



# Arnold Schönberg

## “Pierrot Lunaire”



# “Sprechnoten” notation

-When Humperdinck revived the melodrama with his *Königskinder*, he proposed the most radical of all solutions. He, in fact, specified the inflections, pitch, and accentuation that actors are to employ when reciting the text. As Humperdinck saw it, "This is, indeed the first time the attempt is being made to apply Wagnerian principles to the melodrama. In accordance with these principles, the exact inflections of the declamation have been designated by notation that I have devised."

Die dachstaule Dirne.

1a.

Gänsemagd. *(halb singend, ohne sich zu rühren.)*



Lie-ge im Blu-mengras, muss der Son-ne zum Tan-ze sin-gen.

(Die Hexe schilt auf die faule Dirne und will sie schlagen, weil sie nicht auf die Gänse achtet, die im Gärten die Kräuter raufen. Die Gänsemagd jagt sie hinaus. Dann heisst die Hexe sie am Brunnen den Kessel fegen und Mehl zum Backen herbeiholen.)

Hexe. Hast dich wieder geputzt und gepflegt  
und dir geringelt die hanfgelben Locken?  
Mit schwarzer Salbe werd' ich dich streichen.

1b.

Gänsemagd *(Auf die Schüssel mit Mehl am Brunnen abgestellt, kniet auf einen der Steine und schneuert den Kessel)*



Mei-ne wei-ssen Blu-men tra-gen Tau in den Glo-cken. Möcht' ei-ne



*mit Sand und Gras).*



tau - wei - sse Blu - me sein, die Schön - ste von Al - len. Im



Brun-nen - spie - gel sah ich mich ein, hab' mir wohl - ge - fal - len.

(Die Hexe lässt sie ein vergiftetes Brot kneten und unterweist sie in Hexendingen, welche die Gänsemagd nicht

## PREFACE

The melody given in the *Sprechstimme* by means of notes is not intended for singing (except for specially marked isolated exceptions). The task of the performer is to transform it into a speech-melody, taking into account the given pitch. This is achieved by:

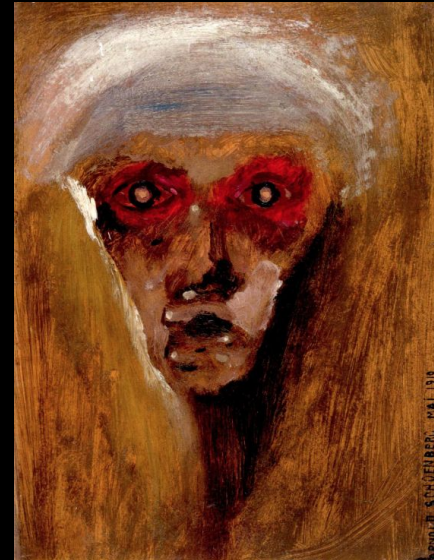
- I. Maintaining the rhythm as accurately as if one were singing, i.e. with no more freedom than would be allowed with a singing melody;
- II. Becoming acutely aware of the difference between **singing tone** and **speaking tone**: singing tone unalterably stays on the pitch, whereas speaking tone gives the pitch but immediately leaves it again by falling or rising. However, the performer must be very careful not to adopt a *singsong* speech pattern. That is not intended at all. Nor should one strive for realistic, natural speech. On the contrary, the difference between ordinary speaking and speaking that contributes to a musical form should become quite obvious. But it must never be reminiscent of singing.

Moreover, I stress the following concerning performances:

It is never the task of performers to recreate the mood and character of the individual pieces on the basis of the meaning of the words, but rather solely on the basis of the music. The extent to which the tone-painting-like rendering of the events and emotions of the text was important to the author is already found in the music. Where the performer finds it lacking, he should abstain from presenting something that was not intended by the author. He would not be adding, but rather detracting.

ARNOLD SCHOENBERG

-“I apparently have taken a decidedly more naive view of these poems than most people, and I am not entirely doubtful that this is so thoroughly unjustified. Anyway, I am not responsible for what people insist on reading into the words. If they were musical, not one of them would give a damn for the words. Instead, they would go away whistling the tunes.” - Arnold Schönberg



# 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 the eyes  
The moon spills nights into the waves,  
And a Springflood overflows  
The silent horizon.

Desires, visible and sweet  
Countless swim across the flood.  
The wine that one drinks with the eyes  
The moon spills nights into the waves.

The poet, who practices devotion,  
Enrapt himself on the holy drink,  
He turns against the sky ecstatic  
Headlong reeling sucks and slurps  
The wine, that one drinks with the eyes.

I. Teil.

# 1. Mondestrunken.

Bewegt (♩ ca 66-76)

Flöte.

Geige. *pizz.*  
*pp* mit Dämpfer

Violoncell.

Rezitation. *p*  
Bewegt (♩ ca 66-76) Den Wein den man mit Au-gen trinkt, gießt

Klavier. *pp*

Fl. *p* *sf* *pp*

G. *pp*

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

arco Flüg. *pp*

10 (gesungen) (resprochen)

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

10

*pp* *pp* *pp*

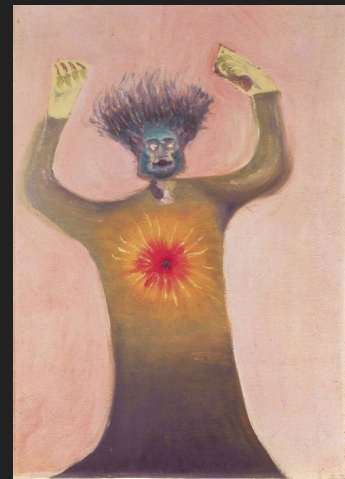
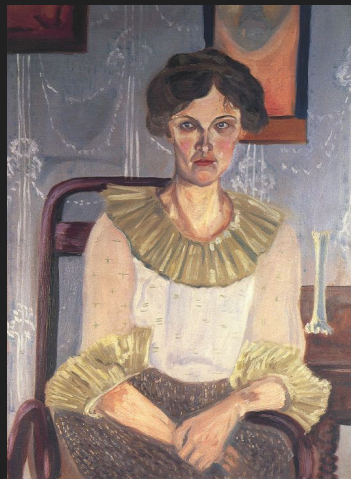
<https://www.youtube.com/watch?v=YbTn7Y9XAhA>

<https://www.youtube.com/watch?v=O5DNxRG2-ow>

[https://www.youtube.com/watch?v=b\\_6JCGB2kxI](https://www.youtube.com/watch?v=b_6JCGB2kxI)

<https://www.youtube.com/watch?v=iW7bQnwEUk>

<https://archive.org/details/SCHONBERGPierrotLunaire-NEWTRANSFER/01.Mondestrunkenmoon-drunk.mp3>



# 14. Die Kreuze.

Langsame  $\text{♩}$  (ca 56)  
(*ernst*)

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

Langsame  $\text{♩}$  (ca 56)

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

immer *martellato* (*non legato*)

5 *cruc.*

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

*ff* *pp* *legato* *ff* *pp*

r. H. L. H.

<https://www.youtube.com/watch?v=DsFFjO6Z0Jc>

<https://www.youtube.com/watch?v=if6nsyTwMCI>

<https://www.youtube.com/watch?v=U71T7afnBGw>

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