

MODEST MUSORGSKY (1839–1881)

125

Bez solntsa (Sunless) CD 11

No. 3: Okonchen prazdnyi, shumnyi den' (The idle, noisy day is over)

1

Moderato assai.

О . кон . чен праздный, шум . ный день; Люд . ска . я жизнь, у .

The first system of the musical score for 'Bez solntsa'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a common time signature. The piano accompaniment is in a grand staff with a common time signature. The tempo is marked 'Moderato assai'. The lyrics are in Russian: 'О . кон . чен праздный, шум . ный день; Люд . ска . я жизнь, у .'. The piano part includes dynamic markings 'f' and 'p'.

4
молк . нув, дрем . лет. Все ти . хо. Майской но . чи тень сто . ли . цу

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line starts with a measure rest of 4 measures. The lyrics are: 'молк . нув, дрем . лет. Все ти . хо. Майской но . чи тень сто . ли . цу'. The piano part includes a dynamic marking 'pp'.

7
спя . шу . ю ооь . ем . лет. Но сон от глазных бе . жит И, при лу .

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line starts with a measure rest of 7 measures. The lyrics are: 'спя . шу . ю ооь . ем . лет. Но сон от глазных бе . жит И, при лу .'. The piano part includes a dynamic marking 'mf'.

11

ч а х и . н о й д е н . н и . ц ы , В о . о . б р а . ж е . н и . е в е р . т и т г о

pp

14

д о в у . т р а . ч е н . н ы х с т р а . н и . ц ы . К а к б у д . т о в н о в ь в д ы . х а . . я

2

pp

17

я д ————— В е . с е н . н и х , с т р а с т . н ы х

pp

19

с н о . в и . д е . н и й , В д у . ш е я в о с . к р е . ш а . ю р я д н а .

pp

22 *poco ritard.*

дежд, — по . ры . вов, за . блуж . де . ний... У .

pp poco ritard.

24 *a tempo*

вы, то при зра . хи од . ни! Мне скуч . но смерт . вой их тел . по . ю, И

a tempo

27

шум их ста . рой бол . тов . ни у . же не властен на . до мно . ю. Лишь

31 *Andante cantabile.*

тьнь, од . на — из всех те . ней, я . ви . лась мне, ды . ша — лю . бо . вью. И,

pp

33

вер - ный друг ми - нув - ших дней, Скло - ни - лась ти - хо из - го - ло - вью. И

poco ritard.

35 *al tempo*

сме - ло от - дал ей сд - ной всю ду - шу я - сле -

37

зе - без - мльной, Ни - кем не зри - мся, сча - стья

dim. *pp*

39 *ritard.*

псл. ной, В сле. зе, дав. но хра ни мной! —

p *ritard.* *pp*

The idle, noisy day is over;
grown silent, humankind slumbers.
All is quiet. The shadow of the May night
engulfs the sleeping capital.
But sleep escapes me,
and by the rays of another dawn
my mind leafs
through the pages of lost years.
As if renewed, breathing the poison
of springtime's passionate dreams,
I resurrect in my soul a series of
hopes, desires, delusions . . .

Alas, they are but phantoms!
I am bored with their lifeless crush,
and the noise of their old chatter
no longer has any power over me.
Only one shadow of all the shadows
appeared to me breathing with love,
as a faithful friend of days gone by
bent gently towards my pillow.
Boldly I surrendered to her alone
all my soul in silent tears
seen by no one, full of happiness . . .
in tears that I have long conserved.

This song is remarkable for its harmonic successions, such as the G \flat -major triad going directly to a seventh chord on G (measures 6–7, 14). Such juxtapositions and also certain simultaneous combinations appear to be chosen for their color rather than for their direction. The tonality remains clearly C major, which is reaffirmed repeatedly (measures 8, 10, 15–23, 30, 37, and in the final cadence). Yet the narrow-gauged melody, which stays within a fifth against rapidly shifting chords, perversely introduces B \flat and A \flat in defiance of the tonality of C. And between the C anchors Musorgsky's harmony roams all over the chromatic scale and in one place in the vocal line (measures 35–36) suggests the whole-tone scale. (See also the commentary on Debussy's *Nuages*, NAWM 128, where we show that Musorgsky's accompaniment figure of measures 16ff. has been borrowed by Debussy.)

IGOR STRAVINSKY (1882–1971)

Le Sacre du printemps [CD 11] [CD 4]

Danse des adolescentes

41 34

Tempo giusto $\text{♩} = 60$

1 & 2 senza sord.
f sempre
f sempre

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

8
Solo
mf

f come sopra
f come sopra
pizz. arco
meno f *f come sopra*
f come sopra

© Copyright 1912, 1921 by Hawkes & Son (London) Ltd. Copyright Renewed. Reprinted by permission of Boosey & Hawkes, Inc.

14

Fl. picc. 1 2

Ob. 1 2

C. ing.

Cl. picc. in E \flat

Cl. in B \flat 2 3

Cor. in F 1 2 3 4

Tr. in D 1

VI. I

VI. II

Vla.

Vc.

Cb.

come sopra

Solo con cord.

pizz.

20

Ob. 1 2

C. ing.

Fog. 1 2

Tr. in D 1

VI. I

VI. II

Vla.

Vc.

Cb.

(pizz.)

pizz.

poco meno f

pizz.

poco meno f

26

Fl. picc. 1, 2

Fl. gr. 1, 2

Fl. alto

Ob. 1, 2, 3

C. in G

Cl. in G

Cl. in B \flat

Cl. in C

Fag. 1, 2

Cor. in F

Tr. in C

Tr. in D

Vi. I

Vi. II

Vi.

Vc.

Cb.

Fittag.

sempre simile

con sord.

pizz.

sf meno f

32

Fl. picc. 1, 2

Fl. gr. 1, 2

Fl. alto *sim.*

Ob. 1, 2, 3

C. ing.

Cl. picc. in Bb *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

Tr. picc. in Bb *3* *2, 3, 4* *1, 2, 3, 4* *2, 3, 4* *1, 2, 3, 4* senza sord.

Tr. in D 1, 2, 3, 4

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

Vi. II *unis.* *arco* *f* *(non div.)* *sempre sim.*

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

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

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

39

Flg. 1,2
C. Flg. 1
Cor. in Fa
VI. I
Vie.
Vc.
Cb.

p sub.
p sub.
p sub.
p sub.

47

Flg. 1,2
C. Flg. 1
Trbn. 1
VI. I
Vie.
Vc.
Cb.

p sub.
p sub.
p sub.
p sub.
p sub.
p sub.

43 36

86

C. iog.

Fag. 1 2 3 4

Cor. in Fa 1 2

2 Vl. Soli

Vl. I

Vl. II *col legno al*

Vla.

Vc.

p sub.

mp Solo (mais en dehors)

mf

p sub.

p sub.

p sub.

p sub.

p sub.

93 Solo

Fl. gr. 1

Fag. 1 2 3 4

Cor. in Fa 1 2

2 Vl. Soli

Vl. I

Vl. II

Vla.

Vc.

p

99

Ob. 1 2 *Soli*

Cl. in Sib 2 3

Fag. 1 2 3 4

Tr. in Dn 1 2 *Solo* *Solo con sord.* *senza sord.*

2 Vl. Soli

Vl. I

Vl. II div.

Vla.

Vc.

Detailed description: This page of the score covers measures 99 to 105. The Oboe (Ob.) has a solo part starting at measure 99. The Clarinet in Si-flat (Cl. in Sib) and Bassoon (Fag.) parts are also present. The Trombone in D (Tr. in Dn) has a solo part starting at measure 100. The Violin (Vl.) and Viola (Vla.) parts are divided into Solo and Divisi sections. The Violoncello (Vc.) part is also present.

106

Fl. gr. 2

Fl. alto *Solo*

Cl. in Sib 2 3

Fag. 1 2 3 4

Cor. in Fa 5 *Solo*

2 Vl. Soli

Vl. I

Vl. II div.

Vla.

Vc.

Detailed description: This page of the score covers measures 106 to 112. The Flute (Fl. gr.) and Flute Alto (Fl. alto) parts are present. The Clarinet in Si-flat (Cl. in Sib) and Bassoon (Fag.) parts are also present. The Horn in F (Cor. in Fa) has a solo part starting at measure 106. The Violin (Vl.) and Viola (Vla.) parts are divided into Solo and Divisi sections. The Violoncello (Vc.) part is also present.

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, 3

Cl. bas. in Sib

Fag. 1, 2, 3, 4

C. Fag.

Tr. in Do 1, 2, 3, 4

Trbo. 1, 2

Timp.

Triang.

Cym. est.

VI. I

VI. II div.

Vla. div. a3

Vc. div. a3

Ch.

imp cantab.

legg. S.A.

legg. 7. B.

arco marcatiss. e molto cantabile

Tutti div.

stacc.

bacch. di legno

151

Fl. picc. 1
2

Fl. gr. 1
2

Fl. alto

Ob. 1
2
3
4

C. lag.

Cl. picc.
in Re

Cl. in Sib 1
2
3

Fag. 1
2
3

C. Fag. 1

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

Tr. picc.
in Re

Tr. in E♭ 1
2
3
4

Tba. 1
2

Vi. I div.

Vi. II div.

Vle. div.

Vc.

Cb.

mf

mf cresc.

arco

Filtag.

156

Fl. picc. 2
1
Fl. 1. 1
2
Fl. alto
Ob. 1 2
3 4
C. ang.
Cl. picc. in Bb
1
Cl. in Bb 2
3
Fag. 1 2
3
C. Fag. 2
Cor. in F 1, 2, 3, 4
5, 6, 7, 8
Tr. picc. in Bb
1
Tr. in D 2, 3, 4
Tbo. 1 2
VI. I div.
VI. II div.
Vle. div.
Vc. div. pizz.
Cb.

164

Fl. picc. 12

Fl. gr. 1 2

Fl. alto 1 2

Ob. 1 2 3

C. ing. 1 2

Cl. picc. in Re 1 2 3

Cl. in Sib 1 2 3

Cl. bas. in Sib 1 2 3

Fag. 1 2 3

C. Fag. 1 2 3

Cor. in Fa 1.2 3.4 5.6 7.8

Tr. picc. in Re 1.2 3.4

Tr. in Do 1.2 3.4

Trbn. 1 2 3

Tbn. 1 2 3

Timp. *secco* *comr sopra*

Vi. I div. 1 2 3 4

Vi. II div. 1 2 3 4

Vi. *unis.* *div.* *unis.*

Vc. div. 1 2 3 4

Cb. div. 1 2 3 4

169

Fl. picc. 1/2
Fl. gr. 1/2
Fl. alto 1/2
Ob. 1/2
Cl. ing. 1/2
Cl. picc. in Bb 1/2
Cl. in Bb 1/2
Cl. bas. in Bb 1/2
Fag. 1/2
C. Fag. 1/2
Cor. in F 1/2
Tr. picc. in Bb 1/2
Tr. in D 1/2
Trbn. 1/2
Tbn. 1/2
Timp. 1/2
Vi. I div. 1/2
Vi. II div. 1/2
Vle. 1/2
Vc. div. 1/2
Cb. div. 1/2

gliss. gliss. gliss.
C. Fag. 2 muta in Fag. 4
mf ff



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.

LE QUATTUOR À CORDES „LES LETTRES INTIMES“ (durée 26 minutes) est le deuxième des quatuors de LEOŠ JANÁČEK (3. VII. 1854—12. VIII. 1928) conservés jusqu'à nos jours et de même la dernière œuvre de ce compositeur morte. Il a été créé aussitôt après achèvement de l'opéra „de la Maison morte“ et seulement six mois avant sa mort, c'est à dire entre le 29 janvier et le 19 février 1928. C'est une expression extraordinairement spontanée d'une émotion des sentiments, évoquée par l'amitié du compositeur avec une femme beaucoup plus jeune, nommée K. St. venant de la ville de Písek. D'après les lettres envoyées à cette femme, il donnait au quatuor au début le nom „des Billets doux“, mais il l'a renommé plus tard aux „Lettres intimes“ „pour ne pas livrer ses sentiments en proie à des gens bêtes“. La première phrase décrit l'impression de la première rencontre, la deuxième est relative aux événements à l'occasion du séjour d'été dans la ville de Luhačovice en Moravie, la troisième doit être joyeuse d'après les mots de Janáček, puis doit se fondre en illusion „qui est semblable à ton image“ et la quatrième „sera la peur de toi. Cependant elle ne sonnera pas la crainte, mais une grande envie et elle finira aussi comme son accomplissement“. Il est intéressant que le compositeur a prescrit la partie de la viole d'après le caractère du quatuor de la viole d'amour, mais il a écrit cette partie en telle qualité que l'on ne peut la comparer qu'à la viole normale. Ce quatuor est une confession ardente et impressionnée des sentiments vécus qui ont fait surprenamment rajeunir et brûler le cœur du vieillard de 74 ans. Tout ça explique suffisamment le caractère du quatuor qui est écrit avec ses thèmes et leur mode du traitement, avec la construction des phrases et articulièrement avec toutes les expressions passionnées, une manifestation typiquement proche et propre à Leoš Janáček.

Le quatuor „les Lettres intimes“ a été exécuté pour la première fois le 11 septembre 1928 à Brno par le Moravské kvarteto; ses interprètes étaient Frant. Kudláček, Jos. Jedlička, Jos. Trkan et Jos. Křenek. D'après la mode de cette reproduction, on a préparé aussi la première édition du quatuor en 1938 sous la redaction des professeurs Frant. Kudláček et Otakar Nebuška. Pour la deuxième édition en 1948, Otakar Šourek a comparé cette première édition avec l'esquisse originale de Janáček et avec la copie de la partition approuvée par le compositeur. Il a corrigé les parties erronées et il a indiqué des aménagements des premiers éditeurs par les parenthèses angulaires.

O. Š.

I.

Andante M. M. $\text{♩} = 84$ Leoš Janáček 1854-1928

Violino I
Violino II
Viola
Violoncello

[Molto meno mosso]

sul ponticello
pp

10

[Tempo I.] [Molto meno]

naturale tr
ff
sul ponticello
pp

15 20

25 [Tempo I]

sul ponticello 30

35

40

45

[Molto meno mosso] 50

sul ponticello [pp]

Con moto M. M. ♩ = 160

60 naturale

55

60

85 *ff*

70 *[P]* *[espr.]* *[mf]* 75 *[P]*

77 *f* 80 *f*

85 *[espr.]* *[mf]* *[mf]* *[mf]*

90 *Più mosso* M.M. $\text{♩} = 88$

95 *[P]* *[mf]* *[P]*

9 Allegro M.M. $\text{♩} = 100$ 100 *[P]* 105

110 *[P]* *[mf]* *[P]*

[Meno] 115

espress.
[ff rubato] [rit. e dim.]

Meno mosso M. M. $\text{♩} = 72$
120 dolce

p *mf*
pizz.

125

10 130

pp arco

H.M. 726.

Allegro $\text{♩} = 184$ 185

[ff] [f]

11

[f]

140

[f]

145

rit. (poco a poco) [cresc.]
sul ponticello [mf]

H.M. 726

[a tempo]

Musical score for measures 145-150. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a forte (*ff*) dynamic, a second violin part with accents, and a cello/bass part with a forte (*ff*) dynamic and a trill (*tr*) marking. Measure numbers 150 and 155 are indicated.

12 Adagio $\text{♩} = 72$

Musical score for measures 150-155. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a forte (*ff*) dynamic, a second violin part with a pizzicato (*pizz.*) marking, and a cello/bass part with a forte (*ff*) dynamic and a crescendo (*cresc.*) marking. The tempo is marked *naturale*. Measure numbers 155 and 160 are indicated.

Allegro $\text{♩} = 100$

Musical score for measures 160-165. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a piano (*p*) dynamic, a second violin part with an arco marking, and a cello/bass part with a piano (*p*) dynamic and a ritardando (*rit.*) marking. Measure numbers 160 and 165 are indicated.

Musical score for measures 165-170. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a forte (*f*) dynamic, a second violin part with accents and a forte (*f*) dynamic, and a cello/bass part with an *espress.* marking. Measure numbers 165 and 170 are indicated.

Musical score for measures 170-175. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a forte (*f*) dynamic, a second violin part with accents and a forte (*f*) dynamic, and a cello/bass part with an *espress.* marking. Measure numbers 170 and 175 are indicated.

Musical score for measures 175-180. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a forte (*f*) dynamic, a second violin part with accents and a forte (*f*) dynamic, and a cello/bass part with a forte (*f*) dynamic and a sforzando (*sfz*) marking. Measure numbers 180 and 185 are indicated.

14 Meno mosso $\text{♩} = 63$

Musical score for measures 180-185. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a piano (*p*) dynamic, a second violin part with accents and a piano (*p*) dynamic, and a cello/bass part with a piano (*pp*) dynamic and an *espress. mf* marking. Measure numbers 185 and 190 are indicated.

Musical score for measures 185-190. The score is in 2/4 time and features a key signature of two flats. It includes a first violin part with accents and a forte (*f*) dynamic, a second violin part with accents and a forte (*f*) dynamic, and a cello/bass part with an *espress.* marking. Measure numbers 190 and 195 are indicated.

acceler. e cresc. 200

[*respress.*]

[*mf*]

[*p*]

205

15 210 *acceler.* *sf* 215 *sf*

ff

ff

ff

ff

ff

ff

Un poco piu mosso.

220

225

6 *rit.* 230 6

235

240

Presto $\text{♩} = 100$

16

245

250 Adagio [♩ = 80]

[dolce espr.]

mf

pp

255

260

265

[17] Allegro [♩ = 108]

270

275

cresc.

280

285

sf

290

Grave [♩ = 68]

295

300

pp

ff

nimmt Klarinette in A

B-Kl. (B)

Vcl.

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

pp

pp

25

26

8...

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

b) No. 13: *Enthauptung*

47

Ziemlich bewegte ♩ (ca 128)

hervortretend

legato

gestoßen

Ziemlich bewegte ♩ (ca 128)

Ziemlich bewegte ♩ (ca 128)

Der Mond, ein blan.kes Türkenschwert auf einem schwarzen

5

5

mp

Bass-Klarinette in B.

Bratsche.

Violoncell.

Rezitation.

Klavier.

C-Saite

B-Kl. B. Br. Viol.

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

pp

pizz.

bedeutet Hauptstimme.

B-Kl. B. Br. Viol.

sehr ruhig und gleichmäßig

pp sehr ruhig und gleichmäßig

pp sehr ruhig und gleichmäßig

zens - dunk - le Nacht.

pp

p

pp

pp

pp

48

B-Kl. B. Br. Viol.

sehr ruhig und gleichmäßig

pp

pizz

arco

pizz

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

pp

pp

pp

pp

B. Kl.
Hr.
Viol.

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

15

49

rit. - Tempo

rit. - Tempo

rit. - Tempo

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

accel.

accel.

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

B-Kl. (B)
Br.
Vel.
G-Saite.
G-Saite.
(20) gliss.
gliss.
gliss.
(20) *martellato*
nie-der der Mond, das blan-ke Tür-kenschwert.

50

langsam (♩ ca 96-100)
Gr. Flöte.

(25)
B-Kl. (B)
Br.
Vel.
espress.
pp begleitend
espress.
pp begleitend
nimmt Klarinette in A
ppp
pp begleitend

Fl.
Kl. (A)
Br.
Vel.
pp
f
ppp
pp
ppp
pp

(30)
Fl.
Kl. (A)
Br.
Vel.
pp
f
ppp
pp
ppp
pp
f
pizz.
arco
pp
pp
ppp
pp

trem. am Steg.
trem. am Steg.

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

┌ ┐ 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 schmerzendsdunkle 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.

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, schwachen Licht)
Curtain rises quickly 3rd Scene A low tavern (badly lit, Night)

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

Ein verstimmtes Pianino auf der Bühne

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

Tanzt Al-le;
Dance, all you.

Dirnen u. Margret
Girls and Margret

Burckern
Apprentices

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

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

Pianino

Wozz.

130

sempre ff

tanzt nur zu,
dance a - way!

springt,
Leap,

schwitzt _____ und
sweat _____ and

Pianino

Wozz.

135

stinkt,
reek!

es _____
For _____

holt Euch doch
some day soon

© Copyright 1931 by Universal Edition, A.G., Vienna. Copyright renewed. All rights reserved. Used by permission of European American Music Distributors Corp. Sole U.S. Agent for Universal Edition, Vienna.

140

pk. *p* *poco cresc.*

Pianino *mp* *ff*

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

noch *he'll* ein-mal *fetch you.* der *the* Tod *!!* *Dev. !!*

$\text{♩} = \text{♩}$ (♩ - 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*

Pianino

Wozz. *den Klavierspieler überhörend*
then, shouting down the pianist

Es rit - tendrei Rei-ter wohl an den Rhein, Bei ei - ner Frau Wir - tin da
Three horse-men come 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*

Via *pizz.* *f*

Vic. *pizz.* *f*

etwas ruhiger (♩ = 70) 150

1. 2.
Kl. in B

3. 4.

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

3. 4.

Trgl

Hfo

p immer gebrochen

gleichsam versuchend, eine Begleitung für das Lied Wozzecks zu finden

Das Pianino
a. d. Bühne

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. VI.

3. 4. Solo

1. VI.

4. Übrig.

2. VI.

Via

Vlc.

H arco

p arco

150

subito meno allegro (♩ = 60)

a tempo (♩ = 160)

1. Hr. in F a. D. *gentopft ff*

2. Hr. in F a. D. *gentopft ff*

3. Pos. a. D. *gentopft ff*

3. Pos. a. D. *(o. Dpf.) ff*

Hrb. a. D. *(o. Dpf.) ff*

Pk. *f*

Trgl

Hfe

1 155

subito meno allegro

a tempo 155

Schnellpolka

Pianino *verklingen lassen*

quant 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.

1 155

liegt auf der... Ver-damnt! Komm, Mar-gret!
 lies on her... Be damned! Come, Margret!

subito meno allegro (♩ = 60)

a tempo (♩ = 160)

1. 2. Solo

1. Vl.

3. 4. Solo

1 155

rit. - - Wieder meno allegro (ritardierte ♩ - neue ♩ = 60) poco rit. - - - - -

160

Englb. *die Schlagstimme fortsetzend* nimmt 4. Ob. 3

1. 2. 3. *gestopft 1. 2. schmen Dpf.*

Hr. in F o. D. *mf gestopft*

4. *mf*

3. o. D. *nimmt Dpf.*

Pos. 4. *m. Dpf. Dpf. ab*

m. D. *mf*

Btb. o. D. *dimin.*

(ohne rit.) Plötzliche Unterbrechung

Pianino

Marg.

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

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

rit. - - Wieder meno allegro poco rit. - - - - -

160

2. Vi. *Griffbrett arco* *ppp* *mf* *sp* *dimin.*

Via gel. *Griffbrett arco* *ppp* *mf* *sp* *dimin.*

Vic. *Griffbrett arco* *ppp* *mf* *sp* *dimin.* *(die Pos. nicht übertönend)*

Kb. *Griffbrett* *ppp* *molto p* *(die Btb. nicht übertönend)*

noch etwas langsamer ($\text{♩} = 40$) a 2 (event. nur eine)

1.2. Fl. pp

1. 2. Fg. pp

3. pp

Kfg. pp

1. Hr. in F m.D. m. Dpf.

2. m. Dpf.

1. Pos. m.D. m. Dpf.

Beck. pp

freihgd. geschlagen mit dem Schwamm- schlägel und klingen lassen. | abdämpfen

Marg. mf

Wozz. drückt sie an sich läßt sie los

presses her to him *lets her go*

Mar - gret, Du bist so heiß... Wart... nur, wirst auch...

Mar - gret, you're hot as fire. But... soatl, till you're...

noch etwas langsamer ($\text{♩} = 40$) flüchtig - - a tempo

1. Vi. pp

2. Vi. pp

Vla. pp

Vlc. pp

alle am Steg

*) Triller ohne Nachschlag

165 54 41 168

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

1.2. Fg.

3.

Klg.

1.2. Hr. in F m.D.

1. m.D.

Pos.

2. o.D.

Hfe

nicht gebrochen

Dpf. ab

(m. Dpf.) N quasi Echo

(o. Dpf.) N

mf

Die Margret begleitet *(♩ = 120)*

Das Piano a. d. Bühne

m. d. Piano

Marg.

Wozz.

dolce

In's To

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

165 168

1. Vi.

2. Vi.

Vla

Vic.

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,
Swa - hi - 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.

Vln.

Vcl.

Kb.

a tempo

175

rall. - - - - -

Pianino

f

übergreifen

Marg.

Denn lan - ge Klei - der, split - 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. Ptee.

3. 4. Ob.

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

3. Trp. in F m. D.

4. Pos. o. D.

Btb. o. D.

gr. Tr.

Xyl.

Hfe.

Wozz.

*auffahrend
flaming up*

Nein! kei-ne Schuh, man kann auch bloß - fü - ßig in die Höl'l' geh'n! Ich möcht heut
No! no 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

7, 185 i.u. 2. Picc. nehmen 1.u. 2. Fl.

1. 2. Picc.

3. 4.

1. 2. Ob.

3. 4.

1. 2. Kl. in B

3. 4.

1. Fg.

2. 3.

Kfg.

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

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

4. Pos. o. D.

1. 2. 3. 4. Ptb. o. D.

Pk.

Xyl.

Cel.

Hfe.

Marg.

Wozz.

Solo m. D.

1. Vl.

d. Übrig.

2. Vl.

H Echoes

pp Echoes

pp

pp

pp

pp

subito p (Echo)

subito p (Echo)

pp

mf

A ber was hast Du
 But what is that. there

rau fen - rau fen
 fight ing. fight. ing!

pp

185

55

42

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

1. 2. Kf. in B

3. 4.

1. Fg.

2. 3. Kfg.

4. Pos. o. D.

Btb. o. D.

Trk.

Cl. I.

Flc.

Marg.

Wozz.

Solo m. f. 1. Vl.

1. Solo Vc. o. D.

Solo Kb. o. D.

an der Hand?
on your hand?

Rot!
Red

Blut!
Blood!

Ich? Mine?
Ich? Mine?

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

o. Dpf. *ff* col legno gestr.

o. Dpf. *pp* col legno gestr.

pp

190 *H* 195

1. Fr. *H* *pp* *p*

Kfg. *pp* *p*

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

Marg. *H* *p*

Frei-lich Blut.
 Sure-ly blood!

Wozz. *H* *pp* *H* *mf*

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

190 *H* gewöhnl. gestr. 195

Solo Vla *H* *pp* *p*

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

Vc. *pp* *p* *H* gewöhnl. gestr.

2. Solo *pp* *p* *H* gewöhnl. gestr.

Solo Kb. *pp* *p* *H* gewöhnl. gestr.

1. 2. 3. 4. Kl. *H* 200

io B *H* *p*

Bkl. *H* *p*

io B *H* *p*

1. *H* *p*

Fr. *H* *p*

2. 3. *H* *p*

Kfg. *H* *p*

den Tonfall Wozzecks parodierend
 Imitating Wozzeck's tone of voice

Marg. *H* *p*

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

Wozz. *H* *p*

geschnit-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 *H* *p*

1. Solo *H* *p*

Vc. *H* *p*

2. Solo *H* *p*

Solo Kb. *H* *p*

205

1.2.3.4. Kl. in B *mp*

Bkl. in B *mp*

1.2.3. Fg. *mp*

Klg. *mp*

Hfo

ev. das Pianino a.d. Bühne

1. Ten. Solo *H*

Choruszug

Mit der rechten Hand am rechten Arm? —
 His (right) of bow wiped with his right hand? —

Marg. *(mp)* *H*

Puhl — Puhl — Da
 Pook! Pook! It

Wozz. *H* *springt auf jumping up*

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

Burschen

1. Ten. Solo *mp* *H*

Mit der rechten Hand am rechten Arm? —
 His right of bow wiped with his right hand? —

Via *alle Violen col legno gestr.* *mp*

2 Solo Vlc. *2 Selli gew. gestr.* *mp*

Kb. *alle Kbs. col legno gestr.* *mp*

205

1.2.3.4.Kl. in B
Bkl. in B
1.2.3.Fg.
Kfg.
Hfu.

Soprane
Frei lich da stinkt's nach
Sure ly it smells of

ev. des
Pianino
a.d.Bühne
Blut Blut Blut
Blood Blood Blood
1. Bässe
2. Ten.
2. Bässe Blut Blood

Marg.
stinkt's nach Men - schen - blut!
smells of 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)
Sopr.
Frei lich da stinkt's nach
Sure ly it smells of

Alt

Burschen
Ten.
Blut Blut Blut
Blood Blood Blood
1. Bässe
2. Ten.
2. Bässe Blut Blood

Vln. (col legno gestr.)
2 Soli (csw.)
Vlc. (csw.)
die Übrig.
Kb. (col legno gestr.)

215

3.4 Picc.
1.2 Fl.
1.2 Ob.
3.4
1.2 Kl. in B
3.4
1.2.3 Fg.
1.3 Trp.
in F m. D.
2.4. Pos.
u. D.

Detailed description: This system of the score covers measures 215 to 217. It includes parts for Piccolo (3.4), Flute (1.2), Oboe (1.2), Clarinet in B (1.2, 3.4), Bassoon (1.2.3), Trumpet in F (1.3), and Trombone (2.4). The woodwinds play rhythmic patterns, often marked with accents and dynamics like *ff*. The strings (Trp. and Pos.) play sustained chords and rhythmic figures.

215

1. Vi.
2. Vi.
Via.
Vic. cel.
Kb.

Detailed description: This system covers measures 215 to 217 for the string section. It includes Violin I (1. Vi.), Violin II (2. Vi.), Viola (Via.), Violoncello (Vic. cel.), and Double Bass (Kb.). The strings play a complex, rhythmic accompaniment with various articulations and dynamics, including *fff* and *fp*. Some parts are marked with *gew. gestr.* (more accented).

etwas schwerer
(d. 50-60)

1.2. Fl.
1.2.3.4. Ob.
1.2.3.4. Kl.
in B
Bkl.
in B
1.2.3. Fg.
1.2.3.4. Hr.
in F o. D.
2.4. Pos.
o. D.
Btb.
o. D.
kl. Tr.
womöglich
mehrere

etwas schwerer
(d. 50-60)

1. Vi.
got.
2. Vi.
Via
Vlc.
got.

Vorhang auf - - - - -

1.2.3.4. Trp.
in F m. D.
3
2
pp (quasi Echo)
m. D. kurz gestoßen

1.3.4. Ten.
m. D.
pp (quasi Echo)
m. D. kurz gestoßen

1.2.3. Tim.
m. D.
3
2
pp ohne cresc.
ab dämpfen

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♭–D♭*. 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.