ppp*

*morendo*

*p* o schik - ke Herr die Kör - ner wie du sie ge -

57

Fl. *ppp* *pppp*

Kl. *ppp*

Fag. *ppp*

Hn. *ppp*

Gr. Tr. *morendo* *ppp* poco marcato, ma piano

VI. I *ppp* *div.*

VI. II *ppp* *div.*

Vla. *ppp* *div.*

Vc. *ppp* *div.*

Kb. *ppp* *div.*

*ppp*

sät hast zu den Ar - men die in kal - ten Scheu - nen un - ter - stehn und frie - ren Herr...

66 Solo

Fl. *pp*  $\rightarrow$  *mp*

Ob. *p*  
*mp*  $\rightarrow$  *p*

Kl. *p*

Fag. *p*

Hn. *p*

Vi. I *mf*

Vi. II *pp*

Vc. *pp*

75 frei, quasi Cadenza rapido

Fl. *mf* *cresc. e accel.* *sfz* *p*<sup>3</sup> *sf* Flzg., in Luftgeräusch übergehen

Kl. *mp*  $\rightarrow$  *p*

Fag. *p*

Hn. *p*

Vi. I *p*

Vla. Solo *ppp*

81 3-4 mal wdth.

Fl.

Gr. Tr. *pp*

Vla. solo *ppp* senza vibrato (unauffällige Bogenwechsel)

Vc. *pp* *ppp* non div.

Kb. Solo s. tasto, senza vibr. *pp* *ppp* *ppp*

*dim. e morendo al niente*

## I. Sommerregen

Hört auf, ihr Vögel,  
mich tröstet  
kein Abend, über  
der Brücke fällt Regen  
in meine Trauer, mich  
ändert kein Rauschen  
des Sommers,  
mich hält  
kein Wind wach...

Morgen früh  
will ich nicht unter Bäumen  
gehn,  
meine Lider sind schläfrig  
nach Winter und Schnee,  
ich will im Regen  
zurückgehn  
zu Blättern  
und dunklen Truhen.

Hört auf, ihr Vögel, mich friert,  
mein Schatten  
wächst über  
die Nacht  
in die Wälder,  
dort ruhn  
unter schwarzen Blüten  
die Toten,  
die wandernden Toten aus.

## II. Was werde ich tun

Was werde ich tun,  
wenn keine Scheune mehr für mein Dasein bettelt,  
wenn das Heu in nassen Dörfern verbrennt,  
ohne mein Leben zu krönen?  
Was werde ich tun,  
wenn der Wald nur in meiner Phantasie wächst,  
wenn die Bäche nur mehr leere, ausgewaschene Adern sind?

Was werde ich tun,  
wenn keine Botschaft mehr kommt aus den Gräsern?  
Was werde ich tun,  
wenn ich vergessen bin von allen, von allen ...?

### III. Mein Tod kommt bald

Mein Tod kommt bald  
über den Acker, müd,  
wenn in das Gras  
die Schatten stürzen  
schwarzer Raben  
und hinter dem Haus der Baum  
die Lider schließt  
im Schnee  
und nahen Winters  
Worte wehn ...

Die kranke Seele huscht  
umblickend nicht mehr  
auf das Dorf,  
hinüber.

### IV. Unmerklich weht der Wind

Unmerklich weht der Wind  
über das Land.  
Schon stellt der Winter mich  
im hohen Norden  
und wirft mich in  
sein schweigendes Gewand.

Von späten Ernten trifft  
Der Frost mich wieder.  
Du stehst nicht auf.  
Du redest nur im Zorn.  
Mich stürzt im Herbst  
der Hunger deiner Glieder.

Im Schlaf verteilt die Nacht  
die großen Orden  
der Vergänglichkeit.  
Mich rührt kein Traum.  
Vorm Fenster hör ich nachts  
den Tod im Baum.

O dieser Frühling  
Der zerschlagen liegt.  
O dieser Sommer, tot,  
auf weißen Kissen.  
Den düstern Herbst hab ich  
In dir besiegt  
und eine Tür zum Winter  
aufgerissen.  
Die späten Nächte fürcht ich  
lang und klar.  
Verbittert such ich jetzt  
im Park, was war.

**V. O Herr**

Herr der nicht mehr lügt  
o Herr  
der meinen Namen spricht  
und segnet meiner Lieder Schwäche  
Herr  
und meiner Augen Mohn  
die Traurigkeit  
o Herr  
der mich verständigt wann  
ich sterben muß  
und wo  
und wie  
und durch der Engel Flug verstört  
o schicke Herr  
die Körner  
wie du sie gesät hast  
zu den Armen  
die vor kalten Scheunen  
unterstehn  
und frieren  
Herr.