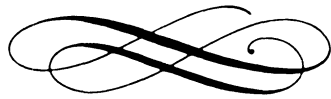


Verklärte Nacht  
and  
Pierrot Lunaire



ARNOLD SCHOENBERG

Dover Publications, Inc.  
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### Bibliographical Note

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

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# GLOSSARY OF GERMAN TERMS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Nebestimme*, 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 früher 

the  is slower than the previous 

## In *Pierrot Lunaire*:

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

  bedeutet Hauptstimme

  signifies a principal voice

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

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

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

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

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

The three instruments at completely equal volume, all totally expressionless

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

*(Das Klavier pausiert in diesem Stück)*



(The piano does not play in this piece)



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

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

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

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

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

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

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

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

[same] / p. 82, footnote:

*hinaufschleifen, während die angerissene Saite weiterklingt*

slide upward, while the sharply plucked string is still vibrating

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

*(im Ton genau so wie der vorhergehende Takt)*

(pitched exactly like the preceding measure)

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

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

(this measure differently, but not tragically!!)

“Nacht” / p. 84, m. 10, voice:

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

“Gebet an Pierrot” / p. 87, footnote:


*Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.*



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

“Raub” / p. 89, m. 5, voice:

*streng im Takt weiter*  
continue in strict measure

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

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

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

“Rote Messe” / p. 92, m. 1, piano:

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

“Enthauptung” / p. 99, two footnotes:

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

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

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

“Heimweh” / p. 108, footnote:

*Geige: + + pizz. mit der linken Hand*

*Violin: + + left-hand pizz.*

“Parodie” / p. 115, m. 1, clarinet:

*Klarinette imitiert genau den Vortrag der Bratsche*


The clarinet exactly imitates the viola’s phrasing


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


*Überleitung zu “Mondfleck”*  
transition to “Mondfleck”

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

*Sehr langsamer Walzer (mässige  )*

* = ca. 120–132; sehr frei vorzutragen*

*Very slow waltz (moderate  )*

* = ca. 120–132; executed very freely*

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

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

For Two Violins, Two Violas and Two Cellos

# VERKLÄRTE NACHT (Transfigured Night)

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

English translation by Stanley Appelbaum

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

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

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

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

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

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

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

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

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

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

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

Sehr langsam.

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

*immer leise*  
*pp*  
*immer leise*  
*pp*  
*immer leise*  
*pp*

*immer leise*  
*pp*  
*immer leise*  
*pp*  
*immer leise*  
*immer leise*  
*immer leise*  
*immer leise*

*sempre* *leiso* *pp*  
*sempre* *leiso* *pp*  
*immer* *leise* *pp*  
*pp*

*cresc.* *espress.*  
*cresc.*  
*cresc.* *espress.*  
*cresc.*  
*cresc.*  
*cresc.*

*rit.* **B**  
*espress.*  
*espress.*  
*pp*  
*pp*

\*) Dieses Zeichen bedeutet eine kleine Luftpause.



rit. accel.

steigernd cresc. cresc. accel.

*pp* steigernd cresc. accel.

*p* steigernd cresc. accel.

steigernd cresc. accel.

steigernd cresc. accel.

*pp* molto rit. Etwas bewegter.

*pp* *p*

*pp* *pp*

*cresc*

steigernd cresc

steigernd cresc.

*cresc* cresc.

*cresc.* cresc.

*cresc* cresc.

*cresc.* cresc.

C

First system of musical notation, measures 1-4. The score includes five staves with complex melodic and harmonic lines. The key signature has one sharp (F#) and the time signature is common time (C).

Second system of musical notation, measures 5-8. The score includes five staves with complex melodic and harmonic lines. The key signature has one sharp (F#) and the time signature is common time (C). Performance markings include *rit.* (ritardando) and *tempo* (return to tempo).

Third system of musical notation, measures 9-12. The score includes five staves with complex melodic and harmonic lines. The key signature has one sharp (F#) and the time signature is common time (C). Performance markings include *dim.* (diminuendo) and *p* (piano).

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

D  
 pp  
 pp  
 pp  
 pp  
 mp

Musical score for the first system, consisting of seven staves. Dynamics include *ppp* and *pp*. The music features complex rhythmic patterns and melodic lines across the staves.

Musical score for the second system, consisting of seven staves. Performance instructions include *rit.*, *ohne Dämpfer*, and *G Saite*. Dynamics range from *pp* to *p*. The system includes a key signature change to E major.

Musical score for the third system, consisting of seven staves. Performance instructions include *steigernd*, *cresc. e accel.*, and *G Saite*. Dynamics include *mf*, *sf*, and *p*. The system shows a dynamic and tempo increase.

Lebhafter.

The musical score is divided into three systems, each containing five staves. The first system includes dynamics such as *ff* and *sf*, and articulations like *tr* and *acc.*. The second system continues the piece with similar dynamics. The third system concludes with a *rit.* marking and a final cadence. The score is written in a key with one flat and a 2/4 time signature.

Etwas belebter.

Musical score for the first section, 'Etwas belebter.' The score is in 4/4 time and consists of five staves. The first staff is the vocal line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is the piano accompaniment, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third and fourth staves are for the right and left hands of the piano, respectively, showing a complex rhythmic pattern with many sixteenth notes. The fifth staff is the bass line, starting with a half note G3. Dynamics include *p* (piano) and *pp* (pianissimo).

Etwas zurückhaltend.

Musical score for the second section, 'Etwas zurückhaltend.' The score is in 4/4 time and consists of five staves. The first staff is the vocal line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is the piano accompaniment, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third and fourth staves are for the right and left hands of the piano, respectively, showing a complex rhythmic pattern with many sixteenth notes. The fifth staff is the bass line, starting with a half note G3. Dynamics include *warm*, *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo).

Wieder belebter.

Musical score for the third section, 'Wieder belebter.' The score is in 4/4 time and consists of five staves. The first staff is the vocal line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff is the piano accompaniment, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third and fourth staves are for the right and left hands of the piano, respectively, showing a complex rhythmic pattern with many sixteenth notes. The fifth staff is the bass line, starting with a half note G3. Dynamics include *p* (piano).

Etwas zurückhaltend.

dim. e rit.

The first system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for the strings. The music is in a minor key and features a melodic line in the right hand of the piano. The tempo is marked 'Etwas zurückhaltend.' and the dynamics include 'pp' and 'warm' markings. The system concludes with a 'dim. e rit.' instruction.

The second system of the musical score consists of six staves. It is marked 'Lebhafter.' and shows a change in tempo and dynamics. The piano part has a more active melodic line. Dynamics range from 'p' to 'mf'. The string accompaniment provides harmonic support with various textures.

The third system of the musical score consists of six staves, continuing the piano and string parts. The piano part features a prominent melodic line with some trills and grace notes. The string accompaniment is active, with various rhythmic patterns. Dynamics include 'mf' and 'f'.

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 various rests. Dynamic markings such as *ff* and *f* are present throughout the system.

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 and dynamic markings. A tempo or performance instruction, *Breiter.*, is written above the top staff in the latter part of the system.

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. This system is characterized by the use of triplets and slurs. The dynamic marking *pdolce* is repeated across several staves, and a *p* marking is at the bottom. The music features intricate melodic lines and harmonic support.



Etwas ruhiger.

pp

pp

pp

pp

pp

pp

rit.

*p dolce*

*warm*

*Phervor*

*more*

*p dolce*

*warm*

*warm*

*p*

*warm*

*cresc.*

rit.

**F**

*tretend*

*p*

*p*

*p*

System 1: A six-staff musical score in G major. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. The music features a mix of eighth and sixteenth notes with various phrasings and dynamics.

System 2: A six-staff musical score in G major. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. Dynamics include *warm*, *mf*, and *p*. The piano part includes some triplet figures.

Drängend,  
etwas unruhiger.

System 3: A six-staff musical score in G major. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. The tempo/mood is marked *Drängend, etwas unruhiger.* The piano part is marked *p* throughout.

*steigernd*  
*cresc. e accel.*

*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.*  
*steigernd, molto cresc. e accel.*

*Lebhaft bewegt.*

*Lebhaft bewegt.*

\*) ohne Dämpfer

mit Dämpfer

pp mit Dämpfer

pizz. ohne Dämpfer

pp mit Dämpfer

pp ohne Dämpfer

rit.

(trem.)

wild, leidenschaftlich

ff

ff

fp > p

fp > p

pizz.

ff

rit.

ff

ff

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 *pp* dynamics. The second staff has a bass clef and contains a rhythmic accompaniment with *pp* dynamics. The third staff has a treble clef and contains a rhythmic accompaniment with *pp* dynamics and the instruction *dizz.*. The fourth staff has a bass clef and contains a rhythmic accompaniment with *pp* dynamics. The fifth staff has a bass clef and contains a rhythmic accompaniment with *pp* dynamics. A section marker **G** is present at the beginning of the system.

Musical score system 3, featuring five staves. The top staff has a treble clef and contains the melody with *ff* dynamics and the instruction *wild*. The second staff has a treble clef and contains a 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 *ff* dynamics.

First system of musical notation, featuring five staves. The top staff contains a melodic line with a slur and a fermata. The second and third staves show harmonic accompaniment. The fourth staff includes a 'pizz.' (pizzicato) instruction and a dynamic marking of *ff*. The bottom staff provides a bass line.

Second system of musical notation, featuring five staves. It begins with a 'rit.' (ritardando) instruction. The second staff has an 'accel.' (accelerando) instruction and a dynamic marking of *f*. The third staff includes an 'arco' instruction. The system concludes with a dynamic marking of *ff*.

Third system of musical notation, featuring five staves. It begins with a 'rit.' (ritardando) instruction. The fourth staff includes a 'pizz.' (pizzicato) instruction and a dynamic marking of *f*. The system concludes with a dynamic marking of *ff*.

Noch bewegter.

The image displays a musical score for a string quartet, organized into three systems. Each system contains five staves: two for the first violin and second violin, and three for the first, second, and third violas. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first system begins with the instruction "Noch bewegter." and features dynamic markings such as *f* (forte) and *p* (piano), along with performance directions like *arco* and *pizz.* (pizzicato). The second system includes a *cresc.* (crescendo) marking. The third system concludes with *arco* and *pizz.* markings. The notation includes various rhythmic values, slurs, and phrasing marks.

H

pp

pp

pp

ppp

p

pp arco

pp

p

ppp

pp

pp

f ohne Dämpfer.

p

steigernd

steigernd

steigernd

steigernd

ff

steigernd

steigernd

f

f

steigernd

steigernd



Musical score for the first system, featuring five staves. The notation includes various notes, rests, and dynamic markings such as *mf*, *p*, and *ff*. The key signature has two flats, and the time signature is common time.

Rascher.

Musical score for the second system, featuring five staves. The notation includes triplets and dynamic markings such as *ff*, *p*, and *ff*. The key signature has two flats, and the time signature is common time.

ohne Dämpfer.

ohne Dämpfer.

Musical score for the third system, featuring five staves. The notation includes dynamic markings such as *p*, *f*, and *molto cresc.*. The key signature has two flats, and the time signature is common time.

Schneller werdend.

Sehr breit.

The first system of the musical score consists of five staves. The top staff is marked *ff*. The second staff is marked *ff*. The third staff is marked *ff*. The fourth staff is marked *ff*. The fifth staff is marked *ff*. The tempo marking *molto rit.* is placed above the second staff. The music is in a key with two flats and a common time signature. The notation includes various rhythmic values, slurs, and accents.

Sehr langsam.

The second system of the musical score consists of five staves. The tempo marking *Sehr langsam.* is placed above the top staff. The music is in a key with two flats and a common time signature. The notation includes various rhythmic values, slurs, and accents. The dynamics are marked *ff* in several places.

The third system of the musical score consists of five staves. The top staff is marked *G Saite*. The music is in a key with two flats and a common time signature. The notation includes various rhythmic values, slurs, and accents. The dynamics are marked *sf* and *dim.* in several places.

dim. e rit. K G Saite sehr ausdrucksvoll

*espress.*  
*pdim.*

G Saite Schwer betont.

G Saite

G Saite

First system of musical notation, featuring a grand staff with five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *v* (accents) and *pp* (pianissimo).

Second system of musical notation, continuing the grand staff. It includes dynamic markings like *pp* and *ppp* (pianississimo) across the staves.

Third system of musical notation, featuring a grand staff with five staves. It includes dynamic markings such as *pp*, *sf* (sforzando), and *ff* (fortissimo). The instruction "etwas zurückhalt." (somewhat restrained) is written above the system, and "sehr zart" (very delicate) appears in several places. A specific instruction "C Saite" (C string) is written above the third staff. The system concludes with a fermata over the final notes.

First system of musical notation, featuring six staves. The top staff includes a *rit.* marking. Dynamic markings include *pp* and *p*. The system concludes with a large, complex melodic figure in the upper staves.

Second system of musical notation, featuring six staves. It begins with a large, complex melodic figure in the upper staves. Dynamic markings include *pp*, *pppp*, and *pp*. The system concludes with a large, complex melodic figure in the upper staves.

Third system of musical notation, featuring six staves. It begins with a large, complex melodic figure in the upper staves. Dynamic markings include *pppp*, *pp*, and *pp*. The system concludes with a large, complex melodic figure in the upper staves.

Sehr breit und langsam.

The musical score is arranged in three systems, each with five staves. The first system (measures 1-5) features a piano introduction with dynamics ranging from *f* to *mp* and markings like *weich*. The second system (measures 6-8) is marked *pp* and *espress.*, with *p zart* and *p zart doch* markings. The third system (measures 9-12) begins with *ausdruckstoll* and includes a **M** dynamic marking, with *p innig* and *cresc.* markings throughout.

First system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *pp*.

Second system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *pp*. A *rit.* marking is present at the end of the system.

Third system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various notes, rests, and dynamic markings such as *pp*, *p*, and *rit.*. Specific performance instructions include "mit Dämpfer." and "Flag. (a) (a)".

Musical score system 1, measures 1-2. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The second and third staves are piano accompaniment with treble and alto clefs, respectively. The fourth staff is a cello part with a bass clef, and the fifth staff is a double bass part with a bass clef. Dynamics include *pp* and *pizz.*. A fermata is present in the cello part with the instruction *Flag. 0*. The tempo/mood instruction *weich und lang* is written below the cello staff.

Musical score system 2, measures 3-4. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. The second and third staves are piano accompaniment with treble and alto clefs. The fourth staff is a cello part with a bass clef, and the fifth staff is a double bass part with a bass clef. Dynamics include *pp* and *pizz.*. The tempo/mood instruction *weich und lang* is written below the cello staff.

Musical score system 3, measures 5-6. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three sharps, starting with a fermata and the instruction *innig, sehr zart und weich.*. The second and third staves are piano accompaniment with treble and alto clefs. The fourth staff is a cello part with a bass clef, and the fifth staff is a double bass part with a bass clef. Dynamics include *pp* and *pp arco*.



First system of musical notation, consisting of six staves. The top staff features a melodic line with a long slur. The second and third staves contain dense, rhythmic accompaniment with many sixteenth notes. The fourth and fifth staves have a more sparse melodic accompaniment. The bottom staff is a bass line with few notes.

Second system of musical notation, consisting of six staves. The top staff is marked *ausdrucksvoll* and *cresc.*. The second and third staves feature triplets of eighth notes, marked *p*. The fourth and fifth staves also feature triplets of eighth notes, marked *p*. The bottom staff is marked *ausdrucksvoll* and *cresc.*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, consisting of six staves. The top staff has a melodic line with a slur. The second and third staves contain dense, rhythmic accompaniment with many sixteenth notes, marked *p*. The fourth and fifth staves have a more sparse melodic accompaniment. The bottom staff is a bass line with few notes.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lower four staves are for instruments, with two in treble clef and two in bass clef. The music is highly melodic and features many slurs and ties.

The second system of the musical score continues with five staves. It includes several performance instructions: "Etwas gedehnt." (slightly stretched), "8va ad lib." (8th octave ad libitum), and multiple instances of "\* am Griffbrett." (on the fretboard). Dynamic markings include *ppp* and *pp*. The notation is dense with many notes and slurs.

The third system of the musical score consists of five staves. It features dynamic markings such as *ppp* and *pp*. The music continues with intricate melodic and harmonic patterns across all staves.

\*) 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* wieder gewöhnlich *pp*  
*ppp* wieder gewöhnlich *p*  
*ppp* wieder gewöhnlich *p*  
wiedergewöhnlich *p* *espress.*  
wieder gewöhnlich *p* *espress.*  
*ppp* wieder gewöhnlich *p*  
*pp* wieder gewöhnlich *p*

*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

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

die gleich den von früher.

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



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

*espress.* 0 D Saite. G Saite.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a minor key and features intricate melodic lines with many slurs and ties. The tempo and dynamics are not explicitly marked in this section.

steigernd, beschleunigend

The second system of the musical score consists of five staves. It is marked with the instruction "steigernd, beschleunigend" (increasing, accelerating) and "p cresc." (piano crescendo) on each staff. The music continues with complex melodic and harmonic patterns, showing a clear upward trend in intensity and tempo.

die  langsamer als die frühern 

The third system of the musical score consists of five staves. It is marked with the instruction "die  langsamer als die frühern ". The music is marked with "p" (piano) and "pausdrucksvoll" (expressive). The tempo is noticeably slower than the previous section. The music features complex melodic lines with many slurs and ties, and a more restrained harmonic texture.

ohne Dämpfer *sehr warm* rit.

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

*sf* *p sehr weich*

*sfp* *p*

**P** a tempo

ohne Dämpfer *p*

ohne Dämpfer *p*

ohne Dämpfer *p*

ohne Dämpfer

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

*steigernd*  
*steigernd*  
*steigernd*  
*steigernd*  
*steigernd*  
*steigernd*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*



Etwas bewegter.

First system of musical notation. It 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 the instruction *zurücktreten* and dynamic markings *fp* and *pp dolce*. The second staff is in alto clef with *p hervortreten*. The third staff is in alto clef with *pp zurücktreten*. The fourth staff is in alto clef with *pp dolce*. The fifth staff is in bass clef with *p*. The system concludes with a *mf* dynamic marking.

Second system of musical notation, continuing from the first. It consists of five staves. The top staff has *pp dolce* and *zurück*. The second staff has *p hervor.*. The third staff has *pp zurück.*. The fourth staff has *p dolce* and *pp zurück.*. The fifth staff has *mf*. The system concludes with a *mf* dynamic marking.

Third system of musical notation, continuing from the second. It consists of five staves. The top staff has *p*. The second staff has *mf* and *cresc.*. The third staff has *p* and *cresc.*. The fourth staff has *p* and *f cresc.*. The fifth staff has *p* and *cresc.*. The system concludes with a *f* dynamic marking.

This image shows a page of musical notation for Franz Schubert's 'Verklärte Nacht'. The score is arranged in three systems, each with five staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a tempo marking 'Q' and a dynamic marking 'ff'. The second system continues the piece with similar dynamics. The third system features a 'rit.' (ritardando) marking above the music. The notation includes various note values, rests, and slurs, with some notes marked with accents. The overall texture is dense and expressive, characteristic of Schubert's style.

**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 a 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 *pp* marking. The second and third staves have *pp* markings. The fourth and fifth staves have *p* markings. 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 a *p* marking and the word *steigernd*. The second staff has a *mf* marking and the word *steigernd*. The third staff has the word *steigernd*. The fourth staff has the word *steigernd* and a *3* marking. The fifth staff has the word *steigernd*. 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 for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is the bass line. The system contains two measures of music.

*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 for a string quartet. The bottom staff is the bass line. The system contains two measures of music.

**S** *beschleunigend*

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 for a string quartet. The bottom staff is the bass line. The system contains two measures of music. The word "cresc." is written above each of the six staves.

First system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *v*. The key signature is B-flat major, and the time signature is 4/4.

Second system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*. The key signature is B-flat major, and the time signature is 4/4.

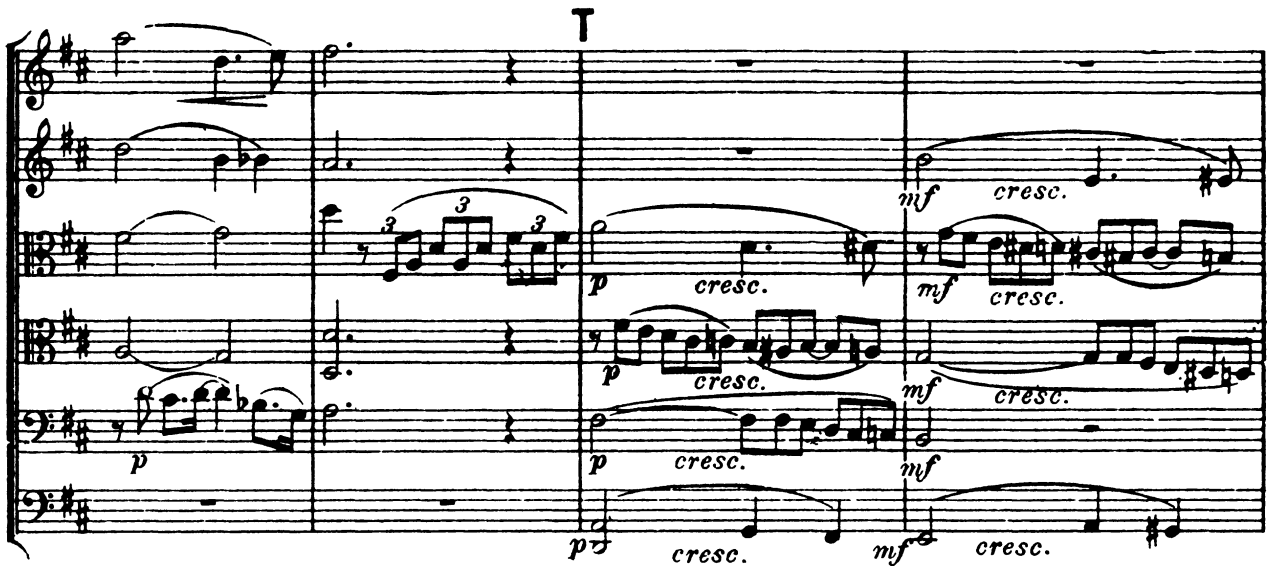
Third system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *molto rit.*. The key signature changes to B-flat major, and the time signature is 4/4.

Musical score system 1, featuring six staves. The first three staves (treble clef) show a piano part with *fff* dynamics and a melodic line. The fourth staff (bass clef) features a piano accompaniment with a *gross* marking. The fifth and sixth staves (bass clef) show a piano accompaniment with a *ff espress.* marking.

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

Musical score system 3, featuring six staves. The first staff (treble clef) contains a complex melodic line with triplets. The second staff (treble clef) is marked *espress.*. The third staff (bass clef) is marked *p*. The system concludes with a *p* dynamic marking at the bottom.

T



First system of musical notation. It consists of five staves. The top staff is a vocal line with a 'T' above it. The second staff is a treble clef instrument. The third and fourth staves are a grand staff (piano and bass). The fifth staff is a bass clef instrument. Dynamics include *p*, *cresc.*, and *mf*. There are triplets in the second and third staves.



Second system of musical notation. It consists of five staves. Dynamics include *f*, *cresc.*, and *ff*. There are accents and slurs throughout the system.



Third system of musical notation. It consists of five staves. Dynamics include *fp*. There are accents and slurs throughout the system.

rit. D Saite

*p* *dim.*

*p* *dim.* G Saite

*p espr.* *dim.*

*p* *dim.*

*p* *dim.*

*fp* *fp* *p* *dim.*

poco rit. G Saite

rit.

molto rit. mit Dämpfer

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*

*pp*

*mf espress.*

*pp*



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

*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*mf espr.*  
*ppp*

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

The image displays a musical score for the piano piece "Verklarte Nacht" by Franz Schubert, consisting of three systems of staves. The first system (measures 1-4) begins with a dynamic marking of *p* and a tempo marking of *espr.*. The second system (measures 5-8) includes a *6* fingering and a *schrzart* marking. The third system (measures 9-12) features a *mj* marking. The score is written in G major and 3/4 time, with a key signature of one sharp (F#) and a common time signature of 3/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



pp

pp

pp

pp

pp

pp



pp

pp

pp

pp

pp

pp

steigernd

steigernd

steigernd

steigernd

steigernd

steigernd

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f cresc.

cresc.



molto rit.

ff

ff

ff

ff

ff

*molto rit.* Sehr gross.

The first system consists of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked with *ff* (fortissimo) and *sf* (sforzando) dynamics. The notation includes various rhythmic values and phrasing slurs.

The second system consists of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked with *dim.* (diminuendo), *sfp* (sforzando piano), *pp* (pianissimo), and *pp dolciss.* (pianissimo dolcissimo) dynamics. The instruction "G Saite" is written above the top staff. The notation includes various rhythmic values and phrasing slurs.

The third system consists of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked with *pp* (pianissimo), *pp dolciss.* (pianissimo dolcissimo), and *zart* (softly) dynamics. The instruction "D Saite" is written above the top staff. The notation includes various rhythmic values and phrasing slurs.

zart

pp

dim.

zart

pp

dim.

dim.

pp

dim.

dim.

rit.

X

pp

pp

pizz.

pp

pp

pizz.

pp

pizz.

pp

pp

pp

pp

A musical score for 'Verklärte Nacht' (No. 4 of the Four Lieder Op. 4 by Franz Schubert). The score is arranged in three systems, each with four staves. The top staff is the vocal line, the second and third staves are for the violin and viola, and the bottom staff is for the piano. The key signature is D major (two sharps) and the time signature is 3/4. The score features a variety of musical notations, including slurs, ties, and dynamic markings. The piano part includes a prominent bass line with sustained notes and chords.

The image displays three systems of musical notation for the piece "Verklärte Nacht" by Franz Schubert. Each system consists of five staves: two treble clefs (Violin I and Violin II), two bass clefs (Viola and Cello/Double Bass), and a fifth staff for the Piano accompaniment. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a melodic line in the first violin with a long slur and a fermata. The second system features a similar melodic line in the first violin, with performance instructions written in German: "Klang", "Flag", "Klang (p)", "Flag D Saite", "Klang", "Flag", "Klang", "Flag", and "Klang". The third system is dominated by dense, arpeggiated chords in the piano accompaniment, marked with "pppp".





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

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## 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)		12. Galgenlied (Gallows Song)	97
1. Mondestrunken (Drunk with Moonlight)	63	<i>viola, cello; later, piccolo</i>	
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2. Colombine (Columbine)	67	<i>bass clarinet, viola, cello, piano; later, flute, clarinet</i>	
<i>violin, piano; later, flute, clarinet</i>		14. Die Kreuze (The Crosses)	102
3. Der Dandy (The Dandy)	70	<i>piano; later, flute, clarinet, violin, cello</i>	
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<i>flute, clarinet, violin</i>		<i>clarinet, violin, piano; later, piccolo, cello</i>	
5. Valse de Chopin	77	16. Gemeinheit (Foul Play)	111
<i>flute, clarinet, piano; later, bass clarinet</i>		<i>piccolo, clarinet, violin, cello, piano</i>	
6. Madonna	81	17. Parodie (Parody)	115
<i>flute, bass clarinet, cello; later, violin, piano</i>		<i>piccolo, clarinet, viola, piano; later, flute</i>	
7. Der kranke Mond (The Sick Moon)	83	18. Der Mondfleck (The Moon Spot)	119
<i>flute</i>		<i>piccolo, clarinet, violin, cello, piano</i>	
II. Teil (Part II)		19. Serenade	124
8. Nacht (Night) (Passacaglia)	84	<i>cello, piano; later, flute, clarinet, violin</i>	
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9. Gebet an Pierrot (Prayer to Pierrot)	87	<i>flute, clarinet, violin, cello, piano</i>	
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10. Raub (Theft)	89	<i>flute, clarinet, violin, cello, piano; later, piccolo, bass clarinet, viola</i>	
<i>flute, clarinet, violin, cello; later, piano</i>			
11. Rote Messe (Red Mass)	92		
<i>piccolo, bass clarinet, viola, cello, piano</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 shoves aside the red, and the green of the Orient,  
And paints his face in a noble style  
With a fantastic moonbeam.

#### 4. EINE BLASSE WÄSCHERIN (A PALLID WASHERWOMAN)

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

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

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

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

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

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

#### 5. VALSE DE CHOPIN

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

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

Heiss und jauchzend, süss und schmachkend,  
Melancholisch düsterer 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,  
Zerreit 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 drre Dirne  
Mit langem Halse  
Wird seine letzte  
Geliebte sein.

In seinem Hirne  
Steckt wie ein Nagel  
Die drre Dirne  
Mit langem Halse.

Schlank wie die Pinie,  
Am Hals ein Zpfchen—  
Wollstig wird sie  
Den Schelm umhalsen,  
Die drre 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. ENTHAUP TUNG (BEHEADING)

Der Mond, ein blankes Trkenschwert  
Auf einem schwarzen Seidenkissen,  
Gespenstisch gross—drut er hinab  
Durch schmerzsdunkle Nacht.

Pierrot irrt ohne Rast umher  
Und starrt empor in Todesngsten  
Zum Mond, dem blanken Trkenschwert  
Auf einem schwarzen Seidenkissen.

Es schlottern unter ihm die Knie,  
Ohnmchtig bricht er jh zusammen.  
Er whnt: es sause strafend schon  
Auf seinen Sndenhals hernieder  
Der Mond, das blanke Trkenschwert.

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

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

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

## 14. DIE KREUZE (THE CROSSES)

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

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

Tot das Haupt—erstarrt die Locken—  
Fern, verweht der Lrm des Pbels.  
Langsam sinkt die Sonne nieder,  
Eine rote Knigskrone.—  
Heilge Kreuze sind die Verse!

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

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

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

### III. TEIL (Part III)

#### 15. HEIMWEH (HOMESICKNESS)

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

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

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

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

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

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

#### 16. GEMEINHEIT (FOUL PLAY)

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

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

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

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

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

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

#### 17. PARODIE (PARODY)

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

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

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

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

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

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

#### 18. DER MONDFLECK (THE MOON SPOT)

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

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



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

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

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

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

## 19. SERENADE

Mit groteskem Riesebogen  
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 Riesebogen  
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 Riesebogen.

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

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

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

## 20. HEIMFAHRT (JOURNEY HOME) (Barcarole)

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

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

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

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

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

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

## 21. O ALTER DUFT (O ANCIENT FRAGRANCE)

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

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

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

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

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

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



I. Teil.

1. Mondestrunken.

Bewegt (♩ ca 66 - 76)

Flöte.

Geige. *pizz.*  
*pp mit Dämpfer*

Violoncell.

Rezitation. *p*

Bewegt (♩ ca 66 - 76)

Den Weinden man mit Au-gen trinkt, gießt

Klavier. *pp*

Fl. *p* *f* *fpp*

G. *f* *pp*

⑤

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

⑤

Fl. *pp* *arco* *Flag(e)*

G. *f* *pp*

⑩ (gesungen) (gesprochen)

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

⑩

*pp* *pp* *pp*

poco rit. - - - Tempo

Fl. *pp* *pp* *pp*

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

poco rit. - - - (15) Tempo

poco rit. - - - Tempo (15)

(kein Pedal!) *pp* *sf*

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 - ten!

(20) *sf* *legato*

Fl. *am Steg* *pp* *pizz.*

G. *pp*

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

*stacc.* *stacc.* *pp*

(25)

Fl. *rit.* *immer pizz.*

G. *rit.*

nie - - - der. Der

*rit.*

Fl. *Tempo* *f*

G. *f*

Vcl. *f molto espress.*

*Tempo* *f* *espress.*

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

*Tempo*

(30)

Fl. *arco* *molto rit.*

G. *f*

Vl. *f*

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

*molto rit.*

*pp*

Fl. *Tempo*

G. *pp subito*

Vl. *pp subito*

*pp* *glissando*

(35) *Tempo*

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

(35) *Tempo*

*pp subito* *pp* *pp*

*molto legato*

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

G. *pizz.* *spiccato*

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

trinkt.

(39) *pp* *molto rit.*

*poco rit.* *molto rit.*

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

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

# 2. Colombine.

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

Klarinette in A. mit Dämpfer

Geige. *p espress.* *pp subito*

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

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 — ,

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

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

bräch ich ei - ne nur!

G. *espr.* *pp stacc.* *molto legato*

☐ ☐ bedeutet Hauptstimme.

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

15 Mein banges Leid zu lindern, such ich am dunklen

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

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

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

20 *pp*

6. *rit.* *rit.*

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

25 *rit.*

6. *pp* *pp*

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



viel langsamer (♩ = ca 100)  
*stacc.*  
*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

*pp*  
*pp*  
 (35) *pp* (gesungen) (gesprochen)  
 Haa - re des Mond - lichts blei - che Blü - ten!

*pp*

rit. - nimmt Picc.  
*pp*  
*pp*  
*ppp*  
 (40) rit.  
 (40) rit.  
*pp*

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

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

# 3. Der Dandy.

**Piccolo.** *Rasch* ( $\text{♩} = 76$ )

**Klarinette in A.**

**Rezitation.** *Rasch* ( $\text{♩} = 76$ )

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

**Klavier.** *Rasch* ( $\text{♩} = 76$ )

**Pic.** *poco rit.*

**Kl. (A)**

*ff* *p* *3* *3* *p* *f* *breit* *poco rit.*

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

*pp* *pp* *poco rit.*

Г 7 bedeutet Hauptstimme.

etwas langsamer rit. - - - -

Pic. *espress.*

Kl. (A) *p*

etwas langsamer *f* rit. - (tonlos geflüstert) (mit Ton gesprochen) *pp*

(gesungen) *p* (gesprochen) *p*

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

etwas langsamer rit. *espress.*

*pp* *pp*

langsam

Pic. *pp*

Kl. (A) *pp*

langsam (10) *pp*

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

langsam (10) *p*

rit. - - - - Tempo

Pic. *ppp*

Kl. (A) *ppp*

rit. - - - - Tempo

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

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

*ppp* *p* *f*

*Pa.*



Pic.

Kl. (A)

25

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

*l. H.*

*r. H. p*

*l. H.*

*l. H.*

accel.

Pic.

Kl. (A)

25

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

*r. H. non legato*

*r. H.*

tonlos niederdrücken (Flag.)

*l. H. f*

*r. H. p*

*p accel.*

*f*

ohne Pedal immer ohne Pedal

Pic.

Kl. (A)

rasch

nimmt gr. Fl.

*ppp*

*pppp*

*pp*

*pppp*

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

Pic.

Kl. (A)

30

mit einem phanta - stischen Mond - strahl.

rasch

30

*fppp*

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. *ppp* mit Dämpfer *pizz*

Fließend, aber abwechslungsreich (♩ = 60 – 92)

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

Rezitation.

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

Fl. *immer ppp*

Kl. (A) *immer ppp*

G. *arco* *immer ppp*

⑤ *pp*

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

⑤ *immer ppp*

Fl. Kl. (A) G.

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

Fl. Kl. (A) G.

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

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

Fl. Kl. (A) G.

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

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

Fl.  
Kl. (A)  
G.

arco  
G-Saite -

Flag. (gesungen) *pp*

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

Fl.  
Kl. (A)  
G.

Flag.

15 (gesprochen)

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

Fl.  
Kl. (A)  
G.

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)

*pp*

*pp*

*pp*

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

begleitend

*pp*

*p espress.*

Fl.

Kl. (A)

*p*

*p*

*pp*

*pp*

*stacc.*

*stacc.*

*pp*

*legato*

*stacc.*

ken, al- so ruht auf die- sen

kurz weich kurz weich weich

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

Fl.   
 Kl. (A)

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

schwungvoll  
durchaus legato

*stacc.*

*p dolce espress.*

weich

*espr.*

Fl.   
 Kl. (A)

*p dolce*

*p dolce*

15

15

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

8.....

Fl.   
 Kl. (A)

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

*p dim.*

*pp*

*p dim.*

*pp*

*poco rit.* (20)

- - - - - a tempo

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

Fl.   
 Kl. (A)

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

*p*

*pp*

*p*

steigernd

Fl.

Kl. (A)

*p* *cresc.*

steigernd

Kran - ken.

(25)

steigernd *p dolce legato*

*cresc.*

poco rit. -

Fl.

Kl. (A)

nimmt Baß-Klarinette in B

poco rit. -

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

poco rit. -

*f* *ff* *fpp*

ruhiger

Fl.

B-Kl. (B)

*pp*

ruhiger

(30)

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

ruhiger

*pp* *pp*

Fl. *pp*

B-Kl. (B)

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

35

35

*pp* *pp*

Fl. *p*

B-Kl. (B) *p*

*pp* *pp*

Fl. 40 44

B-Kl. (B)

40 rit. 44 molto rit.

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

# 6. Madonna.

Mäßig langsam (♩ = ca 50)

Flöte.

Baß-Klarinette in B.

Violoncell.

Rezitation.

*p* *pizz.*

Mäßig langsam (♩ = ca 50)  
*p* sehr innig

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

Fl.

B-Kl. (B)

Vel.

etwas belebter

⑤

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

Fl.

B-Kl. (B)

Vel.

etwas belebter

⑤

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

Fl.

B-Kl. (B)

Vel.

sehr hoch, aber  
äußerst zart

⑩

*PPP*

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

┌ 1 bedeutet Hauptstimme

15

Fl.

B-Kl. (B)

Vcl.

arco

G Saite

15

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

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

20

Tempo

Fl.

B-Kl. (B)

Vcl.

pizz.

pesante

\*)

f (immer pizz.)

20

Tempo

pesante  
*cresc.*

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

Fl.

B-Kl. (B)

Geige.

Vcl.

arco

pp

f

wuchtig

wuchtig

24

Mut - - ter al - ler Schmer - zen!

24

wuchtig

Klav.

ff

ff

ff

\*) hinaufschleifen, während die angerissene Saite weiterklingt.

längere Pause  
**Der kranke Mond.**  
 Flöte allein.

A lengthy pause before  
**"Der kranke Mond"**

# 7. Der kranke Mond.

Sehr langsame  $\text{♩} = 96-100$

Flöte. *p*

Rezitation. *p* ⑤

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

Fl. *f* *tr* *molto dim.* *p* *pp subito*

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

Fl. *pp* ⑩ *p*

die. An un-still-ba-rem

Fl. *f* *ppp* ⑮ *dim.* *molto dim.* *ppp*

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

Fl. *p* ⑳

Mond, dort-auf des Him-mels schwarzem Pfühl.

Fl. *f* *fp* *p*

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

Fl. *rit.* ⑳ (im Ton genau so wie der vorhergehende Takt) (dieser Takt anders, aber doch nicht tragisch!!)

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

Schluß des  
I. Teils.  
End of  
Part I

II. Teil.

8. Nacht.

(Passacaglia)

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

Gehende ♩ (ca 80)

Gehende ♩ (ca 80)

Gehende ♩ (ca 80)

Finstre, schwarze Rie-senfal-ter tö-tetender

B-Kl (B)  
Vcl.

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

pp

B-Kl (B)  
Vcl.

am Steg - - - - - Flag. °

(pp aber deutlich hörbar)

10 gesungen (womöglich die tieferen Noten)

10 gesprochen

ruht der Ho - - ri-zont, verschwie - gen. Aus dem Qualm ver - lor - ner

Etwas rascher.

Etwas rascher.

Etwas rascher.

pp



Flutterzunge

B-Kl. (B)

Vcl.

am Steg *pp* *pp* *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)

Vcl.

*f* *pp dim.* *pp*

am Griffbrett

15

I. Tempo

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

15

*ff* *fff* *pp dim.*

Ped.

B-Kl. (B)

Vcl.

*espress.* *p* *Flag.°*

*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.

Rie - - sen - fal - - ter.

nimmt Klarinette in A

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  $\text{♩}$  (ca 60)

Klarinette in A.

Rezitation.

Mäßige  $\text{♩}$  (ca 60)

Mäßige  $\text{♩}$  (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* *ppp* *l. H.* *ppp*

Red. - - - - -

Kl. (A)

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

*poco rit.* *p* *poco rit.* *pp* *3* (kläglich)

*espr.* *pp* *ff* *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

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.

f

Kl. (A)

molto rit.

ppp

molto rit.

pp

20

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

molto rit.

20

stacc. pp

pp

pp

ppp

folgt ohne jede Pause  
(bloß  $\circ$  aushalten):  
**Raub.**  
Flöte, Klarinette in A, Geige  
(mit Dämpfer), Violoncell  
(mit Dämpfer)

Go on without pause to  
"Raub"  
(merely make the  $\circ$  long)

# 10. Raub.

Mäßige ♩ (ca. 84)

Flöte. *pp*

Klarinette in A. *pp*

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

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

Rezitation. *Mäßige ♩ (ca. 84)*

*immer col legno gestrichen*

Fl. *pp* <sup>⑤</sup> mit der Rezitation

Kl. (A) *pp*

G. *pp* arco am Griffbrett flautando

Vcl. *pp*

<sup>⑤</sup> streng im Takt weiter

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

Fl. *pp*

Kl. (A) *p < f* *col legno gestrichen*

G. *pp* arco am Griffbrett flautando

Vcl. *pp* arco *spp*

*espress.*

(tonlos)

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

Fl. *p* (10)

Kl. (A) *pp*

G. arco am Griffbrett

Vcl. pizz. deutlich *pp* arco

(ton) (tonlos) (ton etc.) (10)

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

Fl.

Kl. (A)

G.

Vcl. *pp*

fürstliche Rubine, blutige Tropfen alten Ruhmes.

Fl. *pp* (15)

Kl. (A) *pp*

G. pizz. arco am Steg *pp*

Vcl. *ff* am Steg *pp*

accel. (15)

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

Fl. *accel.*  
 Kl. (A) *cresc.*  
 G. *Flag. 8...*  
 Vcl. *Flag. 8...*  
*accel.*  
 durch die Fin-ster-nis, wie Au-gen!- stie - ren aus den To - tenschreinen

Fl. *molto rit.*  
 Kl. (A) *pp*  
 G. *pizz. ppp*  
 Vcl. *ppp*  
*pp*  
*arco am Steg*  
*pp*  
*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  
 Vcl.

folgt ohne jede Pause:

**Rote Messe.**

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

Segue directly to  
"Rote Messe"

(quasi Adagio) *molto rit.* (von ca 80 bis ca 100-90)  
*molto stacc.*  
 Klav. (20) *ppp*  
*8...*  
*2w.*

# 11. Rote Messe.

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

Piccolo.

Baß-Klarinette (in B).

Bratsche.

Violoncell.

Rezitation.

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

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

Klavier.

*fp*

*fp*

*Red.*  
(liegen lassen bis zum Zeichen \*)

Pic.

B-Kl. (B)

Br.

Vcl.

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

*fp*

*fp*



*poco rit.*

Pic. *pppp*

B-Kl. (B) *am Steg*

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

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

⑤ *tar- Pi-er-rot!*

⑤ *poco rit.* *sp* *tr*

\*

*rit.* *breiter (langsamer)*

Pic. *ppp*

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

Br. *arco* *ff*

Vcl. *arco* *ff*

*rit.* *breiter (langsamer)* ⑩ *ff*

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

*ppp* *ppp* *ff*

Pic. *molto rit.* - - - - *Tempo*  
 B-Kl. (B) *ff*  
 Br. *ff*  
 Vel. *ff*  
 - die gott - geweihte, zer - reißt die Prie - ster - klei - der  
*molto rit.* - - - - *Tempo*  
*fff*  
*fff*

Pic. *molto rit.* - - - - *Tempo I.*  
 B-Kl. (B) *ff*  
 Br. *ff*  
 Vel. *ff*  
 am Steg  
 am Steg  
 Zu grau - sem A - - - - bend - mah - le beim Blen - - - - deglanz des  
*ff* *molto rit.* - - - - *Tempo I.* *ff pp*  
*molto rit.* - - - - *Tempo I.* *r.H.*  
*fff* *l.H.* *pp*

poco rit. - - Tempo

Pic.

B-Kl. (B)

Br.

Vel.

*ppp stacc.*

*ppp p*

*dolce espress.*

*pp espress.*

*ppp stacc.*

*ppp p*

*p espress.*

*ppp stacc.*

*ppp p*

*p espress.*

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

poco rit. - - Tempo

*p*

(20)

stumm niederdrücken Flag.

*pp*

*dolce pp*

(20)

*p*

*f*

*espress.*

ohne Ped. immer ohne Ped.

poco rit. - - - -

Pic.

B-Kl. (B)

Br.

Vel.

*p*

*pp*

am Steg.

*pp*

*molto espress.*

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

poco rit. - - - -

poco rit. - - - -

*pp espress.*

*3*

*3*

[ ] bedeutet Hauptstimme.

Tempo

Pic. *p*

B-Kl. (B) *p*

Br. *pp* sehr ruhig

Vcl. *f* *dim.*

am Steg

(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*

Vcl. *dim.* *pp* *pp*

am Griffbrett flautando Flag.

äußerst kurze Pause (im Takt)  
folgt: Galgenlied.

Piccolo  
Bratsche.  
Violoncell.

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

*molto rit.* (29)

- sem A - bend - mah - le.

*molto rit.* (29) *ppp*

# 12. Galgenlied.

Sehr rasch (♩ = ca 120)

Piccolo.

Bratsche.

Violoncell.

Rezitation.

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

5 accel.

Pic.

Br.

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.

Bratsche.

Violoncell.

Ziemlich bewegte ♩ (ca 126)

Rezitation.

Ziemlich bewegte ♩ (ca 126)

Klavier.

B. Kl.  
(B)

Br.

Vel.

Der Mond, ein blan kes Türkenschwert auf einem schwarzen

⑤

B-Kl.  
(B)

Br.

Vel.

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

[ ] 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* *fff*

B-Kl. (B)  
*pp*

Br.  
*pp* *f* *pp*

Vcl.  
*pp* *f* *pp*

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

*pp* sehr ruhig und gleichmäßig *psf* *psf* *pp*

*pizz.* *arco* *pizz.*

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

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

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

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

(15)

(15)

*fff* *pp* *f* *pp* *f* *pp*

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

rit. - - - - - Tempo

B-Kl. (B)

Br.

Vcl.

rit. - - - - - Tempo

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

B-Kl. (B)

Br.

Vcl.

accel.

B-Kl. (B)

Br.

Vcl.

accel.

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

accel.

B-Kl. (B)

Br.

Vcl.

gliss.

gliss.

gliss.

G-Saite.

G-Saite.

B-Kl. (B)

Br.

Vcl.

20

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

20 martellato

B-Kl. (B)

Br.

Vcl.



langsam (♩ ca 96-100)  
Gr. Flöte.

(25)

B-Kl. (B) *espress.* *pp* begleitend *pp* *pp* *p* 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* *fp* *pp*

Vcl. *pp* *fp* *pp*

(30)

Fl. *fp* *f* *fp* *poco espress.*

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

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

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

(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.

Immediately segue to  
"Die Kreuze"

Γ 7 bedeutet Hauptstimme.

# 14. Die Kreuze.

Langsame (ca 56)  
(ernst)

Rezitation.

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

Langsame (ca 56)

*ff* *ff* *f* *legato*

*r. H.*  
*l. H.*

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

*f* *ff*

*immer martellato (non legato)*

⑤

*cresc.*

*tr tr tr*

*ffp*

In den Lei - bern schwel - gen Schwer - ter, prun - - kend in des

*p*

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

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

Dich - accel. - - ter stumm ver - blu -

*martellato* *martellato* *martellato*

Flöte. *pp* Flatterzunge

Klarinette in A. *pp*

Geige. *pp* Flag.

Violoncell. *pp* Doppelgriff es u. h.

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

*pp* *ppp* *l.H.* *pp*

Flag. *r.H.* tonlos niederdrücken

\* 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.

*pizz.*

*arco*

*p cresc.*

*spiccato*

*p cresc.*

*p cresc.*

*ffp*

15

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

15

*molto stacc.*

*molto cresc.*

*p*

*ffp*

*sehr breit*

Fl.

Kl. (A) *ff* .. Schalltrichter hoch

G. *ff*

Vel. *ff*

*sehr breit*

Heil - ge Kreuze sind die Ver - se.

*sehr breit*

*fff*

Fl. *pp* *f*

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

G. *fff* *pp* *f*

Vel. *fff* *pp* *f*

Schluß des  
II. Teiles.

End of  
Part II

(20)

*fpp* *fff*

III. Teil.

15. Heimweh.

In abwechslungsreicher Bewegung (♩ = 56 - 70)  
frei *etwas rasch* *stacc.* *zögernd*

Klarinette in A.

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

Rezitation. In abwechslungsreicher Bewegung (♩ = 56 - 70)

Klavier. *f* *p*

Kl. (A)

G. *p dolce* *p*

sehr zart

Liebl - ich kla - gend - ⑤ ein krystall - nes Seuf - zen aus I -

*pp*

Tempo

etwas zögernd

Kl. (A)

G-Saite

G.

etwas zögernd

Tempo

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

etwas zögernd

Tempo

pp

Kl. (A)

G-Saite

G.

*f molto espress.*

*espress.*

*p*

D-Saite

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

*f*

*p*

*3*

poco accel.

Kl. (A)

*fp*

G-Saite

G.

*f*

*p*

*cresc.*

*f*

10

10

*p*

*cresc.*

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

rit. **a tempo grazioso** hüpfend *pp*

*crsc.*

*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.*

Ad. - - - \*

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

*spiccato* *spiccato*

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

15

15

*stacc.* *p*

*legato*

**belebend** *mf* *schwungvoll* *f*

*crsc.*

**belebend**

**belebend** *f* *p* *triumm* *trium* *trium* *trium* *trium*

Geige:++ pizz. mit der linken Hand.



K1 (A)  
G.

Da ver - gibt Pier -

*ff*  
Ped. \* Ped.

K1 (A)  
G.

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

*ff* *ffp* (20)

K1 (A)  
G.

poco rit. Tempo steigernd

blei - chen Feu - erscheides Mon - des, durchdes Licht.meers Flu - ten schweift die

poco rit. Tempo steigernd

*pp*

*poco rit.* *molto rit.*

*cresc.* *ff*

*poco rit.* *molto rit.*

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

*poco rit.* *molto rit.*

*cresc.* *ff* *fff*

*ppp* *p*

*ppp* *p*

**(25) sehr langsam**

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

**(25) sehr langsam**

*sf arpegg.* *p*

---\*Flag. ohne Pedal!

**Sehr rasch. (♩)** *rit.*

Piccolo.

Violoncell.

Flag. C-Saite.

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

Go on without pause to  
**"Gemeinheit"**

# 16. Gemeinheit.

**Ziemlich rasch** (♩ ca 126)  
pizz.

Geige.

Violoncell.

**Ziemlich rasch** (♩ ca 126)

Rezitation.

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

**Ziemlich rasch** (♩ ca 126)

Klavier.

*ff*

*poco rit.* Plötzlich viel langsamer.

G.

Viola

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

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

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

Klavier.

*ff* *p*

Piccolo.

Klarinette in A.

*immer weiter pizz.* *ff*


*Tempo* *ff* *pp*

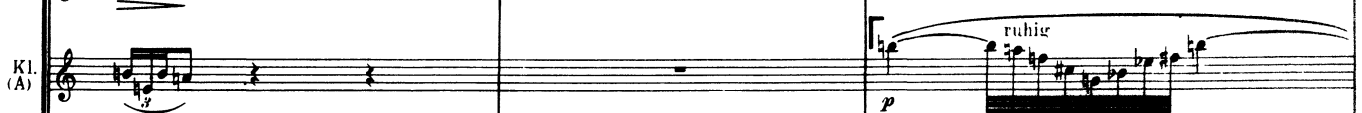
*Etwas langsamer.* *p subito* *col legno* *am Steg*


(trocken) *Tempo* *Etwas langsamer.*


ei - nen Schädelbohrer. *Tempo* *Etwas langsamer.* *Dar - auf stopft er*

Klavier.

Pic.  *p*

Kl. (A)  *p* *ruhig*

G.  *arco* *p*

Vcl.  *p*

10

 *V*

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

10

 *trm*

Pic.  *molto rit.* *f*

Kl. (A)  *f*

G.  *pp* *am Steg* *pp* *ff*

Vcl.  *pp* *am Steg* *pp*

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

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. *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. *f* *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. breiter Auftakt (20) immer langsamer werdend

*pp*

Pic.  
Kl.  
G.  
Vcl.

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

*pp*

Pic.  
Kl. (A)  
G.  
Vcl.

*rit.*  
*f*  
*p*  
*pizz*  
*f*  
*p*  
*p*  
*nimmt Bratsche*  
*fp*

große ausgiebige Pause,  
dann folgt **Parodie**

(Klavier Piccolo Klarinet  
in A, Bratsche)

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

(25)

Kopf Cas - san - ders!

(25)

*rit.*  
*f*  
*p*

# 17. Parodie.

**Piccolo.** (♩ = ca 132)

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

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

**Rezitation.** Strick - - nadeln, blank — und —

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

Detailed description: This system contains the first three measures of the piece. It features five staves: Piccolo, Clarinet in A, Violin, Recitation, and Piano. The Piccolo part has a tempo marking of quarter note = ca 132. The Clarinet part is marked 'grazioso' and 'imitiert genau den Vortrag der Bratsche'. The Violin part is marked 'grazioso' and includes dynamic markings 'p', 'f', and 'p stacc. spicc. springender Bogen'. The Recitation part has the lyrics 'Strick - - nadeln, blank — und —'. The Piano part is marked 'durcheinanders begleitend' and includes dynamic markings 'pp' and 'fp'.

**Pic.**

**Kl. (A)** sentimental *p dolce*

**Br.** sentimental *p dolce* D-Saite

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

*espress.* **5** *dolce*

*l. H.*

Detailed description: This system contains the next three measures of the piece. It features four staves: Piccolo, Clarinet in A, Violin, and Piano. The Clarinet part is marked 'sentimental' and 'p dolce'. The Violin part is also marked 'sentimental' and 'p dolce', with a note 'D-Saite' below it. The Piano part includes dynamic markings 'p' and 'espress.', and a circled '5' above a measure. The lyrics 'blin - kend, in ih - rem grau - - en Haar, — sitzt —' are written below the Violin staff. The Piano part has 'l. H.' written below it.

Pic. Kl. (A) Br.

*ppp subito*

*pp subito*

*pp legato*

*legato*

*stacc.*

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

Pic. Kl. (A) Br.

*ppp*

*pp*

*p*

*f*

(zögernd)

10 Rök - chen - da - Sie wartet in der Lau - be, sie liebt -

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

Pic. Kl. (A) Br.

*f*

*f*

*f*

*cresc.*

*f*

*ff*

*ff*

*ff*

15 Pierrot mit Schmer - zen.

15 hervortretend



Pic. *f* *fp* *pp*

Kl. (A) *p*

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

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

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

*marcato*

Pic. *f* nimmt große Flöte rit. - - -

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

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

grau - - en Haar. rit. - - -

(20) *sf* *pp*

Fl. *ppp* sehr ruhig

Kl. (A) *p*

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

*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.

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

hervor

25

Pic.  
Kl. (A)  
Br.

nimmt Geige

Strick-nadeln, blink und blank.

30

Überleitung zu „Mondfleck“

Pic.  
Kl. (A)  
G.  
Vcl.

nimmt Klarinette in B

folgt ohne jede Pause  
**Der Mondfleck.**

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

Segue directly to  
**“Der Mondfleck”**  
attaca

Sehr voll und gewichtig.

ff

# 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* *sf* *pp*

Pic.

Kl. (B)

G.

Vcl.

*mf* quasi kadenzierend *f* *pp*

quasi kadenzierend *mf*

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

Pic. *f* *pp*

Kl. (B) *f* *pp*

G. *f*

Vcl. *f*

(5) *f* *pp*

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

(5) *f* *sf* *sf*

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

Kl. (B) *cresc.* *f* *ff* *p* *pp*

G. *cresc.* *f* *pp* *pp*

Vcl. *cresc.* *f* *pp*

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

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

Pic. *cresc. - ff dim. -*

Kl. (B) *cresc.*

G. *pp pp f p*

Vel. *f pp pp mf p pp*

⑩

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

⑩

*pp*

Pic. *ppp*

Kl. (B) *ppp*

G. *pp mf pp*

Vel. *f pp pp*

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*

*f*

Pic. *f*

Kl. (B) *f*

G. *pp*

Vcl. *f*

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

(15) *pp cresc.*

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

Kl. (B)

G. *cresc.*

Vcl. *cresc.* *f cresc.*

*cresc.* (komisch bedeutsam)

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

hervor *fp* *ff*

*pp*

Pic. 8.....

Kl. (B) *f* *pp*

G. *f* *pp*

Vcl.

19

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

19 *ff*

ohne größere Pause, bloß  $\curvearrowright$  aushalten, folgt:

**Serenade.**  
Klavier, Violoncell

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

Without much of a pause, merely holding the  $\curvearrowright$ , 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  $\text{♩}$ )  $\text{♩} = \text{ca } 120-132$ ; sehr frei vorzutragen.

Violoncell.

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

Rezitation.

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

Klavier.

Viol.

*f p* *pizz.* *mf* *pp* ⑩

*dolce* ⑩ *espress.*

Viol.

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

*molto rit.* ⑮ *Tempo*

*molto rit.* ⑮ *Mit groteskem Tempo*

*pp <>*



Vcl. *tr.*

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

Vcl. *tr.*

20 knipst er trüb ein Piz-zi-ca-to.

*immer p* *pp*

Vcl. *tr.*

langsam - accel. - rit. *brilliant* Tempo

25 langsam - accel. - rit. Tempo

rit. - Tempo Plötz-lich naht Cas-

Vcl. *tr.*

poco rit. -

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

*p* *cresc.* poco rit. -

ruhiger

Vel. *p*

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

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

*pp*

Vel. *frei*

(breit) *3*

Pier - rot auf sei - ner Brat - sche.

*pp*

Tempo *brillant*

rit. - - - Tempo

Vel. *p* *dolce* *pp* C-Saite

(35) Tempo

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

rit. - - - Tempo

poco string.

rit. Tempo

Vel. *p* *f* *rit.* *p* *flüßend* (40) Tempo

poco string.

faßt er den Kahl - kopf am Kra - gen - träu - 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

Klarinette in A

Geige

Viol.

*pp*

*pp*

*ppizz.*

*pp*

*dolce*

*p*

*p*

*ruhig*

*pp*

*p*

bo - - - gen.

*dim.*

45

45

Fl.

Kl. (A)

G.

Vcl.

Dämpfer

*arco*

*pp*

*f*

Dämpfer

folgt unmittelbar, ohne Pause, anschließend: Heimfahrt.

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

Without pause, move immediately into "Heimfahrt"

50

# 20. Heimfahrt.

(Barcarole)

Leicht bewegt (♩ = 42 - 46)

Flöte. *p*

Klarinette in A. *pp* sehr zart und leicht

Geige. (mit Dämpfer) *pizz.* *p*

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

Rezitation. Leicht bewegt (♩ = 42 - 46)

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

Fl. *pp*

Kl. (A) *pp*

G. *p*

Vcl. *pp*

⑤

⑤

*Red.* \* *Red.* \* *PPP* *poco espr.*

*poco rit.*

Fl.

Kl. (A)

G.

Vcl.

*ppp*

*arco*

*arco*

*poco rit.*

Der Mond - - - strahl

*poco rit.*

ist das Ru - - - der,

*pp*

*poco espress.*

Tempo

Fl.

Kl. (A)

G.

Vcl.

*espress.*

*p*

*espress.*

*p*

See - - ro-se dient als Boot,

Tempo

Fl. *Flutterzunge -*  
 Kl. (A)  
 G.  
 Vcl. *pizz.*

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

⑩  
*pp*

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

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

*pp* *ppp*

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

Fl. *pp* *dolce*

Kl. (A) *pp* *dolce*

G. *pp* *dolce*

Vel. *pp* *dolce*

*poco rit.* - - - - -

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

*poco rit.* - - - - -

*spp* *express.*

(15)

(15)

*Tempo*

Fl. *pp* Flatterzunge. - - - - -

Kl. (A) *pp*

G. *pp* *spiccato* *spiccato*

Vel. *pp* *spiccato* *spiccato*

*Tempo*

See - ro - - se dient als Boot.

*Tempo*

Fl.

Kl. (A)

G.

Vel.

*p espress.*

*p dolce*

*p espress.*

*p dolce*

*p espress.*

*p dolce*

*p*

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

*express.*

Fl.

Kl. (A)

G.

Vel.

*pp*

*pp*

*pp*

*pizz.*

*pp*

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

20

20



Fl. Flatterzunge. -

Kl. (A)

G.

Vcl. arco

pp

Der Mond - - strahl ist das Ru - der.

*fpp* *fpp* *fpp* *fpp*

pizz.

Fl.

Kl. (A)

G.

Vcl.

pp

pizz.

pp

25

*sf*

Fl.

Kl. (A)

G.

Vcl.

Dämpfer weg!

arco

Dämpfer weg!

p

pp

pp

30

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

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

# 21. O alter Duft.

Bewegt (♩ = ca 60)

Flöte.

Klarinette in A.

Geige.

Violoncell.

Rezitation.

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

Bewegt (♩ = ca. 60)

Klavier.

*pp*

*pp*

Fl.

*p espress*

*pp*

poco rit. Tempo

Kl (A)

*pp*

*pp*

*pp*

*pp*

V. I

*pp*

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

poco rit. <sup>10</sup>Tempo

poco rit. <sup>10</sup>Tempo

*ppp*

mit Dämpfung

Rd. . . . \*

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

Fl. *p*

Kl. (A) nimmt Baß Klarinette in B

G. nimmt Bratsche

Vcl.

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

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

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

*p espress.*

poco rit. - - - - - Tempo

Fl. *p*

Baß-Klarinette (B) *p*

Bratsche. *p*

Vcl. *p espress.*

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

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

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

*ppp*

nimmt Piccolo

Fl.

B-Kl. (B)

Br.

Vcl.

(20)

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

(20)

Piccolo. rit. Tempo molto rit.

pp

p

Dämpfer aufsetzen

mit Dämpfer

pp

Dämpfer aufsetzen

mit Dämpfer

pp

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

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

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

pp

pp

THE END