ARNOLD SCHÖNBERG'S
VERKLÄRTE NACHT

TRANSCRIPTION FOR TWO PIANOS

LUIS MIGUEL DE ARAÚJO MAGALHÃES

Assignment presented in partial fulfilment of the requirements for the degree of Master of Music at the University of Stellenbosch.

March 2002

Supervisor:

Prof. Hans Roosenschoon

Stellenbosch University http://scholar.sun.ac.za

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Luis Miguel de Araújo Magalhães

25 February 2002

Stellenbosch University http://scholar.sun.ac.za

ABSTRACT

The transcription for two pianos of Arnold Schönberg's *Verklärte Nacht* fills a gap in the two-piano literature and gives an insight into the composer's earlier style of composition. Few works of this complexity exist in the two-piano literature.

The process of transcription has to take into account the composer's structural and tonal language, and in particular the problems of transferring a composition from string instruments to the piano. The transcriber cannot imagine how the composer would have done a similar transcription, but the intentions of the composer in the original version can be interpreted and transferred in a stylistically acceptable manner. At all times the possibilities of the instruments should be taken into consideration.

Given the complex sound texture of the original version, the suggestions for a two-piano version have to incorporate the following: note length and rest length, sound colour, attack/articulation, bowing, articulation markings, effects and texture. In the assignment an explanation is given of the deviations that stem from the above factors. The awareness of these deviations necessitates a distinction between arrangement and transcription and compels the transcriber to be as faithful to the original score as possible. The explanation of deviations further provides the performer with an awareness of the artistic possibilities that the work provides.

Stellenbosch University http://scholar.sun.ac.za

OPSOMMING

Die transkripsie vir twee klaviere van Arnold Schönberg se Verklärte Nacht vul 'n gaping in die tweeklavier-literatuur. Dit gee ook verdere insig in die komponis se vroeëre komposisiestyl. Daar bestaan min werke van hierdie soort kompleksiteit in die tweeklavier-literatuur.

Die transkripsieproses moet die komponis se strukturele en tonale taal in ag neem – in die besonder die probleme rondom die transkribering van 'n strykkomposisie na 'n klavierkomposisie. Die uitdaging hierin lê in die feit dat die transkribeerder die bedoeling van die komponis in die oorspronklike weergawe moet interpreteer en dan op 'n stilisties-aanvaarbare manier moet transkribeer. Die moontlikhede van die instrumente moet ook te alle tye in ag geneem word.

Met inagneming van die komplekse klanktekstuur van die oorspronklike weergawe, fokus hierdie werkstuk op voorstelle vir 'n tweeklavier-weergawe rondom die volgende aspekte: noot- en ruslengte, klankkleur, aanslag/artikulasie, strykslae, artikulasie-aanduidings, effekte en tekstuur. Afwykings rondom bogenoemde aspekte word ook verduidelik. Weens die transkribeerder se bewuswees van hierdie afwykings is 'n onderskeid tussen verwerking en transkripsie noodsaaklik. Boonop noop dit die transkribeerder om so getrou as moontlik te bly aan die oorspronklike weergawe. Die verduideliking van die afwykings maak die uitvoerende kunstenaar bewus van die artistieke moontlikhede van die werk.

Stellenbosch University http://scholar.sun.ac.za

INDEX

A *Verklärte Nacht*: **A Poem by Richard Dehmel** (ii)

B **Preface/Critical Commentary to Verklärte Nacht Transcription for Two Pianos** (iii)

Introduction (iii)

Note Length and Rest Length (iv)

Sound Colour (vi)

Attack/Articulation (vi)

Bowing (vii)

Articulation Markings (vii)

Effects (viii)

Texture (ix)

Explanation of deviations from the original score (xii)

Conclusion (xxi)

C **Transcription for two pianos of A. Schönberg's *Verklärte Nacht*** 1-54

Stellenbosch University http://scholar.sun.ac.za

Transfigured Night

A poem by Richard Dehmel

Two People are walking through a bare, cold wood;
the moon keeps pace with them and draws their gaze.
The moon moves along above tall oak trees,
there is no wisp of cloud to Obscure the radiance
to which the black. jagged tips reach up.
A woman's voice speaks:
"I am carrying a child. and not by you,
I am walking here with you in a state of sin.
I have offended grievously against myself.
I despaired of happiness,
and yet I still felt a grievous longing
for life's fullness, for a mother's joys
and duties; and so I sinned.
and so I yielded, shuddering. my sex
to the embrace of a stranger.
and even thought myself blessed.
Now life has taken its revenge,
and I have met you, met you. "
She walks on, stumbling.
She looks up: the moon keeps pace.
Her dark gaze drowns in light.
A man's voice speaks:
"do not let the child you have conceived
be a burden on your soul.
Look, how brightly the universe shines !
Splendour falls on everything around,
you are voyaging with me on a cold sea,
but there is the glow of an inner warmth
from you in me, from me in you.
That warmth will transfigure the stranger's child,
and you will bear it me, begot by me.
You have transfused me with splendour,
you have made a child of me. "
He puts an arm about her strong hips.
Their breath embraces in the air.
Two people walk on through the
high, bright night.

[Translation by Mary Whittall]

Verklärte Nacht

Ein Gedicht von Richard Dehmel

Zwei Menschen gehn durch kahlen, kalten Hain.
der Mond läuft mit, sie schaun 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 schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir begegne.
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 sehn durch hohe, helle Nacht.

Stellenbosch University http://scholar.sun.ac.za

Preface/Critical Commentary to *VERKLÄRTE NACHT* TRANSCRIPTION FOR TWO PIANOS

UNIVERSITEIT VAN STELLENBOSCH — BIBLIOTEEK — KONSERVATORIUM VIR MUSIEK

Introduction

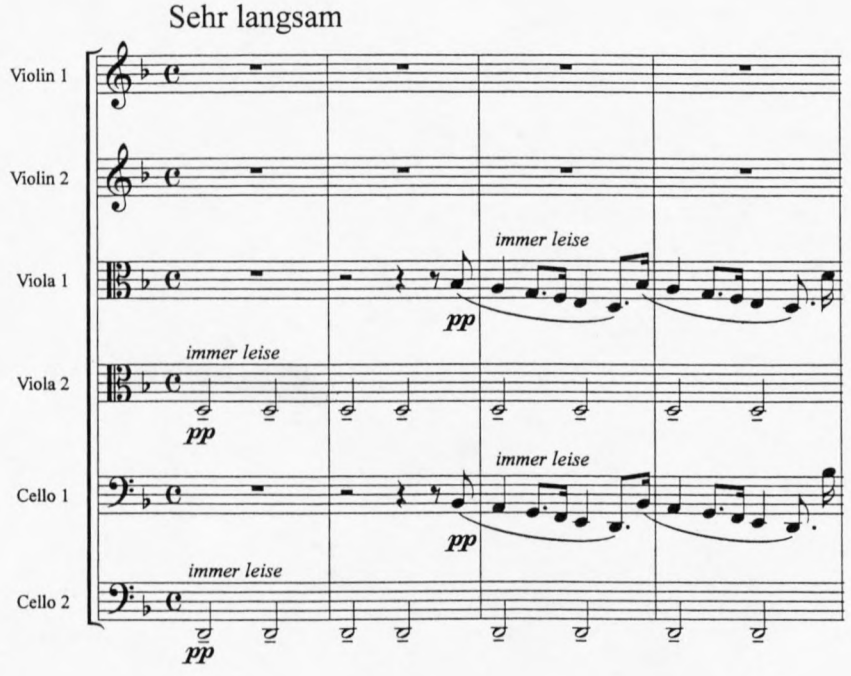
The latter half of the 20th century has witnessed a continuing debate about the value and validity of the piano transcription. Composers and performers have practised the art of transcription as long as music has existed as a profession in the Western tradition. While some have seen the art of transcription as a corruption of the original composer's intent, others have seen transcriptions as a way to introduce little-known compositions to a wider audience. These differences of opinion generally revolve around artistic taste and musical merit. The varying ideals and quality of piano transcriptions have intensified the debate on their usefulness and validity. While some transcriptions are viewed as high achievements in the art of music, others are seen for what they are: vehicles for the display of a particular artist's individual gifts.

The major dilemmas that emerged in this study of *Verklärte Nacht* were related to the execution of certain passages within the technical and sound range of the piano. It was necessary to decide between two options: either the creation of a pianistic piece, in the sense that the conventional patterns of piano writing would be adopted or treating the piano as a string entity/voice. The latter option was selected in the knowledge that pianistic interpretation could complicate any attempt to copy the string sound. In order to solve these problems a table with four 'chapters', which served as the guidelines for the transcription procedure was designed, namely: note length and rest length; sound colour; effects and texture.

Stellenbosch University http://scholar.sun.ac.za

Note Length and Rest Length

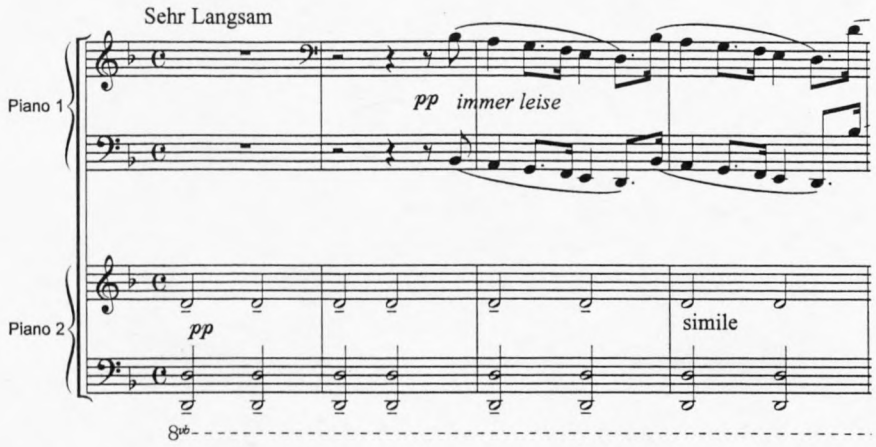
In transcribing the *Verklärte Nacht* score, it was necessary to compare the difference in sounding of note lengths and rest lengths between different instruments. In a string sextet, despite a unified timbre, the failure of an instrumentalist to **rest** in a given spot affects the entire musical ensemble noticeably. On the piano, however, given the similarity in neighbouring timbres and sometimes a pianist's use of pedal 'covering', the ear will not necessarily notice a rest. In much the same manner the ear does not always distinguish between note **lengths** on the piano (once again because of pedalling or attack). This distinction between instruments led to an increased awareness of the smallest details in the sextet version. An example of how the piano parts were modified to correspond to note lengths in the string parts can be found in the very beginning, where the second cello and the second viola are playing repeated long bass Ds.



Example 1 – *Verklärte Nacht*, String Sextet version – bars 1 to 4.

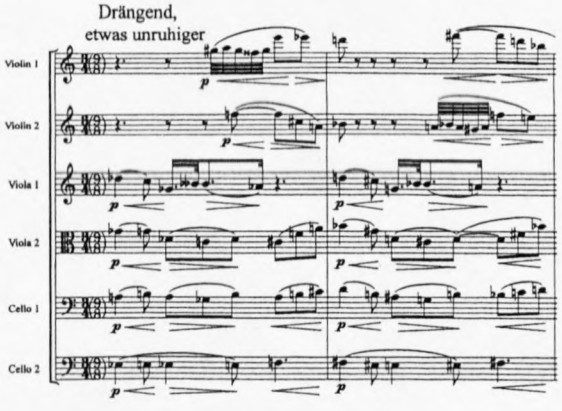
Stellenbosch University http://scholar.sun.ac.za

Obviously the piano does not have the same capability to sustain the sound. As a solution the range of the register was increased. In this way it is possible to create the illusion of a sustained sound, given that the length of the bass strings provides more length in sound.



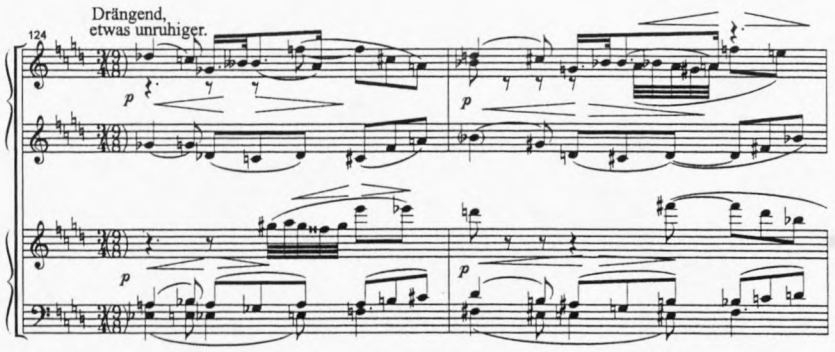
Example 2 – *Verklärte Nacht*, Two-piano version – bars 1 to 4

It is also necessary to be extremely attentive to the length of notes in respect to the harmonic structure. There are many places in which the harmonies are extremely thick. Once again due to pedalling techniques, it is highly likely that thick harmonic writing for the piano can result in loss of clarity – a clarity that can be preserved in a thick string section. In these instances it is the responsibility of the pianist to remain attentive to the faithfulness of the exact note lengths, and in particular the exact rests.



Example 3 – *Verklärte Nacht*, String Sextet version – bars 124 and 125

Stellenbosch University http://scholar.sun.ac.za



Example 4 – *Verklärte Nacht,* Two-piano version – bars 124 and 125

Sound Colour

Sound colour is a reflection of the performers' approach to any piece of music. The musical intention behind any kind of decision on any specific phrase or element has to be justified by score notation and understanding of the composer´s language. This transcription attempts to represent in the score as accurately as possible the exact sound that is expected from the performer. Nevertheless, compositional indications are limited and it is necessary to rely on the knowledge of the performer in creating differences in sound. The conception of pianistic sound relevant to this transcription will be discussed below in terms of articulation/attack and effects.

Attack/Articulation

Attack and articulation are equally nebulous subjects for pianists to understand when dealing on a daily basis with an instrument that has one basic sound quality. The percussive nature of the piano makes it difficult for some pianists to understand the difference that specific articulations and the subsequent attacks can make to sound quality. The transcriber can specify articulations up to a certain point, but can have no control over the attack of the individual pianist and the resultant sound. Naturally this presents the performer with a 'freedom' for self-expression in performing a piece like *Verklärte Nacht.* However, certain string elements should be taken into consideration when approaching articulation and its resultant attack.

Stellenbosch University http://scholar.sun.ac.za

Bowing

It is common knowledge that some world piano schools base their concept of phrasing almost entirely on string bowing. This is particularly common in the training of Russian Pianism. The most striking aspect of a violin's phrasing is the release at the end of the phrase. Many pianists argue that it is impossible to copy this quality due to the percussive quality of the piano. This view is not endorsed here. With respect to the release of a phrase, it is very difficult to create the same sound that the first viola gets. In these circumstances, the release has to be accompanied by wrist and arm movement: a movement that has to follow the direction of the sound. The wrist and arm have to move upwards in order to apply the least amount of weight and key attack. In addition to this, the pianist has to be aware that bow speed is generally slower than pianistic attack, partly because of release of weight. This should translate into an awareness by the pianist of a slower release, coupled with an understanding of the differences in sound between up or down bows.

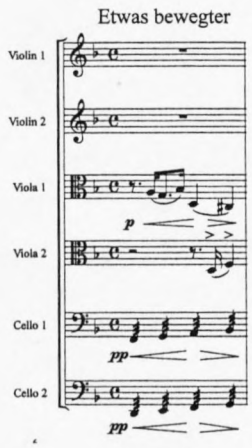
Articulation markings

So far the focus has been on the difficulty of translating articulation markings into the correct attack and resultant sound, but there are also differences in approach between string instruments and pianists. The 'natural' *staccatos* in string instruments generally represent *non-legato* – still with length and body of sound. On the piano 'natural' *staccatos* represent a short accent. Naturally these attacks vary according to the specifications of the musical period, but the violinist will execute a short percussive *staccato* often in conjunction with an indication of *con legno*. Thus, even though the same articulation markings as indicated in the string sextet were maintained in this transcription, the pianist should lengthen the *staccatos.* In the piano the *staccato* is seen as a vertical motion of the finger coupled with a quick release. By having a slow action but with a quick release, the sound will be less aggressive and harsh. Schönberg indicates slurs of the 'musical' kind as opposed to articulative slurs, and legato markings as constituting length of bows, all of which should be taken by the pianist as musical and structural indications.

Stellenbosch University http://scholar.sun.ac.za

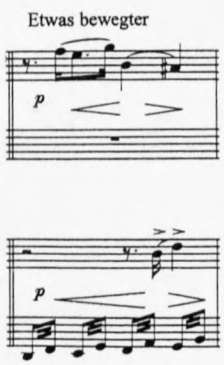
Effects

There are several specific types of notation that are used in string instruments that are not suitable for the piano. *Tremolos* on singular notes are impossible to execute and thus, even with doubling, the effect can only be approximated on the piano, as the following example indicates:



Example 5 – *Verklärte Nacht*, String Sextet version – bar 29

On page 5 of the original version, under *Etwas Bewegter*, the cellos make *tremolando*. In the sixth bar of this section the instrumentation becomes increasingly thick, while *tremolos* are added in double-stops. In the transcription *tremolos* are played on the second piano as written for the first five bars in the original version, but just after these five bars they are doubled in octaves in order to give harmonic backing to the first piano.



Example 6 – *Verklärte Nacht*, Two-piano version – bar 29

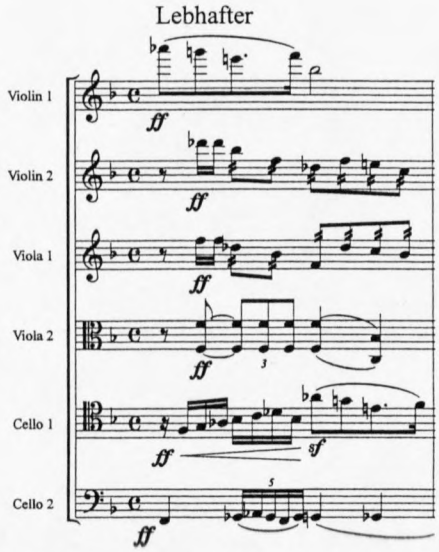
Stellenbosch University http://scholar.sun.ac.za

It is important to remember that this device serves as an effect and is not meant to be a set of rhythmically grouped notes that have to be played strictly in time. It represents the despair of the Woman in the poem.

Other relevant effects concern pedalling and fingering. No indications have been included in the score. There were several reasons for this. Firstly, through the personal experience of preparing this piece for the stage, we found that our pedalling and fingering kept changing due to a discovery of timbre, balance in ensemble and musical phrasing. The thickness of the texture affected the balance to such an extent that the performance had to be adapted in every room in which the piece was rehearsed. Furthermore, the quality of the chosen fingering would need to be adapted, depending on the same balance of timbre. Other duos need to discover their own solutions.

Texture

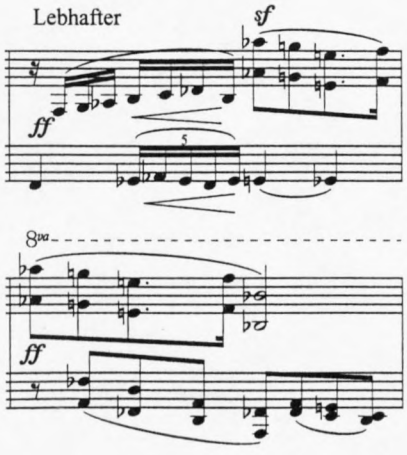
Transcribing *Verklärte Nacht* raised some problems regarding the texture of the sextet version. As an example take bar 69: in this passage the violin plays the melody on a very high register.



Example 7 – *Verklärte Nacht*, String Sextet version – bar 69

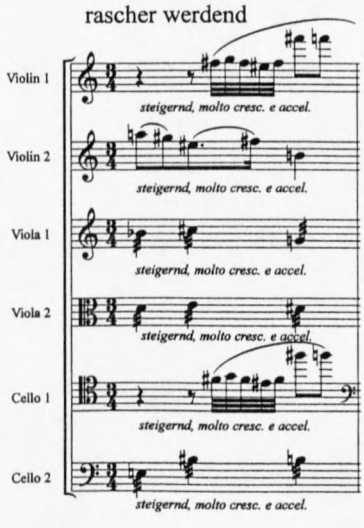
Stellenbosch University http://scholar.sun.ac.za

The sound quality that is created by the violin at this register is very difficult to recreate on the piano if one transcribes it directly on the same register. The length of the piano strings at that register is very short and they therefore do not sustain the sound at all, even with the use of the pedal. The solution was to double the melody an octave lower in order to prolong the sound.



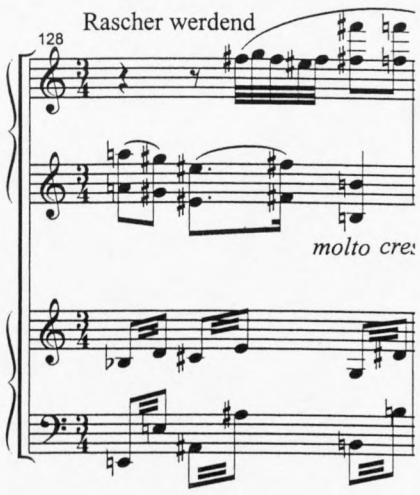
Example 8 - *Verklärte Nacht*, Two-piano version – bar 69

Another need for doubling occurs in bar 128, where the element played by the second violin is too thin within the accompaniment *tremolos*.



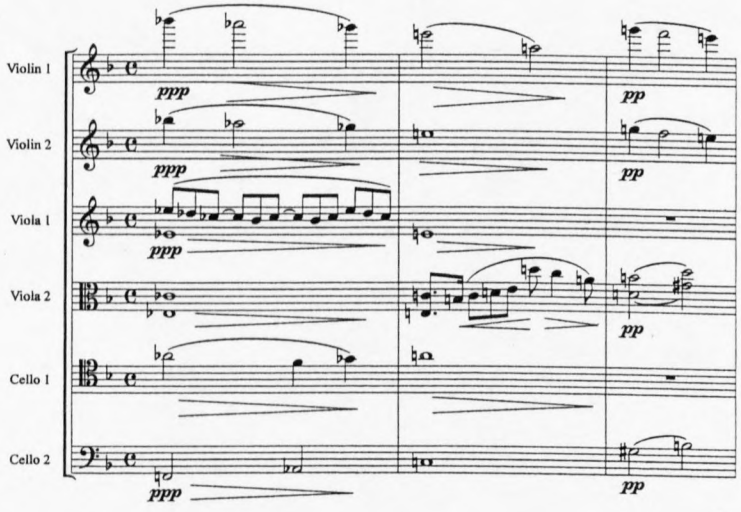
Example 9 - *Verklärte Nacht*, String Sextet version – bar 128

Stellenbosch University http://scholar.sun.ac.za



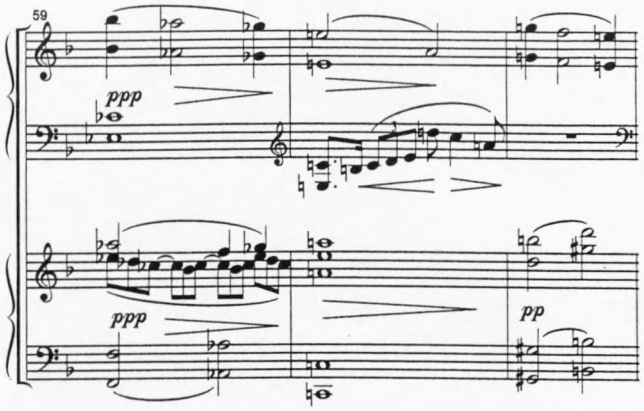
Example 10 - *Verklärte Nacht*, Two-piano version – bar 128

In the sextet version there are also several sections where there are just long pitches. In some of these cases it was necessary to adhere to the original version in order to preserve the sudden break in flow of sound. In the example below even the moving triplets come to a sudden stop.



Example 11 - *Verklärte Nacht*, String Sextet version – bars 59 to 61

Stellenbosch University http://scholar.sun.ac.za



Example 12 - *Verklärte Nacht*, Two-piano version – bars 59 to 61

In this case it was not possible to alter anything in the transcription in order to make it flow. In this respect the characteristics of the piano as percussive instrument could not be avoided. In relation to this latter aspect the performers of this piece are expected to understand and overcome this problem by using the correct phrasing and especially to sustain the direction of the musical idea.

Explanation of deviations from the original score

It should be noted that the first part of this transcription of *Verklärte Nacht* for two pianos has more deviations from the original score than the second part. The simple reason for this is that the slow build-up in the beginning is achieved through long notes – implying sustained sound – and few short-note values. It is thus necessary to examine in detail the dynamic, phrasing and expressive qualities that Schönberg sought and to adjust the dynamics and articulations accordingly. Most of these decisions seem obvious, but for the sake of clarity every deviation is listed below.

Stellenbosch University http://scholar.sun.ac.za

Bars **1 - 28**:

- An octave was added to the lower D in order to add sonority to the piano sound, which would normally disappear more quickly than the string sound.
- The second viola was also lowered by an octave so that the melody in the first viola and first cello would not be covered in sonority.
- In bar **7** the first violin part was omitted to assist with the blending of sound: the difference in register of the preceding bars and the following bars can sound particularly abrupt on the piano.
- The slurs were copied directly into the piano part as phrasing indications.
- In bar **11** the slur of the second violin part is connected on the second beat to allow the top trill to emerge as an individual line and not part of a pianistic chord.
- From bars **11 - 18** octaves are added to the first cello for richness of sound. The lowering of the second cello part corresponds to the octave displacement of the opening bars.
- In bar **11** the slurring of the first viola part is changed to prevent the pianist from reading this as an 'arm-slur'.
- Also in bar **11** the tied-note slur is placed above the phrasing slur, as no space was available graphically.
- In bar **12** the value of the second violin chord had to be shortened, so that the pianist would not be tempted to pedal for the duration of the chord.
- In bar **13** the rests in the first violin and first viola part were omitted as this can too easily sound as an accent in the piano. This idea was repeated in bar **15**.
- In bar **14** the *crescendo* and *diminuendo* in the second violin were omitted, as the intention was to make a *diminuendo* into the second appearance of the motive of bar **13**.
- Due to the octave displacements of the beginning it was necessary in bars **15** through **19** to add octaves in the right hand of the second piano part in order to fill the sudden gap in sound of the middle register.
- In bars **15** and **16** quarter notes were added in the bass in order to increase the tension by added sound.
- For the same purpose *tremolos* were added in bars **17**, **18** and **19**. In order to help the *crescendo* that is marked, an *accelerando* was added to the second *tremolo* of bar **17**. The vibrations will increase with the increase in speed.

Stellenbosch University http://scholar.sun.ac.za

- In bar **19** the first violin plays the A that is the culmination of the preceding phrase. To add to the tension of this point, the chord was spread over the two hands.
- In bar **20** the *f* for the violins and violas was omitted in order not to transform the *f* on bar **21** into a *ff*. This will induce the performer to carry the musical line through to bar **21**.
- In the same bar the notes of the first cello in *tremolo* are used on the first piano in order to help the *crescendo*.
- In bar **22** the *pp* on the cello parts has been omitted to create more presence in sound. For the same reason the *pp* in bar **23** on the second violin line was omitted. An octave was also added to the second viola line to show the descending movement of all the voices.
- It was felt that the *accelerando* and *crescendo* in bars **24** to **26** were suggestive enough of urgency and thus the *steigernd* was omitted.
- In bar **28** the *crescendo* is followed by a *subito piano*. Given that the harmonies are extremely thick at this point and would thus be difficult to clear in the pedal, *ritardando* was written on the *tremolos*.

Bars **29 – 49:**

- In bar **29** a *p* dynamic was deliberately marked instead of *pp* in the *tremolos* on the second piano, as the piano in this register can sound muffled and inarticulate.
- In bar **30** the 'hairpins' were omitted in order to give more credence to the *crescendo* in the following bar.
- In bars **31** and **32** Schönberg writes *steigernd* coupled with a *crescendo* marking. In bar **32** this indication is written above a single note, which would be executable on a string instrument but not on the piano. To help the driving nature of the indication, octaves were written in the first piano instead.
- In bar **33** the slur marking in the first viola part was omitted, as this would be read by the pianist as an 'arm-slur' (releasing the sound of the second note) and would be in direct conflict to the written *crescendo*.
- In the original version of bar **34** there is no slur on the second beat. It was included in the first piano part to mark the third beat for ensemble purposes (the right hand of the first piano part has no third beat – tied note).

Stellenbosch University http://scholar.sun.ac.za

- In bar **35** discrepancies appear in the original version with regards to slurring. For uniformity sake the slur was extended to the second beat.
- Two interesting instances of slurring occur in bar **36**: firstly, the first violin has what are presumed to be bowing slurs (separating of first and second beat) and secondly, absence of slurs in the second violin and first cello. This entailed making a musical decision: in order to direct the phrasing to the third beat the first two beats in the right hand of the first piano were slurred. Coupled with this a slur was added to the left hand so as not to break the direction by short articulation.
- In the same bar the *fortissimo* marking in the second piano was omitted for balance purposes.
- The constant 'hairpins' in bars **36** and **37** were regarded excessive and possibly distracting to the culmination of fortissimo in bar **39**. For this reason the fortissimo in bar **38** was removed.
- In bar **39** there is a slowing of pace which needed definition to set it off from the preceding wash of sound. Accents were added to the second piano tremolos and the slurs of the first piano were defined to show four definite beats in the bar (this will aid the *ritenuto*). The specifications for the *ritenuto* should be sufficient for the pianists to return to a normal pace in the following bar.
- In bar **41** there is an obvious problem of string indications. Where the string instruments can do a short *crescendo* and *diminuendo,* the piano needs to be content with bigger gestures, and thus a *tenuto* marking was included on the second and fourth beats with a bar-length *diminuendo*.
- In bar **42** Schönberg writes the dynamic marking for an 'arm-slur' which, coupled with the following *sforzando*, is impossible to recreate on the piano. Instead a simple *crescendo* was used to achieve the same effect (the slur gives the pianist enough indication of shaping).
- The dynamic indications in bar **44** are unnecessary for the pianist if the phrasing is approached correctly. Once again the dynamic level of *p* in the following bar needs to take precedence.
- The decision in bar **45** to include *staccatos* in the piano parts is a purely musical one: in order to increase the surprise of the forte in bar **46**.

Stellenbosch University http://scholar.sun.ac.za

- The decrease of speed in the *tremolos* in bar **46** is the direct opposite of the decision made in bar **17**.
- The added *tenutos* in bars **48** and **49** reinforce the placing of the chords.

Bars **50** to **74**:

- The decision to add short octaves in the first piano *tremolos* from bars **50 to 54** was due to the need for clear beats (once again the ensemble needed to be assisted).
- The omission of the *crescendo* at the end of bar **53** was based on the knowledge that very few pianists would do a natural *diminuendo* to the highest note of a phrase (A-flat in bar **54**).
- Once again the top range of the piano was not sonorous enough to sustain the harmonies of bar **55**, and thus 6ths were added to the first piano score.
- The decision to write *ppp* in the first piano score in bar **55** was a deliberate attempt to create a muffled background to the clarity of the second piano line.
- Open 6ths were added to the second piano part in bar **55** in order to support the sonority of the long note in the first piano part. This was done at the middle register in order the fill the sound.
- The *pianissimo* marking of bar **56** seems unnecessary if one looks at the preceding bar.
- The slur over the bass line of the second piano part in bars **57** and **58** is included to assist with the direction of this line (a pianist would generally play this with a natural accent on every chord).
- The slur in the bass of bar **59** is included to assist with the general *diminuendo*.
- The *pianissimo* in bar **61** is used only in the second piano part in order to distinguish between melody and underlying harmony.
- The static elements preceding bar **62** are enough to suggest a *ritenuto*, therefore this marking was omitted.
- The 'hair-pins' of bar **63** were omitted to prevent premature dynamic 'waves'.
- The indication of *steigernd* in bars **67** and **68** is once again too forceful for the piano due to its quick mechanical reaction.

Stellenbosch University http://scholar.sun.ac.za

- Bar **69** presents several problems: it was necessary to ensure that the 16th note runs are not articulated and thus slurs were included to indicate *legato*. In order to give prominence to the theme octaves were added in both pianos. This development continues until bar **74.**
- The slurs in bars **69** and **70** in the second piano are extended to prevent an accent on the third beat.
- The *tremolos* in bars **69** through **74** in Schönberg's version were taken to indicate smoothness of harmonic changes. As these *tremolos* would be impossible to execute on the piano, comfortable harmonic shifts were written in the left hand of the second piano and coupled with uneven slurring.
- The omission of the small *diminuendos* in bars **73** and **74** is substituted with slurring, which should produce the same outcome on the piano.

Bars **75** to **99**:

- Slurs were added to the second piano in bars **75** through **77**. This was done in order to ensure smoothness of phrasing. However, the omission of this slurring in bar **78** is intended to add to the *crescendo*.
- The 'hairpins' of the violas and cellos in bar **79** are in direct contrast to the *crescendo* of the violins, the latter of which suggests a point in the phrase on the third beat. These 'hairpins' were thus ignored and the culmination of the phrase stressed. The small *crescendo* in the left hand of the second piano part was also ignored in order not to interfere with the top register.
- Schönberg wrote a series of confusing dynamics in bars **80** through **83**. As the phrase ends on *p*, the *p* marking of **80** was omitted.
- Bars **83** through **86** correspond to bars **75** through **77**. Here, however, the slur in the fourth bar has been added as the repeated notes of the piano will translate into a natural *crescendo*.
- The omission of *warm* and *pp* in bar **87** again tries to preserve the general *diminuendo* and *ritardando* of bars **89** and **90.**

Stellenbosch University http://scholar.sun.ac.za

- Bar **92** also does not need the *p* marking, as the piece is already in this dynamic with growth towards a *mf*.
- The *mf* of bar **93** is omitted in the second piano part so as not to overwhelm the sound of the first piano melody.
- The same dynamic markings also appear in bars **95** and **96**, and again the first *f* is omitted, thereby stressing the importance of the 'hairpins'.
- In bar **99** the *tremolos* in the original version are not sufficient to create the necessary build-up in the piano and thus the sound is reinforced through chords.

Bars **100** to **131**:

- The omission of the slur in the left hand of the first piano part in bar **101** is based on the weakness of the piano in the middle register. Instead the articulation can help the *crescendo*.
- In bars **105** and **106** the third beat needs to be as soft as possible due to the leading upbeat of the second piano melody. Thus the original phrase marking is removed. The same applies to bars **115** and **116**.
- In bar **125** the 'hairpins' at the end of the bar in the second piano are omitted, as it is impossible to create a *crescendo* on a held note in the piano. Instead, the dynamic markings in the first piano will create the desired effect.

Bars **132** to **189**:

- In bars **132** and **133** the original score indicates *ff* in all the instruments. This has been left out as the *diminuendo* two bars later suggests that the dynamic should remain *ff*.
- In bar **135** the *pizzicato* markings of the original score are obviously not included, but instead eight-note *staccatos* create the same effect.
- In the same bar the *p* marking on the *tremolos* were omitted. Since everything else is on *pp*, and the *tremolos* automatically give more sound on the piano, *pp* was retained for better balance.

Stellenbosch University http://scholar.sun.ac.za

- In bar **141** a *tenuto* marking was added to the second and fourth beats of the second piano. If it is omitted, the pianist might be tempted to shorten the note and this would weaken the intended culmination of every *crescendo*.
- The *tremolo* F# in the second piano was omitted in order to help the three beat *diminuendo*. Once again, if written with *tremolo*, the sound volume would be too much to achieve the desired decrease of sound.
- In bar **155** octaves in the left hand of the second piano were added in order to give prominence to this segment. This decision was made due to the *ff* volume and the thickness in the higher register.
- In bar **159** *f* instead of *ff* was used to help the lead of the phrase.
- From bars **165** to **168** the first viola part was omitted due to the difficulty and the required speed of the passage.
- In bars **169** and **171** a phrase marking was included in the first piano right hand, assuming that if it were omitted, it would be played in an articulate way, which would contradict the expressive nature of the line.
- In bars **173** the 16th note passages were used in the build-up to the *crescendo*, and the offbeat second violin and first cello parts had to be sacrificed.
- In bar **175** *ff* was retained to save sound for the *fff* in bar **177**.

Bars **190** to **294**:

- In bars **209** and **211** the second piano left hand was increased by an octave down, in order to add sonority to the *crescendo* in the first piano.
- In bar **249** Schönberg writes *pp mit dämpfer*, so to achieve the same effect *pppp* was written *for* the pianos.
- In bar **256** the first piano has the melody of the first cello. Coupled with the moving 16th-note figures, this melody would be hard to bring into prominence, thus the written *pp* was omitted.
- In bar **274** Schönberg's 'hairpin' *crescendo* was confusing. Up until now such indications would be indicative of the musical direction of a particular segment, but in

Stellenbosch University http://scholar.sun.ac.za

this case the line is spread over two bars and, as he already includes a written *crescendo,* the 'hairpins' were omitted.

- In bar **279** the tied note in the first piano left hand was changed, which corresponds to the cello in the original score. A note of that length would disappear in the piano and must be replayed in the following bar.
- In the same bar *pp* is indicated in the second piano part and not *piano*. The repeated notes in this part would increase the sound above that of the melody in the first piano.
- At the end of bar **282** a small *crescendo* was added in the second piano to help the leading of the first piano right hand. This is particularly important as the harmonic deviation in this bar occurs only on this fourth beat.

Bars **295** to End:

- In bars **311** and **313** the *f* marking of the second violin and second viola parts was omitted and replaced with an octave at the beginning of each segment. In the register in the second piano this would be prominent enough.
- In bars **314** and **318** several elements from different instruments were left out due to the thickness of sound and the technical difficulty.
- In bar **318** the *diminuendo* was omitted. Due to the fact that it is a finishing phrase, the pianist will automatically decrease the sound.
- In bar **319** the *f* of the chords in the second piano was lengthened. This was needed to avoid an abrupt emptiness of sound. The chord, diminished in sound due to the length, will provide enough of a cushion of sonority to the melody of the first piano.
- In bar **325** the *mf* marking and the small hairpin were omitted as the phrase spans several bars and there are still longer *crescendo* to come.
- For the same reason the hairpins of bars **328** and **329** were omitted and a *crescendo* included instead.
- Due to the written *ff* in the second piano in bar **332** it was necessary to create hierarchy in terms of the melody in the first piano and hence *fff* was added. The same applies to the deviation between first and second piano in bar **337**.

Stellenbosch University http://scholar.sun.ac.za

- In bars **347** through **349** a long phrase marking was included to ensure that the players will sustain the length of the line.
- In bar **365** the *p* marking was omitted, as the *p* of bar **363** is enough to suggest a general drop in dynamic to the final *ppp* of bar **368**.
- In bars **391** the *diminuendo* was omitted as the melodic phrasing already indicates a *diminuendo*. The same applies to bar **395**.

Conclusion

The programmatic nature of *Verklärte Nacht* and the peculiar string characteristics of the piece make it extremely difficult to translate into pianistic terms. However, the piece allows the performer a multitude of personal approaches to sound, technique and dramatic image. Many of the works for two pianos confine performers to the 'percussive' nature of the repertoire. This transcription is intended to broaden the range of the two-piano repertoire and to serve as an insight into Schönberg's earlier compositional style.

Stellenbosch University http://scholar.sun.ac.za

Full View of Record

Choose format: Standard Card catalog Citation Name tags MARC tags

Holdings ==========> Click here to display holdings, location, copies and availability.

Author	Magalhães, Luis Miguel de Araújo.
Title	Arnold Schönberg's Verklärte Nacht [music] : transcription for two pianos / Luis Miguel De Araújo Magalhães.
Imprint	2002.
Description	54 leaves of music ; 30 cm.
Dissertation	Thesis (M. Mus.)--University of Stellenbosch, 2002.
Language note	Summary in Afrikaans.
Per.Sub.	Schoenberg, Arnold,1874-1951 -- Criticism and interpretation.
Subject	Piano music (Pianos (2)), Arranged -- Scores.
Local subject	Stellenbosch University-- Dissertations-- Music--
Add.Entry	Schoenberg, Arnold, 1874-1951. Verklärte Nacht; arr.
Copies	Level 3 (Open Shelf) (Book) P 781.64 MAG
System Number	000586934

Choose format: Standard Card catalog Citation Name tags MARC tags

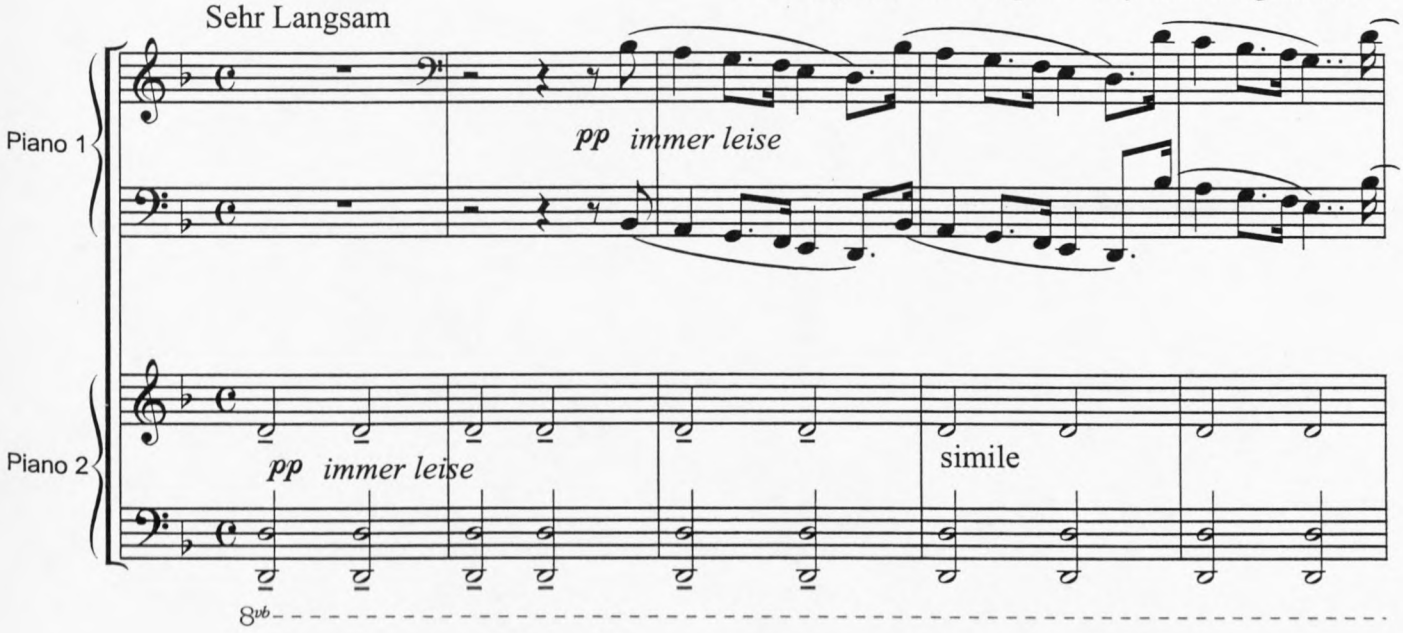
© 2009 Ex Libris

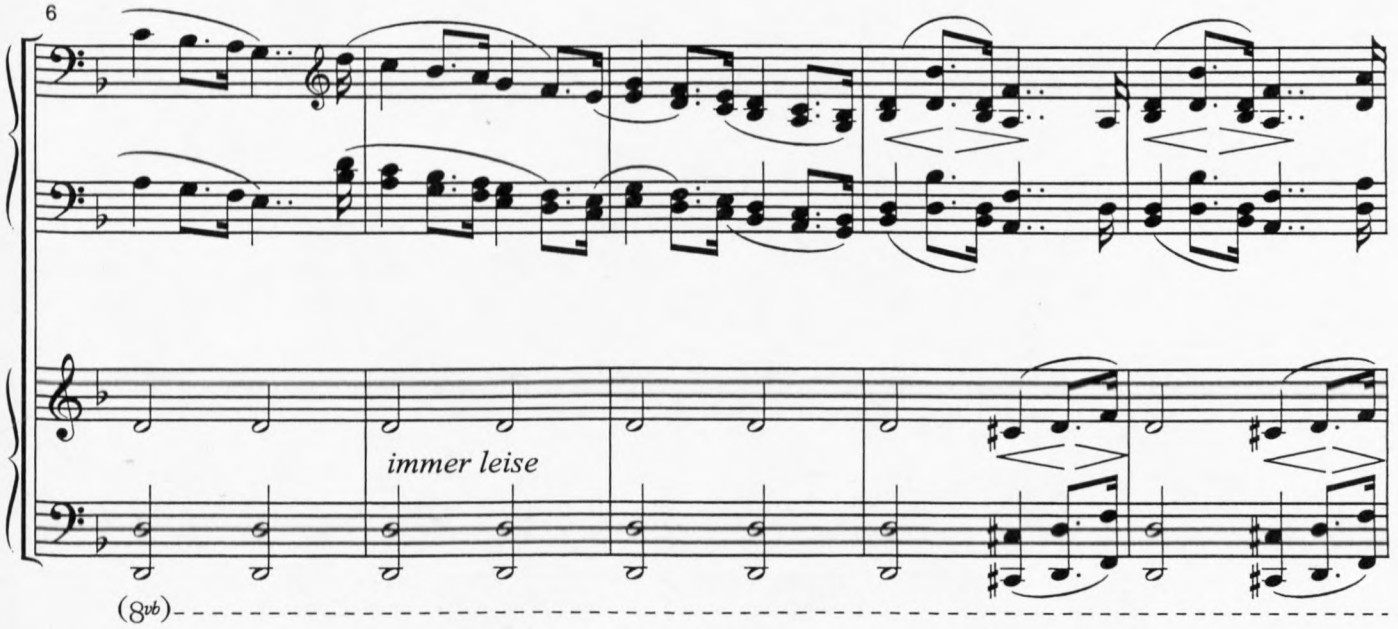
Z010/492
Stellenbosch University http://scholar.sun.ac.za
Universiteit van Stellenbosch
Musiekbiblioteek

Verklärte Nacht

Poem by Richard Dehmel (from "Weib und Welt")
for six string instruments by Arnold Schönberg.
Op. 4.

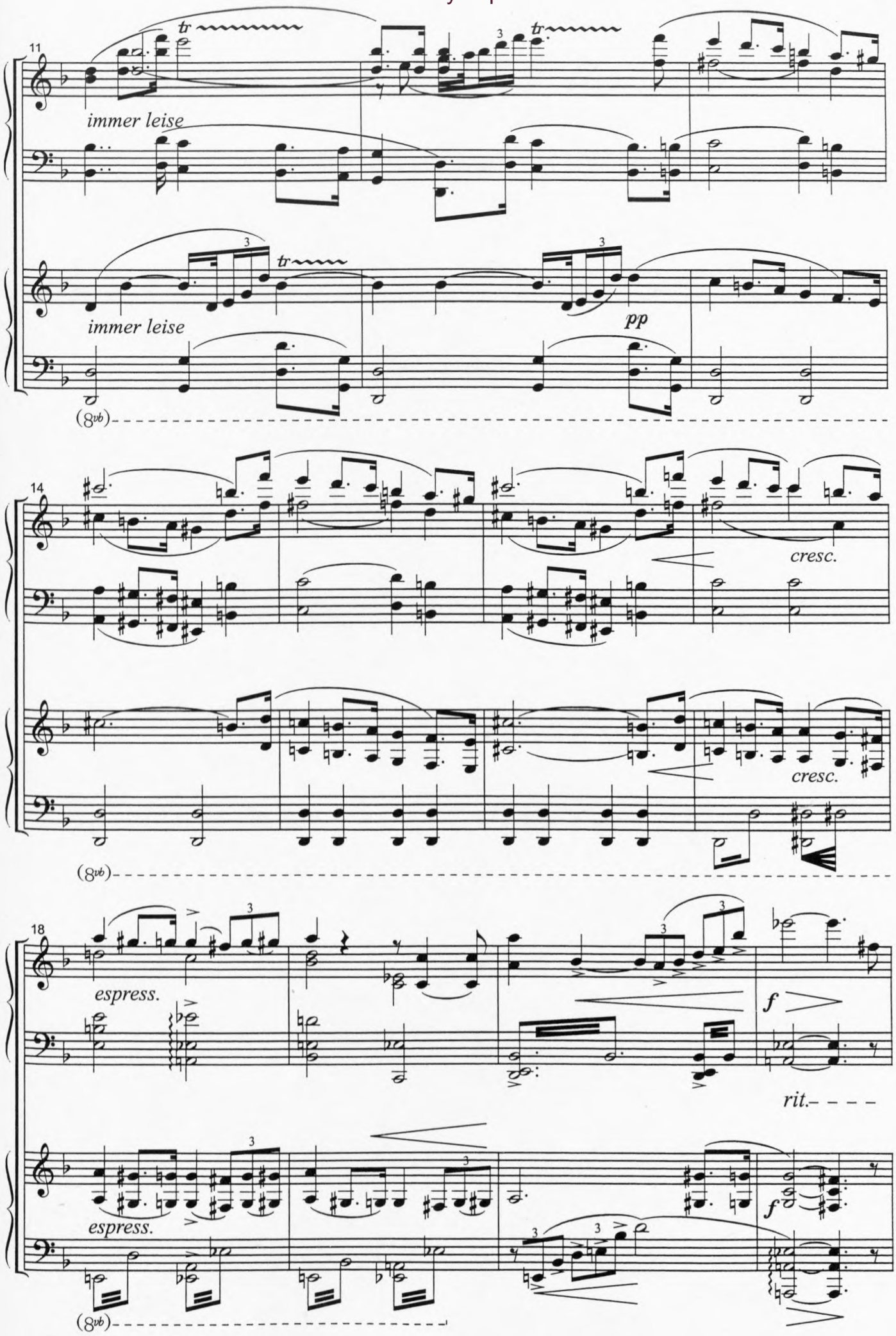
Transcription for two pianos by Luis Magalhães



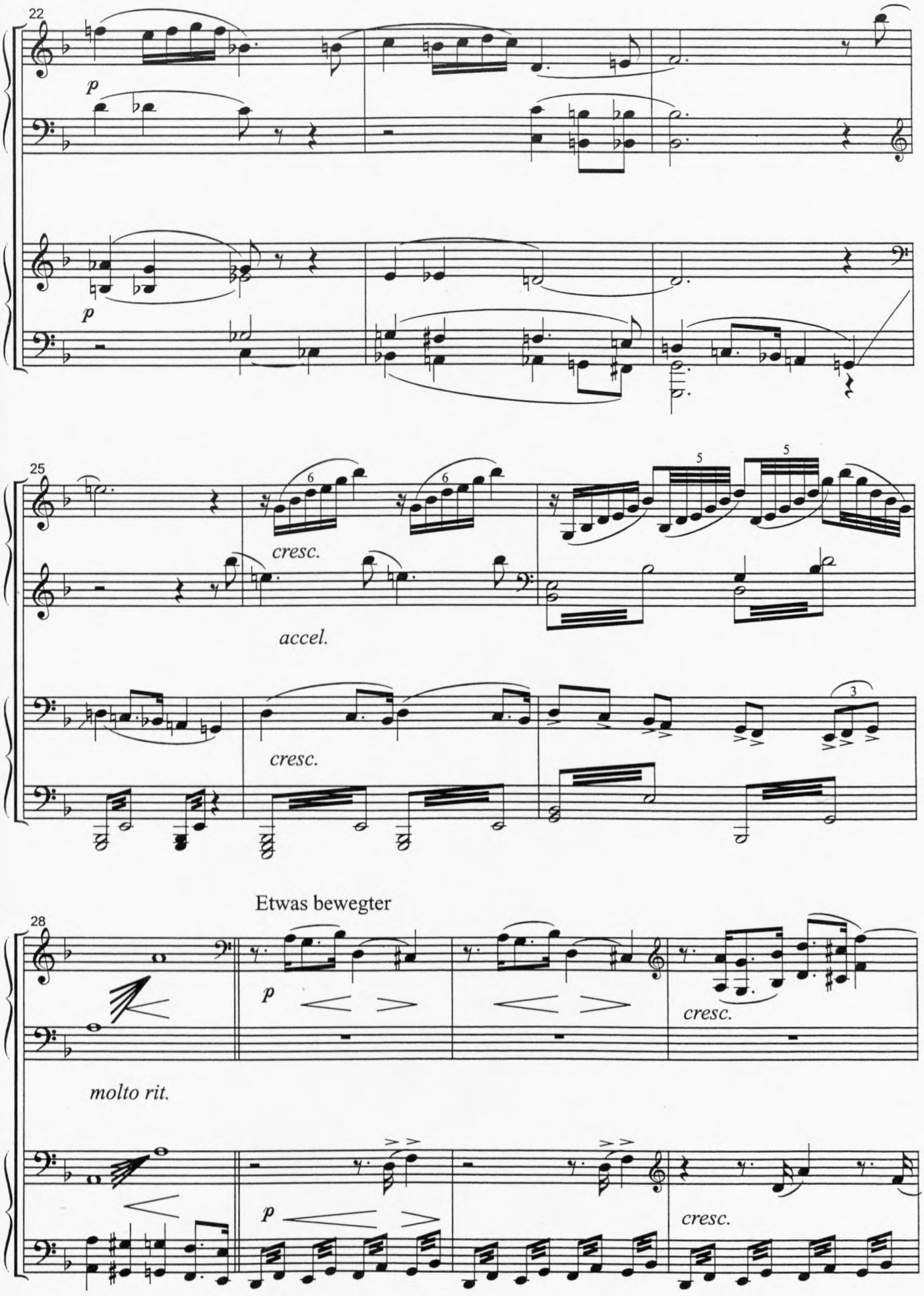


©Luis Magalhães

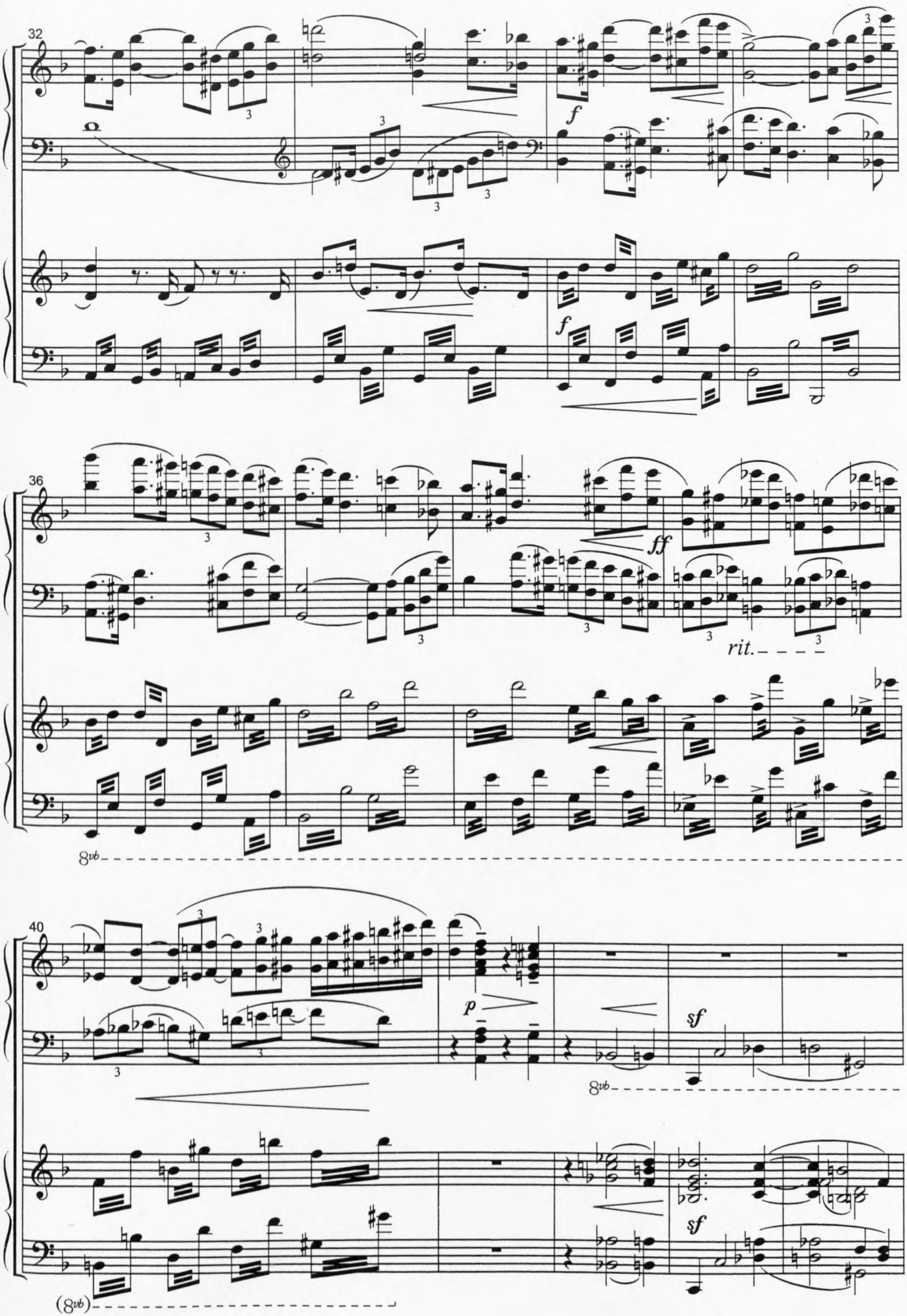
Stellenbosch University http://scholar.sun.ac.za



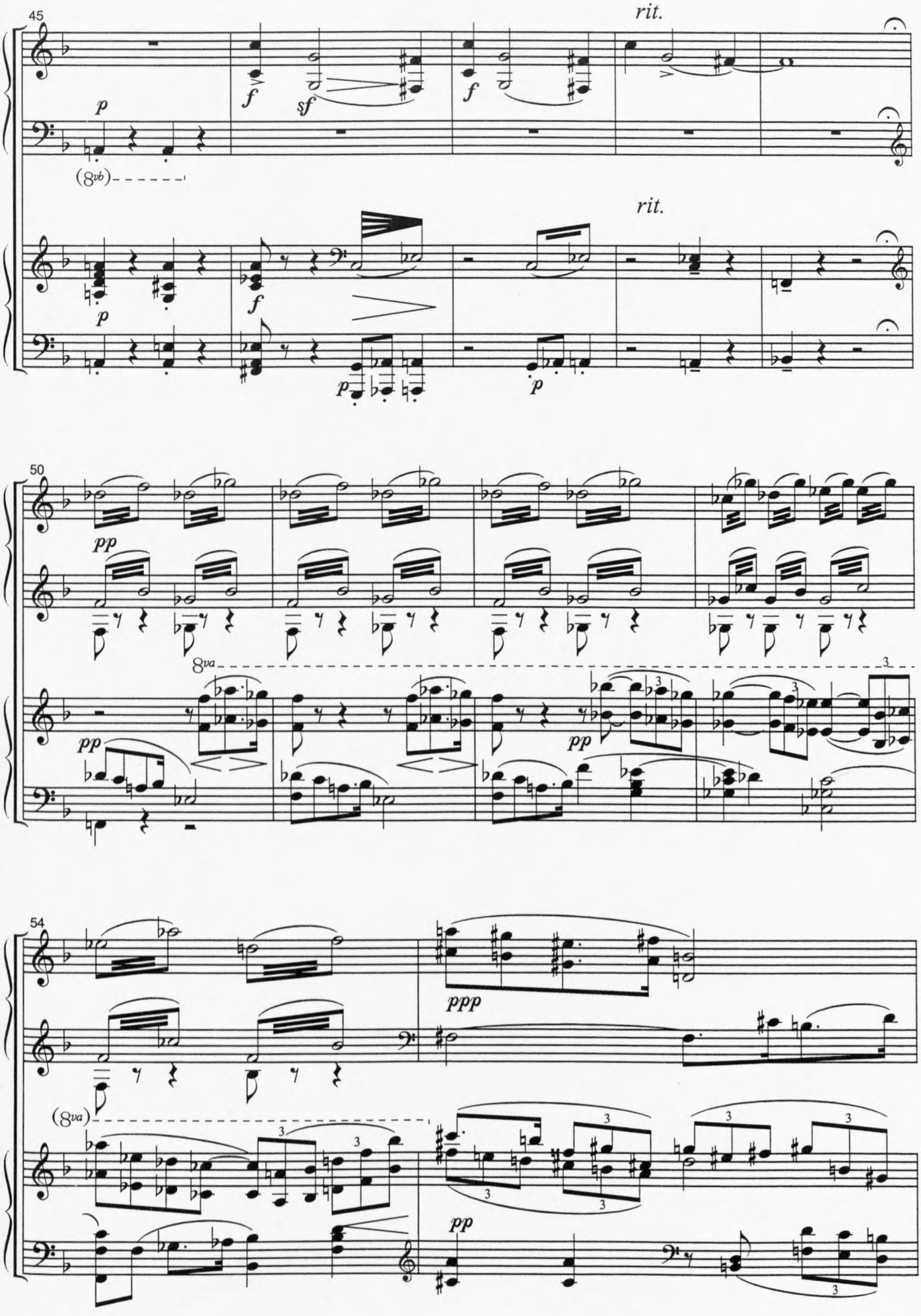
Stellenbosch University http://scholar.sun.ac.za



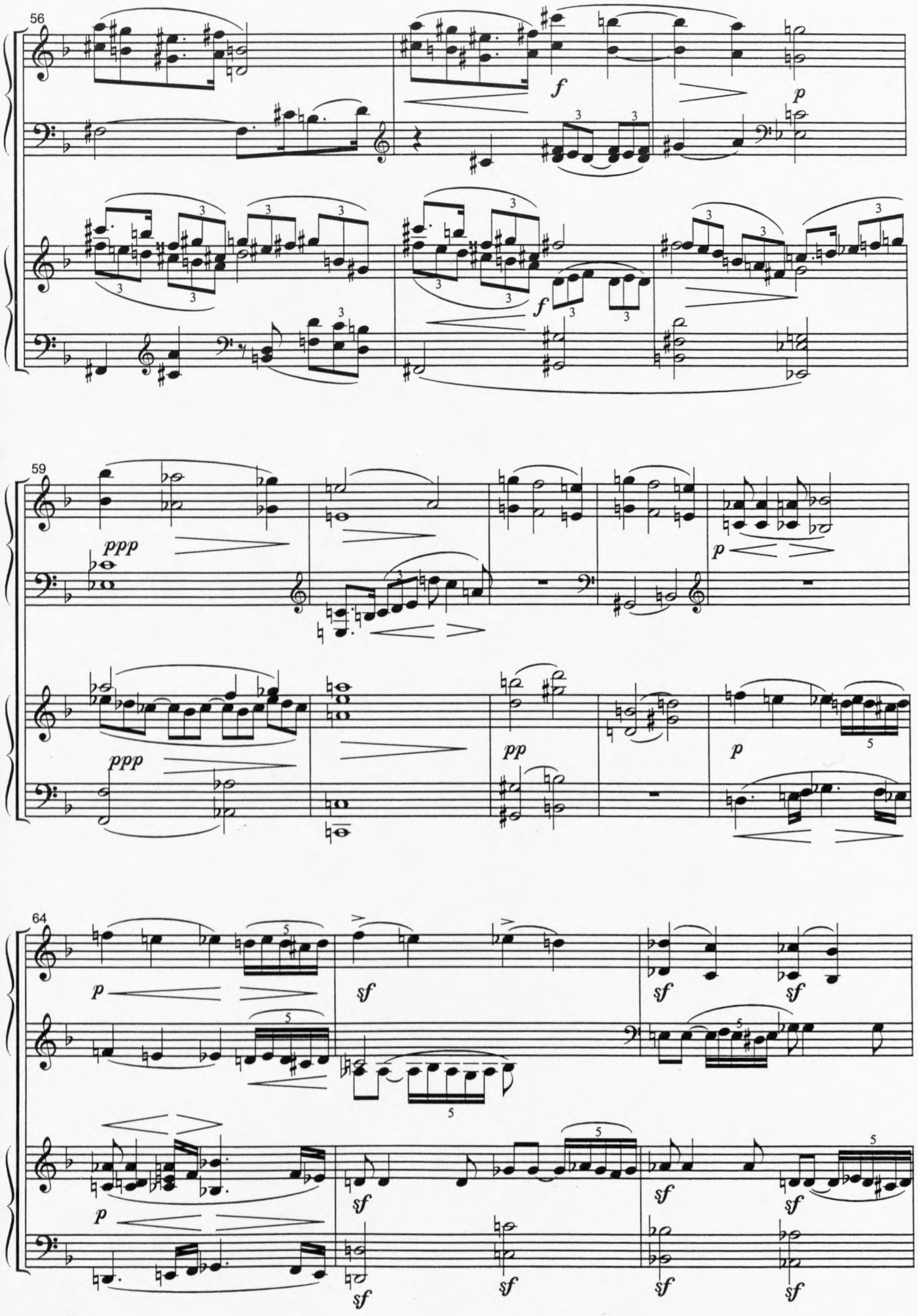
Stellenbosch University http://scholar.sun.ac.za



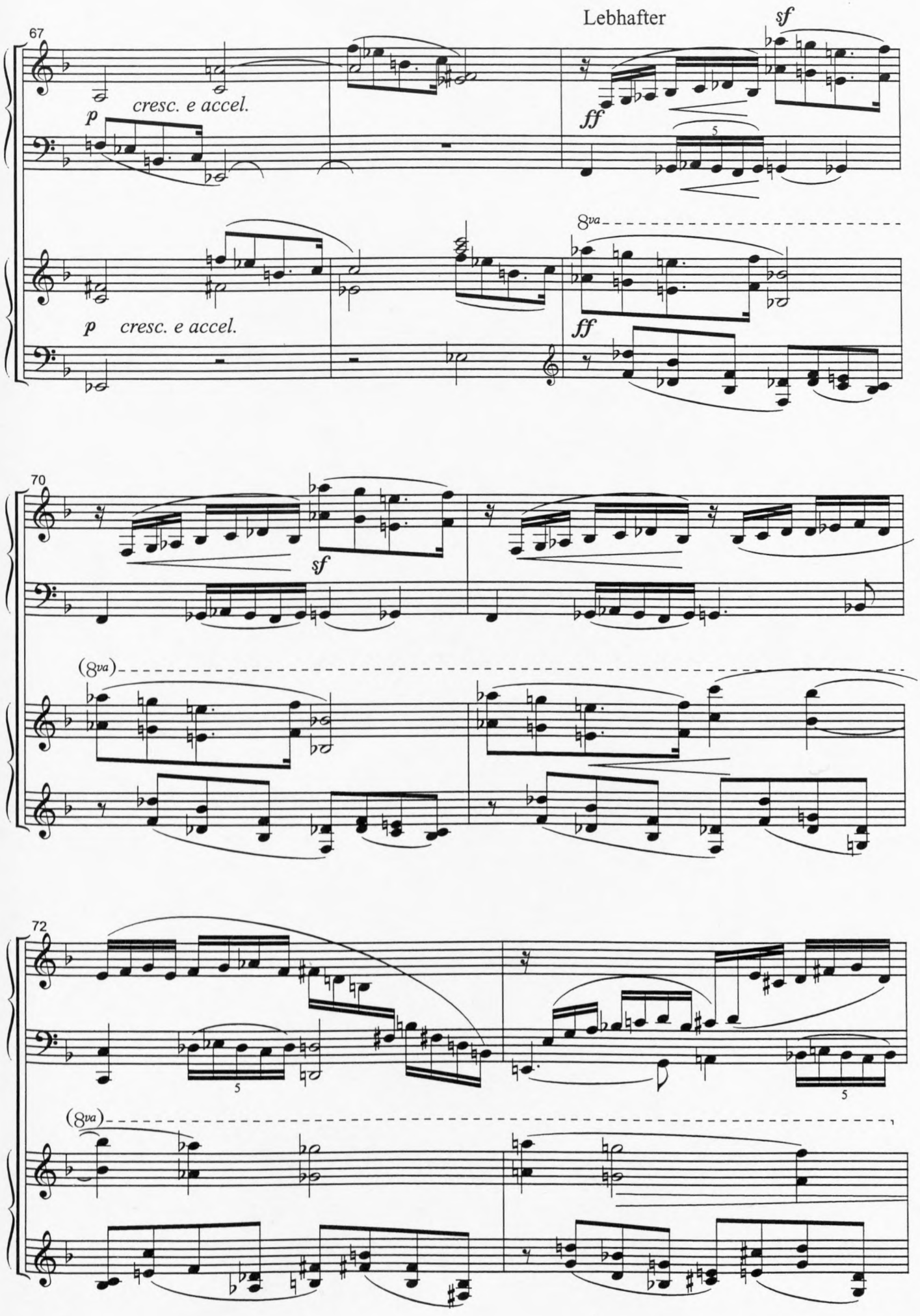
Stellenbosch University http://scholar.sun.ac.za



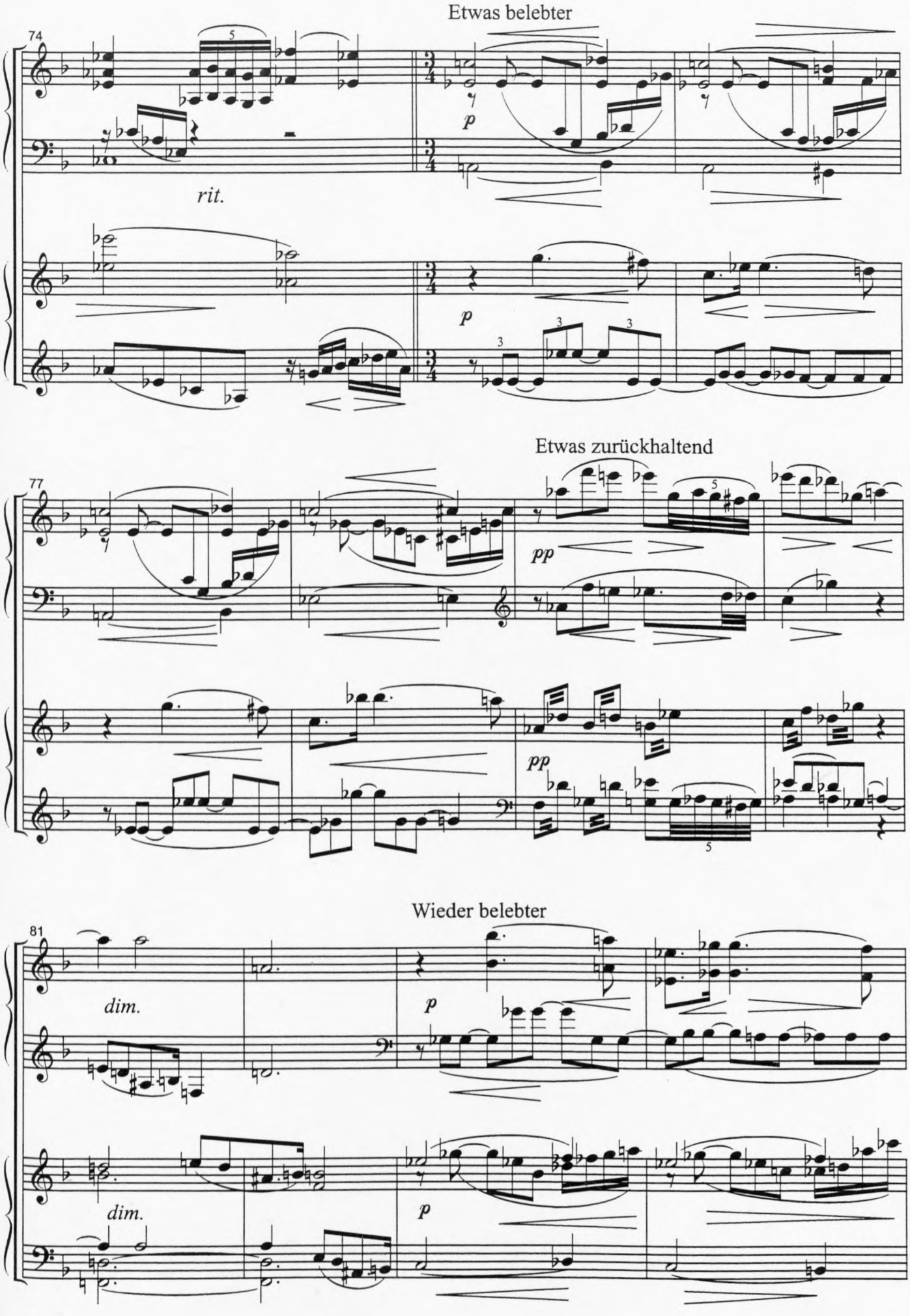
Stellenbosch University http://scholar.sun.ac.za



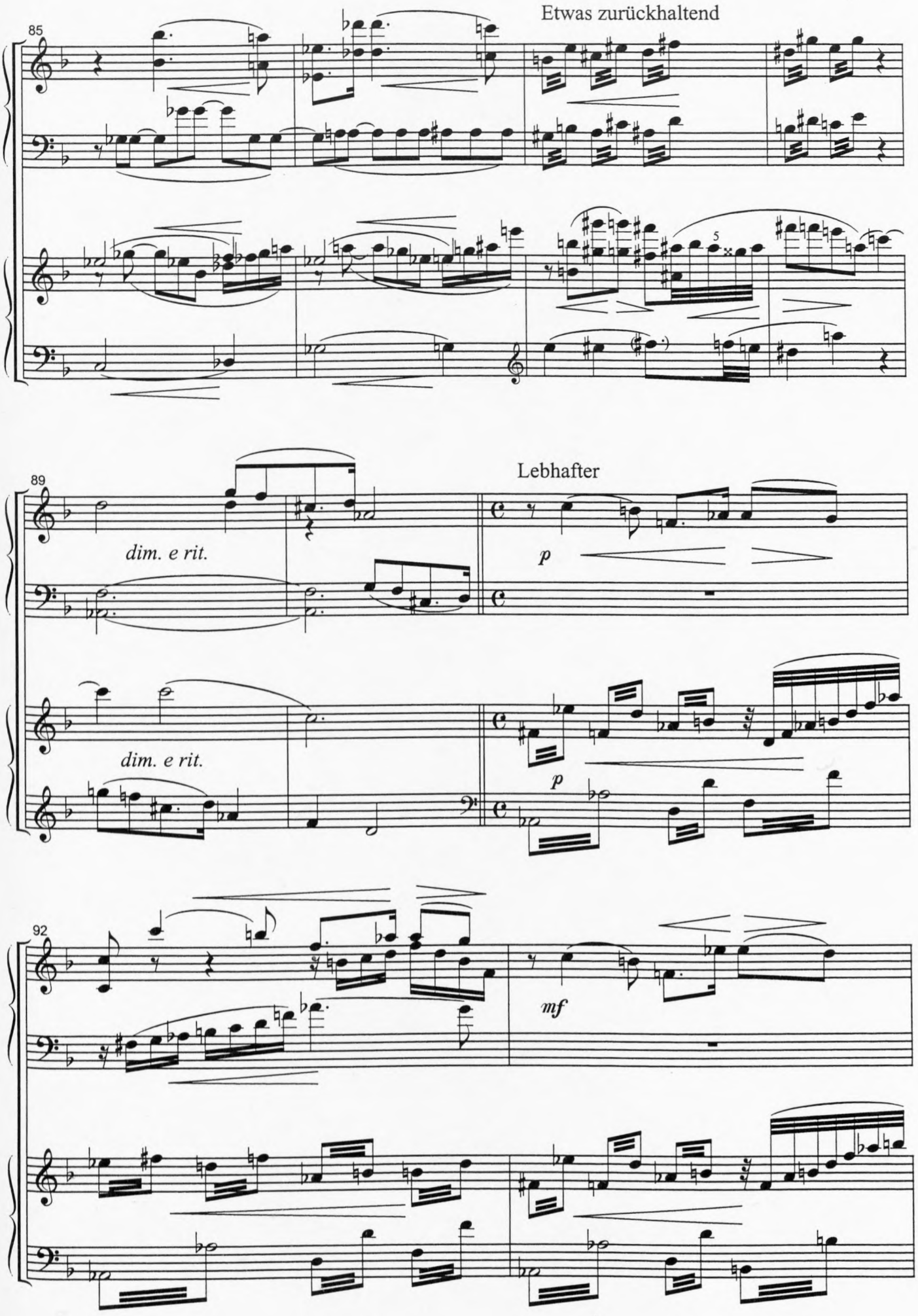
Stellenbosch University http://scholar.sun.ac.za



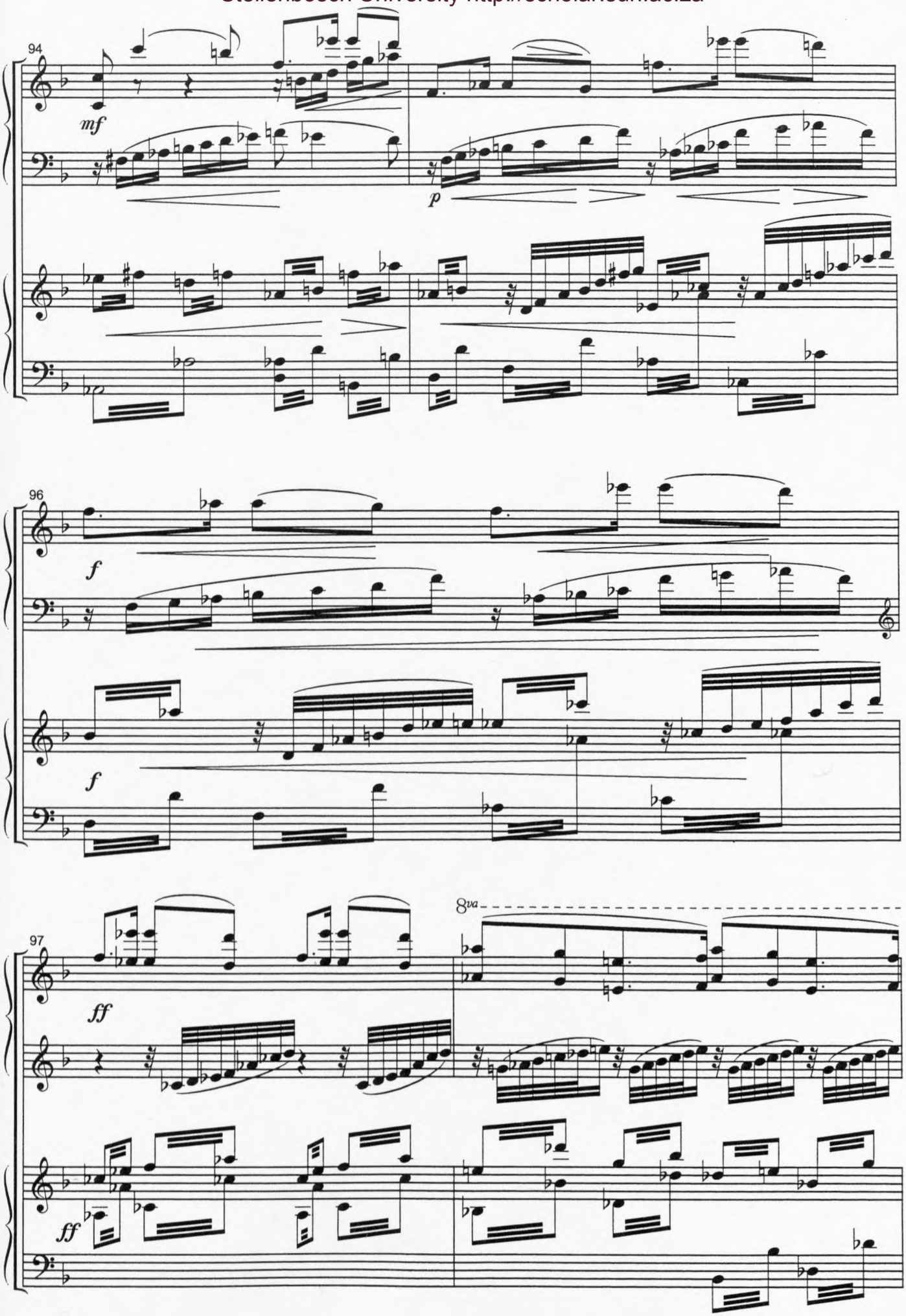
Stellenbosch University http://scholar.sun.ac.za



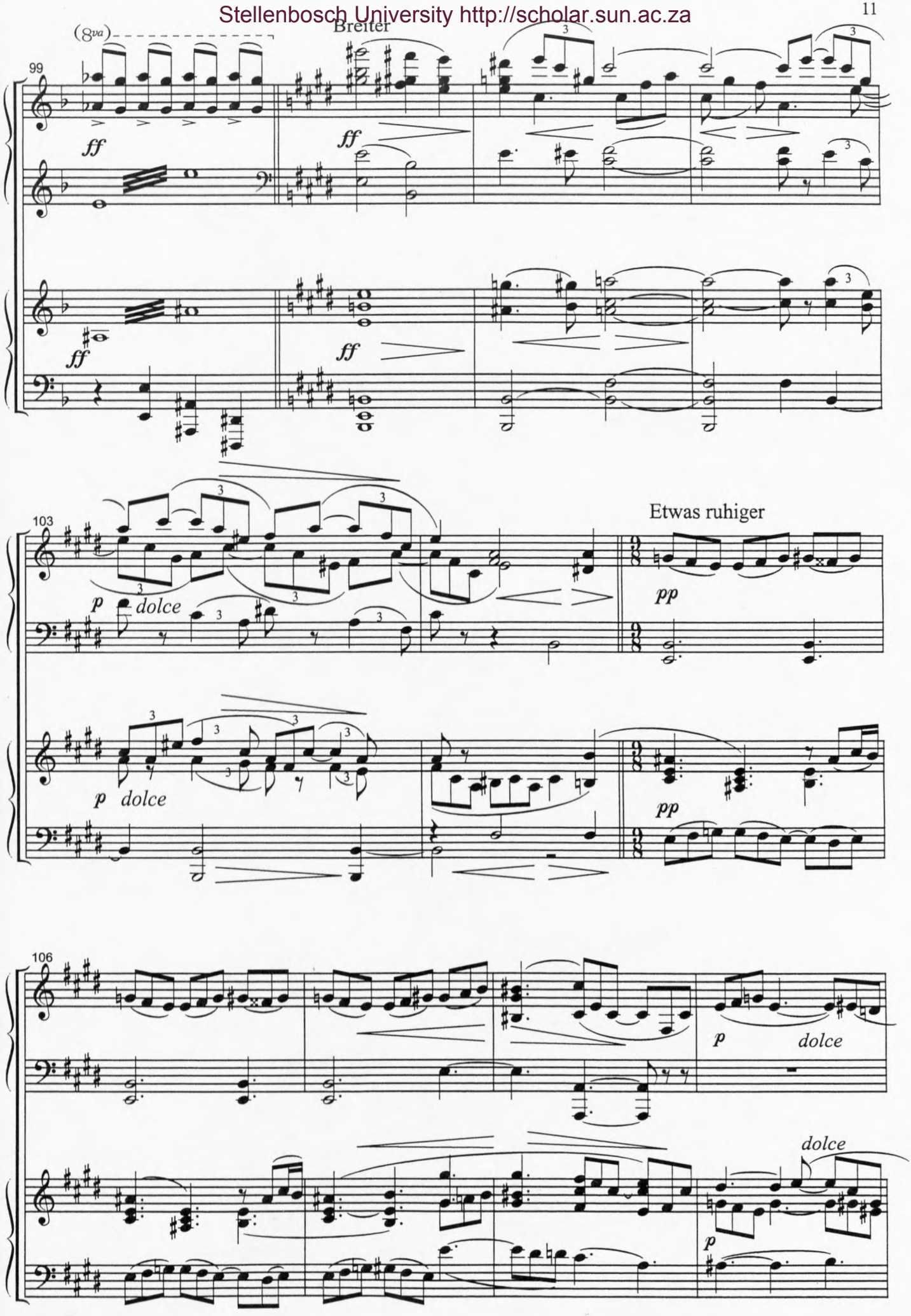
Stellenbosch University http://scholar.sun.ac.za



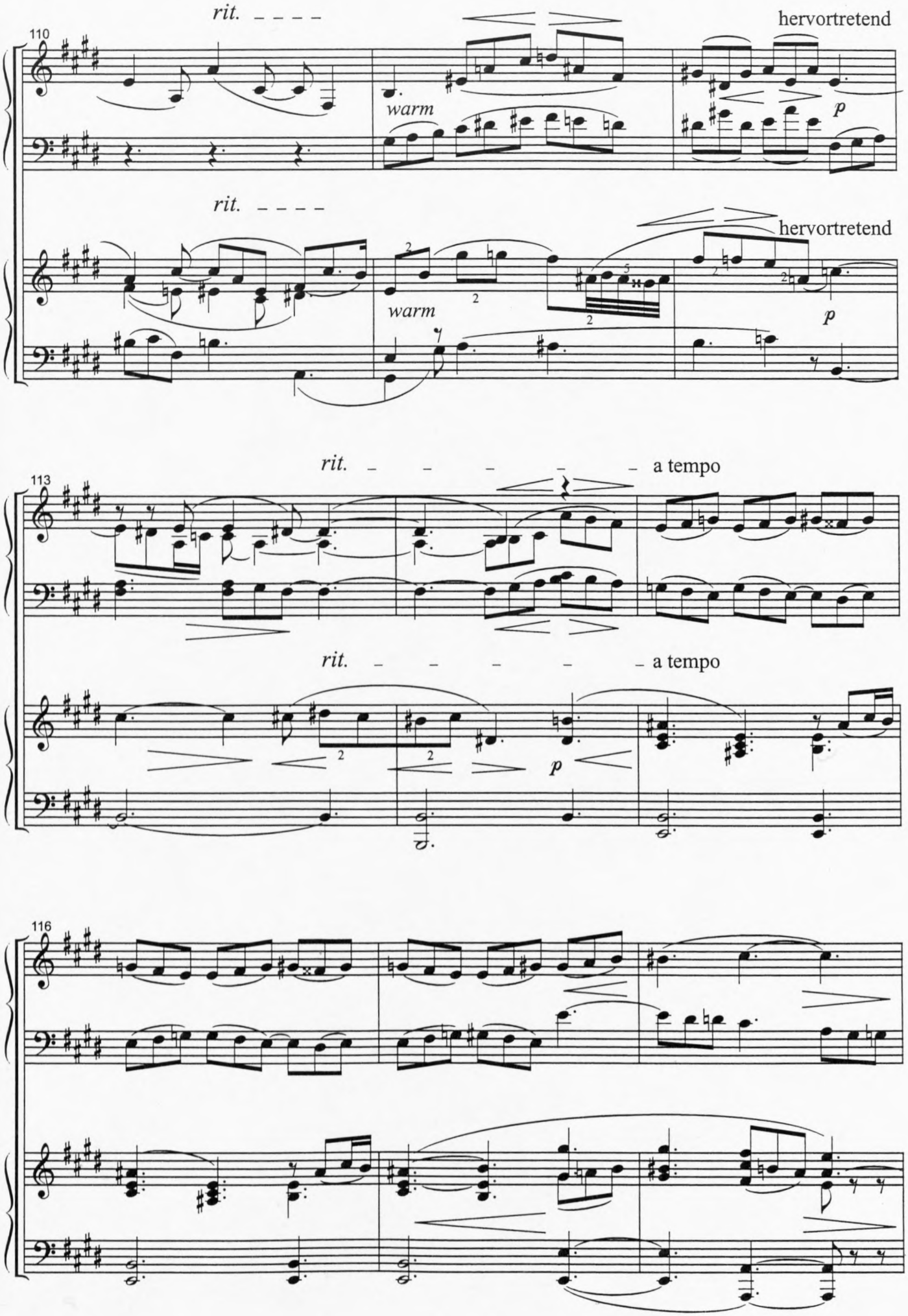
Stellenbosch University http://scholar.sun.ac.za



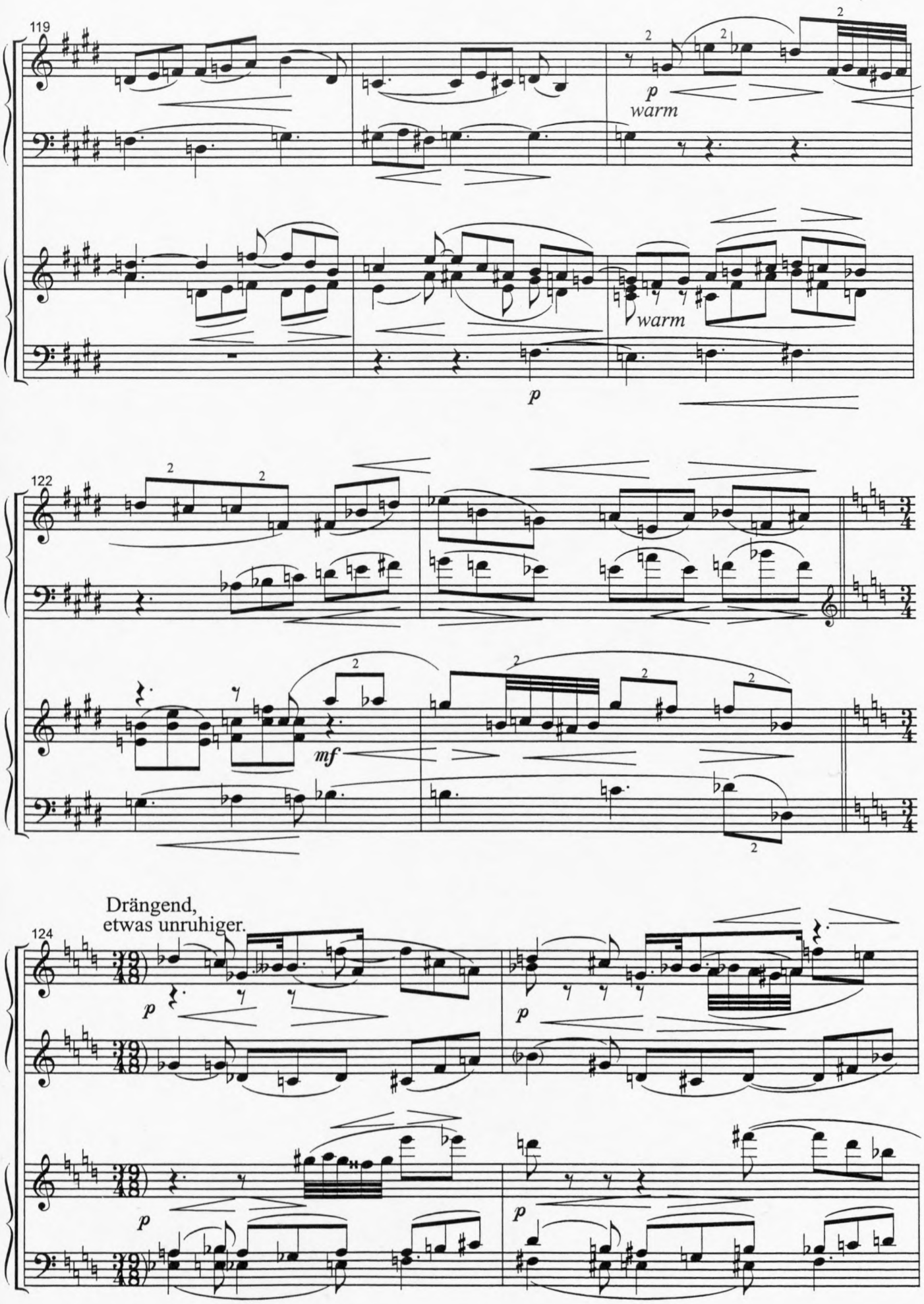
Stellenbosch University http://scholar.sun.ac.za



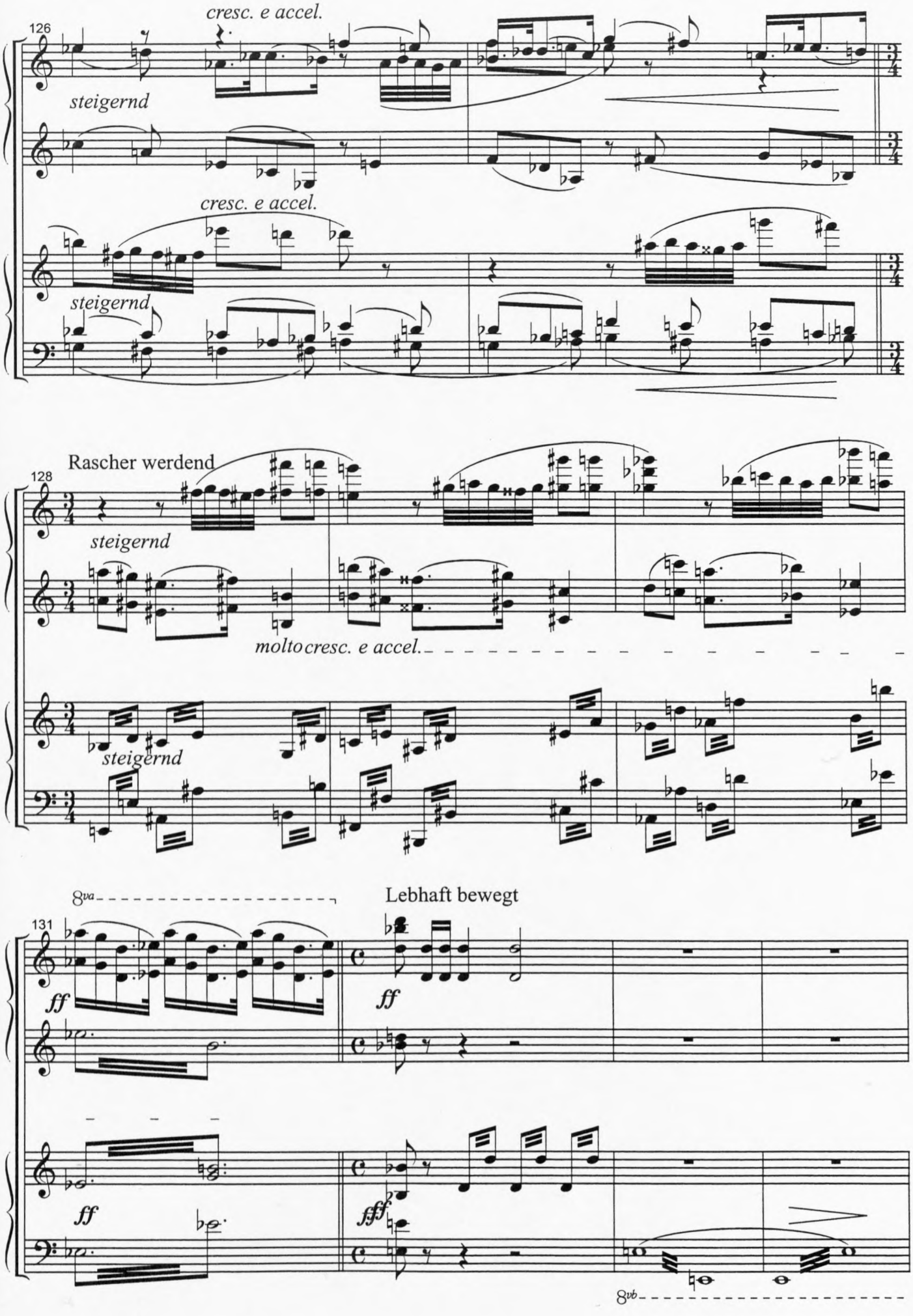
Stellenbosch University http://scholar.sun.ac.za



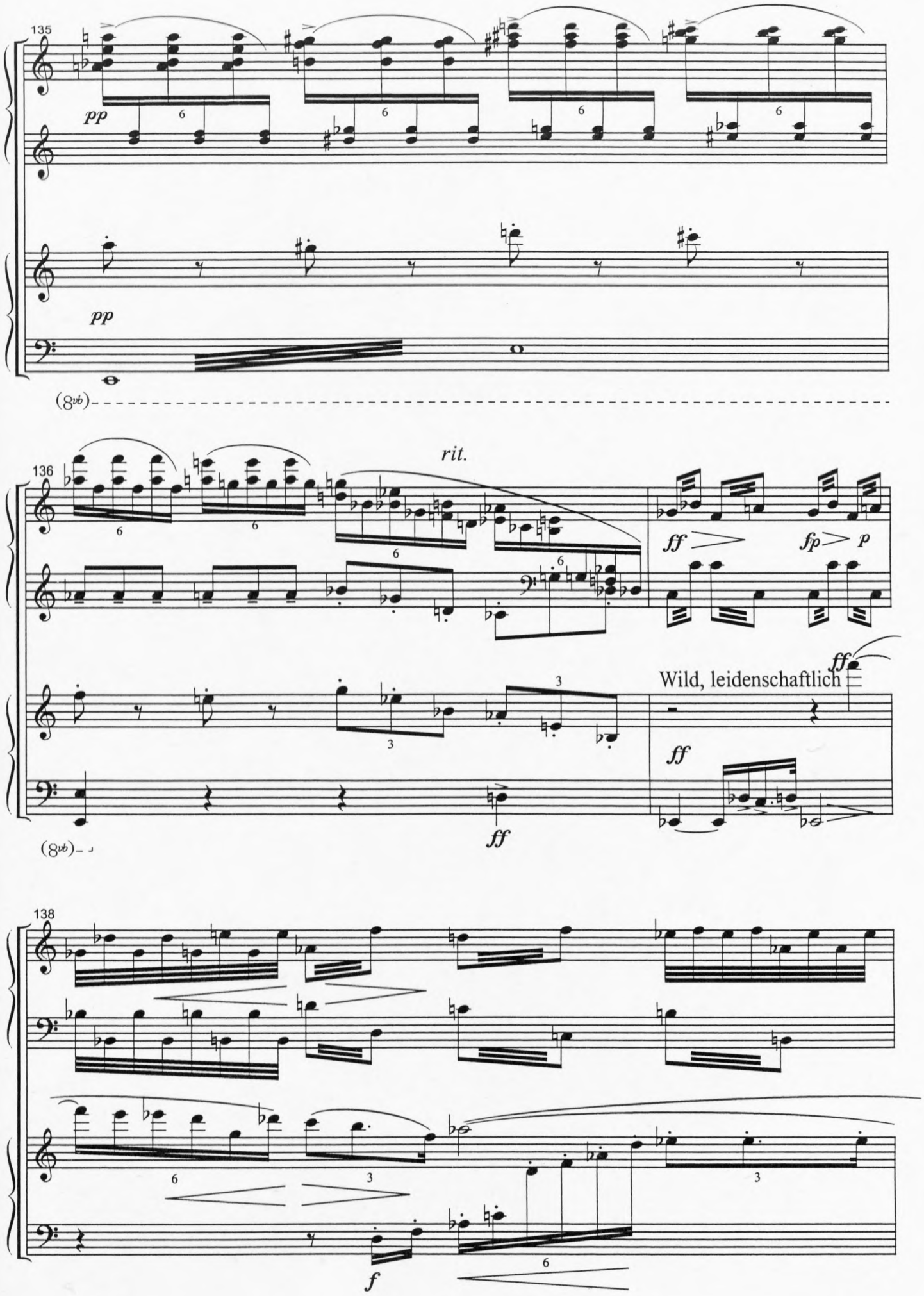
Stellenbosch University http://scholar.sun.ac.za



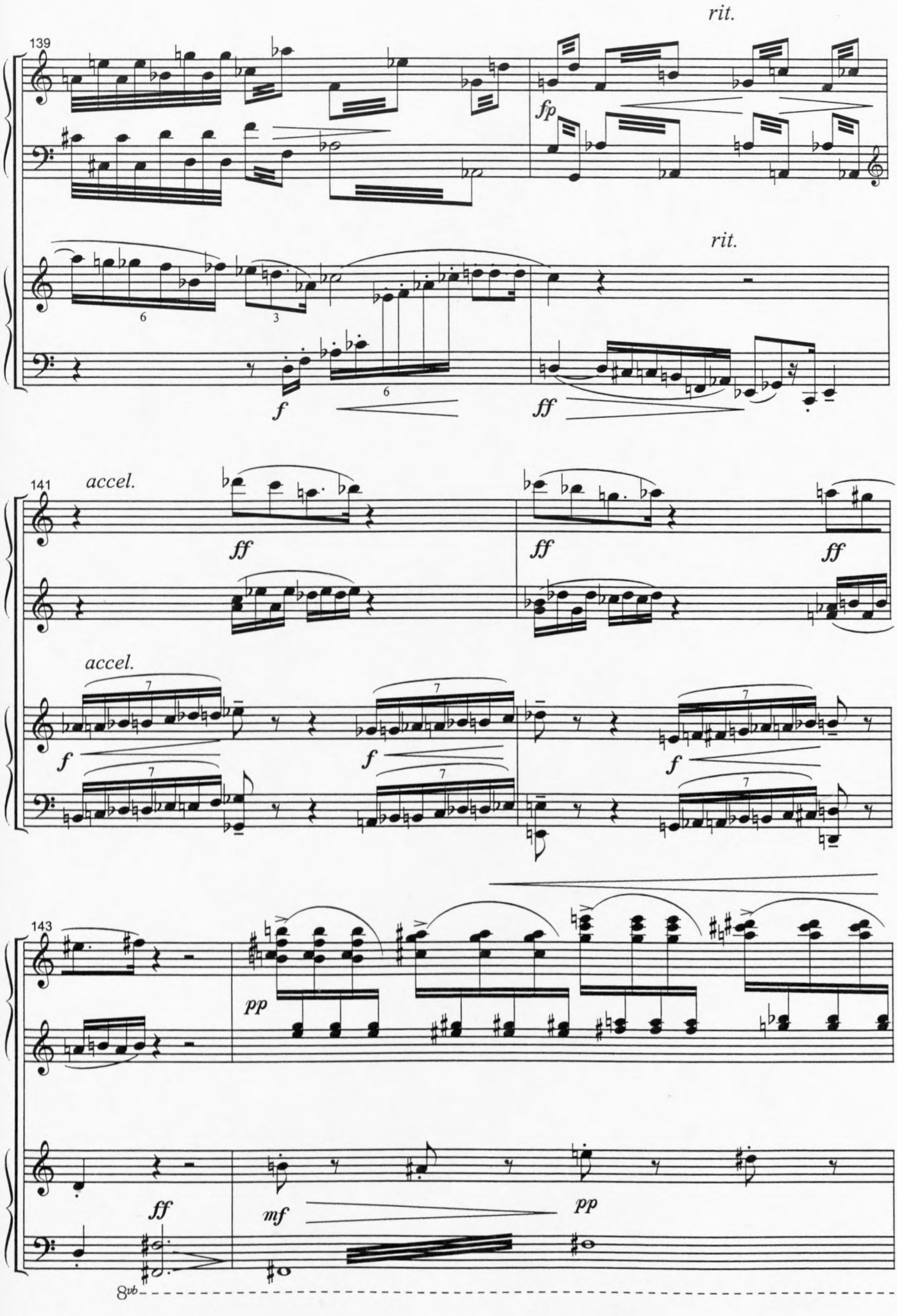
Stellenbosch University http://scholar.sun.ac.za



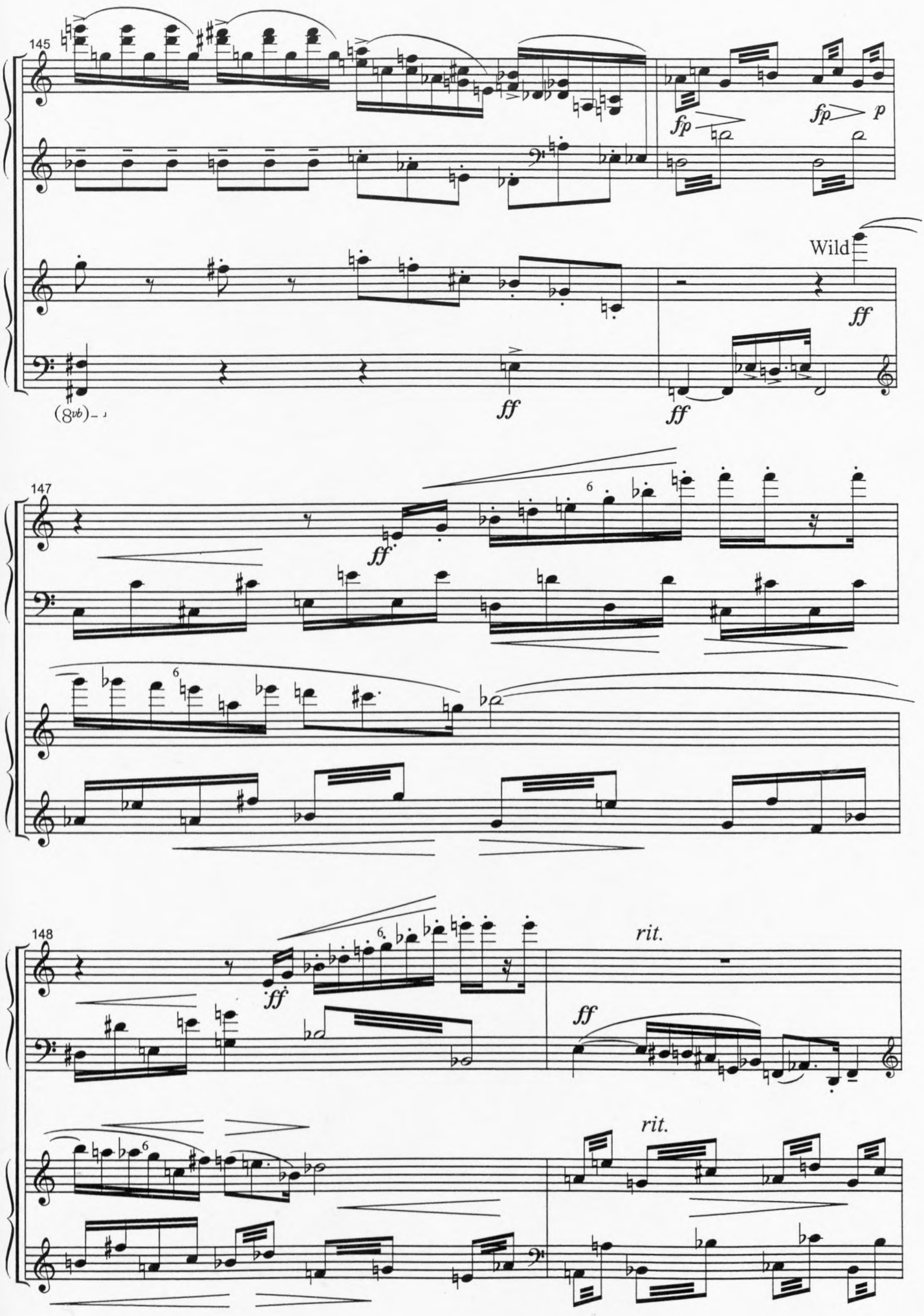
Stellenbosch University http://scholar.sun.ac.za



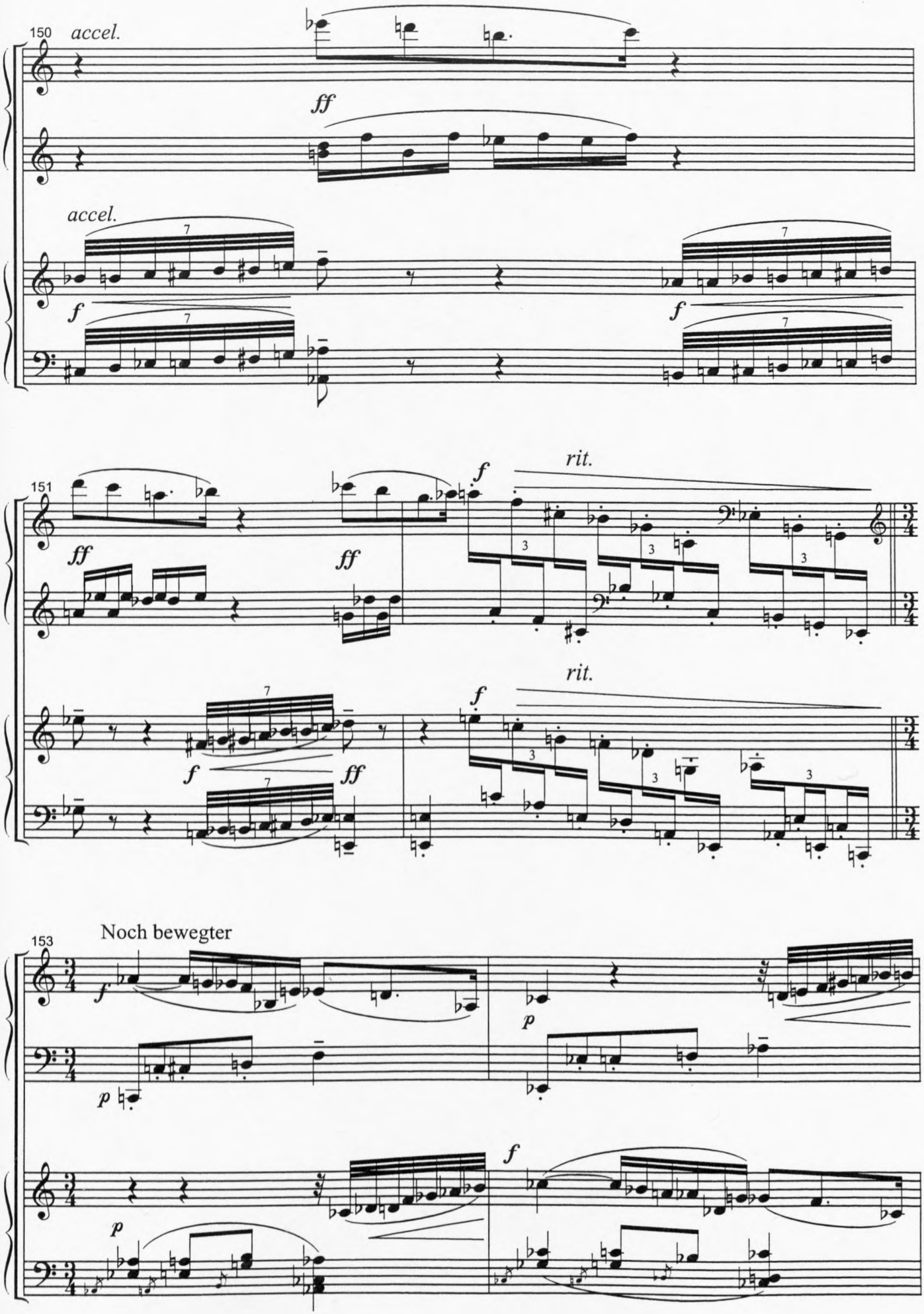
Stellenbosch University http://scholar.sun.ac.za



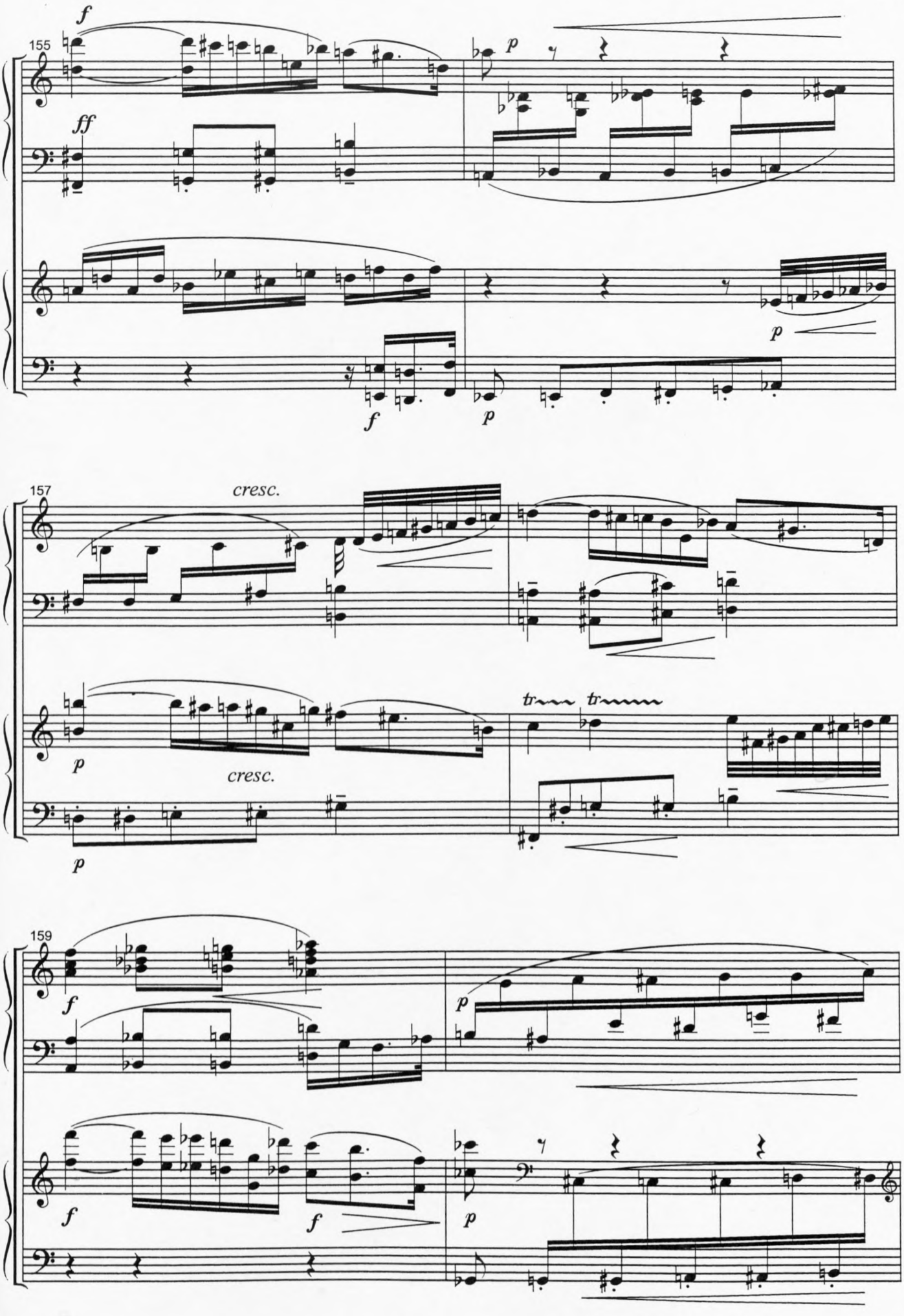
Stellenbosch University http://scholar.sun.ac.za



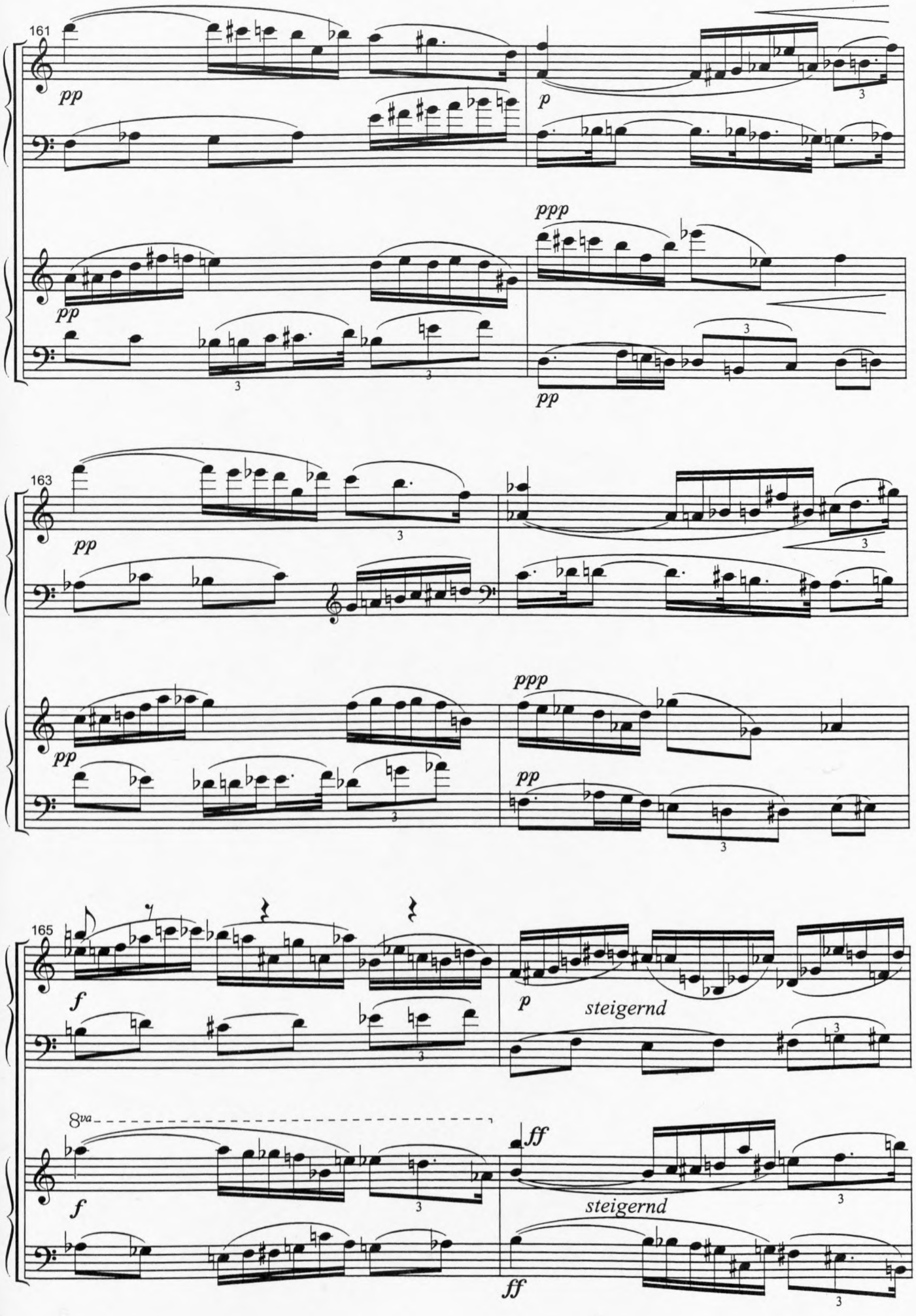
Stellenbosch University http://scholar.sun.ac.za



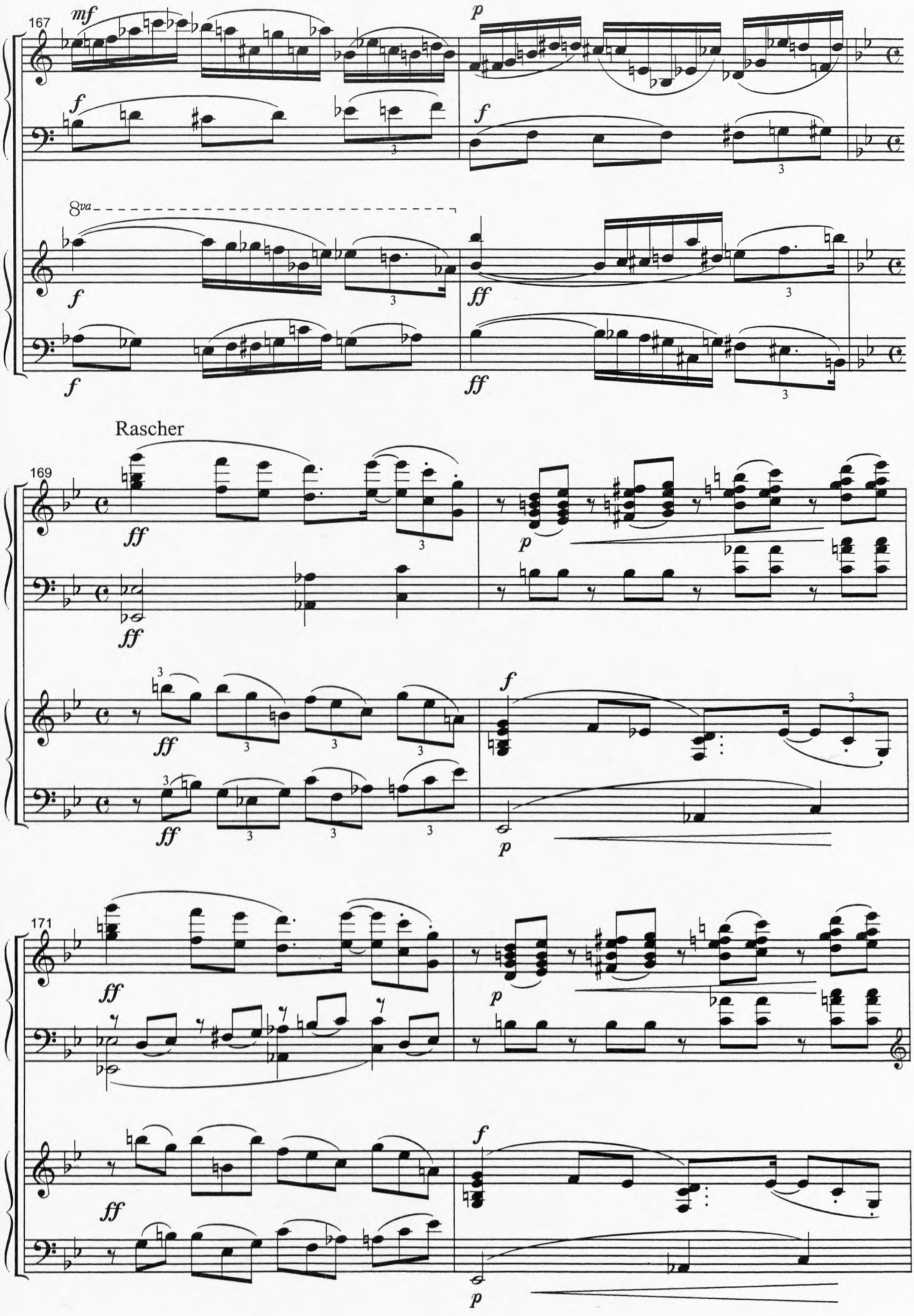
Stellenbosch University http://scholar.sun.ac.za



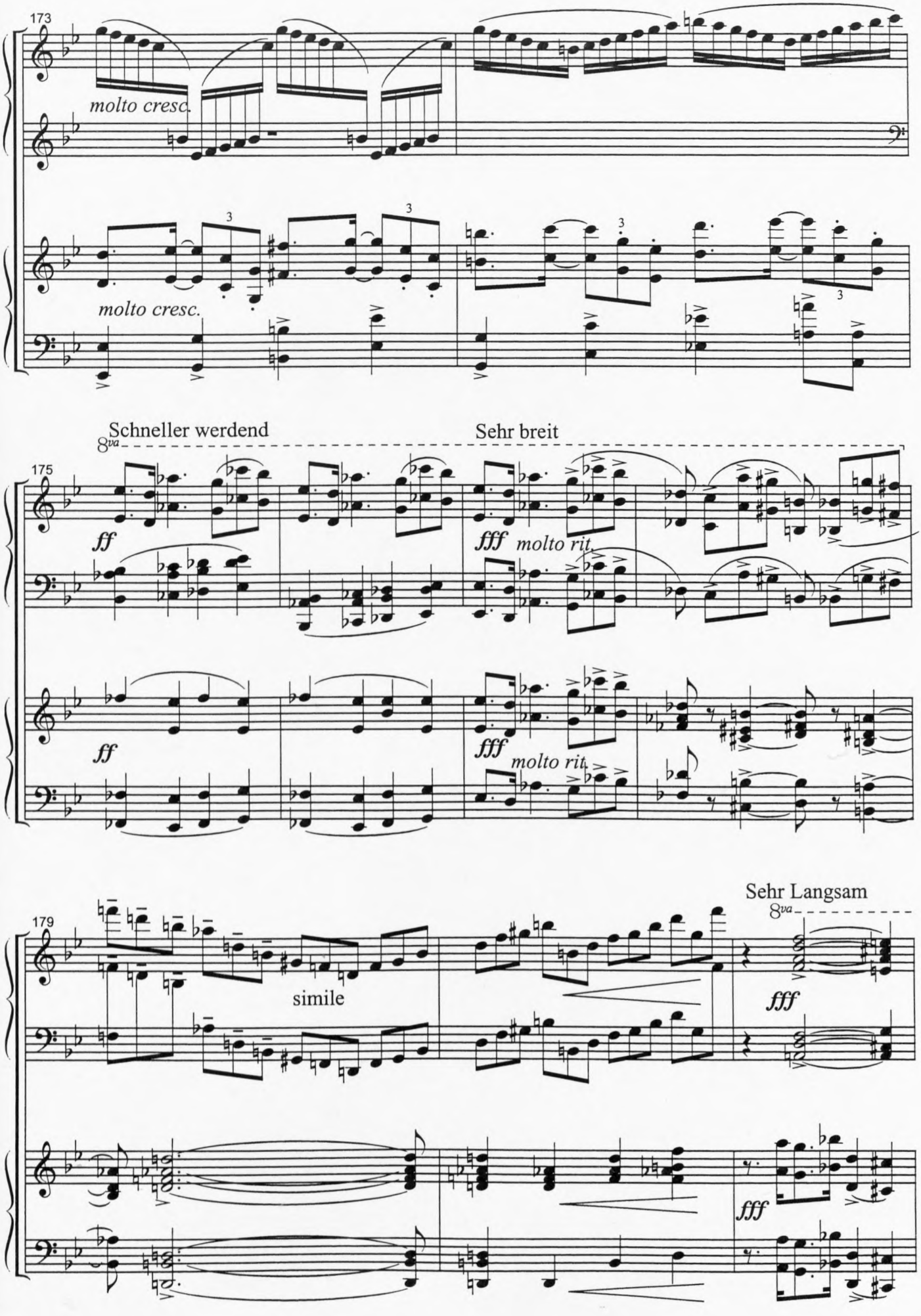
Stellenbosch University http://scholar.sun.ac.za



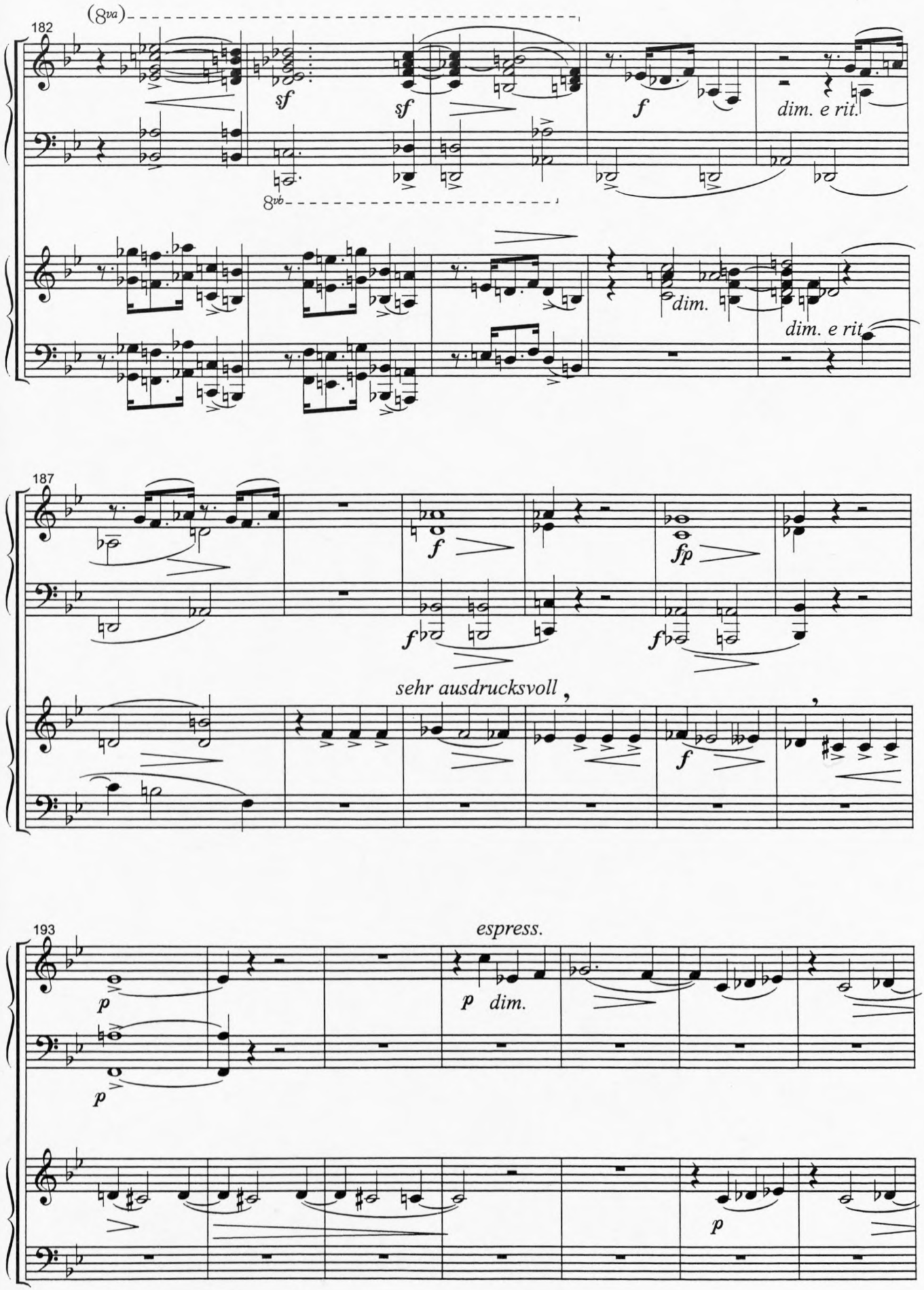
Stellenbosch University http://scholar.sun.ac.za



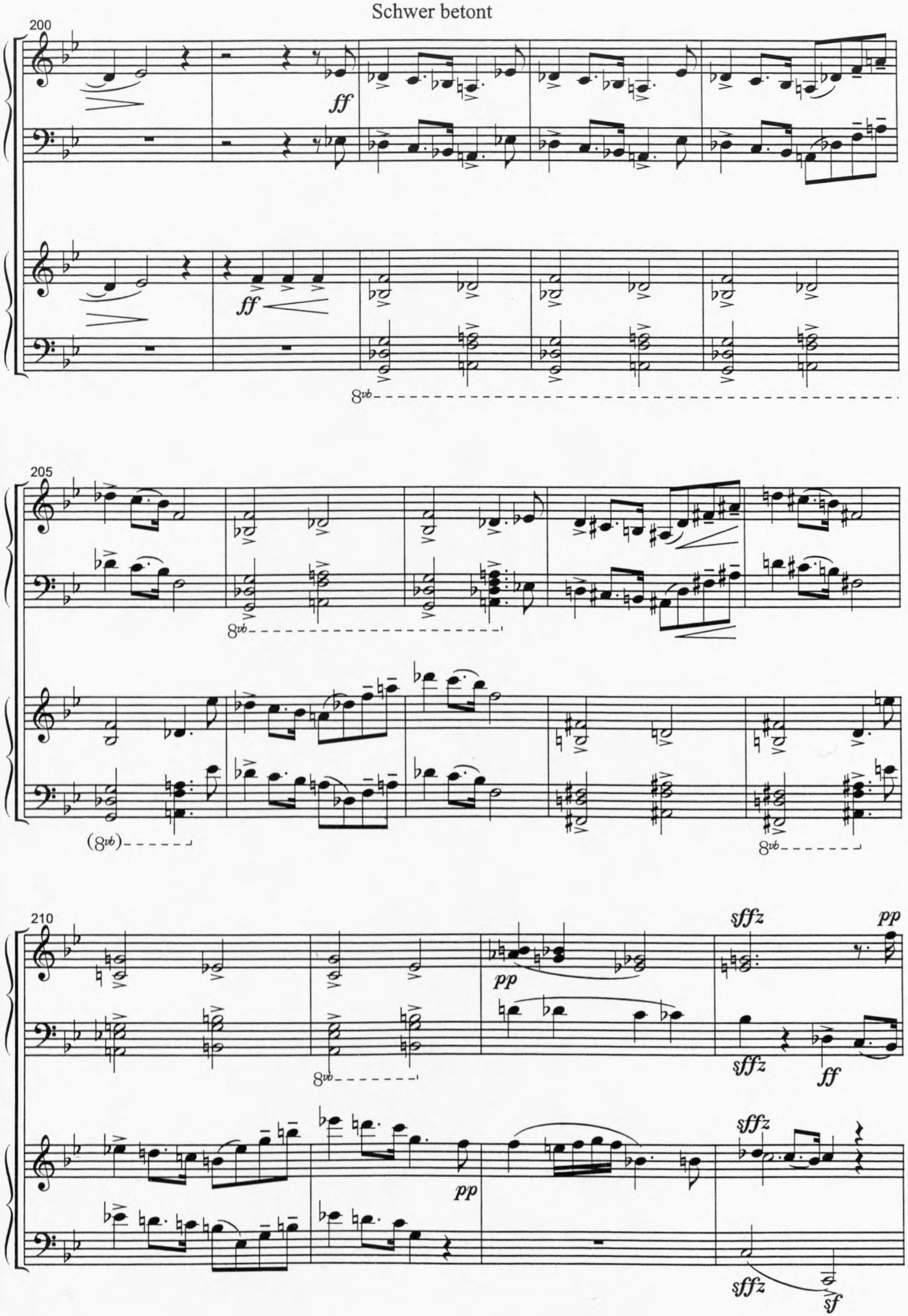
Stellenbosch University http://scholar.sun.ac.za



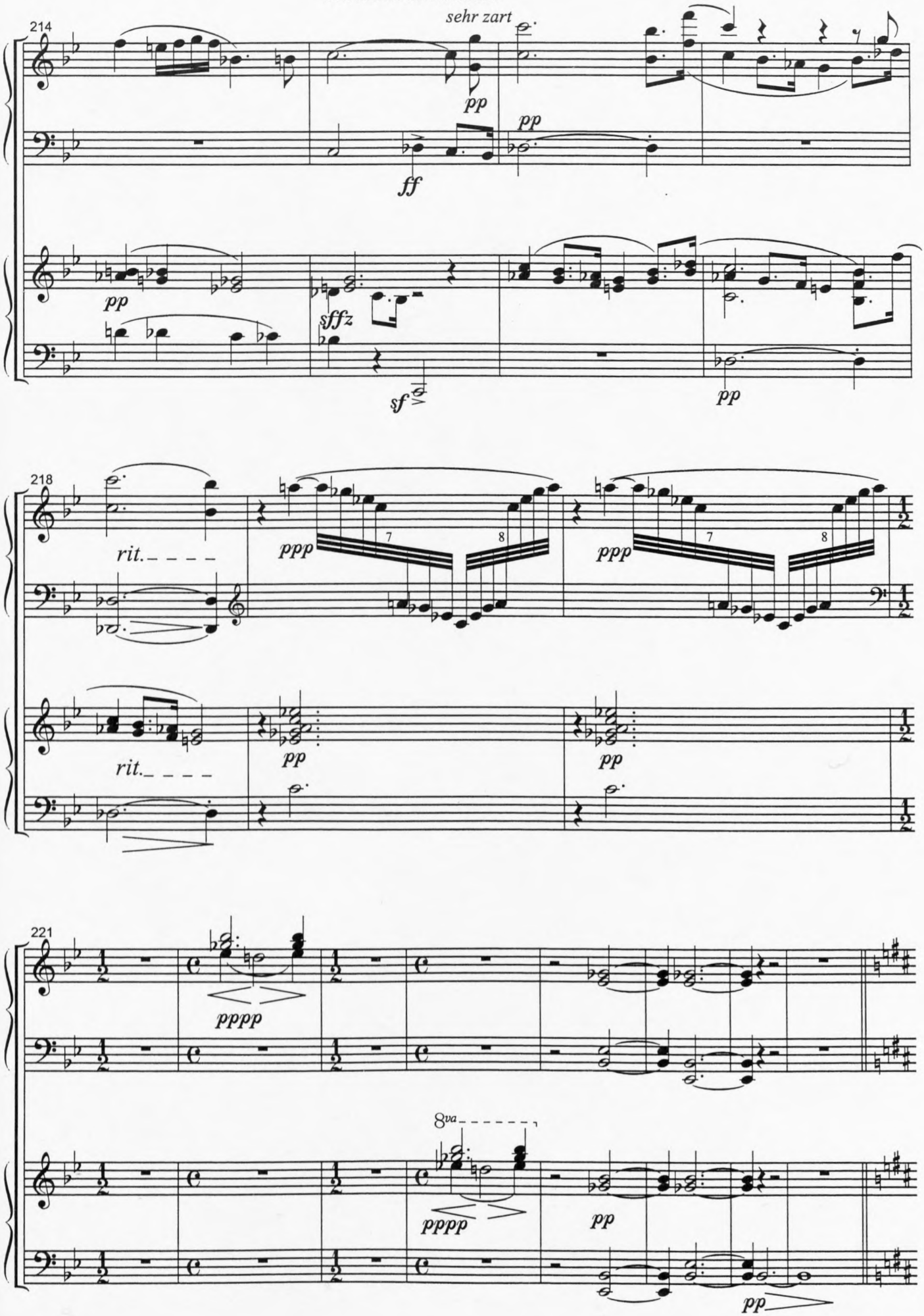
Stellenbosch University http://scholar.sun.ac.za



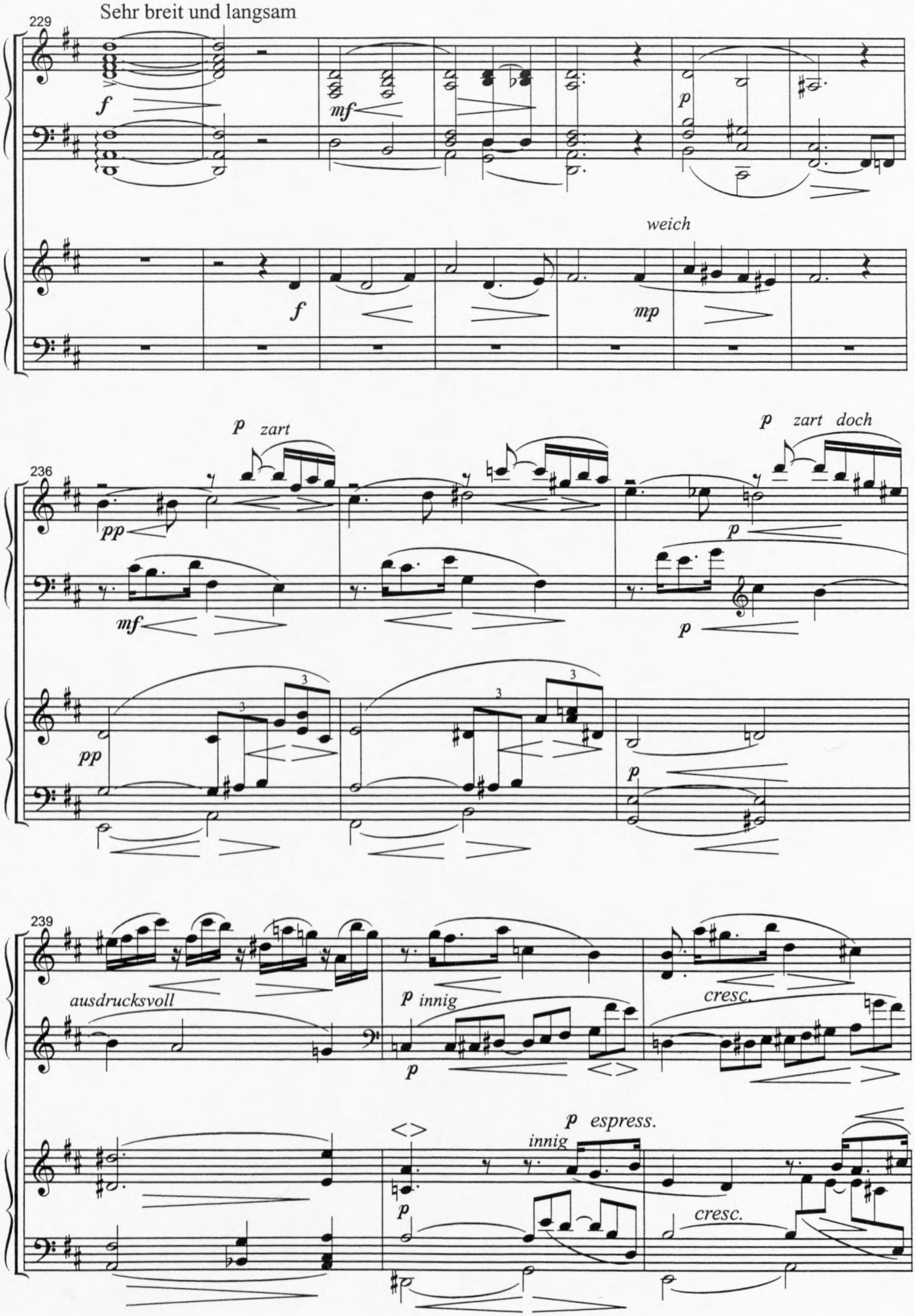
Stellenbosch University http://scholar.sun.ac.za



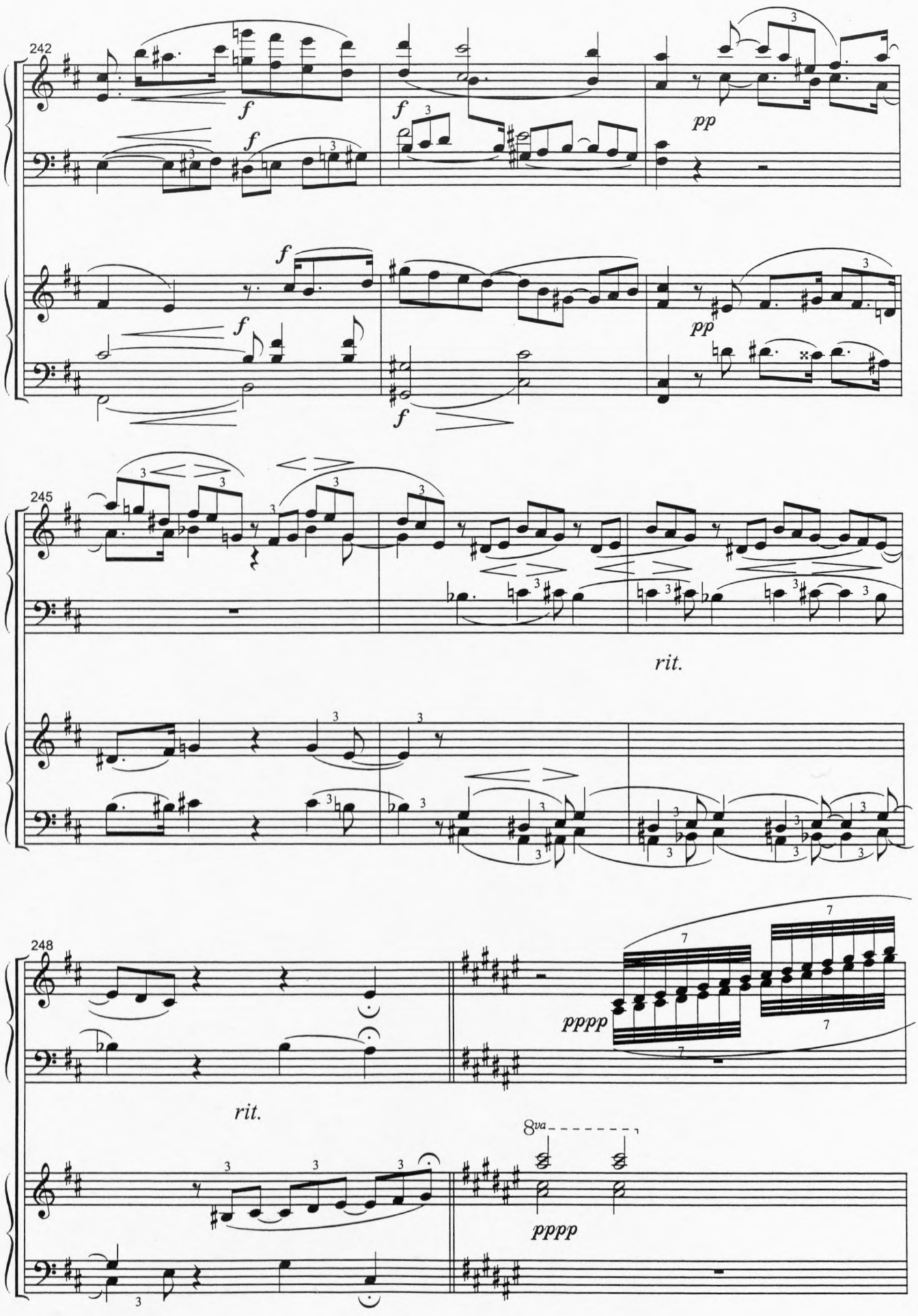
Stellenbosch University http://scholar.sun.ac.za



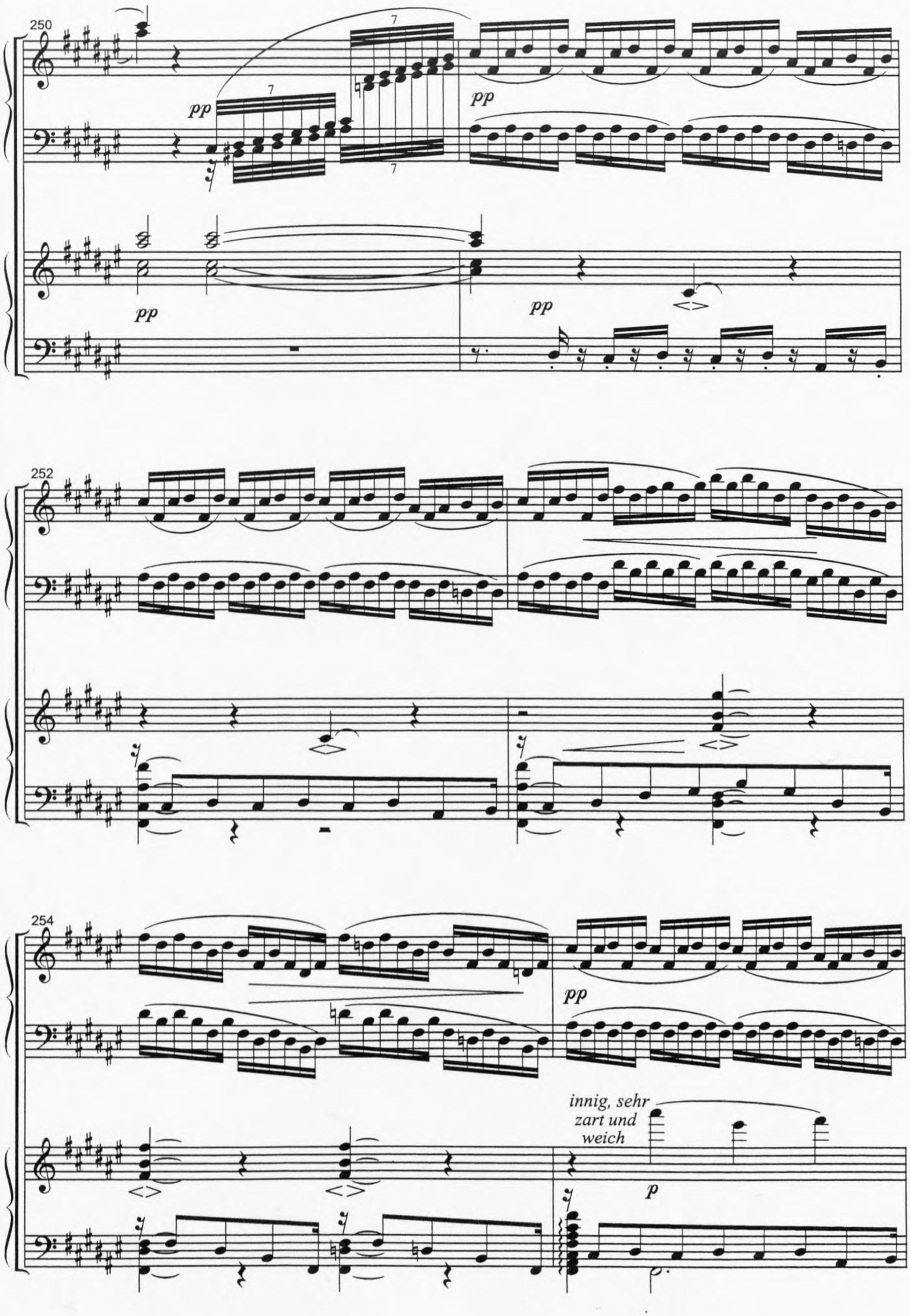
Stellenbosch University http://scholar.sun.ac.za



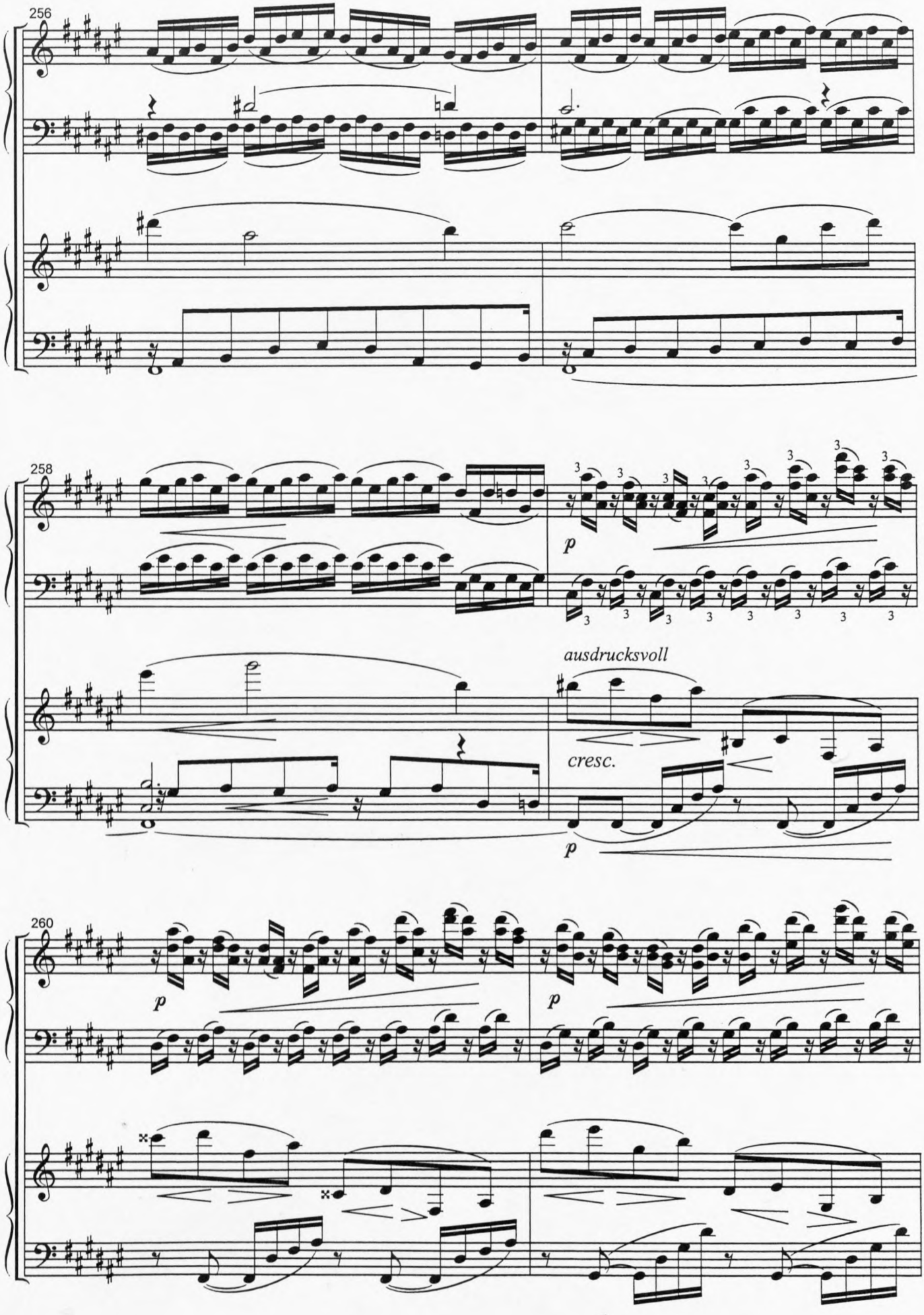
Stellenbosch University http://scholar.sun.ac.za



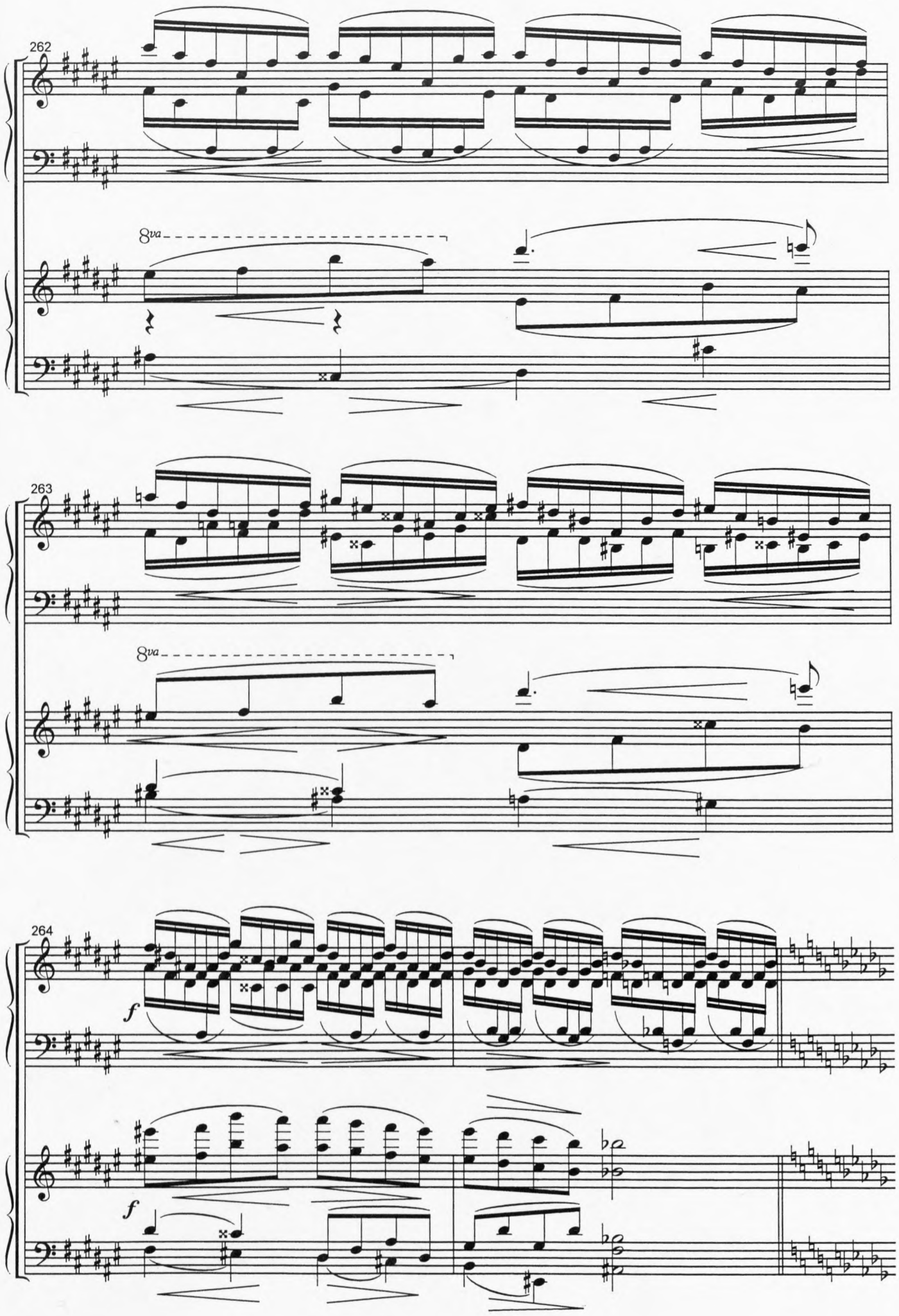
Stellenbosch University http://scholar.sun.ac.za



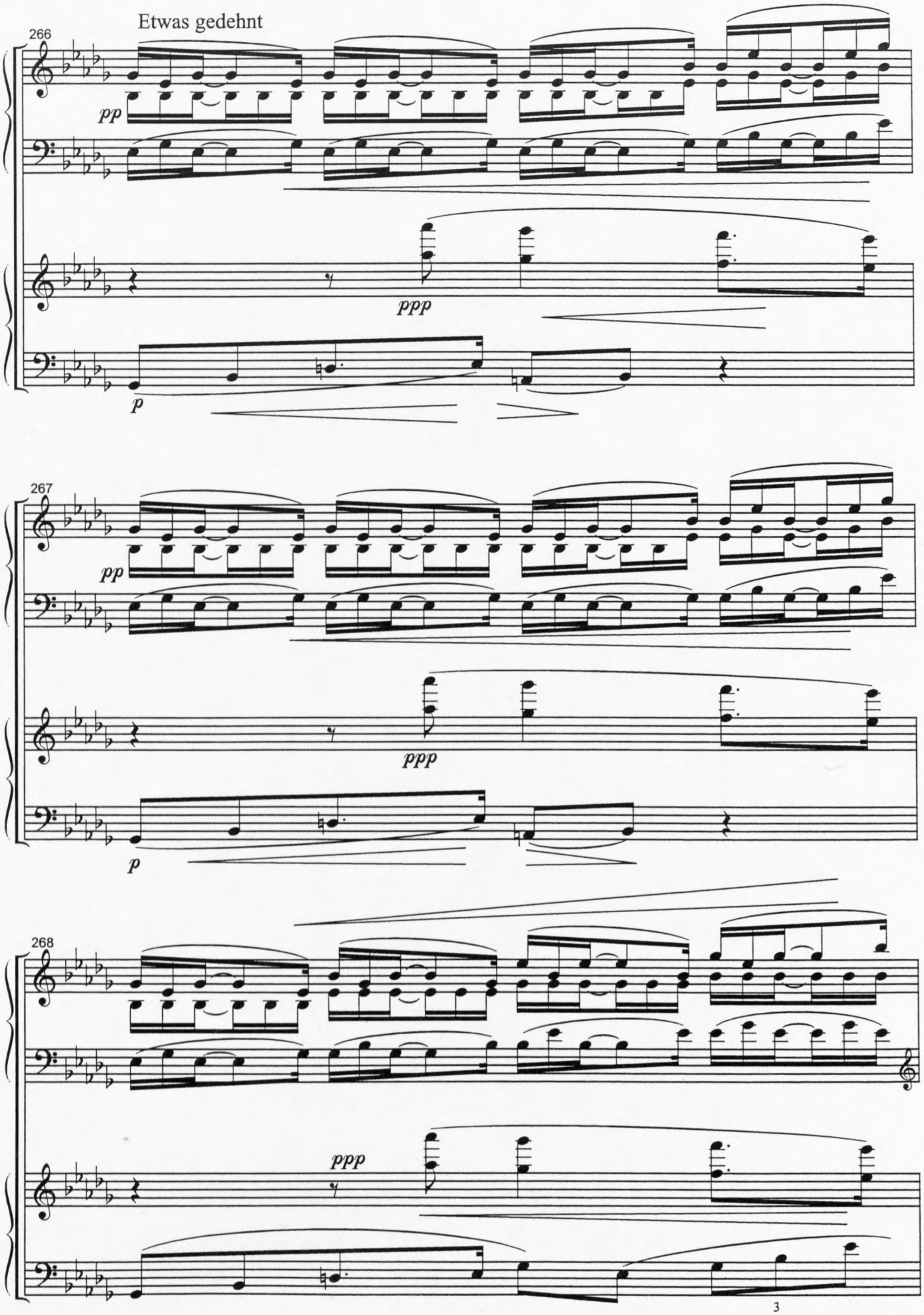
Stellenbosch University http://scholar.sun.ac.za



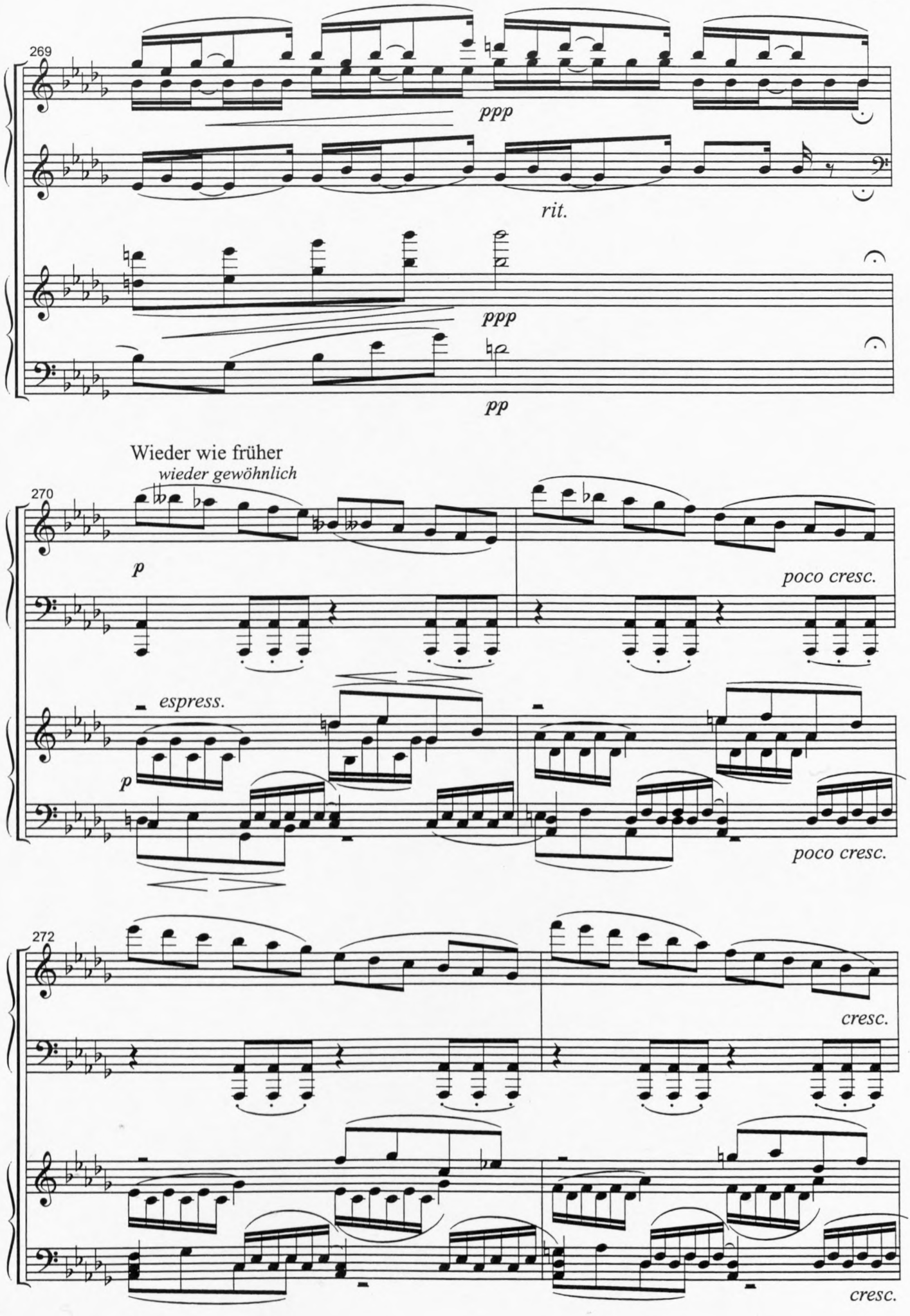
Stellenbosch University http://scholar.sun.ac.za



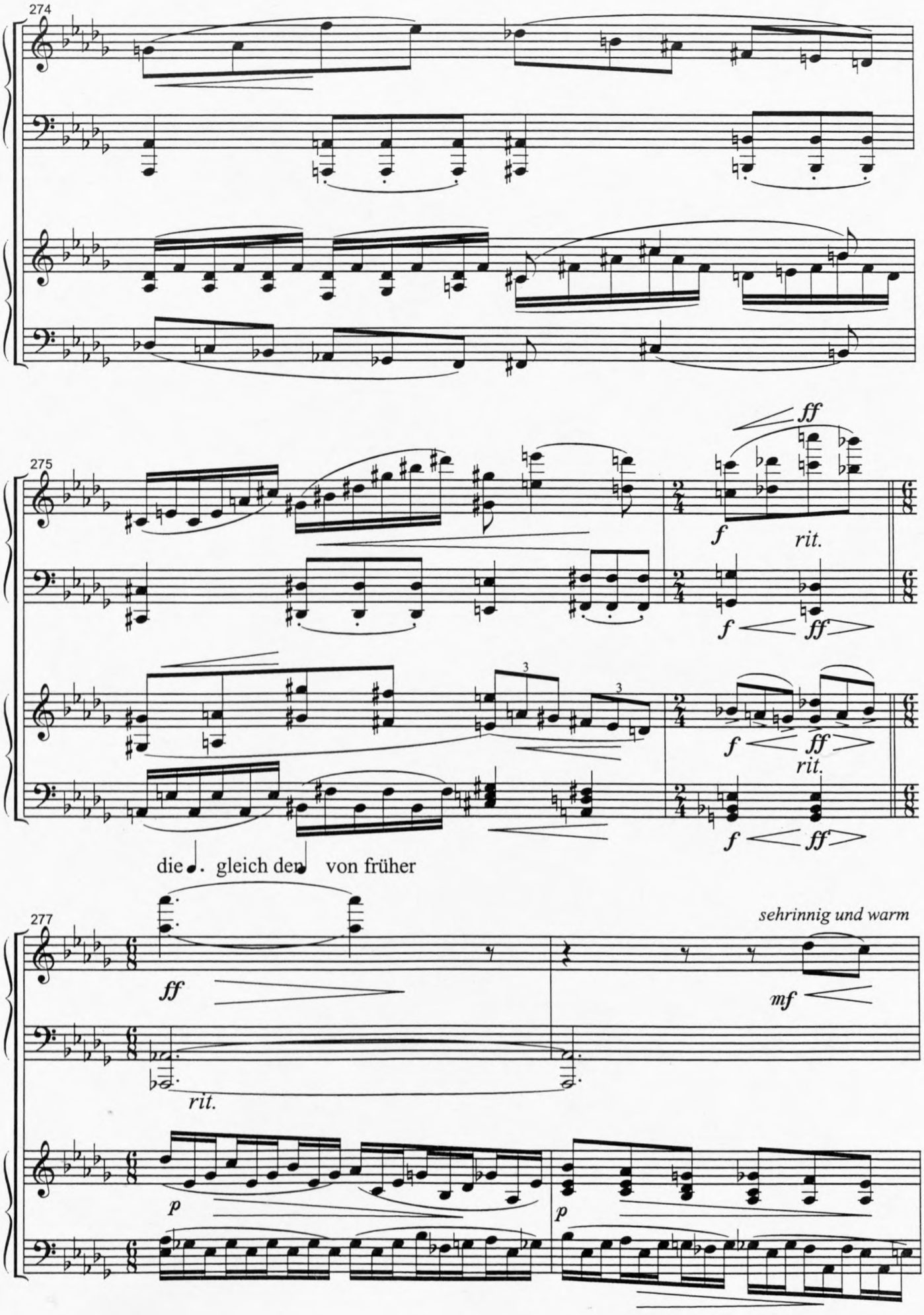
Stellenbosch University http://scholar.sun.ac.za



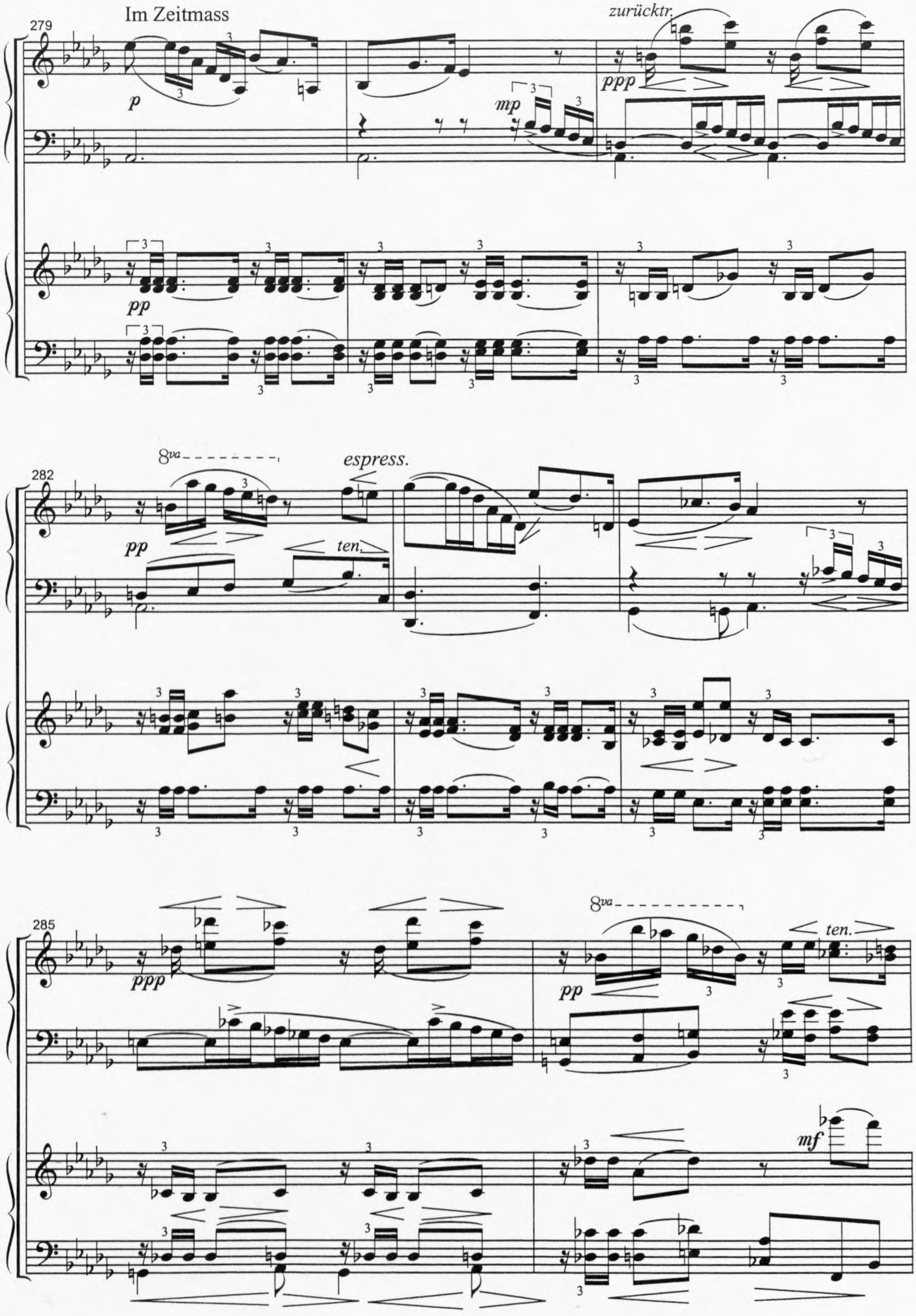
Stellenbosch University http://scholar.sun.ac.za



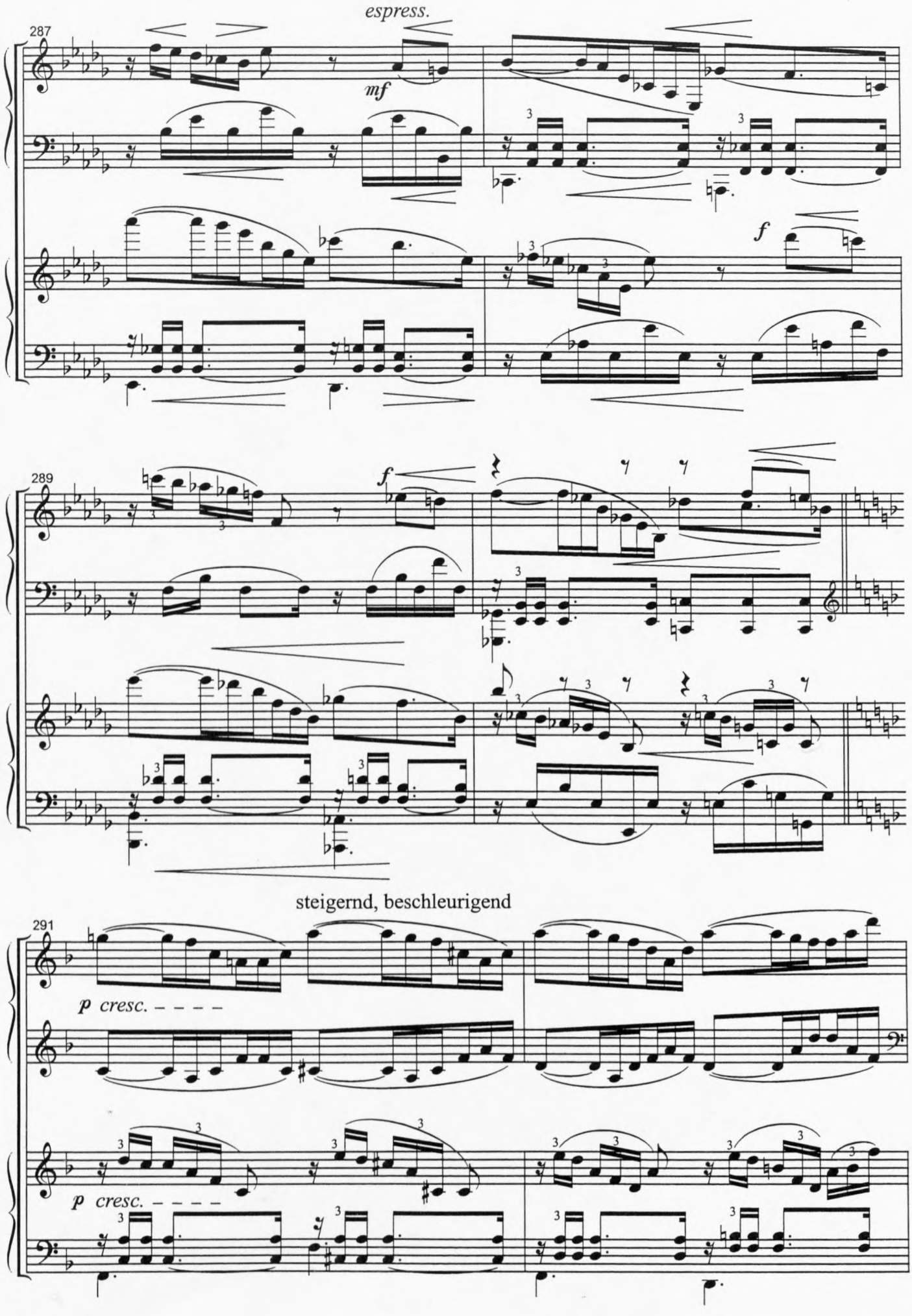
Stellenbosch University http://scholar.sun.ac.za



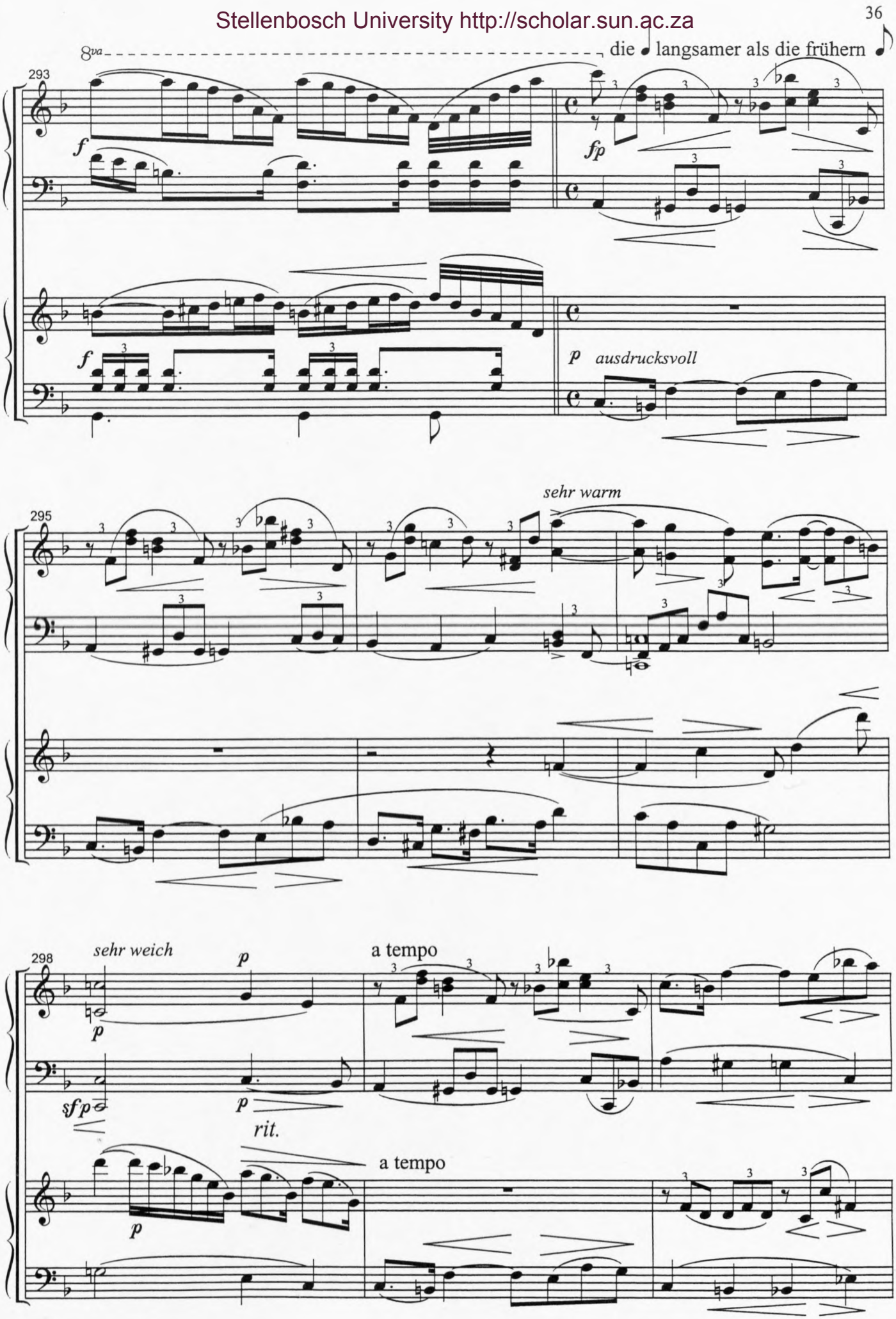
Stellenbosch University http://scholar.sun.ac.za



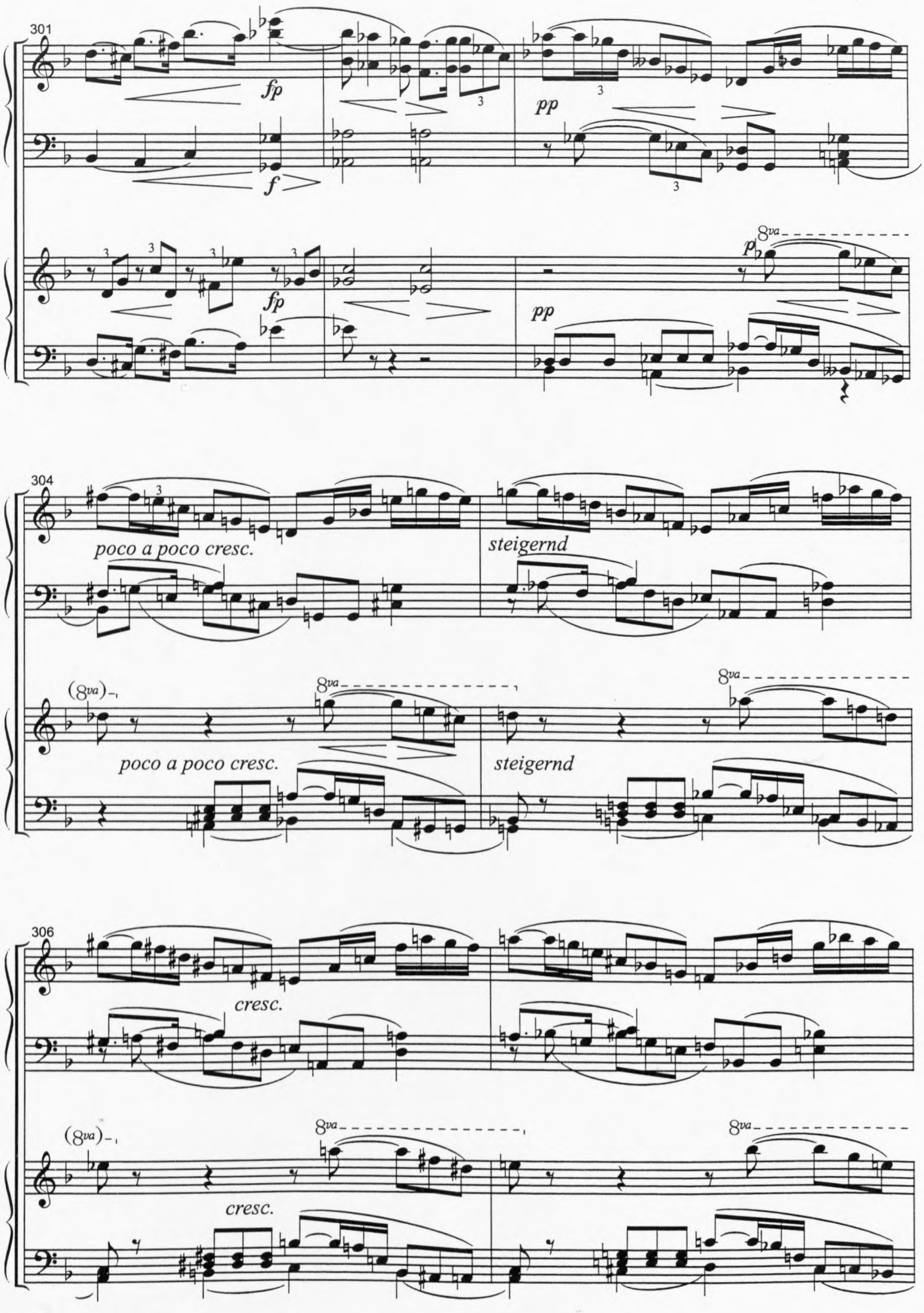
Stellenbosch University http://scholar.sun.ac.za



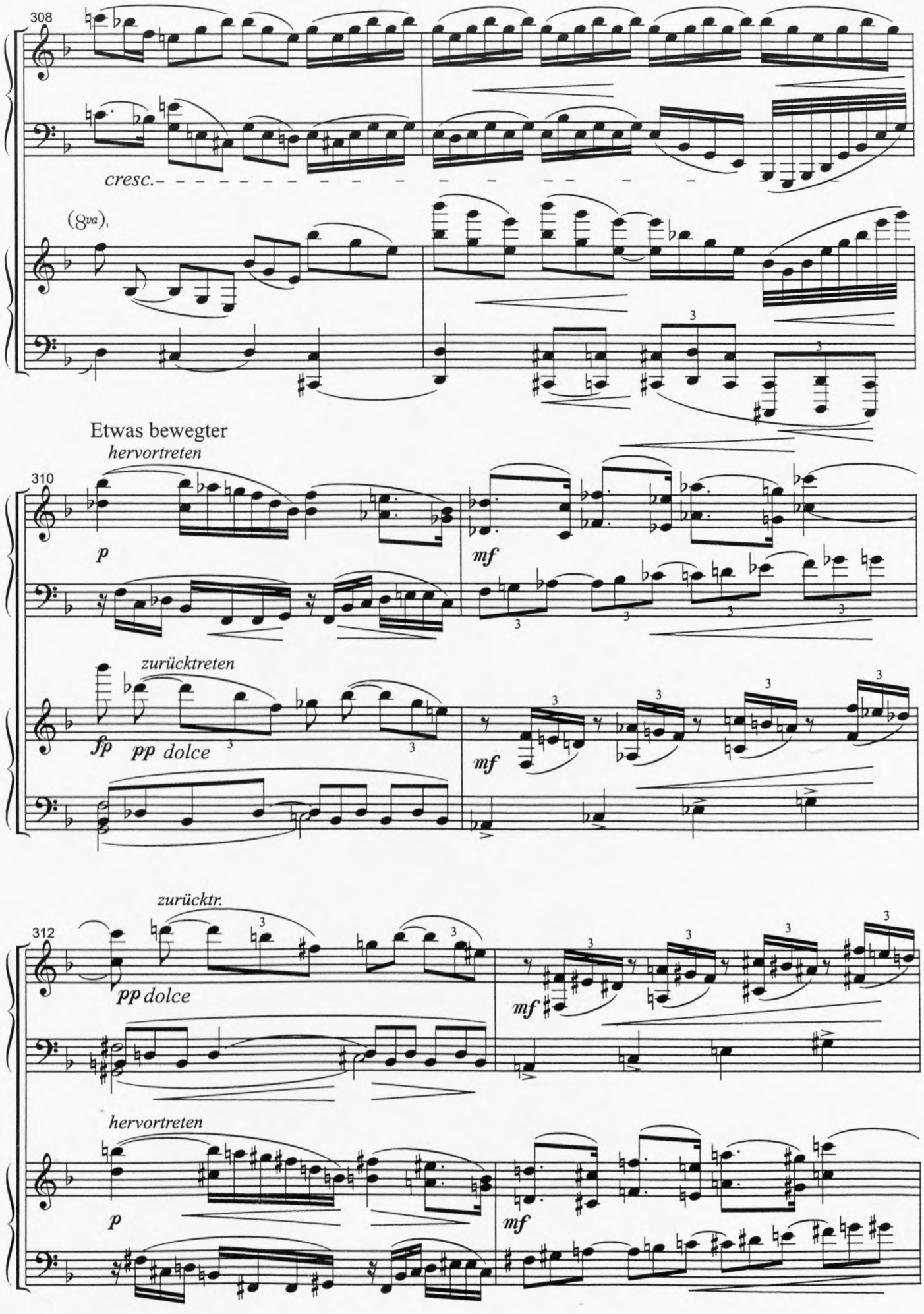
Stellenbosch University http://scholar.sun.ac.za



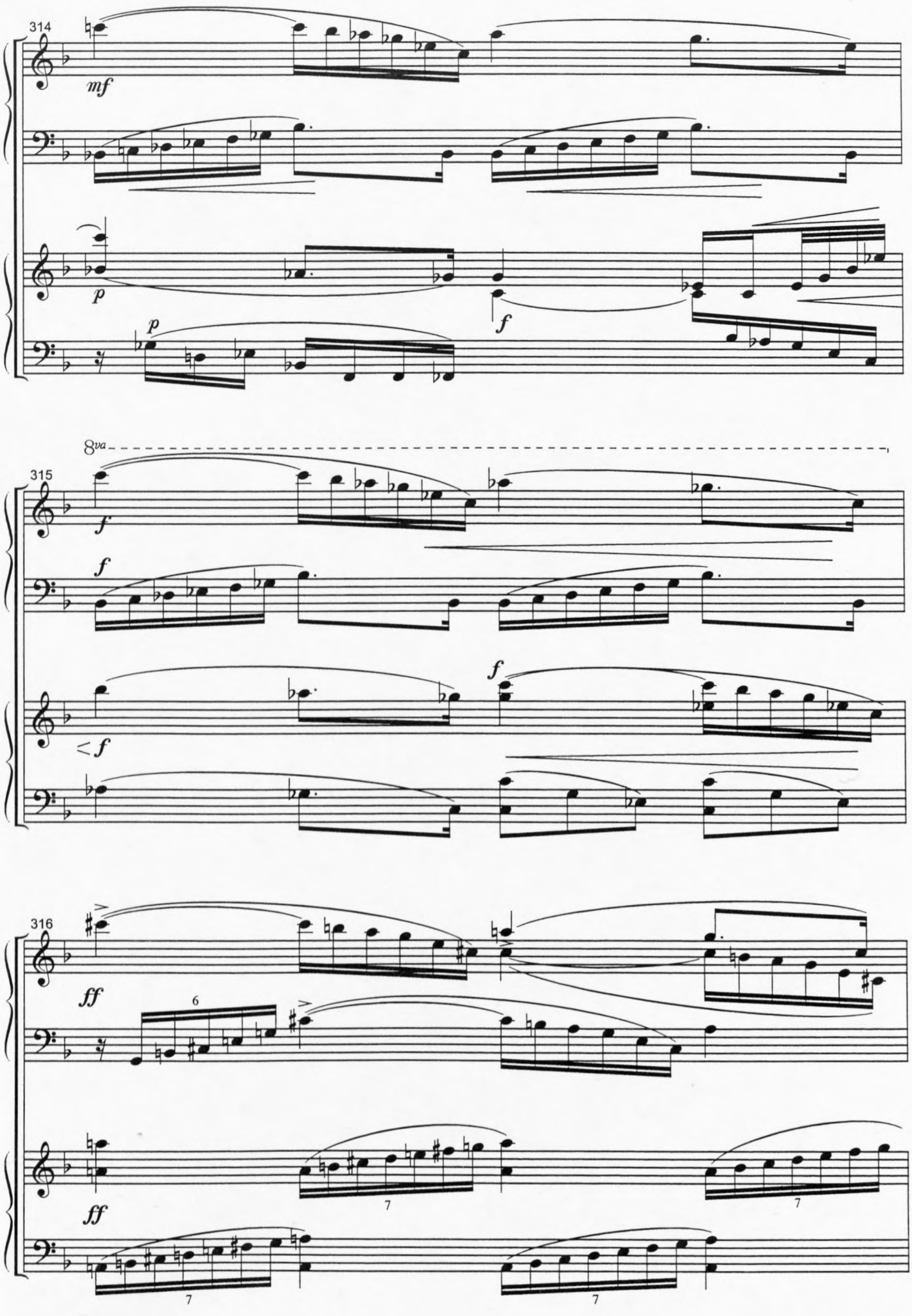
Stellenbosch University http://scholar.sun.ac.za



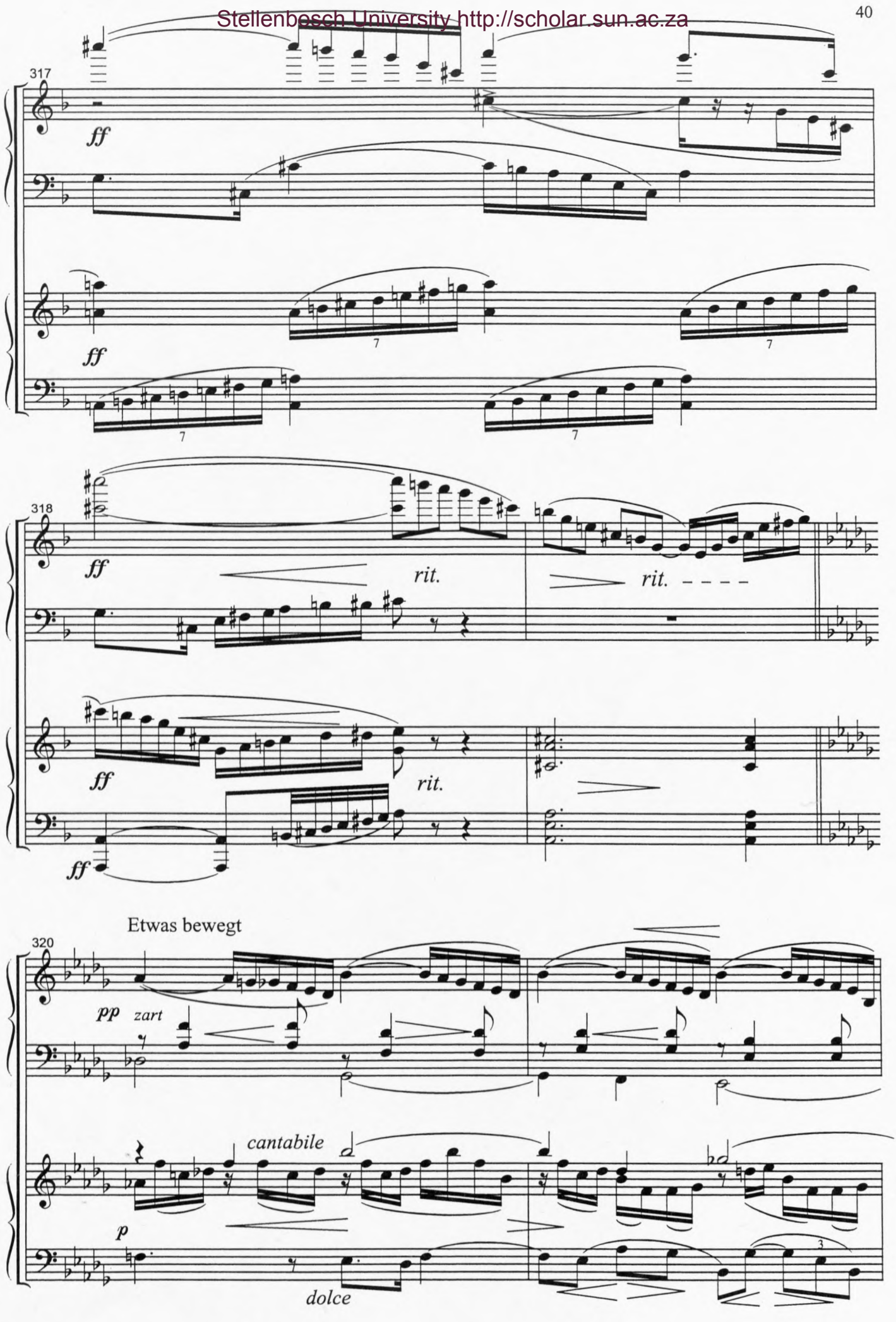
Stellenbosch University http://scholar.sun.ac.za



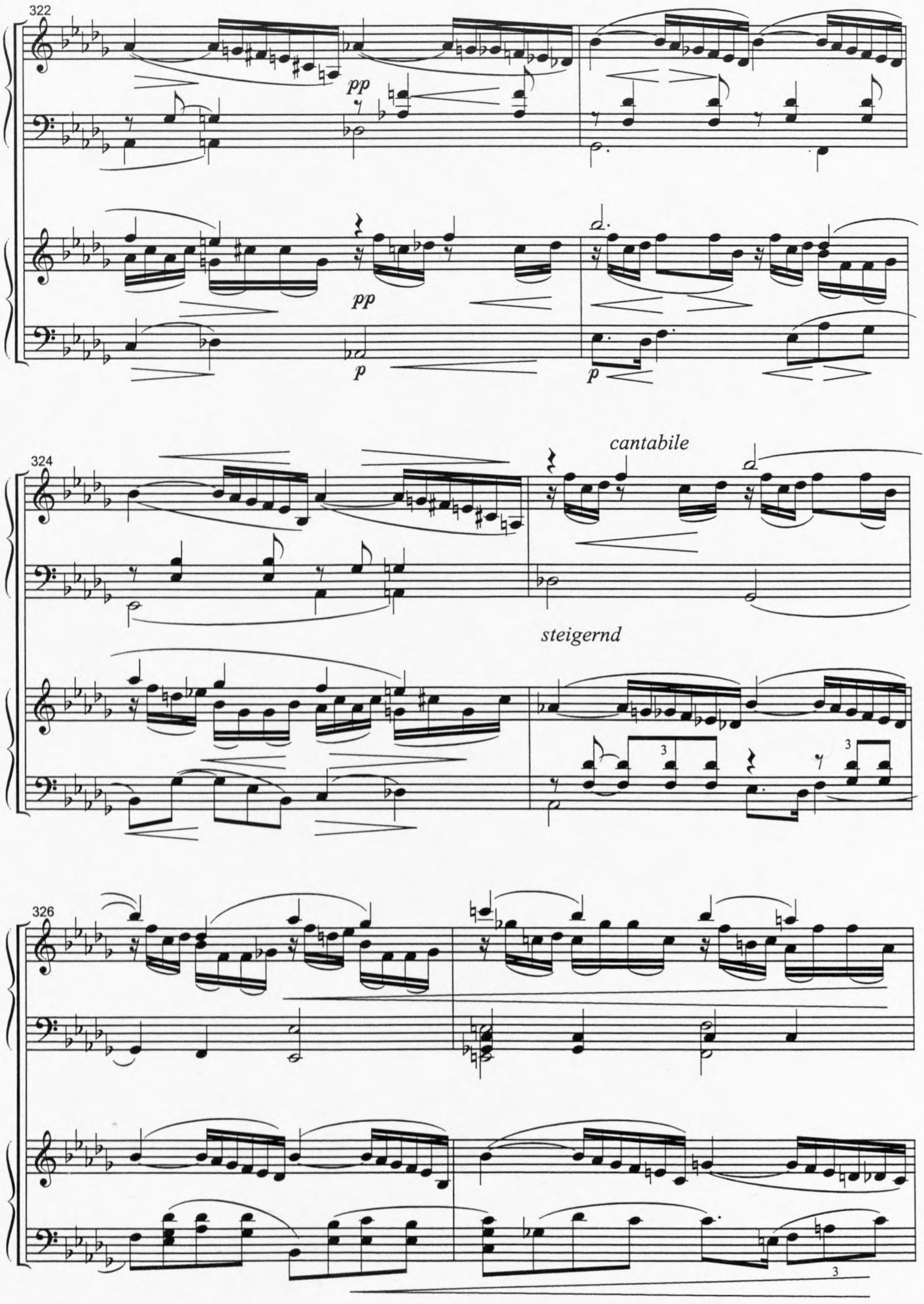
Stellenbosch University http://scholar.sun.ac.za



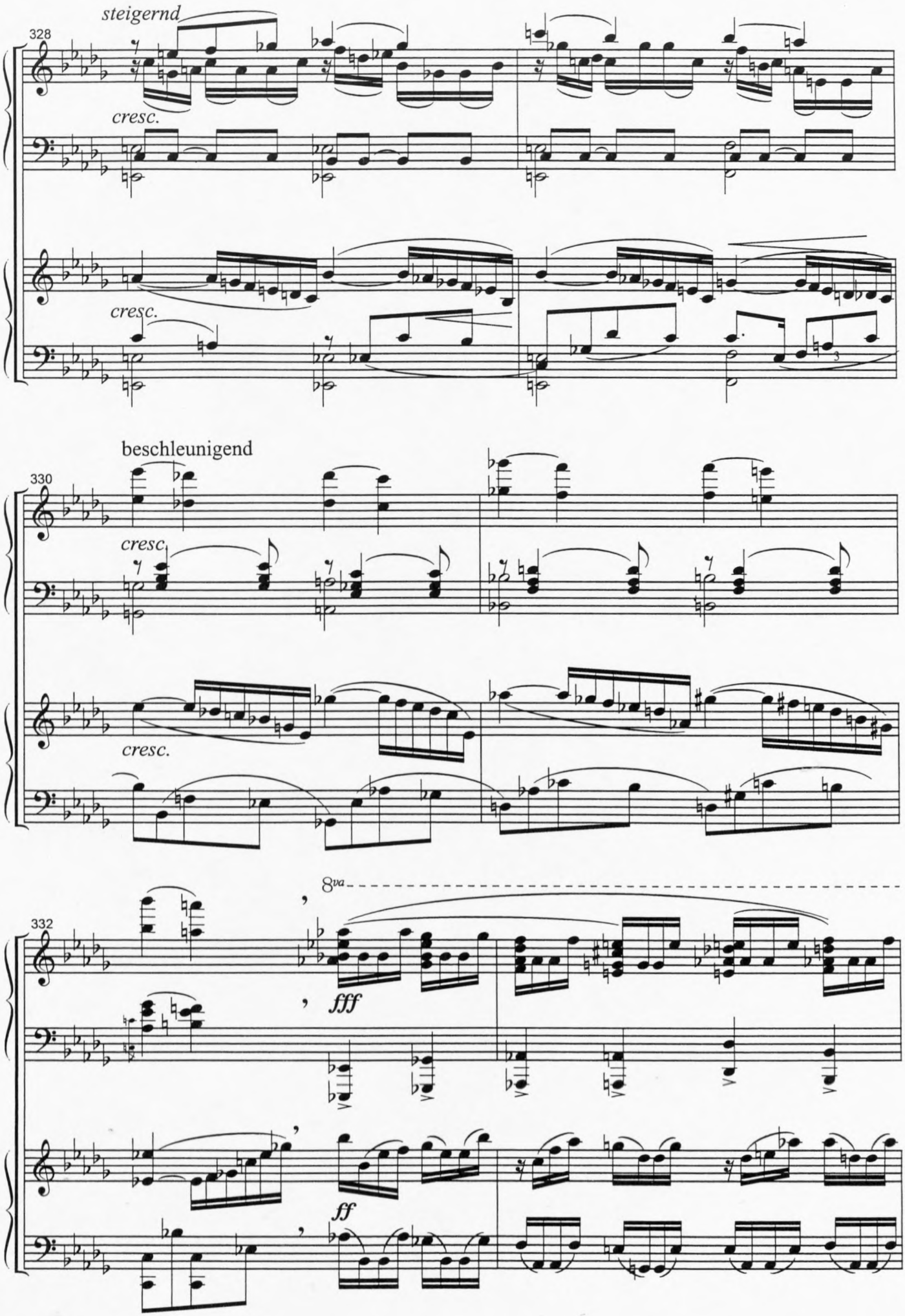
Stellenbosch University http://scholar.sun.ac.za



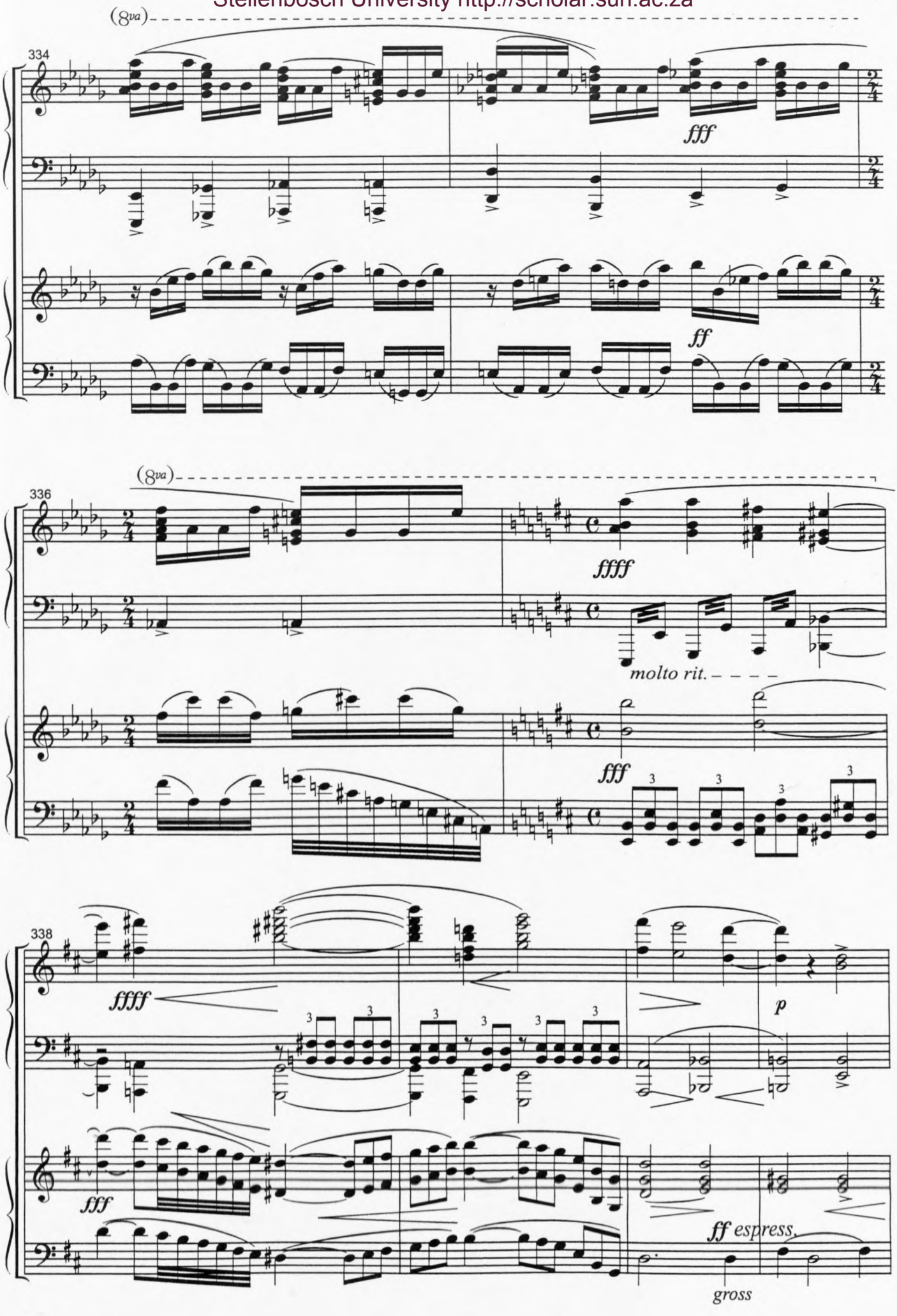
Stellenbosch University http://scholar.sun.ac.za



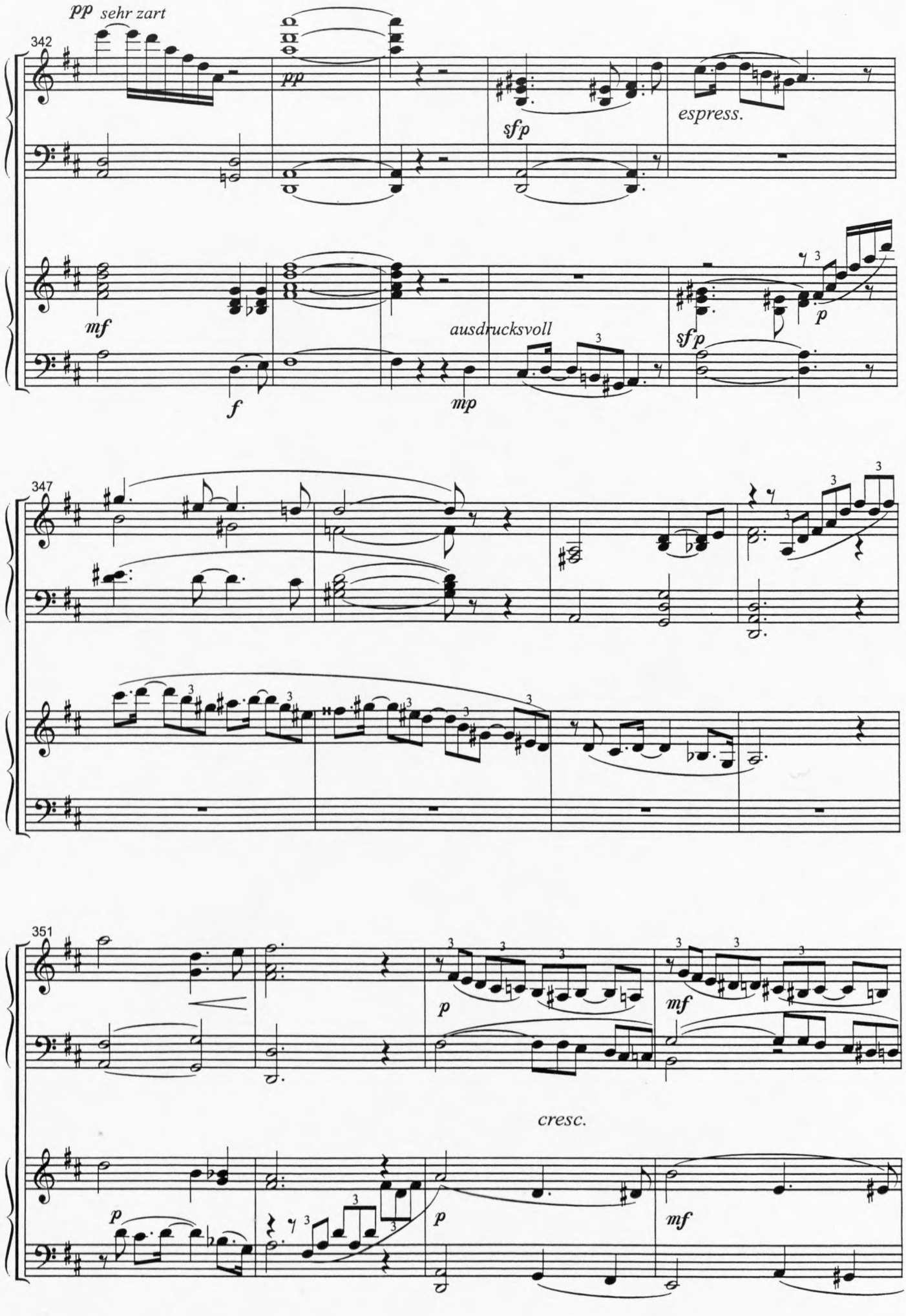
Stellenbosch University http://scholar.sun.ac.za



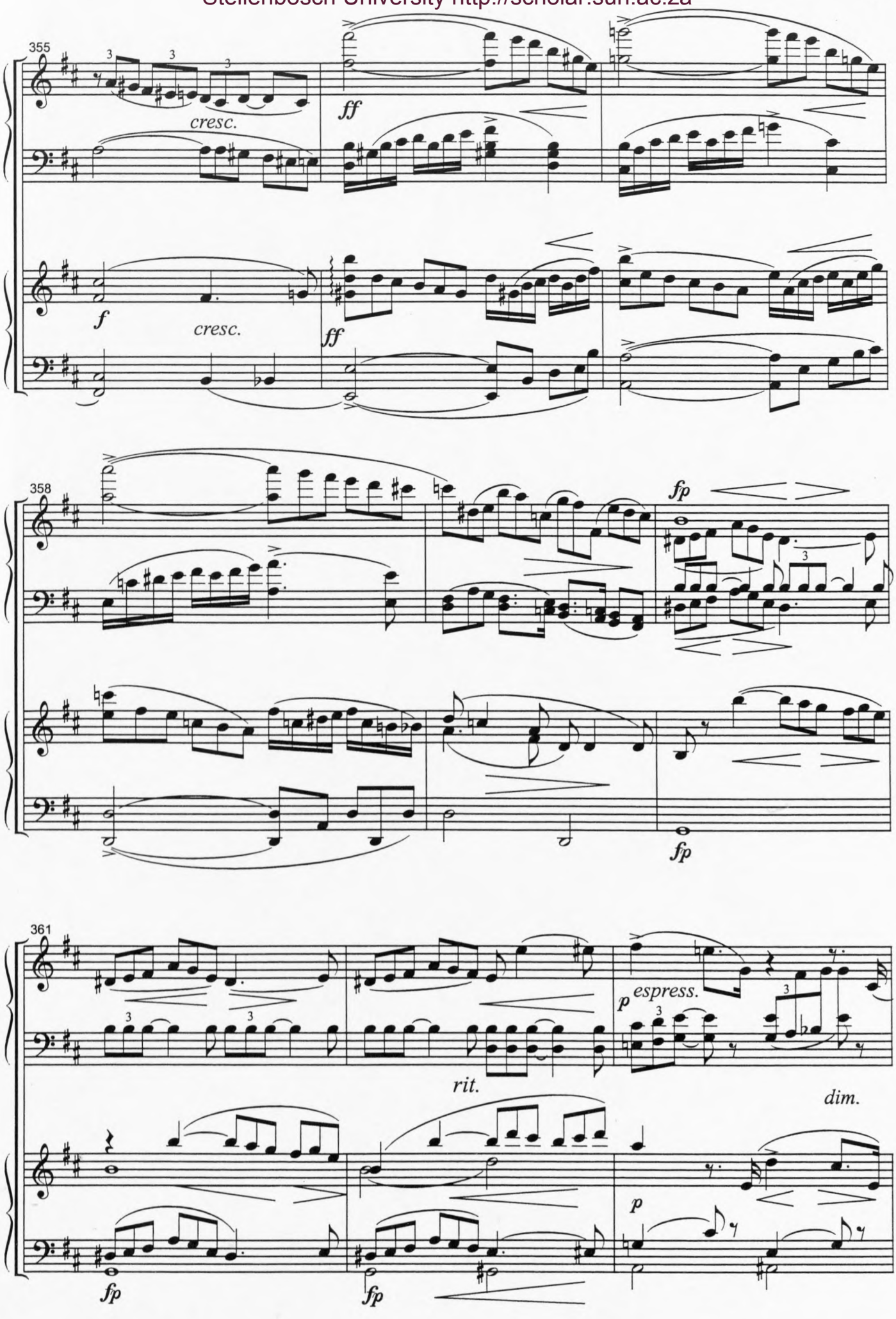
Stellenbosch University http://scholar.sun.ac.za



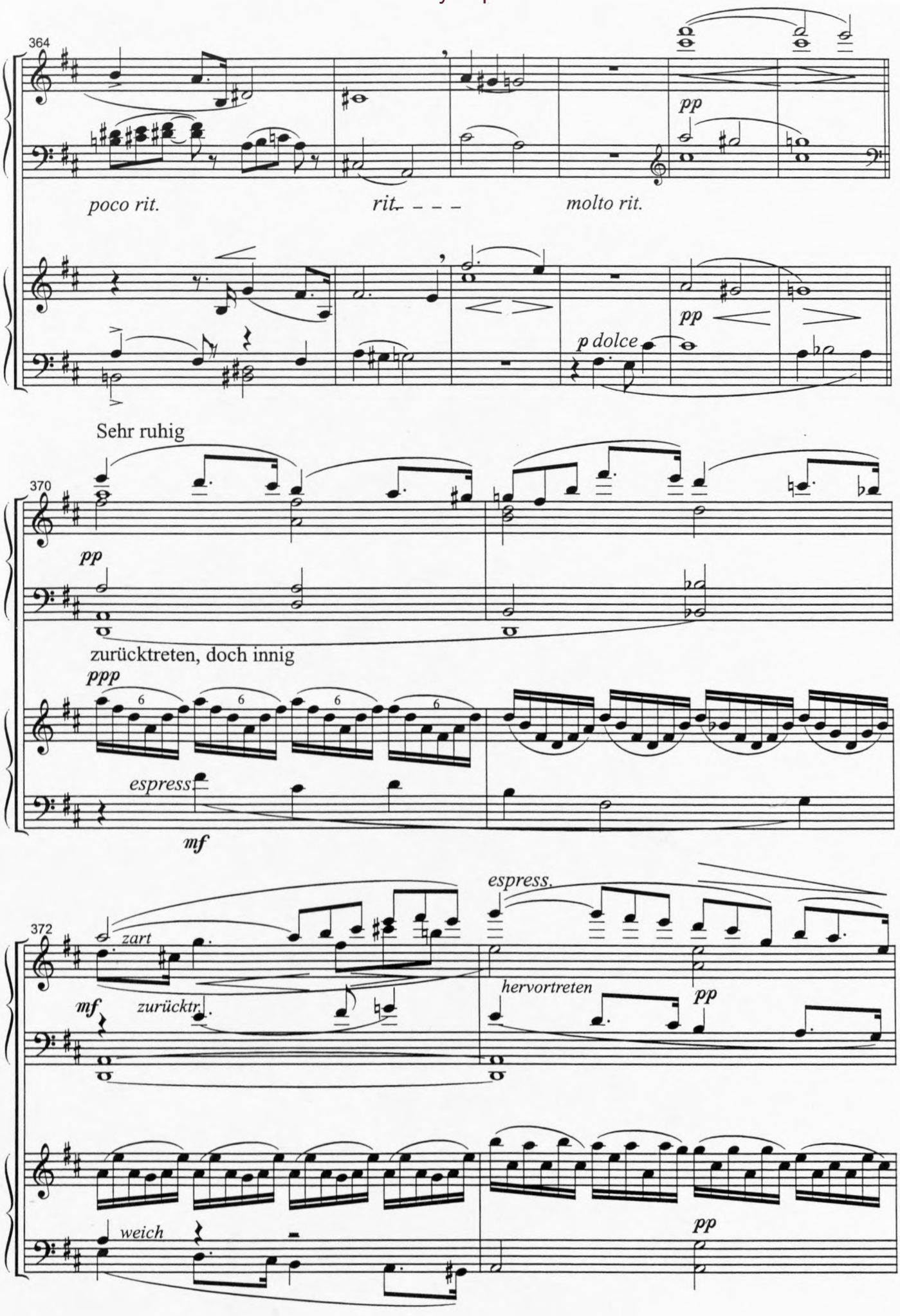
Stellenbosch University http://scholar.sun.ac.za



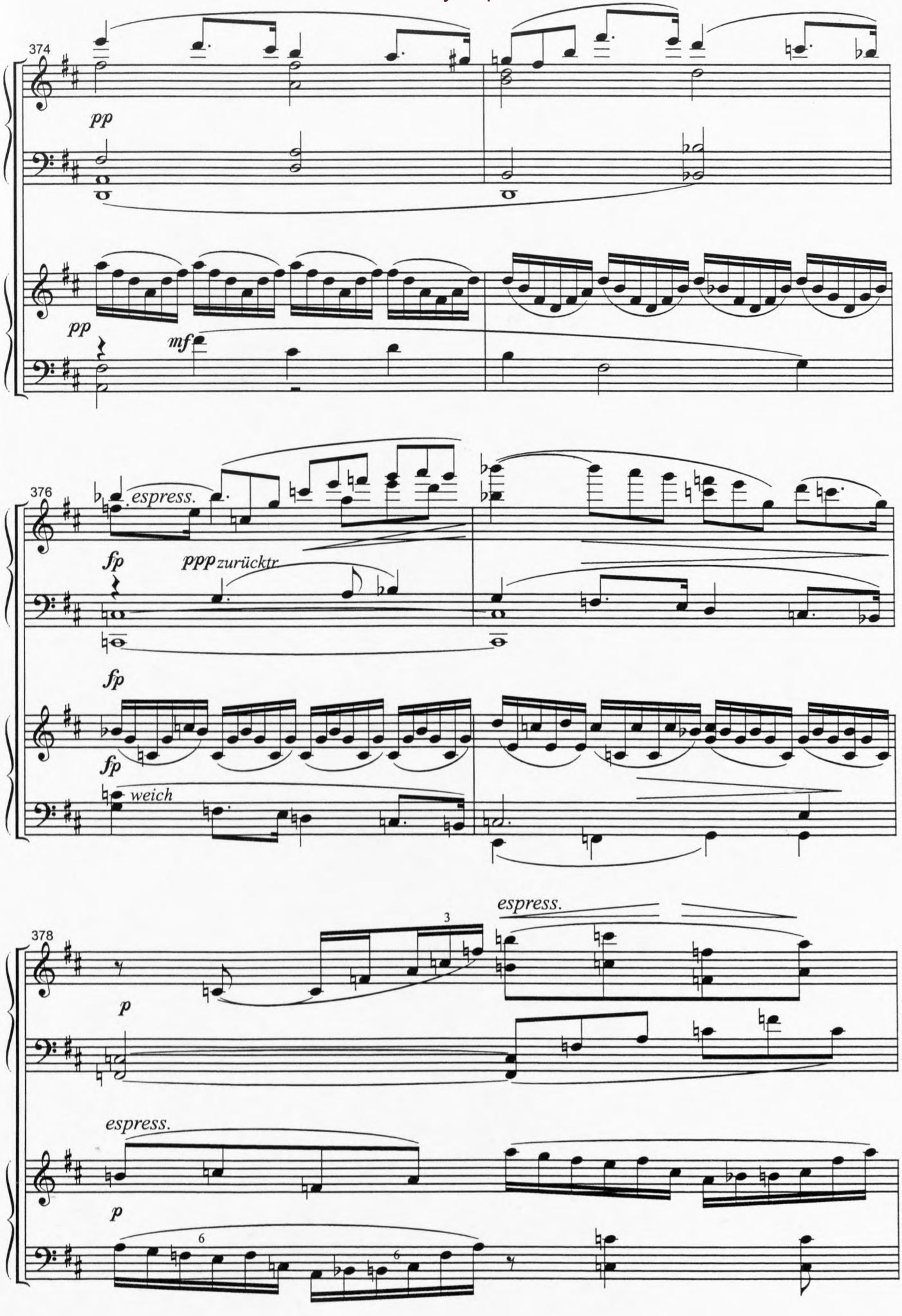
Stellenbosch University http://scholar.sun.ac.za



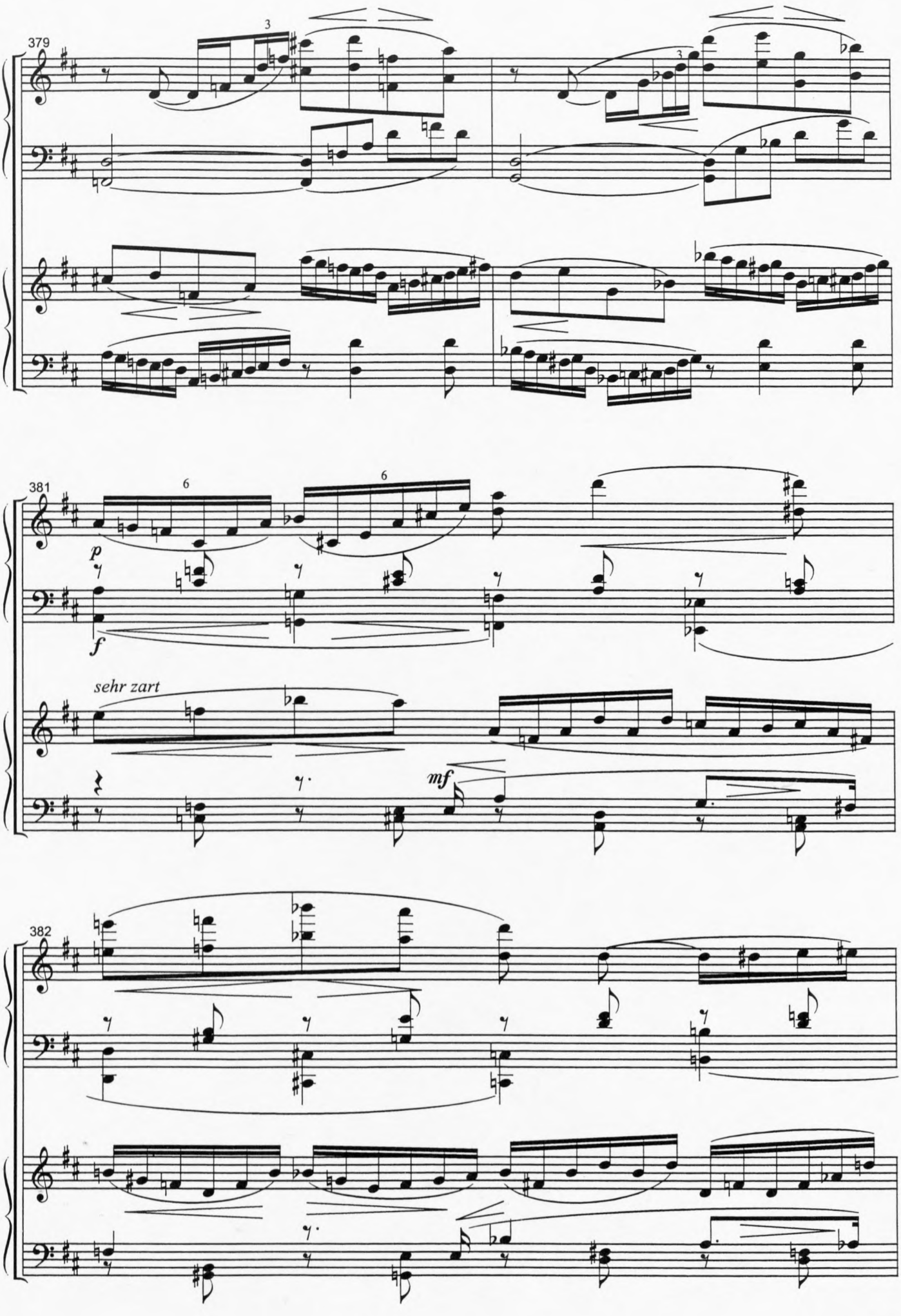
Stellenbosch University http://scholar.sun.ac.za



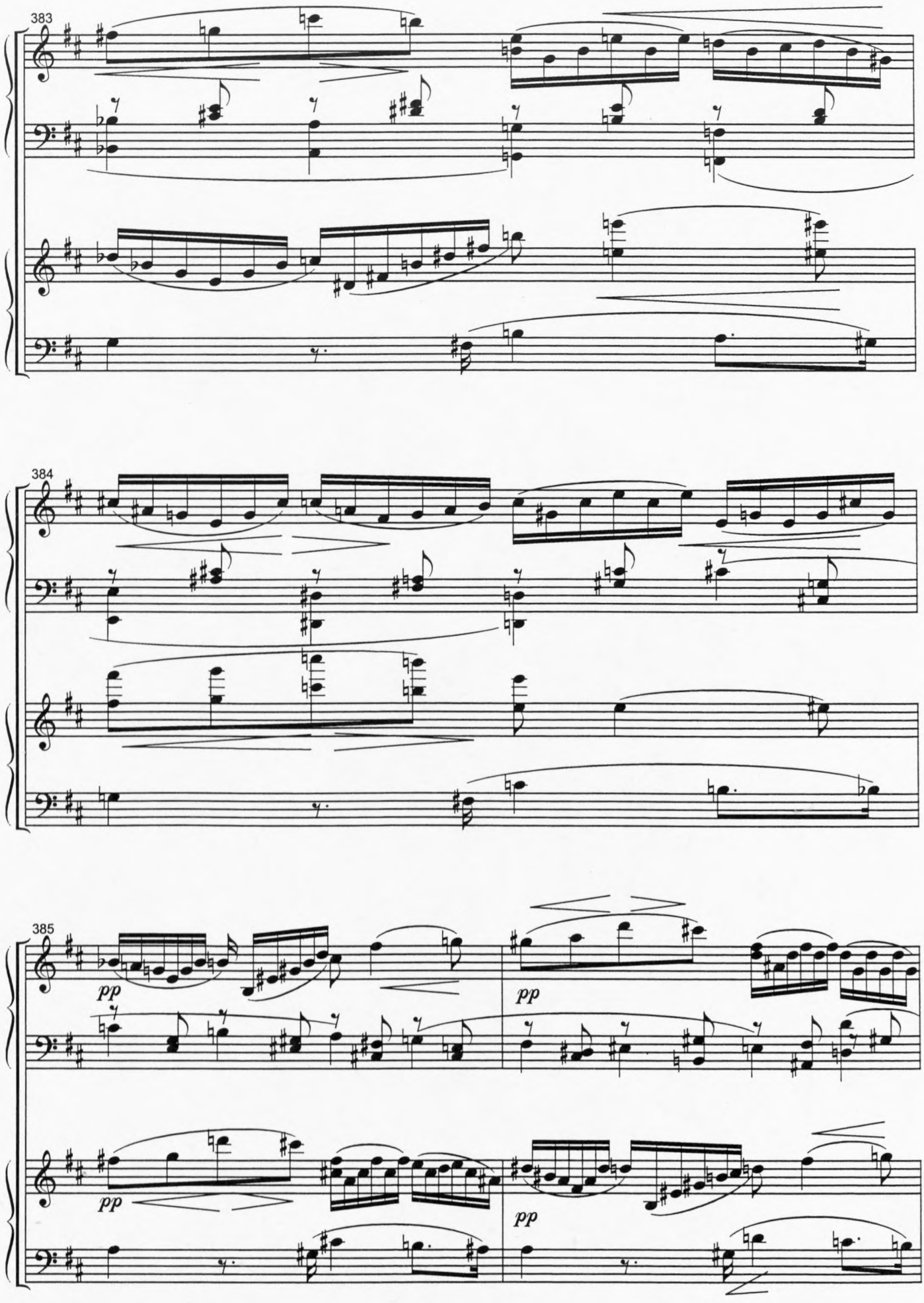
Stellenbosch University http://scholar.sun.ac.za



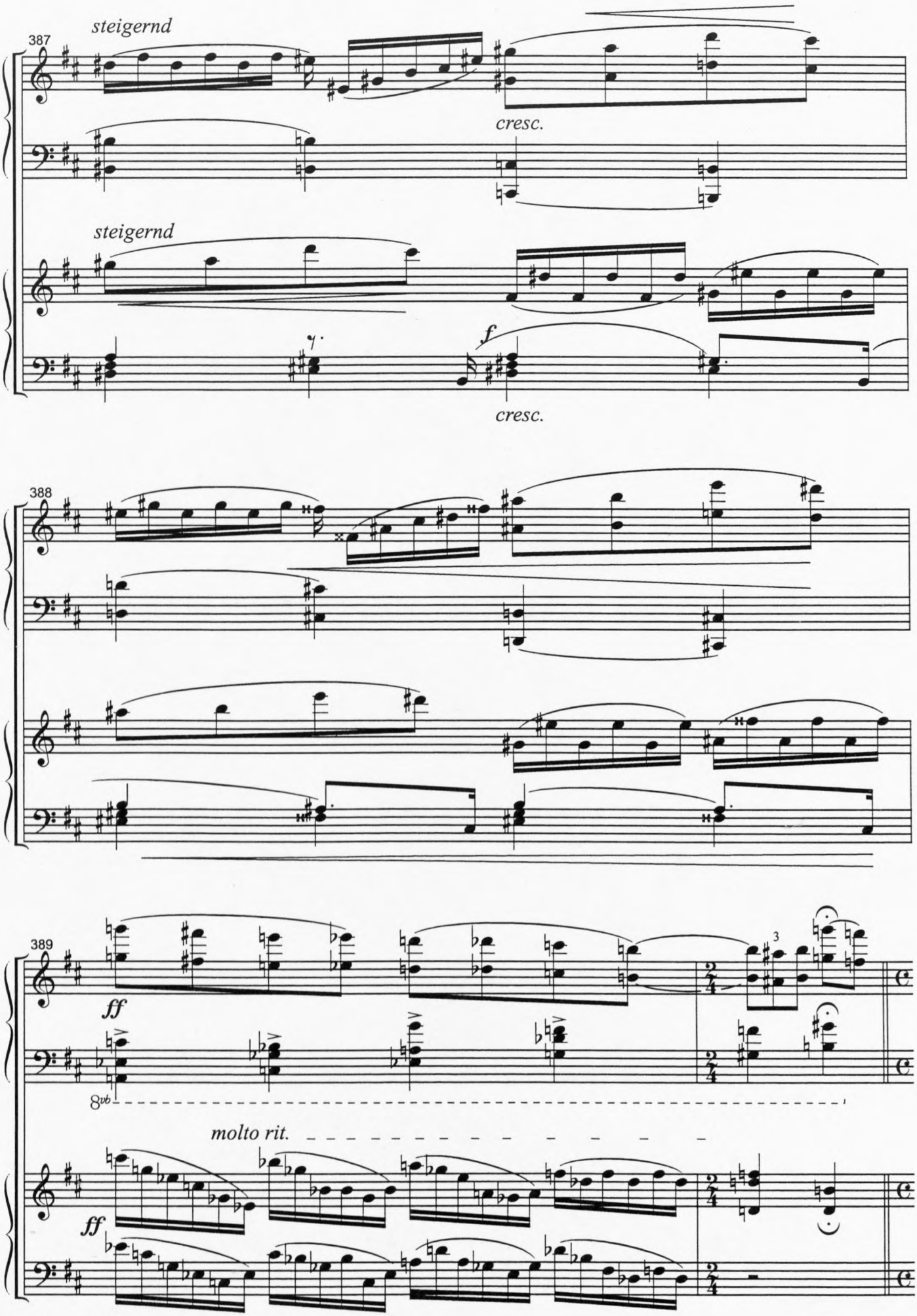
Stellenbosch University http://scholar.sun.ac.za



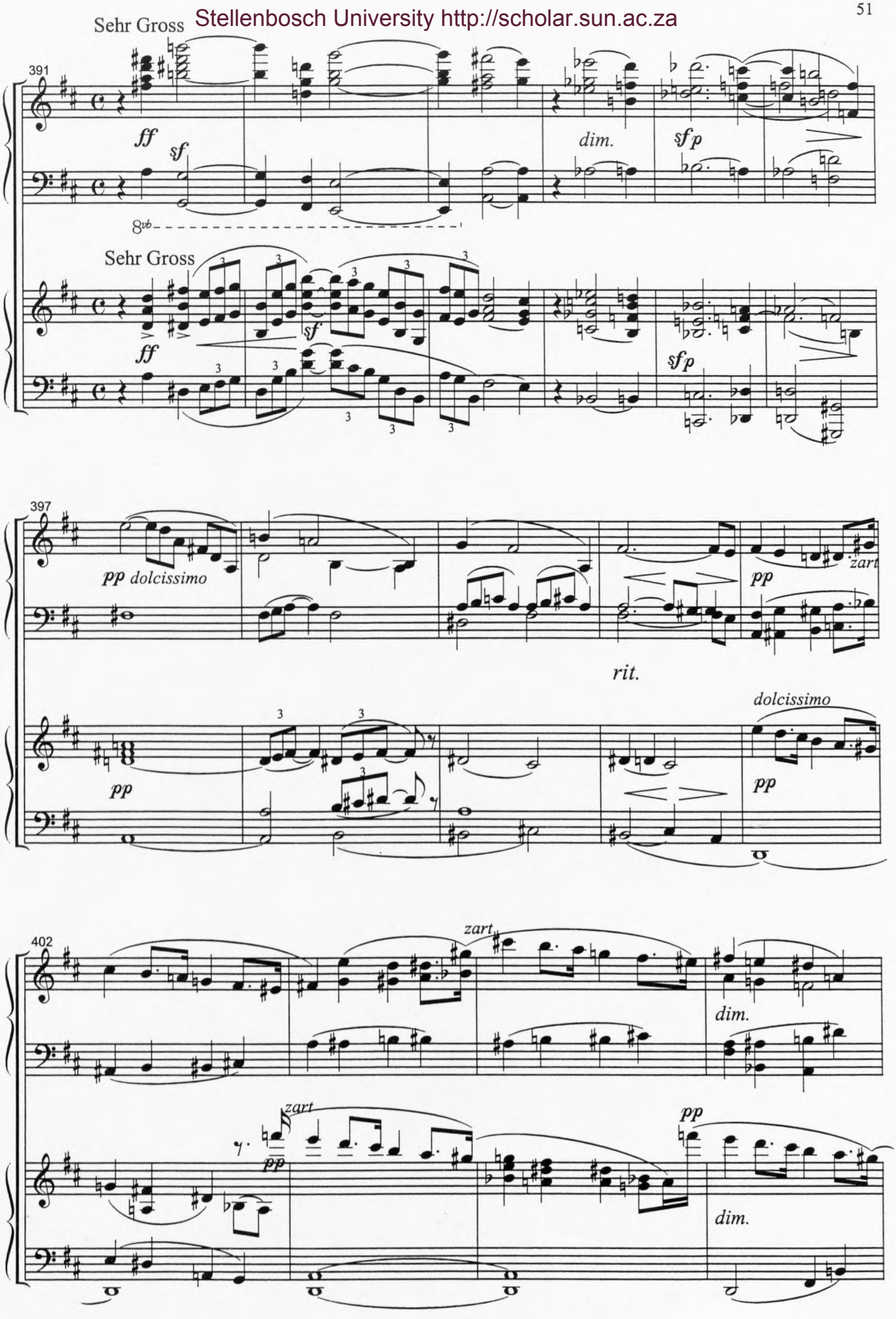
Stellenbosch University http://scholar.sun.ac.za



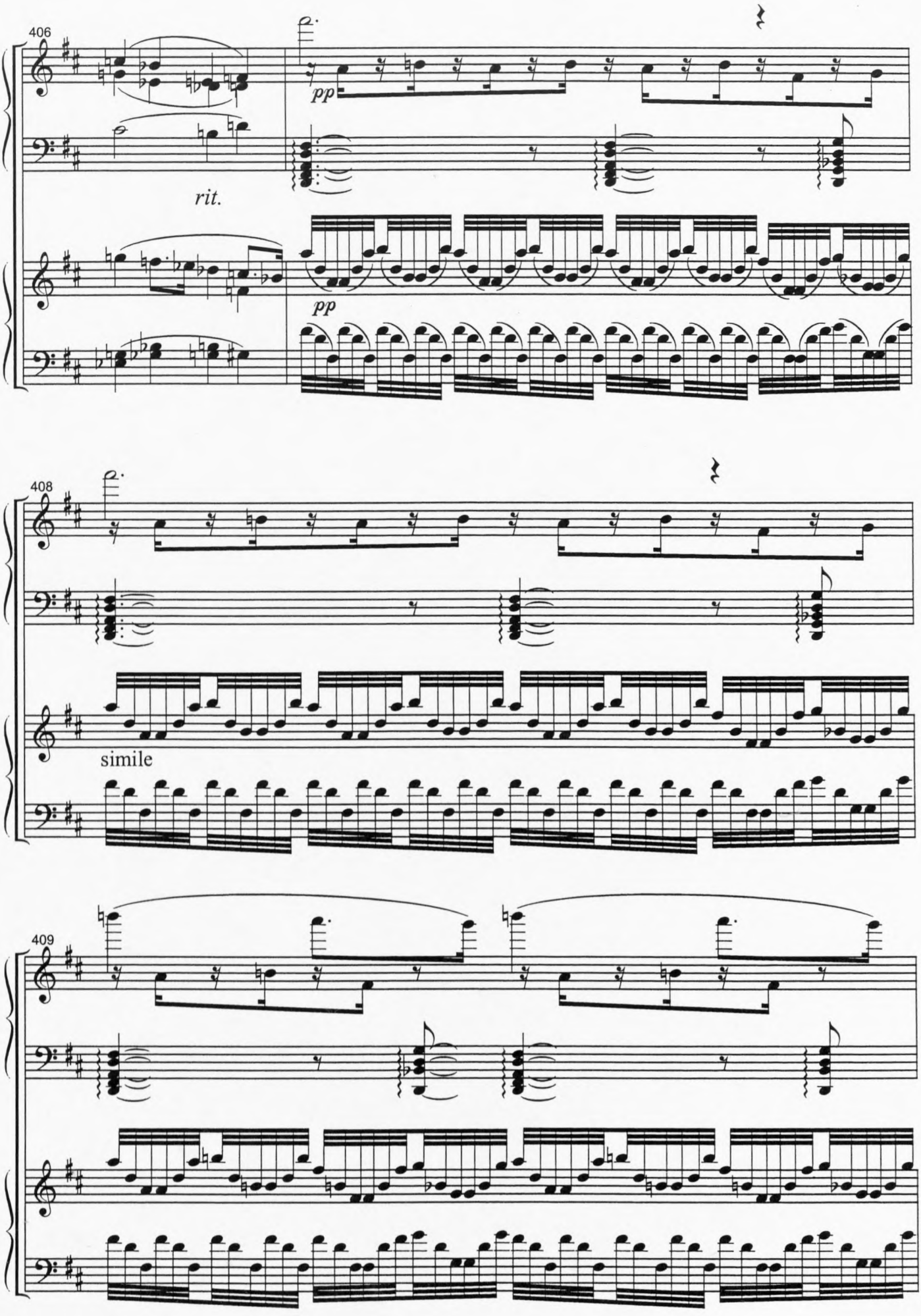
Stellenbosch University http://scholar.sun.ac.za



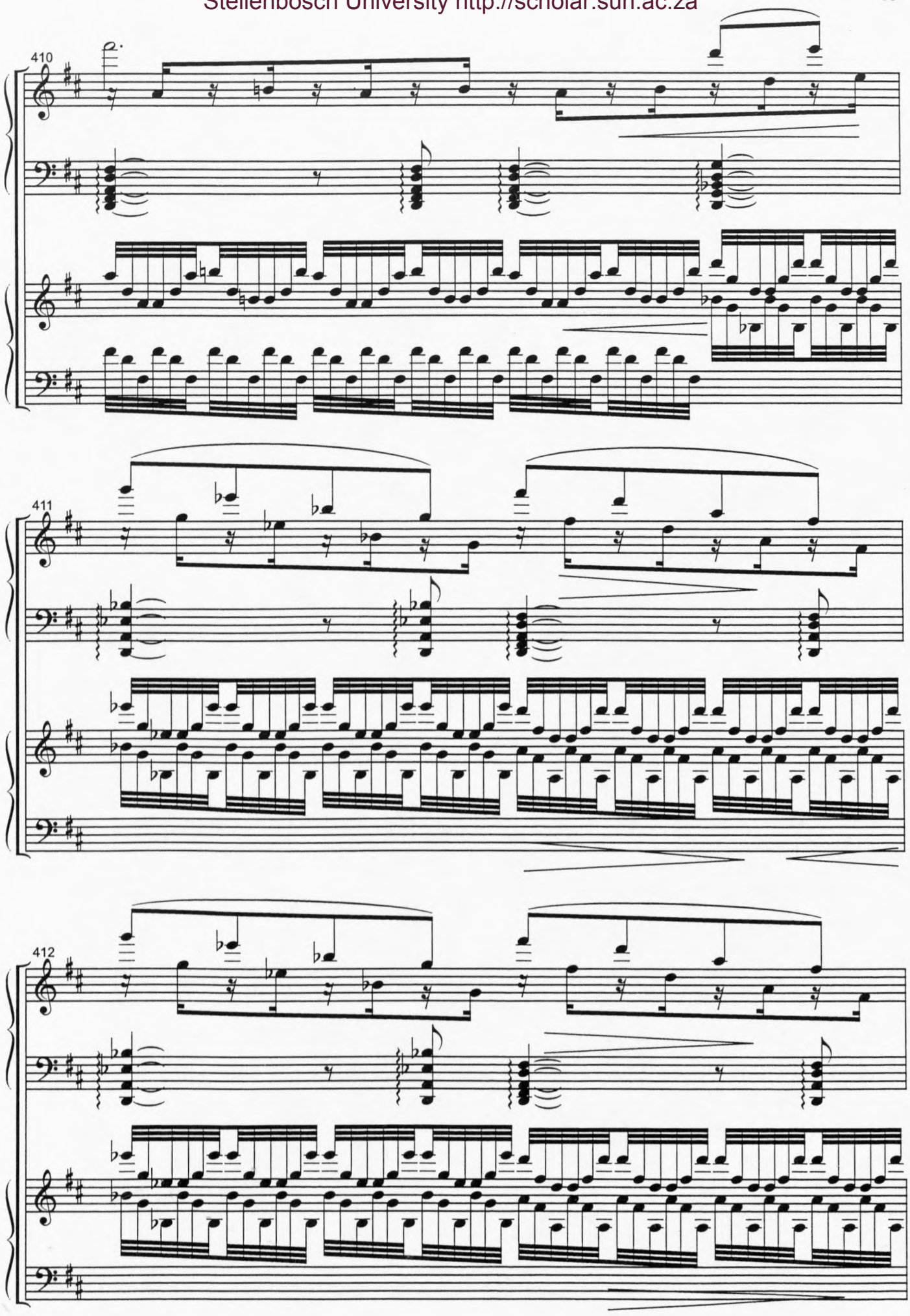
Stellenbosch University http://scholar.sun.ac.za



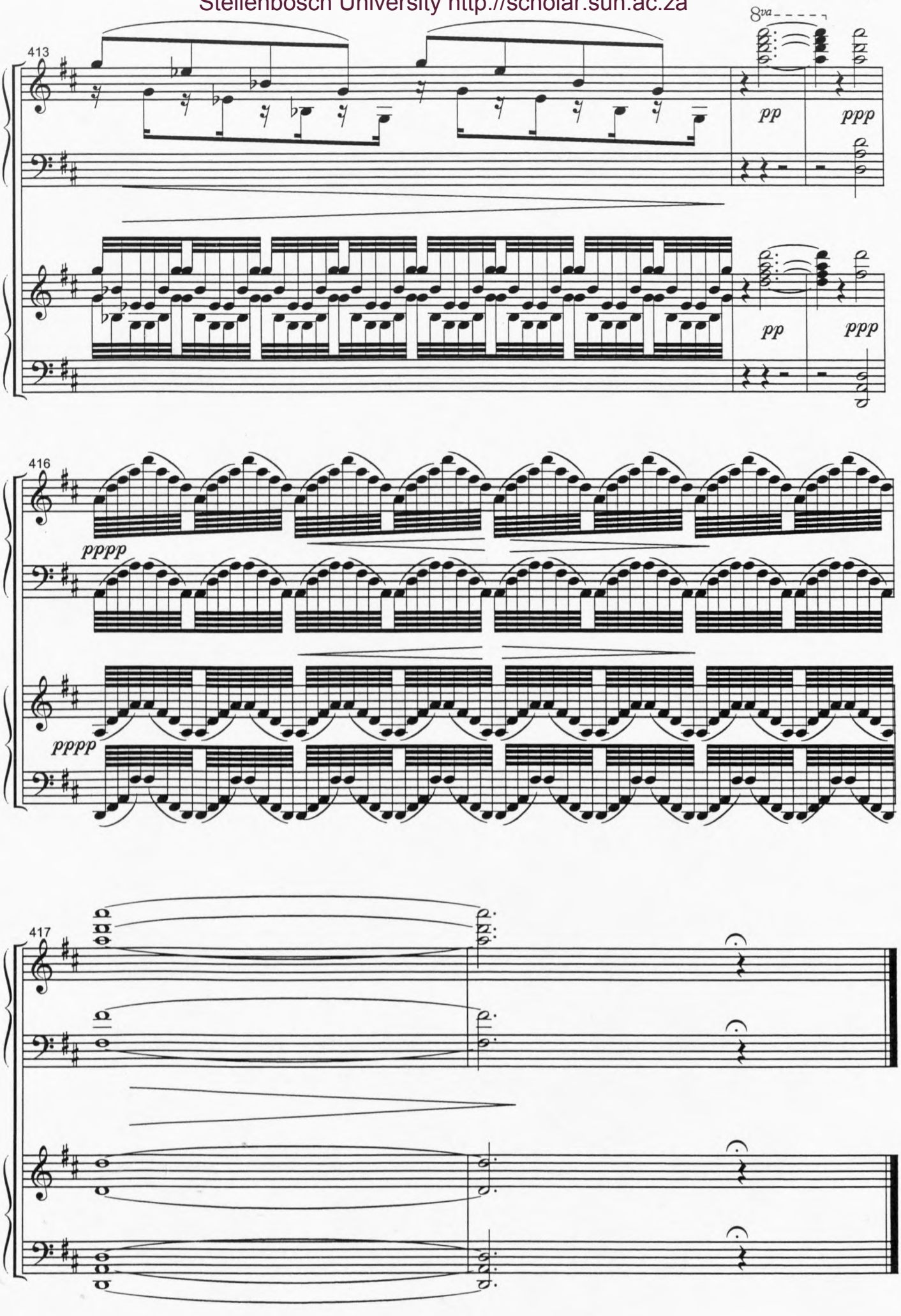
Stellenbosch University http://scholar.sun.ac.za



Stellenbosch University http://scholar.sun.ac.za



Stellenbosch University http://scholar.sun.ac.za



Stellenbosch University http://scholar.sun.ac.za

Stellenbosch University http://scholar.sun.ac.za