

# Herbsttag (Rilke)

langsam

Matthias Drude (3/82)

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The second system shows the piano accompaniment with both treble and bass clef staves. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

Herr: es ist Zeit. Der Sommer war sehr groß.

The vocal line begins with a half note followed by a quarter note, then a half note. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are written below the vocal staff.

Leg deinen Schatten auf die Sonnen-uh-ren, und auf den Fluren laß die

The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a more active melodic line in the treble. The lyrics are written below the vocal staff.

Win-de los. — Be-fiehl den letz-ten

The vocal line has a half note followed by a quarter note. The piano accompaniment has a more complex texture with many sixteenth notes in the treble. The lyrics are written below the vocal staff.

Früch-ten voll zu sein; gib ih-nen noch zwei süd-li-che-re Ta-ge

The vocal line has a half note followed by a quarter note. The piano accompaniment has a more active melodic line in the treble. The lyrics are written below the vocal staff. There is a '3' above a triplet of notes in the vocal line and a '1' below a note in the piano accompaniment.



*nois and.* drän-ge sie zur voll-en-dung hin und ja-ge-

— die letzte Sü—ße in den schwe-ren Wein.

*rit.* *Tempo I*

*con moto* Wer jetzt kein Haus hat, baut sich kei-

*cresc.* *f*

nes mehr. Wer jetzt al-lein ist, wird es lan-ge

*P*

blei-ben und wa-chen, le-sen, lan-ge Brie-fe

*cresc.*



schrei-ben und wird in den Al-leen hin und her un-

- ruhig wie Wah-tern, wenn die Blät-ter trei-ben.

3



Was unser Geist der Wirrnis abgewinnt (Rilke)

Matthias Drude (8/81)

Was unser Geist der Wirrnis ab-ge-winnt kommt

ir-gend-wann Le-ben-di-gem zu-gu-te

Wenn es auch manchmal nur Ge-

dan-ken sind: Sie lö-sen sich in je-nem großen Blu-te

das wei-ter-rinnt.- Und ist's Ge-



fühl, wer weiß wie weit es reicht, und was es in dem

reinen Re-er-gibt. In dem ein klei-nes Mehr von

Schwer und Leicht Wel-ten be-wegt - und

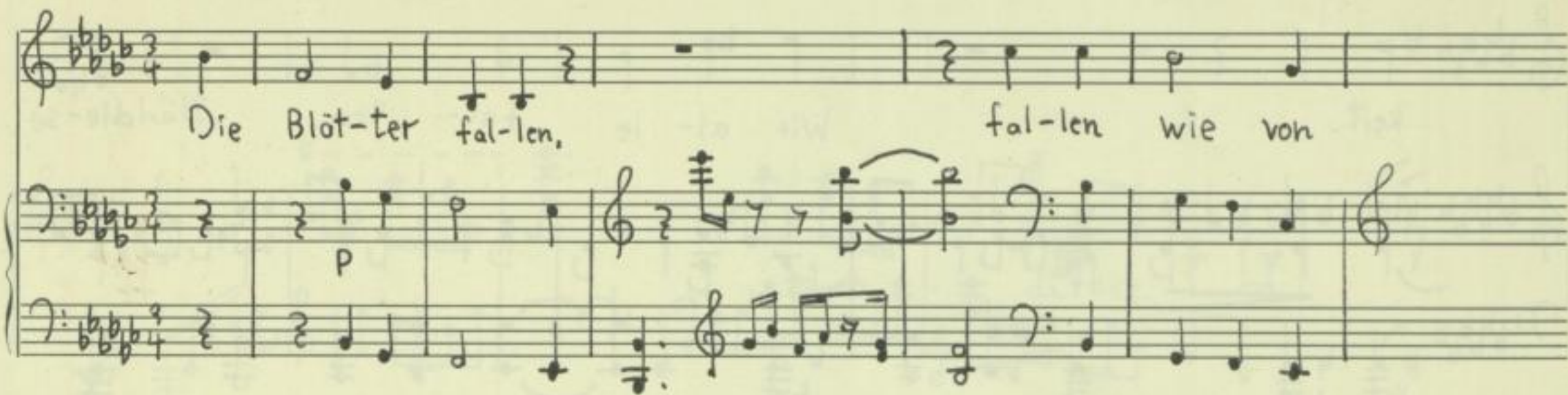
ei-nen Stern ver-schiebt.



# Herbst (Rilke)

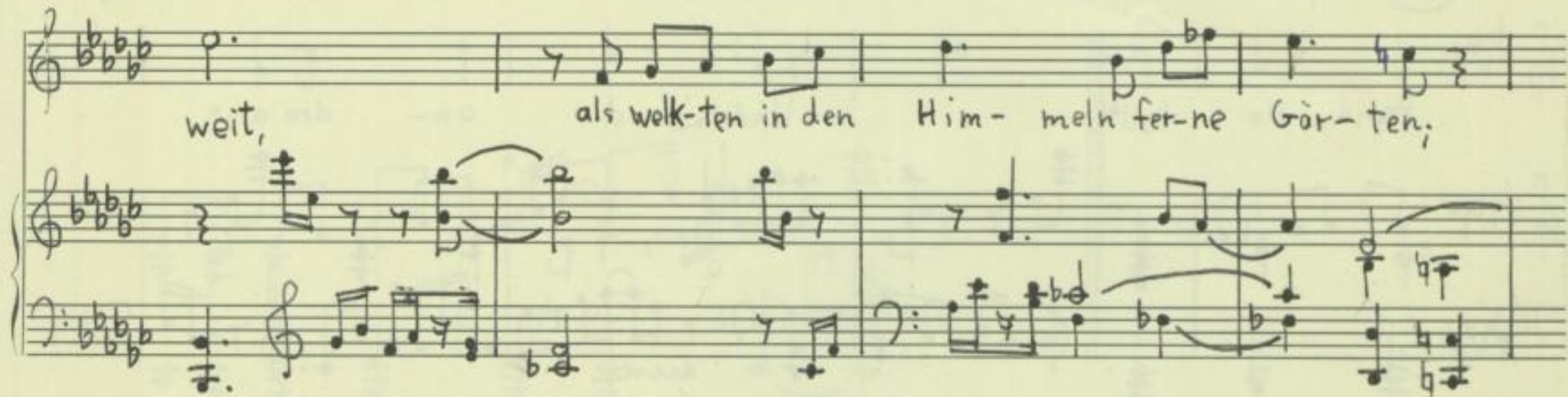
Matthias Droebe (5-6/82)

Die Blät-ter fal-len, fal-len wie von



The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are "Die Blät-ter fal-len, fal-len wie von". The piano part includes a dynamic marking 'p'.

weit, als wol-ken in den Him-meln fer-ne Gär-ten;



The second system continues the vocal line and piano accompaniment. The lyrics are "weit, als wol-ken in den Him-meln fer-ne Gär-ten;". The piano part includes a dynamic marking 'p'.

sie fal-len mit ver-wei-nen-der Ge-bär-de.



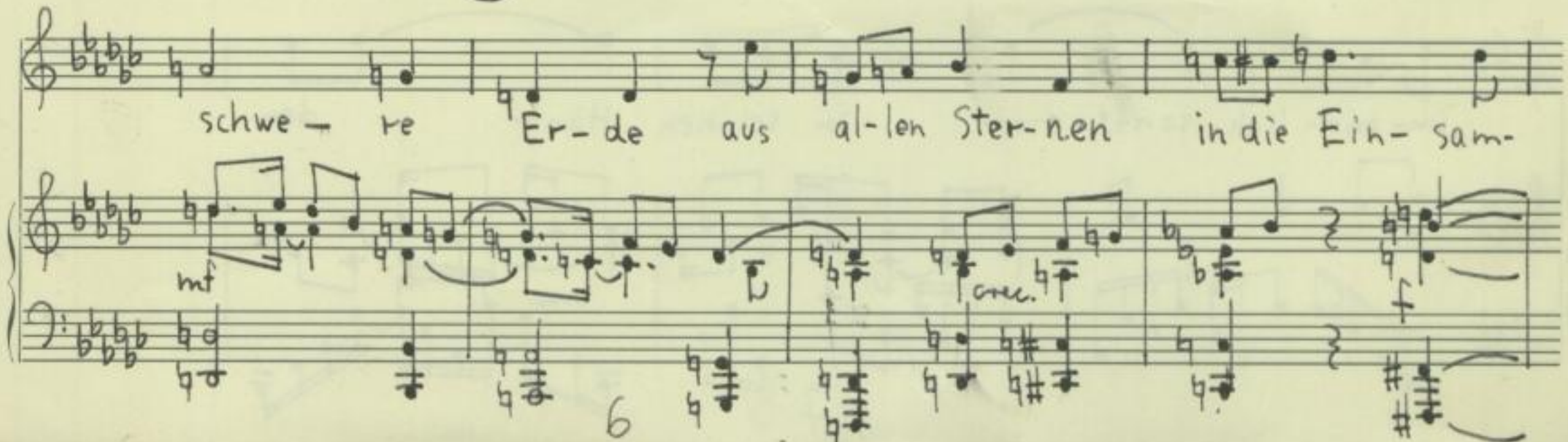
The third system continues the vocal line and piano accompaniment. The lyrics are "sie fal-len mit ver-wei-nen-der Ge-bär-de.". The piano part includes a dynamic marking 'p'.

Und in den Näch-ten fällt die



The fourth system continues the vocal line and piano accompaniment. The lyrics are "Und in den Näch-ten fällt die". The piano part includes a dynamic marking 'pp'.

schwe-re Er-de aus al-len Ster-nen in die Ein-sam-



The fifth system continues the vocal line and piano accompaniment. The lyrics are "schwe-re Er-de aus al-len Ster-nen in die Ein-sam-". The piano part includes a dynamic marking 'mf' and a 'cres.' marking. A page number '6' is written at the bottom of the system.





keit. Wir al-le fal-len. die-se

The first system of the musical score features a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'keit. Wir al-le fal-len. die-se'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with block chords. Dynamics include *p* and *mf*.

Hand da fällt. Und sieh dir an-dre an:  
desse.

The second system continues the vocal line with 'Hand da fällt. Und sieh dir an-dre an:'. The piano accompaniment features a more active right hand with eighth-note runs. Dynamics include *p* and *mf*. The system concludes with the word 'desse.' in the vocal line.

es ist in al-len.

The third system shows the vocal line with 'es ist in al-len.'. The piano accompaniment is characterized by a steady eighth-note accompaniment in the right hand and block chords in the left hand. Dynamics include *pp* and *p*.

Und doch ist ei-ner, wel-cher die-ses Fal-len

The fourth system features the vocal line with 'Und doch ist ei-ner, wel-cher die-ses Fal-len'. The piano accompaniment has a more rhythmic right hand with eighth-note patterns. Dynamics include *p* and *mp*.

un-end-lich sanft — in sei-nen Hän-den

The fifth system shows the vocal line with 'un-end-lich sanft — in sei-nen Hän-den'. The piano accompaniment features a flowing right hand with eighth-note patterns. Dynamics include *p* and *cresc.*. A fermata is placed over the final note of the vocal line.



hält.