

# FRANZ JOSEPH HAYDN (1732–1809)

# 94

## Symphony No. 56 in C Major, Hob. I:56

CD 7

CD 3

### Allegro di molto (first movement)

47 11

2 Oboi  
(Fagotto) col Basso  
2 Corni in Do/C alto  
2 Clarini in Do/C  
Timpani in Do-Sol/C-G  
Violino I  
Violino II  
Viola  
Violoncello e Basso

*Allegro di molto*

11

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48

12

22

22

33

33

44 49 13

Musical score for measures 44-49. The score is in 4/4 time and C major. It features a piano (p) dynamic. The first system (measures 44-49) includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with piano accompaniment. The second system (measures 50-54) continues the piano accompaniment with a more active bass line. A diamond-shaped box containing the number 13 is located in the upper right corner of the first system.

54

Musical score for measures 54-59. The score is in 4/4 time and C major. It features a piano (p) dynamic. The first system (measures 54-59) includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with piano accompaniment. The second system (measures 60-64) continues the piano accompaniment with a more active bass line. A diamond-shaped box containing the number 13 is located in the upper right corner of the first system.

63

63

This system contains two systems of musical notation. The first system covers measures 63 to 65. The second system covers measures 63 to 65. The notation includes treble and bass staves for piano and strings. Dynamics include *f* and *ff*.

72

72

This system contains two systems of musical notation. The first system covers measures 72 to 75. The second system covers measures 72 to 75. The notation includes treble and bass staves for piano and strings. Dynamics include *fz*, *fz*, *fz*, *fz*, *p*, and *pp*.

50 14

81

81

This system contains two systems of music, each with three staves (treble, alto, and bass). The first system (measures 81-90) features a melodic line in the upper voice with various ornaments and slurs, and a rhythmic accompaniment in the lower voices. The second system (measures 91-99) is more rhythmically active, with a prominent sixteenth-note pattern in the upper voice and a driving bass line. Dynamics markings include *f* and *mf*.

91

91

This system contains two systems of music, each with three staves. The first system (measures 91-99) continues the melodic and rhythmic themes from the previous system. The second system (measures 100-108) shows a more complex texture with multiple voices and a strong bass line. Dynamics markings include *f* and *mf*.

51 15

100

Musical score for measures 100-102, first system. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. Measure 100 shows a piano (p) dynamic. Measure 101 features a forte (f) dynamic. Measure 102 includes a first ending bracket with a repeat sign and a second ending marked with a '3' over the notes.

100

Musical score for measures 100-102, second system. It consists of three staves: Flute, Clarinet, and Bassoon. Measure 100 starts with a piano (p) dynamic. Measure 101 features a forte (f) dynamic. Measure 102 includes a first ending bracket with a repeat sign and a second ending marked with a '3' over the notes.

111

Musical score for measures 111-113, first system. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. Measure 111 features a piano (p) dynamic. Measure 112 features a forte (f) dynamic. Measure 113 features a piano (p) dynamic.

111

Musical score for measures 111-113, second system. It consists of three staves: Flute, Clarinet, and Bassoon. Measure 111 starts with a piano (p) dynamic. Measure 112 features a forte (f) dynamic. Measure 113 features a piano (p) dynamic.

141

Musical score for measures 141-149. The score is written for piano and consists of three systems. The first system (measures 141-143) features a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand. The second system (measures 144-146) continues the melodic line with slurs. The third system (measures 147-149) shows the melodic line moving towards the end of the page.

150

Musical score for measures 150-149. The score is written for piano and consists of three systems. The first system (measures 150-153) features a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand. The second system (measures 154-156) continues the melodic line with slurs. The third system (measures 157-149) shows the melodic line moving towards the end of the page.

150

Musical score for measures 150-149. The score is written for piano and consists of three systems. The first system (measures 150-153) features a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand. The second system (measures 154-156) continues the melodic line with slurs. The third system (measures 157-149) shows the melodic line moving towards the end of the page. Dynamic markings include *fz* and *p*. A volume marking "Vol." is present in the third system.

52 16

159

pp (pp) f (p) p

p (p) f

Solo Solo

159

pp pianissimo f p

(pp) (pp) f p

Vel. Tutti

Cb. f p

169

f

f f

169

f

f f



179

Solo

*p*

179

*p*

189

*p*

Solo

189

# ALBAN BERG (1885–1935)

# 137

Wozzeck, Op. 7

CD 11

CD 4

Act III, Scene 3

53 40

Vorhang rasch auf 3. Szene Eine Schenke (Nacht, schwaches Licht)  
Curtain rises quickly 3<sup>rd</sup> Scene A low tavern (badly lit, Night)

Schnellpolka von einem Burschen ungemein roh und *sempre ff* gespielt  
Fast Polka played very coarsely and *sempre ff* by one of the young men

*(♩ = 160)* 125

Ein verstimmtes  
Pianino  
auf der Bühne

Wozzeck an einem der Tische  
is seated at one of the tables

Dirnen u. Margret  
Girls and Margret tanzen eine wilde „Schnellpolka“ / are dancing a wild and rapid Polka

Tanzt Al-le;  
Dance, all you,

Burschen  
Apprentices tanzen eine wilde „Schnellpolka“ / are dancing a wild and rapid Polka

130

Pianino *sempre ff*

Wozz. *f*

tanzt nur zu, springt, schwitzt und  
dance a - way! Leap, sweat and

135

Pianino

Wozz. *f*

stinkt, er holt Euch doch  
reek! For some day soon

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140

PK. *p* *poco cresc.*

Piano *sempre ff*

Wozz. *stürzt ein Glas Wein hinunter*  
*dashes down a glass of wine*

noch ein-mal der Teu-ell!  
*hell fetch you. the Dev-il!*

$\text{♩} = \text{♩}$  (♩ = daher 80)

145

1. 2. Kl. in B *p*

3. 4. *p*

1. 2. Hr. in F o. D. *mf*

3. 4. *mf*

PK.

kl. Tr. *f* *mf* *pp*

Piano

den Klavierspieler überschreitend  
*then, shouting down the pianist*

Wozz. *Es rit-tendrei Rei-ter wohl an den Rhein, Bei ei-ner Frau Wir-tin da*  
*Three horse-men came rid-ing up to the Rhine, And went to my host-ess to*

$\text{♩} = \text{♩}$  (♩ = daher 80)

145

1. Vi. *pizz.* *f*

2. Vi. *pizz.* *f*

Vla. *pizz.* *f*

Vcl. *pizz.* *f*

etwas ruhiger (♩ = 70) 150

1. 2. Kl. in B  
3. 4.

1. 2. Hr. in F  
o. D.  
3. 4.

Trgl

Hrfe  
*p* immer gebrochen

gleichsam versuchend, eine Begleitung für das Lied Wozzecks zu finden

Das Pianino  
a. d. Bühne

Hr 149 150

Wozz.

*p dolce*

kehr - ten sie ein. Mein Wein - ist gut, mein Bier - ist klar, Mein Töch - ter - lein  
*taste of her wine. My wine - is good, my ale - is clear, my daugh - ter dear*

etwas ruhiger (♩ = 70)

1. 2. Solo  
1. Vl.  
3. 4. Soto  
1. Vl.  
d. übrig.  
2. Vl.  
Vla  
Vlc.

Hr arco 150  
*p*

subito meno allegro (♩ = 60)

a tempo (♩ = 160)

1. Hr. in F o. D. *gestopft ff* *gestopft fp*

2. Hr. in F o. D. *gestopft ff* *gestopft fp*

3. Pos. o. D. *gestopft ff* *(o. Dpft.) ff*

Hrb. o. D. *(o. Dpft.) ff*

Pk. *ff*

Trgl.

Hfe. *nicht gebrochen*

1 155

subito meno allegro

a tempo 155  
Schnellpolka

Piano *verklängen lassen* *ff*

*quasi in den Tanz Wozzecks einfallend*

\* *mit Wozzeck tanzend dancing with Wozzeck*

Margret

*sich unterbrechend interrupting himself* *springt auf jumps up* *tanzt mit Margret ein Paar Sprünge dances a few steps with her*

Wozz. *ff*

liegt auf der... Verdammt! Komm, Margret!  
lies on her... Be damned! Come, Margret!

subito meno allegro (♩ = 60)

a tempo (♩ = 160)  
155

1. 2. Solo

1. Vi.

3. 4. Solo

2 4

rit. - - Wieder meno allegro (ritardierte  $\text{♩} = \text{neue } \text{♩} = 60$ )

Engl. *die Singstimme fortsetzend*

1. 2. 3. Hr. in F o. D. *gestopft 1. 2. nehmen Dpf.*

4. *mf gestopft*

3. o. D. *mf nimmt Dpf.*

4. m. D. *mf m. Dpf. Dpf. ab*

Btb. o. D. *mf dimin.*

160 *nimmt 4. Ob. 3*

(ohne rit.) Plötzlich- Unterbrechung

Planino

Marg.

Wozz. *bleibt plötzlich stehen then suddenly stops* *führt sie an seinen Tisch und zieht sie auf seinen Schoß nieder leads her to his table, and pulls her on his lap*

Komm setz Dich her, Mar - gret!  
Come, let's sit down, Mar - gret!

rit. - - Wieder meno allegro

2. Vi. *Griffbrett arco*

Vla. gel. *Griffbrett arco*

Vlc. *Griffbrett arco (die Pos. nicht übertönend)*

Kb. *Griffbrett (die Btb. nicht übertönend)*

160

*ppp mf fp dimin.*

*ppp mf fp dimin.*

*ppp mf fp*

*ppp molto p*

noch etwas langsamer (♩ = 40)

a 2 (event. nur eine)

1. 2. Fl.

1. 2. Fg.

3. Kfg.

1. Hr. in F m.D.

2. 1. Pos. m.D.

Beck. freihgd.

Marg.

Wozz.

noch etwas langsamer (♩ = 40)

flüchtig - a tempo

1. Vl. get.

2. Vl.

Vla.

Vlc.

alle am Steg

geschlagen mit dem Schwamm-  
schlüssel und klingen lassen  
| abdämpfen

auf Wozzecks Schuß  
on Wozzeck's lap

drückt sie an sich  
presses her to him

läßt sie los  
lets her go

Mar - gret, Du bist so heiß...  
Mar - gret, you're hot as fire.

Wart nur, wirst auch...  
But wait, till you're...

\*) Triller ohne Nachschlag

165 54 41 168

1.2. Fl. *nelmen 1. u. 2. Picc.*

1. 2. Fg.

3. Kfg.

1.2. Hr. in F m. D. *Dpf. ab*

1. m. D. *(m. Dpf.) N quasi Echo*

2. o. D. *(o. Dpf.) N*

Hfe *nicht gebrochen*

Die Margret begleitend *(♩ = 120)*

Das Piano a. d. Bühne

Marg. *m. d. Piano*

Wozz. *dolce* *In*  
*To*

kalt wer - den! Kannst nicht sin - gen?  
cold al - so! Can't you sing, girl?

165 168

1. Vi.

2. Vi.

Vla.

Vc.

Kb.



169

Hfe

170

Die neuen Viertel (im Pianino und Gesang der Margret)  
sind gleich den Vierteln der vorigen Triole (= 120) *rall.*

Pianino *mf* *mit Pedal* *übergreifen*

Marg.

Schwa - ben - land, da mag ich nit, Und lan - ge Klei - der trag ich nit,  
*Sua - bi - a. I'll not go there And trail - bag dress - es I'll not wear,*

hört dem Lied Margrets zu  
*listens to Margret's Song*

Wozz.

1. Vl.

2. Vl.

Vla.

Vcl.

Kb.

*a tempo* 175 *rall.*

Pianino *f* *übergreifen*

Marg.

Denn lan - ge Klei - der, spit - ze Schuh, Die kommen kei - ner Dienstmagd zu.  
*For point - ed shoes and powdered curls: They are no dress for ser - vant - girls!*

plötzlich noch langsamer (♩ = 80)

180

1.2. Picc.

3.4.

1.2. Ob.

3.4.

1.2. Hr. in F o. D.

3.

1.3. Trp. in F m. D.

2.4.

4. Pos. o. D.

Btb. o. D.

gr. Tr.

Xyl.

Hfe

Wozz.

*auffahrend*  
*flaming up*

Nein! kei-ne Schuh, man kann auch bioß - fü - ßig in die Höll' gehh! Ich möcht heut  
*No! wear no shoes, one can go bare - foot - ed down to hell fire! I feel like*

plötzlich noch langsamer (♩ = 80)

180

1. Vl.

2. Vl.

Doppelgriff

3



55 42

*kurzer Halt* poco Allegro (♩)  
 voriges ♩ = neue ♩ (= 80)

1. 2. Kl. in B  
 3. 4. 1. Fg.  
 2. 3. Kfg.

4. Pos. o. D.  
 Btb. o. D.  
 Pk.

Cel.

Hfe

Marg.  
 an der Hand? Rot! Blut!  
 on your hand? Red blood!

Wozz.

Ich? ich?  
 Mine? Mine?

*kurzer Halt* poco Allegro (♩)  
 voriges ♩ = neue ♩ (= 80)  
 Dpf. ab

Solo m. D. 1. VI.  
 1. Solo Vl. o. D.  
 Solo Kb. o. D.

o. Dpf. *ff* col legno gestr.  
 o. Dpf. *pp* col legno gestr.  
*pp*

190 **H** 195

1. Fk. *pp* *p*

Kfg. *pp* *p*

Es stellen sich Leute um Margret u. Wozzeck  
 People gather round Margret and Wozzeck

Marg. *f*

Prei-lich Blut.  
 Sure-ly blood!

Wozz. *f* *pp* *f* *pp*

Blut? Blut? Ich glaub; ich hab' mich.  
 Blood? Blood? I think I must have.

190 195

Solo Vla *f* gewöhnl. gestr.

1. Solo *pp* (col legno gestr.)

Vlc. *pp* *f* gewöhnl. gestr.

2. Solo *pp* (col legno gestr.)

Solo Kb. *pp* *p*

1.2.3.4. Kl. *a 4* **H** 200

in B *p*

Bkl. *p*

1. Fk. *a 2* **H**

2.3. *p*

Kfg. *p*

den Todfall Wozzecks parodierend  
 Imitating Wozzeck's tone of voice

Marg. *f*

Wie kommt denn zum El- - - len-bo-gen?  
 How comes it then on your el-bow?

Wozz. *f*

ge-schnitt-ten, da an der rech- - ten Hand. Ich hab's  
 I've cut it some-time on my right hand. I've wiped

200

Solo Vla

1. Solo

Vlc.

2. Solo

Solo Kb.

12.3.4.Kl. in B 205

Bkl. in B

1.2.3.Fg. 2 = 3

Kfg.

Hfo

ev. das Piano a.d. Bühne

1. Ten. Solo *H*

Choruszug Mit (der) rech- ten Hand am (rechten) Arm? —  
 His (right) el- bow wiped with (his right) hand? —

Marg.

Puhl! — Puhl! — Da  
 Pook! — Pook! — //

Wozz. *H* *f*

springt auf jumping up

— dar-an ab-ge-wischt. Was wollt- Ihr? Was' gebt Euch an?  
 — my hand on-ly there. What mean-you? That's- my af-fair.

Barytonen

1. Ten. Solo *mp*

Mit der rech- ten Hand am rech-ten Arm? —  
 His right el- bow wiped- with his right hand? —

Bass

alle Violoncelli *col legno gestr.*

Vla. 205

2 Solo Vln.

alle Kbn. *col legno gestr.*

Kb.

1.2.3.4.Kl. in B

Bkl. in B

1.2.3.Fg. Kfg.

Hfe.

Soprane  
Frei Sure lich ty da stinkt's smells nach of

ev. das Piano a.d. Bühne  
Blut Blood 1. Basse Blut Blood 2. Ten. Blut Blood

Marg.  
stinkt's smells nach of Men - schen - blut! hu - man blood!

Wozz.  
Bin ich ein Mör - der? Platz! o - der es geht  
Am I a murd' rer? Off! or - else some - one

(alle Soprane)

Damen  
Sopr. Frei Sure lich ty da stinkt's smells nach of  
Alt

Burschen  
Ten. Blut Blood 2. Ten. Blut Blood  
Baß 1. Basse Blut Blood 2. Basse Blut Blood

Vla. (col legno gestr.)

2 Soli (gew.)

Vlc. (gew.)

die Übrig.

Kb. (col legno gestr.)

210

mit den Sopranen und diese fortsetzend

1.2.Fl. *a 2* *f*

1.2.3.4.Kl. In B *a 4* *meno f*

Hkl. In B *meno f*

1.2.3.Fg. *a 3* *meno f*

Kfg. *f*

1.Hr. in F o.D. *f* mit den Tenören und diese fortsetzend

1.3.Trp. in F m.D. *f* (m. Dpf.) die Altstimme fortsetzend

2.4.Pos. o.D. *f* (o. Dpf.) mit den Bässen und diese fortsetzend

Hfe *f*

Vorhang fällt rasch - Verwandlung  
Quick curtain Blut - Change of scene

Piano a.d. Bühne *verhallend*

Alt *Frei lich nach Men schen - blut! Da of*  
*Sure ly of hum an blood! of*

Basse *Da stinkt's nach Men schen - blut! of*  
*of hum an blood. of*

Marg. *Frei lich nach Men schen - blut! stürzt hinaus*  
*Sure ly of hum an blood! rushes out*

Wozz. *wer zum Teufel!*  
*pays the De-vil!*  
(mit Flöten) *f*

Dirnen  
Sopr. *Men schen - blut! Blut*  
*hum an blood Blood*

Alt *Frei lich nach Men schen - blut! Da of*  
*Sure ly of hum an blood. of*

Burschen  
Ten. *1. Ten. Blut! Blut!*  
*of hum an blood. of*

Baß *2. Ten. Da stinkt's nach Men schen - blut! of*  
*of hum an blood. of*

210

Vla. *(col legno gestr.)* *meno f*

Vic. *col legno gestr.* *meno f*

Kh. *col legno gestr.* *meno f*



215

3.4 Picc. *ff*

1.2 Fl.

1.2. Ob. *ff*

3.4. *ff*

1.2. Kl. in B *ff*

3.4. *ff*

1.2.3. Fg. *ff*

1.3. Trp. in F m.D.

2.4. Pos. o.D.

Detailed description: This block contains the musical score for measures 215 to 217 for woodwind and brass instruments. The Piccolo (Picc.) and Flute (Fl.) parts have rests. The Oboe (Ob.), Clarinet in B-flat (Kl. in B), and Bassoon (Fg.) parts play a rhythmic pattern of eighth notes, marked *ff*. The Trumpet (Trp.) and Trombone (Pos. o.D.) parts play a melodic line with a fermata over the final note of measure 217.

215

1. Vi. *fff*

2. Vi. *fff*

Vla. *fff* *fp*

Vic. get. *fff* *fp*

Kb. *fff* *fp*

Detailed description: This block contains the musical score for measures 215 to 217 for the string section. The Violin I (1. Vi.) and Violin II (2. Vi.) parts play a melodic line with a fermata over the final note of measure 217, marked *fff*. The Viola (Vla.) part plays a rhythmic pattern of eighth notes, marked *fff* and *fp*. The Violoncello (Vic. get.) and Double Bass (Kb.) parts play a melodic line with a fermata over the final note of measure 217, marked *fff* and *fp*. The text "gew. gestr." is written above the strings.

etwas schwerer  
(♩ = 50-60)

Musical score for woodwinds and percussion. The section is marked "etwas schwerer (♩ = 50-60)". The instruments are:

- 12 Fl. (Flute)
- 12.3.4. Ob. (Oboe)
- 12.3.4. Kl. in B (Clarinet in B)
- Bkl. in B (Bass Clarinet)
- 12.3. Fg. (Bassoon)
- 12.3.4. Hr. in F o. D. (Horn in F or D)
- 2.4. Pos. o. D. (Trumpet or Trombone)
- Hrb. o. D. (Horn or Trombone)
- kl. Tr. wozüglich mehrere (Small Trumpet, possibly multiple)

The score includes dynamics such as *fff*, *fp*, and *sf*. There are also performance instructions like *nehmen Dpf.* and *sempre marc.* The time signature at the end of the section is 3/2.

etwas schwerer  
(♩ = 50-60)

Musical score for strings. The section is marked "etwas schwerer (♩ = 50-60)". The instruments are:

- 1. Vl. get. (Violin)
- 2. Vl. (Violin)
- Vla. (Viola)
- Vlc. get. (Violoncello)

The score includes the instruction *col legno geschl.* and dynamics such as *fff*. There is also a performance instruction *nehmen Dpf.* The time signature at the end of the section is 3/2.

Vorhang auf

1. 2. 3. 4. Trp.  
in F m. D.

1. 3. Pos.  
m. D.

Kl. Tam-Tam

*pp* (*quasi Echo*)

*pp* (*quasi Echo*)

*pp* ohne *cresc.*

3. 4. Dpf. ab

Dpf. ab

abdämpfen

3/4

Alban Berg completed *Wozzeck* in 1921, and the opera received its first performance four years later in Berlin. Berg adapted the libretto from a play of the same name by Georg Büchner (1814–1837), which Berg saw in 1914 at its premiere in Vienna.

A wild polka introduces the rhythm, which becomes the theme of this scene. In the previous scene Wozzeck murdered his mistress, Marie, the mother of his child, because she had betrayed him with a fellow soldier, the Drum Major. Now Wozzeck sits in a tavern singing and drinking. He asks Margret, the barmaid, to dance with him; after they dance she sits on his lap and sings a song, during which she notices blood on his hand. He becomes agitated and obsessed with his blood.

In the first four measures a barroom piano announces in the right-hand part both the rhythmic theme and a set of six pitches, G–E–A–F–E $\flat$ –D $\flat$ . The pitch-set, nearly a whole-tone scale, recurs frequently throughout the opera. The music of the scene is constructed like a medieval isorhythmic motet. A set of eight durations is continually reiterated, sometimes in diminution, sometimes in augmentation. It pervades the entire texture, even the voices. After Margret discovers the blood on Wozzeck's hands (measure 185) the two begin a canon on the rhythm, in which first the chorus (measure 202), then the instruments join. The harmony rises in a whole-tone succession of major sevenths (measures 187–207). Wozzeck's obsession with his guilt, symbolized in the persistent rhythm, shrieking dissonance, and the whole-tone scale formations, reaches an almost unbearable intensity.

nimmt Klarinette in A

B-Kl. (B)

Vcl.

25

Rie - - - sen - fal - - ter.

25

pp

pp

8

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

b) No. 13: *Entauptung*

47

Ziemlich bewegte ♩ (ca 126)

Baß-Klarinette in B.

C-Saite

Bratsche.

Violoncell.

hervortretend

*ff* *legato*

gestoßen

Ziemlich bewegte ♩ (ca 126)

Rezitation.

Ziemlich bewegte ♩ (ca 126)

Klavier.

*ff*

R. Kl.

Br.

Vel.

5

Der Mond, ein blan.kes Türkenschwert auf einem schwarzen

5

*mp*

*p*

B-Kl.  
B.  
Br.  
Vcl.

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

*pp*  
*p*  
*p espress.*

☐ bedeutet Hauptstimme.

B-Kl.  
B.  
Br.  
Vcl.

sehr ruhig und gleichmäßig

*pp* sehr ruhig und gleichmäßig

*pp* sehr ruhig und gleichmäßig

- zens - dunk - le Nacht.

*p*  
*p sf*  
*p sf*  
*sff*

48

B-Kl.  
B.  
Br.  
Vcl.

*pp* sehr ruhig und gleichmäßig

*p*  
*p sf*  
*pizz*  
*arco*  
*pp*  
*pizz*

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

B. Kl.  
Br.  
Vel.

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

15

49

rit. - Tempo

rit. - Tempo

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

accel.

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

accel.

B-Kl. (B)

Br.

Vel.

G-Saite.

*gliss.*

20

G-Saite.

nie.der der Mond \_\_\_\_\_, das blan.ke Tür.kenschwert.

20 *martellato*

*fff*

50

langsam (♩ ca 96-100)  
Gr. Flöte.

B-Kl. (B)

Br.

Vel.

*pp* begleitend

*express*

*pp* begleitend

*pp* begleitend

nimmt Klarinette in A

25

Fl.

Kl. (A)

Br.

Vel.

*p*

*f*

*pp*

*fpp*

*pp*

*pp*

*pp*

*pp*

30

Fl.

Kl. (A)

Br.

Vel.

*fpp*

*ppp*

*ppp*

*fpp*

*ppp* *trém am Steg.*

*ppp* *trém am Steg.*

*ppp*

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

♩ 1 bedeutet Hauptstimme.

### NACHT

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.

### NIGHT

Gloomy, black moths  
killed the radiant sun.  
A sealed book of magic,  
the horizon rests, taciturn.

From the vapor of forgotten depths  
rises a fragrance, killing memory!  
Gloomy, black moths  
killed the radiant sun.

And from heaven earthwards  
they sink with ponderous oscillations—  
invisible monsters—  
down to the hearts of men . . .  
Gloomy, black moths.

### ENTHAUPTUNG

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

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

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

### DECAPITATION


The moon, a polished scimitar  
set on a black silken cushion,  
ghostly vast, menaces downwards  
through pain's dark night.

Pierrot wanders about, restless,  
and stares on high in death-agony  
at the moon, a polished scimitar  
set on a black silken cushion.

His knees knock together under him;  
swooning, he collapses abruptly.  
He fancies: let it whistle punishingly  
already down on his guilty neck,  
the moon, the polished scimitar.

—ALBERT GIRAUD, translated from  
the French by O. ERICH HARTLEBEN





The full title of Schoenberg's cycle of songs, from which we have selected two, was "Three times seven poems from Albert Giraud's *Pierrot lunaire*." Completed in 1912, the set was scored for a speaker and five musicians, some of whom doubled on a second instrument: flute (piccolo), clarinet (bass clarinet), violin (viola), cello, and piano. Schoenberg set a translation by O. Erich Hartleben. The voice throughout the cycle declaims the text in a so-called *Sprechstimme* (speaking voice), approximating the written pitches but keeping closely to the notated rhythm. For this effect Schoenberg used the sign  $\downarrow$ . Some of the pieces rely on constructive devices such as canons to assure unity, since they cannot depend on chord relationships within a tonality for this purpose.

In No. 8, *Nacht* (Night), Pierrot sees giant black moths casting gloom over the world, shutting out the sun. Schoenberg calls No. 8 a passacaglia, but it is an unusual one because the unifying motive, a rising minor third followed by a descending major third, reappears constantly in various note values throughout the parts. The ubiquitous ostinato is a fitting artistic distillation of Pierrot's obsession with the giant moths that enclose him in a fearful trap.

No. 13, *Enthauptung* (Beheading), shows another side of Schoenberg's music at the time. Thematic development is abandoned for what appears to the listener as anarchic improvisation, subject only to the changing message of the text. Here Pierrot imagines that he is beheaded by the moonbeam for his crimes. The first five measures sum up the poem and include a cascade of notes—partially in a whole-tone scale—in the bass clarinet and viola depicting the sweep of the scimitar. The next ten measures evoke the atmosphere of the moonlit night and Pierrot scurrying to avoid the moonbeam. Augmented chords in the piano evoke the image of his knees knocking. The piece ends with the downward runs heard before, this time in the piano, while the other instruments play glissandos. An Epilogue recalls the music of No. 7, *Der kranke Mond* (The Sick Moon). Just as certain expressionist painters distorted representations of real objects to reflect their feelings about their surroundings and themselves, so Schoenberg used exaggerated graphic images and speech inflections in this work to express the poet's inner feelings.

# IGOR STRAVINSKY (1882-1971)

# 134

*Le Sacre du printemps* CD 11 CD 4

## *Danse des adolescentes*

41 34

Tempo giusto  $\text{♩} = 60$

C. Ing.  
Fag. 1 2

1 & 2 senza sord.  
if sempre

Tempo giusto  $\text{♩} = 60$   
arco (non div.) sempre simile

VI. II  
Tutti (non div.) sempre stacc. sempre simile

Vie.  
Tutti arco (non div.) sempre stacc. sempre simile

Vc.  
Tutti arco (non div.) sempre stacc. sempre simile

Cb.  
Tutti arco (non div.) sempre stacc. sempre simile

8

C. Ing. Solo  
Fag. 1 2

Cor. in Fa 1.2 3.4 5.6 7.8

VI. II  
Vie.  
Vc. pizz. meno f  
Cb.

f come sopra  
f come sopra arco  
f come sopra  
f come sopra

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14

Fl. picc. 1/2

Ob. 1/2

C. in G.

Cl. picc. in Re

Cl. in Sib. 2/3

Cor. in Fa 1. 2. 3. 4. 5. 6. 7. 8.

Tr. in Do 1

Vi. I

Vi. II

Vie.

Vc.

Cb.

*come sopra*

*sf*

*f*

*Solo con sord.*

*pizz.*

20

Ob. 1. 2. 3.

C. in G.

Fag. 1. 2.

Tr. in Do 1

Vi. I

Vi. II

Vie.

Vc.

Cb.

*mf*

*f*

*mf*

*pizz.*

*poco meno f*

*pizz.*

*poco meno f*

1. 2. a 2

26

Fl. picc. 1, 2

Fl. gr. 1, 2

Fl. alto

Ob. 1, 2, 3

C. ing.

Cl. picc. in B $\flat$

Cl. in La 1, 2, 3

Fag. 1, 2

Cor. in Fa 4

Tr. picc. in B $\flat$

Tr. in Do 12, 3, 4

VI. I

VI. II

Vla.

Vc.

Cb.

*ff*

*Fitzg.*

*sempre simile*

*sim.*

*con sord.*

*pizz.*

*mf*

*sf meno f*

32

Fl. picc. 1 2

Fl. gr. 1 2

Fl. alto

Ob. 1, 2 3

C. ing.

Cl. picc. in Re *sim.* muta in Mib

Cl. in La 1 *sim.* muta in Sib

Cl. in Sib 2 3 *sim.*

Fag. 1 2

Cor. in Fa 1, 2 3, 4 5, 6 7, 8

Tr. picc. in Re *senza sord.*

Tr. in Do 1, 2 3, 4

Vi. I *arco* *f* (non div.) *sempre sim.*

Vi. II *div.* *nois.* *f* *come sopra* *arco* *f* (non div.) *sempre sim.*

Vle *arco* *f* (non div.) *come sopra* *sempre sim.*

Vc. *arco* *f* (non div.) *come sopra* *sempre sim.*

Cb *arco* *f* (non div.) *sempre sim.*

39

Musical score for measures 39-46. The score is for a woodwind and string ensemble. The instruments listed are:

- Fag. 1, 2, 3 (Bassoon)
- C. Fag. 1 (Contrabassoon)
- Cor. in Fa 1, 2, 3, 4 (French Horn)
- Vl. I (Violin I)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes dynamic markings such as *p sub.*, *f*, and *12 a2*. The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.

47

Musical score for measures 47-54. The score continues with the same instruments as the previous system:

- Fag. 1, 2, 3 (Bassoon)
- C. Fag. 1 (Contrabassoon)
- Trbn. 1 (Trumpet 1)
- Vl. I (Violin I)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The key signature remains two flats. The time signature is 3/4. Dynamic markings include *p sub.*, *mf*, and *piu f*. The woodwinds and trumpet play melodic lines, while the strings continue with their rhythmic accompaniment.

55

Ob. 1 2  
Fag. 1 2 3  
C. Fag. 1  
VI. I  
Vla.  
Vc.  
Cb.

*1.2 a2*  
*p sub.*  
*f*  
*p sub.*

This block contains the musical score for measures 55 through 62. The instrumentation includes Oboe (1 and 2), Bassoon (1, 2, 3), Contrabassoon (1), Violin I, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *p sub.* and *f*, and articulation like *1.2 a2*.

63

Fl. g. 1  
Ob. 1 2  
Fag. 1 2 3  
C. Fag. 1  
Cor. 1<sup>5</sup> 2<sup>4</sup> 3<sup>7</sup> 4<sup>8</sup>  
Trbn. 1 2  
Tbn. 1 2  
Timp.  
G.C.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

*1.2 a2*  
*pizz. f*  
*1.5 a2*  
*2.6 a2*  
*3.7 a2*  
*4.8 a2*  
*pizz.*  
*arco*  
*pizz.*  
*arco*  
*pizz.*  
*arco*  
*pizz.*  
*arco*

This block contains the musical score for measures 63 through 70. The instrumentation includes Flute (G), Oboe (1 and 2), Bassoon (1, 2, 3), Contrabassoon (1), Horns (1-4), Trumpets (1 and 2), Trombones (1 and 2), Timpani, Gong/Cymbal, Violin I and II, Viola, Violoncello, and Contrabass. The score includes various articulations like *pizz.* and *arco*, and dynamic markings such as *pizz. f*.

42 35

72

Fl. picc 1 2

Fl. gr. 1

Ob. 1 2

C. ing.

Cl. in Sib 2 3

Fag. 2

Tr. picc. in Re

Tr. in Do 1

Trbn. 1 2

VI. Solo

VI. I

VI. II

Vcl.

Solo marc.

mf

pizz.

Arco

79

C. ing.

Cl. in Sib 2 3

Fag. 1 2

Tr. in Do 1

2 VI. Sols

VI. I

VI. II

Vcl.

Solo marc.

mf

pizz.

sul Sol

col legato sino al segno [ ]

col legato sino al segno [ ]



43

36

86

C.ing. *p sub.*

Fag. 1 2 3 4 *p*

Cor. in Fa Solo *mp (mais en dehors)*

2 Vi. Solti *p sub.*

VI. I *p*

VI. II *mf* *p sub.*

Vle. *p sub.*

Vc. *p sub.*

93 Solo

Fl. gr. 1 *p*

Fag. 1 2 3 4

Cor. in Fa

2 Vi. Solti

VI. I

VI. II

Vle.

Vc.

99

Ob. 1 2

Cl. in Sib 2 3

Fag. 1 2 3 4

Tr. in Do 1 2

2 Vl. Soti

Vl. I

Vl. II div.

Vle.

Vc.

*Solo* *mf*

*Solo con sord.* *mf*

*senza sord.*

106

Fl. gr. 2

Fl. alto

Cl. in Sib 2 3

Fag. 1 2 3 4

Cor. in Fa 5

2 Vl. Soti

Vl. I

Vl. II div.

Vle.

Vc.

*Solo* *mf*

113

Fl. gr. 1, 2

Fl. alto

Cl. picc. in Sib

Cl. in Sib 1, 2, 3

Cl. bas. in Sib

Fag. 1, 2, 3, 4

C. Fag.

Cor. in Fa 5

Trba. 1, 2

Timp.

2 Vi. Soli

Vi. I

Vi. II div.

Vi.

Vc.

Ch.

*mf*, *f*, *pizz.*

119 44 37

Fl. picc. 1 2

Fl. gr. 1 2

Fl. alto

Ob. 1 2

Cl. picc. in Sib

Cl. in Sib 1 2

Cl. bas. in Sib 3

Fag. 1 2 3 4

C. Fag.

Tr. in Do 1 2 3 4

Trbn. 1 2

Timp.

Triang.

Cym. ant.

VI. I

VI. II div.

VI. div. a3

3 Soli Vc. gli altri

Ch.

*mp cantab.*

*legg. 5.6*

*legg. 7.8*

*arco marcatisss. e molto cantabile*

*bacch. di legno*

*Tutti div.*

*sinc.*



133

Cl. picc. in Mib  
 Cl. in Sib  
 Cl. bas. in Sib  
 VI. I div.  
 VI. II div.  
 4 Solo Vle  
 le altre Vle  
 3 Soli Vc.  
 gli altri Vc.  
 Cb.

*sempre sf*  
*p sub. r stacc.*  
*pizz.*  
*sul Sol*  
*p*  
*meno*

139

Fl. picc. 1  
 Ob. 1  
 3  
 C. ing.  
 Cl. picc. in Mib  
 Cl. in Sib 1  
 3  
 Cl. bas. in Sib  
 C. Fag. 1  
 2  
 Cor in Fa 4  
 VI. I div.  
 VI. II div.  
 4 Solo Vle  
 le altre Vle  
 3 Soli Vc.  
 gli altri Vc.  
 Cb.

*Solo*  
*mf grazioso*  
*muta in Re*  
*cresc.*  
*pizz.*  
*V n V sim.*  
*(sempre sim.)*  
*meno*  
*Tutti div.*



151

The musical score for measure 151 of Igor Stravinsky's *Le Sacre du Printemps* is arranged in a standard orchestral format. The parts are as follows:

- Woodwinds:** Fl. picc. 1, 2; Fl. gr. 1, 2; Fl. alto; Ob. 1, 2, 3, 4; C. ing.; Cl. picc. in Re; Cl. in Sib 1, 2, 3; Fag. 1, 2, 3; C. Fag. 1.
- Brass:** Cor. in Fa (1, 2, 3, 4); Tr. picc. in Re; Tr. in Do (1, 2, 3, 4); Tbe. 1, 2.
- Strings:** Vl. I div.; Vl. II div.; Vle. div.; Vc.; Cb.
- Percussion:** Tr. piccolo, Tr. in D.

Key performance markings include *f sempre* for the woodwinds, *arco V* and *mf cresc.* for the strings, and *arco* for the Cello and Double Bass. The score features complex rhythmic patterns and dynamic contrasts throughout the measure.



156

Fl. picc. 1 2

Fl. gr. 1 2

Fl. alto

Ob. 1 2 3 4

Cl. in C

Cl. in Bb

Fag. 1 2 3

C. Fag. 1 2

Cor. in F 1, 2, 3, 4 5, 6, 7, 8

Tr. in D picc. 1 2

Tr. in D 3 4

Tbe. 1 2

Vi. I div.

Vi. II div.

Vla. div.

Vc. div.

Cb.

*Fittig*

*sempre sim.*

*stacc.*

*sim. sempre*

*pizz.*

160

Fl. picc. 1 2

Fl. gr. 1 2

Fl. alto 1

Ob. 1 2 3 4

C. ing. 1

Cl. picc. in Re 1

Cl. in Sib 1 2 3

Cl. bas. in Sib 1 2

Fag. 1 3

C. Fag. 1 2

Cor. in Fa 1, 2, 3, 4, 5, 6, 7, 8

Tr. picc. in Re 1, 2

Tr. in Do 1, 2, 3, 4

Trbn. 1 2 3

Tbe. 1 2

VI. I div. 1 2

VI. II div. 1 2

Vle. div. 1 2

Vc. div. 1 2

Cb. div. 1 2

*Flitzg.*

*stacc.*

*Flitzg.*

*Flitzg.*

*Flitzg.*

*Flitzg.*

*poco più*

*poco più*

*fissile*

*fissile*

*arco*

*ff*

164

Fl. picc. 1 2

Fl. gr. 1 2

Fl. alto

Ob. 1 2 3

C. ing.

Cl. picc. in Re

Cl. in Sib 1 2 3

Cl. bas. in Sib

Fag. 1 3

C. Fag. 1 2

Cor. in Fa 1.2 3.4 5.6 7.8

Tr. picc. in Re

Tr. in Do 1.2 3.4

Trbn. 1 2 3

Tbn. 1 2

Timp. *secco* *comf sopra*

Vi. I div.

Vi. II div.

Vla. *unif* *div.* *unif.*

Vc. div.

Cb. div.

169

This page of the musical score for Igor Stravinsky's *Le Sacre du printemps* features a complex orchestral arrangement. The score is divided into two systems. The upper system includes parts for Piccolo Flute (Fl. picc.), Flute (Fl. gr.), Alto Flute (Fl. alto), Oboe (Ob.), English Horn (C. ing.), Piccolo Clarinet (Cl. picc. in Re), Clarinet in Sib (Cl. in Sib), Bass Clarinet (Cl. bas. in Sib), Bassoon (Fag.), Contrabassoon (C. Fag.), Cor in Fa, Trumpet in Re (Tr. picc. in Re), Trumpet in Do (Tr. in Do), Trombone (Trbn.), and Timpani (Timp.). The lower system contains the string sections: Violins I and II (VI. I div., VI. II div.), Viola (Vie.), Violoncello (Vc. div.), and Double Bass (Cb. div.). The score is written in a key signature of one flat and a 3/4 time signature. It features numerous dynamic markings such as *sf* and *gliss.* (glissando). A specific performance instruction is noted: "C. Fag 2 muta in Fag 1". The music is characterized by Stravinsky's signature style of rhythmic complexity and dissonance.

The large number of Russian folksong quotations and folklike tunes employed in *Le Sacre* should have made the music quite palatable to the Parisian audience that first saw the ballet in 1913. But there were disturbing features of both the music and the scenario, which calls for an adolescent girl elected for sacrifice to dance herself to death. One of the most unusual passages is in the second scene, the *Danse des adolescentes* (Dance of the Adolescent Girls). The lower strings, *divisi*, play an E-major triad (spelled  $F\flat-A\flat-C\flat$ ) while the upper strings, also *divisi*, sound a first-inversion seventh chord on  $E\flat$ . This collection of pitches approximates the octatonic scale,  $E\flat-E-(F\sharp)-G-A-B\flat-C-D\flat-E\flat$ —a scale that alternates semitones and whole tones. This scale does not account, however, for the  $A\flat$  or  $C\flat$  that are heard in the unusual sonority.

The barring is regular but marked with an extraordinary pattern of syncopations and accents. Eight horns doubling the notes of the strings reinforce the accented chords, which group the eighth notes as follows:  $9 + 2 + 6 + 3 + 4 + 5 + 3$  ( $=32$ ). This destroys any feeling of metrical regularity, yet the passage forms an eight-measure period. Then for four measures the English horn plays a fragmentary melody with the three of the uppermost notes of the octatonic scale against arpeggios that spell out three complementary notes of that scale, though a foreign *B* again intrudes. Now the pounding chords resume, but leaving out the first four beats, so that the pattern becomes  $5 + 2 + 6 + 3$  ( $=16$ ) for another four-bar phrase. The passage is cleverly conceived for ballet: the dancers can continue to count four-measure phrases while the spectator-listener is utterly disoriented metrically and rhythmically.

Later the three top notes of the chord— $B\flat-D\flat-E\flat$ —are combined with five notes of the C-major scale to form another ostinato pattern against which a modal Russian tune is played in the French horn and flute (measure 89). This tune, heard in several keys over a variety of ostinatos, dominates the remainder of the excerpt.