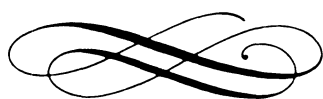


Verklärte Nacht
and
Pierrot Lunaire



ARNOLD SCHOENBERG

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Bibliographical Note

This Dover edition, first published in 1994, is a republication in one volume of two works originally published by Universal Edition: *Verklärte Nacht*, Op. 4, 1899; and *Pierrot lunaire*, Op. 21, 1914. The Dover edition adds: an overall contents page; an English translation of the original contents page for *Pierrot*, including the shifting instrumentation (corrected) of the twenty-one pieces in this work, introduced by a new editorial note; a glossary of German terms used in both scores, including translations of footnotes and longer score notes; and new English translations by Stanley Appelbaum of both Schoenberg's foreword to *Pierrot* and the poems on which the two works are based. Performance instructions for connecting the pieces in *Pierrot* are translated in the score.

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GLOSSARY OF GERMAN TERMS

Translations of footnotes and longer score notes appear at the end of this section.

[pp] *aber deutlich hörbar*, [very soft] but clearly audible
am Griffbrett, on the fingerboard (*sul tasto*)
am Steg, on the bridge (*sul ponticello*)
ärgerlich, angrily
auf der G [D, etc.] Saite, on the G [etc.] string (*sul G*)
ausdrucks(oll), expressively
äusserst kurz, wie Tropfen, extremely short, like droplets
[of sound]

B [also, *in B*], B-flat
Bass-Klarinette [B-Kl.], bass clarinet
bedeutet, means, signifies
begleitend, secondary (accompanying) voice
beiseite, in an undertone (*sotto voce*)
belebend, becoming livelier
beschleunigend, accelerating
bewegt, moving, agitated
[*accel.*] *bis zum Schluss*, [*accel.*] until the end
Bratsche [Br.], viola
breit(er), broad(er)
breiter Auftakt, broad upbeat

col legno gestrichen, struck with the wood of the bow
C-Saite, on the C string (*sul C*)

Dämpfer, mute
Dämpfer aufsetzen, mute on
Dämpfer weg, mute off
deutlich, distinct, clear
doch, yet, but
Doppelgriff es u. h, doublestop E-flat and B
drängend, etwas unruhiger, pressing forward rather
nervously
D-Saite, on the D string (*sul D*)
durchaus begleitend, accompanying throughout
durchaus legato, always *legato*

ernst, solemn
erregt, agitated
etwas, somewhat, slightly
etwas belebter, slightly more lively
etwas bewegter, somewhat more animated
etwas gedehnt, somewhat broadly
etwas langsamer, a little slower
etwas rasch(er), somewhat quick(er)
etwas ruhiger, a little more calmly

etwas zögernd, rather hesitant
etwas zurückhalt(end), slightly held back

Flag(eolett), harmonic
Flatterzunge, fluttertongue
fliessend(e), flowing
fliessende, aber abwechslungsreich, flowing,
but abundantly modulated
Flöte [Fl. or gr. Fl.], flute
flüchtig, fleeting
frei, free

gehende, moving
Geige [G.], violin
gesprochen, spoken
gestossen, driving forward
gestrichen, rushing ahead
gesungen, sung
gezischt, hissed
Griffbrett, fingerboard
Gr(osse) Flöte [gr. Fl.], flute
G-Saite, on the G string (*sul G*)

Hauptstimme, principal voice
hervor(tretend), prominent, to the fore
hüpfend, frisky

immer, always, steadily
immer ganzer Bogen, with a full bow throughout
immer langsamer werdend, becoming continually slower
immer weiter, continually broader
im Takt, in the measure, on the beat
im Zeitmass, in tempo
in abwechslungsreicher Bewegung, with a richly
modulated movement
innig, expressive, heartfelt
innig, sehr zart und weich, expressive, very subdued
and delicate

kein Pedal, no pedal
kläglich, plaintively
Klang, tone [actual sound of harmonics]
Klarinette [Kl.], clarinet
Klavier [Klav.], piano
Klavier-Auszug, piano reduction [condensed score]
Komisch bedeutsam, with comical self-importance
kurz, short

l.H [linke Hand], left hand
langsam(er), slow(er)
langsamer Walzer, slow waltz
lebhaft bewegt, lively, agitated
lebhafter, livelier
leicht bewegt, freely moving
leise, slight, low [volume]

mässige, moderate
mässig langsam, moderately slow
mässig rasch, moderately quick
mit, with
mit Dämpfer, with the mute on
mit Dämpfung, damped
mit der Rezitation, follow the reciting (speaking) voice
mit schmerzlichem Ausdr(uck), with heartfelt grief
mit Ton gesprochen, spoken with tone (pitch)

Nebenstimme, secondary (accompanying) voice
nimmt, change to [a different instrument]
noch bewegter, still more agitated

ohne, without
ohne Dämpfer, without mute
ohne Pedal, without pedal

plötzlich viel langsamer, suddenly much slower

[quasi] kadenzierend, [in the manner of] a cadenza

r. H. [rechte Hand], right hand
rasch(e), *rascher*, quick, quicker
rascher werdend, quickening
Rezitation, reciting (speaking) voice
ruhig(er), calm(er)

Schalltrichter hoch, put the bell [of the clarinet] in the air
schneller werdend, becoming faster
schwungvoll, spirited
sehr, very
sehr frei vorzutragen, executed very freely
sehr gross, very big, large
sehr hoch, aber äusserst zart, very high, but extremely delicately
sehr ruhig, ohne Ausdruck, very calm, without expression
sehr ruhig (und gleichmässig), very calm (and even)

sehr voll und gewichtig, very full and heavy
sentimental, sentimental, reflective
später, later
[spicc.] springender Bogen, played *spiccato*, with a bounced bow
steigernd, gradually louder (*crescendo*)
steigernd, beschleunigend, gradually louder and faster (*crescendo e accelerando*)
Stimme(n), voice(s)
stumm niederdrücken, [the piano keys] silently depressed

Takt(e), measure(s), beat(s)
Teil, part, section
ton, tone, sound
tonlos, toneless, unpitched
tonlos geflüstert, unpitched whisper
tonlos niederdrücken, [the piano keys] depressed without sound
trocken, dryly

viel langsamer, much slower
Violoncell(o) [Vcl.], cello
von, from, of, by

warm, warm, ardent
weich, delicate, smooth, tender
weich und lang, smooth and sustained
wieder, again, once more
wieder begleitend, return to an accompanying role
wieder belebter, lively once more
wieder gewöhnlich, return to the usual way of playing (*modo ordinario*)
wieder wie früher, once again as before
wild, rough, fierce, impetuous
wild, leidenschaftlich, turbulent, passionate
wuchtig, weighty, powerful

zart, subdued, gentle
zart doch ausdrucksvoll, gently but expressively
zart hervortreten, gently to the fore
ziemlich bewegte, increasingly agitated
ziemlich rasch, becoming fast
zögernd, hesitant
zurück(treten), receding
zurücktreten, doch innig, receding, but heartfelt

Footnotes and Longer Score Notes

In *Verklärte Nacht*:

Page 4, footnote:

Dieses Zeichen bedeutet ein kleine Luftpause.

This sign [V] denotes a brief pause for breath.

Page 16, footnote:

1. Geige, 2. Bratsche u. 2. Cello spielen ohne Dämpfer;

2. Geige, 1. Bratsche u. 1. Cello mit Dämpfer.

Violin 1, Viola 2 and Cello 2 play without mute;

Violin 2, Viola 1 and Cello 1 play with mute.

Page 30, footnote:

Von hier an die nächsten vier Takte sind "am Griffbrett" zu spielen (alle 6 Instrumente), der 5. Takt wieder gewöhnlich.

From here on, the next four measures are to be played on the fingerboard [*sul tasto*] (all 6 instruments), the 5th measure in the ordinary way once more.

Page 32, 3rd bar, tempo marking:

die ♪. gleich den ♪ von früher

the ♪. equals the previous ♪

Page 34, 6th bar, tempo marking:

die ♪ langsamer als die frühern ♪

the ♪ is slower than the previous ♪

In *Pierrot Lunaire*:

"Colombine" / p. 67, footnote [repeated on pp. 70, 81, 95, 98, 101]

☐ ☑ bedeutet Hauptstimme

☐ ☑ signifies a principal voice

"Der Dandy" / p. 72, m. 18, voice:

(fast gesungen, mit etwas Ton, sehr gezogen, an die Klarinette anpassend)

(almost sung, with some tone [pitch], very drawn out, following the clarinet line)

"Eine blasse Wäscherin" / p. 74, beginning, top of score:

Die drei Instrumente in vollständig gleicher Klangstärke, alle ohne jeden Ausdruck

The three instruments at completely equal volume, all totally expressionless

[same] / p. 74, beginning, piano (in margin):

(Das Klavier pausiert in diesem Stück)

(The piano does not play in this piece)

[same] / p. 74, beginning, voice:

Die Rezitation soll hier durchaus wie eine Begleitung zu den Instrumenten klingen; sie ist Nebenstimme, Hauptstimme sind die Instrumente.

The speaking voice here should sound throughout like an accompaniment to the instruments; it is a secondary voice, the instruments are the primary voice.

"Valse de Chopin" / p. 77, footnote:

Die mit ☐ bezeichneten Stellen sind bis zum Zeichen ☑ hervorzuhoben, espressivo zu spielen, weil sie Haupt- oder I. Nebenstimme sind. Die andern Stimmen haben gegen sie zurückzutreten; sind Begleitung.

The passages marked ☐ are to be emphasized up to the mark ☑ and played *espressivo* because they are the principal voice or the leading secondary voice. The other voices must recede in their favor; they are the accompaniment.

"Madonna" / p. 82, m. 16, voice:

Sehr ruhig beginnend, nach und nach mächtig steigend
Beginning very calmly, gradually becoming extremely loud

[same] / p. 82, footnote:

hinaufschleifen, während die angerissene Saite weiterklingt

slide upward, while the sharply plucked string is still vibrating

"Der kranke Mond" / p. 83, m. 25, voice:

(im Ton genau so wie der vorhergehende Takt)

(pitched exactly like the preceding measure)

[same] / p. 83, m. 26, voice:

(dieser Takt anders, aber doch nicht tragisch!!)

(this measure differently, but not tragically!!)

“Nacht” / p. 84, m. 10, voice:

gesungen (womöglich die tieferen Noten)
sung (the lower notes, if possible)

“Gebet an Pierrot” / p. 87, footnote:

Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.



The reciting voice must project the pitch in an indirect way.

“Raub” / p. 89, m. 5, voice:

streng im Takt weiter
continue in strict measure

[same] / p. 91, m. 20, tempo marking:

molto rit. (von  ca 80 bis  ca 100–90)

molto rit. (from ca.  = 80 until
ca.  = 100–90)

“Rote Messe” / p. 92, m. 1, piano:

*(liegen lassen bis zum Zeichen *)*
([keep the pedal down] up to the sign *)

“Enthauptung” / p. 99, two footnotes:

*) *Hier darf keine Stimme hervortreten; bloss die mit “sf”
bezeichneten Stellen haben sich deutlich abzuheben.*

Here, no voice should be prominent; only the passages marked *sf* are to be distinctly emphasized.

+) *bedeutet: pizz. mit der linken Hand*
The sign + indicates a left-hand *pizz.* [cello]

“Heimweh” / p. 108, footnote:

Geige: ++ pizz. mit der linken Hand
Violin: ++ left-hand *pizz.*



“Parodie” / p. 115, m. 1, clarinet:



Klarinette imitiert genau den Vortrag der Bratsche
The clarinet exactly imitates the viola’s phrasing

[same] / p. 118, m. 31, top of score:

Überleitung zu “Mondfleck”
transition to “Mondfleck”

“Serenade” / p. 124, beginning, tempo marking:

Sehr langsamer Walzer (mässige )
 = ca. 120–132; *sehr frei vorzutragen*

Very slow waltz (moderate )
 = ca. 120–132; executed very freely

VERKLÄRTE NACHT
(Transfigured Night)
OP. 4 (1899)

After Richard Dehmel's poem "Verklärte Nacht"
from *Weib und Welt* (*Woman and World*)

For Two Violins, Two Violas and Two Cellos

VERKLÄRTE NACHT (Transfigured Night)

Poem by Richard Dehmel
from *Weib und Welt (Woman and World)*

English translation by Stanley Appelbaum

Zwei Menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schau'n hinein.
Der Mond läuft über hohe Eichen,
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück

und Pflicht; da hab ich mich erfrecht,
da liess ich schauernd mein Geschlecht
von einem fremden Mann umfängen,
und hab mich noch dafür gesegnet.
Nun hat das leben sich gerächt:
nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um Alles her,
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären,
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.
Ihr Atem küsst sich in den Lüften.
Zwei Menschen gehn durch hohe, helle Nacht.

Two people walk through a bare, cold grove;
The moon races along with them, they look into it.
The moon races over tall oaks,
No cloud obscures the light from the sky,
Into which the black points of the boughs reach.
A woman's voice speaks:

I'm carrying a child, and not yours,
I walk in sin beside you.
I have committed a great offense against myself.
I no longer believed I could be happy
And yet I had a strong yearning
For something to fill my life, for the joys of
motherhood

And for duty; so I committed an effrontery,
So, shuddering, I allowed my sex
To be embraced by a strange man,
And, on top of that, I blessed myself for it.
Now life has taken its revenge:
Now I have met *you*, oh, you.

She walks with a clumsy gait,
She looks up; the moon is racing along.
Her dark gaze is drowned in light.
A man's voice speaks:

May the child you conceived
Be no burden to your soul;
Just see how brightly the universe is gleaming!
There's a glow around everything;
You are floating with me on a cold ocean,
But a special warmth flickers
From you into me, from me into you.
It will transfigure the strange man's child.
You will bear the child for me, as if it were mine;
You have brought the glow into me,
You have made me like a child myself.

He grasps her around her ample hips.
Their breath kisses in the breeze.
Two people walk through the lofty, bright night.

Sehr langsam.

1. Geige.
2. Geige.
1. Bratsche.
2. Bratsche.
1. Violoncello.
2. Violoncello.

immer leise
pp
immer leise
pp
immer leise
pp

immer leise
pp
immer leise
pp
immer leise
immer leise
immer leise
immer leise

Musical score for the first system, featuring five staves. The music includes various notations such as triplets (marked with '3'), slurs, and dynamics. The word "immer leise" is written across the first three staves. The dynamic marking "pp" (pianissimo) is present in the first and third staves.

Musical score for the second system, featuring five staves. The music includes dynamics such as "cresc." (crescendo) and "espress." (espressivo). The dynamic marking "pp" is also visible in the lower staves.

Musical score for the third system, featuring five staves. The music includes dynamics such as "rit." (ritardando), "p" (piano), and "espress." (espressivo). The dynamic marking "pp" is also visible in the lower staves.

*) Dieses Zeichen bedeutet eine kleine Luftpause.

rit.

steigernd cresc.

pp

steigernd cresc.

p

steigernd cresc.

steigernd cresc.

steigernd cresc.

accel.

cresc.

accel.

accel.

accel.

accel.

accel.

molto rit.

Etwas bewegter.

p

pp

pp

cresc

steigernd

steigernd

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

The image displays three systems of musical notation for the piece "Verklärte Nacht" by Franz Schubert. Each system consists of five staves: two for the Violin I and Violin II parts, one for the Viola part, and two for the Violoncello and Double Bass parts. The first system begins with a common time signature (C) and features complex melodic lines with many slurs and ornaments. The second system includes dynamic markings such as *ff* and *rit.* (ritardando), and a tempo change to *tempo*. The third system is characterized by frequent dynamic changes, with markings like *dim.* (diminuendo), *p* (piano), and *sf* (sforzando) appearing throughout the staves. The notation includes various note values, rests, and articulation marks.

pizz. mit Dämpfer arco
 pizz. mit Dämpfer arco
 rit. ausdrucksv. pp
 pizz. arco p mit Dämpfer ausdrucksv. pp
 pizz. arco p mit Dämpfer mit Dämpfer
 f p p mit Dämpfer mit Dämpfer
 pizz. arco p mit Dämpfer mit Dämpfer
 f p p *P mit schmerzlichem Ausdr.* mit Dämpfer
 pizz. pp

pp
 pp
 pp

D
 pp
 pp
 pp
 pp
 pp
 pp
 pp
 mp

Musical score for the first system, featuring six staves. Dynamics include *ppp*, *p*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for the second system, including performance instructions such as *rit.*, *ohne Dämpfer*, and *G Saite*. Dynamics include *pp*, *p*, and *ppp*. The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for the third system, including performance instructions such as *steigernd*, *cresc. e accel.*, and *sf G Saite*. Dynamics include *mf*, *sf*, *p*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

Lebhafter.

The musical score is arranged in three systems, each with five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The middle three staves are for piano accompaniment. The score includes various musical notations such as dynamics (ff, f, rit.), articulation (accents, slurs), and phrasing (breath marks). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score concludes with a double bar line and a 2/4 time signature.

Etwas belebter.

Musical score for the first section, 'Etwas belebter.' The score is in 2/4 time and consists of six staves. The first two staves are treble clef, and the last four are bass clef. The music is marked with a piano (*p*) dynamic. The first staff has a fermata over the first measure. The second staff has a triplet of eighth notes in the first measure. The music is in a minor key with one flat.

Etwas zurückhaltend.

Musical score for the second section, 'Etwas zurückhaltend.' The score is in 2/4 time and consists of six staves. The first two staves are treble clef, and the last four are bass clef. The music is marked with a piano (*p*) dynamic and includes markings for *warm*, *pp*, and *dim.*. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure and a *warm* marking. The music is in a minor key with one flat.

Wieder belebter.

Musical score for the third section, 'Wieder belebter.' The score is in 2/4 time and consists of six staves. The first two staves are treble clef, and the last four are bass clef. The music is marked with a piano (*p*) dynamic. The first staff has a fermata over the first measure. The music is in a minor key with one flat.

Etwas zurückhaltend.

dim. e rit.

The first system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for the strings. The tempo is marked 'Etwas zurückhaltend.' and the dynamics include 'warm' and 'pp'. The music features a complex texture with many overlapping lines and a sense of gradual fading.

The second system of the musical score consists of six staves. The tempo is marked 'Lebhafter.' and the dynamics include 'p' and 'mf'. The music is more rhythmic and active than the first system, with clear melodic lines in the piano and string parts.

The third system of the musical score consists of six staves, continuing the piano and string parts from the second system. The dynamics include 'mf' and 'r'. The music maintains its lively character with intricate textures.

The first system of the musical score consists of six staves. The top two staves are for the vocal line, featuring a melodic line with various ornaments and a lower line. The bottom four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music is in a key with one flat and a 3/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte).

The second system of the musical score consists of six staves. The top two staves are for the vocal line, with the upper staff containing a melodic line and the lower staff containing a more rhythmic accompaniment. The bottom four staves are for the piano accompaniment. The music is in a key with two sharps and a 3/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte). The word "Breiter." is written above the top staff in the latter part of the system.

The third system of the musical score consists of six staves. The top two staves are for the vocal line, featuring a melodic line with triplets and a lower line. The bottom four staves are for the piano accompaniment, including a grand staff and two additional staves. The music is in a key with two sharps and a 3/4 time signature. Dynamics include *pdolce* (piano dolce) and *p* (piano).

Etwas ruhiger.

pp

pp

pp

pp

pp

pp

rit. -

p dolce warm *p* hervor-marc.

p dolce warm *m*

p dolce warm

p warm

p warm

cresc.

rit. - - - - F

tretend *p*

p

p

p

First system of musical notation, consisting of five staves. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a complex texture with multiple voices and instruments, including a prominent bass line in the bottom staff.

Second system of musical notation, consisting of five staves. The music continues from the first system. It includes dynamic markings such as *warm* and *mf*. The notation is dense, with many notes and rests, and includes some multi-measure rests.

Drängend,
etwas unruhiger.

Third system of musical notation, consisting of five staves. The music is marked *p* (piano). The tempo and mood are indicated by the text above the system: "Drängend, etwas unruhiger." The notation is very dense, with many notes and rests, and includes some multi-measure rests.

steigernd
cresc. e accel.

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

rascher werdend
steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

Lebhaft bewegt.

*ohne Dämpfer rit.

mit Dämpfer
pp mit Dämpfer
pizz. ohne Dämpfer
pp mit Dämpfer
pp ohne Dämpfer

(trem.)

p *ff*

wild, leidenschaftlich

ff *fp > p* *ff* *fp > p* *pizz.*

fp > p *fp > p*

rit.

ff *ff* *ff* *ff*

*1. Geige, 2. Bratsche u. 2 Cello spielen ohne Dämpfer; 2. Geige, 1. Bratsche u. 1 Cello mit Dämpfer

First system of musical notation. It consists of five staves. The top staff has a melodic line with a slur and a fermata. The second staff has a similar melodic line. The third staff is marked *pizz.* and contains a rhythmic pattern. The fourth and fifth staves provide harmonic support with chords and bass lines.

Second system of musical notation. It consists of five staves. The first staff is marked *rit.* and contains a melodic line. The second staff is marked *accel.* and contains a rhythmic pattern. The third staff is marked *arco* and contains a melodic line. The fourth and fifth staves provide harmonic support with chords and bass lines.

Third system of musical notation. It consists of five staves. The first staff is marked *rit.* and contains a melodic line. The second staff is marked *pizz.* and contains a rhythmic pattern. The third and fourth staves provide harmonic support with chords and bass lines. The fifth staff contains a melodic line.

Noch bewegter.

First system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are for a string quartet, with the second staff marked *f arco* and the third *p*. The fourth and fifth staves are for a string quartet, with the fourth marked *p* and the fifth *p pizz.*. The system contains two measures of music.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are for a string quartet, with the second marked *ff* and the third *p*. The fourth and fifth staves are for a string quartet, with the fourth marked *f* and the fifth *p*. The system contains three measures of music, with *cresc.* markings above the second and third measures.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are for a string quartet, with the second marked *ff* and the third *f*. The fourth and fifth staves are for a string quartet, with the fourth marked *ff* and the fifth *p*. The system contains three measures of music, with *arco* and *pizz.* markings in the fourth and fifth measures.

The image displays three systems of musical notation for the piano and violin parts of Franz Schubert's 'Verklärte Nacht'. Each system consists of two staves: a piano staff on the left and a violin staff on the right. The piano part is written in treble clef, and the violin part is in treble clef. The music is in a minor key, indicated by the key signature of two flats (B-flat and E-flat).

System 1: The piano part begins with a dynamic marking of *pp* (pianissimo) and includes a *pp* marking in the second measure. The violin part starts with a *pp* marking and includes a *pp* marking in the second measure. A *pp* *arco* marking is present in the second measure of the violin part.

System 2: The piano part has a *p* (piano) marking in the first measure. The violin part has a *ppp* (pianississimo) marking in the first measure and a *pp* marking in the second measure.

System 3: The piano part includes the instruction *f ohne Dämpfer.* (forte without damper) in the first measure. The violin part has a *p* marking in the first measure and a *ff* (fortissimo) marking in the second measure. The instruction *steigernd* (crescendo) is written above the violin staff in the second measure of each measure in this system.

Musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a *mf* marking. The second and third staves have *p* markings. The fourth and fifth staves have *f* markings. The system concludes with a double bar line.

Rascher.

Musical score for the second system, featuring five staves. The notation includes triplets and dynamic markings. The first staff begins with a *ff* marking. The second and third staves have *ff* markings. The fourth and fifth staves have *f* markings. The system concludes with a double bar line.

ohne Dämpfer.

ohne Dämpfer.

Musical score for the third system, featuring five staves. The notation includes *molto cresc.* markings and dynamic markings. The first staff begins with a *p* marking. The second and third staves have *p* markings. The fourth and fifth staves have *f* markings. The system concludes with a double bar line.

Schneller werdend.

Sehr breit.

The first system of the musical score consists of six staves. The top two staves are for the Violin I and Violin II parts, and the bottom four staves are for the Viola, Violoncello, and Kontrabaß parts. The music is in a minor key and features complex, overlapping textures. The first measure is marked *fff*. The tempo instruction *molto rit.* is placed above the second measure. The system concludes with a fermata over the final notes.

Sehr langsam.

The second system continues the musical composition with six staves. The texture remains dense and complex. The first measure is marked *fff*. The system concludes with a fermata over the final notes.

The third system consists of six staves. The top two staves are for the Violin I and Violin II parts, and the bottom four staves are for the Viola, Violoncello, and Kontrabaß parts. The music is in a minor key and features complex, overlapping textures. The first measure is marked *sf*. The system concludes with a fermata over the final notes. The instruction *G Saite* is written above the first measure of the second staff, and *dim.* is written below the first measure of the second, third, and fourth staves.

dim. e rit. K
G Saite sehr ausdrucksvoll

The first system of music consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat major or D minor). The tempo and dynamics markings are 'dim. e rit.' and 'sehr ausdrucksvoll'. The notation includes slurs, accents, and dynamic markings such as 'f'.

The second system of music consists of five staves. The notation includes slurs, accents, and dynamic markings such as 'f', 'fp', 'p', and 'espress.'. The music continues with similar melodic and harmonic structures as the first system.

G Saite Schwer betont.

The third system of music consists of five staves. The notation includes slurs, accents, and dynamic markings such as 'p', 'ff', and 'G Saite'. The music continues with similar melodic and harmonic structures as the previous systems.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* and *ff* are present throughout the system.

Second system of musical notation, consisting of five staves. The notation continues from the first system. A *pp* marking is visible at the end of the second staff in the fourth measure.

Third system of musical notation, consisting of five staves. This system includes dynamic markings such as *pp*, *sf*, and *ff*. A specific instruction "C Saite" is written above the third staff in the second measure. The system concludes with the instruction "etwas zurückhalt. sehr zart" above the top staff.

Musical score system 1, featuring six staves. The top staff includes a *rit.* marking. The system contains various musical notations including notes, rests, and dynamic markings such as *pp* and *ppp*. A large, complex melodic line is written across the top two staves.

Musical score system 2, featuring six staves. This system includes a large, complex melodic line spanning the top two staves. Dynamic markings such as *pp*, *ppp*, and *pppp* are present throughout the system.

Musical score system 3, featuring six staves. This system contains various musical notations, including notes, rests, and dynamic markings such as *pp*, *ppp*, and *pppp*. The notation is dense and includes many slurs and ties.

Sehr breit und langsam.

The musical score is arranged in three systems, each with five staves. The first system (measures 1-4) features a piano introduction with dynamics *f*, *mf*, and *mp*, and the instruction *weich*. The second system (measures 5-8) includes dynamics *pp* and *p*, with the instruction *espress.* and the marking *M*. The third system (measures 9-12) features dynamics *p* and *mf*, with the instruction *ausdruckstoll* and the marking *M*. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, consisting of five staves. The top staff is in treble clef, and the bottom four are in bass clef. The key signature has two sharps (F# and C#). Dynamics include *f* and *pp*. There are various musical notations such as slurs, accents, and triplets.

Second system of musical notation, consisting of five staves. The top staff is in treble clef, and the bottom four are in bass clef. The key signature has two sharps. Dynamics include *f* and *pp*. A *rit.* (ritardando) marking is present above the top staff. There are various musical notations such as slurs, accents, and triplets.

Third system of musical notation, consisting of five staves. The top staff is in treble clef, and the bottom four are in bass clef. The key signature has two sharps. Dynamics include *pp* and *p*. Markings include *rit.*, *mit Dämpfer.* (with damper), and *Flag.* (flag). There are various musical notations such as slurs, accents, and triplets.

Musical score system 1, featuring five staves. The top two staves (Violin I and Violin II) play a rapid sixteenth-note pattern. The third staff (Viola) plays a similar pattern with *pp* and *pizz.* markings. The fourth staff (Cello) has a *Flag. 0* marking and a long note. The fifth staff (Bass) has a *pizz.* marking. The tempo/mood marking *weich und lang* is placed between the Cello and Bass staves.

Musical score system 2, featuring five staves. The top two staves continue the rapid sixteenth-note pattern. The third staff (Viola) has a *weich und lang* marking. The fourth staff (Cello) has a *pizz.* marking. The fifth staff (Bass) continues the accompaniment.

Musical score system 3, featuring five staves. The top staff (Violin I) has a dynamic marking *pp* and a tempo/mood marking *innig, sehr zart und weich.* The second staff (Violin II) has a *pp* marking. The third staff (Viola) has a *pp* marking. The fourth staff (Cello) has an *arco* marking. The fifth staff (Bass) has a *pp arco* marking.

First system of musical notation, consisting of five staves. The top staff features a melodic line with a long slur. The second and third staves contain dense, rhythmic accompaniment with many sixteenth notes. The fourth and fifth staves provide a bass line with fewer notes.

Second system of musical notation, consisting of five staves. The first staff is marked *ausdrucksvoll* and *cresc.*. The second and third staves feature triplets, with the second staff marked *p*. The fourth staff is marked *p* and *cresc.*. The fifth staff is marked *ausdrucksvoll* and *cresc.*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, consisting of five staves. The second and third staves are marked *p*. The fourth and fifth staves continue the melodic and bass lines from the previous system.

The first system of the musical score consists of six staves. The top two staves (Violin I and Violin II) feature intricate melodic lines with many slurs and ties. The bottom four staves (Viola, Violoncello, Double Bass, and Piano) provide a rhythmic accompaniment with various textures, including sixteenth-note patterns and sustained chords. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the musical score. It includes several performance instructions: "Etwas gedehnt." (slightly stretched) above the first staff, "8va ad lib." (8th octave ad libitum) above the second staff, and multiple instances of "* am Griffbrett." (on the fretboard) with asterisks placed above specific notes in the upper staves. Dynamic markings such as *ppp* and *pp* are used throughout the system. The musical notation remains complex with many slurs and ties.

The third system of the musical score features dynamic markings of *ppp* and *pp* across the staves. The notation continues with complex rhythmic and melodic patterns, including many slurs and ties. The bottom staves show a consistent rhythmic accompaniment.

*) Von hier an die nächsten vier Takte sind „am Griffbrett“ zu spielen (alle 6 Instrumente); der 5. Takt wieder gewöhnlich.

Wieder wie früher.
wieder gewöhnlich

rit.

ppp

pp

wieder gewöhnlich

ppp

p

wieder gewöhnlich

ppp

wieder gewöhnlich *p* *espress.*

ppp

wieder gewöhnlich

p *espress.*

wieder gewöhnlich

pp

p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score for the first system. It consists of six staves. The first three staves (treble clefs) have *cresc.* markings. The last two staves (bass clefs) have *f* and *ff* markings. A *rit.* marking is placed above the final measure of the system.

die gleich den von früher.

Musical score for the second system. It includes a vocal line on the top staff and piano accompaniment on the bottom four staves. The vocal line starts with a *rit.* marking. The piano part begins with a *p* marking. The system concludes with the instruction *sehriinnig und warm* and a *mf* marking.

Musical score for the third system, titled "Im Zeitmass. G saite". It features a guitar part on the top staff and piano accompaniment on the bottom four staves. The guitar part includes triplets and is marked with *p*. The piano part has *pppp* markings and includes the instruction *zurücktr.*. A central instruction reads "ausdrucksvoll doch zart hervortreten *mp*".

espress. 0 D Saite - G Saite -

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key with one flat and a 3/4 time signature. It features intricate melodic lines with many slurs and ties, and a dense harmonic texture.

steigernd, beschleunigend

The second system of the musical score consists of five staves. It is marked with *p cresc.* at the beginning of each staff. The tempo and dynamics are indicated by the instruction "steigernd, beschleunigend" (increasing, accelerating) placed above the system. The music continues with similar complexity to the first system, showing a clear upward trajectory in both dynamics and tempo.

die ♩ langsamer als die frühern ♩

The third system of the musical score consists of five staves. It begins with a forte (*f*) dynamic marking. The tempo is indicated as being slower than the previous system, with the instruction "die ♩ langsamer als die frühern ♩ ". The music features a prominent melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The system concludes with the instruction "Pausdrucksvoll" (expressive), suggesting a more lyrical and emotionally charged passage.

ohne Dämpfer *sehr warm* rit.

ohne Dämpfer *sehr warm* *p sehr weich p*

sf *p sehr weich*

sfp *p*

P a tempo

ohne Dämpfer *p*

p ohne Dämpfer *p*

ohne Dämpfer *p* ohne Dämpfer

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
ohne Dämpfer
poco a poco cresc.

steigernd
steigernd
steigernd
steigernd
steigernd
steigernd

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

cresc.
cresc.
cresc.
cresc.
cresc.

Etwas bewegter.

zurücktreten
fp pp dolce
p hervortreten
pp zurücktreten
pp dolce
p
mf
f
mf

pp dolce zurück.
p hervor.
pp zurück.
p dolce
pp zurück.
mf
f
mf
mf

p
cresc.
mf
cresc.
p
cresc.
p
f cresc.
p
cresc.
f
f
f

Musical score for "Verklärte Nacht" (No. 3 of the "Three Impromptus" for piano), by Franz Schubert. The score is arranged in three systems of five staves each. The first system includes a tempo marking "Q" and a dynamic marking "ff". The second system includes a dynamic marking "ff". The third system includes a dynamic marking "ff" and a "rit." (ritardando) marking. The music features complex textures with overlapping lines and frequent use of slurs and ties.

R Etwas bewegt.

First system of musical notation. It consists of six staves. The top staff is a vocal line with a fermata. The second and third staves are piano parts with markings *pp zart*. The fourth staff is a bass line with markings *pp* and *dolce*. The fifth and sixth staves are additional piano parts. A triplet of eighth notes is marked with a '3' in the fifth staff.

Second system of musical notation, continuing from the first. It consists of six staves. The top staff has a fermata and a *pp* marking. The second and third staves have *pp* markings. The fourth staff has a *p* marking. The fifth and sixth staves have *p* markings.

Third system of musical notation, continuing from the second. It consists of six staves. The top staff has a fermata and a *p* marking. The second staff has a *mf* marking and the word *steigernd*. The third staff has a *steigernd* marking. The fourth staff has a *steigernd* marking. The fifth staff has a *steigernd* marking and two triplet markings with '3'. The sixth staff has a *steigernd* marking.

The first system of the musical score consists of six staves. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment for the right hand, featuring intricate sixteenth-note patterns. The fourth and fifth staves are piano accompaniment for the left hand, with a more rhythmic and harmonic focus. The bottom staff is a bass line. The system is divided into two measures by a bar line.

steigernd

The second system of the musical score consists of six staves, similar in layout to the first system. It begins with the instruction *steigernd* (accelerating) written above the first staff. The musical notation continues with complex rhythmic patterns in the piano parts and a melodic line in the vocal part.

S *beschleunigend*

The third system of the musical score consists of six staves. It begins with a large **S** (ritardando) marking and the instruction *beschleunigend* (accelerating). The word *cresc.* (crescendo) is written below the first five staves, indicating a dynamic increase. The musical notation is highly rhythmic and complex, with many sixteenth notes and slurs.

First system of musical notation, featuring five staves. The music is in a minor key and includes dynamic markings such as *ff* and *v*. The notation includes various rhythmic patterns and melodic lines across the staves.

Second system of musical notation, featuring five staves. The music continues with dynamic markings such as *ff* and *v*. The notation includes various rhythmic patterns and melodic lines across the staves.

Third system of musical notation, featuring five staves. The music includes dynamic markings such as *ff* and *fff*. The notation includes various rhythmic patterns and melodic lines across the staves. The tempo marking *molto rit.* is present above the first staff of this system.

Musical score system 1, featuring six staves. The top staff is marked *fff*. The second staff has *fff* and *p*. The third staff has *fff*. The fourth staff has *fff*. The fifth staff has *fff*. The bottom staff has *fff* and *ff espress.*. The system concludes with a *p* dynamic marking.

Musical score system 2, featuring six staves. The top staff is marked *pp sehr zart*. The second staff has *pp*. The third staff has *mf*. The fourth staff has *mf*. The fifth staff has *f*. The bottom staff has *mf*. The system includes dynamic markings *pp*, *mp*, *sfp*, *espress.*, and *p*. The word *ausdrucksvoll* is written above the third staff.

Musical score system 3, featuring six staves. The top staff contains triplets. The second staff has *espress.*. The third staff has *espress.*. The bottom staff has *p*.

T

First system of musical notation, featuring five staves. The music is in D major and 3/4 time. It begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic and a *cresc.* marking.

Second system of musical notation, featuring five staves. It continues the piece with a *cresc.* marking and a forte (*ff*) dynamic. The music features a dense texture with many sixteenth notes and a prominent piano accompaniment.

Third system of musical notation, featuring five staves. It concludes the piece with a fortissimo-piano (*fp*) dynamic. The music features a dense texture with many sixteenth notes and a prominent piano accompaniment.

rit. D Saite

fp

poco rit. G Saite rit. molto rit. mit Dämpfer

mit Dämpfer

mit Dämpfer

mit Dämpfer

mit Dämpfer

mit Dämpfer

p dolce pp

U Sehr ruhig.

pp zurücktreten, doch innig

mf espress.

pp

espr.
hervort.
zart
p
pp weich
ppp
zurückt.

This system contains five staves of music. The top two staves feature rapid sixteenth-note passages with slurs. The third staff has a melodic line starting with a *zart* marking and a *p* dynamic. The fourth and fifth staves provide harmonic support with *pp* and *ppp* dynamics, including the instruction *zurückt.*

pp
pp
pp
pp
p *mf espr.*
pp

This system continues the musical texture. The top two staves have *pp* dynamics. The third and fourth staves also have *pp* dynamics. The fifth staff has a *p* dynamic and the instruction *mf espr.*

fp
p espr.
fp
fp weich
fp *ppp* *zurückt.*
fp

This system features a change in dynamics. The top two staves are marked *fp*. The third staff has *p espr.* and *fp*. The fourth staff has *fp weich*. The fifth staff has *fp* and *ppp* *zurückt.*

The image displays a musical score for the piece "Verklarte Nacht" by Franz Schubert, consisting of three systems of five staves each. The music is written in G major and 3/4 time. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of the first system is marked with a **V** and contains the vocal line, starting with the instruction *espr.* and a dynamic marking of *p*. The second staff of the first system is marked *espr.* and *p*. The third staff of the first system is marked *p*. The fourth staff of the first system is marked *p espr.*. The fifth staff of the first system is marked *p*. The second system begins with a treble clef and a key signature of one flat (F). The first staff of the second system is marked *schrzart* and *p*. The second staff of the second system is marked *p*. The third staff of the second system is marked *p*. The fourth staff of the second system is marked *mf*. The fifth staff of the second system is marked *f*. The third system continues the piece with various musical notations, including slurs, ties, and dynamic markings.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

steigernd

cresc.

steigernd

cresc.

steigernd

cresc.

steigernd

cresc.

steigernd

cresc.

steigernd

f cresc.

steigernd

cresc.

molto rit.

ff

ff

ff

ff

ff

molto rit. Sehr gross.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music is marked with *ff* (fortissimo) and *sf* (sforzando) dynamics. There are several slurs and accents throughout the system.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music is marked with *dim.* (diminuendo), *sfp* (sforzando piano), *ppdolciss.* (pianissimo dolcissimo), and *pp* (pianissimo) dynamics. A *G Saite* instruction is present above the top staff. There are slurs and accents throughout the system.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music is marked with *rit.* (ritardando), *pp* (pianissimo), *ppdolciss.* (pianissimo dolcissimo), and *zart* (delicately) dynamics. A *D Saite* instruction is present above the top staff. There are slurs and accents throughout the system.

First system of musical notation, consisting of five staves. The top staff is marked *zart* and *pp*. The second staff is marked *zart* and *pp*. The third staff is marked *pp*. The fourth and fifth staves are marked *pp*. The system concludes with a *rit.* (ritardando) marking. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

Second system of musical notation, consisting of five staves. The top staff is marked *pp*. The second staff is marked *pp*. The third staff is marked *pizz.* and *pp*. The fourth and fifth staves are marked *pp*. The system concludes with a *2.* (second ending) marking.

Third system of musical notation, consisting of five staves. The top staff is marked *pp*. The second staff is marked *pp*. The third and fourth staves are marked *pp*. The fifth staff is marked *pp*. The system concludes with a *2.* (second ending) marking.

The image displays a page of musical notation for the piece "Verklärte Nacht" by Franz Schubert, page 50. The score is organized into three systems, each consisting of five staves. The top staff is for Violin I, the second for Violin II, the third for Viola, the fourth for Cello, and the fifth for Double Bass. The music is in G major and 3/4 time. The first system shows the beginning of a section with a long melodic line in the Violin I and II parts. The second system continues this melodic development. The third system features a key signature change to G minor, indicated by a flat sign on the G note in the Violin I part.

First system of musical notation, featuring a vocal line and four piano accompaniment staves. The piano parts include a complex arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. This system includes performance instructions such as "Klang (a)", "Flag.", "pp", and "ppp".

Third system of musical notation, primarily consisting of piano accompaniment. The right hand features a dense, arpeggiated texture, while the left hand provides a steady bass accompaniment. Performance instructions include "pppp" and "V".



PIERROT LUNAIRE
OP. 21 (1912)

Three Times Seven Poems by Albert Giraud

German Translation from the French by Otto Erich Hartleben

For Speaking Voice, Piano, Flute (+ Piccolo),
Clarinet (+ Bass Clarinet), Violin (+ Viola) and Cello

Composer's Foreword

The melody given in notation in the vocal part (with a few specially indicated exceptions) is *not* intended to be sung. The performer has the task of transforming it into a *speech melody* [*Sprechmelodie*], taking the prescribed pitches well into account. He accomplishes this by:

- I. adhering to the rhythm as precisely as if he were singing; that is, with no more freedom than he would allow himself if it were a sung melody;
- II. being precisely aware of the difference between a *sung tone* and a *spoken tone*: the sung tone maintains the pitch unaltered; the spoken tone does indicate it, but immediately abandons it again by falling or rising. But the performer must take great care not to lapse into a singsong speech pattern. That is absolutely not intended. The goal is certainly not at all a realistic, natural speech. On the contrary, the difference between ordinary speech and speech that collaborates in a musical form must be made plain. But it should not call singing to mind, either.

Furthermore, the following should be said about the performance:

The performers' task here is at no time to derive the mood and character of the individual pieces from the meaning of the words, but always solely from the music. To the extent that the tonepainterly representation [*tonmalerische Darstellung*] of the events and feelings in the text were of importance to the composer, it will be found in the music anyway. Wherever the performer fails to find it, he must resist adding something that the composer did not intend. If he did so, he would not be adding, but subtracting.

ARNOLD SCHOENBERG

[*English translation by Stanley Appelbaum*]

Contents and Instrumentation

[*Note:* The speaking voice (*Rezitation*) performs throughout the twenty-one pieces in this work. The instrumental ensemble varies from one piece to the next, drawing upon five performers playing eight instruments: flute (doubles piccolo), clarinet in A (in B \flat in No. 18) (doubles B \flat bass clarinet), violin (doubles viola), cello and piano. The instrumentation below each title follows the wording style in the original score.]

I. Teil (Part I)

- | | |
|--|----|
| 1. Mondestrunken (Drunk with Moonlight) | 63 |
| <i>flute, violin, piano; later, cello</i> | |
| 2. Colombine (Columbine) | 67 |
| <i>violin, piano; later, flute, clarinet</i> | |
| 3. Der Dandy (The Dandy) | 70 |
| <i>piccolo, clarinet, piano</i> | |
| 4. Eine blasse Wäscherin (A Pallid Washerwoman) | 74 |
| <i>flute, clarinet, violin</i> | |
| 5. Valse de Chopin | 77 |
| <i>flute, clarinet, piano; later, bass clarinet</i> | |
| 6. Madonna | 81 |
| <i>flute, bass clarinet, cello; later, violin, piano</i> | |
| 7. Der kranke Mond (The Sick Moon) | 83 |
| <i>flute</i> | |

II. Teil (Part II)

- | | |
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Nach dem I. und II. Teil lange Pausen. Innerhalb der Teile sind einzelne Stücke, wie angegeben, durch Pausen deutlich zu trennen, während andere, durch Zwischenspiele verbunden, unmittelbar ins folgende übergehen.

After Parts I and II, long pauses. Within the parts, some of the individual pieces, as indicated, are to be clearly separated by pauses, whereas others, connected by transitional music, segue at once to the following number.

PIERROT LUNAIRE

Three Times Seven Poems by Albert Giraud
German Translation from the French by Otto Erich Hartleben

English Translation by Stanley Appelbaum

I. TEIL (Part I)

1. MONDESTRUNKEN (DRUNK WITH MOONLIGHT)

Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.

Gelüste, schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!
Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder.

Der Dichter, den die Andacht treibt,
Berauscht sich an dem heiligen Tranke,
Gen Himmel wendet er verzückt
Das Haupt und taumelnd saugt und schlürft er
Den Wein, den man mit Augen trinkt.

The wine that one drinks with one's eyes
Is poured down in waves by the moon at night.
And a spring tide overflows
The silent horizon.

Lusts, thrilling and sweet,
Float numberless through the waters!
The wine that one drinks with one's eyes
Is poured down in waves by the moon at night.

The poet, urged on by his devotions,
Becomes intoxicated with the sacred beverage;
Enraptured, he turns toward heaven
His head, and, staggering, sucks and sips
The wine that one drinks with one's eyes.

2. COLOMBINE (COLUMBINE)

Des Mondlichts bleiche Blüten,
Die weissen Wunderrosen,
Blühen in den Julinächten—
O bräch ich eine nur!

Mein banges Leid zu lindern,
Such ich am dunklen Strome
Des Mondlichts bleiche Blüten,
Die weissen Wunderrosen.

Gestillt wär all mein Sehnen,
Dürft ich so märchenheimlich,
So selig leis—entblättern
Auf deine braunen Haare
Des Mondlichts bleiche Blüten!

The moonlight's pale blossoms,
The white wonder-roses,
Bloom in the July nights—
Oh, if I could just pick one!

To alleviate my anxious sorrow,
I seek along the dark stream
The moonlight's pale blossoms,
The white wonder-roses.

All my yearning would be stilled
If I were permitted—as secretly as in a fairy tale,
So blissfully softly—to scatter
Onto your brown hair the petals of
The moonlight's pale blossoms!

3. DER DANDY (THE DANDY)

Mit einem phantastischen Lichtstrahl
Erleuchtet der Mond die krystallinen Flakons
Auf dem schwarzen, hochheiligen Waschtisch
Des schweigenden Dandys von Bergamo.

In tönender, bronzener Schale
Lacht hell die Fontäne, metallischen Klangs.
Mit einem phantastischen Lichtstrahl
Erleuchtet der Mond die krystallinen Flakons.

Pierrot mit wächsernem Antlitz
Steht sinnend und denkt: wie er heute sich
schminkt?
Fort schiebt er das Rot und des Orients Grün
Und bemalt sein Gesicht in erhabenem Stil
Mit einem phantastischen Mondstrahl.

With a fantastic ray of light
The moon illuminates the crystal flacons
On the black, sacrosanct washstand
Of the silent dandy from Bergamo.

In the resounding bronze basin
The water jet laughs brightly, with a metallic sound.
With a fantastic ray of light
The moon illuminates the crystal flacons.

Pierrot with his waxen face
Stands meditatively and thinks: how shall he make up
today?
He shows aside the red, and the green of the Orient,
And paints his face in a noble style
With a fantastic moonbeam.

4. EINE BLASSE WÄSCHERIN (A PALLID WASHERWOMAN)

Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher;
Nackte, silberweisse Arme
Streckt sie nieder in die Flut.

Durch die Lichtung schleichen Winde,
Leis bewegen sie den Strom.
Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher.

Und die sanfte Magd des Himmels,
Von den Zweigen zart umschmeichelt,
Breitet auf die dunklen Wiesen
Ihre lichtgewobnen Linnen—
Eine blasse Wäscherin.

A pallid washerwoman
Washes pale cloths in the nighttime,
She stretches bare, silvery white arms
Down into the flowing water.

Winds steal through the clearing,
Gently they ruffle the stream.
A pallid washerwoman
Washes pale cloths in the nighttime.

And the gentle maid of heaven,
Daintily flattered by the boughs,
Spreads out on the dark meadows
Her linens woven of light—
A pallid washerwoman.

5. VALSE DE CHOPIN

Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken,
Also ruht auf diesen Tönen
Ein vernichtungssüchtiger Reiz.

Wilder Lust Akkorde stören
Der Verzweiflung eisigen Traum—
Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken.

Heiss und jauchzend, süss und schmachkend,
Melancholisch düstrer Walzer,
Kommst mir nimmer aus den Sinnen!
Haftest mir an den Gedanken,
Wie ein blasser Tropfen Bluts!

As a pale drop of blood
colors a sick woman's lips,
Thus there rests upon these notes
A charm that hungers for annihilation.

Chords of wild pleasure disturb
The icy dream of desperation—
As a pale drop of blood
Colors a sick woman's lips.

Hot and exultant, sweet and languishing,
Melancholy, somber waltz,
I can't get you out of my head!
You adhere to my thoughts
Like a pale drop of blood!

6. MADONNA

Steig, o Mutter aller Schmerzen,
Auf den Altar meiner Verse!
Blut aus deinen magern Brüsten
Hat des Schwertes Wut vergossen.

Deine ewig frischen Wunden
Gleichen Augen, rot und offen.
Steig, o Mutter aller Schmerzen,
Auf den Altar meiner Verse!

In den abgezehrten Händen
Hältst du deines Sohnes Leiche,
Ihn zu zeigen aller Menschheit—
Doch der Blick der Menschen meidet
Dich, o Mutter aller Schmerzen!

Step, O Mother of all sorrows,
Onto the altar of my verses!
Blood from your thin breasts
Has been shed by the fury of the sword.

Your eternally fresh wounds
Resemble eyes, red and open.
Step, O Mother of all sorrows,
Onto the altar of my verses!

In your emaciated hands
You hold your son's corpse,
To show him to all mankind—
But the gaze of men avoids
You, O Mother of all sorrows!

7. DER KRANKE MOND (THE SICK MOON)

Du nächtig todeskranker Mond
Dort auf des Himmels schwarzem Pfühl,
Dein Blick, so fiebernd übergross,
Bannt mich, wie fremde Melodie.

An unstillbarem Liebesleid
Stirbst du, an Sehnsucht, tief erstickt,
Du nächtig todeskranker Mond,
Dort auf des Himmels schwarzem Pfühl.

Den Liebsten, der im Sinnenrausch
Gedankenlos zur Liebsten geht,
Belustigt deiner Strahlen Spiel—
Dein bleiches, qualgebornes Blut,
Du nächtig todeskranker Mond!

You moon, gloomy and sick to death
There on the black cushion of the sky,
Your eye, so feverishly enlarged,
Casts a spell over me like a strange melody.

You are dying of an inconsolable sorrow of love,
Dying of longing, totally suffocated,
You moon, gloomy and sick to death
There on the black cushion of the sky.

The lover, who in ecstasy
Is going off, carefree, to his sweetheart,
Is amused by the play of your beams—
Your pale, torment-born blood,
You moon, gloomy and sick to death!

II. TEIL (Part II)

8. NACHT (NIGHT)

(Passacaglia)

Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.
Ein geschlossnes Zauberbuch,
Ruht der Horizont—verschwiegen.

Aus dem Qualm verlornen Tiefen
Steigt ein Duft, Erinnerung mordend!
Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.

Und vom Himmel erdenwärts
Senken sich mit schweren Schwingen
Unsichtbar die Ungetüme
Auf die Menschenherzen nieder . . .
Finstre, schwarze Riesenfalter.

Dark, black giant moths
Killed the brightness of the sun.
Like a closed book of magic spells,
The horizon rests—mutely.

Out of the vapor of lost depths
Arises a fragrance, murdering all memory!
Dark, black giant moths
Killed the brightness of the sun.

And from the sky earthwards
There descend on heavy pinions,
Invisible, the monsters
Onto human hearts . . .
Dark, black giant moths.

9. GEBET AN PIERROT (PRAYER TO PIERROT)

Pierrot! Mein Lachen
Hab ich verlernt!
Das Bild des Glanzes
Zerfloss—zerfloss!

Schwarz weht die Flagge
Mir nun vom Mast.
Pierrot! Mein Lachen
Hab ich verlernt!

O gib mir wieder,
Rossarzt der Seele,
Schneemann der Lyrik,
Durchlaucht vom Monde,
Pierrot—mein Lachen!

Pierrot! My laughter—
I've forgotten how to laugh!
The image of brightness
Dissolved—dissolved!

A black flag waves
On my mast now.
Pierrot! My laughter—
I've forgotten how to laugh!

Oh, give me back—
Horse doctor of the soul,
Snowman of lyricism,
Your Grace of the moon,
Pierrot—my laughter!

10. RAUB (THEFT)

Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes,
Schlummern in den Totenschreinen,
Drunten in den Grabgewölben.

Nachts, mit seinen Zechkumpanen,
Steigt Pierrot hinab—zu rauben
Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes.

Doch da—sträuben sich die Haare,
Bleiche Furcht bannt sie am Platze:
Durch die Finsternis—wie Augen!—
Stieren aus den Totenschreinen
Rote, fürstliche Rubine.

Red, princely rubies,
Bloody drops of antique glory,
Slumber in the coffins,
Down in the burial vaults.

At night, with his drinking companions,
Pierrot descends—to steal
Red, princely rubies,
Bloody drops of antique glory.

But there—their hair stands on end,
Pale fear nails them to the spot:
Through the darkness—like eyes!—
There stare from the coffins
Red, princely rubies.

11. ROTE MESSE (RED MASS)

Zu grausem Abendmahle,
Beim Blendeglanz des Goldes,
Beim Flackerschein der Kerzen,
Naht dem Altar—Pierrot!

For a hideous Communion,
In the dazzling shine of gold,
In the wavering light of tapers,
Pierrot approaches the altar!

Die Hand, die gottgeweihte,
Zerreißt die Priesterkleider
Zu grausem Abendmahle,
Beim Blendglanz des Goldes.

Mit segnender Geberde
Zeigt er den banger Seelen
Die triefend rote Hostie:
Sein Herz—in blutgen Fingern—
Zu grausem Abendmahle!

His hand, consecrated to God,
Rips the priestly garments
For a hideous Communion
In the dazzling shine of gold.

With a gesture of benediction
He shows to the frightened souls
The dripping red Host:
His heart—in bloody fingers—
For a hideous Communion!

12. GALGENLIED (GALLOWS SONG)

Die dürre Dirne
Mit langem Halse
Wird seine letzte
Geliebte sein.

In seinem Hirne
Steckt wie ein Nagel
Die dürre Dirne
Mit langem Halse.

Schlank wie die Pinie,
Am Hals ein Zöpfchen—
Wollüstig wird sie
Den Schelm umhalsen,
Die dürre Dirne!

The scraggy harlot
With a long neck
Will be his last
 Lover.

In his brain
Is stuck like a nail
The scraggy harlot
With a long neck.

Slender as a pine,
On her neck a little braid—
Lustfully she will
Hug the rogue's neck,
The scraggy harlot!

13. ENTHAUPfung (BEHEADING)

Der Mond, ein blankes Türkenschwert
Auf einem schwarzen Seidenkissen,
Gespenstisch gross—dräut er hinab
Durch schmerzsdunkle Nacht.

Pierrot irrt ohne Rast umher
Und starrt empor in Todesängsten
Zum Mond, dem blanken Türkenschwert
Auf einem schwarzen Seidenkissen.

Es schlottern unter ihm die Knie,
Ohnmächtig bricht er jäh zusammen.
Er wähnt: es sause strafend schon
Auf seinen Sündenhals hernieder
Der Mond, das blanke Türkenschwert.

The moon, a gleaming scimitar
On a black silk pillow,
Spectrally large—sends down threats
Through the sorrow-dark night.

Pierrot wanders about restlessly
And stares up in mortal anguish
At the moon, the gleaming scimitar
On a black silk pillow.

His knees shake under him,
All at once he falls into a faint.
He imagines that in punishment there already whizzes
Down onto his sinful neck
The moon, the gleaming scimitar.

14. DIE KREUZE (THE CROSSES)

Heilige Kreuze sind die Verse,
Dran die Dichter stumm verbluten,
Blindgeschlagen von der Geier
Flatterndem Gespensterschwarme!

In den Leibern schwelgten Schwerter,
Prunkend in des Blutes Scharlach!
Heilige Kreuze sind die Verse,
Dran die Dichter stumm verbluten.

Tot das Haupt—erstarrt die Locken—
Fern, verweht der Lärm des Pöbels.
Langsam sinkt die Sonne nieder,
Eine rote Königskrone.—
Heilige Kreuze sind die Verse!

Verses are holy crosses
On which poets silently bleed to death,
Stricken blind by the fluttering
Ghostly swarm of vultures!

In their bodies swords have reveled,
Gaudy in the blood's scarlet!
Verses are holy crosses
On which poets silently bleed to death.

Dead the head—stiff the tresses—
Far, drifted away, the noise of the commoners.
Slowly the sun sets,
A red royal crown.—
Verses are holy crosses!

III. TEIL (Part III)

15. HEIMWEH (HOMESICKNESS)

Lieulich klagend—ein krystallnes Seufzen
Aus Italiens alter Pantomime,
Klingts herüber: wie Pierrot so hölzern,
So modern sentimental geworden.

Und es tönt durch seines Herzens Wüste,
Tönt gedämpft durch alle Sinne wieder,
Lieulich klagend—ein krystallnes Seufzen
Aus Italiens alter Pantomime.

Da vergisst Pierrot die Trauermienen!
Durch den bleichen Feuerschein des Mondes,
Durch des Lichtmeers Fluten—schweift die Sehnsucht
Kühn hinauf, empor zum Heimathimmel,
Lieulich klagend—ein krystallnes Seufzen!

Sweetly lamenting—a crystalline sigh
From Italy's antique pantomime—
The sound comes to us: that Pierrot has become
So wooden, so fashionably sentimental.

And it sounds through his heart's wilderness,
Reechoes, muffled, through all his senses,
Sweetly lamenting—a crystalline sigh
From Italy's old pantomime.

Then Pierrot forgets his sad expressions!
Through the pale firelight of the moon,
Through the waves of the sea of light—longing strays
Boldly upward, up to its native sky,
Sweetly lamenting—a crystalline sigh!

16. GEMEINHEIT (FOUL PLAY)

In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzertert,
Bohrt Pierrot mit Heuchlermienen,
Zärtlich—einen Schädelbohrer!

Darauf stopft er mit dem Daumen
Seinen echten türkschen Tabak
In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzertert!

Dann dreht er ein Rohr von Weichsel
Hinten in die glatte Glatze
Und behaglich schmaucht und pafft er
Seinen echten türkschen Tabak
Aus dem blanken Kopf Cassanders!

Into the shiny head of Cassander,
Whose cries pierce the air,
Pierrot, with hypocritical looks,
Tenderly inserts—a trephine!

Then with his thumb he stuffs
His genuine Turkish tobacco
Into the shiny head of Cassander,
Whose cries pierce the air!

Then he twists a cherry-wood tube
Into the back of the smooth bald head,
And he comfortably smokes and puffs
His genuine Turkish tobacco
Out of the shiny head of Cassander!

17. PARODIE (PARODY)

Stricknadeln, blank and blinkend,
In ihrem grauen Haar,
Sitzt die Duenna murrend,
Im roten Röckchen da.

Sie wartet in der Laube,
Sie liebt Pierrot mit Schmerzen,
Stricknadeln, blank und blinkend,
In ihrem grauen Haar.

Da plötzlich—horch!—ein Wispern!
Ein Windhauch kichert leise:
Der mond, der böse Spötter,
Äfft nach mit seinen Strahlen—
Stricknadeln, blink und blank.

Knitting needles, shiny and gleaming,
In her gray hair,
The duenna sits mumbling
There in her red skirt.

She waits in the grove,
She loves Pierrot painfully,
Knitting needles, shiny and gleaming,
In her gray hair.

Then suddenly—listen!—a whispering!
A wind current giggles softly:
The moon, the spiteful mocker,
Imitates with its beams—
Knitting needles, gleam and shine.

18. DER MONDFLECK (THE MOON SPOT)

Einen weissen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes,
So spaziert Pierrot im lauen Abend,
Aufzusuchen Glück und Abenteuer.

A white spot of the bright moonlight
On the back of his black coat,
Thus Pierrot strolls on the warm evening,
Looking for good fortune and adventures.

Plötzlich stört ihn was an seinem Anzug,
Er besieht sich rings und findet richtig—
Einen weissen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes.

Warte! denkt er: das ist so ein Gipsfleck!
Wischt und wischt, doch—bringt ihn nicht herunter!
Und so geht er, giftgeschwollen, weiter,
Reibt und reibt bis an den frühen Morgen—
Einen weissen Fleck des hellen Mondes.

Suddenly something on his clothing bothers him;
He looks himself all over and finds it precisely—
A white spot of the bright moonlight
On the back of his black coat.

“Wait!” he thinks: “It’s some plaster spot!”
He wipes and wipes it but—can’t wipe it away!
And so he walks onward, swollen with venom,
Rubs and rubs until early in the morning—
A white spot of the bright moonlight.

19. SERENADE

Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche,
Wie der Storch auf einem Beine,
Knipst er trüb ein Pizzicato.

Plötzlich naht Cassander—wütend
Ob des nächtigen Virtuosen—
Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche.

Von sich wirft er jetzt die Bratsche:
Mit der delikaten Linken
Fasst er den Kahlkopf am Kragen—
Träumend spielt er auf der Glatze
Mit groteskem Riesenbogen.

With a grotesque gigantic bow
Pierrot scrapes on his viola,
Like the stork on one leg,
He mournfully plucks a pizzicato.

Suddenly Cassander approaches—furious
Over the nocturnal virtuoso—
With a grotesque gigantic bow
Pierrot scrapes on his viola.

Now he throws aside the viola:
With his delicate left hand
He seizes the bald man by the collar—
Dreamily he plays on the bald head
With a grotesque gigantic bow.

20. HEIMFAHRT (JOURNEY HOME) (Barcarole)

Der Mondstrahl ist das Ruder,
Seerose dient als Boot:
Drauf fährt Pierrot gen Süden
Mit gutem Reisewind.

Der Strom summt tiefe Skalen
Und wiegt den leichten Kahn.
Der Mondstrahl ist das Ruder,
Seerose dient als Boot.

Nach Bergamo, zur Heimat,
Kehrt nun Pierrot zurück,
Schwach dämmert schon im Osten
Der grüne Horizont.
—Der Mondstrahl ist das Ruder.

The moonbeam is the oar,
The water lily serves as the boat:
On it Pierrot travels south
Wafted by a favorable wind.

The river hums low scales
And rocks the light craft.
The moonbeam is the oar,
The water lily serves as the boat.

To Bergamo, his homeland,
Pierrot now returns;
In the east the green horizon
Is already visible in the pale daybreak.
—The moonbeam is the oar.

21. O ALTER DUFT (O ANCIENT FRAGRANCE)

O alter Duft aus Märchenzeit,
Berauschest wieder meine Sinne!
Ein närrisch Heer von Schelmerein
Durchschwirrt die leichte Luft.

Ein glücklich Wunschen macht mich froh
Nach Freuden, die ich lang verachtet:
O alter Duft aus Märchenzeit,
Berauschest wieder mich!

All meinen Unmut geb ich preis;
Aus meinem sonnumrahmten Fenster
Beschau ich frei die liebe Welt
Und träum hinaus in selge Weiten . . .
O alter Duft—aus Märchenzeit!

O ancient fragrance from the age of fairy tales,
Again you intoxicate my senses!
A foolish host of merry pranks
Flits through the gentle breeze.

A happy desire for joys
That I long contemned makes me cheerful:
O ancient fragrance from the age of fairy tales,
Again you intoxicate me!

I give up all my ill humor;
Through my sunshine-framed window
I freely observe the dear world
And my dreams travel into blissful distances . . .
O ancient fragrance—from the age of fairy tales!



I. Teil.

1. Mondestrunken.

Bewegt (♩ ca 66 - 76)

Flöte.

Geige. *pizz.*
pp mit Dämpfer

Violoncell.

Rezitation. *p*

Bewegt (♩ ca 66 - 76) Den Weinden man mit Augen trinkt, gießt

Klavier. *pp*

Fl. *p* *ff* *fpp*

G. *f* *pp*

⑤

nachts der Mond in Wo - - - gen nie - der, und ei - ne

⑤

Fl. *pp* arco Flag. (e)

G. *f* *pp*

⑩ (gesungen) (gesprochen)

Spring - flut ü - ber - schwemmt den stil - len Ho - ri - zont.

⑩

pp *pp* *pp*

poco rit. - - - Tempo

F1.

G. *pp* auf der D-Saite - - - G-Saite

p dolce espress

poco rit. - - - (15) Tempo

Tempo (15)

pp (kein Pedal!) *sf*

F1.

G. D-Saite - - G - D - - G hervor *p*

Ge - lü - ste, schau - er - lich und

pp *sf*

F1.

G. D G A *fp*

(20) *pp*

süß —, durch - schwimmen oh - ne Zahl die Flu - oh - ten!

(20) *sf* *legato*

Fl. *am Stog* *pp* *pizz.*

G.

pp (25)

Den Wein, den man mit Au - gen trinkt, giebt nachts der Mond in Wo - gen

stacc. (25) *pp*

Fl. *rit.* *immer pizz.*

G.

rit.

nie - - - - - dor. Der

rit.

Fl. *Tempo* *f molto espress.*

G.

Vcl. *f*

Tempo (30)

Dich - ter, den die An - - - dacht treibt, be - rauscht sich an dem heil - gen

Tempo (30) *f . espress.*

Fl. *arco*

G.

Vl.

molto rit.

Tran - ke, gen Him - mel wen - det er ver - zückt das Haupt

molto rit.

pp

Fl.

G.

Vl.

Tempo

pp subito

pp subito

pp

glissando

(35) *Tempo*

und tau - melnsaugt und schlürft er den Wein, den man mit Au - gen

(35) *Tempo*

pp subito

pp

pp

molto legato

Fl.

G.

Vl.

poco rit.

molto rit.

pizz.

spiccato

pp

poco rit.

(39) *molto rit.*

trinkt.

(39)

pp

poco rit.

molto rit.

folgt: **Colombine.**
ausgiebige Pause (quasi im Takt)
(Klav., Geige, später dazu Fl., Klar)

Segue to "Colombine"
after a significant pause
(almost in tempo)

2. Colombine.

Flöte. Fließende $\text{♩} = 42 - 48$

Klarinette in A. mit Dämpfer

Geige. *p espress.* *pp subito*

Rezitation. Fließende $\text{♩} = 42 - 48$

Des Mond - lichts blei - - che Blü - - ten, die wei - ßen Wun -

Klavier. Fließende $\text{♩} = 42 - 48$

pp cantabile stacc. legato ppp

G. *espr.* *pp* *begleitend* *pizz.* *arco* *poco espr.*

- der - ro - - sen, blühh - in den Ju - - li.näch - ten - O - -

espr. *pp* *p espr.* *pp* *espr.*

G. *pizz.* *arco* *p* *molto espr.*

(10) bräch ich ei - - ne nur! -

(10) *pp stacc.* *molto legato* *espr.*

┌ 7 bedeutet Hauptstimme.

6. *rall.* *pesante* *ruhig*

15 Mein banges Leid zu lindern, such ich am dunklen

15 *dolce* *rall.* *cresc.* *pesante* *etwas ruhiger* *espr.* *p*

6. *pp* *poco cresc.* *pp*

20 Stro - me des Mond - lichts blei - che Blü - ten, die wei - ßen

20 *pp*

6. *rit.* *p* *rit.*

25 Wun - der - ro - sen. senza Ped. Ge -

25 *rit.*

6. *pp* *pp*

30 stillt wär all mein Seh - nen, 30 dürft ich so mär - chen - heim - lich, so

viel langsamer (♩ = ca 100)

Fl. *stacc.*
 Kl. (A) *pp*
 G. *p dolce espr.*

viel langsamer (♩ = ca 100)
pp

se - lig leis - ent - blät - tern auf dei - ne brau - nen

ppp viel langsamer

Fl. *pp*
 Kl. (A) *pp*
 G. *pp*

(35) *pp* (gesungen) (gesprochen)

Haa - re des Mond - lichts blei - che Blü - ten!

pp

Fl. *pp* rit. - nimmt Picc.
 Kl. (A) *pp*
 G. *pp*

(40) rit. *ppp*

(40) rit. *pp*

ausgiebige Pause; dann folgt: **Der Dandy.** (Klavier, Piccolo, Klarinette A)

A significant pause, then go on to **"Der Dandy"**

3. Der Dandy.

Rasch (♩ = 76)

Piccolo.

Klarinette in A.

Rezitation.

Mit ei - nem phan - ta - - - stischen

Klavier.

Pic.

Kl. (A)

Licht - strahl er - leuch - tet der Mond die kry - stall - nen Flakons auf dem

poco rit.

breit

poco rit.

poco rit.

┌] bedeutet Hauptstimme.

etwas langsamer rit. - - - -

Pic. *espress.*

Kl. (A) *p*

etwas langsamer rit. - - - -

(gesungen) (gesprochen) (tonlos geflüstert) (mit Ton gesprochen)

pp *p* *pp*

schwar - zen, hoch - hei - li - gen Wasch - tisch des

etwas langsamer *espress.* rit. *espress.*

pp *pp*

langsam

Pic. *pp*

Kl. (A) *pp*

langsam *pp* (10) *p*

schwei - genden Dan - dys von Ber - ga - mo. In tö - nender,

langsam (10) *p*

rit. - - - - Tempo

Pic. *sfpp*

Kl. (A) *rit.* *Tempo*

rit. - - - - Tempo

bron - ze - ner Scha - le lacht hell die Fon - tä - ne, me - tal - lischen Klangs.

rit. - - - - Tempo *l. H.*

ppp *p* *Pa.*

Flatterzunge - - - - -

Pic.

Kl. (A)

ppp

15

(gesungen) *pp* (tonlos) *pp* (gesungen) (gesprochen) *pp*

Mit ei - nem phan - ta - sti - schen Licht - strahl

15

rit. - - - - - molto rit. - - - - -

Pic.

Kl. (A)

pp subito

(fast gesungen, mit etwas Ton, sehr gezogen, an die Klarinette anpassend)

erleuch - tet der Mond die krystall - nen Fla - kons.

rit. 20 molto rit. - - - - -

20 molto rit. - - - - -

pp stacc. dim.

langsamer

Pic.

Kl. (A)

pp

langsamer

Pi - er - rot mit wäch - sernem Ant - litz steht sinnend und denkt: -

langsamer

pp

Pic. Kl. (A)

wie er heu - te sich schminkt? Fort schiebt er das

l. H. r. H. p l. H. l. H.

Pic. Kl. (A)

Rot und des O - ri - ents Grün und bemalt sein Gesicht in er - ha - be - nem Stil

r. H. non legato r. H. tonlos niederdrücken (Flag.)

l. H. f r. H. p accel. ohne Pedal immer ohne Pedal

accel.

Pic. Kl. (A)

rasch nimmt gr. Fl.

ppp pppp

ppp rasch (tonlos geflüstert) 30

mit einem phanta - stischen Mond - strahl. rasch

sfpp 30

möglichst kurze Pause; folgt:
Eine blasse Wäscherin.
 Flöte, Klarinette (A)
 Geige (mit Dämpfer)

After the briefest possible
 pause, go on to
"Eine blasse Wäscherin"

4. Eine blasse Wäscherin.

Fließend, aber abwechslungsreich (♩ = 60 – 92)

Die drei Instrumente in vollständig gleicher Klangstärke, alle ohne jeden Ausdruck.

Flöte. *ppp*

Klarinette in A. *ppp*

Geige. mit Dämpfer *ppp* pizz

Fließend, aber abwechslungsreich (♩ = 60 – 92)

Die Rezitation soll hier durchaus wie eine Begleitung zu den Instrumenten klingen; sie ist Nebenstimme, Hauptstimme sind die Instrumente.

Rezitation.

Klavier-Auszug.
(Das Klavier pausiert in diesem Stück) *ppp*

Fl. *immer ppp*

Kl. (A) *immer ppp*

G. arco *immer ppp*

⑤ *pp*

Ei - ne blas - se Wä - sche - rin wäscht zur Nacht - zeit blei - che

⑤ *immer ppp*

Fl.
Kl. (A)
G.

Tü - cher; nack - te, sil - ber - wei - ße Ar - me streckt sie nie - der in die

Fl.
Kl. (A)
G.

immer ppp
immer ppp
pizz. *arco* *am Steg*
immer ppp

Flut. Durch die Lichtung schleichen Win - de, leis be - we - gen sie den Strom.

Fl.
Kl. (A)
G.

(sehr ruhig) *col legno gestrichen* (sehr ruhig)

Ei - - ne blas - se Wä - - sche - rin wäscht zur Nachtzeit blei - che

Fl.
Kl.
(A)
G.

arco
G-Saite

Flag. f
Flag. o

(gesungen)
pp

Tü - cher. Und die sauf - te Magd des Himmels, von den Zweigen zart umschmeichelt, brei - tet

Fl.
Kl.
(A)
G.

15 (gesprochen)

15 auf die dunk - len Wie - sen ih - re licht - ge - wo - be - nen Lin - nen -

Flag. f

Fl.
Kl.
(A)
G.

ei - ne blas - - se Wä - scherin.

ohne jede Pause, gleich anschließend:

Valse de Chopin.

(Klavier, Flöte, Klarinette)

Without any pause,
segue directly into
"Valse de Chopin"

5. Valse de Chopin.

Langsamer Walzer (♩ = 46 - 50)

Flöte.

Klarinette in A
später
Baß-Klarinette in B.

Rezitation.

Langsamer Walzer (♩ = 46 - 50)

Klavier. *pp* *p legato espress.* *dolciss.* *ppp*

ohne Pedal

F1.

K1. (A)

Wie ein blas- ser Tropfen Bluts färbt die Lip- pen ei- ner Kran-
 ⑤ *pp* begleitend *pp*

p espress.

F1.

K1. (A)

ken, al- so ruht auf die- sen
 ⑩ *p* *stacc.* *stacc.?* *pp* *legato* *stacc.*

kurz weich *pp* weich *pp* weich *stacc.*

Die mit □ bezeichneten Stellen sind bis zum Zeichen ⊏ hervorzuhoben, espressivo zu spielen, weil sie Haupt- oder I. Nebenstimme sind. Die andern Stimmen haben gegen sie zurückzutreten; sind Begleitung.

F1.
K1.
(A)

Tö - nen ein ver - nich - tungs - sücht' - - - ger Reiz.

schwungvoll
durchaus legato

stacc.

p dolce espress.

weich

espr.

F1.
K1.
(A)

15

15

Wil - - der Lust - - - Ak - kor - de stö - ren der Verzweiflung

8.....

F1.
K1.
(A)

poco rit. - - - - - a tempo

p dim.

pp

pp

F1.
K1.
(A)

poco rit. 20 - - - - - a tempo

p

eis - - gen Traum - - - - - Wie ein blas - ser Tropfen Bluts färbt die Lip - pen ei - ner

poco rit. - - - - - a tempo

pp

pp

F1.
K1.
(A)

Fl. *steigernd*
p *cresc. -*
 Kl. (A) *cresc. -*

steigernd (25)
 Kran - ken. (25)
steigernd *p dolce legato*
cresc. -

Fl. *poco rit. -*
 Kl. (A) *f* nimmt Baß-Klarinette in B

poco rit. -
 Heiß und jauch - zend, süß und schmach - tend,
poco rit. -
ff *fpp*

Fl. *ruhiger* *pp*
 B-Kl. (B)

(30) *ruhiger*
 (30) me - lan - cho - lisch dü - strer Wal - zer, kommst mir nim - mer aus den
ruhiger *pp*

Fl. *pp*

B-Kl. (B)

pp

35

Sinnen, haftest mir an den Ge - dan - ken wie ein blas - ser Trop - fen Bluts!

35

pp

Fl. *p*

B-Kl. (B) *p*

pp

pp

Fl. 40

B-Kl. (B) 44

40

rit. 44 *molto rit.*

folgt ohne Pause: **Segue directly to**
Madonna. **"Madonna"**
 Flöte, Baß-Klarinette in
 B, Violoncell; später
 dazu Klavier, Geige.

6. Madonna.

Mäßig langsam (♩ = ca 50)

Flöte.

Baß-Klarinette in B.

Violoncell.

Rezitation.

p *pizz.* *p* *sehr innig*

Steig, — o Mut-ter al-ler Schmerzen, auf den Al-tar mei-ner

Fl.

B-Kl (B)

Vcl.

etwas belebter

⑤

Ver - se! Blut — aus dei-nen magern Brüsten hat des Schwertes Wut ver - gos-sen.

Fl.

B-Kl (B)

Vcl.

etwas belebter

⑤

Dei-ne e-wig frischen Wunden gleichen Au-gen, rot und of-fen. Steig, o

Fl.

B-Kl (B)

Vcl.

sehr hoch, aber äußerst zart

⑩

PPP

Mutter al-ler Schmerzen, auf den Al-tar meiner Ver-se!

┌ ┐ bedeutet Hauptstimme

15

Fl.

B-Kl. (B)

Vcl.

arco

G Saite

15

Sehr ruhig beginnend, nach und nach mächtig steigend.
mf (ziemlich voll)

In den ab - ge - zehr - ten Hän - den hältst du dei - nes Soh - nes Lei -

20

Fl.

B-Kl. (B)

Vcl.

pizz

pesante

Tempo

f

f

f (immer pizz.)

20

pesante
cresc. Tempo

- che, ihn zu zeig - en al - ler Mensch - heit - doch der Blick der Menschen mei - det dich, o

Fl.

B-Kl. (B)

Geige.

Vcl.

arco

pp

f

wuchtig

wuchtig

Mut - ter al - ler Schmer - zen!

24

Klav.

ff

ff

wuchtig

24


*) hinaufschleifen, während die angerissene Saite weiterklingt.


längere Pause
 Der kranke Mond.
 Flöte allein.

A lengthy pause before
 "Der kranke Mond"


7. Der kranke Mond.

Sehr langsame ♩ . ($\text{♩} = 96-100$)

Flöte.  *p*

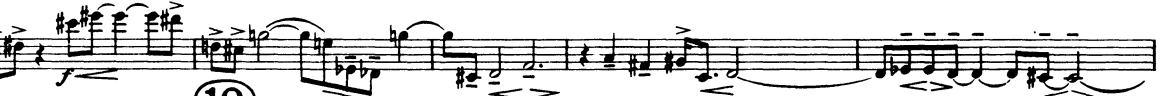
Rezitation.  *p* **(5)**

Du näch-tig to-deskranker Mond dort auf des Himmels schwarzem

Fl.  *f* *molto dim.*

 *p* *pp subito*

Pfühl, dein Blick, so fie-bernd ü-bergroß, bannt mich, wie frem-de Me-lo-

Fl.  *pp* **(10)** *p*

die. An un-still-ba-rem

Fl.  *f* *pppp* *dim.* *molto dim.* **(15)** *ppp*

Lie-bes-leid stirbst du, an Sehnsucht, tief erstickt, du näch-tig to-deskranker

Fl.  *p* *p* **(20)**

Mond, dort auf des Him-mels schwarzem Pfühl.

Fl.  *f* *fp* *p*

Den Lieb-sten, der im Sinnenrausch gedankenlos zur Liebsten geht, be-lustigt deiner Strahlen Spiel, dein

Fl.  *rit.* **(25)** *(im Ton genau so wie der vorhergehende Takt)* *(dieser Takt anders, aber doch nicht tragisch!!)*

bleiches, qual-ge-bor-nes Blut, du näch-tig to-des-kran-ker Mond!

Schluß des
I. Teils.
End of
Part I

II. Teil.

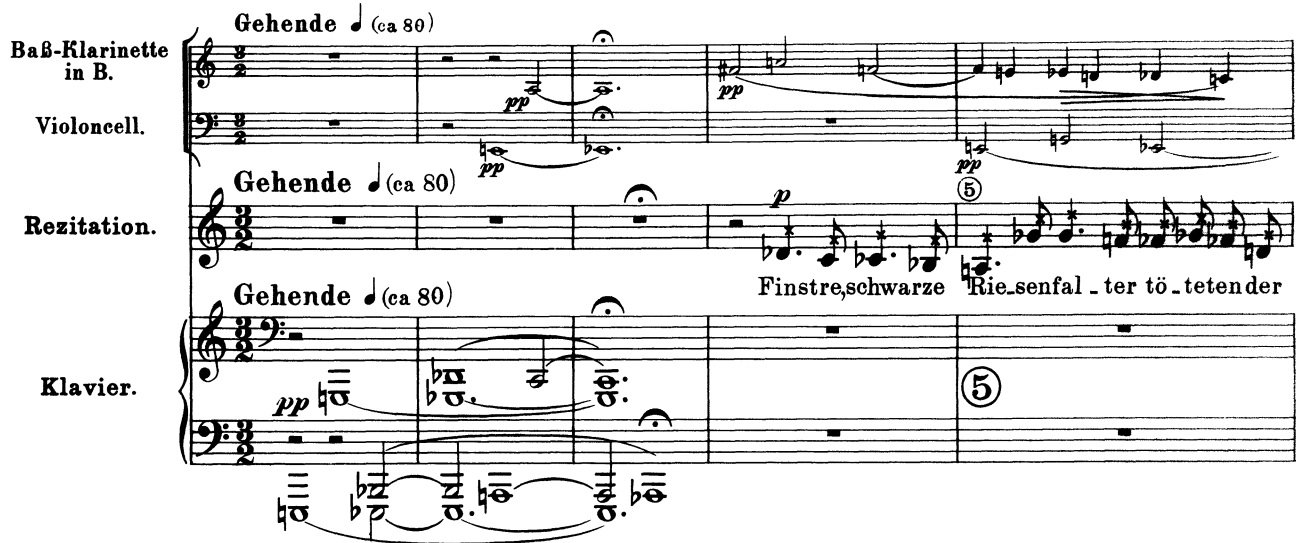
8. Nacht.

(Passacaglia)

Baß-Klarinette in B.
Violoncell.
Rezitation.
Klavier.

Gehende ♩ (ca 80)
Gehende ♩ (ca 80)
Gehende ♩ (ca 80)

Finstre, schwarze Rie-senfal-ter tö-tetender



B-Kl. (B)
Vcl.

Son - ne Glanz. Ein ge-schloß - nes Zau - - - ber - buch,

pp



B-Kl. (B)
Vcl.

am Steg - - - - - Flag. °

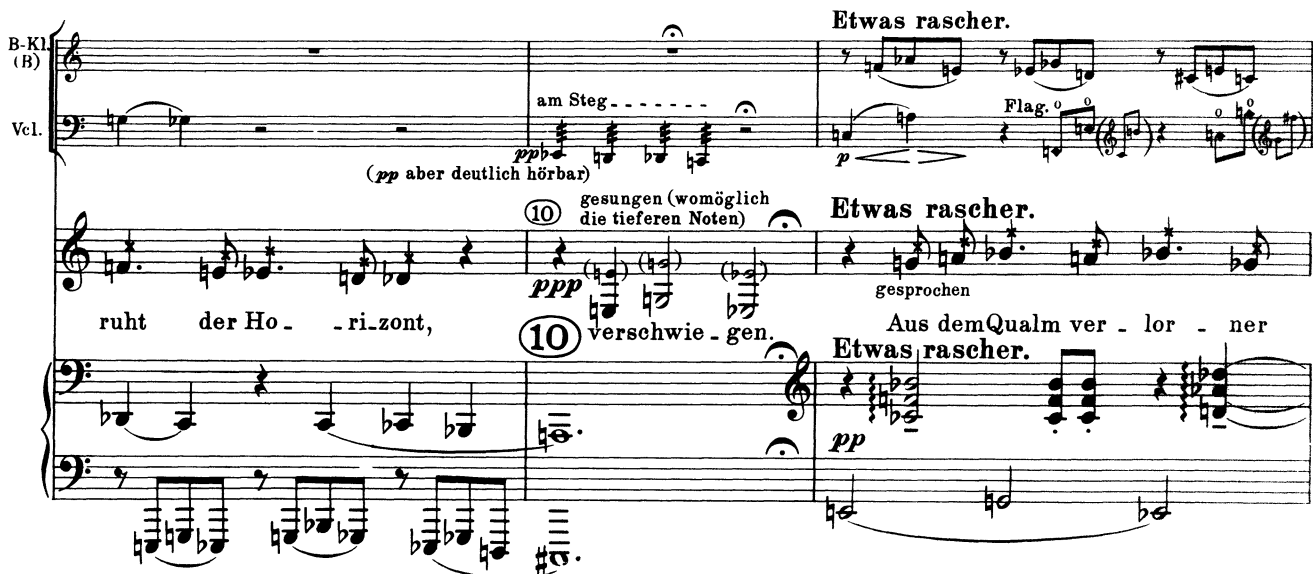
(pp aber deutlich hörbar)

⑩ gesungen (womöglich die tieferen Noten)
⑩ verschwie - gen.

ruht der Ho - - ri-zont, gesprochen
Aus dem Qualm ver - lor - ner

Etwas rascher.
Etwas rascher.
Etwas rascher.

pp



Flatterzunge

B-Kl. (B) *p* am Steg *pp* *pp* *cresc.*

Vcl. *cresc.*

Tie - fen steigtein Duft, Erinnerung mordend! Fin - stre, schwar - ze

pp dim. *ppp* *f*

stacc.

ohne Ped. *pp* *cresc.*

I. Tempo

B-Kl. (B) *f* *pp* *dim.*

Vcl. *ff* *pp*

am Griffbrett

15

I. Tempo

Rie - senfal - ter tö - te - ten der Sonne Glanz.

15 *ff* *fff* *pp* *dim.*

Red.

B-Kl. (B) *p* *espress.*

Vcl. *f* *f* *Flag. 0*

p

Und vom Him - mel er - denwärts sen - ken sich mit schwe - ren Schwin - gen

pp *molto legato* *p*

B-Kl. (B)
Vcl.

un - - - sichtbar die Un - - - ge - tü - me auf die Men - - - schen -

B-Kl. (B)
Vcl.

her - - - zen nie - der... fin - - stre, schwar - - ze

B-Kl. (B)
Vcl.

nimmt Klarinette in A

Rie - - - sen - fal - - - ter.

sehr große Pause, aber quasi im Takt, dann folgt:
Gebet an Pierrot.
Klavier, Klarinette in A

A very long pause, but practically in tempo, then go on to "Gebet an Pierrot"

Kl. (A)

frei

Tempo

10

rot! mein La-chen hab ich ver- - - lernt!

Tempo (gesungen)

10

pp

pp

cresc. -

Kl. (A)

accel.

poco rit.

15

gib mir wie - der, Roß-arzt der See - - le, Schnee - - -

accel. (gesprochen)

poco rit.

15

espr.

poco rit.

f

Kl. (A)

molto rit.

molto rit.

ppp

ppp

mann der Lyrik, Durchlaucht vom Mon - de, Pi-er-rot- mein La- - - chen!

molto rit.

pp

pp

ppp

20

20

stacc. pp

pp

pp

ppp

folgt ohne jede Pause
(bloß $\hat{\circ}$ aushalten):

Raub.
Flöte, Klarinette in A, Geige
(mit Dämpfer), Violoncell
(mit Dämpfer)

Go on without pause to
"Raub"

(merely make the $\hat{\circ}$ long)

10. Raub.

Mäßige ♩ (ca. 84)

Flöte. *pp*

Klarinette in A. *pp*

Geige. (mit Dämpfer) *p* *col legno gestrichen* *immer col legno gestrichen*

Violoncell. (mit Dämpfer) *p* *col legno gestrichen* *immer col legno gestrichen*

Rezitation. *Mäßige ♩ (ca. 84)*

Fl. *pp* **5** mit der Rezitation

Kl. (A) *pp*

G. *pp* arco am Griffbrett flautando

Vel. *pp*

5 streng im Takt weiter

Ro - te, fürstli - che Ru - bi - ne, blutge Trop - fen al - ten Ruh - mes

Fl. *pp* *espress.*

Kl. (A) *p < fp* *p < f > p*

G. *col legno gestrichen* arco am Griffbrett flautando

Vel. *pp* arco *pp* *sfpp*

(tonlos)

schlummern in den To - tenschreinen, drunten in den Grabgewölben. Nachts,

Fl. *p*

Kl. (A) *pp*

G. arco am Griffbrett

Vcl. pizz. deutlich *pp* arco

(10)

(ton) (tonlos) (ton etc.)

mit seinen Zechkumpanen steigt Pierrot hin-ab, zu rau-ben ro-te.

Fl.

Kl. (A)

G.

Vcl. *pp*

fürst-li-che Ru-bi-he, blut-ge Trop-fen al-ten Ruh-mes.

Fl. *ff* *pp*

Kl. (A) *pp*

G. pizz. *ff* arco am Steg *pp*

Vcl. *ff* am Steg *pp*

accel. (15)

accel. (15)

Doch da sträuben sich die Haare, bleiche Furcht bannt sie am Plat-ze:

Fl. *accel.*

Kl. (A)

G.

Vcl.

cresc.

cresc.

cresc.

cresc.

8...

Flag. \circ (#)

Flag. \circ

accel.

durch die Fin-ster-nis, wie Au-gen!-stie-ren aus den To-tenschreinen

Fl. *molto rit.*

Kl. (A)

G.

Vcl.

ppp

pp

ppp

pp

ppp

pp

pizz.

pizz.

arco am Steg

arco am Steg

molto rit.

ro-te, fürst-li-che Ru-bi-ne.

Fl. $\textcircled{20}$ nimmt Piccolo

Kl. (A) nimmt Baß-Klarinette

G. nimmt Bratsche

Vcl.

folgt ohne jede Pause:

Rote Messe.

Klavier, Piccolo, Baß-Klarinette in B, Bratsche, Violoncell.

Segue directly to
"Rote Messe"

(quasi Adagio) *molto rit.* (von $\textcircled{80}$ bis $\textcircled{100-90}$)

molto stacc.

$\textcircled{20}$

ppp

8...

Klav.

Qu.

poco rit.

Pic. *pppp*

B-Kl. (B) *am Steg*

Br. *am Steg* *pizz.* *col legno gestrichen*

Vcl. *am Steg* *ppp* *pizz.* *col legno gestrichen* *ppp* *am Steg*

⑤

tar- Pi-er-rot!

⑤ *poco rit.*

sp *tr.* *sp*

rit.

Pic. *breiter (langsamer)*

B-Kl. (B) *ppp*

Br. *arco* *ff*

Vcl. *arco* *ff*

rit.

breiter (langsamer) ⑩ *ff*

rit. *Die Hand,*

martellato *breiter (langsamer)* ⑩ *tr.* *ff*

ppp *ppp* *ff*

molto rit. - - - - *Tempo*

Pic.

B-Kl. (B)

Br.

Vel.

ff *fff* *ff*

molto rit. - - - - *fff* - *Tempo*

- die gott - geweihte, zer - reißt die Prie - ster - klei - der

molto rit. - - - - *Tempo*

fff *ff*

molto rit. - - - - *Tempo I.*

Pic.

B-Kl. (B)

Br.

Vel.

ff *fff* *p* *f*

am Steg -

am Steg -

ff *pp*

Zu grau - sem A - bend - mah - le beim Blen - deglanz des

molto rit. - - - - *Tempo I.*

ff *pp*

molto rit. - - - - *Tempo I.*

ff *pp*

r.H.

l.H.

pp

poco rit. - - Tempo

Pic.

B-Kl. (B)

Br.

Vcl.

ppp stacc.

ppp

dolce espress.

ppp

p

espress.

Gol - des.

p

poco rit. - - Tempo

Mit seg - nender Geber - de zeigt er

stumm niederdrücken Flag.

pp

dolce

pp

espress.

ohne Red.

f

immer ohne Red.

20

poco rit.

Pic.

B-Kl. (B)

Br.

Vcl.

p

pp

am Steg

molto espress.

den ban - gen, ban - gen See - len, die trie - fend rote Ho - stie:

poco rit.

pp espress.

3

┌] bedeutet Hauptstimme.

Tempo

Pic. *p*

B-Kl. (B) *p*

Br. *pp* *sehr ruhig*

Vel. *f* *am Steg* *dim.*

Tempo

(gesungen) *ppp* (25) (gesprochen) *pp*

sein Herz in blut - gen Fin - gern zu grau -

Tempo

ppp *pp*

molto rit.

Pic. *p*

B-Kl. (B) *pp* *am Griffbrett flautando* *Flag.*

Br. *pp* *pp*

Vel. *dim.* *pp* *pp*

äußerst kurze Pause (im Takt)
folgt: **Galgenlied.**

Piccolo
Bratsche.
Violoncell.

Extremely short
pause (in tempo),
then go on to
"Galgenlied"

molto rit.

- - sem A - - bend - mah - le.

molto rit.

(29) *ppp*

12. Galgenlied.

Sehr rasch (♩ = ca 120)

Piccolo.

Bratsche.

Violoncell.

Rezitation.

Die dür - re Dir - ne mit lan - - gem Hal - se wird sei - ne letz - te Ge -

5

accel.

Pic.

Br.

Vcl.

5

accel.

lieb - te sein. In seinem Hir - - ne steckt wie ein Na - gel die dür - re Dir - ne mit

(♩ = 144 - 152)

10

accel. bis zum Schluß

Pic.

Br.

Vcl.

(♩ = 144 - 152)

10

accel. bis zum Schluß

lan - gen Hal - se. Schlank wie die Pi - nie, am Hals ein Zöpfchen, wol - lü - stig wird sie den

Pic.

Br.

Vcl.

f cresc.

cresc.

ziemlich lange Pause, (im Takt)
dann folgt: Enthauptung.

Klavier.
Baß-Klarinette.
Bratsche.
Violoncell.

A moderately long
pause (in tempo),
then go on to
"Enthauptung"

Schelm um - hal - sen die dür - re Dir - ne!

13. Enthauptung.

Ziemlich bewegte ♩ (ca 126)

Baß-Klarinette in B. *ff* *legato*

Bratsche. *ff* *gestoßen*

Violoncell. *ff* *gestoßen*

Rezitation.

Klavier. *ff*

B. Kl. (B)

Br.

Vel.

Der Mond, ein blan-kes Türken-schwert auf einem schwarzen

B. Kl. (B)

Br.

Vel.

Sei-denkis-sen, ge-spen-stisch groß-dräut er hin-ab durch schmer-

Γ bedeutet Hauptstimme.

B-Kl. (B) *sehr ruhig und gleichmäßig*

Br. *pp sehr ruhig und gleichmäßig*

Vcl. *pp sehr ruhig und gleichmäßig*

(10)

- zens dunk - le Nacht.

(10)

B-Kl. (B) *pp*

Br. *pp* *pizz.* *arco* *pp*

Vcl. *pp* *pizz.* *sf*

Pier - rot irrt oh - ne Rast un - her und starrtempor in To -

pp sehr ruhig und gleichmäßig

B-Kl. (B) *sf* *pp* *pp* *sf* *pp* *sf* *pp*

Br. *pp* *pizz.* *arco* *sf* *pp* *pp* *sf* *pp* *sf*

Vcl. *arco* *pp* *pizz.* *arco* *pp* *pp* *sf* *pp* *sf* *pizz.* *arco* *sf* *p*

- des ängsten zum Mond dem blan - ken Tür - kenschwert auf einem schwar - zen

(15)

(15)

* Hier darf keine Stimme hervortreten; bloß die mit „sf“ bezeichneten Stellen haben sich deutlich abzuheben.

+ bedeutet: pizz. mit der linken Hand

rit. - - - - - Tempo

B-Kl. (B)

Br.

Vcl.

rit. - - - - - Tempo

Sei - - - - - denkis.sen. Es schlottern un.ter ihm die Knie,

Tempo

hervor

ff

ff

accel.

B-Kl. (B)

Br.

Vcl.

accel.

ohn.mächtig bricht er jäh. zusammen. Er wähnt: es sause strafend schon auf sei.nen Sünden.hals her.

accel.

ff

B-Kl. (B)

Br.

Vcl.

G-Saite.

G-Saite.

G-Saite.

Gliss.

Gliss.

Gliss.

20

20 martellato

nie.der der Mond das blan.ke Tür.kenschwert.

fff

6

langsam (♩ ca 96-100)
Gr. Flöte.

25

Gr. Flöte. *p*

B-Kl. (B) *espress.* *pp* begleitend *nimmt Klarinette in A*

Br. *espress.* *pp* begleitend *ppp* *p*

Vcl. *pp* begleitend

Fl. *p* *f* *p* *f* *pp* *pp*

Kl. (A) *f* *pp* *pp*

Br. *pp* *fpp* *pp*

Vcl. *fpp* *pp*

30

Fl. *fpp* *f* *fpp*

Kl. (A) *ppp* *fp* *poco espress.* *p*

Br. *ppp* *fp* *pizz.* *arco* *trem. am Steg* *pp*

Vcl. *pp* *fp* *trem. am Steg* *pp*

35

Fl. *molto rit.*

Kl. (A) *molto rit.*

Br. *molto rit.*

Vcl. *molto rit.*

35

molto rit.

folgt: Die Kreuze
unmittelbar anschließend.
Klavier (anfängs allein) später
dazu Flöte, Klar. (A), Geige, Vcll.

Immediately segue to
"Die Kreuze"

Γ 7 bedeutet Hauptstimme.

14. Die Kreuze.

Langsame (ca 56)
(ernst) *f*

Rezitation.

Heil - ge Kreu - ze sind die Ver - se, dran die Dichter stumm ver.

Langsame (ca 56)

Klavier.

ff *ff* *f* *legato*

r. H.

l. H. *ff*

blu - ten, blind - - ge - schlagen von der Gei - er flatterndem Gespen - ster - schwar - me

ff *ff*

immer martellato (non legato)

⑤

cresc.

ffp

tr *tr* *tr*

In den Lei - bern schwelg - ten Schwer - ter, prun - - kend in des

p

Blu - tes Schar - - lach! Heil - - ge Kreu - ze sind die Ver - se, drandie

r.H. *f* *cresc.* *r.H.* *ff* *r.H.*

Dich - - ter stumm ver - blu -

accel. *martellato* *ff* *martellato* *Red.*

Flöte. Flatterzunge

Klarinette in A.

Geige. Flag.

Violoncell. Doppelgriff es u. h.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

10. *ppp*

- ten. Tot das Haupt, erstarbt die Locken - fern ver -

(ernst) *Flag.* *r.H.* *l.H.* *ppp* *ppp* *pp*

* ohne Pedal immer ohne Ped.

Fl.

Kl. (A)

G.

Vel.

ppp sehr ruhig, ohne Ausdruck

ppp sehr ruhig, ohne Ausdruck

ppp sehr ruhig, ohne Ausdruck

weht der Lärm des Pö - bels. Lang - - - sam sinkt die Son - ne

ppp stacc.

ohne Ped.

Fl.

Kl. (A)

G.

Vel.

spiccato

pizz.

arco

p cresc.

sf

p cresc.

sf

p cresc.

sf

nie - - der, ei - ne ro - - te Kö - - nigs - kro - ne.

15

15

molto stacc.

molto cresc.

p

ffp

sehr breit

Fl.

Kl. (A)

G.

Vcl.

..Schalltrichter hoch

ff

sehr breit

Heil - ge Kreuze sind die Ver - se.

sehr breit

fff

Fl.

Kl. (A)

G.

Vcl.

pp

ffpp

pp

ffpp

pp

f

Schluß des II. Teiles.
End of Part II

20

20

ffpp

fff

III. Teil.

15. Heimweh.

In abwechslungsreicher Bewegung (♩ = 56 - 70)

frei *etwas rasch*
stacc. *zögernd*

Klarinette in A.

Geige. *pizz.* *f* *arco* *p* *pp*

Rezitation.

In abwechslungsreicher Bewegung (♩ = 56 - 70)

Klavier. *f* *p*

Kl. (A)

G. *p dolce* *p*

sehr zart

Lieblieh kla - gend- ⑤ ein krystall - nes Seuf - zen aus I -

pp

Tempo

etwas zögernd

Kl. (A)

G.

G-Saite

etwas zögernd

Tempo

ta - liens al - ter Pan - to - mi - - me, klingts her - ü - - ber: wie Pier -

etwas zögernd

Tempo

pp

pp

Kl. (A)

G.

G-Saite

f

f molto espress.

espress.

p

D-Saite

rot so höl - - zern, so mo - dern sen - ti - men - tal

f

f

p

3

3

Kl. (A)

G.

G-Saite

fp

f

p

cresc.

f

poco accel.

poco accel.

poco accel.

cresc.

10

10

- ge - wor - den. Und es tönt durch sei - nes Her - zens Wü - ste,

rit. **a tempo grazioso** hüpfend

crsc. *pp*

G. *ppp spiccato*

rit. **a tempo**

tönt ge-dämpft durch al-le Sin-ne wie - der, lieb - lich kla - gend-

pp

a tempo grazioso

legato espress. *ppp molto stacc.*

rit.

ppp

f *f*

pizz. *arco* *pizz.* *arco*

spiccato *spiccato*

ein krystall - nes Seuf - zen aus I - ta - liens al-ter Pan-to-mi-me.

stacc. *p*

legato

15 15

belebend

mf *schwungvoll* *f*

crsc.

belebend

belebend *f* *p*

tr *tr* *tr* *tr* *tr*

Geige:++ pizz. mit der linken Hand.

Kl. (A)
G.

Da ver - gibt Pier -

ff

poco rit.

Kl. (A)
G.

rot die Trau - - - er - mie - nen! Durch den

ff **20** *ffp*

pp

Kl. (A)
G.

blei - chen Feu - erscheindes Mon - des, durch des Licht - meers Flu - ten schweift die

poco rit. **Tempo** *pp* **steigernd**

poco rit. **Tempo** *p* **steigernd**

poco rit. **Tempo** *pp* **steigernd**

poco rit. *molto rit.*

cresc. *ff*

poco rit. *molto rit.*

Sehn - - sucht kühn hin - auf, em - por zum Hei - - mat - him - mel.

poco rit. *molto rit.*

cresc. *ff* *fff*

ppp *p*

Flag. *p*

(25) sehr langsam.

lieb - lich kla - gend ein kry - stall - - nes Seufzen.

(25) sehr langsam

pp *sf arpegg.* *p*

tonlos niederdrücken. *pp*

--- * Flag. ohne Pedal!

Sehr rasch. (♩) *rit.*

Piccolo.

Violoncell.

Flag. C-Saite

folgt ohne Pause-
Gemeinheit.
(Klavier, Piccolo, Klarinette(A)
Geige, Violoncell)

Go on without pause to
"Gemeinheit"

16. Gemeinheit.

Ziemlich rasch (♩ ca 126)
pizz.

Geige.

Violoncell.

Ziemlich rasch (♩ ca 126)

Rezitation.

In den blanken Kopf Cas - san - ders, dessen Schreindie Luft durchze - tert,

Ziemlich rasch (♩ ca 126)

Klavier.

ff

poco rit. Plötzlich viel langsamer.

G.

Vcl.

⑤ *poco rit.* Plötzlich viel langsamer.

bohrt Pier - rot mit Heuch - ler - mie - nen zärt - lich - flüchtig

⑤ *poco rit.* Plötzlich viel langsamer.

ff *p*

Piccolo.

Klarinette in A.

immer weiter pizz. *ff*

Tempo *Etwas langsamer.*

p subito

p subito col legno

am Steg *p*

Tempo *Etwas langsamer.*

(trocken)

Tempo *Etwas langsamer.*

ei - nen Schädelbohrer. Dar - auf stopft er

Tempo *Etwas langsamer.*

v

Pic. Kl. (A) G. Vcl.

arco

p

ruhig

p

10

mit dem Daumen seinen ech - - ten türk - - schen

Pic. Kl. (A) G. Vcl.

molto rit. - - -

f

am Steg

am Steg

pp

pp

ff

molto rit. - - - (beiseite) - - - (im Takt) - - -

15

Ta - bak inden blan - ken Kopf Cas - san - ders, des - sen Schrei die Luft durchzert.

molto rit. - - - 15

Tempo I.

Pic. *f* *pp* *p*

Kl. (A) *f* *pp* *p*

G. *f* *p*

Vcl. *f* *p*

inmer ganzer Bogen

Tempo I.

Tempo I.

Dann dreht er ein Rohr von Weich - sel hin - ten

f *p*

poco rit. breiter Auftakt immer langsamer werdend

Pic. *pp*

Kl. (A) *pp*

G. *pizz.* *arco*

Vcl. *f*

poco rit. breiter Auftakt (20) immer langsamer werdend

indie glat - te Glat - ze (20) und be - hag - lich schmaucht und pafft er sei - nen

poco rit. immer langsamer werdend

breiter Auftakt *pp*

Pic.
Kl.
G.
Vcl.

ech - - ten türk - - schen Ta - bak aus dem blan - - ken

mf

pp

Pic.
Kl.
(A)
G.
Vcl.

rit.

f

p

pizz

f

p

p

nimmt Bratsche

fp

große ausgiebige Pause.
dann folgt **Parodie**

(Klavier Piccolo Klarinet
in A, Bratsche)

A long, extensive
pause, then go on
to "**Parodie**"

25

Kopf Cas - san - ders!

25

rit.

f

p

17. Parodie.

(♩ = ca 132)

Piccolo.

Klarinette in A. *Klarinette imitiert genau den Vortrag der Bratsche.* *grazioso*

Bratsche. *mit Dämpfer* *grazioso p* *f* *p stacc. spicc. springender Bogen*

Rezitation. *(♩ = ca 132) durchaus begleitend* *pp* *fp* *fp*

Klavier.

Strick - - nadeln, blank - - und -

Detailed description: This system contains five staves. The Piccolo staff is mostly silent. The Clarinet in A staff has a melodic line with dynamics *p*, *f*, and *p*, and the instruction *grazioso*. The Violin staff has a melodic line with dynamics *p*, *f*, and *p*, and the instruction *grazioso*. The Recitation staff has lyrics: "Strick - - nadeln, blank - - und -". The Piano staff has a complex accompaniment with dynamics *pp*, *fp*, and *fp*. The tempo is marked *(♩ = ca 132)*.

Pic.

Kl. (A)

Br.

sentimental *p dolce*

sentimental *p dolce* *D-Saite*

blin - kend, in ih - rem grau - - en Haar, - - sitzt - -

espress. *l. H.* *p* *f* *dolce*

Detailed description: This system continues the musical score. It features five staves. The Piccolo staff is silent. The Clarinet in A staff has a melodic line with the instruction *sentimental* and dynamic *p dolce*. The Violin staff has a melodic line with the instruction *sentimental* and dynamic *p dolce*, and the instruction *D-Saite*. The Recitation staff has lyrics: "blin - kend, in ih - rem grau - - en Haar, - - sitzt - -". The Piano staff has a complex accompaniment with dynamics *p*, *f*, and *dolce*, and the instruction *espress.* and *l. H.*. There are circled numbers 5 above the piano staff in two places. The tempo is marked *(♩ = ca 132)*.

Pic.
Kl. (A)
Br.

ppp subito
pp subito
pp
pp legato
legato
f
stacc.

die Du - en - na - mur - - melnd im ro - ten -

Pic.
Kl. (A)
Br.

ppp
pp
p
f

(zögernd)

10 Rök - chen - da. - Sie wartet in der Laube, sie liebt -

10 *ppp*
pp
pp
pp

Pic.
Kl. (A)
Br.

f
f
f
cresc.
f
f
ff

15 Pierrot mit Schmer - - zen.

15 hervortretend

Pic. *f* *fp* *pp*

Kl. (A) *f* *p* *pp*

Br. *f* *p* *f* *pp*

Strick - - nadeln, blank und blin - kend, in ih - rem
wieder begleitend

ff *poco dim.* *ppp stacc.* *f*

marcato

Pic. *f* *pp* *f* *pp* *rit.*

Kl. (A) *f* *pp* *f* *pp* *rit.*

Br. *f* *pp* *f* *pp* *rit.*

grau - - en Haar. *rit.*

nimmt große Flöte

20

Fl. *ppp* *sehr ruhig* *ppp* *ppp* *ppp*

Kl. (A) *p* *ppp* *ppp* *ppp*

Br. *ppp* *ppp* *ppp* *ppp* *ppp*

Etwas langsamer.

Da plötzlich - horch - ein Wis - pern! ein Windhauch kichert lei - se:

Etwas langsamer.

ppp *ppp* *ppp* *ppp*

Tempo
nimmt wieder Piccolo

Fl. Kl. (A) Br.

25

Der Mond, der bö-se Spöt-ter, äfft nach mit sei-nen Strah-len

25

hervor

Pic. Kl. (A) Br.

nimmt Geige

Strick-nadeln, blink und blank.

30

Pic. Kl. (A) G. Vcl.

Überleitung zu „Mondfleck“

nimmt Klarinette in B

folgt ohne jede Pause
Der Mondfleck.

Klavier, Piccolo, Klar. (B)
Geige, Violoncell

Segue directly to
“Der Mondfleck”
attaca

Sehr voll und gewichtig.

18. Der Mondfleck.

Sehr rasche  (ca 144)

Piccolo.

Klarinette in B

Geige.

Violoncell.

Rezitation.

Einen wei - ßen Fleck des hel - len Mon - des auf dem Rük - ken

Sehr rasche  (ca 144)

Klavier.

ppsf *pp* *f* *pp*

Pic.

Kl. (B)

G.

Vel.

mf quasi kadenzierend *f* *pp* *mf* quasi kadenzierend

sei - nes schwar - zen Rok - kes, so spaziert Pier -



Pic.
 Kl.
 (B)
 G.
 Vcl.

⑤ *f* *pp*
 rot im lauen A-bend, auf-zu-suchen Glück und A-ben-teu-er.

⑤ *sf* *sf*

Pic.
 Kl.
 (B)
 G.
 Vcl.

cresc. *f* *f* *pp*
cresc. *f* *p* *pp*
cresc. *f* *pp* *pp*
cresc. *f* *pp*

Plötzlich stört ihn was an sei-nem An-zug, er be-

p *sf* *ff* *fp*
f *pp* *f* *mf* *sf*

Pic. *cresc.* *ff* *dim.*
 Kl. (B) *cresc.*
 G. *pp* *mf* *pp* *f* *p*
 Vcl. *f* *pp* *pp* *pp* *mf* *pp*

sieht sich rings und findet richtig- ei-nen wei-ßen Fleck

10

10 *pp*

Pic. *ppp* *f*
 Kl. (B) *ppp* *f*
 G. *pp* *mf* *pp*
 Vcl. *f* *pp* *pp*

des hel-len Mon - des auf dem Rük-ken sei-nes schwarzen Rockes. War-te!

pp

Pic.
Kl. (B)
G.
Vcl.

pp *pp* *pp* *pp*

denkt er: das ist so ein Gips - fleck! Wischt und wischt, doch

pp *pp* *f*

Pic.
Kl. (B)
G.
Vcl.

f *f* *pp*

15 (ärgerlich) (erregt) *f*
bringt ihn nicht her - un - ter! Und so geht er

15

pp cresc. *f*

Pic. *pp*

Kl. (B)

G. *cresc.*

Vcl. *cresc.* *f cresc.*

cresc. (komisch bedeutsam)

gift - geschwollen wei - ter, reibt und reibt bis an der frü - hen Mor - gen ei - nen hervor

sp *ff*

pp

Pic. *s.....*

Kl. (B)

G. *f* *pp*

Vcl.

(19)

wei - - - ßen Fleck des hel - len Mon - des.

(19)

ff

ohne größere Pause, bloß $\hat{~}$ aushalten, folgt:
Serenade.

Klavier, Violoncell

Übergang zu Heimfahrt kommen dazu Flöte, Klarinette in A, Geige.

Without much of a pause, merely holding the $\hat{~}$, go on to "Serenade"

In the transition to "Heimfahrt" [mm. 46-53], flute, clarinet in A, and violin are added.

Vcl. *rit.*

Rie - sen - bo - gen kratzt Pier - rot - - auf sei - ner Brat - sche. Wie der Storch auf ei - nem Bei - ne

Vcl. *rit.*

rit.

knipst er trüb ein Piz - zi - ca - to.

immer p

pp

Vcl. *langsam - - accel. - - rit.* *Tempo* *brillant*

rit.

Tempo

rit. *Tempo* Plötz - lich naht Gas -

Vcl. *poco rit.*

san - der, wü - - - tend ob des näch - ti - gen Vir - tuo - - sen.

p *cresc.* *poco rit.*

ruhiger

Vcl. *p*

(30) *(ruhig) p 3*

Mit gro - tes - - kem Rie - - sen - bo - - gen kratzt

pp

Vcl. *frei*

(breit)

Pier - rot auf sei - ner Brat - sche.

Vcl. *Tempo brillant*

rit. - - - Tempo

C-Saite

(35) *Tempo*

Von sich wirft er jetzt die Brat - sche: mit der de - li - ka - ten Linken

pp dolce

Tempo

rit. - - - Tempo

Vcl. *poco string.*

rit. Tempo

f

rit. Tempo

(40) *Tempo*

faßt er den Kahl - kopf am Kra - gen - träu - Temp - mend spielt

p cresc.

rit. Tempo

(40) *Tempo*

poco string. >

Violoncello (Vcl.)

er auf der Glat - - - ze mit gro - - - kem Rie - - - sen -

legato

dolce

p espress.

Flöte (Flöte)

Klarinette in A (Klarinette in A)

Geige (Geige)

Violoncello (Vcl.)

dolce

pp

pizz.

pp

ruhig

pp

bo - - - gen.

dim.

45

45

Flöte (Fl)

Klarinette in A (Kl (A))

Geige (G.)

Violoncello (Vcl.)

arco

pp

Dämpfer

Dämpfer

50

folgt unmittelbar, ohne Pause, anschließend: **Heimfahrt.**
Klavier, Flöte, Klarinette in A, Geige, Violoncell.

Without pause, move immediately into "Heimfahrt"

20. Heimfahrt.

(Barcarole)

Leicht bewegt (♩. = 42 - 46)

Flöte. *p*

Klarinette in A. *pp* sehr zart und leicht

Geige. (mit Dämpfer) *pizz.* *p*

Violoncell. (mit Dämpfer) *pizz.* *pp*

Rezitation.

Klavier. *pp* zart *ppp* äußerst kurz, wie Tropfen

Red. *

Fl.

Kl. (A)

G.

Viol.

⑤

⑤

Red. * *ppp* *poco espr.*

poco rit.

Fl.

Kl. (A)

G.

Vcl.

ppp

arco

arco

poco rit.

Der Mond - - - strahl

poco rit.

ist das Ru - - - der,

pp

poco espress.

Tempo

Fl.

Kl. (A)

G.

Vcl.

espress.

p

espress.

p

See - - ro-se dient als Boot,

Tempo

Fl. Flatterzunge -

Kl. (A)

G.

Vcl.

10

drauffährt Pier - rot gen Sü - den mit gu - tem Rei - se - wind.

10

pp

Fl.

Kl. (A)

G.

Vcl.

arco

pp

arco

pp

Der Strom summt tie - fe Ska - len und wiegt -

pp

ppp

poco rit. - Flatterzunge. -

Fl. *pp*

Kl. (A) *pp* *dolce*

G. *pp* *dolce*

Vel. *pp* *dolce*

poco rit. -

den leih - ten Kahn. Der Mond - strahl ist das Ru - der,

poco rit. -

15 *spp* *espress.*

Tempo Flatterzunge. - - - -

Fl. *pp*

Kl. (A) *pp*

G. *pp* *spiccato*

Vel. *pp* *spiccato*

Tempo

See - ro - se dient als Boot.

Tempo

Fl.

Kl. (A)

G.

Vel.

p espress.

p dolce

p espress.

p dolce

p espress.

p dolce

Nach Ber-ga-mo, zur Heimat, kehrt nun Pier-rot zurück;

espress.

Fl.

Kl. (A)

G.

Vel.

pp

pp

pp

pizz.

pp

(20) schwach däm - mert schon im O - sten der grü - ne Ho - ri - zont.

(20)

Fl. Flatterzunge. -

Fl.

Kl. (A)

G.

Vcl.

pp

Der Mond - - strahl ist das Ru - der.

sfpp *sfpp* *sfpp* *sfpp*

Fl.

Kl. (A)

G.

Vcl.

(25)

sf

Fl.

Kl. (A)

G.

Vcl.

Dämpfer weg!

arco

Dämpfer weg!

(30)

pp

folgt: (ohne Pause!), „O alter Duft!“
Klavier, Flöte (Piccolo), Klarinette (Baß-Klar.),
Geige (Bratsche), Violoncell.

Segue (without pause!)
to „O alter Duft“

21. O alter Duft.

Bewegt ($\text{♩} = \text{ca } 60$)

Flote.

Klarinette in A.

Geige.

Violoncell.

Bewegt ($\text{♩} = \text{ca } 60$)

Rezitation.

O al - ter Duft aus Mar - chenzeit, be - rau - schest wieder meine

Bewegt ($\text{♩} = \text{ca } 60$)

Klavier.

pp

pp

5

5

Fl.

Kl. (A)

G.

Vcl.

p espress

pp

pp

pp

pp

pp

poco rit.

Tempo

Sin - ne! Ein närrisch Heer von Schel - me - rein durchschwirrt die leicht - te Luft. Ein gluckhaft

poco rit.

10 Tempo

10 Tempo

ppp

mit Dämpfung

Ed. - - - - - *

poco rit. - - - - - Tempo rit. - - - - - Tempo

Fl.

Kl. (A) nimmt Baß Klarinette in B

G. nimm: Bratsche

Vcl.

poco rit. - - - - - Tempo rit. - - - - - Tempo sehr innig

Wünschen macht mich froh nach Freu - den, die ich lang ver - ach - - tet. O

poco rit. - - - - - Tempo rit. - - - - - Tempo

p *p* *p* *p*

p espress.

poco rit. - - - - - Tempo

Fl. Baß-Klarinette (B)

Bratsche.

Vcl. *p* *p*

p espress.

15 poco rit. - - - - - Tempo

15 al - ter Duft aus Mär - chen - zeit, be - rau - schest wie - der mich. All meinen

poco rit. - - - - - *ppp* - - - - - Tempo

ppp *ppp* *ppp* *ppp*

Red.

nimmt Piccolo

Fl.

B-Kl. (B)

Br.

Vcl.

(20)

Unmut geb ich preis; aus meinem sonnenumrahmten Fenster beschau ich frei die liebe Welt und

(20)

* *

Piccolo.

rit. Tempo molto rit.

B-Kl. (B)

Br.

Vcl.

Dämpfer aufsetzen

mit Dämpfer

Dämpfer aufsetzen

mit Dämpfer

pp

rit. (25) Tempo molto rit. (29)

träum hin aus in selige Weiten... O alter Duft aus Märchenzeit!

rit. (25) Tempo molto rit. (29)

pp

pp

THE END