

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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For two violins, two violas and two cellos

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*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

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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*)  
*ägerlich*, angrily  
*auf der G [D, etc.] Saite*, on the G [etc.] string (*sul G*)  
*ausdrucksr(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. b*, 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 rubiger*, 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  
*hüpfig*, 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

<i>l.H [linke Hand]</i> , left hand	<i>sehr voll und gewichtig</i> , very full and heavy
<i>langsam(er)</i> , slow(er)	<i>sentimental</i> , sentimental, reflective
<i>langsamer Walzer</i> , slow waltz	<i>später</i> , later
<i>lebhaft bewegt</i> , lively, agitated	<i>[spicc.] springender Bogen</i> , played <i>spiccato</i> , with a bounced bow
<i>lebhafter</i> , livelier	<i>steigernd</i> , gradually louder ( <i>crescendo</i> )
<i>leicht bewegt</i> , freely moving	<i>steigernd, beschleunigend</i> , gradually louder and faster ( <i>crescendo e accelerando</i> )
<i>leise</i> , slight, low [volume]	<i>Stimme(n)</i> , voice(s)
<i>mässige</i> , moderate	<i>stumm niederdrücken</i> , [the piano keys] silently depressed
<i>mässig langsam</i> , moderately slow	<i>Takt(e)</i> , measure(s), beat(s)
<i>mässig rasch</i> , moderately quick	<i>Teil</i> , part, section
<i>mit</i> , with	<i>ton</i> , tone, sound
<i>mit Dämpfer</i> , with the mute on	<i>tonlos</i> , toneless, unpitched
<i>mit Dämpfung</i> , damped	<i>tonlos geflüstert</i> , unpitched whisper
<i>mit der Rezitation</i> , follow the reciting (speaking) voice	<i>tonlos niederdrücken</i> , [the piano keys] depressed without sound
<i>mit schmerzlichem Ausdr(uck)</i> , with heartfelt grief	<i>trocken</i> , dryly
<i>mit Ton gesprochen</i> , spoken with tone (pitch)	
<i>Nebenstimme</i> , secondary (accompanying) voice	<i>viel langsamer</i> , much slower
<i>nimmt</i> , change to [a different instrument]	<i>Violoncell(o) [Vcl.]</i> , cello
<i>noch bewegter</i> , still more agitated	<i>von</i> , from, of, by
<i>ohne</i> , without	
<i>ohne Dämpfer</i> , without mute	<i>warm</i> , warm, ardent
<i>ohne Pedal</i> , without pedal	<i>weich</i> , delicate, smooth, tender
<i>plötzlich viel langsamer</i> , suddenly much slower	<i>weich und lang</i> , smooth and sustained
<i>[quasi] kadenzierend</i> , [in the manner of] a cadenza	<i>wieder</i> , again, once more
<i>r. H. [rechte Hand]</i> , right hand	<i>wieder begleitend</i> , return to an accompanying role
<i>rasch(e)</i> , <i>rascher</i> , quick, quicker	<i>wieder belebter</i> , lively once more
<i>rascher werdend</i> , quickening	<i>wieder gewöhnlich</i> , return to the usual way of playing ( <i>modo ordinario</i> )
<i>Rezitation</i> , reciting (speaking) voice	<i>wieder wie früher</i> , once again as before
<i>ruhig(er)</i> , calm(er)	<i>wild</i> , rough, fierce, impetuous
<i>Schalltrichter hoch</i> , put the bell [of the clarinet] in the air	<i>wild, leidenschaftlich</i> , turbulent, passionate
<i>schneller werdend</i> , becoming faster	<i>wuchtig</i> , weighty, powerful
<i>schwungvoll</i> , spirited	
<i>sehr</i> , very	<i>zart</i> , subdued, gentle
<i>sehr frei vorzutragen</i> , executed very freely	<i>zart doch ausdrucksvoll</i> , gently but expressively
<i>sehr gross</i> , very big, large	<i>zart hervortreten</i> , gently to the fore
<i>sehr hoch, aber äusserst zart</i> , very high, but extremely delicately	<i>ziemlich bewegte</i> , increasingly agitated
<i>sehr ruhig, ohne Ausdruck</i> , very calm, without expression	<i>ziemlich rasch</i> , becoming fast
<i>sehr ruhig (und gleichmässig)</i> , very calm (and even)	<i>zögern</i> , hesitant
	<i>zurück(treten)</i> , receding
	<i>zurücktreten, doch innig</i> , 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 früheren ♩*  
the ♩ is slower than the previous ♩

## In *Pierrot Lunaire*:

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

Γ ↗ bedeutet Hauptstimme  
Γ ↗ 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 Γ bezeichneten Stellen sind bis zum Zeichen ↗ hervorzuheben, espressivo zu spielen, weil sie Haupt- oder I. Nebenstimme sind. Die andern Stimmen haben gegen sie zurückzutreten; sind Begleitung.*

The passages marked Γ 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 steigernd*  
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*  
continues 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 \*)

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 initiiert 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

“Enthauptung” / p. 99, two footnotes:  
\*) *Hier darf keine Stimme hervortreten; bloss die mit “sf” bezeichneten Stellen haben sich deutlich abzuheben.*

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 schaun 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 schaudernd mein Geschlecht  
von einem fremden Mann umfangen,  
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.

Musical score for strings in 3/4 time. The score consists of five staves: 1. Geige, 2. Geige, 1. Bratsche, 2. Bratsche, 1. Violoncello, and 2. Violoncello. The tempo is marked as 'Sehr langsam.' The dynamics are primarily 'pp' (pianissimo) and 'immer leise' (extremely softly). The 1. Bratsche staff begins with a single eighth note followed by six sixteenth-note patterns. The 2. Bratsche staff has two eighth notes followed by six sixteenth-note patterns. The 1. Violoncello staff has one eighth note followed by six sixteenth-note patterns. The 2. Violoncello staff has one eighth note followed by six sixteenth-note patterns. Measures 1 through 5 are shown, with measure 6 starting with a sharp sign.

immer leise

Continuation of the musical score. The score now includes 1. Cello and 2. Bassoon staves. The tempo remains 'Sehr langsam.' and the dynamics are still 'pp' and 'immer leise'. The 1. Cello staff has one eighth note followed by six sixteenth-note patterns. The 2. Bassoon staff has one eighth note followed by six sixteenth-note patterns. Measures 6 through 10 are shown, with measure 11 starting with a sharp sign.

immer leise

immer leise

immer leise

cresc. express.

cresc. express.

cresc. express.

cresc. express.

cresc. rit. B  
express.

express.

express.

\* Dieses Zeichen bedeutet eine kleine Luftpause.

rit.

steigernd cresc.

steigernd cresc.

steigernd cresc.

steigernd cresc.

steigernd cresc.

steigernd cresc.

accel.

accel.

accel.

accel.

molto rit.

Etwas bewegter.

p

pp

pp

cresc.

steigernd

steigernd

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

C

rit. *ff* tempo

dim. <> sf <> p  
p <> dim. <> sf <> p  
p dim. <> sf <> p  
p <> dim. <> sf <> p  
p <> dim. <> sf <> p  
p <> dim. <> sf <> p

pizz.

pizz.

pizz. arco

rit.

ausdrucks v.  
mit Dämpfer  
pp

p mit schmerzlichem Ausdr.  
mit Dämpfer  
pizz.  
pp

pp

D

pp

pp

pp

pp

mp

A musical score page showing five staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a tenor clef. Measure 11 starts with a dynamic of  $p$ . Measure 12 begins with a dynamic of  $b\text{f}$ . Measure 13 starts with a dynamic of  $b\text{f}$ . Measure 14 starts with a dynamic of  $b\text{f}$ . Measure 15 starts with a dynamic of  $pp$ .

**E**

rit.

ohne Dämpfer

ohne Dämpfer

ohne Dämpfer

ohne Dämpfer

ohne Dämpfer

ohne Dämpfer

steigernd

*p*  
cresc. e accel.  
steigernd

cresc. e accel.  
steigernd

cresc. e accel.  
steigernd

cresc. e accel.  
steigernd

cresc. e accel.  
*p* steigernd

*p* cresc. e *b* accel.  
steigernd

*b* *p* cresc. e accel.

*Lebhafter.*

Musical score for orchestra and piano, page 9. The score consists of three systems of music. The top system, labeled "Lebhafter.", features six staves: two woodwind (oboe and bassoon), two brass (trumpet and tuba), and two percussions (timpani and cymbals). The middle system has five staves: two woodwind (clarinet and bassoon), two brass (trumpet and tuba), and one bassoon. The bottom system has four staves: two woodwind (clarinet and bassoon), one brass (tuba), and one bassoon. The score includes dynamic markings such as *p*, *f*, *ff*, *ff*, *s*, *rit.*, *mit.*, *bb*, *bb rit.*, and *5*. Measure numbers 12, 13, 14, and 15 are indicated at the end of each system.

Etwas belebter.



Etwas zurückhaltend.

Musical score for orchestra and piano in 2/4 time. The score consists of five staves: two woodwind staves (oboes and bassoon), two brass staves (trumpets and tuba), and a bassoon staff. The dynamics include *warm pp*, *warm pp*, *p*, *dim.*, *pp*, *dim.*, *pp*, *dim.*, *pp*, *dim.*, *p*, *dim.*. Measures 1-12: Oboe 1 and Bassoon play eighth-note patterns. Measures 13-16: Oboe 2 and Bassoon play eighth-note patterns. Measures 17-20: Trumpet and Tuba play eighth-note patterns. Measures 21-24: Bassoon plays eighth-note patterns. Measures 25-28: Oboe 1 and Bassoon play eighth-note patterns. Measures 29-32: Oboe 2 and Bassoon play eighth-note patterns. Measures 33-36: Trumpet and Tuba play eighth-note patterns. Measures 37-40: Bassoon plays eighth-note patterns. Measures 41-44: Oboe 1 and Bassoon play eighth-note patterns. Measures 45-48: Oboe 2 and Bassoon play eighth-note patterns. Measures 49-52: Trumpet and Tuba play eighth-note patterns. Measures 53-56: Bassoon plays eighth-note patterns. Measures 57-60: Oboe 1 and Bassoon play eighth-note patterns. Measures 61-64: Oboe 2 and Bassoon play eighth-note patterns. Measures 65-68: Trumpet and Tuba play eighth-note patterns. Measures 69-72: Bassoon plays eighth-note patterns.

Wieder belebter.

Musical score for orchestra and piano in 2/4 time. The score consists of five staves: two woodwind staves (oboes and bassoon), two brass staves (trumpets and tuba), and a bassoon staff. The dynamics are primarily *p*. Measure 1: Oboe 1 and Bassoon play eighth-note patterns. Measure 2: Oboe 2 and Bassoon play eighth-note patterns. Measure 3: Trumpet and Tuba play eighth-note patterns. Measure 4: Bassoon plays eighth-note patterns. Measure 5: Oboe 1 and Bassoon play eighth-note patterns. Measure 6: Oboe 2 and Bassoon play eighth-note patterns. Measure 7: Trumpet and Tuba play eighth-note patterns. Measure 8: Bassoon plays eighth-note patterns. Measure 9: Oboe 1 and Bassoon play eighth-note patterns. Measure 10: Oboe 2 and Bassoon play eighth-note patterns. Measure 11: Trumpet and Tuba play eighth-note patterns. Measure 12: Bassoon plays eighth-note patterns. Measure 13: Oboe 1 and Bassoon play eighth-note patterns. Measure 14: Oboe 2 and Bassoon play eighth-note patterns. Measure 15: Trumpet and Tuba play eighth-note patterns. Measure 16: Bassoon plays eighth-note patterns. Measure 17: Oboe 1 and Bassoon play eighth-note patterns. Measure 18: Oboe 2 and Bassoon play eighth-note patterns. Measure 19: Trumpet and Tuba play eighth-note patterns. Measure 20: Bassoon plays eighth-note patterns.

Etwas zurückhaltend.

dim. e rit.

A musical score page featuring five staves of music. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom two staves use a bass clef with a double bass staff symbol. The key signature changes frequently between major and minor keys. Various dynamics are indicated, such as *warm*, *pp*, and *ppp*. The tempo is marked as *dim. e rit.* (diminuendo, ritardando).

Lebhafter.

A continuation of the musical score from the previous system. It consists of five staves of music. The dynamics include *p*, *mf*, and *p*. The tempo is marked as *Lebhafter*.

A continuation of the musical score from the previous systems. It consists of five staves of music. The dynamics include *mf*, *f*, and *f*. The tempo is marked as *Lebhafter*.

The image displays three staves of musical notation, likely from a symphony or large ensemble score. 
   
The top staff consists of six systems of music, each system featuring two staves. The instruments represented include woodwind (oboe, bassoon), brass (trumpet, tuba), and strings (violin, viola, cello). Dynamic markings such as *f*, *p*, and *ff* are present. 
   
The middle staff continues the musical flow across three systems. It includes woodwind parts and a prominent brass section. A dynamic marking *ff* is visible. 
   
The bottom staff begins with a system of woodwind parts, followed by a system of brass parts marked *p* (pianissimo). The final system on this staff features strings (violin, viola, cello) and is marked *p*. 
   
A text annotation "Breiter." is placed above the middle staff, likely indicating a performance technique or specific dynamic setting.

Etwas ruhiger.



rit.

dolce

warm

p hervor-

dolce

warm

warm

cresc.

Musical score for orchestra, measures 7-12. The score consists of eight staves. Dynamics: p (measures 7-8), rit. (measure 9), F (measure 10). Measure 12 ends with a fermata over the bassoon staff.

rit.

tretend

p

F

p

p

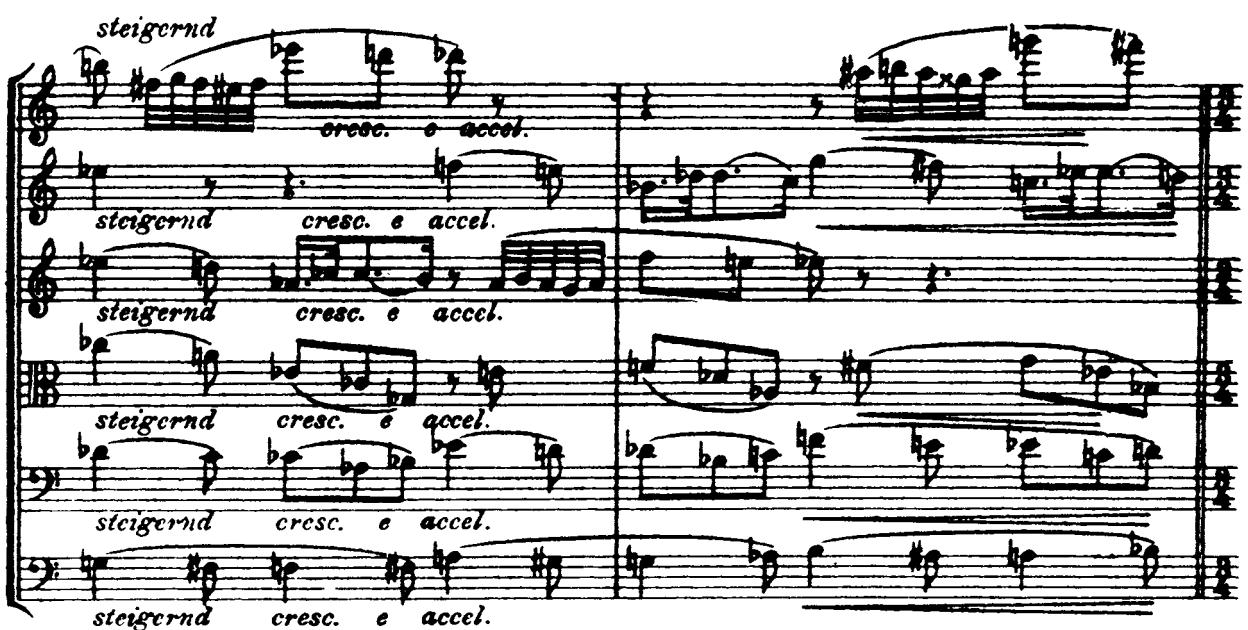
Musical score for orchestra, measures 13-18. The score consists of eight staves. Dynamics: p (measures 13-14), rit. (measure 15), F (measure 16). Measure 18 ends with a fermata over the bassoon staff.



A continuation of the musical score from the previous page. It shows six measures (measures 7-12) with dynamics like "warm" and "mf". The instrumentation remains consistent with the first page, featuring six staves of different instruments.

Drängend,  
etwas unruhiger.

A continuation of the musical score from the previous pages. It shows six measures (measures 13-18) with dynamics like "p" and "f". The instrumentation remains consistent with the first page, featuring six staves of different instruments. The tempo is described as "Drängend, etwas unruhiger".

*steigernd*  

  
*rascher werdend*  

  
*Lebhaft bewegt.*  


\*) ohne Dämpfer

rit.

mit Dämpfer

p p mit Dämpfer

pizz. ohne Dämpfer

p p mit Dämpfer

p p ohne Dämpfer

wild, leidenschaftlich

ff

pizz.

rit.

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

accel.

accel.

*f*

*f* accel. arco

accel.

G

*pizz.*

*pp*

*ff* → *mf*

wild

(trom.)

*ff*

*fp* → *p*

*fp* → *p*

*fp* → *p*

*ff*

*fp* → *p*

A page of musical notation for orchestra and piano. The top staff consists of five staves, likely for strings (Violin I, Violin II, Viola, Cello, Double Bass) and piano. The middle staff has four staves, likely for strings (Violin I, Violin II, Viola, Cello). The bottom staff has three staves, likely for strings (Violin I, Violin II, Cello). The notation includes various dynamics (e.g., *pizz.*, *rit.*, *accel.*, *f*, *ff*, *arco*) and performance instructions. The music is divided into measures by vertical bar lines.

Noch bewegter.

Musical score for orchestra, three systems of staves:

- System 1:** Violin 1 (G clef), Violin 2 (C clef), Cello (C clef). Dynamics: *f*, *p*, *pizz.*, *arco*.
- System 2:** Violin 1 (G clef), Violin 2 (C clef), Cello (C clef). Dynamics: *f*, *p*, *cresc.*
- System 3:** Violin 1 (G clef), Violin 2 (C clef), Cello (C clef). Dynamics: *f*, *p*, *cresc.*, *ff*, *p*, *cresc.*, *ff*, *arco*, *pizz.*, *p*.

H

*pp*

*pp*

*pp*

*p*

*pp*

*pp* arco

*pp*

*p*

*ppp*

*p*

*ppp*

*pp*

*pp*

*pp*

*f*

*f*

*steigernd*

*p*

*steigernd*

*f ohne Dämpfer.*

*steigernd*

*p*

*steigernd*

*ff*

*steigernd*

*f*

*steigernd*

Detailed description: The image shows three staves of musical notation for strings. The top staff uses a soprano clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of six measures per staff. Measure 1: Dynamics *pp*, *pp*, *pp*. Measure 2: Dynamics *p*, *pp* arco, *pp*. Measure 3: Dynamics *ppp*, *p*. Measure 4: Dynamics *ppp*. Measure 5: Dynamics *pp*. Measure 6: Dynamics *pp*. Measure 7: Dynamics *pp*. Measure 8: Dynamics *pp*. Measure 9: Dynamics *pp*. Measure 10: Dynamics *f*, dynamic *f* above the staff, instruction *steigernd*. Measure 11: Dynamics *p*, dynamic *p* above the staff, instruction *steigernd*. Measure 12: Dynamics *steigernd*. Measure 13: Dynamics *p*, dynamic *p* above the staff, instruction *steigernd*. Measure 14: Dynamics *steigernd*. Measure 15: Dynamics *ff*, dynamic *ff* above the staff, instruction *steigernd*. Measure 16: Dynamics *f*, dynamic *f* above the staff, instruction *steigernd*.



Rascher.

ohne Dämpfer.

ohne Dämpfer.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

Schneller werdend.

Sehr breit.

Musical score for orchestra and organ, page 22, measures 100-107. The score consists of five staves: two woodwind staves (oboes and bassoon), two brass staves (trombones and tuba), and one bassoon staff. The key signature is B-flat major. Measure 100 starts with a dynamic of  $ff$ . Measures 101-102 show woodwind entries with dynamics of  $ff$  and  $ff$ . Measure 103 begins with a dynamic of  $ff$ , followed by a section marked "molto rit." with a dynamic of  $ff$ . Measures 104-105 continue with woodwind entries and dynamics of  $ff$  and  $ff$ . Measure 106 starts with a dynamic of  $ff$ , followed by a section marked "molto rit." with a dynamic of  $ff$ . Measures 107 ends with a dynamic of  $ff$ .

Sehr langsam.

Musical score for orchestra and organ, page 22, measures 108-115. The score consists of five staves: two woodwind staves (oboes and bassoon), two brass staves (trombones and tuba), and one bassoon staff. The key signature is B-flat major. Measures 108-110 feature woodwind entries with dynamics of  $ff$  and  $ff$ . Measure 111 begins with a dynamic of  $ff$ , followed by a section marked "ff" with a dynamic of  $ff$ . Measures 112-114 continue with woodwind entries and dynamics of  $ff$  and  $ff$ . Measure 115 ends with a dynamic of  $ff$ .

G Saite

Musical score for orchestra and organ, page 22, measures 116-123. The score consists of five staves: two woodwind staves (oboes and bassoon), two brass staves (trombones and tuba), and one bassoon staff. The key signature is B-flat major. Measures 116-118 feature woodwind entries with dynamics of  $ff$  and  $ff$ . Measure 119 begins with a dynamic of  $ff$ , followed by a section marked "G Saite" with a dynamic of  $ff$ . Measures 120-122 continue with woodwind entries and dynamics of  $ff$  and  $ff$ . Measure 123 ends with a dynamic of  $ff$ .

dim. e rit.

K G Saite sehr ausdrucks voll

espress.  
p dim.

G Saite Schwer betont.

G Saite

G Saite

ff

Musical score page 1 showing six staves of music. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music consists of eighth-note patterns with various dynamics like 'bd' (fortissimo) and 'p' (pianissimo). Measure 1 starts with a forte dynamic.

Musical score page 2 continuing the musical style from page 1. The key signature changes to A major (no sharps or flats). The time signature remains common time. The music continues with eighth-note patterns and dynamics, including 'pp' (pianississimo) in the later measures.

Musical score page 3 showing six staves of music. The key signature is B-flat major. The time signature is common time. The music features sustained notes and eighth-note patterns. Dynamics include 'pp', 'sf' (sforzando), 'ff' (forsytho), and 'schr zart' (very soft). The instruction 'etwas zurückhalt.' is written above the staff in the middle section.

A musical score page showing four systems of music. The first three systems are in common time (indicated by a 'C') and the fourth system is in 6/8 time (indicated by a '6'). The key signature is one flat. Dynamics are indicated as 'pp' (pianissimo) and 'rit.' (ritardando). The music consists of six staves, each with a different instrument or voice. The first three systems show eighth-note patterns, while the fourth system shows sixteenth-note patterns. The bass staff in the fourth system has a 'p' dynamic.

A musical score page showing two systems of music. The first system is in common time (C) and the second system is in 6/8 time (6). The key signature is one flat. Dynamics are indicated as 'pp' (pianissimo), 'ppp' (pianississimo), and 'f' (fortissimo). The music consists of six staves. In the first system, there are eighth-note patterns. In the second system, there are sixteenth-note patterns, with the bass staff having a 'pp' dynamic.

A musical score page showing two systems of music. The first system is in common time (C) and the second system is in 6/8 time (6). The key signature changes to no sharps or flats. Dynamics are indicated as 'pppp' (pianissississimo), 'c' (mezzo-forte), 'pp' (pianissimo), and 'bd.' (bass drum). The music consists of six staves. In the first system, there are eighth-note patterns. In the second system, there are sixteenth-note patterns, with the bass staff having a 'pp' dynamic.

Sehr breit und langsam.

Sehr breit und langsam.

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

*p zart*      *p < - >*      *p zart doch*  
*pp*      *pp*      *p*  
*pp*      *pp*      *p*  
*pp*      *pp*      *p*  
*espress.*  
*mf*      *mf*

*p*

*M*  
*ausdrucksstoll*      *pinnig*      *cresc.*  
*p < - >*      *espress.*      *cresc.*  
*pinnig*      *cresc.*  
*p*      *cresc.*  
*f*      *p*      *cresc.*  
*p*      *cresc.*  
*p*      *cresc.*  
*p*      *cresc.*

measures 18-20

rit.

mit Dämpfer.

mit Dämpfer. Flag. (2)(4)

mit Dämpfer. Flag. (2)(2)

p pp

mit Dämpfer. Flag. (2)(2)

mit Dämpfer. Flag. (2)(2)

pp

The musical score consists of three staves, each with five lines. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The time signature is 3/4 throughout.
   
**Staff 1:**  
 - Measures 1-2: 8-note patterns in eighth-note groups, dynamic pp.  
 - Measure 3: 16-note patterns in eighth-note groups, dynamic pp, instruction "pizz.".  
 - Measure 4: 16-note patterns in eighth-note groups, dynamic f, instruction "Flag. o".  
 - Measures 5-6: 16-note patterns in eighth-note groups, dynamic ff, instruction "weich und lang".  
 - Measure 7: 16-note patterns in eighth-note groups, dynamic pizz.
   
**Staff 2:**  
 - Measures 1-2: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measures 3-4: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measure 5: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measure 6: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measure 7: 16-note patterns in eighth-note groups, dynamic ff.
   
**Staff 3:**  
 - Measures 1-2: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measures 3-4: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measure 5: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measure 6: 16-note patterns in eighth-note groups, dynamic ff.  
 - Measure 7: 16-note patterns in eighth-note groups, dynamic ff.
   
**Performance Instructions:**  
 - "Flag. o" (Measure 4)  
 - "weich und lang" (Measures 5-6)  
 - "pizz." (Measures 3, 7)  
 - "innig, sehr zart und weich." (Measure 7)

Musical score for orchestra and piano, page 29, showing measures 18-21.

The score consists of six staves:

- Violin 1 (top staff)
- Violin 2
- Cello
- Bassoon
- Piano (right hand)
- Piano (left hand)

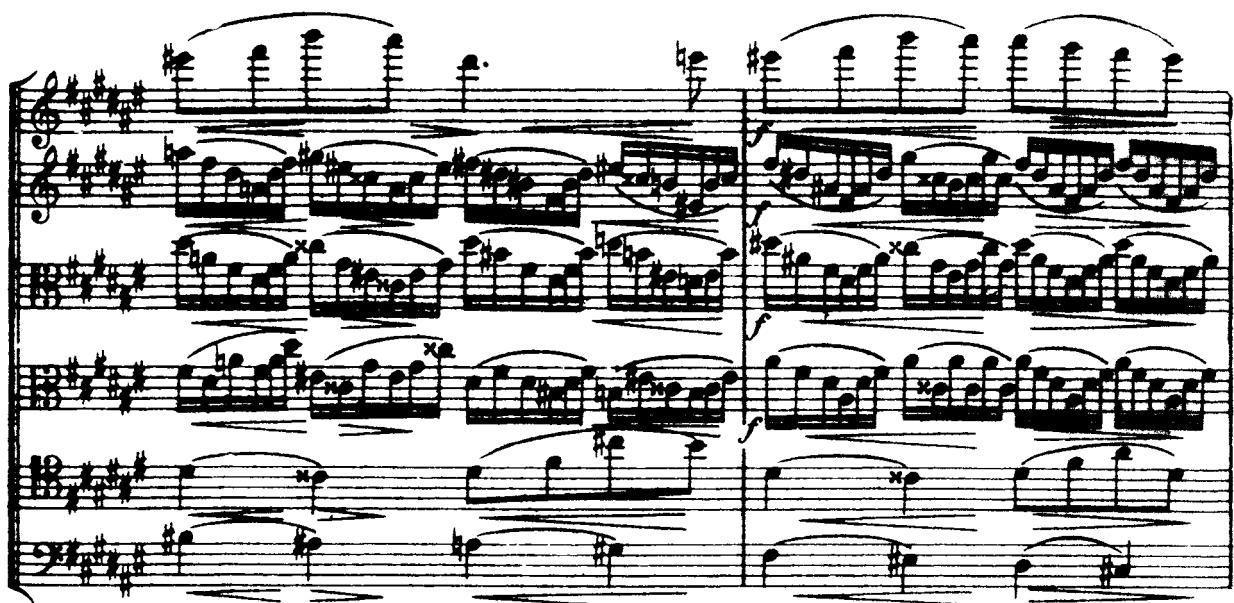
Measure 18 (left side): Violins play eighth-note patterns. Cello and Bassoon provide harmonic support. The piano right hand has eighth-note patterns. The piano left hand rests.

Measure 19 (right side): Violins play eighth-note patterns. Cello and Bassoon continue. The piano right hand has eighth-note patterns. The piano left hand rests.

Measure 20 (left side): Violins play eighth-note patterns. Cello and Bassoon continue. The piano right hand has eighth-note patterns. The piano left hand rests.

Measure 21 (right side): Violins play eighth-note patterns. Cello and Bassoon continue. The piano right hand has eighth-note patterns. The piano left hand rests.

Text markings in the score include:  
ausdrucks voll (expressive) above the first violin staff.  
cresc. (crescendo) above the piano right hand in measure 19.  
p (piano dynamic) below the piano right hand in measure 19.  
p<sub>3</sub> (pianissimo dynamic) below the piano right hand in measure 20.  
p (piano dynamic) below the piano right hand in measure 21.



Etwas gedehnt. *s'ra ad lib.*

*\*) am Griffbrett.*

*\*) am Griffbrett. ppp*

*\*) am Griffbrett.*

*\*) 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

*p*  
wiedergewöhnlich

*p* *espress.*  
wieder gewöhnlich

*ppp*

*pp*  
wieder gewöhnlich

*p* *espress.*  
wieder gewöhnlich

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

die ♫ gleich den ♫ von früher.

rit.

sehr innig und warm

Im Zeitmass. G saite

zurücktr.

0

D Saite. G Saite.

espress.

pp

ten.

ppp

ppp

mf

espr. b.

mf

steigernd, beschleunigend

p cresc.

p cresc.

p cresc.

p cresc.

die ♩ langsamer als die früheren ♩

f

sp

p

pausdrucksvoll

This block contains three systems of musical notation for a multi-instrument ensemble. The top system shows six staves with various note heads and rests. The middle system features six staves with dynamics like 'p cresc.' appearing multiple times. The bottom system also has six staves and includes performance instructions such as 'steigernd, beschleunigend' and 'die ♩ langsamer als die früheren ♩'. Specific dynamics like 'f', 'sp', and 'p' are marked throughout.

*ohne Dämpfer* *schr warm* *rit.*  
*ohne Dämpfer* *schr warm* *p sehr weich p*  
*p sehr weich* *p*  
*sfp*

*P a tempo*  
*b*

*ohne Dämpfer* *p*  
*ohne Dämpfer* *p*  
*ohne Dämpfer* *p*  
*ohne Dämpfer* *p*

Sheet music for orchestra, three staves:

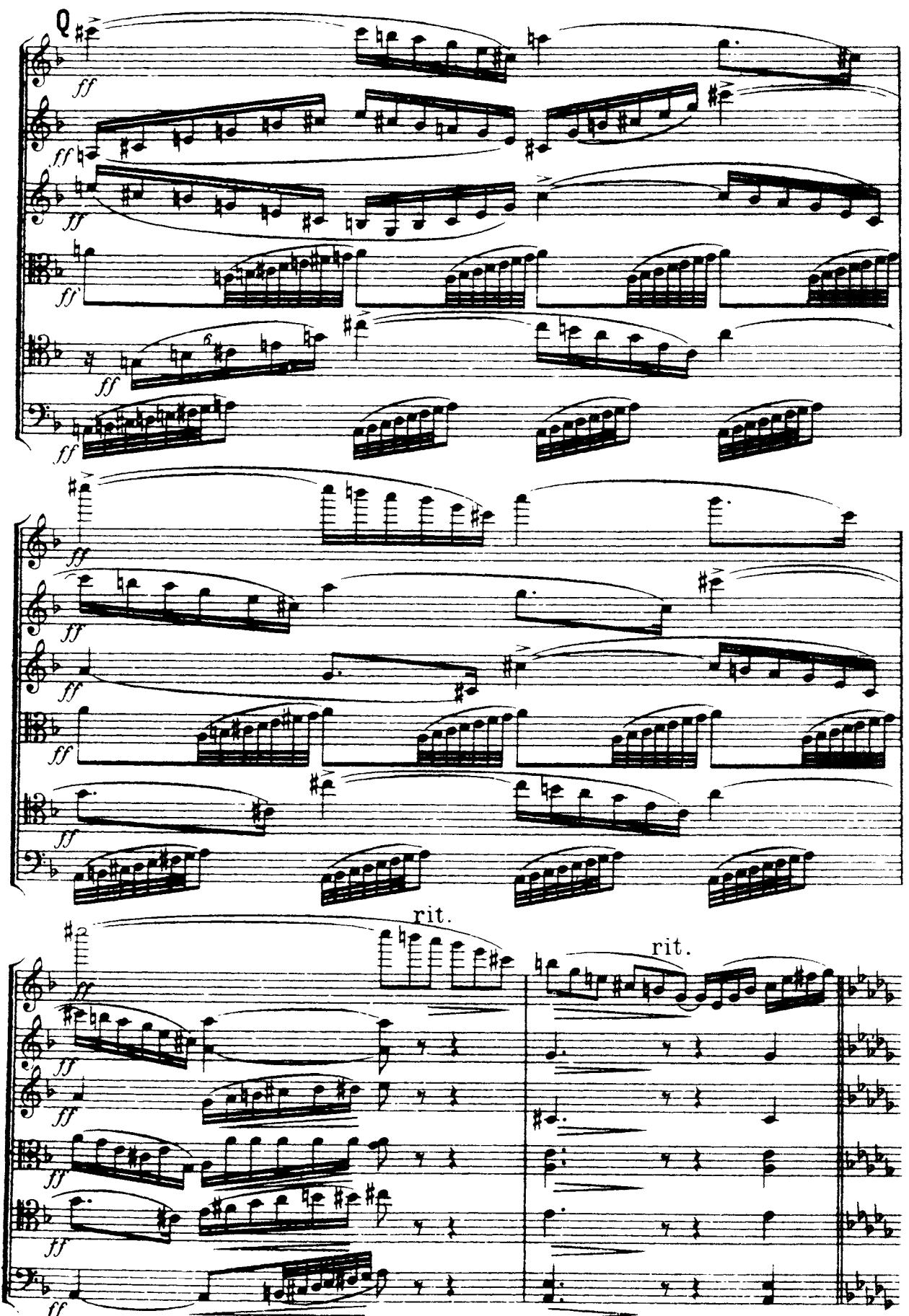
- Staff 1:** Crescendo (cresc.) markings appear in measures 1-2, 3-4, 5-6, 7-8, and 9-10.
- Staff 2:** Crescendo (cresc.) markings appear in measures 1-2, 3-4, 5-6, 7-8, and 9-10.
- Staff 3:** Crescendo (cresc.) markings appear in measures 1-2, 3-4, 5-6, 7-8, and 9-10.

Dynamic markings include:

- poco a poco cresc.* (measures 1-2, 3-4, 5-6, 7-8, 9-10)
- steigernd* (measures 1-2, 3-4, 5-6, 7-8, 9-10)
- ohne Dämpfer* (measure 4)
- cresc.* (measures 1-2, 3-4, 5-6, 7-8, 9-10)
- 3* (measure 10)

Etwas bewegter.

The musical score consists of three staves of music for orchestra and piano. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The score includes various dynamic markings such as *pp*, *p*, *f*, *mf*, and *cresc.*. Performance instructions in German are interspersed throughout the score, including "zurücktreten", "phervortreten", "pp zurück.", "p hervor.", "pp zurück.", "dolce", and "pp zurück.". The score is divided into measures by vertical bar lines, and each measure contains multiple notes and rests. The overall style is expressive and dynamic, typical of late 19th-century orchestral music.



R Etwas bewegt.

Musical score page 1. The score consists of five staves. The first staff starts with a dynamic of *p*. The second staff begins with *ppzart*. The third staff starts with *p*. The fourth staff starts with *p*. The fifth staff starts with *dolce*.

Musical score page 2. The score consists of five staves. The first staff starts with *pp*. The second staff starts with *pp*. The third staff starts with *p*. The fourth staff starts with *p*. The fifth staff starts with *p*.

Musical score page 3. The score consists of five staves. The first staff starts with *steigernd*. The second staff starts with *mf* and *steigernd*. The third staff starts with *steigernd*. The fourth staff starts with *steigernd*. The fifth staff starts with *steigernd*.



*steigernd*

Musical score page 40, measures 5-8. The score continues with five staves. The key signature changes to two flats. Measure 5 begins with a half note followed by eighth-note pairs. Measures 6-8 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 8 ends with a fermata over the bass clef staff.

**S** beschleunigend

cresc.

Musical score page 40, measures 9-12. The score continues with five staves. The key signature changes to three sharps. Measure 9 begins with a half note followed by eighth-note pairs. Measures 10-12 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 12 ends with a fermata over the bass clef staff.

Musical score for orchestra and organ, page 41, showing measures 11-13. The score consists of ten staves. Measures 11 and 12 are in common time, while measure 13 begins with a 2/4 measure followed by a 3/4 measure. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, strings, and organ. The music features dynamic markings such as *ff*, *v*, *f*, *molto rit.*, and *fff*. Measure 11 starts with a forte dynamic. Measure 12 continues with dynamic changes and rhythmic patterns. Measure 13 begins with a dynamic *ff* and a tempo marking *molto rit.*, followed by a series of dynamic markings including *fff*, *ff*, *fff*, *ff*, and *fff*.

The image displays three staves of musical notation for orchestra, likely from a score for orchestra and choir. The notation is in common time, with various key signatures (G major, A major, D major) indicated by sharps and flats. The first staff features dynamic markings such as *p*, *ff*, *fff*, and *pp*. The second staff includes performance instructions like *sehrzart*, *ausdrucksvoll*, *espress.*, and *sfp*. The third staff concludes with a dynamic marking of *p*.

T

*p*

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*mf* cresc.

*mf* cresc.

*mf* cresc.

*mf* cresc.

*mf* cresc.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

rit.

D Saite dim.  
dim. G Saite dim.  
p espr. dim.  
p dim.  
p dim.  
fp dim.

poco rit. G Saite rit. v. molto rit. mit Dämpfer  
mit Dämpfer pp  
mit Dämpfer pp  
mit Dämpfer pp  
mit Dämpfer pp  
mit Dämpfer pp dolce pp

U Sehr ruhig.

pp zurücktreten, doch innig  
pp  
pp  
mf espress.  
pp



A page of musical notation for orchestra, featuring three staves of five-line music. The key signature is A major (three sharps). Measure 11 starts with a dynamic *p* and a tempo marking *espr.* The first staff has six measures, with dynamics *p*, *p*, *p*, *p*, *p*, and *p*. The second staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The third staff has four measures, with dynamics *p*, *p*, *p*, and *p*. Measure 12 begins with *p* and *espr.* The first staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The second staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The third staff has four measures, with dynamics *p*, *p*, *p*, and *p*. Measure 13 begins with *schrzart* and *b*. The first staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The second staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The third staff has four measures, with dynamics *p*, *p*, *p*, and *p*. Measure 14 begins with *mj*. The first staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The second staff has four measures, with dynamics *p*, *p*, *p*, and *p*. The third staff has four measures, with dynamics *p*, *p*, *p*, and *p*. Measures 15 and 16 continue the pattern of four measures each, with dynamics *p*, *p*, *p*, and *p* respectively.

Musical score for Verklärte Nacht, Op. 4, showing three staves of music. The score consists of two systems of music, each with three staves.

**Top System:**

- Staff 1: Dynamics: *p*, *pp*, *pp*, *pp*.
- Staff 2: Dynamics: *p*, *p*, *p*, *p*.
- Staff 3: Dynamics: *p*, *p*, *p*, *p*.

**Second System:**

- Staff 1: Dynamics: *pp*, *steigernd*, *cresc.*, *steigernd*, *cresc.*, *steigernd*, *cresc.*, *steigernd*, *f*, *cresc.*, *molto rit.*
- Staff 2: Dynamics: *pp*, *steigernd*, *cresc.*, *steigernd*, *cresc.*, *steigernd*, *f*, *cresc.*, *molto rit.*
- Staff 3: Dynamics: *pp*, *steigernd*, *cresc.*, *steigernd*, *cresc.*, *steigernd*, *f*, *cresc.*, *molto rit.*

*molto rit. Sehr gross.*

Musical score for orchestra and organ, page 48, measures 1-6. The score consists of six staves. The top three staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments. The bottom three staves are for the organ. The music is in common time, with a key signature of one sharp. Measure 1 starts with a forte dynamic (ff) in the orchestra. Measures 2-3 show sustained notes with dynamic changes from ff to sf. Measures 4-5 continue with sustained notes and dynamics ff and sf. Measure 6 concludes with a dynamic ff followed by sf.

Musical score for orchestra and organ, page 48, measures 7-12. The score continues with six staves. The top three staves for the orchestra show sustained notes with dynamics dim., sfp, pp, and pp dolciss. The bottom three staves for the organ show sustained notes with dynamics dim., sf, pp, and pp. The section ends with a dynamic sfp.

Musical score for orchestra and organ, page 48, measures 13-18. The score continues with six staves. The top three staves for the orchestra show sustained notes with dynamics rit. and W. The bottom three staves for the organ show sustained notes with dynamics pp dolciss., pp, and pp. The section ends with a dynamic pp.

rit.  
 zart  
 sart  
 pp dim.  
 dim.  
 dim.  
 dim.  
 dim.  
 dim.  
 X  
 pp  
 pizz.  
 pp  
 pizz.  
 pp  
 pizz.  
 pp  
 d.



A page of musical notation from a score, featuring six staves of music. The notation is dense, with many notes and rests. Various dynamics are indicated, such as *p*, *pp*, *fff*, and *ffff*. There are also several text markings on the right side of the page, including "Flago Klang (2)", "Flago Klang (2)", "Flago Klang (2)", "Flago D Saite", "Flago Klang", "Flago Klang", and "Flago Klang". The music is written in a standard musical staff system with clefs and key signatures.



# 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.]

<b>I. Teil (Part I)</b>		
1.	Mondestrunken (Drunk with Moonlight) <i>flute, violin, piano; later, cello</i>	63
2.	Colombine (Columbine) <i>violin, piano; later, flute, clarinet</i>	67
3.	Der Dandy (The Dandy) <i>piccolo, clarinet, piano</i>	70
4.	Eine blasse Wäscherin (A Pallid Washerwoman) <i>flute, clarinet, violin</i>	74
5.	Valse de Chopin <i>flute, clarinet, piano; later, bass clarinet</i>	77
6.	Madonna <i>flute, bass clarinet, cello; later, violin, piano</i>	81
7.	Der kranke Mond (The Sick Moon) <i>flute</i>	83
<b>II. Teil (Part II)</b>		
8.	Nacht (Night) (Passacaglia) <i>bass clarinet, cello, piano</i>	84
9.	Gebet an Pierrot (Prayer to Pierrot) <i>clarinet, piano</i>	87
10.	Raub (Theft) <i>flute, clarinet, violin, cello; later, piano</i>	89
11.	Rote Messe (Red Mass) <i>piccolo, bass clarinet, viola, cello, piano</i>	92
<b>III. Teil (Part III)</b>		
12.	Galgenlied (Gallows Song) <i>viola, cello; later, piccolo</i>	97
13.	Enthauptung (Beheading) <i>bass clarinet, viola, cello, piano; later, flute, clarinet</i>	98
14.	Die Kreuze (The Crosses) <i>piano; later, flute, clarinet, violin, cello</i>	102

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 heilgen 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,  
Blühn 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 krystallnen Flakons  
Auf dem schwarzen, hochheiligen Waschtisch  
Des schweigenden Dandys von Bergamo.

In tönder, bronzener Schale  
Lacht hell die Fontäne, metallischen Klangs.  
Mit einem phantastischen Lichtstrahl  
Erleuchtet der Mond die krystallnen 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 shoves 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  
Wäsch't 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  
Wäsch't 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 vernichtungssüchtger Reiz.

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

Heiss und jauchzend, süß und schmachtend,  
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 KRANGE MOND (THE SICK MOON)

Du nächtig todeskranker Mond  
Dort auf des Himmels schwarzem Pfuhl,  
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 Pfuhl.

Den Liebsten, der im Sinnenrausch  
Gedankenlos zur Liebsten geht,  
Belustigt deiner Strahlen Spiel—  
Dein bleiches, qualgeborenes 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,  
Ruh der Horizont—verschwiegen.  
  
Aus dem Qualm verlorner Tiefen  
Steigt ein Duft, Erinnrung 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,  
Blutige Tropfen alten Ruhmes,  
Schlummern in den Totenschreinen,  
Drunten in den Grabgewölben.  
  
Nachts, mit seinen Zechkumpanen,  
Steigt Pierrot hinab—zu rauben  
Rote, fürstliche Rubine,  
Blutige 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 Abendmahl,  
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 bangen Seelen  
Die triefend rote Hostie:  
Sein Herz—in blutigen 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. ENTHAUPTUNG (BEHEADING)

Der Mond, ein blankes Türkenschwert  
Auf einem schwarzen Seidenkissen,  
Gespenstisch gross—dräut er hinab  
Durch schmerzensdunkle 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)

Heilge 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!  
Heilge 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.—  
Heilge 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)

Lieblich 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,  
Lieblich 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,  
Lieblich 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 durchzeter,  
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 durchzeter!

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 murmelnd,  
Im roten Röckchen da.

Sie wartet in der Laube,  
Sie liebt Pierrot mit Schmerzen,  
Stricknadeln, blank und blinkerd,  
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 glückhaft Wünschen 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. Bewegt (♩ ca 66 - 76) Den Weinden man mit Au.gen trinkt, gießt

Klavier. pp b  
b  
b  
b

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

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

Fl. *poco rit.*  
 G. *pp*  
*Tempo*  
*auf der D-Saite* *G-Saite*  
*p dolce espress*

Fl. *poco rit.* - - - *(15) Tempo*  
 G. *pp*

Fl. *poco rit.* - - - *Tempo (15)*  
 G. *pp*  
*(kein Pedal!)*

Fl. *D-Saite* *G*  
 G. *hervor* *D* *G*  
 Ge lü ste, schau erlich und

Fl. *pp*  
 G. *sf*

Fl. *D*  
 G. *G* *A*  
*f*

Fl. *süß*, durch schwimmen oh ne Zahl die Flu ten!  
 G. *pp*  
*sf* *legato*

F1. am Steg  
G. pp

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

(25) stacc. stacc. pp

F1. rit.

G. rit.

nie dor. Der

rit.

**Tempo**

F1. f

G. f

Vcl. f molto express.

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

**Tempo**

(30)

f molto express.

Fl. *alco*  
 G.  
 Vcl.

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

Fl.  
 G.  
 Vcl.

Tempo  
 (35) und tau - melnd saugtund schlürft er den Wein, den man mit Au - - gen  
 (35) Tempof.  
 Fl. *pp subito*  
 G.  
 Vcl.  
 molto legato  
 poco rit.

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

trinkt.  
 (39) *pizz.* *spiccat*  
 poco rit. (39) *molto rit.*  
 poco rit. *pp* *molto rit.*

## 2. Colombine.

**Flöte.**

**Klarinette in A.**

**Geige.**

**Rezitation.**

**Klavier.**

**G.**

**Fließende d. = 42 - 48**

**mit Dämpfer**

**p espress.**

**pp subito**

**Fließende d. = 42 - 48**

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

**Fließende d. = 42 - 48**

**pp cantabile**

**stacc.**

**legato**

**PPP**

**espr.**

**begleitend**

**pizz.**

**arco**

**poco espr.**

**- der ro sen, blühn in den Ju linäch ten - O ,**

**5 espr.**

**pp**

**p espr.**

**espr.**

**pizz.**

**arco**

**p molto espr.**

**10**

**bräch ieh ei ne nur!**

**10**

**pp stacc.**

**molto legato**

**espr.**

Γ 1 bedeutet Hauptstimme.

6. *rall.* *pesante*  
 (15) *ruhig*  
 Mein banges Leid zu lindern, such ich am dunklen  
*etwas ruhiger*  
*espr.*  
*dolce* *cresc.* *pesante*  
 6. *poco cresc.*  
 (20) *pp* *pp*  
 Stro - me des Mond - lichts blei - che Blü - ten, die wei - Ben  
 (20) *pp* *pp*  
 rit.  
 (25)  
 Wun - der - ro - sen. *senza Ped.* Ge -  
 rit.  
 (25)  
 rit.  
 G. *pp* (30) *pp*  
 stillt wär all mein Sehnen, (30) dürft ich so mär - chen - heim - lich, so

viel langsamer ( $\text{♩} = \text{ca } 100$ )  
stacc.

Fl.  
Kl. (A)  
G.

*p ppp stacc.*

*p dolce espr.*

viel langsamer ( $\text{♩} = \text{ca } 100$ )

sc - lig leis - ent - blättern auf dei - ne brau - nen

*ppp viel langsamer*

Fl.  
Kl. (A)  
G.

*pp*

(35) *pp* gesungen (gesprochen)

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

*pp*

(35) *pp*

Fl.  
Kl. (A)  
G.

rit. - *b* - *b* - *b* nimmt Picc.

*pp*

(40) rit. - - -

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

rit. - - -

*pp*

(40) rit. - - -

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

### 3. Der Dandy.

**Piccolo.** Rasch ( $d = 76$ )

**Klarinette in A.**

**Rezitation.** Rasch ( $d = 76$ )  
Mit ei . nem phan - ta - - - stischen

**Klavier.** Rasch ( $d = 76$ )

poco rit.

**Pic.**

**Kl. (A)**

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

5 breit

poco rit.

**Klavier.**

Γ bedeutet Hauptstimme.

Pic. etwas langsam  
Kl. (A) espress.

etwas langsam  
(gesungen) (gesprochen)  
schwarz enzen, hoch hei li gen Wasch tisch des  
etwas langsam espress. rit. espress.  
pp rit. tonlos geflüster mit Ton gesprochen

Musical score for orchestra and piano. The score consists of four staves. The top staff is Picc., the second is Kl. (A), the third is vocal with lyrics, and the bottom is Piano. Measure 10 starts with a dynamic of *pp*. The vocal part has lyrics: "schwei-genden Dan - dys von Ber - ga - mo." Measure 11 begins with a dynamic of *p*.

Pic. rit. - - - - -

Kl. (A) *sfp* rit. - - - - -

Tempo

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

rit. - - - - -

Tempo

*p*

*l. H.*

*ppp*

*f*

*p*

*pd.*

Pic.

Kl. (A)

Flatterzunge - - -

(15) *pp*

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

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

(15) *pp*

Pic.

Kl. (A)

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

*pp subito*

(fast gesungen, mit etwas Ton, sehr gezogen, an die Klarinette anpassend) *molto rit.* - - -

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

rit. - - - *pp stacc. dim.* - - - *molto rit.* - - -

Pic.

Kl. (A)

langsam

*pp*

Pierrot mit wächsernem Ant - litz steht sinnend und denkt:

langsam

*p*

*pp*

Pic.

Kl. (A)

wie er heu - te \_\_\_\_ sich schminkt?

(25) Fort schiebt er das

*l. H.*

*r. H. p*

*r. H.*

*l. H.*

*l. H.*

*l. H.*

accel.

Pic.

Kl. (A)

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

accel.

*r. H. non legato*

*r. H.*

tonlos niederdrücken

(Flag.)

*l. H. f*

*r. H.*

*p* accel.

ohne Pedal

immer ohne Pedal

Pic.

Kl. (A)

rasch

*ppp*

nimmt gr. Fl.

*pppp*

*ppp rasch*

(tonlos geflüstert)

(30) möglichst kurze Pause; folgt:  
Eine blassé Wäscherin.

mit einem phanta - stischen Mond - strahl.

rasch

Flöte, Klarinette (A)  
Geige (mit Dämpfer)

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

(30) *fpp*

## 4. Eine blasse Wäscherin.

**Fließend, aber abwechslungsreich ( $\text{♩} = 60 - 92$ )**

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

Flöte.

Klarinette in A.

Geige.

Rezitation.

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

**Fließend, aber abwechslungsreich ( $\text{♩} = 60 - 92$ )**

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

Fl.

Kl.  
(A)

G.

Fl.

Kl.  
(A)

G.

Fl.

Kl.  
(A)

G.

Fl.

Kl.  
(A)

G.

⑤      *pp*

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

⑤

Fl.

Kl.  
(A)

G.

F1.  
K1. (A)  
G.

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

F1.  
K1. (A)  
G.

immer *ppp*  
immer *ppp* arco  
pizz.  
immer *ppp*

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

(10)

F1.  
K1. (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.  
 Flag.  
 (gesungen) ***pp***

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

Fl.  
 Kl. (A)  
 G.  
 Flag.  
 (15) (gesprochen)

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

Fl.  
 Kl. (A)  
 G.

ohne jede Pause, gleich anschließend:  
**Valse de Chopin.**  
 (Klavier, Flöte, Klarinette)

ei - ne blas - - se Wascherin.

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

## 5. Valse de Chopin.

**Langsamer Walzer ( $\text{d.} = 46 - 50$ )**

Flöte.

Klarinette in A  
später  
Baß-Klarinette in B.

**Rezitation.**

**Klavier.**

*p legato espress.*      *dolciss.*

ohne Pedal

F1.

KL. (A)

Wie ein blas - ser Tropfen Bluts      färbt die Lip - pen ei - ner Kran -

begleitend

*p express.*

F1.

KL. (A)

ken,      al . . so      ruht      auf die - sen

begleitend

(10)      *p*      *stacc.*      *stacc.*      *pp*      *legato*      *stacc.*

kurz      weich      weich      weich

Die mit  $\Gamma$  bezeichneten Stellen sind bis zum Zeichen  $\overline{\Gamma}$  hervorzuheben, espressivo zu spielen, weil sie Haupt- oder I. Nebenstimme sind. Die andern Stimmen haben gegen sie zurückzutreten; sind Begleitung.

Fl.  
 Kl. (A)

Tö - nen ein ver - nich-tungs - sücht' - - - ger Reiz. schwungvoll  
durchaus legato  
*stacc.* *p dolce express.*  
*weich* *espr.*

Fl.  
 Kl. (A)

(15) Wil - der Lust Ak.kor - de stö - ren der Verzweiflung  
8.....

Fl.  
 Kl. (A)

poco rit. - - - a tempo  
*p dim.* *pp*  
*p dim.* *pp*

(20) poco rit. - - - a tempo  
 eis - - gen Traum Wie ein blas - ser Tropfen Bluts färbt die Lip - pen ei - ner  
7

s.f. poco rit. - - - p pp - - - a tempo

steigernd

F1. *p* cresc.

Kl. (A) *p* cresc.

steigernd (25)

Kran - ken.

steigernd (25) *p dolce legato*

cresc.

poco rit.

F1. *f* nimmt Baß-Klarinette in B

Kl. (A) *f*

poco rit..

Heiß und jauch - zend, süß und schmach - tend,

poco rit.

*ff*

*p* *fpp*

ruhiger

F1. *pp*

B-KL. (B) *p*

ruhiger (30)

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

*pp*

Fl.

B-KL.  
(B)

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

35

Fl.

B-KL.  
(B)

40

Fl.

B-KL.  
(B)

44

40

rit.

44 molto rit.

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

## 6. Madonna.

Mäßig langsam ( $\text{♩} = \text{ca } 50$ )

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

Mäßig langsam ( $\text{♩} = \text{ca } 50$ )  
 $p$  sehr innig

Steig,— o Mutter aller Schmerzen, auf den Altar meiner

(5) etwas belebter

Fl.  
B-KL.  
Vcl.

(5) etwas belebter  
Ver - se! Blut aus deinen magern Brüsten hat des Schwertes Wut ver - gos - sen.

(10) sehr hoch, aber  
PPP äußerst zart

Fl.  
B-KL.  
Vcl.

Deine ewig frischen Wunden gleichen Au - gen, rot und of - fen. Steig, o

Mutter aller Schmerzen, auf den Altar meiner Ver - se!

$\Gamma$  bedeutet Hauptstimme

Fl.  
B-Kl.  
(B)  
Vcl.

15

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

G Saite

In den ab - ge - zehr - ten Händen hältst du deines Sohnes Lei -

Fl.  
B-Kl.  
(B)  
Vcl.

15

pesante

20

Tempo

pizz.

\*)

pesante

20

(immer pizz.)

pesante cresc.

Tempo

- che, ihn zu zeigen aller Mensch - heit - doch der Blick der Menschen meidet dich, o

Fl.  
B-Kl.  
(B)  
Geige.  
Vcl.

wuchtig

24

Mut - ter al - ler Schmer - zen!

wuchtig

Klav.

24

wuchtig

\* 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 d. (d = 96-100)**

Flöte. Rezitation.

Du näch-tig to - deskranker Mond dort auf des Himmels schwarzem Pfühl, dein Blick, so fie - bernd ü - bergroß, bannt mich, wie frem.de Me.lo.

Fl. molto dim. pp subito

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

Fl. die. An un - still - ba - rem

Fl. dim. molto dim.

Lie - bes.leid stirbst du, anSehnsucht, tief erstickt, du näch-tig to - deskranker

Fl. Mond, dort auf des Himmels schwarzem Pfühl.

Den Lieb.sten, der im Sinnenrausch gedankenlos zur Liebsten geht, be.lustigtdeinerStrahlenSpiel, dein

rit.

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

25 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) Finstreschwarze Riesenfalter tö-tender  
⑤

Gehende ♫ (ca 80) ⑤

B-KL (B)  
Vel.

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

Etwas rascher.

am Steg..... Flag. o o (o o) o o (o o)

(pp aber deutlich hörbar) gesungen (womöglich die tiefen Noten) Etwas rascher.

ruht der Ho - ri-zont, gesprochen

verschwie - gen. Aus dem Qualm ver - lor - ner  
Etwas rascher.

B-KL (B) Flatterzungue  
am Steg

Vcl. cresc.

pp dim. - ppp - f

Tie - fen steig - ein Duft, Erinnrun - g mordend! Fin - stre, schwarz - e  
stace.

ohne Ped. cresc.

I. Tempo

am Griffbrett pp dim.

Rie - senfa - fal - ter tö - te - ten der Sonne Glanz.

I. Tempo

15 ff fff pip dim.

15

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

espress. Flag. o o o o

molto legato

B-KL (B) Vcl.

(20) un - sichtbar die Un - ge - tü - me auf die Men - schen -

(20) dim.

B-KL (B) Vcl.

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

dim.

B-KL (B) Vcl.

nimmt Kla-  
rinette in A

(25) Rie - sen - fal - ter.

(25)

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

## 9. Gebet an Pierrot.

Mäßige  $\text{d}$  (ca 60)

Klarinette in A.

Mäßige  $\text{d}$  (ca 60)

Rezitation.

Mäßige  $\text{d}$  (ca 60) Pi-er-rot! mein La-chen hab ich ver-lernt! Das Bild des

Klavier.

Kl. (A)

Glan-zes zer-floß, zer-floß! (gezischt) Schwarz

5

5

l. H. ppp

Red.

poco rit.

poco rit. pp

(kläglich) Pi-er-

weht die Flagge mir nun vom Mast. poco rit. -

pp

espr.

ff

Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.

Kl. (A)

*frei* *Tempo*

(10) rot! mein La\_chen hab ich ver\_- lernt! *Tempo* (gesungen) O

*Tempo* (gesungen) O

*cresc.*

*accel.* *poco rit.*

(gesprochen) (15) gib mir wie - der, Rossarzt der See - le, Schnee -

*accel.* *espr.* *poco rit.*

*molto rit.*

mann der Lyrik, Durchlaucht vom Mon - de, Pierrot mein La - chen!

*molto rit.* *pp* *20*

*stacc.* *pp* *pp* *pp*

folgt ohne jede Pause  
(bloß ↗ aushalten):

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

Go on without pause to  
“Raub”

(merely make the ↗ long)

# 10. Raub.

Mäßige ♩ (ca. 84)

Flöte. 

Klarinette in A. 

Geige.  
(mit Dämpfer) 

Violoncell.  
(mit Dämpfer) 

Rezitation. 

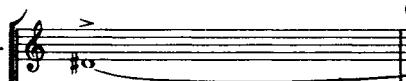
immer col legno gestrichen 

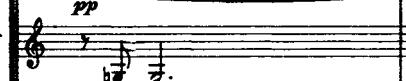
immer col legno gestrichen 

immer col legno gestrichen 

Mäßige ♩ (ca. 84)

⑤ mit der Rezitation

Fl. 

Kl. (A) 

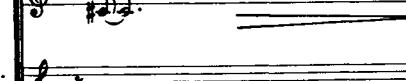
G. 

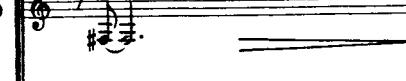
Vcl. 

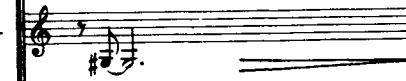
⑤ streng im Takt weiter

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

Fl. 

Kl. (A) 

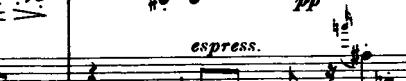
G. 

Vcl. 

espress. 

arco 

am Griffbrett flautando 

(tonlos) 

schlummern in den Totenschreinen, drunten in den Grabgewölben. Nachts,

F1  
K1.  
G.  
Vcl.

10  
arco am Griffbrett  
deutlich  
pizz.  
arco  
(ton) (tonlos) (ton etc.)  
mit seinen Zechkumpanen steigt Pier-rot hin-ab, zu rau - ben ro - te.

F1  
K1.  
G.  
Vcl.

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

accel.  
F1  
K1.  
G.  
Vcl.

15  
pp  
<>  
pizz. arco am Steg  
am Steg  
accel.  
Doch da sträuben sich die Haare, bleiche Furcht bannt sie am Plat - ze:

accel.

Fl.

Kl. (A)

G.

Vcl.

Flag. 8... cresc.

Flag. cresc.

f cresc.

accel.

durch die Finsternis, wie Augen! stie ren aus den Totschreinen

molto rit.

Fl.

Kl. (A)

G.

Vcl.

pizz.

pp

arco am Steg

pizz.

pp

arco am Steg

pp

molto rit.

ro - te, fürst - li - che Ru - bi - ne.

(20)

Fl.

Kl. (A)

G.

Vcl.

nimmt Piccolo

nimmt Baß-Klarinette

nimmt Bratsche

(quasi Adagio) molto rit. (von ♩ ca 80 bis ♩ ca 100-90)

molto stacc.

(20)

Klav.

ppp

8...

*new.*

folgt ohne jede Pause:  
**Rote Messe.**

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

Segue directly to  
**"Rote Messe"**

# 11. Rote Messe.

Mäßig rasch ( $\text{♩} = \text{ca } 60$ )

Piccolo.

Baß-Klarinette (in B).

Bratsche.

Violoncell.

Mäßig rasch ( $\text{♩} = \text{ca } 60$ )

Rezitation.

Mäßig rasch ( $\text{♩} = \text{ca } 60$ ) Zu grausem A bendmahle beim Blendeglanz des

Klavier.

*(liegen lassen bis zum Zeichen \*)*

Pic.

B-Kl. (B)

Br.

Vcl.

Gol - des, beim Flackerschein der Ker - zen, naht dem Al -

*sp*

poco rit.

Pic.

B-Kl. (B)

am Steg

B.I.

am Steg

Vcl.

pizz.

col legno gestrichen

ppp

pizz.

col legno gestrichen

ppp

am Steg

(5)

tar- Pi - er - rot!

poco rit.

sp

tr

sp

tr

rit.

Pic.

B-Kl. (B)

sfp

Br.

Vel.

arco

breiter (langsam)

rit.

rit.

ff

breiter (langsam) (10) ff

Die Hand,

martellato

breiter (langsam)

10

ppp

ppp

ff

molto rit. - - - -

Tempo

Pic.

B-Kl. (B)

Br.

Vel.

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

die gott - geweihte, zer - reift

die Prie - ster - klei - der

molto rit. - - - - Tempo

molto rit. - - - - - Tempo I.

Pic.

B-Kl. (B)

Br.

Vel.

(15) molto rit. - - - - - Tempo I. ff pp

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

molto rit. - - - - - Tempo I. r.H. l.H. pp

(15) ff

poco rit. - - Tempo

Pic.

B-Kl. (B)

Br.

Vcl.

Gol - des. Mit seg - nender Geber - de zeigt er

poco rit. - - Tempo

stumm niederdrücken Flag.

ohne Ped. dolce pp (20) P immer ohne Ped. espress.

poco rit. - - -

Pic.

B-Kl. (B)

Br.

Vcl.

am Steg molto espress.

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

poco rit. - - -

pp espress.

**[** **] bedeutet Hauptstimme.**

Tempo

Pic.

B-KL. (B)

am Steg

Br.

Vel.

pp sehr ruhig

am Steg.

f

dim.

Tempo  
(gesungen) (gesprochen)

(25) sein Herz in blut - gen Fin - gern zu grau -

Tempo

ppp

(gesprochen)

(25) sein Herz in blut - gen Fin - gern zu grau -

Tempo

pp

molto rit.

Pic.

B-KL. (B)

Br.

Vel.

pp am Griffbrett flautando Flag.

pp am Griffbrett flautando Flag.

dim.

molto rit.

(26)

äußerst kurze Pause (im Takt) folgt: Galgenlied.

Piccolo  
Bratsche.  
Violoncell.

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

molto rit.

(27)

molto rit.

(27)

## 12. Galgenlied.

**Piccolo.** Sehr rasch ( $\text{d} = \text{ca } 120$ )

**Bratsche.**

**Violoncell.**  $\text{pp}$

**Rezitation.** Sehr rasch ( $\text{d} = \text{ca } 120$ )

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

**Pic.** (5) **Br.** **Vcl.** accel.

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

**Pic.** (5) **Br.** **Vcl.** accel.

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

**Pic.** (10) **Br.** **Vcl.** accel. bis zum Schluß

**Pic.** (10) **Br.** **Vcl.** accel. bis zum Schluß

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.  
Bratsche.  
Violoncell.  
Rezitation.  
Klavier.

Ziemlich bewegte ♩ (ca 126)

B KL. (B)  
Br.  
Vel.

Ziemlich bewegte ♩ (ca 126)

B-KL. (B)  
Br.  
Vel.

Der Mond, ein blaues Türkenschwert auf einem schwarzen  
Sei denkissen, gespenstisch großdräut er hin ab durch schmerz.

*(5)*

*Legato*  
*gestoßen*

*Rez.* bedeutet Hauptstimme.

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

Br. sehr ruhig und gleichmäßig

Vcl. pp sehr ruhig und gleichmäßig

(10)

- zens - dunk - le Nacht.

(10)

B-Kl. (B) pp pizz. arco

Br. pp pizz. pizz.

Vcl. Pier - rot irrt ohne Rast um - her undstar tempor in To -

pp sehr ruhig und gleichmäßig

pizz. arco

B-Kl. (B) ff pp ff pp

Br. arco pizz. + arco pizz. + arco

Vcl. pp pizz. arco pizz. arco

(15) ff

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

(15) ff pp

\* Hier darf keine Stumme 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.   
 rit. - - - - - Tempo  
 Es schlöttern un - ter ihm die Knie,  
 hervor   
 accel.   
 Br.   
 Vcl.   
 accel.   
 ohn - mächtig bricht er jäh zusammen. Er wähnt: es sause strafend schon auf seinen Sündenhals her.  
 accel.   
 B-Kl. (B)   
 Br.   
 Vcl.   
 G-Saite.   
 (20) G-Saite.   
 nieder der Mond, das blaue Türkenschwert.  
 (20) martellato

*langsam (♩ ca 96-100)*  
*Gr. Flöte.*

**(25)**  
 B-Kl.  
 (B) *espress.* *pp begleitend*  
 Kl.  
 (A) *espress.* *pp begleitend*  
 Vcl. *pp begleitend*

nimmt Klarinette in A

**(30)**  
 Fl.  
 Kl.  
 (A)  
 Br.  
 Vcl.

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

*poco espress.*  
*fp* *b* *b* *p*  
*ppp* *pizz.* *fp* *trem. am Steg*  
*pp* *arc* *pp* *trem. am Steg*  
*pp*

**(35)**  
 Fl.  
 Kl.  
 (A)  
 Br.  
 Vcl.

*molto rit.* *c*  
*c*  
*c*  
*c*  
*c*

**(35)**  
*molto rit.* *c*  
*c*

folgt: **Die Kreuze**  
 unmittelbar anschließend.  
 Klavier (anfangs allein) später  
 dazu Flöte, Klar.(A),Geige,Vcl.

Immediately segue to  
**“Die Kreuze”**

Γ 1 bedeutet Hauptstimme.

# 14. Die Kreuze.

**Langsame** ♩ (ca 56)

(ernst) **f**

Rezitation.

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

*immer martellato (non legato)*

⑤

*cresc.*

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

*p*

Blutes Schar - - lach! Heil - - ge Kreu - - ze sind die Ver - se, dran die  
*r.H.* *r.H.* *cresc.* *r.H.* *ten.* *r.H.*  
 Dich - - - - - ter stumm - - - - - ver - blu - - - - -  
*accel.* *martellato* *martellato* *martellato* *Ped.*  
*Flöte.* *Klarinette in A.* *Geige.* *Flag.* *Violoncell.* *Doppelgriff es u. h.* *Flatterzungung*  
 10 *fff* *(ernst)* *ten.* *Tot das Haupt,* *erstarrt die Locken - fern*  
 10 *Flag.* *r.H. tonlos niederdrücken* *pp* *l.H.*  
 \* ohne Pedal *pp* *pp* *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.

*spicato*  
*pizz.*  
*arc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*

(15)

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

(15) *molto stacc.*  
*molto cresc.*  
*p*  
*ff*

sehr breit

Fl.

Kl. (A)

G.

Vcl.

Schalltrichter hoch

ff >>

ff

ff >>

ff >>

sehr breit

Heil - ge Kreuze sind die Ver - se.

sehr breit

B.

T.

sff

Fl.

Kl. (A)

G.

Vcl.

pp

ffpp

pp

ffpp

pp

ffpp

pp

(20)

Schluß des  
II. Teiles.

End of  
Part II

(20)

B.

T.

ffpp

(20)

fff

### III. Teil.

## 15. Heimweh.

In abwechslungsreicher Bewegung ( $\text{♩} = 56 - 70$ )  
etwas rasch

frei

*stacc.*

zogernd -

Klarinette in A.

Geige.

Rezitation.

Klavier.

Kl. (A)

G.

106

In abwechslungsreicher Bewegung ( $\text{♩} = 56 - 70$ )

• In abwechslungsreicher Bewegung ( $\text{♩} = 56 - 70$ )

sehr zart

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

*pp*

Tempo

etwas zögernd

Kl. (A)

G-Saite

etwas zögernd

ta - liens al - ter Pan.t o mi - me, kling's her. ü - ber: wie Pier.

etwas zögernd

Tempo

Tempo

pp

pp

Kl. (A)

G-Saite

f molto espress.

D-Saite

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

f

p

f

p

poco accel.

Kl. (A)

fp

G-Saite

cresc.

(10)

poco accel.

- ge-wor - den.

Und es tönt durch sei.nes Herzens Wü - ste,

poco accel.

(10)

p

cresc.

rit. a tempo grazioso  
 Kl. (A) pres. hüpfend pp  
 G. rit. ppp spiccato  
 a tempo  
 tönt ge-dämpft durch hal-le Sin-ne wie - der, lieb - lich kla - gend -  
 rit. a tempo grazioso  
 legato espress. ppp molto stacc.  
 Ad. \*  
 Kl. (A) f pizz. arco pizz. arco  
 G. f spiccato spiccato  
 ein krystall - nes Seuf - zen aus I - ta - liens al - ter Pan - to - mi - me.  
 15  
 stacc.  
 legato  
 15  
 belebend  
 Kl. (A) mf schwungvoll  
 G. pres. f  
 belebend  
 belebend  
 f  
 p

Geige:++ pizz. mit der linken Hand.

KI. (A) 
  
 Da ver - gißt Pier -  
 rot die Trau - - - er-mie-nen! Durch den  
 poco rit. Tempo steigernd  
 blei - chen Feu - erschein des Mon - des, durch des Licht-meers Flu - ten schweift die  
 steigernd  
 poco rit.

poco rit.  
 KL. (A) cresc.  
 G. cresc.  
 poco rit.  
 Sehn - - sucht kühn hin - auf, em - por zum Hei - - mat him - mel.  
 poco rit.  
 molto rit.  
 KL. (A) cresc.  
 G. cresc.  
 ff  
 sff  
 fff  
*Rw.*  
 (25) sehr langsam.  
 lieb - lich kla - gend ein kry - stall - - nes Seufzen.  
 sehr langsam  
 25  
 tonlos niederdrückend  
 pp  
 arpegg.  
 Flag.  
 ohne Pedal!  
 Schr rasch. (♩)  
 Piccolo.  
 KL. (A)  
 G.  
 Violoncell.  
 rit.  
 Flag C-Saite.  
 folgt ohne Pause -  
 Gemeinheit.  
 (Klavier, Piccolo, Klarinette(A),  
 Geige, Violoncell )  
 Sehr rasch. (♩)  
 rit.  
 Go on without pause to  
 "Gemeinheit"

# 16. Gemeinheit.

Ziemlich rasch (♩ ca 126) pizz.

Geige.

Violoncell.

Rezitation.

In den blanken Kopf Cas - sanders, dessen Schrei die Luft durchze - tert,

Ziemlich rasch (♩ ca 126)

Klavier. ff

poco rit. Plötzlich viel langsamer.

G.

Vcl.

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

⑤ poco rit. Plötzlich viel langsamer.

⑤ poco rit. Plötzlich viel langsamer. flüchtig

Tempo

Piccolo.

Klarinette in A.

immer weiter pizz. ff

G.

Vcl.

(trocken)

Etwas langsamer.

p subito

p subito col legno

am Steg p

pp

Tempo

Etwas langsamer.

Dar - auf stopft er

Einen Schädelbohrer. Tempo Etwas langsamer.

Pic.

Kl. (A)

G.

Vcl.

(10) mit dem Daumen seinen ech - ten türk - schen

(10)

Pic.

Kl. (A)

G.

Vcl.

molto rit. am Steg am Steg

Ta - bak indenblan - ken Kopf Cas-san - ders, des - sen Schrei die Luft durchzetur.

molto rit. (beiseite) (im Takt) 15

molto rit. 15

Tempo I.

Pic. f pp p  
Kl. (A) f pp p  
G. *immer ganzer Bogen* p  
Vcl. f p

Tempo I.

Tempo I.

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

Pic. f p  
Vcl. f p

poco rit. breiter Auftakt immer langsamer werdend

Pic. pp  
Kl. (A) pp  
G.  
Vcl. pizz. *arc* f

poco rit. breiter Auftakt <sup>(20)</sup> immer langsamer werdend

indieglat - te Glat - ze <sup>(20)</sup> und behag - lich schmaucht und pafft er seinen

poco rit. immer langsamer werdend

Pic. breiter Auftakt pp  
Vcl. pp

Pic  
K1  
G.  
Vcl

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

*pp*

Pic.

Kl. (A)

G

Vcl.

(25) rit.  
große ausgiebige Pause,  
dann folgt Parodie  
(Klavier Piccolo Klarinet  
in A, Bratsche)

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

Kopf Cas - san - ders!

(25) rit.  
*f* *p*

# 17. Parodie.

(♩ = ca 132)

Piccolo.

Klarinette imitiert genau den Vortrag der Bratsche.

Klarinette in A.

Bratsche.

Rezitation.

(♩ = ca 132)  
durchaus begleitend

Klavier.

Strick - - - nadeln, blank - - - und - - -

Pic.  
 Kl. (A)  
 Br.

*ppp subito*  
*ppp subito*  
*die Du-en-na mur-melnd im ro-ten*  
*pp legato*  
*stacc.*

Pic.  
 Kl. (A)  
 Br.

*(zögernd)*  
 10  
*Röck-chén da.*  
 Sie wartet in der Laubé, sie liebt—  
 10  
*PPP*  
*pp*  
*pp*  
*pp*

Pic.  
 Kl. (A)  
 Br.

$\frac{3}{8}$   
 $\frac{4}{8}$   
 15  
*Pierrot mit Schmer-zen.*  
*cresc.*  
*f hervortretend*

Pic. *f* *fp*  
 Kl. (A) *pp* *p*  
 Br. *f* *p* *pp*

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

*poco dim.* *fff* *marcato* *ppp stacc.* *sf*

nimmt große Flöte *rit.*  
 (20)

grau - en Haar. *rit.* *rit.*

Etwas langsamer.

Fl. *ppp sehr ruhig*  
 Kl. (A) *p*  
 Br. *am Steg* *ppp*

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

*ppp*

**Tempo**  
nimmt wieder Piccolo

Fl.  
Kl. (A)  
Br.  
Der Mond,  
der bö - se Spöt - ter, äfft nach mit sei - nen Strah - len  
hervor  
Pic.  
Kl. (A)  
Br.  
Strick - na - deln, blink ..... und blank.

Überleitung zu „Mondfleck“

30

30

This block contains the first half of a musical score. It includes staves for Flute, Clarinet (A), Bassoon, and a vocal part with lyrics. The vocal part starts with "Der Mond," followed by "hervor". The score then transitions to a section titled "Überleitung zu „Mondfleck“". The vocal part continues with "Strick - na - deln, blink ..... und blank.". Measure numbers 25 and 30 are indicated.

Pic.  
Kl. (A)  
G.  
Vcl.  
nimmt Klarinette in B

folgt ohne jede Pause  
Der Mondfleck.

This block shows the continuation of the musical score. It includes staves for Piccolo, Clarinet (A), Bassoon, and Cello. The vocal part begins with "nimmt Klarinette in B". The text "folgt ohne jede Pause Der Mondfleck." appears at the end of the vocal line.

Sehr voll und gewichtig.

f  
ff  
sf  
rit.

Segue directly to  
“Der Mondfleck”  
attacca

This block shows the final section of the musical score. It includes staves for Piccolo, Clarinet (B), Bassoon, and Cello. The vocal part begins with "Sehr voll und gewichtig.". The score ends with a dynamic instruction "ff" followed by "sf" and "rit.". The text "Segue directly to ‘Der Mondfleck’ attacca" is provided at the end.

# 18. Der Mondfleck.

**Sehr rasche ♩ (ca 144)**

Piccolo.  
Klarinette in B.  
Geige.  
Violoncell.  
Rezitation.  
**Sehr rasche ♩ (ca 144)**  
Einen wei - ßen Fleck  
Sehr rasche ♩ (ca 144)  
des hellen Mon - des  
auf dem Rück - ken

Klavier.

Pic.  
Kl. (B)  
G.  
Vel.

mf quasi kadenzierend  
quasi kadenzierend  
seines schwar - zen Rok - kes, so spaziert Pier -

Pic.

Kl. (B)

6

Vcl.

rot im lauen A\_bend,  
auf zu suchenGlückund A \_ben\_teu\_er.

(5)

Pic.

Kl. (B)

G

Vcl.

cresc.

cresc.

cresc.

cresc.

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

Pic. *cresc.* - - - - -

Kl. (B) *cresc.* - - - - -

G. *pp* - - - - -

Vcl. *f* - - - - -

*pp* - - - - -

*pp* - - - - -

*pp* - - - - -

*mf* - - - - -

*pp* - - - - -

(10)

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

*sf*

*f*

*pp*

Pic. *ppp* - - - - -

Kl. (B) *ppp* - - - - -

G. *pp* - - - - -

Vcl. *f* - - - - -

*pp* - - - - -

*pp* - - - - -

*mf* - - - - -

*pp* - - - - -

*pp* - - - - -

*pp* - - - - -

*f*

*sf*

*pp*

*p*

(10)

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

*sf*

*f*

*sf*

Pic.

Kl. (B)

G.

Vcl.

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

Pic.

Kl. (B)

G.

Vcl.

(15) (ärgerlich)

(erregt)

bringt ihn nicht her - un - ter!

Und so geht er

(15)

*mp cresc.*

Pic. Kl. (B) G. Vcl.

*cresc.* *ff* *f*

gift - geschwollen weiter, reibt und reibt bis an den frühen Morgen einen hervor

(komisch bedeutsam)

*cresc.* *ff* *f*

8.....:

Pic. Kl. (B) G. Vcl.

*f* *pp*

wei - - Ben Fleck des hellen Mon - des.

(19)

*ff*

19

ohne größere Pause, bloß  $\textcircled{m}$  aushalten, folgt:

**Serenade.**

Klavier, Violoncell

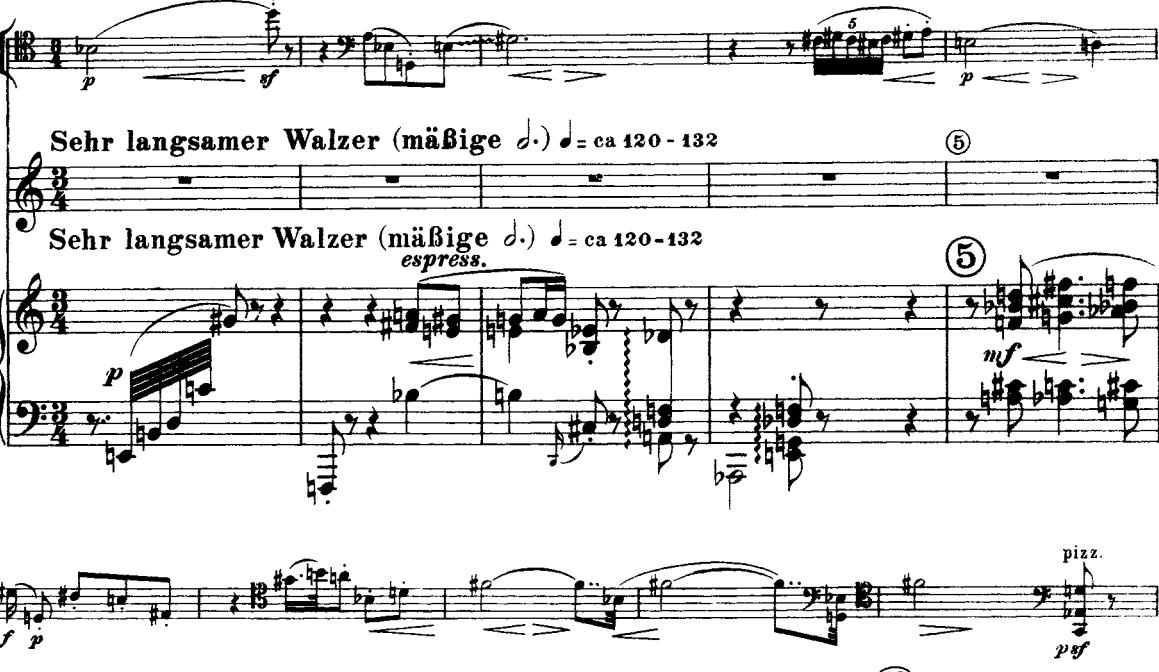
Übergang zu Heimfahrt kommen dazu Flöte, Klarinette in A, Geige.

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

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

# 19. Serenade.

Sehr langsamer Walzer (mäßige  $\text{d} = \text{ca } 120-132$ ); sehr frei vorzutragen.

Violoncello. 

Rezitation. 

Klavier. 

Vcl. 

**10**

Vcl. 

**15**

Vcl. 

**15**

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

Vcl. 
  
 20 knipster trüb ein Piz - zi - ca - to. rit.

Vcl. 
  
 25 langsam - accel. rit. Tempo

Vcl. 
  
 25 rit. - - - - - Tempo Plötz - lich naht Cas -

Vcl. 
  
 poco rit. - - - - -

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

ruhiger  
 Vel. (30) (ruhig) *p* Mit gro - tes - . kem Rie - . sen bo - . gen kratzt  
**(30)** ruhiger

pp frei (breit)  
 Pier - rot auf sei - ner Brat - sche.

Tempo brillant rit. - - - Tempo C-Sante  
 (35) Tempo Von sich wirft er jetzt die Brat-sche: mit der de li ka - ten Linken  
 Tempo rit. - - - Tempo

poco string. rit. Tempo  
 Vel. (40) riebend  
 poco string. rit. Tempo  
 faßt er den Kahl-kopf am Kra - gen - rit. träu - mend spielt  
 p cresc. > rit. Tempo  
 poco string. > > >

Vcl.

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

*legato*

*dolce*

*p espress.*

Flöte

Klarinette in A

Geige

Vcl.

*dolce*

*pp*

*pizz.*

*pp*

*ruhig*

*pp*

(45) bo - - - gen.

*dim.*

(45)

Ft.

Kl. (A)

G.

Vcl.

Dämpfer

*arco*

*pp*

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 ( $\text{d.} = 42 - 46$ )

Flöte.

Klarinette in A.

Geige.  
(mit Dämpfer)

Violoncell.  
(mit Dämpfer)

Rezitation.

Klavier.

The score consists of six staves. The first four staves (Flute, Clarinet, Violin, Cello) play a harmonic pattern of sustained notes and eighth-note chords. The flute has a dynamic of  $p$ . The clarinet has dynamics of  $p$  and  $pp$ . The violin and cello both have dynamics of  $p$  and  $pizz.$ . The fifth staff (Recitation) is empty. The sixth staff (Piano) starts with a dynamic of  $p$ , followed by  $zart$  and  $pp$ , then  $äußerst kurz, wie Tropfen$  and  $ppp$ . The piano part ends with a dynamic of  $p$  and a fermata, followed by  $\text{Rwd.}$  and a star symbol.

F1.

Kl. (A)

G.

Vcl.

(5)

**5**

$\text{Rwd.}$  \*

$\text{Rwd.}$  \*

$ppp$

$poco espr.$

This section of the score shows the continuation of the musical piece. It includes parts for Flute (F1.), Clarinet (Kl. (A)), Violin (G.), and Cello (Vcl.). The piano part from the previous section continues, with dynamics of  $p$ ,  $zart$ ,  $pp$ ,  $äußerst kurz, wie Tropfen$ ,  $ppp$ ,  $\text{Rwd.}$ , and a star symbol. The piano part concludes with a dynamic of  $p$  and a fermata, followed by  $\text{Rwd.}$  and a circled number **5**. The piano part resumes with dynamics of  $p$ ,  $zart$ ,  $pp$ ,  $äußerst kurz, wie Tropfen$ ,  $ppp$ ,  $\text{Rwd.}$ , a star symbol,  $poco espr.$ , and a final dynamic of  $p$ .

poco rit.

Fl.

Kl. (A)

G.

Vcl.

poco rit.

Der Mond - - strahl  
poco rit.

ist das Ru - - der,

poco express.

Tempo

Fl.

Kl. (A)

G.

Vcl.

espress.

See - - rose dient als Boot,

Tempo

Fl. *p*  
 KL. (A) *p*  
 G.  
 Vcl. *pizz.*  
 Fl. *Flatterzunge-* *p*  
 KL. (A) *fp*  
 G. *pizz.*  
 Vcl. *pizz.*

(10)

drauf fährt Pier - rot gen Sü - den mit gu - tem Reise - wind.

(10)

*pp*

This musical score page features four staves for Flute, Klavier (A), Violin, and Cello. The Flute and Klavier parts begin with dynamic 'p' and 'fp' respectively. The Violin and Cello provide harmonic support with 'pizz.' strokes. The Flute part includes a 'Flatterzunge' (tongue trill) instruction. The vocal line, represented by the Klavier part, contains lyrics in German: 'drauf fährt Pier - rot gen Sü - den mit gu - tem Reise - wind.' The score is marked with measure numbers 10 and 10. The instrumentation consists of Flute, Klavier (A), Violin, and Cello.

Fl.  
 KL. (A)  
 G.  
 Vcl.

arco  
 pp  
 arco  
 pp

Der Stromsummtie - fe Ska - len und wiegt -

*pp*

This musical score page features four staves for Flute, Klavier (A), Violin, and Cello. The Klavier part uses 'arco' and 'pp' dynamics. The Violin and Cello parts also use 'pp' dynamics. The vocal line continues with the lyrics: 'Der Stromsummtie - fe Ska - len und wiegt -'. The instrumentation consists of Flute, Klavier (A), Violin, and Cello.

poco rit.  
Flatterzung.  
FL.   
KL. (A)   
G.   
Vel.   
 den leich - ten Kahn.      Der Mond strahl ist das Ru - der,  
 poco rit.  
 15  
 sfp -      15      espress.  
 b.

Tempo  
Fl.   
KL. (A)   
G.   
Vel.   
 spiccato      spiccato      spiccato

Tempo  
See - ro - se dient      als Boot.  
 Tempo

Fl.  
 Kl. (A)  
 p *espress.*  
 G.  
 p *espress.*  
 Vel.  
 p *espress.*  
 p *dolce*  
 p *dolce*  
 p *dolce*  
 Nach Bergamo, zur Heimat,  
 kehrt nun Pierrot zurück;  
 espress.

Fl. *pp*

Kl. (A) *pp*

G. *pp*

Vcl. *pizz.* *pp*

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

Fl.  
Kl. (A)  
G.  
Vcl.

*Platterzunge.*

Der Mond strahl ist das Ru der.

Fl.  
Kl. (A)  
G.  
Vcl.

(25)

*pp*

*pizz.*

*sf*

Fl.  
Kl. (A)  
G.  
Vcl.

Dämpfer weg!

*pp*

*p*

*arco*

Dämpfer weg!

*pp*

(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 ( $d = \text{ca } 60$ )

Flöte.

Klarinette in A.

Geige.

Violoncell.

Rezitation.

Bewegt ( $d = \text{ca } 60$ )

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

Bewegt ( $d = \text{ca } 60$ )

Klavier.

p

pp

5

5

p espress

poco rit.

Tempo

Fl

Kl (A)

G

Vcl

pp

poco rit.

10 Tempo

Ein nährisch Heer von Schel - me.rein durchschwirrt die leich .te Luft. Ein glückhaft

poco rit.

10 Tempo

mit Dämpfung

$\text{R} \ddot{\text{o}}$

poco rit. - - - - - Tempo  
 Fl.  
 Klar. (A)  
 G.  
 Vcl.

nimmt Baß Klarinette in B

nimm: Bratsche

poco rit. - - - - - Tempo rit. - - - - - Tempo sehr innig  
 Wünschen macht mich froh nach Freu - den, die ich lang ver - ach - tet. O  
 Fl.  
 Baß-Klarinette (B)  
 Bratsche.  
 Vcl.

*p espress.*

poco rit. - - - - - Tempo  
 Fl.  
 Baß-Klarinette (B)  
 Bratsche.  
 Vcl.

*p espress.*

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

poco rit. - - - - - Tempo  
 Fl.  
 Baß-Klarinette (B)  
 Bratsche.  
 Vcl.

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

*Rd.*

nimmt Piccolo

Fl.

B-Kl. (B)

Br.

Vcl.

(20)

Unmut geb ich preis; aus meinem somnumralmten Fenster beschau ich frei die lie. be Welt und

(20)

Piccolo.  
rit.

Tempo

molto rit.

B-Kl. (B)

Dämpfer aufsetzen

Br.

Dämpfer aufsetzen

Vcl.

mit Dämpfer

mit Dämpfer

rit. (25)

Tempo

molto rit. (29)

träum hin - aus in sel - ge Weiten... O alter Duft aus Mar - chenzeit!

rit. (25)

Tempo

molto rit. (29)

THE END