What the Sources Tell Us . . . A Chapter of *Pierrot* Philology*

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The remarkable speed with which Arnold Schoenberg composed the 21 pieces of his *Pierrot Lunaire* between March and July of 1912 has long been an object of comment. Critics have marveled at the composer's confidence in conceiving a unified whole from the very beginning. The distinctive tone and character of this cycle, unmistakable and unique in the musical landscape of our century, were present from the very first measures the composer wrote down, even if the overall order of the cycle—the sequence of the numbers and the connections between them—would apparently be established in its final form only later. If in the symbolic world of the text's imagery the moon stands for artistic fantasy, then the "moonbeam" was in fact the "rudder" by which Pierrot, the sorrowful buffoon, glided into the world of Schoenberg—"with a fair wind at his back."

The sources that have come down to us (documents, notes, reminiscences, letters, musical manuscripts, editions) tell the story of this trip in considerable detail. They confirm the general impression of an unusually productive period of creativity, but they also bear witness to problems that resist quick or simple solutions. It is a fascinating story, and for those who know how to read it, "philology," often denigrated as a dry science, can become a most exciting and illuminating pursuit. For the sources tell us more than simply what types of paper and ink were used, and they establish far more than dates of composition and correct readings for specific passages. They tell us about the ideas of the author, about his creative enthusiasm, the concentrated nature of his work, his painstaking efforts, and his uncanny ability to find solutions. And they often allow the music to speak for itself; they confirm, correct, and guide our own efforts to understand this work.

*This is an enlargement of Professor Brinkmann's article in the "Pierrot-Marteau" Booklet.

To Begin With: A Verbal Example

One of the exclusively verbal sources may serve as an example at the beginning of this brief essay. Schoenberg's fragmentary diary of 1912 from Berlin gives us a picture of the enthusiasm with which he began *Pierrot*. It was an intoxication from his very first contact with the text. (Unfortunately, the entries into the diary break off as early as March 12, the precise day on which the composer began work on the first melodrama; one would like to think that the act of writing music had now replaced the act of writing words.) Schoenberg made the following notes after a conversation on January 25 with the concert agent Gutmann, who had transmitted a commission from Frau Albertine Zehme:

> Suggestion for Frau Dr. Zehme's intentions to present a work [*Vortragsabsichten*], to compose a cycle *Pierrot lunaire*. Intends to offer a substantial honorarium (1,000 Marks). Have read the preface, looked at the poems, am enthusiastic. Wonderful idea, precisely to my own way of thinking. Would even want to do it without the honorarium . . . once I finish the melodramas, she is to perform them . . .

On the most prosaic level, this entry reveals that Schoenberg first became acquainted with these poems in an edition that included a preface. (Gutmann had apparently lent it to the composer for a brief time; but when it came time to write the music, this edition was no longer at hand, as Frau Zehme's correspondence makes clear.) This edition was probably the most recent one available at the time, from 1911, which includes a preface by Franz Blei, together with an appendix containing four additional Pierrot songs by Otto Vrieslander, who in turn had composed these pieces to supplement his own volume of Pierrot songs published in 1905. This would presumably explain Schoenberg's diary entry from February 4th: "But I will set other tasks for her [Zehme] than those in Vrieslander's music (bad!)."

The words "intentions to present" [*Vortragsabsichten*] and "melodramas," moreover, show that the specifically declamatory genre between singing and speaking was intended from the very beginning. Schoenberg had used it in the recently completed third part of his *Gurrelieder*, and Webern's letter, quoted below, provides further evidence of this early intention.

But this entry reveals still more: "Looked at the poems, am enthusiastic. . ."—this points to a similar experience that Schoenberg had described only a few days or weeks before, regarding his song compositions in general. In an essay for the journal *Der blaue Reiter*, "The Relationship to the Text," the composer had written: "Intoxicated from the opening sound of the first words of text. . ." And from Webern's letter of February 11 to Berg, we know that Schoenberg's enthusiasm continued:

> He [Schoenberg] is writing for an (as he says) extremely talented woman, a Viennese naturally (what is good, comes from there), melodramatic music to poems which she recites. Sch[oenberg] said he had been thinking about something like this for a long time. Thus the business is doubly advantageous to him. The poems are French, translated into German by Hartleben: Pierrot and the Moon. I do not know exactly what the title is. I know a few. They are very gentle and beautiful." (In true Viennese fashion, the assumption that the interpreter should be an extraordinary Viennese talent would not in fact correspond to the reality of the musical abilities in question.)

Once the financial considerations with the work's patroness are settled and the contract of March 9 is signed, the creative fantasy that had been dammed up begins to overflow:

> March 12. Had great desire to compose this morning. First time in quite a while! I had already thought about the possibility that I would never compose again at all. There seemed to be many reasons to think so. . . Yesterday (12th) I wrote the first of the *Pierrot lunaire* melodramas. I believe it has turned out quite well. This provides me with much stimulation. And I am going, absolutely, toward a new expression, I can sense it. The sounds are here becoming practically animal-like in the direct expression of sensuous and spiritual emotions. Almost as if everything were being transmitted directly. I am eager to see how this will all come out. But by the way, I now know where this comes from: Spring!! Always my best time. I already feel the motion in me once again. I am almost like a plant in this regard. Every year the same. In the early part of the year I have almost always composed something.

The fascination with something that was (once again) "new" was a stimulus that always moved Schoenberg and motivated him—one need only consider the oft-quoted phrase about the new "expressive and formal ideals" of the George songs! And once again, this impulse proves decisive here. This idea stands in the centuries-old tradition of European attitudes toward art since the end of the Middle Ages, from the "ars nova" of the 14th century to the "nuove musiche" around 1600, to the "entirely new manner" and the "new way" of the Viennese Classical era, and finally to the "new music" at the beginning of our century. "The new sound is an instinctively discovered symbol that proclaims the new man who uses it to express himself" (Schoenberg, *Theory of Harmony*). Typical for the Schoenberg of 1912 is the connection of the "new" with the principle of "direct expression." Schoenberg had, at the time, just finished defending the logic of expression as his central aesthetic category, in letters to Busoni. And here in his diary, it is the "sensuous" directness of the "sounds," above all, that concerns him while composing *Pierrot*: a comprehensive image in the unity of pitches and colors. It is the time of

Schoenberg's dialogue with Kandinsky. And on July 5, 1912, Schoenberg would write to the director of Universal Edition, in an overly pointed manner, that it would be fundamentally impossible to make piano reductions of these new works, for "the color means *everything*, the notes *absolutely nothing*." The "tone" of the whole gives the work its individuality, its own particular physiognomy.

The Sources

The following table describes the most important sources for *Pierrot lunaire*. (The abbreviated designations here are strictly *ad hoc*. The locations are indicated as follows: ASI = Arnold Schoenberg Institute; LC = Library of Congress: PML = Pierpont Morgan Library.)

TABLE 1

a	Schoenberg's copy of the Giraud/Hartleben poems (written by an unknown copyist), sent to him on Feb. 5, 1912, by Albertine Zehme; including all the 50 poems of the printed edition, plus 6 'Pierrot' poems by Hartleben. For some of the poems or single lines, respectively, Schoenberg notated first musical ideas. (ASI)
b	Single leaves with sketches. (ASI)
c	Konzert-Taschenbuch 1911–1912 (Konzertbureau Emil Gutmann), with 2 sketches. (ASI)
A	Autograph manuscript, 1st complete score; the sequence of the 21 pieces is quite different from the final version. (LC)
B	Autograph manuscript, complete fair copy, taken from A; final version, basis for C (Stichvorlage). Though Schoenberg experts (Rufer, Maegaard) have doubts about some pages I believe the whole manuscript to be autograph. (PML)
C	Printed score 2°, 1st edition 1914, UE no. 5334 (50 copies on handmade paper as UE 5334a). 2 printings during Schoenberg's lifetime (1914: 200 copies; 1924: 96).
Cp1	Schoenberg's 1st personal copy of C 1914, with corrections. (ASI)
Cp2	Schoenberg's 2nd personal copy of C 1914, with corrections. (ASI)
D	Printed miniature score 16°, 1914, UE no. 5336; reduction of C. 5 printings during Schoenberg's lifetime (1914: 500 copies; 1921: 500; 1922: 500; 1924: 500; 1926: 503).
E	Printed parts for C 1914 (flute/piccolo; violin/viola; clarinet/bass clarinet; violoncello), UE no. 5335. (ASI)
F	Printed score 16° or 8°, 1949, UE/AMP, reduction of C or reprint of D, including corrections from Cp. UE no 5334.5336. 1 printing during Schoenberg's lifetime (1949: 1000 copies). This entry is based upon information from Universal Edition Vienna; I until now have not seen a copy of F.
G	Piano vocal score by Erwin Stein, 1923, UE 7144.
GP	Schoenberg's personal copy of G, with corrections. (ASI)

Additional important secondary sources are:

Schoenberg's Berlin diary of 1912 (ASI), published by J. Rufer (Berlin 1974).

Schoenberg's correspondence with Albertine Zehme (LC, only a few letters from Schoenberg), Erwin Stein, Universal Edition (UE Vienna, LC), and others.

Webern's letters to Berg from 1912.

Schoenberg's late program notes and his list of composition dates. (ASI)

Recollections of Edward Steuermann, published JASI II, 1, Oct. 1977.

Steuermann's performance score. (ASI)

This is an imposing list, and an editor of the work would have to be very satisfied with this bountiful documentation. (And indeed he is!) Nevertheless, there are a few gaps he would like to see filled. The most important desideratum is the Zehme estate. There must be—or must at one time have been—some extremely interesting letters from Schoenberg to Frau Zehme directly concerning the compositional process. Frau Zehme, for example, writes to Schoenberg on the 13th of July: "I would very much like to know the definitive sequence. . . I have the draft, but you indicated that this was not binding." By mid-July (the final melodrama had been completed on the 9th), the cyclical ordering of movements was thus not yet established, or at any rate had not yet been conveyed. But there apparently was an earlier outline indicating the order of the pieces, and Schoenberg had sent it to the performer. We do not know the content of this outline; was it perhaps the same as the sequence presented in Manuscript A? From Frau Zehme's subsequent letter of July 16, we learn only that *Die Kreuze* was intended to be a "closing piece," presumably, as in the final version, the conclusion of a section. For the time being, however, we know nothing else. It is rumored that some Schoenberg material remained in East Germany after Frau Zehme's death, but if so it has yet to surface.A second gap in the sources concerns those copies of the score and parts that various copyists prepared for the original performers in the Spring and Summer of 1912. Once again, it is through Frau Zehme's correspondence that we know of the existence of such materials. This material, which might have been of some help to the editor in establishing correct readings for problematic passages, has most likely been lost.

But the most important materials are there. And we have, above all, the beautiful autograph manuscript A, which represents the complete, first written record of *Pierrot*. It is one of the most interesting of all extant Schoenberg manuscripts.

Manuscript A, The Central Source

Not everyone would call this manuscript "beautiful," for it is not a calligraphic fair copy. On the contrary, it displays every evidence of an initial conception. There are corrections deletions, paste-overs, later additions, interpolated leaves—the process of creation is reflected in the manuscript's external form. And it is precisely for this reason that the manuscript has real "character," an individuality that cannot be expressed

in any fair copy. We see the composer almost literally in action, in all phases related to the genesis of the work, from the process of arranging the external order of the blank music paper to the final stage of crafting the work into a cyclical whole. We recognize the careful and deliberate planning, but in the occasionally hurried script, we can also perceive the intensity of the fulfilled creative moment, the same enthusiasm reported in the diary. ("Heart and Brain in Music," Schoenberg's formulation, is repeatedly visible, with the emphasis on the conjunction.) And if we examine the manuscript carefully, we can follow the different stages by which the work evolved.

In somewhat simplified form, we can distinguish between the following steps:

1. Selection and preliminary ordering of the poems from source a, presumably with sketches of the first musical thoughts.

2. Preparation of Manuscript A.

3. Composition of the 21 movements in A between March 12 and July 9, 1912 (with corresponding sketches in a, b, and c?)

4. Immediately after the completion of each individual number, Schoenberg prepares a separate fair copy (these individual copies are later brought together in source B). These copies were intended to be used for rehearsals by the interpreters, Steuermann and Zehme, and later formed the basis for other copies, prepared by professional copyists.

5. After completion of the last melodrama to be composed (*Die Kreuze*) on July 9, the final cyclical sequence is established. The plan pasted onto the verso of folio 1 in Manuscript A represents these thoughts. The interludes between numbers 3/4, 10/11, 13/14, 15/16, and 17/18 are then composed, of which the last to be written is the interlude before number 14 (*Die Kreuze*).

6. The copies (see 4, above), without *Die Kreuze*, are brought together in their definitive sequence as Manuscript B (late July, after the 13th). Copies of the interludes are later added to B (late July, before the 24th).

7. The individual manuscript of *Die Kreuze* is later added to B (late August).

More detailed commentary is needed to clarify these various stages of genesis. To begin with, it is striking that Schoenberg should have prepared the manuscript as a whole even before beginning the composition. He therefore must already have had an image of the entire work. He constructed two gatherings of music manuscript paper, each gathering built up from five folios folded in half (i.e., four pages), laid inside one another.

It is possible that Schoenberg prepared the second gathering only when he began work on number 19, that is, on April 25. But in any case, the pagination of the basic gatherings is continuous, and one may assume that at least the scope of the cycle had been established before the preparation of the manuscript. Schoenberg proceeded to divide his notation of the individual melodramas equally between the two gatherings, in a sequence that differs considerably from the final version.

The first gathering contains what eventually became numbers 9, 5, 3, 2, 1, 11, 17, 7, 4, 13, and 8. A supplemental sixth leaf was added for this gathering's final entry, No. 8 (*Nacht*). A single leaf of manuscript paper was added at the beginning to serve as a kind of cover for the entire gathering. It is here that we find the table of contents for the complete manuscript, divided into two columns according to the two gatherings. (Was it added later or was it there from the beginning?)

The structure and content of this first gathering, Part I of the manuscript, may be described as follows in Table 2 (page 18).

One can see from this chart that the covering leaf and the supplemental sixth bifolio are unnumbered in the original. They stand apart from the pagination and thus probably—or, in the case of folio 12/13, certainly—represent additions to the original manuscript.

The second gathering consists of the remaining ten numbers, 19, 20, 16, 14, 21, 18, 6, 10, 15, and 12. Between folios 15 and 17, a single leaf (16) was interpolated, probably because Schoenberg needed more space than anticipated for No. 20 (*Heimfahrt*).

The structure and content of the second gathering, Part II of the manuscript, may be described as follows in Table 3 (page 19).

The two parts of the manuscript that Schoenberg arranged in this fashion were thus from the very beginning intended to comprise two approximately equal halves of a cycle that, taken together, corresponds in scope to the dimensions of the present work. And in point of fact, there is no indication that Schoenberg ever considered using more (and certainly not fewer) than the final 21 numbers from the original 50 poems. In the text-copy a, Schoenberg checked off 20 of the poems, and he indeed proceeded to set all of these poems to music. Only *O alter Duft* is unmarked, the very last text he began to compose. In her early letter of February 5, Frau Zehme had suggested that some 22 to 24 numbers would be needed to fill an entire evening's program. (She of course underestimated the tempo of Schoenberg's music!) The composer followed this suggestion in a general way but for artistic reasons chose a specific, meaningful number: 21 = 3 x 7. To add to George Perle's interpretation, I would suggest that Stefan George's poem cycle *Der siebente Ring* (parts of which Schoenberg had used for the *Litanei* and *Entrückung* of his Opus 10)

TABLE 2

numbering	folio	contents
—	1	table of contents
—		chart of final version (pasted on)
1	2	Gebet an Pierrot (pencil)
2		Valse de Chopin (ink)
		+ interlude to no. 6 (pencil)
3	3	blank
4		
5	4	Der Dandy (ink)
6		
7	5	Colombine (pencil)
8		
9	6	Mondestrunken (pencil)
10		
11	7	Rote Messe (pencil)
12		
13	8	Parodie (ink)
14		
15	9	+ interlude to no. 18 (pencil, ink)
—		Der kranke Mond (ink)
17	10	Eine blasse Wäscherin (ink)
18		Enthauptung (ink)
		+ interlude to no. 14 (ink)
19	11	blank
20		
—	12	Nacht (ink), mm. 1–10 pasteover
—		
—	13	blank
—		blank

TABLE 3

numbering	folio	contents
23	14	Serenade (ink)
24		+ Heimfahrt (ink), beginning (crossed out)
25	15	Heimfahrt (ink), new beginning
26		
—	16	blank
—		
27	17	Gemeinheit (ink)
28		
29	18	Die Kreuze (ink)
30		
31	19	O alter Duft (ink)
32		Der Mondfleck (ink)
33	20	
34		Madonna (ink)
35	21	Raub (ink) + interlude to no. 11 on foldout (ink)
36		Heimweh (ink), beginning
37	22	Galgenlied (ink) + Heimweh continued (pasteover in mm. 17–19)
38		Heimweh, end + interlude to no. 16 (ink)
39	23	blank
40		blank
41	24	blank
42		blank

played an important role here as well. George's cycle consists of seven so-called "Books," whose contents are arranged in multiples of seven poems: 14 + 14 + 21 + 21 + 14 + 28 + 63. Schoenberg's *Pierrot* emerges as a concentrated manifestation of this play with magical numbers.

It is also striking that this manuscript plan anticipates, in its broadest shape, the eventual distribution of the work's individual numbers. The first gathering includes 9 of the first 11 pieces from the final version; and with the exception of no. 6 the entire first part of *Pierrot* is present in this first gathering. Certain internal sequences were also established, as can be seen from our Table above. From the grouping in the second gathering, one can see that *Heimfahrt* was conceived as a direct consequence of *Serenade* as early as the first musical notations. The interlude is part of the original conception—it was not added later!—and the original version of *Heimweh* begins on the same page on which the *Serenade* ends. *Serenade* and its interlude were thus finished before May 5, when Schoenberg began work on *Heimweh*. This becomes clear from the dates of composition that Schoenberg recorded, marking either the beginning or end of work on a given number. These dates are included in the following list. (The layout of Table 4 is taken from Jan Maegaard; my reading of some of the dates differs from his.)

Collating a few facts from all three of our charts, we can draw still further conclusions.

The sequence of numbers in Source A, as has already been noted, does not correspond to that found in the final version. But this original sequence also does not correspond to the dates on which work was begun on the individual numbers. *Der kranke Mond*, for example (No. 8 in A) was begun before *Rote Messe* (No. 6 in A) and yet appears at a later point within the manuscript. The same is true of *Heimweh*, *Madonna*, and *Raub* (Nos. 20, 18 and 19 in A) in relation to *O alter Duft* (No. 16 in A), composed only after these first three. And *Galgenlied*, placed at the very end of the second gathering, was begun before *Heimweh* (immediately preceding it in A) had been completed. *Heimweh* then became longer than had been planned and therefore had to be continued after *Galgenlied*. The order of the various numbers in A was thus clearly planned. Perhaps this sequence did in fact follow the outline mentioned earlier that Schoenberg had sent to Frau Zehme.

The manuscript also tells us something about the later interludes. From differences in the handwriting, from the location within the manuscript, and from a pasteover (on page 35), one can clearly see that these connective pieces, which I have assigned to the fifth stage of the creative process, do in fact represent a later stage of work. In the final plan of the work, pasted onto the verso of folio 1 in A, entries for these added compositions are set off from the earlier numbers by the use of box-like frames. Everything points to this plan as having established the definitive cyclical ordering of the work. The frames would thus indicate those pieces remaining to be composed. Schoenberg's next step was to make indications at the beginning and end of each piece regarding the ordering of the cycle by assigning a final sequential number and notating the pagination of the preceding and the subsequent pieces, thus creating a "map" for the entire cycle within A.

TABLE 4

1912	No. in Ms. A	no. in cycle	dates of composition beginning	end
March				
12	1	9	Gebet an Pierrot	Gebet an Pierrot
April				
1	3	3	Der Dandy	
2	3	3		Der Dandy
17	5	1	Mondestrunken	
18	8	7	Der kranke Mond	Der kranke Mond
	9	4	Eine blasse Wäscherin	Eine blasse Wäscherin
20	4	2		Colombine
22	4	2	Rote Messe	
24	6	11		Rote Messe
25	12	19	Serenade	
26	14	16	Gemeinheit	
27	15	14	Die Kreuze	
29	5	1		Mondestrunken
May				
4	7	17		Parodie
5	20	15	Heimweh	
7	2	5		Valse de Chopin
9	18	6		Madonna
	19	10		Raub
	13	20		Heimfahrt
	11	8	Nacht (2nd version?)	
12	21	12		Galgenlied
21	11	8		Nacht
22	20	15		Heimweh
23	10	13		Enthauptung
28	17	18		Der Mondfleck
30	16	21	O alter Duft	O alter Duft
June				
6	14	16		Gemeinheit
July				
9	15	14		Die Kreuze

According to Steuermann, the last portion of *Pierrot* to be composed was the extended transition between numbers 13 and 14, from *Enthauptung* to *Die Kreuze*. This account is supported by the dates entered for No. 14 and by letters from Frau Zehme: *Die Kreuze* was the last of these pieces she came to know. Schoenberg received his separate fair copy of this number back from Steuermann only in mid-August, when the composer had already assembled and paginated the collective manuscript B. *Die Kreuze*

was inserted into it and thus remained outside of the manuscript's continuous pagination.

The idea of connecting key numbers in the cycle by means of instrumental transitions, as we find in a most poetic fashion between Numbers 13 and 14, was something that Schoenberg worked extensively to realize in a sketch that I have designated as b2. Because it is so interesting, this sketch is reproduced here once again (see JASI, II/1), with a complete indication of the appropriate points of reference:

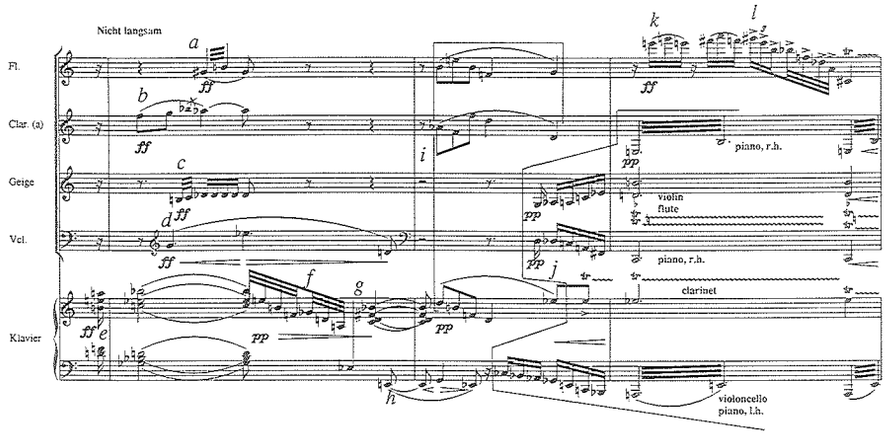

TABLE 5

The letters relate to the following passages:

a No. 15 (*Heimweh*), mm. 27/28, clarinet

b No. 15 (*Heimweh*), beginning, piano

c No. 16 (*Gemeinheit*), beginning, cello

d No. 7 (*Der kranke Mond*), beginning, flute; see beginning of transition from No. 13 (*Enthauptung*) to No. 14 (*Die Kreuze*)

e No. 14 (*Die Kreuze*), beginning and ending, piano

f rhythmic figure which appears throughout the cycle in assorted variants, see No. 1 (*Mondestrunken*), mm. lff.; No. 14 (*Die Kreuze)*, m. 5, 9; etc.

g No. 1 (*Mondestrunken*), m. 10, piano; see also No. 14 (*Die Kreuze*), mm. 10, piano

h No. 8 (*Nacht*), central motif, see m. 5, cello

i No. 4 (*Eine blasse Wäscherin*), three-part beginning

j No. 14 (*Die Kreuze*), mm. 16/17, all instruments; for piano bass line see also No. 13 (*Enthauptung*), mm. 3/4 and 20/21

k No. 14 (*Die Kreuze*), mm. 20/21 (e-g-e-g-e^b), and central motif of No. 8 (*Nacht*), see h

l No. 14 (*Die Kreuze*), m. 21, flute

Not a single note in this montage, this motif-puzzle, is freely composed. Schoenberg's apparent intention was to create as many referential points in as short a space as possible with No. 14 (*Die Kreuze*). Considering the associative freedom of the cyclical form of *Pierrot* as a whole, this attempt to impose unity by concentrating on a single moment seems highly superficial and overly eclectic. Did Schoenberg drop the idea for this reason?

The table of dates known from the manuscripts shows that the main phase of concentrated work extends from April 17 until May 30. Seventeen of the 21 melodramas were completed during this period. Two others were ready even earlier, one by March 12, the other by April 2. The remaining two were begun during the main phase of work and were completed on June 6 and July 9, respectively. Some of the numbers were composed within a single day (Nos. 1, 21, 7, 4). For others, Schoenberg needed two or three days (Nos. 3, 11). On April 18, he wrote both Numbers 7 and 4. And the 9th of May was a particularly productive day, witnessing the completion of three numbers (6, 10, 20) and the beginning or continuation of yet another one (8). What is more, each finished piece was immediately transcribed in fair copy and forwarded to Steuermann.

The longer pauses evident in the Table, before and after the main phase of concentrated work, can be traced in part to biographical considerations. After beginning work on what would eventually become No. 9, Schoenberg had to prepare his lecture on Mahler, which he delivered on March 25 in Prague. And at the beginning of June, he was apparently distracted in two ways, first by the long-sought offer of a professorship at the Wiener Akademie (an offer he would decline on June 29), and second by the death of his mother-in-law on June 12 while she was on a visit to Berlin.

Taken as a whole, then, these sources confirm the inspiration and confidence of composition spoken of at the beginning of this essay. But Schoenberg did have visible problems with a few of the pieces. There are minor deletions in *Gemeinheit*, *Parodie*, and *Heimweh*. *Heimfahrt* had to be begun over again (see folio 14/15 of A) and includes a major deletion around measures 17/18. But above all, it was *Nacht* that required multiple attempts before a satisfactory structure could be found. We have, first of all, what appears to be a very early seven-measure sketch (b1) for voice and piano. As apparently the next step we have another short sketch (c2, in Schoenberg's calendar for the 1911–1912 season) where the basic passacaglia idea is obviously written down for the first time (see the facsimile in JASI II/1, (October 1977), p. 44). Then in Manuscript A, we find the first notated version of measures 1-12 pasted over (was the original based on the first sketch?). And even in the complete text of the final version in A we find several extensive deletions.

We can add two further observations about the separate sketch b1 for

Nacht. First, although the textual declamation up to "Riesenfalter" is rhythmically quite close to the final version, it is (still?) clearly intended to be sung. This cannot be the fault of the notation, for Schoenberg knew the common manner of notating *Sprechstimme*. He had already used it in his own *Gurrelieder*. The sketch thus possibly was notated even before March 12; if so, it would represent the earliest written evidence for *Pierrot* of at least a few measures in length. For in *Gebet an Pierrot* (March 12), Schoenberg calls for *Sprechstimme*. At the same time, the indication for a singing voice need not necessarily indicate an early date. From the very beginning, the verbal documents cited earlier speak of the work's genre as melodrama. The composer thus may have perhaps considered creating a protracted contrast of declamation, possibly extending for as long as an entire piece. Considering the low register at the beginning of *Nacht*, this interpretation makes a good deal of sense, especially from the vocalist's standpoint, for Schoenberg's *Sprechstimme* is extremely difficult to realize in this range. By the way, neither Manuscript A nor Manuscript B uses the present notational form of recitation found in *Pierrot*. Instead, Schoenberg continues to use [ ] in the tradition of Humperdinck, and it is only in the first edition of C that we find the well-known version [ ]. And the placement of the *Sprechstimme* in the layout of the score—above the piano—is similarly realized for the first time in C. In both A and B, the recitation-line is notated at the very top, above all the other instruments.

Second, the indication found in this particular sketch for voice and solo piano might be another indication of an early date. Steuermann humorously reports how Schoenberg increased the size of the instrumental ensemble step by step and correspondingly won incremental financial concessions for the increasing cost of the performance from Frau Zehme, who was sponsoring the performance. A cycle for voice and piano had been commissioned and agreed upon. (The sketch for *Nacht* might still show this.) For the first melodrama to be composed, *Gebet an Pierrot* (begun on March 12), Schoenberg desires and calls for a clarinet as well. In *Der Dandy* (April 1), he adds a flute to the clarinet. *Mondestrunken* (April 17), *Eine blasse Wäscherin* (April 18) and *Colombine* (completed April 20) all require a violin. And the violoncello finally appears in the third strophe of *Mondestrunken* (completed April 29).

It is quite clear from Manuscript A that Schoenberg brought the cello into this number only during the course of its composition. At the beginning of the score (p. 10-11, first system), individual lines are assigned for recitation, flute, violin, and piano; as usual, there is an empty stave throughout between the violin and the piano, so as to facilitate the legibility of the score. At the middle of the top of p. 11, the idea of bringing

in the cello apparently arises at the words "Der Dichter". (The cello was the instrument that Schoenberg played himself; "Dichter" in this context and in the representational imagery of the whole cycle and its specific ordering therefore is to be understood as "composer", as the artistic Ego in general, with strong biographical implications. And one should notice that the cello simply doubles the piano bass line—an effect absolutely singular in the whole work, adding a specific color and a highly expressive tone.) From the middle of the first system, Schoenberg must now use the empty stave beneath the violin, to which he adds the designation "Vc11." Only with the beginning of the next system does the cello receive its own line, and now a blank stave is left between this instrument and the piano. Finally, the designation "Vc11 tacet" is added to the very beginning of the piece on p. 10 under the list of instruments. Steuermann's story can thus be read directly from the manuscript itself.

One could report on a great deal more. Perhaps—so as not to become too long-winded—just a few details more.

While the inspiration to use the cello in *Mondestrunken* came only during the course of composition, the delayed entry of the flute and clarinet in *Colombine* (in measure 33 at "entblättern," after the violin cadenza and with the introduction of a drastically altered texture, p. 9 of A) had been planned before the work began to be written down. Two staves are reserved for "Fl" and "Clar" at the beginning of the piece (p. 9 of A), even though they remain empty until measure 32. Even before he began writing, Schoenberg thus had a clear image of the instrumental timbre for the key passage at measure 33, and thus for the entire melodrama. Schoenberg always considered this conceptual imagination of the "idea" of a work to be his primary and favored manner of composing. In a conversation with Jose Rodriguez in 1937, he remarked: "I see the work as a whole first. Then I compose the details. In working out, I always lose something. This cannot be avoided. There is always some loss when we materialize. But there is a compensating gain in vitality. We all have technical difficulties which arise, not from inability to handle the material, but from the inherent quality in the idea. And it is this idea, this first thought, that must dictate the structure and the texture of the work."

This is at once both self-analysis and a manifesto. And it applies—*cum grano salis*, of course—in principle to *Pierrot lunaire* as well, to the conception of the whole and its 3×7 units.

One more detail. Schoenberg created the oft-noted ironic mirror-like structure and artistic dexterity of *Der Mondfleck* with visible pleasure. As is well known, he added the words "quasi kadenzierend" in the score to some of the gestures "borrowed" from tonal language (measure 3,

piccolo; measure 4, clarinet). The inverted retrogrades of these two "cadences" in m. 16/17 are printed without comment in the published score. In Manuscript A, however, we find "quasi-cadenzierend" above the clarinet figure in measure 16 (first half), but the letters are written in mirror-image script (which, musically spoken, gives the retrograde inversion of the words). Already by the fair copy B, Schoenberg had dropped this humorous note. As an editor, one is tempted to reinstate it. But philology is far too serious an undertaking, and when the critics. . . ("Il resto non dico").

Der Mondfleck is altogether a gold-mine for the philologist. The contrapuntal structure of the piece has repeatedly been described as a "double canon between piccolo and clarinet on the one hand, violin and cello on the other," with an additional fugue. This particular description comes from Egon Wellesz's brief biography of the composer, published in 1921. But Schoenberg corrected him. In his copy of Wellesz's book, Schoenberg crossed out the words "double canon," replacing them with "fugue," and he added the word "canon" before "violin." The authorized description thus reads "Fugue between piccolo and clarinet on the one hand, canon between violin and cello on the other." There can be no doubt that Schoenberg, the severe analyst, was correct.

And finally, we may perhaps allow the philologist a heartfelt sigh (albeit not in retrograde and not in a mirror-image script). There are many—a great many—passages in *Pierrot* whose readings pose difficult editorial problems. Our "beautiful" Manuscript A is in part responsible for these difficulties. In this first, enthusiastic record of the work, Schoenberg's hand is often difficult to decipher, especially in the case of corrected notes. And the copyist-composer himself experienced difficulties in preparing the copies for what would become Source B. It is clear that he misread certain passages in the process. *Der Mondfleck*, in particular, represents an exceptionally difficult case. The inconsistencies between sources A, B, and C are not limited to isolated points, for the situation is complicated by the canonic/fugal structure and mirror-image layout. Is the consistency of the retrograde motion to be considered primary above all other considerations? Or did Schoenberg allow for occasional liberties on the basis of the resultant sound? And then there is the change in the clarinet: of all the melodramas, *Der Mondfleck* alone calls for a clarinet in B-flat. And because Schoenberg was transposing directly at this point, he clearly made occasional errors in pitch. This is understandable, of course—but who would dare to decide where error ends and intention begins? This too, nevertheless, contributes to the fascination associated with philological work on this piece. And I retract not a single word of my earlier assertion: *Pierrot* philology is, at every turn of the page, exciting and illuminating.

Translation by Evan Bonds

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