

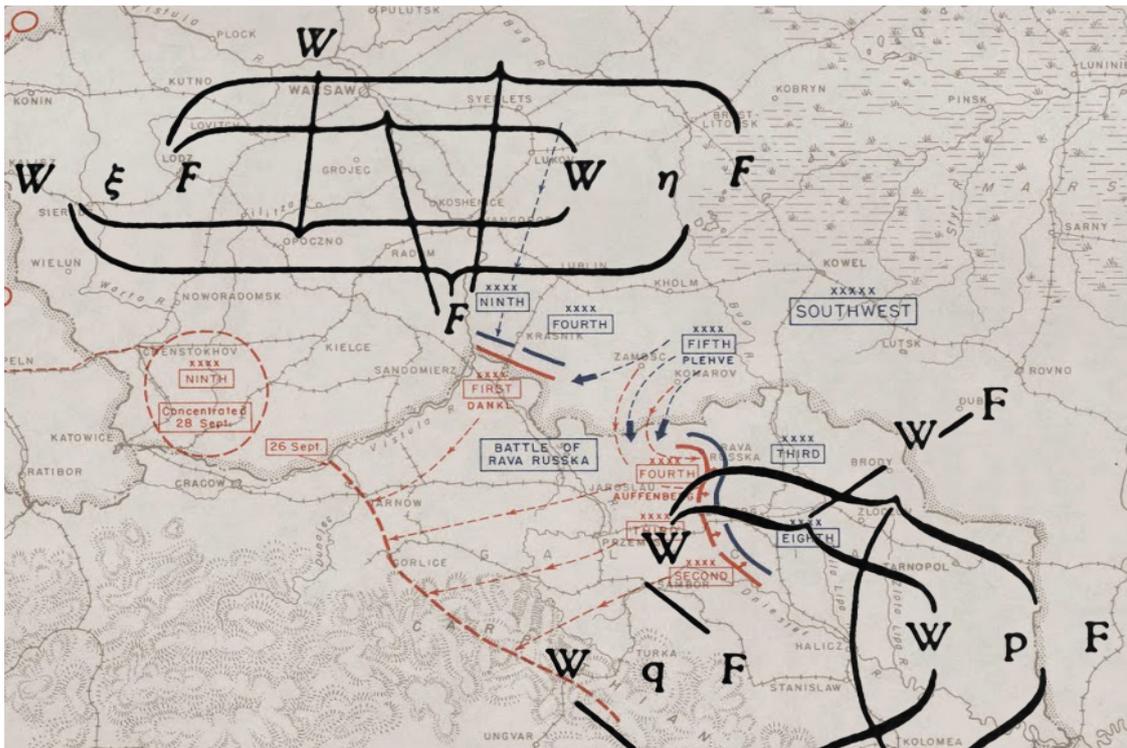
Robert Piéchaud

Wittgenstein-Lieder

Monodrama set to texts by
Ludwig Wittgenstein and
a poem by Georg Trakl

for voice and ensemble
(2016)

Concert pitch score
German song text with English recitative (2017)



Instrumentation

Voice : mezzo-soprano or baritone

Flute in C / piccolo

Oboe / English horn

B \flat clarinet / bass clarinet (with low C)

Cello

Percussion : {
snare drum ("S.D.")
high tom (side drum, "D."), a little deeper than S.D.
bass drum ("B.D.", set horizontally)
large tamtam ("Tam")
suspended cymbal ("Cym.")
charleston ("Ch.")
triangle ("Tr.")
xylophone (to low F, "Xyl.")
crotales, with 2 octaves C-C, or bowable glockenspiel ("Cr.")
2 woodblocks ("W.")
2 car springs differently tuned ("Spr.")
2 compressors (or air spray) differently tuned ("Compr.")
a couple of pebbles
several jingle bells

Concert pitch score (piccolo and xylophone sound one octave higher, the crotales two octaves).

Duration: ~ 25'

Commissioned by Festival d'Automne à Paris 2016.

Dedicated to ensemble L'Instant Donné.

In memoriam Frédérick Martin (1958-2016)

1) Excerpts from *Tracatus Logico-Philosophicus* (*Logisch-philosophische Abhandlung*), with permission of Wiley & Sons Limited.
2) Excerpts from *Carnets Secrets 1914-1916*, translated by Jean-Pierre Cometti, 2010, with permission of Éditions Chemin de ronde (adaptation and libretto by the composer, English version by Jill A. McCoy)

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Fall 1914. The Austrian philosopher Ludwig Wittgenstein, who enrolled in the army at the very beginning of World War I, is assigned on the Russian front to a projector on the deck of the Goplana, a patrol boat missioned to control the Vistula's dangerous banks. But at the same time, secretly and inside, another fight is taking place with the writing of the Tractatus Logico-Philosophicus, one of the most abstract works of modern philosophy. As his ship is heading towards Krakow, Ludwig has the opportunity to meet the poet Georg Trakl, also a volunteer who is convalescing at a military hospital after the terrible battle of Grodek. Yet by turn of fate, Wittgenstein arrives too late...

More than a song cycle, the Wittgenstein-Lieder form a concise monodrama whose storyline develops around this missed encounter, using English for the recitative and German for the songs. For the libretto, I combined texts from the Tractatus as well as excerpts from Wittgenstein's Geheime Tagebücher (secret diary), a journal written on the front. The result is an arresting mix of philosophy, poetry, and also war promiscuity, the grotesque, despondency and exaltation. Finally, poetry being for Wittgenstein the ultimate form of expression, the cycle concludes with Klage ("Lament"), most likely Trakl's very last poem.

R.P.

6 **Poco meno vivo**

Fl. *mf* 3 *f sub.*

Ob. *mf* 3 *f sub.*

B♭ Cl. *mf* 3 *f sub.*

Perc. S.D. *pp* *mf* Xyl. 3 *f* S.D. *f* RS

V. *f ord.* 3 5 5 5 3
de so - lide!
to speak of!

Vc. *f* 3 *pizz.* arco *sfz* *rit.*

8

Fl. *pp capriccioso* *tr* (h) (b) *trb* 6

Ob. *pp capriccioso* *tr* (b) (bb) *trb* 5

B♭ Cl. *pp capriccioso* *tr* (b) (bb)

Perc.

V. *mp* , , *cresc.* ,
Tout tout tout
All all all
tout
a

Vc. *pp* *mf* 5 3 *fp*

11

Fz. *tr* *molto* *pp possibile*

Ob. *tr* *molto* *pp possibile*

Bb Cl. *ppp*

Perc. *poco* *p* *c.c.*

V. *3* *s'en va en pous - sière !
- ll's gone up in - to smoke!*

Vc. *3* *5* *pp*

12 **Alla cadenza**

Fz. *f*

Ob. *f*

Bb Cl. *f*

Perc. *pp* *Tr.* *1.v.* *D.* *f* *S.D.*

V. *pp* *molto* *f* *5* *5* *5* *5* *poco riten.* *molto*

15

Fl. *mp*

Ob. *pp* *mp sub.*

Bb Cl. *mp*

Perc. *mp*

V. *(con bravura)*

Nour - - - - -
Foo - - - - -

Vc. *p espr.* *pp* *leggero e capriccioso*

18

Fl. *mf* *f*

Ob. *mf* *f*

Bb Cl. *mf* *f* *colla parte* *pp*

Perc. *mf* *f* *Xyl.* *ff*

V. *ff*

oo - - - - - ood ri - ture in - fecte!
un - fit to eat!

Vc. *f* *ff* *pp* *ord. a piacere*

21 Muta in flauto piccolo

Fz.

Ob.

Bb Cl.

Perc.

V.

Vc.

poco

morendo

ppp

pppp

poch.

c.l. tratto

24 **Drunken barcarolle. Moderato** (♩. = 60) Piccolo solo

Picc.

Ob.

Bb Cl.

Perc.

V.

Vc.

*p*³

*pp*³

Cym. *pp* l.v.

B.D. (con sord.) *pp*

Hier soir
Last night

sur le ba - teau
on - board the ship

pp un poco ubriaco

5

34

Picc. *f* *p subito* 3

Ob. *quasi tecno!* *ff* *pp subito e tranquillo* 3

Bb Cl. *ff* *pp subito, espr.*

Per. *sfz* [Cym.] *ff* *p* [Cym.]

V. *ff*
L'é - qui - page... *the cren...*
une bande' de co - chons !!
a pack of pigs!!

Vc. *f* *pp*
sul pont. -----> ord.

36

Picc. 3 *pp* 3

Ob. 3

Bb Cl. *pp* 3

Per. *ppp* l.v.

B.D. (senza sord.)

V. *p*
Au loin gronde' -
Can - nons \emptyset

Vc.

39

Picc.

Ob.

B \flat Cl.

Per.

S.D.

Cym.

*pp*³

V.

- ment con - ti - nuel du ca - non...
rum - ble their way from a - far...

Vc.

pizz.

ppp

43

Picc.

Ob.

B \flat Cl.

Muta in flauto grande

Muta in corno inglese

Muta in clarinetto basso

Ca - - - - lan - - - - do

Xyl.

pp

Per.

Tr. *pppp*

B.D. (con sord.) *ppp*

V.

pp ad lib. : sprg.

Pas tra - - - vail - - - lé...
No work to - - - day...

Vc.

Recitativo (travelling I : "The Engine Room")

I - B Duration ~ 1'30"

0" ↓ Rubato

pp

Flute

key noise with air

accel.

♩ = 56

∈ { }

Flute loop: start *pp*, even 16th notes (key noise with air, from the specified interval). Interrupt from time to time with a high pitch B, F# or A# (always in this order) on a 16th, 8th or dotted 8th note. Go up to *mf*. Key noise can be varied (more or less air or tone etc.) and so can high pitches ("tza", "ka", "kia" etc.).

12" ↓

Engl. H.

bisbigliando

Engl. horn loop: sustained notes *ppp...p* in the high register, bisbigliando, with a subtle expression. The bisb. can be microtonal. In between two notes, a silence as long as wished.

8" ↓

Bass Clar.

♩ = 108 (→ ♩ = 88)

Bass clar. loop: legatissimo stream of even *pp* 32nd notes, chromatic in the specified interval. Play as many notes that way and, from time to time, play a brief high pitch from the other specified interval. Over time, the high pitch's dynamics can evolve and so can its articulation (including sfz and slap). Towards the end: fewer and fewer high notes, leaving only the stream of low notes, slowing down to the tempo of the lied that follows.

5" ↓

Perc.

Pebbles

mf *pp*

accel.

♩ = 120

Xyl. WB. S.D.s.c.* / D. Spr. Compr.

et.

*S.D. "senza corde"

Perc. loop: start *pp*. Each instrument goes by pair of 2 different pitches (or tones), the lowest is marked as ▼ (xylo. : ● = highest C, ▼ = A below). Each note is optional (i.e. can be replaced by a rest) and the beginning must be very sparse. The compressor must be heard from the middle of the section on. Towards the end: fewer and fewer notes until extinction, but without altering the tempo.

♩ = 69

① 20" *mf* very clearly and enthusiastically

② 30" *f*

③ 45"

On re-monte' laVis-tule vers Cra-co-vie et bien-tôt nous se-rons au feu! Dieusoit a-vecmoi...
 Now we're bea-ding up-stream on towards Kra-kow Ø straight in-to the line of fire! May God be with me...

25" ↓

♩ = 96, molto rubato
con molto port.

ppp flautando e sul ponticello, senza espressione

Cello loop: always *ppp*, recalling a musical saw. Cut off abruptly in the middle of the phrase around 1'10".

fl. ●

c. angl. ●

cl. basse ●

perc. ●

vcl. ●

0" 5" 8" 12" 20" 25" 30" 45" 1'10" 1'30"

vx. ① ② ③

(segue Wovon man nicht sprechen kann)

Wovon man nicht sprechen kann

Enigmatico (♩ = 88)

like a soliloquy...

Bass Clarinet

ppp quasi sussurrando

3

B. Cl.

5

B. Cl.

Vc.

ppp dolcissimo *quasi sussurrando*

B. Cl.

Vc.

9

Engl. H.

pp espr.

B. Cl.

Vc.

11

Engl. H.

B. Cl.

Vc.

13

Fl.

Engl. H.

B. Cl.

Vc.

pp espr.

3

3

15

Fl.

Engl. H.

B. Cl.

Vc.

espr.

3

p espr.

poco a poco più agitato

17

Fl. *p*

Engl. H.

B. Cl. *3*

Vc.

19

Fl.

Engl. H. *5*

B. Cl. *pp* *mp* *poco a poco più agitato*

Vc.

21

Fl. *quasi acc.* *3*

Engl. H. *quasi acc.* *3*

B. Cl.

Vc. *pizz.* *quasi acc.* *3* *mf*

23

Fl. *mf* 3 *f* 3

Engl. H. 3 *mf* 3 5

B. Cl. *quasi acc.* 3 *mf* 3

V. *f*

Vc. 3 3 *f*

Poco accelerando

24

Fl. 3 *sfz* 3 3 3

Engl. H. 3 *f* 5 *sfz*

B. Cl. 7 *sfz* 7 7 7

V. *pp* *molto*

Vc. 3 3 3 *sfz*

Wo

25

Fl.

Engl. H.

B. Cl.

Tempo più libero

f

piu tenero e p

V.

von man nicht spre - chen kann, da - rü - ber muß man

V.c.



30

Ben in tempo

~ 5"

Fl.

Engl. H.

B. Cl.

V.

V.c.

f *molto* *ppp*

mf *molto* *ppp*

p *molto* *pppp*

whispered yet f

schwei - gen!

mp *molto* *ppp*

G.P.

Muta in oboe

Muta in clarinetto in Sib

(segue Night)

II - Night (The Projector)

Adagio sereno (♩ = 66)

(with much air)

Flute
Oboe
B♭ Clarinet
Percussion
Voice
Cello

Flute, Oboe, and B♭ Clarinet parts begin with a rest and then play a melodic line starting at measure 4. Dynamics include *ppp* and *senza vibr.*. Flute and Oboe parts include a *port.* marking. Percussion includes *Tam*, *B.D. (con sord.)*, and *l.v.* markings. Voice part includes *ad lib. : Trp. in C* and *cup mute* markings. Cello part includes *ppp* and *senza vibr.* markings.

(*) Free quotation (m. 4-7) of Alban Berg's *Wozzeck*, act III scene 5, with Universal Edition A.G. Wien's permission.

Fl.
Ob.
B♭ Cl.
Perc.
V.
V.c.

Flute, Oboe, and B♭ Clarinet parts continue with the melodic line. Dynamics include *ff* and *molto*. Flute part includes a *flatt.* marking. Percussion includes *p* and *ff* markings. Voice part includes *sfz* marking. Cello part includes *ff* and *molto* markings.

10 **Con moto** (♩ = 104)

Fl.

Ob.

B♭ Cl.

Xyl.

Voice **f** *loudly and clearly*

« Ne t'ha - bille' pas ! » (*)
 "Come straight a - way!"

p (narrator)

Suis ar - ri - vé tran - si
 Pierced by cold on the bridge

Vc.

ppp *murmurando*

ppp

pont.

13

Fl.

Ob.

B♭ Cl.

Xyl.

Voice

pres - que nu sur le pont
 I stood, pra - ti - cally nude

pp dolce

ppp

soft sticks!

(*) Rhythm and "pitch" for the spoken part are provided as a suggestion, and not to be taken as sprechgesang. It should not sound mechanical.

Wittgenstein-Lieder II - Night (The Projector)

16

Fz.

Ob.

Bb Cl.

Xyl.

V.

Vc.

ai mis en marche
and star-ted up

le pro-jec-
the pro-jec-

19

Fz.

Ob.

Bb Cl.

Xyl.

V.

Vc.

pp

mf

5

molto

pp

molto

f

3

molto

3

3

tr^(h)

(b)

(h)

murmurando, quasi legato

teur!
tor!

pizz.

pp

mf

21

Fz.

Ob.

Bb Cl.

Xyl.

V.

Vc.

ppp

più p

puis suis al - lé m'ha - bil - ler.
then to the ca - bin to dress.

23

Fz.

Ob.

Bb Cl.

Xyl.

V.

Vc.

pp leggiero

pp leggiero

pp

sul pont.

25

Fl.

Ob.

Bb Cl.

Xyl.

V.

Vc.

Toute' la nuit à mon poste,
The whole night at my post,



28

Senza rallentare !

Fl.

Ob.

Bb Cl.

Xyl.

V.

Vc.

tr ^(tr)
(très serré)

bisbigliando

in tempo preciso

slow down bisb. ↑

dolcissimo, with the fingers or very soft sticks

(tr, very tight)

in tempo preciso

tout l'temps peur qu'il s'é-teigne !
in dread fear it'd go out!

32 **Adagio**

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp espr.*

Perc. *pp* *ppp* *Tam* *l.v.* *poco*

V. *pp*
La nuit a é - té calme.
The night was pure and calm.

Vc. *arco, con sord.* *ppp espr.*

37

Fl.

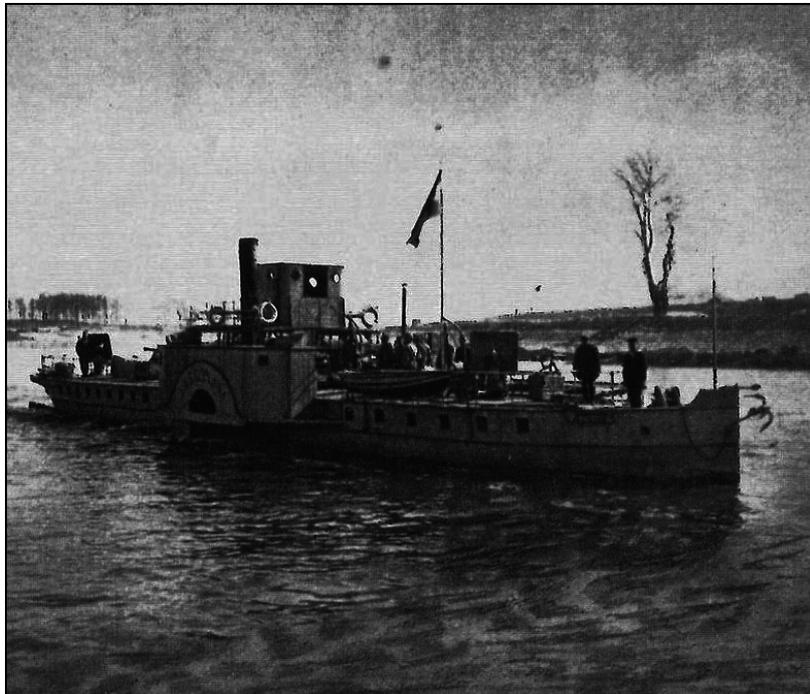
Ob.

B♭ Cl.

Perc. *morendo* *pppp* *poch.* *l.v.*

V.

Vc.



II - B

Recitativo (travelling II, ♩ = 72)

Flute *pp sempre, dolcissimo, con molta precisione*

Oboe *pp sempre, dolcissimo, con molta precisione*

3

Fl.

Ob.

V. *~10"* *3*

On ap-proch(e) de Cra-co-vie.
As we come close to Kra-kow

5

Fl.

Ob.

7

Fl.

Ob.

V. *~20"* *3* *3*

J'ap-prends que Georg Trakl se trouve à l'hô-pi-tal mi-li-taire, en con-va-les-cence.
I learn that Georg Trakl lies in the mi-li-tary hos-pi-tal ∅ con-va-les-cing.

9

Fz.

Ob.

V.

~30"

3

Ce se - rait un grand ré - con - fort de le
 Mee - ting him would be sure - ly a

11

Fz.

Ob.

V.

3

ren - con - trer!
 great com - fort!

13

Fz.

Ob.

15

Fz.

Ob.

17

Fz.

Ob.

(segue Wenn man unter Ewigkeit)

Wenn man unter Ewigkeit

To Jill A. McCoy

Perpetuum mobile (♩ = 84)

Flute *p leggiero*

Oboe *p leggiero*

Bb Clarinet *p leggiero*

Percussion **Crotales**
p l.v.

Voice (♩ = 84)

Cello

4

Fl. *mf*

Ob. *mf*

Bb Cl. *mp*

Xyl. *p* **D.** *pp* *f*

Vc. *pizz.* *f*

7

Fl. *pp*

Ob. *pp*

Bb Cl. *pp*

Per. *p* *pp* *pp*

B.D. Xyl. W.B.

V. *mf* *pp* *ad lib. : arco spiccato*

10

Fl. *pp poco agitato*

Ob. *pp poco agitato*

Bb Cl. *pp poco agitato*

Xyl. *pp* Crotales l.v.

V. *mf* *dolce* 3

Wenn man un - ter E - wig -

Vc.

Wittgenstein-Lieder ~ Wenn man unter Ewigkeit

14

Fl. *flatt.* *mf* *ord.* *pp leggieriss.*

Ob. *mf* *pp leggieriss.*

Bb Cl. *mf* *pp leggieriss.*

Perc. *f* *B.D.*

V. *f sub.* *p scherzando* *cresc.*
keit nicht un ~ ~ ~ end ~ ~ ~ ~ ~ li - che

Vc. *pizz. (non arp. !)* *sfz* *arco* *pp cresc.*

17

Fl. *f* *molto*

Ob. *f* *molto*

Bb Cl. *f* *molto*

Perc. *f* *Xyl.* *Tam* *p* *l.v.*

V. *sfz* *sfz*
Zeit ~ ~ ~ dauer ~ ~ ~ son - dern

Vc. *mf*

Wittgenstein-Lieder ~ Wenn man unter Ewigkeit

20

Fz. *pp* *mf* *pp sub., senza espr.* ($\text{♩} = \text{♩}$)

Ob. *p* *pp sub., senza espr.* ($\text{♩} = \text{♩}$)

B♭ Cl. *pp* *p* *pp sub., senza espr.* ($\text{♩} = \text{♩}$)

Crotales

Perc. *p*

V. *mp dolce* *dolcissimo*

Un - - - zeit - - - lich - - - keit - - - ver - steht,

Vc. *pp senza espr.*



25 **Lento assai** ($\text{♩} = 54$)

Fz. *ppp* *∅ sub.* (*)

Ob. *ppp* *∅ sub.* (*)

B♭ Cl. *ppp* *∅ sub.* (*)

Perc.

V.

Vc. *ppp* (*)

(*) "Reversed attacks" (hairpin → al niente sub.) must always very subtle and strange, and should never cover the voice.

III - Struggling

Allegro (♩ = 92)

Flute

Oboe

Bass Clarinet

Percussion

Cello

fpp

p Cym. l.v. [Ch.]

B.D. *pp* *molto* D. *p* S.D.

pizz. *f pp*



5 Affannato (♩ = ♩.)

Fl.

Ob.

B. Cl.

Perc.

V.

Vc.

sfz p sub., molto agitato

sfz

mp

(♩ = 92)

(spoken)

Au - jour-d'hui ca - non - nade
 Con - stant - ly can - non - balls

arco, sul tasto

ff

p molto agitato

III - Struggling ~ Wittgenstein-Lieder

9

Fl.

Ob.

B. Cl.

Perc.

V.

Vc.

p

p

Cym.

B.D.

pp

per - ma - nente. On voit les gre - nades ex - plo - ser!
all day long. Gre-nades left and right, light and sound!

3

13

Fl.

Ob.

B. Cl.

Perc.

V.

Vc.

f

f

mf

p

p

mf

p

pp

pizz.

p

p agitato

Cym.

Tam.

III - Struggling ~ Wittgenstein-Lieder

16

Fl. *cresc.*

Ob. *p agitato* *cresc.*

B. Cl. *p* *pp cresc.*

Perc. *ppp* *p* *mp*

V. *(breathless)*

Dans la nuit dans un de - mi som - meil
 At mid - night in a half a - wake daze

Vc. *arco (ord)* *p sub., non leg.*

19

Fl.

Ob.

B. Cl. *sfz* *p*

Perc. *mf* *f* *ff* *f*

V. *pizz.*

à nou - veau mas - tur - bé!
 once a - gain mas - tur - ba - ted!

Vc. *f*

III - Struggling ~ Wittgenstein-Lieder

22

Fl.

Ob.

B. Cl.

Perc.

Ch.

p

V.

(mp)

Les autres me prennent pour un tire-au-flanc,
The others take me for an idle fool,

Vc.

sfz

26

Fl.

pp

Ob.

pp

B. Cl.

Perc.

V.

piu f

et main - te - nant ils en - voient des gens qui far - fouillent
and out of spite they send men who snoop round in my...

Vc.

III - Struggling ~ Wittgenstein-Lieder

29

Fl.

Ob.

B. Cl.

Perc.

V.

Vc.

arco

dans mon pro - jec - teur!
...in my pro - jec - tor!

pp

4

tr.

pp

Xyl.

p

p

pp

33

Fl.

Ob.

B. Cl.

Xyl.

V.

Vc.

tr.

pp

leggerissimo

tr.

pp possibile

tr.

pp

mf

3

Je n' tra-vaile pas mieux que quand j'é-pluch(e) les pa-tates!
I do my best work when they have me peel spuds!

tr.

pp

III - Struggling ~ Wittgenstein-Lieder

37

poco a poco cresc.

poco a poco cresc.

cresc.

(ad lib. : sprechgesang)

Beau-coup tra - vai - lé! et a - vec grand
Such fine work to - day! and with re - sults

cresc.

40

ff

pro - fit! lut - te fi - nale!
ga - lore! fi - nal strug - gle!

The musical score is arranged in a system with six staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl.). The bottom three staves are for strings and voice: Violin (V.), Viola (Vc.), and Voice (V.). The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns. The voice part features a recitative section with lyrics in French and German. The score includes dynamic markings such as 'poco a poco cresc.', 'cresc.', and 'ff'. A double bar line is present at the beginning of the second system.

43

Fl. *f* 5 4 *ppp*

Ob. *f* *molto* 8 8

B. Cl. *f* *molto* 7 9

Xyl. *mf* 2 2 *ppp*

V.

Vc. *f* *molto* 5 4 *ppp*

1 Travelling III, agitato. (♩ = ♪ = 138)

Fl. *pp* *sempre staccatiss.* 3 3 3 3

Ob. *pp* *sempre staccatiss.* 3 3 3 3 3 3 3 3 3 3 3 3

B. Cl. *ppp* 3 3 3 3 3 3 3 3

Xyl. *pp* 3 3

V.

Vc. *pp* *sempre staccatiss.* 3 3 3

III - Struggling ~ Wittgenstein-Lieder

4

Fl.

Ob.

B. Cl.

Xyl.

V.

Vc.

(spoken)

Les nou - velles sont mau - vaises :
This just in from the front:

mf les Russes sont à nos
the Rus - sians are at our

ossia :

7

Fl.

Ob.

B. Cl.

Xyl.

V.

Vc.

p subito

fp

pp

p subito

pp

p subito

trousses !
beels!

III - Struggling ~ Wittgenstein-Lieder

10

Fz. *pp*

Ob. *pp*

B. Cl.

Xyl. *f* *pp* S.D.

V.

Vc. *p* pizz.

En che - min vers Cra - co -
On our way to Kru - kow

13

Fz. *pp*

Ob. *pp*

B. Cl. *pp*

Per. *pp* D. RS soft sticks! *pp*

V. *p*

Vc. *p* pizz. (sul pont.)

vie on a cas - sé une aube... et on doit se
∅ just found a wheel bro - ken... now we need to

III - Struggling ~ Wittgenstein-Lieder

16

Fl.

Ob.

B. Cl.

Xyl.

V.

Vc.

faire re - mor - quer!
be - towed a - way!

(ord.) o

pp *sfz*

19

(tongue-ram)

Fl.

Ob.

B. Cl.

Xyl.

V.

Vc.

sfz

ppp dolcissimo

ppp dolcissimo

slap! o

sfz

22 **Molto più lento** (♩ = 96)

Fl.

Ob.

B. Cl. *pp*
bisbigliando 3 3 3 simile 3 3 3 3 3 3 3 3

Xyl. *ppp* S.D. (con sord.) *pp*

V. *p* (sung) 3
Quand pour - rai-je donc ren - dre vi - site à
When shall I be in Kra - kow to see

Vc. *pp*



25 **Non rallentando !**

Muta in flauto piccolo

Fl.

Ob.

B. Cl. 3 3 3 3 Muta in clarinetto in Sib

Perc. *ppp*

V. Tra - - - kl ?
Tra - - - kl?

Vc. *ppp*

(segue Cold)

IV - Cold

Andante tranquillo (♩ = 60)

Piccolo

Engl. Horn *con sord. (with a cloth stuffed into the upper joint)*

B♭ Clarinet

Percussion

Voice

Cello

ppp

ppp, natural harmonics throughout the section

5

Picc. *senza vibr.*

E. H. *senza vibr.*

B♭ Cl.

Perc.

V.

Vc.

pp

ppp e legato possibile

pp possibile

poco

pp senza vibr.

poco

Fffrrrooid... Cold...

Wittgenstein-Lieder ~ IV - Cold

9

Picc. *pp* possibile e senza espr.

E. H. *ppp*

B♭ Cl. *espr.* (dolce possibile, non stridente)

Perc. *pp* sempre

V. *p* pure and in a child-like voice

Vc. *ppp*

Sur Ice la floes Vis shim - tule mer.

13

Picc. \emptyset

E. H. *espr.*

B♭ Cl. *ppp*

Perc. *Xyl.* *Cr.*

V. far de la gla - ce flotte...
as the eye can see...

Vc. *ppp*

Wittgenstein-Lieder ~ IV - Cold

25

Picc. *b \bar{b} .*

E. H. *meno p* *pp*

B \bar{b} Cl. *p* *pppp sub.*

Perc. *mp* (ord.) *pp* Cym. Xyl.

V. *molto sul pont.* *ord.* *pp*

28

Picc. *espr.* *poco* *ppp*

E. H. *espr.*

B \bar{b} Cl. *più espr.* *3*

Perc. *pp* *ppp* *poco* *pp* Cym. Xyl. Cr. l.v. *ppp*

V. *p espr.*

Vc. *Froid...* *Cold...*

32

Picc. *pp* (*espr. ma senza vibr.*)

E. H. *pp*

B♭ Cl. *pp*

Perc. *p*

V. *mf* (*standing out*)

Ça fait quat' jours
For four days straight

Vc.

36

Picc.

E. H.

B♭ Cl.

Perc. *pp* *ppp* (*non cresc.*)

V. *mf* (*standing out*)

que j'ai pas quit-té ma veste ni mes bottes.
I've worn the same boots and coat God dam'd cold!

Vc.

40

Picc.

E. H. *ppp*

B \flat Cl. *mp* *ppp*

Per. *p*

V.

Vc.



Senza rallentare !

44

Picc.

E. H. (take the « mute » off) Muta in oboe

B \flat Cl. * etc.

Per. *ppp* *p* *ppp*

V.

Vc.

* alternate fingering (bisb.)

[S.D.]

3

Muta in flauto grande

IV - B

Recitativo (♩ = ♩ of previous section)

Percussion (C.C.)

Voice

palm on drumhead for tone variations

Perc.

Voice

(with refrained emotion...)

Voice

Ce mat-tin je me suis ren - du de bonne heure à l'hô - pi - tal mi - li -
 This mor - ning I fi - nal - ly went to see Trakl at his ward in hos - pi -

Perc.

Voice

taire... mais... trop tard...
 tal... But... too late...

Perc.

Voice

trop tard ! tard !
 he'd gone!

Perc.

Voice

Throw several jingle bells on the B.D.'s head randomly, then wait for silence to return.

Perc.

Voice

Throw several jingle bells on the B.D.'s head randomly, then wait for silence to return.

Perc.

Voice

Throw several jingle bells on the B.D.'s head randomly, then wait for silence to return.

fff

(segue Daß die Sonne morgen aufgehen wird)

Daß die Sonne morgen aufgehen wird

Lento e malinconico (♩ = 80)

Flute

Oboe *doloroso, da lontano e poco esitando*
p [Kindertotenlieder I...]

Bb Clarinet *pp* *stridente, quasi dar. picc.* *(growl)* *molto*

Percussion *D. con sord.* *pp* *mf*

Voice *p* *quasi senza emozione*
Der ar - me Trakl!

Cello *mf* *pizz.*

Molto adagio (♩ = 56)

Fl.

Ob.

Bb Cl. *non presto* *ff* *meno f, meno aggressivo* *molto* *molto rall.* *molto espr.* *ppp* *pppp*

Perc.

V.

Vc. *arco*

6

Fz.

Ob.

B♭ Cl.

Perc.

V.

Vc.

Daß die

pont. ord.

ppp

Cym.

ppp

pp

pp

ppp

10

Fz.

Ob.

B♭ Cl.

Perc.

V.

Vc.

Son - ne mor - gen auf - gehen wird ist ei - ne Hy - po - the - se...

pp

mf

pp

mf

pp

ppp

p

f

p

ppp

tasto

ord.

ppp

Wittgenstein-Lieder ~ Daß die Sonne morgen aufgehen wird

15

Fl. *pp* *colla parte* *sempre pp* *lento dolciss.* *quasi niente*

Ob.

Bb Cl.

Perc. Cym. l.v. *ppp*

V. "Kabaret" » Und das heißt: wir *wissen* nicht ob sie aufgehen wird! «

Vc.

(segue Epilogue)

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Percussion (Perc.), Violin (V.), and Viola (Vc.). The Flute part begins at measure 15 with a dynamic marking of *pp* and a hairpin. It includes a *colla parte* section, a *sempre pp* section, and a *lento dolciss.* section with a triplet of eighth notes. The Percussion part includes a cymbal (Cym.) and a triangle (l.v.) with a *ppp* dynamic. The Violin and Viola parts have a section titled "Kabaret" with the lyrics: » Und das heißt: wir *wissen* nicht ob sie aufgehen wird! «. The score concludes with the instruction "(segue Epilogue)".

V - Epilogue

Recitativo, senza tempo

Flute *pp* *col.* *col.+tone* *ord.*

B♭ Clarinet *pp*

Fl. *col.*

B♭ Cl. *poco espr.*

V. Je viens de recevoir, par le courrier du soir, les derniers poèmes de Trakl.

Trakl's last poems have come in the evening mail

Fl. *(standing out)* *ppp possibile* *pp*

B♭ Cl. *pp*

V. Je ne les comprends pas...
I don't understand them...

Fl.

B♭ Cl.

V. Mais ils me font du bien !
But they do me good!

Klage

To David Sanson.

Adagio meditativo (♩ = 54)

Flute

Oboe

Bb Clarinet

Percussion

Voice

Cello

*con grande delicatezza,
tempo molto rubato*

a tempo

pp

ppp sub.

5

Fl.

Ob.

Bb Cl.

Perc.

V.

Vc.

B.D. (con sord.)

Tam

l.v.

l.v.

Schlaf und Tot, die düs-tern A - dler um - rau - schen

3

Wittgenstein-Lieder ~ Klage

8

Fl. *espr.*

Ob. *ppp*

B♭ Cl.

Per. *ppp* Cym. l.v.

V. nacht - lang dieses Haupt: — des Men - schen gold - nes Bild - nis —

Vc. *ppp* senza sord. sul tasto

11

Fl. *ppp* *pp*

Ob. *pp cresc.*

B♭ Cl. *pp cresc.*

Per. Cym. (center) *pp* l.v. Crotales *p* l.v. *mp* *mf*

V. ver-schlän-ge die ei - si - ge Wo - - - ge der

Vc. ord. - - - - - > pont. *ppp*

13

Fl. *flatt.*

Ob. *Muta in corno inglese*

B♭ Cl. *Muta in clarinetto basso*

Perc. *molto* *l.v.*

V. *(f ma dolce)*
E - - - wig - keit

Vc. *pp sub.* *poco*

15 **Agitato** (♩ = 88)

Fl. *tr.*

Engl. H. *Cor. Ingl.* *tr.*

B. Cl. *Clar. basso* *tr.*

Perc. *C.C.* *(edge)*

V. *sul pont.* *tr.*
An schau - ri - gen Rif - fen

Vc. *mf*

17

Fl. *tr.* *sfpp* *tr.*

Engl. H. *tr.* *sfpp*

B. Cl. *pp* *tr.*

Perc. *Cym.* *ppp*

V. *>* *>* *3*
zer - schellt der pur - pur - ne Leib

V.a. *ord.* *pp espr.*

19

Fl. *ppp*

Engl. H. *solo* *p espr.* *3*

B. Cl. *ppp*

Perc.

V. *p lamentoso*
und es klagt die dun - kle Stim - me ü -

V.a. *sul tasto* *pppp* *3 pochiss.*

Wittgenstein-Lieder ~ Klage

28

Fl.

Engl. H.

B. Cl.

Per.

V.

Vc.

Tam

l.v.

Cr.

B.D.

ppp

pppp

3

3

3

dem Schwei - gen - den Ant - lizt der Nacht.

31

Fl.

Engl. H.

B. Cl.

Per.

V.

Vc.

~ 10"

G.P.

pochiss.

quasi niente