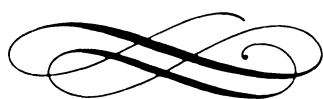


Verklärte Nacht and Pierrot Lunaire



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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[*Verklärte Nacht*]

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The 1st work for 2 violins, 2 violas, and 2 violoncellos; based on the poem *Weib und Welt* by Richard Dehmel; 2nd work for voice (*Sprechstimme*), piano, flute/piccolo, clarinet/bass clarinet, violin/viola, and violoncello; poems by Albert Giraud, German translations by Otto Erich Hartleben.

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GLOSSARY OF GERMAN TERMS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

plötzlich viel langsamer, suddenly much slower

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

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

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

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

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

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

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

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

Footnotes and Longer Score Notes

In *Verklärte Nacht*:

Page 4, footnote:

Dieses Zeichen bedeutet ein kleine Luftpause.

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

Page 16, footnote:

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

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

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

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

Page 30, footnote:

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

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

Page 32, 3rd bar, tempo marking:

die ♪. gleich den ♪ von früher

the ♪. equals the previous ♪

Page 34, 6th bar, tempo marking:

die ♪ langsamer als die frühern ♪

the ♪ is slower than the previous ♪

In *Pierrot Lunaire*:

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

☐ ☐ bedeutet Hauptstimme

☐ ☐ signifies a principal voice

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

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

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

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

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

The three instruments at completely equal volume, all totally expressionless

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

(Das Klavier pausiert in diesem Stück)

(The piano does not play in this piece)

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

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

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

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

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

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

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

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

[same] / p. 82, footnote:

hinaufschleifen, während die angerissene Saite weiterklingt

slide upward, while the sharply plucked string is still vibrating

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

(im Ton genau so wie der vorhergehende Takt)

(pitched exactly like the preceding measure)

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

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

(this measure differently, but not tragically!!)

“Nacht” / p. 84, m. 10, voice:

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

“Gebet an Pierrot” / p. 87, footnote:

Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.

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

“Raub” / p. 89, m. 5, voice:

streng im Takt weiter
continue in strict measure

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

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

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

“Rote Messe” / p. 92, m. 1, piano:

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

“Enthauptung” / p. 99, two footnotes:

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

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

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

“Heimweh” / p. 108, footnote:

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

“Parodie” / p. 115, m. 1, clarinet:

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

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

Überleitung zu “Mondfleck”
transition to “Mondfleck”

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

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

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

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

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

For Two Violins, Two Violas and Two Cellos

VERKLÄRTE NACHT (Transfigured Night)

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

English translation by Stanley Appelbaum

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

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

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

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

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

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

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

I'm carrying a child, and not yours,
I walk in sin beside you.
I have committed a great offense against myself.
I no longer believed I could be happy
And yet I had a strong yearning
For something to fill my life, for the joys of
motherhood
And for duty; so I committed an effrontery,
So, shuddering, I allowed my sex
To be embraced by a strange man,
And, on top of that, I blessed myself for it.
Now life has taken its revenge:
Now I have met *you*, oh, you.

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

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

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

Sehr langsam.

1. Geige.

2. Geige.

1. Bratsche.

2. Bratsche.

1. Violoncello.

2. Violoncello.

immer leise

pp

immer leise

pp

immer leise

pp

immer leise

pp

immer leise

pp

immer leise

immer leise

immer leise

immer leise

immer leise

immer leise

sempre leise

pp

sempre leise

pp

sempre leise

pp

cresc.

espress.

cresc.

espress.

cresc.

cresc.

cresc.

cresc.

rit.

B

p

espress.

pp

pp

espress.

pp

*) Dieses Zeichen bedeutet eine kleine Luftpause.

rit.

steigernd cresc.

steigernd cresc.

steigernd cresc.

steigernd cresc.

steigernd cresc.

accel.

accel.

accel.

accel.

accel.

accel.

molto rit.

Etwas bewegter.

p

pp

pp

cresc

steigernd

steigernd

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

The image displays a musical score for a piece titled "Verklärte Nacht" (Op. 4, No. 3) by Franz Schubert. The score is written for a string quartet and is organized into three systems of staves. The first system begins with a common time signature "C". The second system includes tempo markings "rit." (ritardando) and "tempo". The third system features dynamic markings such as "dim." (diminuendo), "p" (piano), "sf" (sforzando), and "p<->dim." (piano to diminuendo). The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and expressive composition.

[illegible]

First system of musical notation. It consists of six staves. The first two staves are in treble clef, and the last four are in bass clef. The music features various dynamics including *ppp*, *p*, and *pp*. There are also some accidentals and slurs.

Second system of musical notation. It consists of six staves. The first staff has a *rit.* marking. The second staff has a large **E** marking. The third staff has a *ohne Dämpfer* marking. The fourth staff has a *ohne Dämpfer* marking. The fifth staff has a *ohne Dämpfer* marking. The sixth staff has a *ohne Dämpfer* marking. The music features various dynamics including *p*, *pp*, and *ppp*. There are also some accidentals and slurs.

Third system of musical notation. It consists of six staves. The first staff has a *mf* marking. The second staff has a *sf* marking. The third staff has a *sf* marking. The fourth staff has a *sf* marking. The fifth staff has a *sf* marking. The sixth staff has a *sf* marking. The music features various dynamics including *mf*, *sf*, *cresc.*, *e accel.*, and *steigernd*. There are also some accidentals and slurs.

Lebhafter.

The musical score is written for five staves. The key signature has one flat (B-flat), and the time signature is 2/4. The piece is marked 'Lebhafter.' (Lively). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'ff' (fortissimo) and 'rit.' (ritardando). The piece is in a key with one flat (B-flat) and a 2/4 time signature. The first system contains three measures, the second system contains three measures, and the third system contains three measures, ending with a double bar line. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and slurs.

Etwas belebter.

First system of musical notation, marked 'Etwas belebter.' (Somewhat more lively). The score is in 2/4 time and features six staves. The first two staves are treble clef, and the last four are bass clef. The music is in B-flat major. The first staff has a melodic line with a triplet of eighth notes. The second staff has a similar melodic line. The third staff has a sustained chord. The fourth staff has a melodic line with a triplet of eighth notes. The fifth staff has a melodic line with a triplet of eighth notes. The sixth staff has a melodic line with a triplet of eighth notes. The tempo is marked 'p' (piano).

Etwas zurückhaltend.

Second system of musical notation, marked 'Etwas zurückhaltend.' (Somewhat restrained). The score is in 2/4 time and features six staves. The first two staves are treble clef, and the last four are bass clef. The music is in B-flat major. The first staff has a melodic line with a triplet of eighth notes. The second staff has a similar melodic line. The third staff has a sustained chord. The fourth staff has a melodic line with a triplet of eighth notes. The fifth staff has a melodic line with a triplet of eighth notes. The sixth staff has a melodic line with a triplet of eighth notes. The tempo is marked 'pp' (pianissimo) and 'warm'. The section ends with a 'dim.' (diminuendo) marking.

Wieder belebter.

Third system of musical notation, marked 'Wieder belebter.' (Again more lively). The score is in 2/4 time and features six staves. The first two staves are treble clef, and the last four are bass clef. The music is in B-flat major. The first staff has a melodic line with a triplet of eighth notes. The second staff has a similar melodic line. The third staff has a sustained chord. The fourth staff has a melodic line with a triplet of eighth notes. The fifth staff has a melodic line with a triplet of eighth notes. The sixth staff has a melodic line with a triplet of eighth notes. The tempo is marked 'p' (piano).

Etwas zurückhaltend.

dim. e rit.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Etwas zurückhaltend.' and 'dim. e rit.'. The first staff has a 'warm' marking above it. The second staff has a 'warm' marking above it. The third staff has a 'pp' marking below it. The fourth staff has a 'pp' marking below it. The fifth staff has a 'pp' marking below it. The music is written in a romantic style with many slurs and ties.

Lebhafter.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Lebhafter.'. The first staff has a 'p' marking below it. The second staff has a 'p' marking below it. The third staff has a 'p' marking below it. The fourth staff has a 'p' marking below it. The fifth staff has a 'p' marking below it. The music is written in a romantic style with many slurs and ties.

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Lebhafter.'. The first staff has a 'mf' marking below it. The second staff has a 'mf' marking below it. The third staff has a 'mf' marking below it. The fourth staff has a 'mf' marking below it. The fifth staff has a 'mf' marking below it. The music is written in a romantic style with many slurs and ties.

The first system of musical notation consists of six staves. The top two staves are for the Violin I and Violin II parts, featuring complex, flowing melodic lines with many slurs and ties. The bottom four staves are for the Viola, Cello, and Double Bass parts, providing a harmonic foundation with sustained chords and moving bass lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the musical composition. It features similar instrumentation with six staves. The upper staves show more intricate melodic development, while the lower staves maintain a rich harmonic texture. A dynamic marking of *ff* (fortissimo) is visible in the lower right. The system concludes with a measure marked *Breiter.* (Broadly).

The third system of musical notation also consists of six staves. This section is characterized by a more delicate and lyrical texture. The upper staves feature melodic lines marked with *p dolce* (piano, dolce). The lower staves provide a steady harmonic accompaniment, with some measures marked *p* (piano). The system ends with a double bar line.

Etwas ruhiger.

The first system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). The music is marked with *pp* (pianissimo) on the first three staves and *pp* on the bottom three. The tempo/mood instruction *Etwas ruhiger.* is at the top left.

The second system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. The music is marked with *p* (piano) and *dolce* on the first three staves, and *warm* on the bottom three. A *rit.* (ritardando) marking is above the first staff. A *cresc.* (crescendo) marking is below the bottom staff. A *p hervor-marc.* marking is on the top right.

The third system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. The music is marked with *p* (piano) and *tretend* on the first three staves, and *p* on the bottom three. A *rit.* (ritardando) marking is above the first staff. A *-F* (forte) marking is above the first staff.

First system of a musical score in G major (one sharp). It consists of six staves. The top two staves are for the vocal parts, and the bottom four are for the piano accompaniment. The music features flowing sixteenth-note passages in the piano parts and more melodic lines in the voices.

Second system of the musical score. It continues the six-staff arrangement. The piano parts have a more rhythmic, pulsating quality. Dynamic markings include *warm* and *mf*. The system concludes with a repeat sign and a key signature change to G minor (two flats).

Third system of the musical score, starting with the instruction "Drängend, etwas unruhiger." (Pushing, somewhat restless). The tempo and mood are indicated by the text. The system continues with six staves, maintaining the piano accompaniment's driving rhythm. It ends with a repeat sign and a key signature change to D minor (two flats).

steigernd

cresc. e accel.

steigernd cresc. e accel.

steigernd cresc. e accel.

steigernd cresc. e accel.

steigernd cresc. e accel.

steigernd cresc. e accel.

rascher werdend

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

Lebhaft bewegt.

This musical score is for the Act II of 'The Merry Widow'. It features a complex arrangement of instruments including strings, woodwinds, and brass. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'accel.' (accelerando). The key signature is one flat (B-flat major or D minor). The score is divided into two systems, each containing five staves. The first system includes a vocal line (soprano) and a piano accompaniment. The second system includes a vocal line (soprano) and a piano accompaniment. The score is written in a standard musical notation style with a clear layout and a professional appearance.

Der Schwan

ff $\rightarrow$ mf

wild

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes a vocal line for the Swan. The music is in 3/4 time and features a variety of instruments including strings, woodwinds, brass, and percussion. The score is marked with dynamic indications such as *ff*, *fp*, *p*, and *f*.

The first system of musical notation consists of five staves. The top staff features a melodic line with many accidentals and a fermata. The second staff has a similar melodic line. The third staff contains a pizzicato (pizz.) section with a forte (f) dynamic. The fourth and fifth staves provide harmonic support with various chords and intervals.

The second system of musical notation consists of five staves. It begins with a ritardando (rit.) marking. The third staff has an accelerando (accel.) marking. The fourth staff has an arco marking. The system concludes with a forte (f) dynamic marking.

The third system of musical notation consists of five staves. It begins with a ritardando (rit.) marking. The third staff has a forte (f) dynamic marking. The fourth staff has a pizzicato (pizz.) marking. The system concludes with a forte (f) dynamic marking.

Noch bewegter.

The musical score is arranged in five systems, each containing four staves (two treble and two bass). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f*, *p*, *ff*, and *cresc.*. Articulations like *arco* and *pizz.* are also present. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The first system begins with the instruction "Noch bewegter." above the first staff. The second system features a *ff* dynamic in the first staff and a *pizz.* marking in the third staff. The third system includes a *cresc.* marking in the second staff and a *pizz.* marking in the third staff. The fourth system features a *ff* dynamic in the first staff and a *pizz.* marking in the third staff. The fifth system includes a *pizz.* marking in the third staff and a *pizz.* marking in the fourth staff.

The musical score is organized into three systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1: *pp*
- Staff 2: *pp*
- Staff 3: *pp*
- Staff 4: *pp*
- Staff 5: *pp*

System 2:

- Staff 1: *p*
- Staff 2: *ppp*
- Staff 3: *pp*
- Staff 4: *pp*
- Staff 5: *pp*

System 3:

- Staff 1: *f* ohne Dämpfer.
- Staff 2: *f*
- Staff 3: *f*
- Staff 4: *ff*
- Staff 5: *f*

Performance instructions include *steigernd* (crescendo) and *arco* (arco).

The first system of the musical score consists of five staves. The top staff is for the Violin I, followed by Violin II, Viola, Violoncello, and Kontrabaß. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the Violin I part is marked *mf*. The system concludes with a double bar line.

Rascher.

The second system continues the composition with five staves. It features numerous triplets and slurs across all parts. The Violoncello part has the instruction *ohne Dämpfer.* written above it. The system ends with a double bar line.

The third system of the score consists of five staves. It is characterized by dense, rapid sixteenth-note passages in the upper strings. The instruction *molto cresc.* is repeated five times, once for each staff. The system concludes with a double bar line.

Schneller werdend.

Sehr breit.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is written in a key with one flat (B-flat). The tempo/mood is indicated as 'Schneller werdend.' (becoming faster) and 'Sehr breit.' (very broad). The first staff has a forte (*ff*) dynamic marking. The second staff has a *molto rit.* (molto ritardando) marking. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various articulations and slurs.

Sehr langsam.

The second system of the musical score consists of six staves. The tempo/mood is indicated as 'Sehr langsam.' (very slow). The music is written in the same key as the first system. The first staff has a forte (*ff*) dynamic marking. The music features sustained musical phrases, including long notes and slurs, with various articulations and slurs.

The third system of the musical score consists of six staves. The music is written in the same key as the previous systems. The first staff has a forte (*ff*) dynamic marking. The music features sustained musical phrases, including long notes and slurs, with various articulations and slurs. The system concludes with a 'G Saite' (G string) instruction and a *dim.* (diminuendo) marking.

dim. e rit. **K** G Saite *sehr ausdrucksvoll*

f *fp* *espress.* *pdim.*

G Saite *Schwer betont.* *ff* *G Saite* *ff* *G Saite* *ff*

The first system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the system.

The second system of musical notation also consists of five staves, continuing the musical piece. It includes dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The notation includes complex rhythmic patterns and slurs.

The third system of musical notation continues the piece and includes several performance instructions. Above the first staff, it says "etwas zurückhalt." and "sehr zart". Above the second staff, it says "sehr zart". Above the third staff, it says "C Saite". Above the fourth staff, it says "pp". Above the fifth staff, it says "ff". Above the sixth staff, it says "pp". Above the seventh staff, it says "ff". Above the eighth staff, it says "pp". Above the ninth staff, it says "ff". Above the tenth staff, it says "pp". Above the eleventh staff, it says "ff". Above the twelfth staff, it says "pp". Above the thirteenth staff, it says "ff". Above the fourteenth staff, it says "pp". Above the fifteenth staff, it says "ff". Above the sixteenth staff, it says "pp". Above the seventeenth staff, it says "ff". Above the eighteenth staff, it says "pp". Above the nineteenth staff, it says "ff". Above the twentieth staff, it says "pp". Above the twenty-first staff, it says "ff". Above the twenty-second staff, it says "pp". Above the twenty-third staff, it says "ff". Above the twenty-fourth staff, it says "pp". Above the twenty-fifth staff, it says "ff". Above the twenty-sixth staff, it says "pp". Above the twenty-seventh staff, it says "ff". Above the twenty-eighth staff, it says "pp". Above the twenty-ninth staff, it says "ff". Above the thirtieth staff, it says "pp". Above the thirty-first staff, it says "ff". Above the thirty-second staff, it says "pp". Above the thirty-third staff, it says "ff". Above the thirty-fourth staff, it says "pp". Above the thirty-fifth staff, it says "ff". Above the thirty-sixth staff, it says "pp". Above the thirty-seventh staff, it says "ff". Above the thirty-eighth staff, it says "pp". Above the thirty-ninth staff, it says "ff". Above the fortieth staff, it says "pp". Above the forty-first staff, it says "ff". Above the forty-second staff, it says "pp". Above the forty-third staff, it says "ff". Above the forty-fourth staff, it says "pp". Above the forty-fifth staff, it says "ff". Above the forty-sixth staff, it says "pp". Above the forty-seventh staff, it says "ff". Above the forty-eighth staff, it says "pp". Above the forty-ninth staff, it says "ff". Above the fiftieth staff, it says "pp". Above the fifty-first staff, it says "ff". Above the fifty-second staff, it says "pp". Above the fifty-third staff, it says "ff". Above the fifty-fourth staff, it says "pp". Above the fifty-fifth staff, it says "ff". Above the fifty-sixth staff, it says "pp". Above the fifty-seventh staff, it says "ff". Above the fifty-eighth staff, it says "pp". Above the fifty-ninth staff, it says "ff". Above the sixtieth staff, it says "pp". Above the sixty-first staff, it says "ff". Above the sixty-second staff, it says "pp". Above the sixty-third staff, it says "ff". Above the sixty-fourth staff, it says "pp". Above the sixty-fifth staff, it says "ff". Above the sixty-sixth staff, it says "pp". Above the sixty-seventh staff, it says "ff". Above the sixty-eighth staff, it says "pp". Above the sixty-ninth staff, it says "ff". Above the seventieth staff, it says "pp". Above the seventy-first staff, it says "ff". Above the seventy-second staff, it says "pp". Above the seventy-third staff, it says "ff". Above the seventy-fourth staff, it says "pp". Above the seventy-fifth staff, it says "ff". Above the seventy-sixth staff, it says "pp". Above the seventy-seventh staff, it says "ff". Above the seventy-eighth staff, it says "pp". Above the seventy-ninth staff, it says "ff". Above the eightieth staff, it says "pp". Above the eighty-first staff, it says "ff". Above the eighty-second staff, it says "pp". Above the eighty-third staff, it says "ff". Above the eighty-fourth staff, it says "pp". Above the eighty-fifth staff, it says "ff". Above the eighty-sixth staff, it says "pp". Above the eighty-seventh staff, it says "ff". Above the eighty-eighth staff, it says "pp". Above the eighty-ninth staff, it says "ff". Above the ninetieth staff, it says "pp". Above the ninety-first staff, it says "ff". Above the ninety-second staff, it says "pp". Above the ninety-third staff, it says "ff". Above the ninety-fourth staff, it says "pp". Above the ninety-fifth staff, it says "ff". Above the ninety-sixth staff, it says "pp". Above the ninety-seventh staff, it says "ff". Above the ninety-eighth staff, it says "pp". Above the ninety-ninth staff, it says "ff". Above the hundredth staff, it says "pp".

The first system of musical notation consists of six staves. The top staff features a melodic line with a 'rit.' (ritardando) marking. The second and third staves contain piano accompaniment with 'pp' (pianissimo) markings. The fourth staff is for the cello, marked 'pp'. The fifth and sixth staves are for the double bass, with the fifth staff marked 'p' and the sixth 'pp'. The system concludes with a complex, rapid sixteenth-note passage in the upper staves.

The second system continues the musical piece. It features a prominent sixteenth-note arpeggiated figure in the upper staves, marked 'pp'. The lower staves provide harmonic support with sustained notes and chords, marked with 'pp' and 'pppp' (pianississimo) dynamics. The system ends with a half-note rest in the upper staves.

The third system of musical notation shows further development of the themes. It includes a sixteenth-note arpeggiated figure in the upper staves, marked 'pppp'. The lower staves continue with sustained harmonic textures, marked with 'pp' and 'pppp'. The system concludes with a final chordal structure in the lower staves.

Sehr breit und langsam.

The musical score is arranged in three systems, each containing five staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is indicated as 'Sehr breit und langsam.' (Very broad and slow).

System 1:

- Staff 1 (Treble): Dynamics *p*, *mp*, *mp*.
- Staff 2 (Treble): Dynamics *p*, *mp*.
- Staff 3 (Treble): Dynamics *f*, *mf*, *mp*. Includes the instruction *weich* (soft).
- Staff 4 (Treble): Dynamics *f*, *mf*, *mp*. Includes the instruction *weich* (soft).
- Staff 5 (Bass): Dynamics *f*, *mf*.

System 2:

- Staff 1 (Treble): Dynamics *pp*, *pp*. Includes the instruction *p zart* (softly).
- Staff 2 (Treble): Dynamics *pp*.
- Staff 3 (Treble): Dynamics *pp*, *pp*. Includes the instruction *espress.* (espressivo).
- Staff 4 (Treble): Dynamics *pp*, *pp*.
- Staff 5 (Bass): Dynamics *p*, *mf*.

System 3:

- Staff 1 (Treble): Dynamics *p*. Includes the instruction *ausdrucksvoll* (expressive).
- Staff 2 (Treble): Dynamics *p*. Includes the instruction *innig* (earnest).
- Staff 3 (Treble): Dynamics *p*. Includes the instruction *espress.* (espressivo).
- Staff 4 (Treble): Dynamics *p*. Includes the instruction *innig* (earnest).
- Staff 5 (Bass): Dynamics *p*. Includes the instruction *cresc.* (crescendo).

First system of musical notation. It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#). The first measure has a forte (*f*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*pp*) dynamic. The fourth measure has a piano (*pp*) dynamic. The fifth measure has a piano (*pp*) dynamic. The sixth measure has a piano (*pp*) dynamic. The notation includes various musical symbols such as notes, rests, and slurs.

Second system of musical notation. It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#). The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and slurs.

Third system of musical notation. It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#). The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and slurs.

pp
pp
pizz.
pp
 Flag. 0
weich und lang
pizz.

weich und lang
pizz.

N *innig, sehr zart und weich.*
pp
pp
arco
pp arco

The first system of musical notation consists of six staves. The top staff is a single melodic line. The second and third staves are a pair of piano parts with dense, flowing sixteenth-note passages. The fourth staff is a single melodic line. The fifth and sixth staves are a pair of piano parts with sustained chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

The second system of musical notation consists of six staves. The top staff begins with the instruction *ausdrucksvoll* and *cresc.*. The second and third staves feature triplets of eighth notes, marked with *p*. The fourth staff also features triplets of eighth notes, marked with *p*. The fifth staff begins with *cresc.* and *ausdrucksvoll*. The sixth staff begins with *cresc.*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

The third system of musical notation consists of six staves. The top staff is a single melodic line. The second and third staves are a pair of piano parts with dense, flowing sixteenth-note passages, marked with *p*. The fourth staff is a single melodic line. The fifth and sixth staves are a pair of piano parts with sustained chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Wieder wie früher.
wieder gewöhnlich

rit.

ppp

pp

wieder gewöhnlich

ppp

p

wieder gewöhnlich

ppp

p

wieder gewöhnlich *p espress.*

ppp

p espress.

wieder gewöhnlich

pp

p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

First system of the musical score. It consists of six staves. The first three staves (treble clef) show a melodic line with a *cresc.* marking. The last three staves (bass clef) show a harmonic accompaniment. The system concludes with a *rit.* marking and a key signature change to two flats.

die gleich den von früher.

Second system of the musical score. It consists of six staves. The first three staves (treble clef) show a melodic line with a *rit.* marking. The last three staves (bass clef) show a harmonic accompaniment. The system concludes with a *sehr innig und warm* marking and a *mf* dynamic.

Third system of the musical score. It consists of six staves. The first three staves (treble clef) show a melodic line with a *zurücktr.* marking. The last three staves (bass clef) show a harmonic accompaniment. The system concludes with a *zurücktr.* marking and a *ppp* dynamic.

Im Zeitmass. G saite

zurücktr.

zurücktr.

ausdrucksvoll doch

zart hervortreten *mp*

espress. 0 D Saite - G Saite -

pp *ten.*

The first system of musical notation consists of six staves. The top staff features a rapid, sixteenth-note arpeggiated figure in the right hand, marked *espress.* and *pp*. The second staff continues this texture. The third and fourth staves show a more melodic line in the right hand, with a *ten.* (tension) marking. The fifth and sixth staves provide a steady accompaniment in the left hand.

ppp *pp* *mf* *ten.*

The second system continues the musical texture. The top staff has a *ppp* marking. The second staff has a *pp* marking. The third staff has a *mf* marking. The fourth staff has a *ten.* marking. The fifth and sixth staves continue the accompaniment.

espr. b. *mf*

The third system of musical notation continues the piece. The top staff has an *espr. b.* marking. The second staff has a *mf* marking. The third, fourth, fifth, and sixth staves continue the musical texture.

steigernd, beschleunigend

die ♪ langsamer als die frühern ♪

ohne Dämpfer *sehr warm* rit.

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

sfp *p sehr weich* *p*

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with a slur and a fermata. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The fourth staff is in alto clef and contains a melodic line. The fifth staff is in bass clef and contains a melodic line. The score includes various musical notations such as notes, rests, slurs, and fermatas. Dynamic markings include *ohne Dämpfer*, *sehr warm*, *rit.*, *p sehr weich*, and *sfp*.

P a tempo

The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with a slur and a fermata. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The fourth staff is in alto clef and contains a melodic line. The fifth staff is in bass clef and contains a melodic line. The score includes various musical notations such as notes, rests, slurs, and fermatas. Dynamic markings include *a tempo*, *f*, and *sf*.

ohne Dämpfer *p*

ohne Dämpfer *p*

ohne Dämpfer *p*

ohne Dämpfer *p*

The third system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with a slur and a fermata. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The fourth staff is in alto clef and contains a melodic line. The fifth staff is in bass clef and contains a melodic line. The score includes various musical notations such as notes, rests, slurs, and fermatas. Dynamic markings include *ohne Dämpfer*, *p*, and *sf*.

The image displays three systems of musical notation for a piece, likely a string quartet. Each system consists of five staves. The first system includes the instruction *poco a poco cresc.* on the left and *steigernd* on the right. The second system features *cresc.* on the left. The third system also features *cresc.* on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The first system also includes the instruction *ohne Dämpfer* (without mutes) on the left. The second system includes the instruction *steigernd* on the right. The third system includes the instruction *cresc.* on the left. The notation is complex, with many notes and rests, and some staves have a *3* (triple) marking.

Etwas bewegter.

zurücktreten

zurücktreten

pp dolce

p hervortreten

pp zurücktreten

p

pp dolce

p

mf

f

mf

mf

Die Schöne

Allegretto

pp dolce zurück.

p hervor.

pp zurück.

p dolce

pp zurück.

mf

f

mf

mf

mf

The image shows a page of a musical score for "The Song of the Lark" by Charles Ives. The score is written for piano and orchestra. It features several staves, including a piano part and an orchestral part. The piano part is marked with dynamics such as *p*, *mf*, and *f*, and includes crescendos (*cresc.*). The orchestral part is marked with *f* and *forzando*. The score is in 3/4 time and B-flat major. The music is characterized by its complex, layered texture and use of dissonance.

This page of musical notation is for the piece "Verklärte Nacht" (Clarified Night) by Franz Schubert. It consists of six systems of staves, each representing a different instrument. The notation is written in a key with one sharp (F#) and a common time signature (C). The dynamics are marked as *ff* (fortissimo) throughout the piece. The first system includes a tempo marking of *Q* (Allegretto). The second system includes a *rit.* (ritardando) marking. The third system includes a *rit.* (ritardando) marking. The fourth system includes a *rit.* (ritardando) marking. The fifth system includes a *rit.* (ritardando) marking. The sixth system includes a *rit.* (ritardando) marking. The notation includes various musical symbols such as notes, rests, and slurs, indicating the melodic and harmonic structure of the piece.

R Etwas bewegt.

The first system of musical notation consists of six staves. The top staff is a single melodic line. The second and third staves are a pair of piano parts, both marked *pp* *zart*. The fourth and fifth staves are another pair of piano parts, both marked *p*. The bottom staff is a single melodic line, marked *dolce*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The second system of musical notation consists of six staves. The top staff is a single melodic line, marked *pp*. The second and third staves are a pair of piano parts, both marked *pp*. The fourth and fifth staves are another pair of piano parts, both marked *p*. The bottom staff is a single melodic line, marked *p*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The third system of musical notation consists of six staves. The top staff is a single melodic line, marked *steigernd* and *mf*. The second and third staves are a pair of piano parts, both marked *steigernd*. The fourth and fifth staves are another pair of piano parts, both marked *steigernd*. The bottom staff is a single melodic line, marked *steigernd*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The first system of musical notation consists of six staves. The top staff is a single melodic line. The second and third staves are a pair of treble clefs, likely for violin and viola. The fourth and fifth staves are a pair of bass clefs, likely for cello and double bass. The bottom staff is a single bass line. The music is in a minor key, indicated by the key signature of one flat.

steigernd

The second system of musical notation continues the piece with the same six-staff structure. The tempo and dynamics are marked as *steigernd* (increasing). The musical texture remains consistent with the first system, featuring a single melodic line and a rich harmonic accompaniment.

S *beschleunigend*

The third system of musical notation begins with a section marked **S** *beschleunigend* (S for Scherzo, accelerating). This section is characterized by a rapid increase in tempo and dynamics, with multiple *cresc.* (crescendo) markings across the staves. The music becomes more complex and intense, with a focus on rhythmic drive and harmonic tension.

The first system of musical notation consists of five staves. The top staff is a single melodic line. The second and third staves are a piano part with rapid sixteenth-note passages. The fourth and fifth staves are a cello and double bass part, also featuring rapid sixteenth-note passages. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The system ends with a double bar line.

The second system of musical notation consists of five staves, continuing the composition from the first system. It features similar rapid sixteenth-note passages in the piano and cello/bass parts. The system ends with a double bar line.

The third system of musical notation consists of five staves. It begins with the tempo marking "molto rit." (molto ritardando) above the first staff. The piano part (second and third staves) continues with rapid sixteenth-note passages. The cello and double bass part (fourth and fifth staves) also continues with rapid sixteenth-note passages. The system ends with a double bar line.

First system of the musical score. It features a complex texture with multiple staves. The top staves (treble clef) show rapid, ascending and descending runs, marked with *fff* (fortississimo). The bottom staves (bass clef) provide a rhythmic foundation with chords and moving lines. Dynamic markings include *fff*, *p* (piano), *gloss*, and *ff espress.* (fortissimo, espressioni).

Second system of the musical score. This system introduces more varied dynamics and articulation. The top staves begin with *pp sehr zart* (pianissimo, very soft) and *pp*. The middle staves show *mf* (mezzo-forte) and *mp* (mezzo-piano). The bottom staves feature *mf* and *sfp* (sforzando-piano). The system concludes with *ausdrucksvoll* (expressive) and *espress.* (espressioni).

Third system of the musical score. This system continues the expressive development. The top staves feature triplets and rapid runs. The middle staves show *espress.* (espressioni). The bottom staves conclude with a *p* (piano) marking. The overall texture remains dense and emotionally charged.

T

The musical score is divided into three systems, each containing four staves. The first system (measures 1-4) begins with a vocal line (Soprano) and a piano accompaniment. The piano part features a triplet in the right hand and a walking bass line in the left hand. Dynamics include *p*, *cresc.*, and *mf*. The second system (measures 5-8) continues the vocal line and piano accompaniment, with dynamics including *cresc.*, *ff*, and *fp*. The third system (measures 9-12) concludes the vocal line and piano accompaniment, with dynamics including *fp*.

rit. D Saite

p *dim.*

p *dim.* G Saite

p espr. *dim.*

p *dim.*

p *dim.*

fp *fp* *p* *dim.*

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

p *p* *pp*

mit Dämpfer

mit Dämpfer

mit Dämpfer

mit Dämpfer

mit Dämpfer

p dolce *pp*

U Sehr ruhig.

pp zurücktreten, doch innig

pp

pp

pp

mf espress.

pp *G*

First system of musical notation. The score is in D major (two sharps) and 3/4 time. It features six staves. The top two staves (treble clef) have a melodic line with a slur and a crescendo hairpin. The third staff (treble clef) has a melodic line with a slur and a crescendo hairpin, marked *zart* and *p*. The fourth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *pp weich*. The fifth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *ppp zurückt.*. The sixth staff (bass clef) has a melodic line with a slur and a crescendo hairpin. The system concludes with a double bar line.

Second system of musical notation. The score continues from the first system. The top two staves (treble clef) have a melodic line with a slur and a crescendo hairpin. The third staff (treble clef) has a melodic line with a slur and a crescendo hairpin, marked *pp*. The fourth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *pp*. The fifth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *p mf espr.*. The sixth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *pp*. The system concludes with a double bar line.

Third system of musical notation. The score continues from the second system. The top two staves (treble clef) have a melodic line with a slur and a crescendo hairpin, marked *fp*. The third staff (treble clef) has a melodic line with a slur and a crescendo hairpin, marked *p espr.*. The fourth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *fp*. The fifth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *fp weich*. The sixth staff (bass clef) has a melodic line with a slur and a crescendo hairpin, marked *fp ppp zurückt.*. The system concludes with a double bar line.

The musical score is divided into three systems, each containing five staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano), *espr.* (espressivo), *schrzart* (schmerzhaft), *mf* (mezzo-forte), and *f* (forte). The key signature consists of two sharps (F# and C#). The first system begins with a large 'V' in the top left corner. The second system includes a '6' above a staff, indicating a sextuplet. The third system continues the intricate musical texture.

The musical score is for the 'Introduction and Dance of the Swan' from Saint-Saëns' 'The Swan'. It is written for a soprano voice and piano accompaniment. The score is in 3/4 time and the key of D major. The piano introduction consists of a series of chords and arpeggios, creating a shimmering, watery effect. The vocal solo begins with a long, flowing line that mimics the graceful movements of a swan. The piano accompaniment provides a steady, rhythmic foundation for the voice.

Die Nachtigall
Op. 147, No. 1
Allegretto

pp cresc. steigernd cresc. steigernd cresc. steigernd cresc. steigernd cresc. steigernd cresc. steigernd cresc. steigernd cresc.

A musical score for a piece titled "Semi gross." The score is written for a full orchestra, including strings, woodwinds, and brass. The tempo is marked "molto rit." (very slow) and the dynamics are "ff" (fortissimo) and "sf" (sforzando). The score is in 4/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

dim. *sf* *ppdolciss.* *pp* *pp* *pp* *pp* *pp* *pp*

First system of a musical score. It consists of five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a melodic line marked *zart* and *pp*, followed by a *dim.* instruction. The second staff has a treble clef and a key signature of two sharps, with a *zart* marking. The third staff has a treble clef and a key signature of two sharps, with a *pp* marking. The fourth staff has a bass clef and a key signature of two sharps, with a *pp* marking. The fifth staff has a bass clef and a key signature of two sharps, with a *pp* marking. The system concludes with a *rit.* (ritardando) marking.

Second system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of two sharps, with a *pp* marking. The second staff has a treble clef and a key signature of two sharps, with a *pp* marking. The third staff has a treble clef and a key signature of two sharps, with a *pizz.* (pizzicato) marking and a *pp* marking. The fourth staff has a bass clef and a key signature of two sharps, with a *pp* marking. The fifth staff has a bass clef and a key signature of two sharps, with a *pp* marking. The system concludes with a *pp* marking.

Third system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of two sharps, with a *pp* marking. The second staff has a treble clef and a key signature of two sharps, with a *pp* marking. The third staff has a treble clef and a key signature of two sharps, with a *pp* marking. The fourth staff has a bass clef and a key signature of two sharps, with a *pp* marking. The fifth staff has a bass clef and a key signature of two sharps, with a *pp* marking. The system concludes with a *pp* marking.

This image displays a page of musical notation for the piece "Verklärte Nacht" (Transcended Night) by Franz Schubert. The notation is arranged in three systems, each consisting of five staves. The top staff in each system is for the voice, while the remaining four staves are for the piano. The key signature is D major (two sharps), and the time signature is 3/4. The music is characterized by its lush, romantic style, with the piano part featuring intricate, flowing arpeggiated figures in the right hand and sustained chords in the left hand. The voice part consists of a single melodic line with a rich, expressive quality. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings, all rendered in a clear, professional layout.

The first system of musical notation consists of five staves. The top staff is a single melodic line. The second staff features a dense texture of arpeggiated chords. The third staff is a single melodic line. The fourth and fifth staves provide a harmonic foundation with sustained chords and moving bass lines.

The second system continues the musical texture. The right side of the system includes detailed performance markings: *Flag. Klang (p)*, *ppp Klang (p)*, *pp Klang (p)*, *Flag. D Saite*, *pp Klang*, *Flag. Klang*, *ppp Klang*, and *ppp Klang*. These markings indicate specific timbral and dynamic effects for the various instrumental parts.

The third system features a prominent arpeggiated texture across all staves, marked with *pppp* (pianissimo) dynamics. The notation is dense, with many beamed notes creating a shimmering, ethereal effect characteristic of the piece's 'night vision' theme.

PIERROT LUNAIRE

OP. 21 (1912)

Three Times Seven Poems by Albert Giraud

German Translation from the French by Otto Erich Hartleben

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

Composer's Foreword

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

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

Furthermore, the following should be said about the performance:

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

ARNOLD SCHOENBERG

[English translation by Stanley Appelbaum]

Contents and Instrumentation

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

I. Teil (Part I)

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

II. Teil (Part II)

8. Nacht (Night) (Passacaglia) 84
bass clarinet, cello, piano
9. Gebet an Pierrot (Prayer to Pierrot) 87
clarinet, piano
10. Raub (Theft) 89
flute, clarinet, violin, cello; later, piano
11. Rote Messe (Red Mass) 92
piccolo, bass clarinet, viola, cello, piano

12. Galgenlied (Gallows Song) 97
viola, cello; later, piccolo
13. Enthauptung (Beheading) 98
bass clarinet, viola, cello, piano; later, flute, clarinet
14. Die Kreuze (The Crosses) 102
piano; later, flute, clarinet, violin, cello

III. Teil (Part III)

15. Heimweh (Homesickness) 106
clarinet, violin, piano; later, piccolo, cello
16. Gemeinheit (Foul Play) 111
piccolo, clarinet, violin, cello, piano
17. Parodie (Parody) 115
piccolo, clarinet, viola, piano; later, flute
18. Der Mondfleck (The Moon Spot) 119
piccolo, clarinet, violin, cello, piano
19. Serenade 124
cello, piano; later, flute, clarinet, violin
20. Heimfahrt (Journey Home) (Barcarole) 128
flute, clarinet, violin, cello, piano
21. O alter Duft (O Ancient Fragrance) 134
flute, clarinet, violin, cello, piano; later, piccolo, bass clarinet, viola

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

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

PIERROT LUNAIRE

Three Times Seven Poems by Albert Giraud

German Translation from the French by Otto Erich Hartleben

English Translation by Stanley Appelbaum

I. TEIL (Part I)

1. MONDESTRUNKEN (DRUNK WITH MOONLIGHT)

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

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

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

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

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

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

2. COLOMBINE (COLUMBINE)

Des Mondlichts bleiche Blüten,
Die weissen Wunderrosen,
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 krystallinen Flakons
Auf dem schwarzen, hochheiligen Waschtisch
Des schweigenden Dandys von Bergamo.

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

Pierrot mit wächsernem Antlitz
Steht sinnend und denkt: wie er heute sich
schminkt?

Fort schiebt er das Rot und des Orients Grün
Und bemalt sein Gesicht in erhabenem Stil
Mit einem phantastischen Mondstrahl.

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

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

Pierrot with his waxen face
Stands meditatively and thinks: how shall he make up
today?

He 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
Wäscht zur Nachtzeit bleiche Tücher;
Nackte, silberweiße Arme
Streckt sie nieder in die Flut.

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

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

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

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

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

5. VALSE DE CHOPIN

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

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

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

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

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

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

6. MADONNA

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

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

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

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

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

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

7. DER KRANKE MOND (THE SICK MOON)

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

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

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

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

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

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

II. TEIL (Part II)

8. NACHT (NIGHT)

(Passacaglia)

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

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

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

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

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

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

9. GEBET AN PIERROT (PRAYER TO PIERROT)

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

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

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

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

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

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

10. RAUB (THEFT)

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

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

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

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

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

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

11. ROTE MESSE (RED MASS)

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

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

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

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

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

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

12. GALGENLIED (GALLOWS SONG)

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

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

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

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

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

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

13. ENTHAUPUNG (BEHEADING)

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

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

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

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

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

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

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

16. GEMEINHEIT (FOUL PLAY)

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

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

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

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

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

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

17. PARODIE (PARODY)

Stricknadeln, blank and blinkend,
In ihrem grauen Haar,
Sitzt die Duenna 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 glücklich 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) *p*

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

Klavier. *pp*

Fl. *p* *ff* *fpp*

G. *pp*

⑤ nachts der Mond in Wo - - - gen nie - der, und ei - ne

⑤ *pp* *f* *tr* *pp*

Fl. *pp* *arco Flage*

G. *f* *pp*

⑩ (gesungen) (gesprochen) *p*

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

⑩ *pp* *3* *pp* *pp*

poco rit. - - - **Tempo**

Fl. *pp* *p dolce espress*

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

poco rit. - - - **Tempo**

15

pp *sf*

(kein Pedal!)

Fl. *p*

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

Ge - lü - ste, schau - er - lich und

pp *sf*

Fl. *sf*

G. *sf* D - G - A -

20 *pp*

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

20 *sf* *legato*

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

G. *pp*

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

stacc. *stacc.* *pp*

(25)

Fl. *rit.* *immer pizz.*

G. *rit.*

nie - - - - - dor. Der

rit.

Tempo

Fl. *f*

G. *f*

Vcl. *f molto espress.*

Tempo

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

Tempo

f . espress.

(30)

Fl. *arco* *f* *molto rit.*

G. *f*

Vcl. *molto rit.*

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

molto rit. *pp*

Fl. *Tempo* *pp subito* *glissando*

G. *pp subito* *ppp*

Vcl. *pp subito* *ppp*

(35) *Tempo*

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

(35) *Tempo* *pp subito* *pp* *pp*

molto legato

Fl. *poco rit.* *molto rit.* *pp*

G. *pizz.* *spiccato*

Vcl. *poco rit.* (39) *molto rit.*

trinkt.

(39) *pp* *molto rit.*

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

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

2. Colombine.

Flöte. Fließende $\text{♩} = 42 - 48$

Klarinette in A. mit Dämpfer

Geige. *p espress.* *pp subito*

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

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

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

pp cantabile stacc. legato ppp

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

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

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

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

(10) bräch ich ei - - ne nur! —

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

┌ ┐ bedeutet Hauptstimme.

G. *rall.* *pesante* *ruhig*
 15 Mein banges Leid zu lindern, such ich am dunklen

15 *dolce* *cresc.* *pesante* *etwas ruhiger* *espr.*
 Stro - me des Mond - lichts blei - che Blü - ten, die wei - ßen

G. *pp* *poco cresc.* *pp*
 20 Wun - der - ro - sen. *senza Ped.* *rit.* Ge -

25 *rit.*
 30 *pp* *rit.*
 30 stillt wär all mein Seh - nen, 30 dürft ich so mär - chen - heim - lich, so

Fl. *stacc.*

Kl. (A) *pp stacc.*

C. *p dolce espr.*

viel langsamer (♩ = ca 100)

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

pp viel langsamer

FL.
 KL.
 (A)
 G.

35 *pp* (gesungen) (gesprochen)

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

35 *pp*

First system of the musical score. It features five staves. The top staff is for Flute (Fl.) and the second for Clarinet in A (Kl. (A)). The third staff is for Violin (G.). The bottom two staves are for the piano. The music is in 4/4 time. The key signature has one flat (B-flat). The first staff has a melodic line with a slur and a crescendo hairpin. The second staff has a similar melodic line. The third staff has a long, sustained note with a slur and a crescendo hairpin. The bottom two staves have a piano accompaniment with a slur and a crescendo hairpin. The tempo is marked 'rit.' (ritardando) and the dynamics are 'pp' (pianissimo) and 'ppp' (pianississimo). The text 'nimmt Piec.' is written above the first staff.

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

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

3. Der Dandy.

Rasch ($\text{♩} = 76$)

Piccolo.

Klarinette in A.

Rasch ($\text{♩} = 76$)

Rezitation.

Mit ei - nem phan - ta - - - - stischen

Rasch ($\text{♩} = 76$)

Klavier.

Pic.

Kl. (A)

Rasch ($\text{♩} = 76$)

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

Rasch ($\text{♩} = 76$)

Klavier.

poco rit.

poco rit.

poco rit.

┌ ┐ bedeutet Hauptstimme.

etwas langsamer rit. - - -

Pic. *espress.*

Kl. (A) *p*

etwas langsamer rit. - - -

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

pp *pp*

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

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

pp *pp*

langsam

Pic. *pp*

Kl. (A) *pp*

langsam *pp* (10) *pp*

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

langsam (10) *p*

rit. - - - Tempo

Pic. *sfpp*

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

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

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

ppp *p*

Pa.

Flatterzunge - - - - -

Pic. Kl. (A)

ppp

(15)

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

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

(15) 8...

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

Pic. Kl. (A)

pp subito

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

(20) molto rit. - - - - -

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

rit. - - - - - (20) molto rit. - - - - -

pp stacc. dim.

langsamer

Pic. Kl. (A)

pp

langsamer

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

langsamer

pp

4. Eine blasse Wäscherin.

Fließend, aber abwechslungsreich (♩ = 60 – 92)

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

Flöte. *ppp*

Klarinette in A. *ppp*

Geige. mit Dämpfer *ppp* pizz

Rezitation.

Fließend, aber abwechslungsreich (♩ = 60 – 92)

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

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

Fl. *immer ppp*

Kl. (A) *immer ppp*

G. arco *immer ppp*

⑤ *pp*

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

⑤ *immer ppp*

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
pizz. *arco* *am Steg -*

Flut. *10* *10*
Durch die Lichtung schleichen Win - de, leis be - we - gen sie den Strom.

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.
o

Flag.
o

(gesungen)
pp

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

Fl.
Kl.
(A)
G.

Flag.
o

15 (gesprochen)

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

Fl.
Kl.
(A)
G.

ei - ne blas - se Wä - scherin.

ohne jede Pause, gleich anschließend:

Valse de Chopin.

(Klavier, Flöte, Klarinette)

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

5. Valse de Chopin.

Langsamer Walzer (♩ = 46 - 50)

Flöte.

Klarinette in A
später
Baß-Klarinette in B.

Rezitation.

Langsamer Walzer (♩ = 46 - 50)

Klavier.

pp

p legato espress.

dolciss.

ppp

ohne Pedal

F1.

K1.
(A)

⑤ *pp*

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

⑤ begleitend

p espress.

F1.

K1.
(A)

p

⑩ *p*

- ken, al- so ruht auf die- sen

⑩ *stacc.*

begleitend

pp

stacc. 3

pp legato

kurz weich

weich

weich *stacc.*

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

Fl. K1. (A)

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

stacc. *schwungvoll durchaus legato*
weich espr. *p dolce espress.*

Fl. K1. (A)

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

(15) 8.....

Fl. K1. (A)

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

Fl. K1. (A)

poco rit. (20) - - - - *a tempo*
p *pp*

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

(20) 7

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

steigernd

F1.

K1. (A)

cresc. -

steigernd (25)

Kran - ken.

steigernd *p dolce legato*

cresc. -

poco rit. -

F1.

K1. (A)

nimmt Baß-Klarinette in B

poco rit. -

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

ff

ruhiger

F1.

B-K1. (B)

ruhiger (30)

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

ruhiger

Fl.

B-Kl.
(B)

pp

35

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

35

pp

Fl.

B-Kl.
(B)

p

pp

pp

Fl.

B-Kl.
(B)

40

44

40

rit.

44 molto rit.

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

6. Madonna.

Mäßig langsam (♩ = ca 50)

Flöte.

Baß-Klarinette in B.

Violoncell.

Mäßig langsam (♩ = ca 50)
p sehr innig

Rezitation.

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

⑤ **etwas belebter**

Fl.

B-Kl. (B)

Vel.

pp

⑤ **etwas belebter**

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

Fl.

B-Kl. (B)

Vel.

⑩ **sehr hoch, aber äußerst zart**
PPP

⑩

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

Fl.

B-Kl. (B)

Vel.

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

┌ 1 bedeutet Hauptstimme

Fl. (15)

B-Kl. (B)

Vcl. arco

G Saite

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

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

Fl. *pesante* 7

B-Kl. (B)

Vcl. pizz. *pesante*

(*) *f*

20 Tempo

f (immer pizz.)

pesante cresc. 20 Tempo

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

Fl.

B-Kl. (B)

Geige. *p*

Vcl. arco *pp* *f* *wuchtig*

wuchtig

Mut - ter al - ler Schmer - zen! (24)

Klav. *ff* *wuchtig* (24) *ff*

*) hinaufschleifen, während die angerissene Saite weiterklingt.

längere Pause
 Der kranke Mond.
 Flöte allein.

A lengthy pause before
 "Der kranke Mond"

7. Der kranke Mond.

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

Flöte. *p*

Rezitation. *p* (5)

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

Fl. *f* *molto dim.* *pp subito* *3* *3*

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

Fl. *pp* (10) *p*

die. An un-still-ba-rem

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

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

Fl. *p* (20)

Mond, dort auf des Him-mels schwarzem Pfühl.

Fl. *f* *fp* *p*

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

Fl. *rit.* (25)

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

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

Schluß des
I. Teils.
End of
Part I

(Passacaglia)

84

Flutterzunge

B-Kl (B)

Vcl.

p am Steg *pp* *pp* *cresc.*

pp dim. *ppp* *f*

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

stacc. *pp* *cresc.*

ohne Ped.

I. Tempo

B-Kl (B)

Vcl.

f *pp* *dim.*

am Griffbrett

15

I. Tempo

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

15

ff *fff* *pp* *dim.*

Red.

B-Kl (B)

Vcl.

p *espress.* *Flag. o*

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

pp *molto legato* *p*

B-Kl.
(B)

Vcl.

p dim.

dim.

(20)

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

(20)

dim.

B-Kl.
(B)

Vcl.

mf

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

dim.

8.....

B-Kl.
(B)

Vcl.

pp

pp

sf

nimmt Klari-
nette in A

(25)

Rie - - - sen - fal - - ter.

(25)

pp

pp

8.....

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

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

9. Gebet an Pierrot.

Klarinette in A. *Mäßige* ♩ (ca 60)

Rezitation. *Mäßige* ♩ (ca 60)

Klavier. *Mäßige* ♩ (ca 60)

p *pp* *p* *p* *p* *pizz.* *pp* *3*

Pi-er-rot! mein La-chen hab ich ver-lernt! Das Bild des

Glan- - - - - zes zer- floß, zer-floß! Schwarz

(gezischt) *pp* *5* *5* *l. H.* *ppp*

Red. - - - - - poco rit. - - - - -

weht die Flagge mir nun vom Mast. - - - - - (kläglich) Pi-er-

espr. *pp* *ff* *poco rit.* - - - - -

Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.

Kl. (A)

frei

Tempo

10

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

Tempo (gesungen)

10

pp

pp

cresc. -

Kl. (A)

accel.

poco rit.

accel. (gesprochen)

15

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

poco rit.

15

espr.

poco rit.

f

Kl. (A)

molto rit.

ppp

molto rit.

pp

20

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

molto rit.

stacc. pp

pp

pp

ppp

20

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. *pp*

Klarinette in A. *pp*

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

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

Rezitation. **Mäßige** ♩ (ca. 84)

immer col legno gestrichen

⑤ mit der Rezitation

Fl. *pp*

Kl. (A) *pp*

G. *arco am Griffbrett flautando* *pp*

Vel. *pp*

⑤ streng im Takt weiter

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

Fl. *pp*

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

G. *col legno gestrichen* *arco am Griffbrett flautando*

Vel. *arco* *pp* *sfp*

(tonlos)

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

Fl. *p*

Kl. (A) *pp*

G. arco am Griffbrett

Vcl. pizz. deutlich *pp* arco

(10)

(ton) (tonlos) (ton etc.)

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

Fl.

Kl. (A)

G.

Vcl. *pp*

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

accel. -

Fl. *ff* *pp*

Kl. (A) *pp*

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

Vcl. *ff* am Steg *pp*

(15)

accel. -

(15)

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

Fl. *accel.*

Kl. (A)

G. *Flag. 8...*

Vcl. *Flag.*

cresc.

accel.

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

Fl. *molto rit.*

Kl. (A)

G. *pizz.*

Vcl. *pizz.*

pp

arco am Steg

pp

molto rit.

ro-te, fürst-li-che Ru-bi-ne.

Fl. 20

Kl. (A)

G.

Vcl.

nimmt Piccolo

nimmt Baß-Klarinette

nimmt Bratsche

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

20

Klav. *ppp*

molto stacc.

8...

Qu.

folgt ohne jede Pause:

Rote Messe.

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

Segue directly to
"Rote Messe"

11. Rote Messe.

Mäßig rasch (♩ = ca 60)

Piccolo.

Baß-Klarinette (in B).

Bratsche.

Violoncell.

Rezitation.

Mäßig rasch (♩ = ca 60)

Mäßig rasch (♩ = ca 60) Zu grausem A - bendmahle beim Blendeglanz des

Klavier.

fp

fp

Re.
(liegen lassen bis zum Zeichen *)

Pic.

B-Kl. (B)

Br.

Vcl.

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

fp

fp

poco rit.

Pic. *pppp*

B-Kl. (B) *am Steg*

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

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

⑤ *tar— Pi—er—rot!*

⑤ *poco rit.* *fp* *tr.* *fp* *tr.* *fp* *tr.* *fp* *tr.* *

rit. *breiter (langsamer)*

Pic. *fff*

B-Kl. (B) *fff*

Br. *arco* *fff*

Vcl. *arco* *fff*

rit. *breiter (langsamer)* ⑩ *ff*

rit. *martellato* *breiter (langsamer)* ⑩ *ff* *Die Hand,*

ppp *ppp* *ff*

[illegible]

Pic.

B-Kl. (B)

Br.

Vel.

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

f

am Steg

ff

am Steg

(15) *molto rit.* - - - - *Tempo I.*

ff pp

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

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

(15)

ff

r.H.

l.H.

pp

poco rit. - - Tempo

Pic.

B-Kl.
(B)

Br.

Vcl.

ppp stacc.

ppp

dolce espress.

p

ppp stacc.

ppp

p

p

espress.

p

espress.

Gol - des.

poco rit. - - Tempo

Mit seg - nender Geber - de zeigt er

p

pp

dolce

pp

espress.

ohne Red.

stumm niederdrücken

Flag.

immer ohne Red.

(20)

(20)

poco rit.

Pic.

B-Kl.
(B)

Br.

Vcl.

p

pp

molto espress.

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

poco rit.

pp espress.

3

3

[] bedeutet Hauptstimme.

Tempo

Pic. *p*

B-Kl. (B) *p*

Br. *am Steg*

Vel. *f* *pp* *sehr ruhig* *am Steg* *dim.*

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

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

Tempo

ppp *pp*

molto rit.

Pic. *p*

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

Br. *pp* *am Griffbrett flautando* *Flag.*

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

molto rit. (29)

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

molto rit. (29)

ppp

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

Piccolo
Bratsche.
Violoncell.

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

12. Galgenlied.

Sehr rasch (♩ = ca 120)

Piccolo.

Bratsche.

Violoncell.

Rezitation.

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

⑤ **accel.**

Pic.

Br.

Vcl.

⑤ **accel.**

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

(♩ = 144 - 152) ⑩ **accel. bis zum Schluß**

Pic.

Br.

Vcl.

(♩ = 144 - 152) ⑩ **accel. bis zum Schluß**

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

Pic.

Br.

Vcl.

f cresc.

cresc.

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

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

Klavier.
Baß-Klarinette.
Bratsche.
Violoncell.

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

13. Enthauptung.

Baß-Klarinette in B.
 C-Saite
 Bratsche.
 Violoncell.
 Ziemlich bewegte ♩ (ca 126)
 hervortretend
ff
legato
gestoßen
 Rezitation.
 Klavier.
 Ziemlich bewegte ♩ (ca 126)
ff

B Kl.
 (B)
 Br.
 Vcl.
 Der Mond, ein blankes Türkenschwert auf einem schwarzen
 ⑤

B-Kl.
(B)

Br.

Vel.

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

pp

pp

ad. bedeutet Hauptstimme.

*)

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

Br. *pp sehr ruhig und gleichmäßig*

Vcl. *pp sehr ruhig und gleichmäßig*

(10)

- zens dunk - le Nacht.

(10)

B-Kl. (B) *pp*

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

Vcl. *pp* *pizz.* *arco* *pp*

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

pp sehr ruhig und gleichmäßig

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

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

Vcl. *arco* *pp* *pizz.* *arco* *pp* *pizz.* *arco* *ff* *pp*

(15)

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

(15)

*) Hier darf keine Stimme hervortreten; bloß die mit „*ff*“ bezeichneten Stellen haben sich deutlich abzuheben.
 +) bedeutet: pizz. mit der linken Hand

rit. - - - - - Tempo

B-Kl. (B)

Br.

Vel.

rit. - - - - - Tempo

Sei - - - - - denkis-sen.

Es schlottern un-ter ihm die Knie,

Tempo

hervor

accel.

ohn-mächtig bricht er jäh zusammen. Er wähnt: es sause strafend schon auf seinen Sündenhals her.

accel.

G-Saite - - - - - Gliss.

G-Saite - - - - - Gliss.

G-Saite - - - - - Gliss.

(20) G-Saite - - - - -

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

(20) martellato

langsam (♩ ca 96-100)

Gr. Flöte.

(25)

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

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

Vcl. *pp* begleitend

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

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

Br. *pp* *fpp* *pp*

Vcl. *fpp* *pp*

(30)

Fl. *fpp* *f* *fpp* *poco espress.* *p*

Kl. (A) *ppp* *fp* *pizz.* *arco* *trem. am Steg* *pp*

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

Vcl. *pp* *fp* *pp*

(35) *molto rit.*

Fl. *molto rit.*

Kl. (A) *molto rit.*

Br. *molto rit.*

Vcl. *molto rit.*

(35) *molto rit.*

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

Immediately segue to
"Die Kreuze"

┐ ┌ bedeutet Hauptstimme.

14. Die Kreuze.

Langsame (ca 56)
(ernst) *f*

Rezitation. Heil - ge Kreu - ze sind die Ver - se, dr an die Dichter stumm ver.

Langsame (ca 56)
ff *ff* *f* *legato*

Klavier. *r. H.* *l. H.* *ff*

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

immer martellato (non legato)

ff

⑤ *cresc.* *tr* *tr* *tr*

ffp

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

p

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

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

Dich - - ter stumm ver - blu -

accel. *martellato* *martellato* *martellato*

Flöte. *pp* Flatterzunge

Klarinette in A. *pp*

Geige. *pp* Flag.

Violoncell. *pp* Doppelgriff es u. h.

ten. (ernst) Tot das Haupt, erstarrt die Locken - fern ver -

10 *pp* *Flag.* *r. H.* *tonlos niederdrücken* *pp* *10* *pp* *immer ohne Ped.*

* ohne Pedal

Fl.

Kl. (A)

G.

Vel.

ppp sehr ruhig, ohne Ausdruck

ppp sehr ruhig, ohne Ausdruck

ppp sehr ruhig, ohne Ausdruck

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

ppp stacc.

ohne Ped.

Fl.

Kl. (A)

G.

Vel.

spiccato

pizz.

arco

p cresc.

p cresc.

p cresc.

sf

sf

sf

(15)

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

(15)

molto stacc.

molto cresc.

p

ffp

sehr breit

Fl.

Kl. (A)

G.

Vcl.

..Schalltrichter hoch

ff

sehr breit

Heil - ge Kreuze sind die Ver - se.

sehr breit

fff

Fl.

Kl. (A)

G.

Vcl.

pp

ffpp

pp

f

pp

f

pp

f

Schluß des
II. Teiles.

End of
Part II

(20)

(20)

ffpp

fff

III. Teil.

15. Heimweh.

In abwechslungsreicher Bewegung (♩ = 56 - 70)

frei *etwas rasch* *stacc.* *zögernd*

Klarinette in A.

Geige.

Rezitation.

In abwechslungsreicher Bewegung (♩ = 56 - 70)

In abwechslungsreicher Bewegung (♩ = 56 - 70)

Klavier.

Kl. (A)

G.

p dolce

p

sehr zart

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

pp

etwas zögernd Tempo

Kl. (A)

G-Saite

etwas zögernd Tempo

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

etwas zögernd Tempo

pp

Kl. (A)

G-Saite

f molto espress.

espress.

p

D-Saite

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

poco accel.

Kl. (A)

fp

G-Saite

p

cresc.

10

poco accel.

- ge - wor - den.

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

10

p

cresc.

poco accel.

rit. a tempo grazioso hüpfend

crise. *pp*

ppp spiccato

rit. a tempo

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

pp

rit. a tempo grazioso

legato espress. *ppp molto stacc.*

ppp

crise. *

Kl. (A)

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

G.

f *spiccato* *spiccato*

15

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

15

stacc. *p*

legato

belebend

mf *schwungvoll* *f*

crise.

belebend

belebend

f *p*

triumm

Geige:++ pizz. mit der linken Hand.

Kl. (A)

G.

Da ver - gißt Pier -

ff

Ad. - - - - - *

Ad.

Kl. (A)

G.

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

ff

(20) *ffp*

(20) *pp*

Kl. (A)

G.

poco rit. Tempo steigernd

poco rit. Tempo steigernd

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

Tempo steigernd

poco rit.

pp

poco rit. *molto rit.*

cresc. *ff*

poco rit. *molto rit.*

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

poco rit. *molto rit.*

cresc. *ff* *fff*

Reo.

ppp *ppp*

Flag. *p*

sehr langsam. *sehr langsam*

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

tonlos niederdrücken. *pp* *sf arpegg.* *p*

Flag. *ohne Pedal!*

Sehr rasch. (♩) *Piccolo.*

Violoncell. *rit. - 3 -* *Flag. C-Saite.*

Sehr rasch. (♩) *rit. -*

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

Go on without pause to
"Gemeinheit"

16. Gemeinheit.

Ziemlich rasch (♩ ca 126)
pizz.

Geige.

Violoncell.

Ziemlich rasch (♩ ca 126)

Rezitation.

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

Ziemlich rasch (♩ ca 126)
ff

Klavier.

poco rit. Plötzlich viel langsamer.

G.

Vcl.

⑤ **poco rit. Plötzlich viel langsamer.**

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

⑤ **poco rit. Plötzlich viel langsamer.**

ff p

Tempo

Piccolo.

Klarinette in A.

immer weiter pizz.

Etwas langsamer.

p subito

p subito col legno

am Steg

pp

Tempo

(trocken)

Etwas langsamer.

Tempo

ein - nen Schädelbohrer.

Etwas langsamer.

Dar - auf stopft er

v

Pic. Kl. (A) G. Vcl.

arco *p* *ruhig* *p*

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

(10)

Pic. Kl. (A) G. Vcl.

molto rit. *f* *am Steg* *pp* *pp* *ff*

molto rit. *(beiseite)* *(im Takt)* *15*

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

molto rit. *15*

Tempo I.

Pic. *f* *pp* *p*

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

G. *f* *p*

Vcl. *f* *p*

immer ganzer Bogen

Tempo I.

Tempo I.

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

f *p*

poco rit. *breiter Auftakt* *immer langsamer werdend*

Pic. *pp*

Kl. (A) *pp*

G. *pizz.* *arco* *f*

Vcl. *f*

poco rit. *breiter Auftakt* *(20) immer langsamer werdend*

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

poco rit. *breiter Auftakt* *pp*

Pic.
Kl.
G.
Vcl.

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

mf
pp

Pic.
Kl.
(A)
G.
Vcl.

rit.
f
p
pizz
f
fp

nimmt Bratsche

große ausgiebige Pause,
dann folgt **Parodie**

(Klavier Piccolo Klarinet
in A, Bratsche)

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

(25)

Kopf Cas - san - ders!

(25)

rit.
f
p

17. Parodie.

Piccolo. (♩ = ca 132)

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

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

Rezitation. Strick - nadeln, blank und

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

Pic.

Kl. (A) sentimental *p dolce*

Br. sentimental *p dolce* D-Saite

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

espress. **5** *l. H.* *p* *dolce*

Pic.

Kl. (A)

Br.

ppp subito

ppp subito

pp

legato

pp legato

f

stacc.

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

(zögernd)

ppp

pp

p

f

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

10

ppp

pp

pp

pp

Pic.

Kl. (A)

Br.

f

f

f

f

3 8 4 8

3 8 4 8

3 8 4 8

3 8 4 8

15

15

3 8 4 8

3 8 4 8

cresc.

f

f

f

sf

sf

sf

Pierrot - - mit Schmer - - zen.

hervortretend

Pic. *f* *fp* *pp*

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

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

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

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

marcato

Pic. *f* nimmt große Flöte *rit.*

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

Br. *f* *pp* *s* *f* *pp*

(20) *rit.*

grau - en Haar. (20) *rit.*

ff *pp*

Fl. *ppp* sehr ruhig

Kl. (A) *p*

Br. *ppp* sehr ruhig *ppp* am Steg - *ppp*

ppp *ppp* *ppp*

ppp *ppp* *ppp*

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

ppp

Tempo
nimmt wieder Piccolo

Fl.

Kl.
(A)

Br.

(25)

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

8

(25)

hervor

Pic.

Kl.
(A)

Br.

nimmt Geige

pp

Strick-nadeln, blink und blank.

8

(30)

(30)

ff

Überleitung zu „Mondfleck“

Pic

Kl.
(A)

G.

Vcl.

nimmt Klarinette in B

folgt ohne jede Pause

Der Mondfleck.

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

Segue directly to
“Der Mondfleck”

rit.

attacca

Sehr voll und gewichtig.

f

ff

18. Der Mondfleck.

Sehr rasche (ca 144)

Piccolo.

Klarinette in B.

Geige.

Violoncell.

Sehr rasche (ca 144)

Rezitation.

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

Sehr rasche (ca 144)

Klavier.

ppsf *pp* *f* *pp*

Pic.

mf quasi kadenzierend *f* *pp*

Kl. (B)

quasi kadenzierend *mf*

G.

Vcl.

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

Pic.
Kl.
(B)
G
Vcl

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

Pic.
Kl.
(B)
G
Vcl

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

Pic. *cresc.* *ff* *dim.*

Kl. (B) *cresc.*

G. *pp* *mf* *pp* *f* *p*

Vel. *f* *pp* *pp* *pp* *mf p* *pp*

sieht sich rings und fin-det rich-tig- ei-nen wei-ßen Fleck

(10)

(10) *pp*

Pic. *ppp* *f*

Kl. (B) *ppp* *f* *ff*

G. *pp* *mf p* *pp*

Vel. *f* *pp* *pp*

des hel-len Mon-des auf dem Rück-en sei-nes schwarzen Rockes. War-te!

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

Pic.
Kl.
(B)
G.
Vcl.

pp pp pp pp

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

pp pp f

Pic.
Kl.
(B)
G.
Vcl.

f pp

(15)

(ärgerlich)

(erregt)

f

bringt ihn nicht her - un - ter! Und so geht er

(15)

pp cresc.

pp cresc.

Pic. *pp* *cresc.* *f cresc.* 8.....

Kl. (B)

G.

Vcl. *cresc.* *f cresc.*

cresc. (komisch bedeutsam)

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

hervor *sp* *ff* *pp*

Pic. 8.....

Kl. (B)

G. *f* *pp*

Vcl.

(19) wei - - - ßen Fleck des hel - len Mon - des.

(19) *ff*

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

Serenade.

Klavier, Violoncell

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

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

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

19. Serenade.

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

Violoncell.

Rezitation.

Klavier.

Sehr langsamer Walzer (mäßige ♩) $\text{♩} = \text{ca } 120-132$

Sehr langsamer Walzer (mäßige ♩) $\text{♩} = \text{ca } 120-132$
espress.

Vcl.

pizz.

f p

espress.

dolce

molto rit.

arco dolce

p > pp < > pp

Tempo dolce

molto rit.

Tempo

Mit groteskem Tempo

pp < >

Viol. I

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

Viol. I

(20) knipster trüb ein Piz-zi-ca-to.

immer *p*

rit.

pp

Viol. I

langsam - accel. - rit.

ad libitum

f

Tempo

brillant

(25) langsam - accel. - rit.

Tempo

rit. - Tempo

Plötz-lich naht Gas-

Viol. I

poco rit.

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

p

cresc.

poco rit.

ruhiger

Vcl. *p*

(30) *(ruhig)* *p* *3* *3* *3* *3* *sf*

(30) *ruhiger* Mit gro - tes - - kem Rie - - sen - bo - - gen kratzt

pp

Vcl. *frei*

(breit) *3*

Pier - rot auf sei - ner Brat - sche.

Tempo brillant

Vcl. *rit.* *Tempo* *C-Saite* *pp* *dolce* *Tempo*

(35) *Tempo* Von sich wirft er jetzt die Brat - sche: mit der de - li - ka - ten Linken

(35) *Tempo*

rit. *Tempo*

poco string. *rit.* *Tempo* *flicfland*

poco string. *rit.* *p* (40) *Tempo*

faßt er den Kahl - kopf am Kra - gen - trau - - mend spielt

p *cresc.* (40) *Tempo*

poco string. *>*

Violoncello (Vcl.)

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

legato

dolce

p espress.

Flöte

Klarinette in A

Geige

Violoncello (Vcl.)

pp

pizz.

ruhig

pp

dim.

(45)

bo - - - gen.

(45)

Flöte (Fl.)

Klarinette in A (Kl. (A))

Geige (G.)

Violoncello (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 (♩. = 42 - 46)

Flöte. *p*

Klarinette in A. *sehr zart und leicht* *pp*

Geige. (mit Dämpfer) *pizz.* *p*

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

Rezitation.

Klavier. *Leicht bewegt (♩. = 42 - 46)* *zart* *pp* *äußerst kurz, wie Tropfen* *ppp* *Red.* *

Fl. *pp*

Kl. (A) *pp*

G. *pp*

Viol. *pp*

⑤

⑤

ppp *poco espr.* *Red.* *

poco rit.

Fl.

Kl. (A)

G.

Vcl.

ppp

arco

arco

poco rit.

Der Mond - - - strahl

poco rit.

ist das Ru - - - der,

pp

poco espress.

Tempo

Fl.

Kl. (A)

G.

Vcl.

espress.

p

espress.

p

See - - - ro-se dient als Boot,

Tempo

Fl. *Flatterzunge-*
p

Kl. (A) *fp*

G. *pizz.*

Vcl. *pizz.*
p

⑩
drauffährt Pier - rot gen Sü - - den mit gu - - tem Rei - se - wind.

⑩
pp

Fl.

Kl. (A)

G. *arco*
pp

Vcl. *arco*
pp

ppp

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

pp *ppp*

poco rit. - - - - - Flatterzunge. - - - - -

Fl. *pp* *dolce*

Kl. (A) *pp* *dolce*

G. *pp* *dolce*

Vcl. *pp* *dolce*

poco rit. - - - - - (15)

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

poco rit. - - - - - (15) *spp* *express.*

Tempo Flatterzunge. - - - - -

Fl. *pp*

Kl. (A) *pp*

G. *pp* *spiccato*

Vcl. *pp* *spiccato*

Tempo

See - ro - - se dient als Boot.

Tempo

Fl.

Kl.
(A)

G.

Vel.

p espress.

p dolce

p espress.

p dolce

p

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

espress.

Fl.

Kl.
(A)

G.

Vel.

pp

pp

pp

pizz.

pp

(20)

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

(20)

Flatterzunge. -

Fl. (A)

Kl. (A)

G.

Vel.

arco

pizz.

pp

Der Mond - - strahl ist das Ru - der.

sfpp

Fl.

Kl. (A)

G.

Vel.

pp

pizz.

(25)

sf

Fl.

Kl. (A)

G.

Vel.

Dämpfer weg!

arco

Dämpfer weg!

(30)

pp

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

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

21. O alter Duft.

Bewegt (♩ = ca 60)

Flöte.

Klarinette in A.

Geige.

Violoncell.

Bewegt (♩ = ca 60)

Rezitation.

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

Bewegt (♩ = ca 60)

Klavier.

p

pp

pp

p *espress*

poco rit.

Tempo

pp

pp

pp

pp

pp

poco rit.

Tempo

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

poco rit.

Tempo

ppp

mit Dämpfung

Ed.

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

Fl.

Kl. (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

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

p espress.

poco rit. - - - - - *Tempo*

Fl.

Baß-Klarinette (B)

Bratsche.

Vcl.

p espress.

(15) *poco rit.* - - - - - *Tempo*

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

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

Red. - - - - -

nimmt Piccolo

Fl.

B-Kl. (B)

Br.

Vcl.

(20)

Un-mut geb ich preis; aus meinem sonnenumrahm-ten Fenster beschau ich frei die lie-be Welt und

(20)

Piccolo.

rit.

Tempo

molto rit.

B-Kl. (B)

Br.

Vcl.

Dämpfer aufsetzen

mit Dämpfer

mit Dämpfer

mit Dämpfer

rit. (25)

Tempo

molto rit. (29)

träum hin - aus in sel - ge Weiten... O al-ter Duft aus Mar - chen-zeit!

rit. (25)

Tempo

molto rit. (29)

THE END