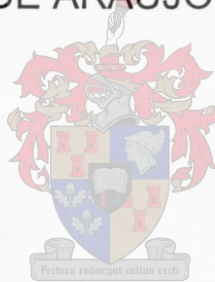


ARNOLD SCHÖNBERG'S  
VERKLÄRTE NACHT

TRANSCRIPTION FOR TWO PIANOS

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requirements for the degree of Master of Music at the  
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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.



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25 February 2002

## 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.

## 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.

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## 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 schauernd mein Geschlecht  
von einem fremden Mann umfassen,  
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.

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



### 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.

## 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.

Sehr langsam

Violin 1

Violin 2

Viola 1

Viola 2

Cello 1

Cello 2

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



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.

The image shows a musical score for two pianos. The tempo is marked 'Sehr Langsam'. Piano 1 has a treble and bass staff. The bass staff has a dynamic marking of 'pp immer leise'. Piano 2 also has a treble and bass staff. The bass staff has a dynamic marking of 'pp' and a 'simile' marking. The score is for bars 1 to 4.

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.

The image shows a musical score for a string sextet. The tempo is marked 'Drängend, etwas unruhiger'. The score is for bars 124 and 125. The instruments are Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, and Cello 2. The score is for bars 124 and 125.

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

The image shows a musical score for two pianos, specifically bars 124 and 125 of the piece 'Verklärte Nacht'. The score is written for two pianos, with four staves in total. The top two staves are for the right hand of each piano, and the bottom two staves are for the left hand. The music is in a minor key and features a complex, flowing melody with many accidentals. The tempo/mood marking 'Drängend, etwas unruhiger.' is written above the first staff. The dynamic marking 'p' (piano) is used throughout the score. The score includes various musical notations such as slurs, ties, and dynamic markings.

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.

## 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.

## 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:

Etwas bewegter



Violin 1  
Violin 2  
Viola 1  
Viola 2  
Cello 1  
Cello 2

### 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.

Etwas bewegter



*p*  
*p*

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

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.

Lebhafter

The musical score for bar 69 of *Verklärte Nacht* (String Sextet version) is shown. It is marked 'Lebhafter' and 'ff'. The score includes parts for Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, and Cello 2. The Violin 1 part has a high-register melody. The Viola 2 part has a triplet of eighth notes. The Cello 1 and Cello 2 parts have complex rhythmic patterns with slurs and accents.

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

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.

Lebhafter

*ff*

*ff*

8<sup>va</sup>

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*.

rascher werdend

Violin 1

*steigernd, molto cresc. e accel.*

Violin 2

*steigernd, molto cresc. e accel.*

Viola 1

*steigernd, molto cresc. e accel.*

Viola 2

*steigernd, molto cresc. e accel.*

Cello 1

*steigernd, molto cresc. e accel.*

Cello 2

*steigernd, molto cresc. e accel.*

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

Rascher werdend

128

*molto cre.*

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.

Violin 1

*ppp*

Violin 2

*ppp*

Viola 1

*ppp*

Viola 2

*pp*

Cello 1

*ppp*

Cello 2

*pp*

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

The image shows a musical score for two pianos, covering bars 59 to 61. The score is written in G major and 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff for each piano. The second system also has a treble and bass staff for each piano. The music is characterized by long, sustained notes and a slow build-up. Dynamics include *ppp* (pianissimo) and *pp* (piano). The score includes various musical notations such as slurs, ties, and dynamic markings.

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.



## 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.

- 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).

- 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**.

- 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 to 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.

- Bar **69** presents several problems: it was necessary to ensure that the 16<sup>th</sup> 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**.

- 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.

- 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 16<sup>th</sup> 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 16<sup>th</sup>-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

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**.



- 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.



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# 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

Sehr Langsam

Piano 1

*pp immer leise*

Piano 2

*pp immer leise* *simile*

8<sup>vb</sup>

6

*immer leise*

(8<sup>vb</sup>)

11

immer leise

tr

3

tr

immer leise

pp

(8vb)

Detailed description: This system contains measures 11, 12, and 13. It features two systems of staves. The first system has a treble staff with trills and triplets, and a bass staff. The second system has a treble staff with triplets and trills, and a bass staff. The instruction 'immer leise' appears in both systems. The second system also includes 'pp' and an 8va bracket.

14

cresc.

cresc.

(8vb)

Detailed description: This system contains measures 14, 15, 16, and 17. It features two systems of staves. The first system has a treble staff with a crescendo hairpin and a bass staff. The second system has a treble staff with a crescendo hairpin and a bass staff. The instruction 'cresc.' appears in both systems. An 8va bracket is present at the bottom.

18

espress.

f

rit.---

espress.

f

(8vb)

Detailed description: This system contains measures 18, 19, 20, and 21. It features two systems of staves. The first system has a treble staff with triplets and accents, and a bass staff with a forte hairpin and a ritardando hairpin. The instruction 'espress.' appears in both systems. The second system also includes 'f'. An 8va bracket is present at the bottom.

22

*p*

*p*

This system contains measures 22, 23, and 24. It features two systems of staves. The first system has a treble and bass staff, both starting with a piano (*p*) dynamic. The second system also has a treble and bass staff, with the bass staff starting with a piano (*p*) dynamic. The music consists of flowing sixteenth-note passages in the treble and more rhythmic accompaniment in the bass.

25

*cresc.*

*accel.*

*cresc.*

This system contains measures 25, 26, and 27. It features two systems of staves. The first system has a treble and bass staff, both starting with a piano (*p*) dynamic. The second system also has a treble and bass staff, with the bass staff starting with a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note runs in the treble, marked with *cresc.* and *accel.* dynamics. Fingerings of 6 and 5 are indicated for the treble staff, and a triplet of 3 is shown in the bass staff.

28

Etwas bewegter

*molto rit.*

*p*

*cresc.*

*p*

*cresc.*

This system contains measures 28, 29, and 30. It features two systems of staves. The first system has a treble and bass staff, both starting with a piano (*p*) dynamic. The second system also has a treble and bass staff, with the bass staff starting with a piano (*p*) dynamic. The music is marked *molto rit.* and *Etwas bewegter*. It features a series of chords in the treble and a rhythmic accompaniment in the bass, with *cresc.* dynamics indicated.

32

Musical score for measures 32-35. The score is written for two systems of piano. The first system (measures 32-35) features a complex texture with triplets and slurs. The second system (measures 36-35) continues the texture with a prominent bass line. Dynamics include *f* and *ff*. A *rit.* marking is present at the end of the system.

36

Musical score for measures 36-39. The score is written for two systems of piano. The first system (measures 36-39) features a complex texture with triplets and slurs. The second system (measures 40-39) continues the texture with a prominent bass line. Dynamics include *ff* and *p*. A *rit.* marking is present at the end of the system.

40

Musical score for measures 40-43. The score is written for two systems of piano. The first system (measures 40-43) features a complex texture with triplets and slurs. The second system (measures 44-43) continues the texture with a prominent bass line. Dynamics include *p* and *sf*. A *rit.* marking is present at the end of the system.

45 *rit.*

*p* *f* *sf* *f* *rit.*

(8<sup>va</sup>)

*p* *p*

50

*pp* *pp*

8<sup>va</sup>

54

*ppp* *pp*

(8<sup>va</sup>)

56

Musical score for measures 56-58. The score is written for two systems of piano. The first system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex textures with many triplets and slurs. Dynamics include *f* (forte) and *p* (piano). Measure numbers 56, 57, and 58 are indicated at the beginning of their respective systems.

59

Musical score for measures 59-63. The score is written for two systems of piano. The first system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex textures with many triplets and slurs. Dynamics include *ppp* (pianississimo), *pp* (pianissimo), and *p* (piano). Measure numbers 59, 60, 61, 62, and 63 are indicated at the beginning of their respective systems.

64

Musical score for measures 64-68. The score is written for two systems of piano. The first system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex textures with many quintuplets and slurs. Dynamics include *p* (piano) and *sf* (sforzando). Measure numbers 64, 65, 66, 67, and 68 are indicated at the beginning of their respective systems.



Lebhafter

*sf*

67

*p cresc. e accel.*

*ff*

5

8va

70

*sf*

(8va)

72

5

5

(8va)

Etwas belebter

74

*rit.*

*p*

*p*

5

3

3

This system contains measures 74, 75, and 76. It features a piano accompaniment with a treble and bass clef. Measure 74 includes a five-measure rest in the bass line. Measure 75 has a piano (*p*) dynamic. Measure 76 includes a piano (*p*) dynamic and a triplet of eighth notes in the bass line. The tempo is marked *rit.* (ritardando).

Etwas zurückhaltend

77

*pp*

*pp*

5

This system contains measures 77, 78, 79, and 80. It features a piano accompaniment with a treble and bass clef. Measure 77 has a piano-piano (*pp*) dynamic. Measure 78 has a piano-piano (*pp*) dynamic. Measure 80 includes a five-measure rest in the bass line. The tempo is marked *Etwas zurückhaltend* (Etwas zurückhaltend).

Wieder belebter

81

*dim.*

*p*

*dim.*

*p*

This system contains measures 81, 82, 83, and 84. It features a piano accompaniment with a treble and bass clef. Measure 81 has a *dim.* (diminuendo) dynamic. Measure 82 has a piano (*p*) dynamic. Measure 83 has a *dim.* (diminuendo) dynamic. Measure 84 has a piano (*p*) dynamic. The tempo is marked *Wieder belebter* (Wieder belebter).

85 *Etwas zurückhaltend*

Musical score for measures 85-88. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. The tempo/mood is "Etwas zurückhaltend".

89 *Lebhafter*

*dim. e rit.* *p*

Musical score for measures 89-91. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. The tempo/mood is "Lebhafter". Dynamics include "dim. e rit." and "p".

92 *mf*

Musical score for measures 92-95. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. The dynamic is "mf".

94

*mf*

*p*

This system contains measures 94 and 95. It features a grand staff with four staves. The top staff is a single melodic line starting with a mezzo-forte (*mf*) dynamic. The second staff is a bass line with a piano (*p*) dynamic. The third and fourth staves are piano accompaniment. The key signature has one flat, and the time signature is 4/4. The music includes various rhythmic patterns and articulations.

96

*f*

*f*

This system contains measures 96 and 97. It features a grand staff with four staves. The top staff is a single melodic line with a forte (*f*) dynamic. The second staff is a bass line with a forte (*f*) dynamic. The third and fourth staves are piano accompaniment. The key signature has one flat, and the time signature is 4/4. The music includes various rhythmic patterns and articulations.

97

*ff*

*ff*

*Sua*

This system contains measures 97 and 98. It features a grand staff with four staves. The top staff is a single melodic line with a fortissimo (*ff*) dynamic. The second staff is a bass line with a fortissimo (*ff*) dynamic. The third and fourth staves are piano accompaniment. The key signature has one flat, and the time signature is 4/4. The music includes various rhythmic patterns and articulations. A dashed line labeled *Sua* is present above the top staff in the second measure.

(Gva) Breiter

99

*ff*

*ff*

3

3

103

*p dolce*

*pp*

*p dolce*

*pp*

*pp*

Etwas ruhiger

3

3

3

3

3

106

*p dolce*

*dolce*

*p*

*dolce*

110 *rit.* ----- hervortretend

*warm* *p*

*rit.* ----- hervortretend

*warm* *p*

113 *rit.* - - - - - a tempo

*rit.* - - - - - a tempo

*p*

*rit.* - - - - - a tempo

*p*

116

116

119

*p*  
warm

*p*

122

*mf*

124

Drängend,  
etwas unruhiger.

*p*

126 *cresc. e accel.*

*steigernd*

*cresc. e accel.*

*steigernd*

128 *Rascher werdend*

*steigernd*

*molto cresc. e accel.*

*steigernd*

131 *8va* *Lebhaft bewegt*

*ff*

*ff*

*ff*

*8vb*



135

*pp*

*pp*

(8vb)

136

*rit.*

*ff* *fp* *p*

Wild, leidenschaftlich *ff*

*ff*

(8vb)

138

*f*

(8vb)

139 *rit.*  
*fp*

*rit.*  
*f* *ff*

141 *accel.*  
*ff* *ff* *ff*

*accel.*  
*f* *f* *f*

143 *pp*

*ff* *mf* *pp*  
Sub

145

fp *fp* *p*

Wild

*ff*

(8vb)

*ff*

*ff*

Detailed description: This system contains measures 145 and 146. It features a grand staff with five staves. The top staff has a treble clef and contains complex chordal textures with many accidentals. The second staff has a treble clef and contains a more rhythmic accompaniment. The third staff has a treble clef and contains sparse notes, with the word 'Wild' written above it. The fourth staff has a bass clef and contains a bass line with some rests. The fifth staff has a bass clef and contains a bass line with some rests. Dynamics include *fp* (fortissimo piano), *p* (piano), and *ff* (fortissimo). A *rit.* (ritardando) marking is present above the *ff* dynamic in the second measure of measure 146. A '(8vb)' marking is present below the first measure of measure 145.

147

*ff*

6

6

*ff*

*ff*

Detailed description: This system contains measures 147 and 148. It features a grand staff with five staves. The top staff has a treble clef and contains a melodic line with a sixteenth-note run in measure 147. The second staff has a bass clef and contains a bass line. The third staff has a treble clef and contains a melodic line with a sixteenth-note run in measure 147. The fourth staff has a bass clef and contains a bass line. The fifth staff has a bass clef and contains a bass line. Dynamics include *ff* (fortissimo). A '6' marking is present above the sixteenth-note runs in both measures.

148

*ff*

*ff*

*rit.*

*rit.*

6

Detailed description: This system contains measures 149 and 150. It features a grand staff with five staves. The top staff has a treble clef and contains a melodic line with a sixteenth-note run in measure 149. The second staff has a bass clef and contains a bass line. The third staff has a treble clef and contains a melodic line with a sixteenth-note run in measure 149. The fourth staff has a bass clef and contains a bass line. The fifth staff has a bass clef and contains a bass line. Dynamics include *ff* (fortissimo). A *rit.* (ritardando) marking is present above the *ff* dynamic in the second measure of measure 150. A '6' marking is present above the sixteenth-note runs in both measures.

150 *accel.*

*ff*

*accel.*

*f*

*f*

151

*ff*

*ff*

*f*

*rit.*

*rit.*

*f*

153 *Noch bewegter*

*p*

*p*

*f*

155 *f* *p* *ff* *f* *p*

157 *cresc.* *p* *cresc.* *tr tr* *p*

159 *f* *p* *f* *p*

161

pp p ppp

3 3 3

This system contains measures 161 and 162. It features two grand staves. The upper staff begins with a *pp* dynamic and contains a melodic line with slurs and a triplet of eighth notes. The lower staff provides a bass line with a triplet of eighth notes. The second measure of the system includes a *ppp* dynamic marking and a triplet of eighth notes in the lower staff.

163

pp ppp pp

3 3 3

This system contains measures 163 and 164. The upper staff starts with a *pp* dynamic and features a triplet of eighth notes. The lower staff has a triplet of eighth notes. The second measure of the system includes a *ppp* dynamic marking in the upper staff and a *pp* dynamic marking in the lower staff, along with a triplet of eighth notes.

165

f p steigernd ff steigernd

3 3 3

8va

This system contains measures 165 and 166. The upper staff begins with a *f* dynamic and contains a triplet of eighth notes. The lower staff has a triplet of eighth notes. The second measure of the system includes a *p* dynamic marking and the instruction *steigernd* in the upper staff, and a *ff* dynamic marking and *steigernd* instruction in the lower staff. A *8va* marking is present above the first measure of the lower staff. The system concludes with a triplet of eighth notes in both staves.

167 *mf* *p*

*f* *f* *ff* *ff*

3 3 3 3

Rascher

169 *ff* *p*

*ff* *ff* *ff* *ff*

3 3 3 3

*f* *p*

171 *ff* *p*

*ff* *ff* *ff* *ff*

3 3 3 3

*f* *p*

173

*molto cresc.*

*molto cresc.*

3

3

3

3

Detailed description: This system contains measures 173 to 176. It features a grand staff with two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is in a minor key. The first system starts with a treble staff containing a melodic line with slurs and a bass staff with a supporting line. The second system features a treble staff with a melodic line containing triplets and a bass staff with a supporting line. The dynamic marking *molto cresc.* is present in both systems.

175

Schneller werdend

8<sup>va</sup>

Sehr breit

*ff*

*fff* *molto rit.*

*ff*

*fff* *molto rit.*

Detailed description: This system contains measures 175 to 182. It features a grand staff with two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is in a minor key. The first system starts with a treble staff containing a melodic line with slurs and a bass staff with a supporting line. The second system features a treble staff with a melodic line containing slurs and a bass staff with a supporting line. The dynamic marking *ff* is present in both systems. The tempo marking *Schneller werdend* is above the first system, and *Sehr breit* is above the second system. The dynamic marking *fff* *molto rit.* is present in both systems.

179

Sehr Langsam

8<sup>va</sup>

*simile*

*fff*

*fff*

Detailed description: This system contains measures 179 to 182. It features a grand staff with two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is in a minor key. The first system starts with a treble staff containing a melodic line with slurs and a bass staff with a supporting line. The second system features a treble staff with a melodic line containing slurs and a bass staff with a supporting line. The dynamic marking *fff* is present in both systems. The tempo marking *Sehr Langsam* is above the first system. The dynamic marking *simile* is present in the first system.



182 (8va) -

*sf sf f dim. e rit.*

8va -

*dim. dim. e rit.*

187

*f fp*

*f fp*

*sehr ausdrucksvoll,*

*f*

193 *espress.*

*p p dim.*

*p*

Schwer betont

200

*ff*

8va

205

*ff*

8va

210

*pp* *sfz* *pp* *sfz* *ff*

8va

etwas zurückhaltend

214

*sehr zart*

*pp* *pp*

*ff*

218

*rit.* *ppp* *ppp*

7 8 7 8

*rit.* *pp* *pp*

221

*pppp*

*pppp* *pp*

*pp*

229 Sehr breit und langsam

*f* *mf* *p*

*f* *mp*

*weich*

236

*pp* *mf* *p*

*p zart* *p zart doch*

239

*ausdrucksvoll* *p* *p* *cresc.*

*p* *innig* *p espress.* *innig* *cresc.*

242

First system of musical notation, measures 242-244. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *f* (forte) and *pp* (pianissimo).

Second system of musical notation, measures 242-244. It consists of two staves (treble and bass clef). The music continues with complex rhythmic patterns and slurs. Dynamics include *f* (forte) and *pp* (pianissimo).

245

Third system of musical notation, measures 245-247. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *f* (forte) and *pp* (pianissimo).

*rit.*

Fourth system of musical notation, measures 245-247. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *f* (forte) and *pp* (pianissimo).

248

Fifth system of musical notation, measures 248-250. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *pppp* (pianississimo).

*rit.*

Sixth system of musical notation, measures 248-250. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *pppp* (pianississimo). A *8va* marking is present above the treble staff.

250

*pp* *pp*

252

*pp*

254

*pp* *innig, sehr zart und weich* *p*

256

Musical score for measures 256-257. The score is written for piano and features a complex texture with multiple voices. The upper staves contain rapid sixteenth-note passages, while the lower staves provide a more rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

258

Musical score for measures 258-259. This section includes triplets in both the upper and lower staves. The upper staff has a dynamic marking of *p* (piano). The lower staff features a *cresc.* (crescendo) marking. The tempo or mood is indicated as *ausdrucksvoll* (expressive). The key signature remains three sharps.

260

Musical score for measures 260-261. The score continues with intricate sixteenth-note patterns in the upper staves and a steady accompaniment in the lower staves. Dynamic markings of *p* (piano) are present in both staves. The key signature is three sharps.

262

Musical score for measures 262-265. The system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *f* is present at the beginning of the system.

*Sva*

Musical score for measures 266-269. The system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. A dynamic marking of *f* is present. A *Sva* (Sforzando) marking is indicated above the first measure with a dashed line. The music features long slurs and dynamic markings.

263

Musical score for measures 270-273. The system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *f* is present at the beginning of the system.

*Sva*

Musical score for measures 274-277. The system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. A dynamic marking of *f* is present. A *Sva* (Sforzando) marking is indicated above the first measure with a dashed line. The music features long slurs and dynamic markings.

264

Musical score for measures 278-281. The system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *f* is present at the beginning of the system.

*f*

Musical score for measures 282-285. The system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. A dynamic marking of *f* is present. The music features long slurs and dynamic markings.



Etwas gedehnt

266

pp

ppp

p

This system contains measures 266 and 267. It features a grand staff with three systems of staves. The first system (treble and bass clefs) contains a complex melodic line with many beamed notes and slurs, marked *pp*. The second system (treble clef) contains a sparse accompaniment with slurs and a *ppp* dynamic marking. The third system (bass clef) contains a bass line with a *p* dynamic marking and a crescendo hairpin.

267

pp

ppp

p

This system contains measures 267 and 268. It features a grand staff with three systems of staves. The first system (treble and bass clefs) contains a complex melodic line with many beamed notes and slurs, marked *pp*. The second system (treble clef) contains a sparse accompaniment with slurs and a *ppp* dynamic marking. The third system (bass clef) contains a bass line with a *p* dynamic marking and a crescendo hairpin.

268

ppp

3

This system contains measures 268 and 269. It features a grand staff with three systems of staves. The first system (treble and bass clefs) contains a complex melodic line with many beamed notes and slurs. The second system (treble clef) contains a sparse accompaniment with slurs and a *ppp* dynamic marking. The third system (bass clef) contains a bass line with a crescendo hairpin. A page number '3' is located at the bottom right of this system.

269

ppp

rit.

ppp

pp

Detailed description: This system contains measures 269 and 270. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line starts with a melodic phrase in measure 269 and continues into measure 270. The piano accompaniment includes a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Dynamic markings include *ppp* and *pp*, and a *rit.* (ritardando) marking is present.

Wieder wie früher  
wieder gewöhnlich

270

*p*

*poco cresc.*

*espress.*

*p*

*poco cresc.*

Detailed description: This system contains measures 270 and 271. The vocal line begins with the lyrics "Wieder wie früher wieder gewöhnlich". The piano accompaniment features a driving sixteenth-note pattern in the right hand and chords in the left hand. Dynamic markings include *p* and *poco cresc.*, and an *espress.* (espressivo) marking is present.

272

*cresc.*

*cresc.*

Detailed description: This system contains measures 272 and 273. The vocal line continues with a melodic phrase. The piano accompaniment maintains the sixteenth-note texture in the right hand and chords in the left hand. Dynamic markings include *cresc.* (crescendo).

274

Musical score for measures 274-275. The score is written for piano and voice. It features a complex texture with multiple staves. The piano part includes a treble and bass staff with various chords and melodic lines. The voice part is on a single staff with a melodic line. The key signature has three flats, and the time signature is 2/4. Dynamics include *ff* and *rit.*

275

Musical score for measures 275-276. The score continues from the previous system. It features a complex texture with multiple staves. The piano part includes a treble and bass staff with various chords and melodic lines. The voice part is on a single staff with a melodic line. The key signature has three flats, and the time signature is 2/4. Dynamics include *f*, *ff*, and *rit.*

die . gleich der von früher

277

Musical score for measures 277-278. The score continues from the previous system. It features a complex texture with multiple staves. The piano part includes a treble and bass staff with various chords and melodic lines. The voice part is on a single staff with a melodic line. The key signature has three flats, and the time signature is 2/4. Dynamics include *ff*, *mf*, and *p*. The tempo marking *rit.* is present.

sehrnig und warm

Im Zeitmass

zurücktr.

279

*p*

*mp*

*ppp*

*pp*

282

*8va* -----

*espress.*

*pp*

*ten.*

285

*ppp*

*8va* -----

*pp*

*ten.*

*mf*

The musical score consists of three systems of piano and bass staves. The first system (measures 279-281) begins with a piano (*p*) dynamic and features a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The second system (measures 282-284) includes a fortissimo (*pp*) dynamic and a *ten.* marking. The third system (measures 285-286) starts with a pianissimo (*ppp*) dynamic and concludes with a mezzo-forte (*mf*) dynamic. The score is marked with various performance instructions such as *zurücktr.*, *espress.*, and *ten.*, and includes several triplet markings throughout.

287 *espress.*

*mf*

*f*

289

*f*

291 *steigernd, beschleunigend*

*p cresc. - - - -*

*p cresc. - - - -*

*8va* -----

die langsamer als die fröhern

293

*f* *fp*

*p* *ausdrucksvoll*

Detailed description: This system contains measures 293 and 294. Measure 293 features a piano introduction with a forte (*f*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. Measure 294 continues with a piano (*p*) dynamic and is marked *ausdrucksvoll* (expressive). It includes a triplet in the right hand and a melodic line in the left hand.

295

*sehr warm*

Detailed description: This system contains measures 295 and 296. Measure 295 is marked *sehr warm* (very warm) and features a melodic line in the right hand with slurs and ties, and a rhythmic accompaniment in the left hand. Measure 296 continues the melodic development in the right hand and the accompaniment in the left hand.

298

*sehr weich* *p* *a tempo*

*sf p* *p* *rit.* *a tempo*

Detailed description: This system contains measures 298 and 299. Measure 298 is marked *sehr weich* (very soft) and *p* (piano), with a tempo marking of *a tempo*. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 299 continues with a *rit.* (ritardando) marking, followed by a return to *a tempo*. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment.



308

*cresc.*

(8va)

Etwas bewegter  
hervortreten

310

*p* *mf*

*fp pp dolce* *mf*

zurücktreten

zurücktr.

312

*pp dolce* *mf*

*hervortreten*

*p* *mf*



314

mf

p

f

8va

This system contains measures 314 and 315. It features four staves: two grand staves (treble and bass) and two single staves. The first grand staff has a dynamic marking of *mf*. The second grand staff has dynamic markings of *p* and *f*. A dashed line labeled "8va" is positioned above the first grand staff. The music consists of flowing sixteenth-note passages with various articulations and slurs.

315

f

f

< f

This system contains measures 315 and 316. It features four staves: two grand staves (treble and bass) and two single staves. The first grand staff has a dynamic marking of *f*. The second grand staff has dynamic markings of *f* and *< f*. The music continues with sixteenth-note passages and slurs.

316

ff

6

ff

7

7

7

7

This system contains measures 316 and 317. It features four staves: two grand staves (treble and bass) and two single staves. The first grand staff has a dynamic marking of *ff* and a fingering of 6. The second grand staff has a dynamic marking of *ff* and fingering of 7. The music continues with sixteenth-note passages and slurs.

317

*ff*

*ff*

7

7

Detailed description: This system contains measures 317 and 318. Measure 317 features a piano introduction with a treble clef staff containing a whole note chord (F#4, C#5) and a bass clef staff with a descending eighth-note line. Measure 318 continues with a treble clef staff featuring a melodic line with slurs and a bass clef staff with a similar descending eighth-note line. Both staves in measure 318 are marked *ff*. The number '7' appears below the bass clef staff in both measures, indicating a seven-finger fingering.

318

*ff*

*rit.*

*rit.* - - - -

*ff*

*rit.*

*ff*

Detailed description: This system contains measures 318, 319, and 320. Measure 318 continues from the previous system with a treble clef staff marked *ff* and a bass clef staff. A *rit.* (ritardando) marking is placed between the staves. Measure 319 features a treble clef staff with a melodic line and a bass clef staff with a descending eighth-note line, both marked *ff*. A *rit.* marking is also present. Measure 320 shows a treble clef staff with a melodic line and a bass clef staff with a descending eighth-note line, both marked *ff*. A *rit.* marking is present in the bass clef staff. The system concludes with a double bar line.

320

Etwas bewegt

*pp zart*

*cantabile*

*p*

*dolce*

3

Detailed description: This system contains measures 320 and 321. Measure 320 is marked 'Etwas bewegt' and features a treble clef staff with a melodic line marked *pp zart* and a bass clef staff with a descending eighth-note line marked *p*. Measure 321 continues with a treble clef staff marked *cantabile* and a bass clef staff marked *dolce*. The bass clef staff in measure 321 includes a triplet of eighth notes marked with the number '3'. The system concludes with a double bar line.

322

pp

p

p

This system contains measures 322 and 323. It features two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a minor key. Measure 322 includes a *pp* dynamic marking. Measure 323 includes *p* dynamic markings in both staves.

324

*cantabile*

*steigernd*

3

3

This system contains measures 324 and 325. It features two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a minor key. Measure 324 includes a *cantabile* marking. Measure 325 includes a *steigernd* marking and two triplet markings (3) in the bass staff.

326

3

This system contains measures 326 and 327. It features two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a minor key. Measure 327 includes a triplet marking (3) in the bass staff.

328 *steigernd*

*cresc.*

*cresc.*

330 *beschleunigend*

*cresc.*

*cresc.*

332 *8va*

*fff*

*ff*

(8va)-----

334

fff

ff

Detailed description: This system contains measures 334 and 335. It features four staves: two grand staves (treble and bass clef) and two smaller staves below. The music is in 2/4 time with a key signature of two flats. Measure 334 shows a complex texture with many beamed notes and chords. Measure 335 continues this texture. Dynamics include fortissimo (fff) and fortissimo (ff).

(8va)-----

336

ffff

molto rit.-----

fff

3 3 3 3

Detailed description: This system contains measures 336 and 337. It features four staves. Measure 336 has a complex texture with many beamed notes and chords. Measure 337 shows a change in texture with some sustained notes and triplets. Dynamics include fortissimo (ffff), molto ritardando (molto rit.), and fortissimo (fff). There are triplet markings (3) in the lower staves.

338

ffff

p

fff

ff espress.

gloss

Detailed description: This system contains measures 338, 339, 340, and 341. It features four staves. Measure 338 has a complex texture with many beamed notes and chords. Measure 339 shows a change in texture with some sustained notes and triplets. Measure 340 has a change in texture with some sustained notes and triplets. Measure 341 has a change in texture with some sustained notes and triplets. Dynamics include fortissimo (ffff), piano (p), fortissimo (fff), fortissimo (ff) espressivo (espress.), and gloss.

342 *pp* sehr zart

*pp* *sfp* *espress.*

*mf* *f* *ausdrucksvoll* *mp* *sfp* *p*

347

*p* *mf*

*cresc.*

351

*p* *mf*

*cresc.*

355

*cresc.* *ff*

*f* *cresc.* *ff*

This system contains measures 355, 356, and 357. It features two grand staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains three measures of music, each starting with a triplet of eighth notes. The first measure is marked with a *cresc.* hairpin, and the second measure is marked with a *ff* dynamic. The lower staff begins with a bass clef and the same key signature. It also contains three measures, with the first measure marked with a *f* dynamic and a *cresc.* hairpin, and the second measure marked with a *ff* dynamic. Both staves use slurs and accents to indicate phrasing and emphasis.

358

*fp*

*fp*

This system contains measures 358, 359, and 360. The upper staff continues with the same key signature and contains three measures of music. The first measure is marked with a *fp* dynamic. The second measure features a triplet of eighth notes. The lower staff also contains three measures, with the first measure marked with a *fp* dynamic. The music continues with slurs and accents throughout the system.

361

*p espress.* *rit.* *dim.*

*fp* *fp* *p*

This system contains measures 361, 362, and 363. The upper staff begins with a treble clef and the same key signature. It contains three measures of music. The first measure is marked with a *p espress.* dynamic. The second measure is marked with a *rit.* hairpin, and the third measure is marked with a *dim.* hairpin. The lower staff begins with a bass clef and the same key signature. It contains three measures, with the first measure marked with a *fp* dynamic, the second measure marked with a *fp* dynamic, and the third measure marked with a *p* dynamic. The music concludes with slurs and accents.

364

*poco rit.* *rit. - - -* *molto rit.*

*pp*

*p dolce* *pp*

Detailed description: This system contains measures 364, 365, and 366. The music is in a key with two sharps (F# and C#) and a common time signature. It features a complex texture with multiple voices. The first system shows a piano part with a melodic line in the right hand and a more active bass line in the left hand. The second system continues this texture, with dynamic markings of *pp* and *p dolce*. The tempo markings *poco rit.*, *rit. - - -*, and *molto rit.* indicate a gradual deceleration of the music.

Sehr ruhig

370

*pp*

zurücktreten, doch innig

*ppp*

*espress.*

*mf*

Detailed description: This system contains measures 370 and 371. The tempo is marked *Sehr ruhig*. The music features a prominent sixteenth-note pattern in the right hand, marked with a '6' for a sextuplet. The left hand provides a steady accompaniment. Dynamic markings include *pp*, *ppp*, *espress.*, and *mf*. The instruction *zurücktreten, doch innig* suggests a retreat in volume while maintaining a sense of intimacy.

372

*mf* *zart* *zurücktr.*

*espress.* *hervortreten* *pp*

*weich* *pp*

Detailed description: This system contains measures 372 and 373. The music continues with the sextuplet pattern in the right hand. The left hand has a more active role. Dynamic markings include *mf*, *zart*, *zurücktr.*, *espress.*, *hervortreten*, *pp*, *weich*, and *pp*. The instruction *zurücktr.* (zurücktreten) is followed by *hervortreten* (hervortreten), indicating a dynamic contrast.



374

pp

pp

mf

Detailed description: This system contains measures 374 and 375. The top staff (treble clef) features a melodic line with slurs and accents, starting with a piano (*pp*) dynamic. The bottom staff (bass clef) provides harmonic support with chords and single notes. In measure 375, the bass line begins a more active pattern with a mezzo-forte (*mf*) dynamic.

376

*espress.*

*fp*

*PPP zurücktr*

*fp*

*weich*

Detailed description: This system contains measures 376 and 377. The top staff (treble clef) is marked *espress.* and features a melodic line with slurs. The bottom staff (bass clef) has a dynamic of *fp* and includes the instruction *PPP zurücktr*. A second system below shows the continuation of the bass line with a dynamic of *fp* and the instruction *weich*.

378

*p*

*espress.*

*p*

3

6

Detailed description: This system contains measures 378 and 379. The top staff (treble clef) starts with a piano (*p*) dynamic and includes a triplet of eighth notes marked with a '3'. The bottom staff (bass clef) also starts with a piano (*p*) dynamic and includes a sextuplet of eighth notes marked with a '6'. The top staff is marked *espress.* and features a melodic line with slurs.

379

Musical score for measures 379-380. The score is written for two systems of piano. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. Measure 379 features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. Measure 380 continues the triplet pattern. The key signature is one sharp (F#) and the time signature is 4/4.

381

Musical score for measures 381-382. The score is written for two systems of piano. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. Measure 381 features a sixteenth-note triplet in the treble staff and a sixteenth-note triplet in the bass staff. Measure 382 continues the triplet pattern. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte). The instruction *sehr zart* (very soft) is written above the treble staff in measure 381. The instruction *mf* (mezzo-forte) is written above the bass staff in measure 382.

382

Musical score for measures 382-383. The score is written for two systems of piano. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. Measure 382 features a sixteenth-note triplet in the treble staff and a sixteenth-note triplet in the bass staff. Measure 383 continues the triplet pattern. The key signature is one sharp (F#) and the time signature is 4/4.

383

Musical score for measures 383-384. The score is written for a grand piano with four staves. The top two staves (treble and bass clef) contain the main melodic and harmonic lines. The bottom two staves (treble and bass clef) contain accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Dynamic markings include *pp* and *ppp*. The piece concludes with a double bar line.

384

Musical score for measures 384-385. The score is written for a grand piano with four staves. The top two staves (treble and bass clef) contain the main melodic and harmonic lines. The bottom two staves (treble and bass clef) contain accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Dynamic markings include *pp* and *ppp*. The piece concludes with a double bar line.

385

Musical score for measures 385-386. The score is written for a grand piano with four staves. The top two staves (treble and bass clef) contain the main melodic and harmonic lines. The bottom two staves (treble and bass clef) contain accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Dynamic markings include *pp* and *ppp*. The piece concludes with a double bar line.

387 *steigernd*

*cresc.*

*steigernd*

*f*

*cresc.*

388

389

*ff*

Sub

*molto rit.*

*ff*

3

391

*ff sf dim. sfp*

Sehr Gross

*ff sf sfp*

8vb

397

*pp dolcissimo pp zart*

*rit. dolcissimo pp*

402

*zart pp pp dim. pp dim.*

406

*pp*

*rit.*

This system contains measures 406 and 407. It features a grand staff with four staves. The top two staves (treble and bass clef) contain a melodic line with a fermata over the first measure and a *pp* dynamic marking. The bottom two staves (treble and bass clef) contain a rhythmic accompaniment with a *rit.* marking. A fermata is also present over the first measure of the bottom two staves.

408

*pp*

*simile*

This system contains measures 408 and 409. It features a grand staff with four staves. The top two staves (treble and bass clef) contain a melodic line with a fermata over the first measure and a *pp* dynamic marking. The bottom two staves (treble and bass clef) contain a rhythmic accompaniment with a *simile* marking. A fermata is also present over the first measure of the bottom two staves.

409

This system contains measures 409 and 410. It features a grand staff with four staves. The top two staves (treble and bass clef) contain a melodic line with a fermata over the first measure. The bottom two staves (treble and bass clef) contain a rhythmic accompaniment. A fermata is also present over the first measure of the bottom two staves.

410

Musical score for measures 410-411. The system consists of four staves. The top staff is a single treble clef with a melodic line. The second staff is a bass clef with a bass line. The third and fourth staves are grouped by a brace on the left and represent the right and left hands of a piano, respectively, with dense sixteenth-note patterns. The key signature has two sharps (F# and C#).

411

Musical score for measures 411-412. The system consists of four staves. The top staff is a single treble clef with a melodic line. The second staff is a bass clef with a bass line. The third and fourth staves are grouped by a brace on the left and represent the right and left hands of a piano, respectively, with dense sixteenth-note patterns. The key signature has two sharps (F# and C#).

412

Musical score for measures 412-413. The system consists of four staves. The top staff is a single treble clef with a melodic line. The second staff is a bass clef with a bass line. The third and fourth staves are grouped by a brace on the left and represent the right and left hands of a piano, respectively, with dense sixteenth-note patterns. The key signature has two sharps (F# and C#).

413

8va

*pp* *ppp*

This system contains measures 413, 414, and 415. It features two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Measures 413 and 414 contain melodic lines with slurs and accents. Measure 415 shows a dynamic shift from *pp* to *ppp* and includes a *8va* marking with a dashed line above the notes. A hairpin crescendo is visible across the first two measures.

416

*pppp* *pppp*

This system contains measures 416, 417, and 418. It features two grand staves. Both staves are filled with dense, repetitive rhythmic patterns, likely sixteenth-note runs, with many notes beamed together. The dynamic marking *pppp* is present in both staves. A hairpin crescendo is visible across the first two measures.

417

*p* *p* *p* *p*

This system contains measures 419, 420, and 421. It features two grand staves. The music is sparse, consisting of long, sustained notes with slurs. The dynamic marking *p* is present in both staves. A hairpin crescendo is visible across the first two measures.





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