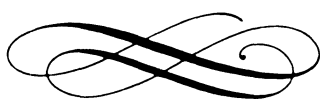


Verklärte Nacht
and
Pierrot Lunaire



ARNOLD SCHOENBERG

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Bibliographical Note

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

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GLOSSARY OF GERMAN TERMS

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

[*pp*] *aber deutlich hörbar*, [very soft] but clearly audible
am Griffbrett, on the fingerboard (*sul tasto*)
am Steg, on the bridge (*sul ponticello*)
ärgerlich, angrily
auf der G [D, etc.] Saite, on the G [etc.] string (*sul G*)
ausdrucksvoll, 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
Doppelgriffes 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

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

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

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

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

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

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

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

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

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

plötzlich viel langsamer, suddenly much slower

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

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

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

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

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

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

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

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

Footnotes and Longer Score Notes

In *Verklärte Nacht*:

Page 4, footnote:

Dieses Zeichen bedeutet ein kleine Luftpause.
This sign [V] denotes a brief pause for breath.





Page 16, footnote:

1. Geige, 2. Bratsche u. 2. Cello spielen ohne Dämpfer;
2. Geige, 1. Bratsche u. 1. Cello mit Dämpfer.
Violin 1, Viola 2 and Cello 2 play without mute;
Violin 2, Viola 1 and Cello 1 play with mute.





Page 30, footnote:

Von hier an die nächsten vier Takte sind "am Griffbrett"
zu spielen (alle 6 Instrumente), der 5. Takt wieder
gewöhnlich.
From here on, the next four measures are to be played
on the fingerboard [*sul tasto*] (all 6 instruments), the
5th measure in the ordinary way once more.

Page 32, 3rd bar, tempo marking:





die  *gleich den*  *von früher*
the  equals the previous 

Page 34, 6th bar, tempo marking:

die  *langsamer als die frühern* 
the  is slower than the previous 

In *Pierrot Lunaire*:

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

  *bedeutet Hauptstimme*
  signifies a principal voice

“Der Dandy” / p. 72, m. 18, voice:

(fast gesungen, mit etwas Ton, sehr gezogen, an die
Klarinette anpassend)
(almost sung, with some tone [pitch], very drawn
out, following the clarinet line)

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





Die drei Instrumente in vollständig gleicher Klang-
stärke, 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, Haupt-
stimme 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 ex-
tremely 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 empör; 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.

The first system of the musical score consists of six staves. The top two staves are for Violins (1. Geige and 2. Geige), the next two for Violas (1. Bratsche and 2. Bratsche), and the bottom two for Cellos (1. Violoncello and 2. Violoncello). The music is in a minor key and 3/4 time. The first two staves are mostly rests. The third and fourth staves have a melodic line starting in the second measure, marked with *pp* and *immer leise*. The fifth and sixth staves have a similar melodic line, also marked with *pp* and *immer leise*.

The second system continues the musical score with six staves. The top two staves (Violins) have a melodic line starting in the second measure, marked with *pp* and *immer leise*. The next two staves (Violas) have a similar melodic line, also marked with *pp* and *immer leise*. The bottom two staves (Cellos) have a similar melodic line, marked with *pp* and *immer leise*. The music continues to be very soft and slow.

Musical score for the first system, featuring five staves. The tempo is marked *pp* (pianissimo). The first three staves contain vocal lines with the instruction *sempre piano* written below them. The piano accompaniment is on the bottom two staves. The system includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, continuing the piece with five staves. Dynamics include *cresc.* (crescendo) and *espress.* (espressivo). The system features complex piano accompaniment with many slurs and accents.

Musical score for the third system, featuring five staves. Dynamics include *rit.* (ritardando), *p* (piano), *espress.* (espressivo), and *pp* (pianissimo). Section **B** is marked at the beginning of the system. The piano accompaniment is highly detailed with many slurs and accents.

*) Dieses Zeichen bedeutet eine kleine Luftpause.

rit.

steigernd cresc.

pp

steigernd cresc.

p

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.

cresc.

This page of musical notation is for the piece "Verklärte Nacht" by Franz Schubert. It consists of three systems of staves, each system containing five staves (two for the first violin, two for the second violin, and one for the piano). The music is in C major and 3/4 time.

The first system begins with a common time signature (C) and includes dynamic markings such as *mf* and *f*. It features various musical notations including slurs, accents, and triplets.

The second system includes performance directions such as *rit.* (ritardando) and *tempo*. Dynamic markings include *ff* (fortissimo) and *f*.

The third system is characterized by dynamic markings such as *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). It includes slurs and accents throughout the passage.

pizz. mit Dämpfer arco
 pizz. mit Dämpfer arco
 rit. ausdrucksv. pp
 pizz. arco p mit Dämpfer ausdrucksv. pp
 pizz. arco p mit Dämpfer mit Dämpfer
 p pizz. arco p mit Dämpfer
 p pizz. arco p mit Dämpfer
 p mit schmerzlichem Ausdr. mit Dämpfer p
 p pizz. p

pp
 pp
 pp
 pp

D
 pp
 pp
 pp
 pp
 pp
 pp
 mp

First system of musical notation for 'Verklärte Nacht'. It consists of six staves. The first two staves are in treble clef, and the last two are in bass clef. The middle two staves are in alto clef. The music features various dynamics including *ppp*, *p*, and *pp*. The key signature has one flat (B-flat).

Second system of musical notation. It includes performance instructions such as *rit.*, *ohne Dämpfer*, and *ohne Dämpfer G Saite*. Dynamics include *pp*, *p*, and *ppp*. The system concludes with a large **E** marking. The key signature remains one flat.

Third system of musical notation, featuring a *steigernd* (crescendo) instruction. It includes performance directions like *cresc. e accel. steigernd* and *p cresc. e accel. steigernd*. Dynamics range from *mf* to *sf*. The system ends with a key signature change to two flats (B-flat and E-flat).

Lebhafter.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is an alto clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents.

The second system of musical notation consists of five staves, continuing the piece. It features similar rhythmic complexity and dynamics as the first system, with *ff* markings and various note values. The notation includes slurs, accents, and some triplet markings.

The third system of musical notation consists of five staves, concluding the piece. It includes a *rit.* (ritardando) marking in the second measure of the top staff. The music ends with a final cadence. The notation includes slurs, accents, and some triplet markings.

Etwas belebter.

Musical score for the first section, 'Etwas belebter.' The score is in 4/4 time and consists of six staves. The first two staves are the vocal line, and the remaining four are the piano accompaniment. The tempo is marked 'Etwas belebter.' (Somewhat more lively). The music features a mix of eighth and sixteenth notes, with some triplets in the vocal line. Dynamics include piano (*p*) and piano-piano (*pp*).

Etwas zurückhaltend.

Musical score for the second section, 'Etwas zurückhaltend.' The score is in 4/4 time and consists of six staves. The first two staves are the vocal line, and the remaining four are the piano accompaniment. The tempo is marked 'Etwas zurückhaltend.' (Somewhat restrained). The music is more melodic and features a variety of dynamics including *warm*, *pp*, *p*, and *dim.* (diminuendo). There are also markings for *p dim.* and *dim.* in the piano part.

Wieder belebter.

Musical score for the third section, 'Wieder belebter.' The score is in 4/4 time and consists of six staves. The first two staves are the vocal line, and the remaining four are the piano accompaniment. The tempo is marked 'Wieder belebter.' (Lively again). The music returns to a more rhythmic and active style, similar to the first section, with dynamics including piano (*p*).

Etwas zurückhaltend.

dim. e rit.

The first system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for strings. The tempo is marked 'Etwas zurückhaltend.' and the dynamics include 'warm', 'pp', and 'dim. e rit.'. The piano part features a melodic line with a long note in the first measure, followed by a series of eighth notes. The strings provide a harmonic accompaniment with various textures.

Lebhafter.

The second system of the musical score consists of six staves. The tempo is marked 'Lebhafter.'. The piano part has a more active melodic line with eighth and sixteenth notes. The strings continue with their accompaniment. Dynamic markings include 'p' and 'mf'.

The third system of the musical score consists of six staves. The piano part continues with its active melodic line. The strings provide a consistent accompaniment. The dynamic marking 'mf' is present.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *ff* (fortissimo) is present in the second measure of the top staff.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *ff* is present in the second measure of the top staff. The word "Breiter." is written above the top staff in the third measure. The system concludes with a double bar line.

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns, including triplets. Dynamic markings of *pdolce* (piano dolce) are present in the second, third, fourth, and fifth measures of the top staff. A dynamic marking of *p* (piano) is present in the first measure of the bottom staff. The system concludes with a double bar line.

Etwas ruhiger.

pp

pp

pp

pp

pp

pp

rit.

p dolce

warm

*p hervor-
march.*

p dolce

warm

warm

warm

cresc.

rit.

F

tretend

p

p

p

The first system of the musical score consists of six staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The bottom four staves are for the Viola, Violoncello, and Kontrabaß parts, with the Viola in alto clef and the Cello and Bass in bass clef. The music is in a key with two sharps (D major) and a 3/4 time signature. It features a variety of note values, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of six staves. The top two staves are for the Violin I and Violin II parts. The bottom four staves are for the Viola, Violoncello, and Kontrabaß parts. This system includes dynamic markings: *warm* and *mf*. There are also numerical markings '2' and '3' above some notes, likely indicating fingerings or breath marks. The musical notation continues with various rhythmic patterns and articulations.

The third system of the musical score consists of six staves. The top two staves are for the Violin I and Violin II parts. The bottom four staves are for the Viola, Violoncello, and Kontrabaß parts. Above the first staff, the text *Drängend, etwas unruhiger.* is written. The system begins with a *p* (piano) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

steigernd
cresc. e accel.

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

steigernd *cresc. e accel.*

rascher werdend

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

steigernd, molto cresc. e accel.

Lebhaft bewegt.

*) ohne Dämpfer

mit Dämpfer

pp mit Dämpfer

pizz. ohne Dämpfer

pp mit Dämpfer

pp ohne Dämpfer

rit.

(trem.)

p

ff

wild, leidenschaftlich

ff

fp > p

fp > p

fp > p

fp > p

pizz.

rit.

fp

fp

fp

ff

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

Musical score system 1, featuring five staves. The top staff has a treble clef and contains the melody with the instruction *accel.* and dynamic markings *ff*. The second staff has a treble clef and contains a complex rhythmic accompaniment with *ff* dynamics. The third staff has a bass clef and contains a rhythmic accompaniment with *f* dynamics and the instruction *arco*. The fourth staff has a bass clef and contains a rhythmic accompaniment with *ff* dynamics. The fifth staff has a bass clef and contains a rhythmic accompaniment with *f* dynamics.

Musical score system 2, featuring five staves. The top staff has a treble clef and contains the melody with a *G* chord marking and *pp* dynamics. The second staff has a treble clef and contains a complex rhythmic accompaniment with *pp* dynamics. The third staff has a treble clef and contains a rhythmic accompaniment with *pp* dynamics and the instruction *pizz.*. The fourth staff has a treble clef and contains a complex rhythmic accompaniment with *pp* dynamics. The fifth staff has a bass clef and contains a rhythmic accompaniment with *pp* dynamics.

Musical score system 3, featuring five staves. The top staff has a treble clef and contains the melody with a *wild* marking and *ff* dynamics. The second staff has a treble clef and contains a complex rhythmic accompaniment with *fp* dynamics. The third staff has a treble clef and contains a rhythmic accompaniment with *fp* dynamics. The fourth staff has a bass clef and contains a rhythmic accompaniment with *fp* dynamics. The fifth staff has a bass clef and contains a rhythmic accompaniment with *fp* dynamics.

First system of musical notation. It consists of five staves. The top staff has a melodic line with a slur and a fermata. The second and third staves contain harmonic accompaniment. The fourth staff is marked *pizz.* and features a complex rhythmic pattern. The fifth staff is mostly empty.

Second system of musical notation. It consists of five staves. The first staff is marked *rit.* and has a melodic line. The second and third staves have accompaniment. The fourth staff is marked *arco* and has a melodic line. The fifth staff has accompaniment. The system includes markings for *accel.* and *ff*.

Third system of musical notation. It consists of five staves. The first staff is marked *rit.* and has a melodic line. The second and third staves have accompaniment. The fourth staff is marked *pizz.* and has a complex rhythmic pattern. The fifth staff has accompaniment. The system includes markings for *ff*.

Noch bewegter.

First system of musical notation. It consists of five staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The bottom two staves are a grand staff (bass and bass clefs). Dynamics include *f* and *p*. Performance instructions include *arco* and *pizz.*

Second system of musical notation. It consists of five staves. Dynamics include *f*, *ff*, *p*, and *cresc.*. Performance instructions include *arco* and *pizz.*

Third system of musical notation. It consists of five staves. Dynamics include *f*, *ff*, and *p*. Performance instructions include *arco* and *pizz.*

H

pp

pp

pp

p

pp arco

pp

p

ppp

pp

pp

f

f ohne Dämpfer.

steigernd

steigernd

steigernd

steigernd

steigernd

steigernd

steigernd

steigernd

steigernd

steigernd

Musical score for the first system, featuring five staves. The first staff is marked *mf*. The second and third staves are marked *p*. The fourth and fifth staves are marked *f*. The music includes various articulations such as slurs and accents.

Rascher.

Musical score for the second system, featuring five staves. The first staff is marked *ff*. The second and third staves are marked *p*. The fourth and fifth staves are marked *ff*. The music includes triplets and dynamic markings.

ohne Dämpfer.

ohne Dämpfer.

Musical score for the third system, featuring five staves. The first staff is marked *p*. The second and third staves are marked *p*. The fourth and fifth staves are marked *f*. The music includes *molto cresc.* markings and various articulations.

Schneller werdend. Sehr breit.

fff *fff* molto rit.

Detailed description: This system contains five staves of music. The first staff has a treble clef and a key signature of two flats. It features a series of chords with eighth notes, marked with *fff*. The second staff has a treble clef and continues the melodic line with eighth notes, also marked *fff*. The third staff has a treble clef and contains block chords, marked *fff*. The fourth staff has a treble clef and contains block chords, marked *fff*. The fifth staff has a bass clef and contains block chords, marked *fff*. The tempo marking "Schneller werdend." is above the first staff, and "Sehr breit." is above the second staff. The dynamic marking "*fff* molto rit." is placed between the second and third staves.

Sehr langsam.

fff *fff* *fff* *fff* *fff*

Detailed description: This system contains five staves of music. The first staff has a treble clef and a key signature of two flats. It features a series of chords with eighth notes, marked with *fff*. The second staff has a treble clef and contains block chords, marked *fff*. The third staff has a treble clef and contains block chords, marked *fff*. The fourth staff has a treble clef and contains block chords, marked *fff*. The fifth staff has a bass clef and contains block chords, marked *fff*. The tempo marking "Sehr langsam." is above the first staff. The dynamic marking "*fff*" is repeated five times, once above each staff.

G Saite

sf *sf* *sf* *sf* *sf* *dim.* *dim.* *dim.* *dim.*

Detailed description: This system contains five staves of music. The first staff has a treble clef and a key signature of two flats. It features a series of chords with eighth notes, marked with *sf*. The second staff has a treble clef and contains block chords, marked *sf*. The third staff has a treble clef and contains block chords, marked *sf*. The fourth staff has a treble clef and contains block chords, marked *sf*. The fifth staff has a bass clef and contains block chords, marked *sf*. The instruction "G Saite" is written above the first staff. The dynamic marking "*dim.*" is written above the first, second, third, and fourth staves of the final measure.

dim. e rit. K G Saite sehr ausdrucksvoll

The first system of the musical score consists of six staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in a minor key, indicated by two flats. The first two measures are marked 'dim. e rit.' (diminuendo e ritardando). The third measure has a 'K' above it, and the fourth measure has 'G Saite' (G string) written above it. The music is characterized by expressive phrasing, with slurs and accents. A forte 'f' dynamic is marked in the fourth measure.

f *espress.* *p dim.*

The second system of the musical score consists of six staves. The music continues from the first system. It features a forte piano 'fp' dynamic in the first measure. The second measure has an accent (>) above it. The third measure has a piano 'p' dynamic. The fourth measure is marked 'espress.' (espressivo). The fifth measure has a piano 'p' dynamic. The sixth measure is marked 'p dim.' (piano diminuendo). The music is highly expressive, with slurs and accents throughout.

G Saite Schwer betont.

G Saite

G Saite

The third system of the musical score consists of six staves. The music continues from the second system. It features a piano 'p' dynamic in the first measure. The second measure has a forte 'ff' dynamic. The third measure has a forte 'ff' dynamic. The fourth measure has a forte 'ff' dynamic. The fifth measure has a forte 'ff' dynamic. The sixth measure has a forte 'ff' dynamic. The music is heavily accented, with slurs and accents throughout. The G string is specifically mentioned in the first, second, and third measures.

First system of musical notation, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *ff*.

Second system of musical notation, consisting of five staves. It continues the musical piece with similar notation and dynamic markings.

Third system of musical notation, consisting of five staves. It features a variety of dynamic markings including *pp*, *sf*, *ff*, and *ppp*. The instruction "etwas zurückhalt." is written above the system, and "sehr zart" appears below the first and fourth staves. A specific instruction "C Saite" is written above the third staff in the second measure.

Musical score system 1, featuring six staves. The top staff includes a piano keyboard diagram. Dynamics include *pp* and *rit.*

Musical score system 2, featuring six staves. Dynamics include *pp* and *pppp*.

Musical score system 3, featuring six staves. Dynamics include *pppp* and *pp*.

Sehr breit und langsam.

The musical score is arranged in three systems, each with five staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Sehr breit und langsam.' (Very broad and slow).

System 1: Measures 1-5. Dynamics range from *f* to *mp*. The word *weich* (soft) is written above the music in measures 4 and 5.

System 2: Measures 6-8. Dynamics range from *pp* to *mf*. The word *espress.* (espressivo) is written below the music in measure 7. The words *p zart* (piano, delicate) and *p zart doch* (piano, delicate yet) are written above the music in measures 6 and 8.

System 3: Measures 9-12. Dynamics range from *p* to *mf*. The word *ausdrucksvoll* (expressive) is written above the music in measure 9. The word *M* (Molto) is written above the music in measure 10. The word *innig* (earnestly) is written above the music in measures 10 and 11. The word *cresc.* (crescendo) is written above the music in measures 11 and 12.

First system of musical notation, featuring six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two sharps (F# and C#). Dynamics include *f* and *pp*. The music consists of melodic lines with various articulations and slurs.

Second system of musical notation, featuring six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two sharps. Dynamics include *f* and *pp*. The music features triplets and slurs. A *rit.* (ritardando) marking is present at the end of the system.

Third system of musical notation, featuring six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two sharps. Dynamics include *pp* and *p*. The music includes complex rhythmic patterns, slurs, and triplets. Performance instructions include *rit.*, *mit Dämpfer.* (with damper), and *Flag.* (flag). The system concludes with a *pp* dynamic.

Musical score system 1, measures 1-2. The system consists of five staves. The top two staves (treble and alto clefs) contain a complex rhythmic pattern of sixteenth notes. The third staff (bass clef) contains a melodic line with a *pizz.* marking. The fourth staff (bass clef) features a long note with a *Flag. 0* marking and a *weich und lang* instruction. The bottom staff (bass clef) has a *pizz.* marking.

Musical score system 2, measures 3-4. The system consists of five staves. The top two staves continue the complex rhythmic pattern. The third staff (bass clef) has a *weich und lang* instruction and a *pizz.* marking. The bottom staff (bass clef) continues the melodic line.

Musical score system 3, measures 5-6. The system consists of five staves. The top two staves continue the complex rhythmic pattern. The third staff (bass clef) has a *pp* marking. The fourth staff (bass clef) has a *pp* marking. The bottom staff (bass clef) has an *arco* marking in measure 5 and a *pp arco* marking in measure 6.

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

Second system of musical notation, consisting of five staves. The top staff is marked *ausdrucksvoll* and *cresc.*. The second and third staves feature triplets and are marked *p*. The fourth staff is marked *cresc.*. The fifth staff is marked *ausdrucksvoll* and *cresc.*. This system contains more complex rhythmic patterns and dynamic markings.

Third system of musical notation, consisting of five staves. The top staff has a melodic line. The second, third, and fourth staves contain dense, rhythmic accompaniment. The fifth staff provides a bass line with a few notes.

8^{va} ad lib.

Etwas gedehnt.

ppp *) am Griffbrett.

ppp *) am Griffbrett.

pp *) am Griffbrett.

pp *) am Griffbrett.

p *) am Griffbrett.

ppp

pp

pp

pp

pp

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

Wieder wie früher.

rit. *ppp*
pp
wieder gewöhnlich
p
wieder gewöhnlich
wieder gewöhnlich *p* *espress.*
wieder gewöhnlich
ppp
pp
p
wieder gewöhnlich
p *espress.*
wieder gewöhnlich

poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

cresc.
cresc.
cresc.
cresc.
cresc.

cresc.
cresc.
cresc.
f
rit.
f
ff
f
ff
f
ff

die gleich den von früher.

rit.
sehr innig und warm
mf
p
p
p
p
p
p

Im Zeitmass. G saite
zurücktr.
pppp
zurücktr.
ppp
ausdrucksvoll doch
zart hervortreten mp
p
p
p
p

espress. 0 D Saite. G Saite.

This system contains the first two measures of the piece. It features six staves: two treble clefs at the top, two alto clefs in the middle, and two bass clefs at the bottom. The music is in a minor key and 3/4 time. The first measure includes a dynamic marking of *pp* and a *ten.* marking. The second measure is marked with a '0' and includes the text 'D Saite. G Saite.' above the staff. The notation includes various note values, rests, and slurs.

This system contains the next two measures. It features the same six-staff layout. The first measure has a dynamic marking of *ppp*. The second measure has dynamic markings of *pp* and *mf*. A *ten.* marking is present in the second measure. The notation continues with complex melodic and harmonic lines.

This system contains the final two measures. It features the same six-staff layout. The first measure has dynamic markings of *espr. b* and *mf*. The second measure has a *ten.* marking. The notation concludes with various note values and rests.

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 and a 3/4 time signature. It features intricate melodic lines with many slurs and ties, and a dense harmonic texture.

steigernd, beschleunigend

The second system is marked "steigernd, beschleunigend" (increasing, accelerating) and "p cresc." (piano crescendo). It contains six staves of music, continuing the complex textures from the first system. The tempo and dynamics are clearly indicated to increase throughout this section.

die ♩ langsamer als die frühern ♩

The third system is marked "die ♩ langsamer als die frühern ♩ " (the quarter note slower than the previous ones) and "Pausdrucksvoll" (expressive). It features six staves of music. The tempo is noticeably slower than the previous system. The music includes dynamic markings such as *f*, *fp*, and *p*, and includes triplet figures in the lower staves.

ohne Dämpfer *schr wam* rit.

ohne Dämpfer *schr wam* *p sehr weich p*

sf

p sehr weich

sf p

P a tempo

ohne Dämpfer *p*

ohne Dämpfer *p*

ohne Dämpfer *p*

ohne Dämpfer *p*

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

steigernd
steigernd
steigernd
steigernd
steigernd
steigernd

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

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

Etwas bewegter.

zurücktreten
pp dolce
p hervortreten
pp zurücktreten
pp dolce

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a dynamic of *pp dolce* and includes a triplet of eighth notes. The second staff is in treble clef with a dynamic of *p hervortreten*. The third staff is in bass clef with a dynamic of *pp zurücktreten*. The fourth staff is in bass clef with a dynamic of *pp dolce*. The fifth staff is in bass clef with a dynamic of *p*. The system concludes with a dynamic of *mf*.

pp dolce zurück.
p hervor.
pp zurück.
p dolce
pp zurück.

The second system of the musical score consists of five staves. The top staff is in treble clef with a dynamic of *pp dolce zurück.*. The second staff is in treble clef with a dynamic of *p hervor.*. The third staff is in bass clef with a dynamic of *pp zurück.*. The fourth staff is in bass clef with a dynamic of *p dolce*. The fifth staff is in bass clef with a dynamic of *pp zurück.*. The system concludes with a dynamic of *mf*.

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

The third system of the musical score consists of five staves. The top staff is in treble clef with a dynamic of *mf* and a *cresc.* marking. The second staff is in treble clef with a dynamic of *p* and a *cresc.* marking. The third staff is in bass clef with a dynamic of *p* and a *cresc.* marking. The fourth staff is in bass clef with a dynamic of *p* and a *cresc.* marking. The fifth staff is in bass clef with a dynamic of *p* and a *cresc.* marking. The system concludes with a dynamic of *f*.

This image shows a page of a musical score, specifically measures 38 through 56. The score is written for a string quartet and consists of five staves: two for violins (top two staves), two for violas (middle two staves), and one for the cello and double bass (bottom staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is *Q* (Adagio). The dynamics are marked *ff* (fortissimo) throughout the piece. The music features long, flowing melodic lines with frequent ties and slurs, characteristic of Schubert's style. In the final system (measures 54-56), there are markings for *rit.* (ritardando) above the first and second violin staves. The page number 38 is located at the bottom left.

R Etwas bewegt.

First system of musical notation. It consists of five staves. The top staff is a vocal line with a fermata. The second and third staves are piano accompaniment with markings *pp zart*. The fourth staff is a lower piano accompaniment with markings *p* and *dolce*. The fifth staff is the bass line. The system is divided into two measures by a bar line.

Second system of musical notation, continuing from the first. It consists of five staves. The top staff has a marking *pp*. The second and third staves have markings *pp*. The fourth and fifth staves have markings *p*. The system is divided into two measures by a bar line.

Third system of musical notation, continuing from the second. It consists of five staves. The top staff has markings *steigernd* and *mf*. The second and third staves have markings *steigernd*. The fourth and fifth staves have markings *steigernd* and *p*. The system is divided into two measures by a bar line.

First system of musical notation, consisting of six staves. The top staff is a vocal line with a melodic line and a lower line. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff (treble and bass clefs). The bottom staff is a bass line. The music is in a minor key and features various rhythmic patterns and phrasing.

steigernd

Second system of musical notation, consisting of six staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff. The bottom staff is a bass line. The music continues with the same key signature and features more complex rhythmic patterns.

S *beschleunigend*

cresc.

Third system of musical notation, consisting of six staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff. The bottom staff is a bass line. The music is marked with a forte dynamic and a tempo change to 'beschleunigend' (accelerando). The piece concludes with a final cadence.

First system of musical notation, featuring five staves. The music is in a minor key and includes dynamic markings such as *ff* and *v*. The notation includes various note values, rests, and slurs.

Second system of musical notation, featuring five staves. The music continues with dynamic markings such as *ff* and *v*. The notation includes various note values, rests, and slurs.

Third system of musical notation, featuring five staves. The music includes dynamic markings such as *ff* and *fff*. The notation includes various note values, rests, and slurs. The system concludes with the instruction *molto rit.*

Musical score system 1, featuring six staves. The first four staves (treble and bass clefs) contain dense, rapid passages marked with *fff*. The fifth staff (bass clef) has a *p* dynamic marking. The sixth staff (bass clef) contains a *gloss* marking and a *ffespress.* marking.

Musical score system 2, featuring six staves. The first staff (treble clef) is marked *pp sehr zart*. The second staff (treble clef) has a *pp* marking. The third staff (bass clef) has a *mf* marking. The fourth staff (bass clef) has a *mf* marking. The fifth staff (bass clef) has a *f* marking. The sixth staff (bass clef) has a *mf* marking. The system includes dynamic markings *pp*, *mp*, *sfp*, and *p*, along with performance instructions *ausdrucksvoll* and *espress.*.

Musical score system 3, featuring six staves. The first staff (treble clef) contains triplets. The second staff (treble clef) has a *p* marking. The third staff (bass clef) has a *p* marking. The fourth staff (bass clef) has a *p* marking. The fifth staff (bass clef) has a *p* marking. The sixth staff (bass clef) has a *p* marking. The system includes a *espress.* marking.

T

First system of musical notation, featuring five staves. The music is in a key with two sharps (F# and C#) and a common time signature. It includes dynamic markings such as *p*, *cresc.*, and *mf*. A large 'T' is positioned above the first staff. The notation includes various note values, rests, and articulation marks.

Second system of musical notation, featuring five staves. This system is characterized by a significant increase in volume, with multiple instances of *ff* (fortissimo) dynamic marking. The music continues with complex rhythmic patterns and melodic lines across all staves.

Third system of musical notation, featuring five staves. The dynamics here include *fp* (fortissimo piano) and *f* (forte). The musical texture remains dense with intricate melodic and harmonic developments.

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.

p

molto rit.
mit Dämpfer

mit Dämpfer *pp*

mit Dämpfer *pp*

mit Dämpfer *pp*

mit Dämpfer *pp*

mit Dämpfer *pp*

p dolce *pp*

U Sehr ruhig.

pp zurücktreten, doch innig

pp

pp

mf espress.

pp

espr.
hervort.
zart
p
pp weich
ppp
zurückt.
pp

pp
pp
pp
pp
p
mf espr.
pp

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

This image shows the first system of a musical score for 'Verklärte Nacht' by Franz Schubert. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The first system contains measures 1 through 12. The music is characterized by its lush, romantic texture and complex harmonic language. Key performance markings include *espr.* (espressivo), *p* (piano), and *schrzart* (schmerzhaft). The score features intricate melodic lines, particularly in the Violin I and II parts, and a rich harmonic accompaniment in the lower strings. The notation includes various ornaments, slurs, and dynamic markings throughout the system.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

steigernd

cresc.

steigernd

cresc.

steigernd

cresc.

steigernd

cresc.

steigernd

f cresc.

steigernd

cresc.

molto rit.

ff

ff

ff

ff

ff

molto rit. Sehr gross.

The first system consists of five staves. The top staff has a melodic line with slurs and accents. The second and third staves have a *ff* dynamic. The fourth and fifth staves have a *sf* dynamic. The system concludes with a double bar line.

The second system consists of five staves. The first three staves have a *dim.* dynamic. The fourth and fifth staves have a *sfp* dynamic. The system includes a *pp dolciss.* marking and a *G Saite* instruction. The system concludes with a double bar line.

The third system consists of five staves. The first two staves have a *pp* dynamic. The third and fourth staves have a *pp dolciss.* dynamic. The fifth staff has a *zart* dynamic. The system includes a *D Saite* instruction and a *rit.* marking. The system concludes with a double bar line.

First system of musical notation, featuring five staves. The top staff is marked *zart* and *pp*. The second staff is marked *zart* and *pp*. The third staff is marked *pp*. The fourth and fifth staves are marked *pp*. The system concludes with a *rit.* marking.

Second system of musical notation, featuring five staves. The first staff is marked *pp*. The second staff is marked *pp*. The third staff is marked *pizz.* and *pp*. The fourth and fifth staves are marked *pizz.* and *pp*.

Third system of musical notation, featuring five staves. The first staff is marked *pp*. The second staff is marked *pp*. The third and fourth staves are marked *pizz.* and *pp*. The fifth staff is marked *pp*.

A musical score for 'Verklärte Nacht' by Franz Schubert. The score is arranged in three systems, each containing five staves. The top staff of each system is for the Violin I, the second for Violin II, the third for the Viola, the fourth for the Cello, and the fifth for the Double Bass. The music is in G major and 3/4 time. The first system shows the beginning of the piece with a long melodic line in the Violin I and a rhythmic accompaniment in the other instruments. The second system continues the melodic development. The third system features a key change to G minor, indicated by a flat sign on the G note in the Violin I staff.

The first system of the musical score consists of five staves. The top staff contains a melody with a long, sweeping line and a flat sign. The second and third staves feature a dense, repetitive texture of sixteenth notes with frequent slurs. The fourth and fifth staves provide a harmonic accompaniment with sustained notes and a few moving lines.

The second system continues the musical composition with five staves. It includes performance markings such as *pp* and *ppp*. On the right side, there are specific annotations: "Klang (s)", "Flag o", "Klang (s)", "Klang (s)", "Flag D Saite", "Klang", "Flag o", "Klang", and "Flag o. Klang". The notation remains similar to the first system, with complex textures in the upper staves.

The third system also consists of five staves. The first two staves are marked with *pppp* and contain extremely dense, rhythmic patterns of sixteenth notes with many slurs. The third and fourth staves continue with similar textures. The fifth staff has a more sparse accompaniment. The system concludes with a double bar line and a fermata-like structure.



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		12.	Galgenlied (Gallows Song)
	<i>flute, violin, piano; later, cello</i>				97
					<i>viola, cello; later, piccolo</i>
2.	Colombine (Columbine)	67		13.	Enthauptung (Beheading)
	<i>violin, piano; later, flute, clarinet</i>				98
3.	Der Dandy (The Dandy)	70			<i>bass clarinet, viola, cello, piano; later, flute, clarinet</i>
	<i>piccolo, clarinet, piano</i>			14.	Die Kreuze (The Crosses)
4.	Eine blasse Wäscherin (A Pallid Washerwoman)	74			102
	<i>flute, clarinet, violin</i>				<i>piano; later, flute, clarinet, violin, cello</i>
5.	Valse de Chopin	77	III. Teil (Part III)		
	<i>flute, clarinet, piano; later, bass clarinet</i>		15.	Heimweh (Homesickness)	106
6.	Madonna	81		<i>clarinet, violin, piano; later, piccolo, cello</i>	
	<i>flute, bass clarinet, cello; later, violin, piano</i>		16.	Gemeinheit (Foul Play)	111
7.	Der kranke Mond (The Sick Moon)	83		<i>piccolo, clarinet, violin, cello, piano</i>	
	<i>flute</i>		17.	Parodie (Parody)	115
II. Teil (Part II)				<i>piccolo, clarinet, viola, piano; later, flute</i>	
8.	Nacht (Night) (Passacaglia)	84	18.	Der Mondfleck (The Moon Spot)	119
	<i>bass clarinet, cello, piano</i>			<i>piccolo, clarinet, violin, cello, piano</i>	
9.	Gebet an Pierrot (Prayer to Pierrot)	87	19.	Serenade	124
	<i>clarinet, piano</i>			<i>cello, piano; later, flute, clarinet, violin</i>	
10.	Raub (Theft)	89	20.	Heimfahrt (Journey Home) (Barcarole)	128
	<i>flute, clarinet, violin, cello; later, piano</i>			<i>flute, clarinet, violin, cello, piano</i>	
11.	Rote Messe (Red Mass)	92	21.	O alter Duft (O Ancient Fragrance)	134
	<i>piccolo, bass clarinet, viola, cello, piano</i>			<i>flute, clarinet, violin, cello, piano; later, piccolo, bass clarinet, viola</i>	

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 shows aside the red, and the green of the Orient,
And paints his face in a noble style
With a fantastic moonbeam.

4. EINE BLASSE WÄSCHERIN (A PALLID WASHERWOMAN)

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

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

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

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

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

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

5. VALSE DE CHOPIN

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

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

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

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

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

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

6. MADONNA

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

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

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

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

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

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

7. DER KRANKE MOND (THE SICK MOON)

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

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

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

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

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

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

II. TEIL (Part II)

8. NACHT (NIGHT)

(Passacaglia)

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

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

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

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

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

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

9. GEBET AN PIERROT (PRAYER TO PIERROT)

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

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

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

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

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

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

10. RAUB (THEFT)

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

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

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

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

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

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

11. ROTE MESSE (RED MASS)

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

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

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

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

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

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

12. GALGENLIED (GALLOWS SONG)

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

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

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

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

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

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

13. ENTHAUPUNG (BEHEADING)

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

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

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

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

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

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

14. DIE KREUZE (THE CROSSES)

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

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

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

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

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

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

III. TEIL (Part III)

15. HEIMWEH (HOMESICKNESS)

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

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

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

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

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

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

16. GEMEINHEIT (FOUL PLAY)

In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzetert,
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 durchzetert!

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 sonnunrahnten 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*

Klavier. *Bewegt* (♩ ca 66 - 76) *pp*

Den Weinden man mit Augen trinkt, gießt

Fl. *p* *f* *fff*

G. *f* *pp*

⑤

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

⑤

Fl. *pp* arco Flag. (e)

G. *f* *pp*

⑩ (gesungen) (gesprochen)

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

⑩

pp *pp* *pp*

poco rit. - - - Tempo

Fl. *pp* *pp* *pp*

G. *pp* auf der D-Saite - - - G-Saite
p dolce espress

poco rit. - - - (15) Tempo

(kein Pedal!)

Fl. *pp* *sf*

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

Ge - lü - ste, schau - er - lich und

pp *sf*

Fl. *pp* *sf*

G. *pp* *sf*

(20) *pp*

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

(20) *sf* *legato*

The image shows a page of a musical score for Flute (Fl.) and Guitar (G.). The score is in 2/4 time and consists of several systems. The first system shows the Flute and Guitar parts with dynamics like *pp* and *p dolce espress*. The second system includes a piano accompaniment part with a 'kein Pedal!' instruction. The third system features vocal lines with lyrics: 'Ge - lü - ste, schau - er - lich und'. The fourth system continues the vocal lines with lyrics: 'süß —, durch - schwimmen oh - ne Zahl die Flu - oh - ten!'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

G. *pp*

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

stacc. *pp*

(25)

Fl. *rit.* *immer pizz.*

G. *rit.*

nie - - - - - dor. Der

rit. - - - - -

Fl. *Tempo*

G. *f*

Vcl. *f molto espress.*

Tempo

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

Tempo *f* *molto espress.*

(30)

Fl. *arco* *molto rit.*

G. *f*

Vcl. *molto rit.*

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

molto rit. *pp*

Fl. *Tempo*

G. *pp subito*

Vcl. *pp subito* *ppp*

(35) Tempo

und tau - melndsaugtund schlürft er denWein, denmanmit Au - gen

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

molto legato

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

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.

Fließende $\text{♩} = 42 - 48$

Flöte.

Klarinette in A.

Geige. *mit Dämpfer*
p espress.

Rezitation.

Fließende $\text{♩} = 42 - 48$

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

Fließende $\text{♩} = 42 - 48$

Klavier. *pp cantabile* *stacc.* *legato* *ppp*

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

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

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

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

10 bräch ich ei - - ne nur!

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

┌ 7 bedeutet Hauptstimme.

15 *rall.* *pesante* *ruhig*
 Mein banges Leid zu lindern, such ich am dunklen
 15 *dolce* *rall.* *cresc.* *pesante* *espr.* *ruhiger*
p

20 *pp* *pp* *poco cresc.* *pp*
 Stro - me des Mond - lichts blei - che Blü - ten, die wei - Ben
 20 *pp* *pp*

25 *rit.* *p* *rit.*
 Wun - der - ro - sen. *senza Ped.* Ge -
 25 *rit.*

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

viel langsamer (♩ = ca 100)
stacc.

F1.
Kl. (A)
G.

pp stacc.
pp
p dolce espr.

viel langsamer (♩ = ca 100)
pp

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

ppp viel langsamer

F1.
Kl. (A)
G.

pp
pp

pp (gesungen) (gesprochen)

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

pp

rit. - - - - *nimmt Picc.*

F1.
Kl. (A)
G.

pp
pp
pp

ppp *rit.*

pp *rit.*

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

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

3. Der Dandy.

Piccolo. *Rasch* ($\text{♩} = 76$)

Klarinette in A. *Rasch* ($\text{♩} = 76$)

Rezitation. *Rasch* ($\text{♩} = 76$)

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

Klavier. *Rasch* ($\text{♩} = 76$)

Pic. *poco rit.*

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

ff *p* *f* *breit* *poco rit.* *p*

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

pp *poco rit.*

Γ 7 bedeutet Hauptstimme.

etwas langsamer rit. - - -

Pic. *espress.*

Kl. (A) *p*

etwas langsamer rit. -
 (gesungen) (gesprochen) (tonlos geflüstert) (mit Ton gesprochen)

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

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

pp *pp*

langsam

Pic. *pp*

Kl. (A) *pp*

langsam *pp* (10) *pp*

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

langsam (10) *p*

rit. - - - Tempo

Pic. *fpp*

Kl. (A) *fpp*

rit. - - - Tempo

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

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

ppp *p*

Ed.

Flatterzunge - - - - -

Pic. *ppp*

Kl. (A)

15

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

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

15 8...:

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

Pic. *pp subito*

Kl. (A)

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

20 molto rit. - - - - -

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

rit. 3 - - - - - 20 molto rit. - - - - -

pp stacc. dim.

langsamer

Pic. *f*

Kl. (A)

langsamer *pp*

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

langsamer *p* *pp*

Pic. Kl. (A)

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

25

l. H. r. H. p

l. H. l. H.

Pic. Kl. (A)

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

3 3 3 3 accel.

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

l. H. f r. H. p accel.

ohne Pedal immer ohne Pedal

Pic. Kl. (A)

rasch nimmt gr. Fl.

ppp pppp

ppp rasch (tonlos geflüstert)

30

mit einem phanta - stischen Mond - strahl.

rasch

30 sfpp

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

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

4. Eine blasse Wäscherin.

Fließend, aber abwechslungsreich (♩ = 60 - 92)

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

Flöte. *ppp*

Klarinette in A. *ppp*

Geige. mit Dämpfer *ppp* pizz

Fließend, aber abwechslungsreich (♩ = 60 - 92)

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

Rezitation.

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

F1. *immer ppp*

K1. (A) *immer ppp*

g. arco *immer ppp*

⑤ *pp*

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

⑤ *immer ppp*

Fl.
Kl. (A)
G.

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

Fl.
Kl. (A)
G.

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

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

Fl.
Kl. (A)
G.

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

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

F1.
Kl. (A)
G.

arco
G-Saite

Flag.
o

(gesungen)
pp

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

F1
Kl. (A)
G.

Flag.

15 (gesprochen)

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

F1.
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

Fl.

Kl. (A)

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

begleitend *pp* *p espress.*

Fl.

Kl. (A)

ken, al - so ruht auf die - sen

begleitend *pp* *stacc.* *stacc. 3* *3* *3*

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


weich *pp* *legato* *stacc.*

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

Fl. 
 Kl. (A) 


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

stacc. 
 weich *espr.* *p dolce espress.*

Fl. 
 Kl. (A) 

p dolce 

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

15 

Fl. 
 Kl. (A) 

poco rit. - - - - *a tempo*

p dim. 
p dim. *pp* *pp* *pp*

poco rit. 20 - - - - *a tempo*

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

20 
f *poco rit.* *pp* *a tempo*

Fl. *steigernd*
p *cresc.*

Kl. (A) *cresc.*

steigernd (25)

Kran - ken.

steigernd *p dolce legato* (25)
cresc.

Fl. *poco rit.*

Kl. (A) *f* nimmt Baß-Klarinette in B

poco rit.

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

f *ff* *fpp*

Fl. *ruhiger* *pp*

B-Kl. (B)

(30) *ruhiger* *3*

(30) *ruhiger* *pp*

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

Fl. *pp*

B-Kl (B)

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

35

35

pp

Fl. *p*

B-Kl (B) *p*

pp

pp

Fl. 40

B-Kl (B) 44

40

44 *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.

Rezitation.

p

pizz.

Mäßig langsam (♩ = ca 50)

p sehr innig

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

Fl.

B-Kl. (B)

Vcl.

etwas belebter

pp

etwas belebter

Ver - se! Blut — aus dei-nen ma-gern Brüs-ten hat des Schwertes Wut ver - gos-sen.

Fl.

B-Kl. (B)

Vcl.

10

10

sehr hoch, aber *ppp* äußerst zart

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

Fl.

B-Kl. (B)

Vcl.

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

Γ] bedeutet Hauptstimme

Fl. (15)

B-Kl. (B)

Vcl. arco

G Saite

(15) *mf* (ziemlich voll)

Sehr ruhig beginnend, nach und nach mächtig steigend.

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

Fl. *pesante* 7 **Tempo** (20)

B-Kl. (B) *ff*

Vcl. pizz *) *pesante* *f* (immer pizz.)

pesante cresc. **Tempo** (20)

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

Fl.

B-Kl. (B)

Geige *ff*

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

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

Klav. *ff* *wuchtig* (24)

*) hinaufschleifen, während die angerissene Saite weiterklingt.

längere Pause
Der kranke Mond.
Flöte allein.

A lengthy pause before
"Der kranke Mond"

7. Der kranke Mond.

Sehr langsame $\text{♩} = 96-100$

Flöte.

Rezitation.

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

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

die. An un-still-ba-rem

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

Mond, dort auf des Him-mels schwarzem Pfühl.

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

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

Fl. *pp* *pp subito* *molto dim.* *pp* *pppp* *dim.* *molto dim.* *rit.*

5 10 15 20 25

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

Schluß des I. Teils.
End of Part I

II. Teil.

8. Nacht.

(Passacaglia)

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

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

Finstre, schwarze Rie-senfal - ter tö - tetender

B-Kl (B)
Vcl.

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

pp

B-Kl (B)
Vcl.

am Steg - - - - - Flag: 0

(pp aber deutlich hörbar)

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

ruht der Ho - - ri - zont, gesprochen

Aus dem Qualm ver - lor - ner

Etwas rascher.
Etwas rascher.
Etwas rascher.

pp

Flatterzunge

B-Kl (B)

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

Vcl. *cresc.*

pp dim. - *ppp* - *f*

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

stacc.

pp *cresc.*

ohne Ped.

I. Tempo

B-Kl (B)

am Griffbrett *pp* *dim.*

Vcl. *pp*

15

I. Tempo

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

15

ff *fff* *pp* *dim.*

Ped.

B-Kl (B)

espress.

Vcl. *Flag. o*

p

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

pp *molto legato* *p*

B-Kl (B)
Vcl.

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

B-Kl (B)
Vcl.

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

B-Kl (B)
Vcl.

nimmt Klarinette in A

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

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

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

9. Gebet an Pierrot.

Mäßige ♩ (ca 60)

Klarinette in A.

Rezitation.

Mäßige ♩ (ca 60)

Mäßige ♩ (ca 60)

Klavier.

p *pp* *p* *p* *f* (pizz.) *pp* *3*

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

Kl. (A)

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

(gezischt) *pp*

ppp *l. H.* *ppp*

Kl. (A)

weht die Flagge mir nun vom Mast. Pi-er-

(kläglich)

poco rit. *pp* *3* *poco rit.* *pp* *espr.* *poco rit.*

Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.

Kl. (A)

frei *Tempo*

10 *pp* *Tempo* (gesungen)

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

10 *pp* *Tempo* *cresc. -*

Kl. (A)

accel. *poco rit.*

accel. (gesprochen) 15 *poco rit.*

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

accel. 15 *espr.* *poco rit.*

Kl. (A)

molto rit.

molto rit. *pp* 20 *pp*

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

molto rit. 20 *pp* *pp* *ppp*

stacc. *pp* *pp* *ppp*

folgt ohne jede Pause
(bloß \curvearrowright aushalten):

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

Go on without pause to
"Raub"

(merely make the \curvearrowright long)

10. Raub.

Mäßige ♩ (ca. 84)

Flöte. *pp*

Klarinette in A. *pp*

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

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

Rezitation.

Mäßige ♩ (ca. 84)

Fl. *pp* mit der Rezitation

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) *pp* *espress.*

G. col legno gestrichen *p < fp* *p < f > p* arco am Griffbrett flautando

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

(tonlos)

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

Fl. *p*

Kl. (A) *pp*

G. arco am Griffbrett

Vcl. *pizz.* deutlich *pp* arco

(10)

(ton) (tonlos) (ton etc.)

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

Fl.

Kl. (A)

G.

Vcl. *pp*

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

Fl. *ff* *pp*

Kl. (A) *pp*

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

Vcl. *ff* am Steg *pp*

accel. (15)

accel. (15)

Doch da sträuben sich die Haare, bleiche Furcht bannt sie am Platze:

Fl. *accel.*

Kl. (A) *cresc.*

G. *Flag. 8^{va} *cresc.**

Vel. *Flag. *cresc.**

accel.

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

Fl. *molto rit.*

Kl. (A) *pp*

G. *pizz. *ppp**

Vel. *pizz. *ppp**

arco am Steg

arco am Steg

pp

molto rit.

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

Fl. 20 *nimmt Piccolo*

Kl. (A) *nimmt Baß-Klarinette*

G. *nimmt Bratsche*

Vel.

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

20 *molto stacc.*

Klav. *ppp*

8^{va}

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)

Zu grausem A-bendmahle beim Blendeglanz des

Klavier.

fp

Red. (liegen lassen bis zum Zeichen *)

Pic.

B-Kl (B)

Br.

Vcl.

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

fp

poco rit.

Pic.

B-Kl. (B)

Br.

Vcl.

am Steg

pizz.

col legno gestrichen

am Steg

am Steg

am Steg

⑤

tar- Pi-er-rot!

⑤

poco rit.

fp

fp

*

rit.

Pic.

B-Kl. (B)

Br.

Vcl.

breiter (langsamer)

arco

arco

rit.

breiter (langsamer)

⑩

Die Hand,

rit.

breiter (langsamer)

⑩

martellato

ppp

ppp

ff

molto rit. - - - - *Tempo*

Pic.

B-Kl. (B)

Br.

Vel.

ff *fff* *ff* *fff* *ff* *fff*

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

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

molto rit. - - - - *Tempo*

fff *ff*

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

Pic.

B-Kl. (B)

Br.

Vel.

ff *fff* *f* *f*

am Steg

ff *pp*

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

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

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

ff *pp*

r.H.
l.H.
pp

poco rit. - - Tempo

Pic.

B-Kl. (B)

Br.

Vel.

ppp stacc.

ppp

ppp

ppp

dolce espress.

p espress.

p espress.

Gol - des.

Mit seg - nender Geber - de zeigt er

poco rit. - - Tempo

p

pp

dolce

pp

pp

espress.

ohne Red.

stumm niederdrücken

Flag.

immer ohne Red.

(20)

(20)

poco rit.

Pic.

B-Kl. (B)

Br.

Vel.

p

p

pp

molto espress.

am Steg

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

poco rit.

pp espress.

pp espress.

[] bedeutet Hauptstimme.

Tempo

Pic. *p*

B-Kl. (B) *p*

Br. *pp* sehr ruhig

Vel. *f* *dim.* am Steg

Tempo

(gesungen) *PPP* (25) (gesprochen) *pp*

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

Tempo

ppp *pp*

molto rit.

Pic. *p*

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

Br. *pp* *pp*

Vel. *dim.* *pp* *pp* am Griffbrett flautando Flag.

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

Piccolo
Bratsche.
Violoncell.

molto rit.

ppp (29)

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

molto rit.

ppp (29)

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.

Vel.

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.

Vel.

(♩ = 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.

Vel.

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.

Ziemlich bewegte ♩ (ca 126)

Baß-Klarinette in B.

C-Saite

Bratsche.

Violoncell.

Rezitation.

Klavier.

ff *legato*

hervortretend *gestoßen*

B. Kl. (B)

Br.

Vel.

Der Mond, ein bla.n.kes Tür.kens.sch.wert auf einem schwarzen

p *f* *mp* *p*

⑤

B. Kl. (B)

Br.

Vel.

Sei . den.kis . sen, ge . spen . stisch groß - dräut er hin - ab durch schmer .

pp *pp* *f* *pp*

Γ bedeutet Hauptstimme.

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

Br. *pp sehr ruhig und gleichmäßig*

Vcl. *pp sehr ruhig und gleichmäßig*

⑩

- zens - dunk - le Nacht.

⑩

p psf psf sff

B-Kl. (B) *pp*

Br. *pp pizz. arco pp*

Vcl. *pp pizz. sf*

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

pp sehr ruhig und gleichmäßig psf psf pp# sf

B-Kl. (B) *pp sf*

Br. *pp pizz. arco sf pp sf*

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

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

⑮

⑮

pp sf sf sf pp

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

rit. - - - - - Tempo

B-Kl. (B)
Br.
Vel.

rit. - - - - - Tempo

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

ohn - mächtig bricht er jäh - - - - zusammen. Er wäht: - - - - es sause strafend schon auf sei - nen Sün - den - hals her.

accel. *gliss.*
G-Saite. *gliss.*
G-Saite. *gliss.*

20 *martellato*
nie - der der Mond das blan - ke Tür - kens - wert.

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. *fp* *fpp* *poco espress.*

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

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

Vcl. *pp* *fp* *trem. am Steg.* *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 (anfängs allein) später
dazu Flöte, Klar. (A), Geige, Vcll.

Immediatly segue to
"Die Kreuze"

Γ 7 bedeutet Hauptstimme.

14. Die Kreuze.

Langsame ♩ (ca 56)
(ernst) *f*

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

Langsame ♩ (ca 56)
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* *p*

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

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. Flatterzunge

pp Klarinette in A.

pp Geige. Flag.

pp Violoncell. Doppelgriff es u. h.

10 *pp* (ernst)

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

10 *r. H.* Flag. tonlos niederdrücken *l. H.* *pp*

ppp *pp*

* ohne Pedal immer ohne Ped.

Fl.

Kl. (A)

G.

Vel.

ppp sehr ruhig, ohne Ausdruck

ppp sehr ruhig, ohne Ausdruck

ppp sehr ruhig, ohne Ausdruck

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

ppp stacc.

ohne Ped.

Fl.

Kl. (A)

G.

Vel.

spiccato

pizz.

p *cresc.* *fp*

p *cresc.* *fp*

p *cresc.* *fp*

arco

15

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

15

molto stacc.

molto cresc.

p *ffp*

sehr breit

Fl.

Kl. (A)

G.

Vel.

Schalltrichter hoch

ff

sehr breit

Heil - ge Kreuze sind die Ver - se.

sehr breit

fff

Fl.

Kl. (A)

G.

Vel.

pp

fff

pp

f

Schluß des II. Teiles.

End of Part II

20

20

fff

III. Teil.

15. Heimweh.

In abwechslungsreicher Bewegung (♩ = 56 - 70)

frei etwas rasch

stacc.

zögernd -

Klarinette in A.

Geige.

Rezitation.

Klavier.

In abwechslungsreicher Bewegung (♩ = 56 - 70)

In abwechslungsreicher Bewegung (♩ = 56 - 70)

Kl.
(A)

G.

sehr zart

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

Tempo

etwas zögernd

Kl. (A)

G-Saite

etwas zögernd

Tempo

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

etwas zögernd

Tempo

pp

pp

Kl. (A)

G-Saite

f *molto espress.*

espress.

p

D-Saite

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

f

f

p

3

poco accel.

Kl. (A)

fp

G-Saite

cresc.

f

p

poco accel.

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

p

cresc.

poco accel.

rit. **a tempo grazioso** hüpfend

crise. *pp*

G. *ppp spiccato*

rit. **a tempo** *pp*

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

rit. **a tempo grazioso**

legato espress. *ppp molto stacc.*

legato *ppp*

legato *ppp*

Kl. (A) *f*

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

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

15 *stacc.* *p*

legato *stacc.* *p*

Kl. (A) *mf* **belebend** *schwungvoll*

G. *crise.* **belebend** *f*

belebend *f*

belebend *f* *p*

tr

Geige:++ pizz. mit der linken Hand.

Kl. (A)
G.

Da ver - gibt Pier -

ff
poco

Kl. (A)
G.

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

ff *pp* **20**

Kl. (A)
G.

poco rit. Tempo steigernd

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

pp Tempo steigernd

poco rit.

poco rit. *molto rit.*

Kl. (A)

G.

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*

Kl. (A)

G.

ppp *p*

Flag.

(25) *sehr langsam*

lieb - lich kla - gend ein kry - stall - - nes Seuf - zen.

(25) *sehr langsam*

pp *pp* *arpegg.* *p*

tonlos niederdrücken.

--- * Flag. ohne Pedal!

Sehr rasch. (♩) *rit.*

Piccolo.

Kl. (A)

G.

Violoncell.

Flag. C-Saite.

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

Go on without pause to
"Gemeinheit"

16. Einheit.

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)

Klavier.

ff

poco rit. Plötzlich viel langsamer.

G.

Vcl.

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

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

ff *p*

Tempo **Etwas langsamer.**

Piccolo.

Klarinette in A.

immer weiter pizz.

ff *p subito* *col legno*

G.

Vcl.

am Steg - *p*

pp

Tempo **Etwas langsamer.**

(trocken)

Tempo **Etwas langsamer.**

Tempo **Etwas langsamer.**

ei - nen Schädelbohrer. Dar - auf stopft er

v

Pic. Kl. (A) G. Vcl.

arco *p*

p *rubig*

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

Pic. Kl. (A) G. Vcl.

molto rit.

am Steg *pp* *ff*

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

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

molto rit. - - - 15

Tempo I.

Pic. *f* *pp* *p*

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

G. *f* *p*

Vcl. *f* *p* *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*

Vcl. *f*

poco rit. breiter Auftakt (20) immer langsamer werdend

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

poco rit. *pp* immer langsamer werdend

breiter Auftakt *pp*

Pic.

Kl. (A)

G.

Vi. I.

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

pp

Pic.

Kl. (A)

G.

Vi. I.

pizz

f

fp

rit.

p

p

nimmt Bratsche

große ausgiebige Pause,
dann folgt **Parodie**

(Klavier Piccolo Klarinet
in A, Bratsche)

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

(25)

rit.

Kopf Cas - san - ders!

(25)

rit.

f

p

17. Parodie.

Piccolo. $(\text{♩} = \text{ca } 132)$

Klarinette imitiert genau den Vortrag der Bratsche.

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

Rezitation. $(\text{♩} = \text{ca } 132)$ durchaus begleitend

Klavier. *pp* *fp* *fp*

Strick - - nadeln, blank - - und -

Detailed description: This system contains the first three staves of the score. The Piccolo staff has a tempo marking of quarter note = ca 132. The Clarinet staff has a performance instruction: 'Klarinette imitiert genau den Vortrag der Bratsche.' The Violin staff starts with 'mit Dämpfer' and has dynamics *grazioso p*, *f*, and *p stacc. spicc. springender Bogen*. The Recitation staff has a tempo marking of quarter note = ca 132 and the instruction 'durchaus begleitend'. The Piano staff has dynamics *pp*, *fp*, and *fp*. The lyrics 'Strick - - nadeln, blank - - und -' are written below the recitation staff.

Pic.

Kl. (A)

Br.

sentimental *p dolce*

sentimental *p dolce* D-Saite

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

espress. *l. H.* *p* *sf* *dolce* *sf*

Detailed description: This system contains the next three staves. The Piccolo staff is empty. The Clarinet (A) staff has the instruction 'sentimental' and dynamic *p dolce*. The Violin staff has the instruction 'sentimental' and dynamic *p dolce*, with a note 'D-Saite' below it. The lyrics 'blin - kend, in ih - rem grau - - en Haar, - - sitzt - -' are written below the violin staff. The Piano staff has dynamics *p*, *sf*, *dolce*, and *sf*, with the instruction 'espress.' above it and 'l. H.' below it. There are circled numbers 5 above the piano staff in two places.

Pic.
Kl. (A)
Br.

ppp subito
pp subito
pp
pp legato
f
stacc.

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

Pic.
Kl. (A)
Br.

ppp
pp
p
f

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

10 *ppp* *pp* *pp* *pp*

Pic.
Kl. (A)
Br.

f
f
f
cresc.
f
sf
sf
sf
sf

15 Pierrot mit Schmer - zen. 15 hervortretend

Pic. *f* *fp* *pp*

Kl. (A)

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

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

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

marcato

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

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

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

nimmt große Flöte *rit.*

grau - en Haar. *rit.*

20 *rit.*

20 *rit.*

ff *pp*

Fl. *ppp* sehr ruhig

Kl. (A) *p*

Br. *ppp* *ppp* *ppp* am Steg-

Etwas langsamer. *ppp* *ppp* *ppp*

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

Etwas langsamer. *ppp*

Tempo
nimmt wieder Piccolo

Fl.

Kl. (A)

Br.

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

Pic.

Kl. (A)

Br.

hervor

Pic.

Kl. (A)

Br.

nimmt Geige

pp Strick-nadeln, blink und blank.

ff

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

Sehr voll und gewichtig.

Segue directly to
“Der Mondfleck”

attaca

ff

ff

rit.

18. Der Mondfleck.

Sehr rasche *ca 144*

Piccolo.

Klarinette in B.

Geige.

Violoncell.

Rezitation.

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

Sehr rasche *ca 144*

Klavier.

ppsf *pp* *f* *pp*

Pic. *mf* quasi kadenzierend *f* *pp*

Kl. (B) *mf* quasi kadenzierend

G.

vel.

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

Pic.
Kl. (B)
G.
Vcl.

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.
Kl. (B)
G.
Vcl.

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

10

Pic.
Kl. (B)
G.
Vcl.

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

pp

Pic. *pp*

Kl. (B) *pp*

G. *pp*

Vcl. *pp*

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

pp

pp

f

Pic. *f*

Kl. (B) *f*

G. *pp*

Vcl. *f*

15 (ärgerlich) (erregt) *f*

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

15 *pp cresc.*

f

Pic. *pp*

Kl. (B)

G. *cresc.*

Vcl. *cresc.* *f cresc.*

cresc. *f* (komisch bedeutsam)

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

hervor

fp *ff*

pp

Pic. *f* *pp*

Kl. (B)

G.

Vcl.

⑱ wei - - - Ben Fleck des hel - len Mon - des.

⑲

ff

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

Serenade.

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

Without much of a pause, merely holding the \hat{c} , 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.

Sehr langsamer Walzer (mäßige ♩) $\text{♩} = \text{ca } 120-132$ (5)

Rezitation.

Sehr langsamer Walzer (mäßige ♩) $\text{♩} = \text{ca } 120-132$
espress. (5)

Klavier.

Vcl.

f p *pizz.* *pp* (10)

dolce (10) *espress.*

Vcl.

(*pizz.*) *molto rit.* *arco dolce* *Tempo dolce*
p > pp <> pp > *p <* (15)

molto rit. (15) *Mit groteskem Tempo*

pp <>

Vcl. *rit.*

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

Vcl. *rit.*

knipster trüb ein Piz - zi - ca - to.

immer p

pp

Vcl. *langsam - accel. - rit.* *ul libitum* *brilliant* *Tempo*

p *f*

rit. *Tempo*

pp *f* *Tempo* Plötz - lich naht Gas -

Vcl. *poco rit.*

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

p *cresc.* *f* *poco rit.*

ruhiger

Vcl. *p*

(30) *(ruhig) p 3*

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

Vcl. *frei*

(breit)

Pier - rot auf sei - ner Brat - sche.

Vcl. *Tempo brillant*

rit. - - - Tempo

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

pp dolce

Tempo

rit. - - - Tempo

Vcl. *poco string.*

rit. Tempo

poco string.

rit. Tempo

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

p cresc.

40

poco string.

Vcl. *f*

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

legato

dolce

p espress.

Flöte *dolce*

Klarinette in A *pp*

Geige *pp pizz.*

Vcl. *pp* *ruhig*

bo - - - gen.

dim.

45

45

Fl.

Kl. (A)

G.

Vcl.

Dämpfer

arco *pp*

Dämpfer

50

folgt unmittelbar, ohne
Pause, anschließend:
Heimfahrt.

Klavier, Flöte, Klarinette
in A, Geige, Violoncell.

Without pause, move
immediately into
"Heimfahrt"

20. Heimfahrt.

(Barcarole)

Leicht bewegt (♩. = 42 - 46)

Flöte. *p* *sehr zart und leicht*

Klarinette in A. *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. *Red.* *

Kl. (A)

G.

Viol.

⑤

⑤

Red. * *ppp* *poco espr.*

poco rit.

Fl.

Kl. (A)

G.

Vcl.

ppp

arco

arco

poco rit.

Der Mond - - - strahl

ist das Ru - - - der,

poco rit.

pp

poco espress.

Tempo

Fl.

Kl. (A)

G.

Vcl.

espress.

p

espress.

p

See - - ro-se dient als Boot,

Tempo

Fl. *Flatterzunge-*

Kl. (A)

G.

Vcl.

p *fp* *pizz.* *pizz.* *p*

⑩

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

⑩

pp

Fl.

Kl. (A)

G.

Vcl.

arco *pp* *arco* *pp* *ppp* *pp* *ppp*

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

poco rit. - Flatterzunge. -

F1. *pp* *dolce*

Kl. (A) *pp* *dolce*

G. *pp* *dolce*

Vcl. *pp* *dolce*

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

poco rit. - *fpp* *express.*

15

Tempo Flatterzunge. -

F1. *pp*

Kl. (A) *pp*

G. *pp* *spiccato*

Vcl. *pp* *spiccato*

See - ro - se dient als Boot.

Tempo

Fl.

Kl. (A)

G.

Vcl.

p espress.

p dolce

p espress.

p dolce

p espress.

p dolce

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

espress.

Fl.

Kl. (A)

G.

Vcl.

pp

pp

pp

pizz.

pp

(20)

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

(20)

Flatterzunge. -

Fl. Kl. (A) G. Vcl.

arco

pp

Der Mond - - strahl ist das Ru - der.

pizz.

sfpp *sfpp* *sfpp* *sfpp*

Fl. Kl. (A) G. Vcl.

pp

pizz.

pp

25

sf

Fl. Kl. (A) G. Vcl.

Dämpfer weg!

arco

p

pp

Dämpfer weg!

pp

30

pp

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

Segue (without pause!)
 to "O alter Duft"

21. O alter Duft.

Bewegt (♩ = ca 60)

Flote.

Klarinette in A.

Geige.

Violonecll.

Bewegt (♩ = ca 60)

Rezitation.

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

Bewegt (♩ = ca. 60)

Klavier.

poco rit. Tempo

Fl

Kl (A)

G

Vi

poco rit. 10 Tempo

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

poco rit. 10 Tempo

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)

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

(20)

Piccolo.

rit.

Tempo

molto rit.

B-Kl (B)

Br.

Vcl.

Dämpfer aufsetzen

mit Dämpfer

Dämpfer aufsetzen

mit Dämpfer

rit. (25)

Tempo

molto rit. (29)

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

rit. (25)

Tempo

molto rit. (29)

pp

pp

THE END