Verklärte Nacht

by Arnold Schoenberg

Arranged for piano

by Peter Billam

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Verklärte Nacht

Gedicht von Richard Dehmel (aus "Weib und Welt")

Zwei menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schaun hinein.
Der Mond läuft über hohe Eichen
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht :

Ich trag ein Kind, und nit von Dir
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da liess ich schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenkten 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 gehn durch hohe, helle Nacht.

Two people go through bare cold meadow;
the moon walks with them, they gaze into it.
The moon walks over tall oak-trees
no cloud veils the moonlight,
in which the black tree-tops reach up.
A woman’s voice speaks :

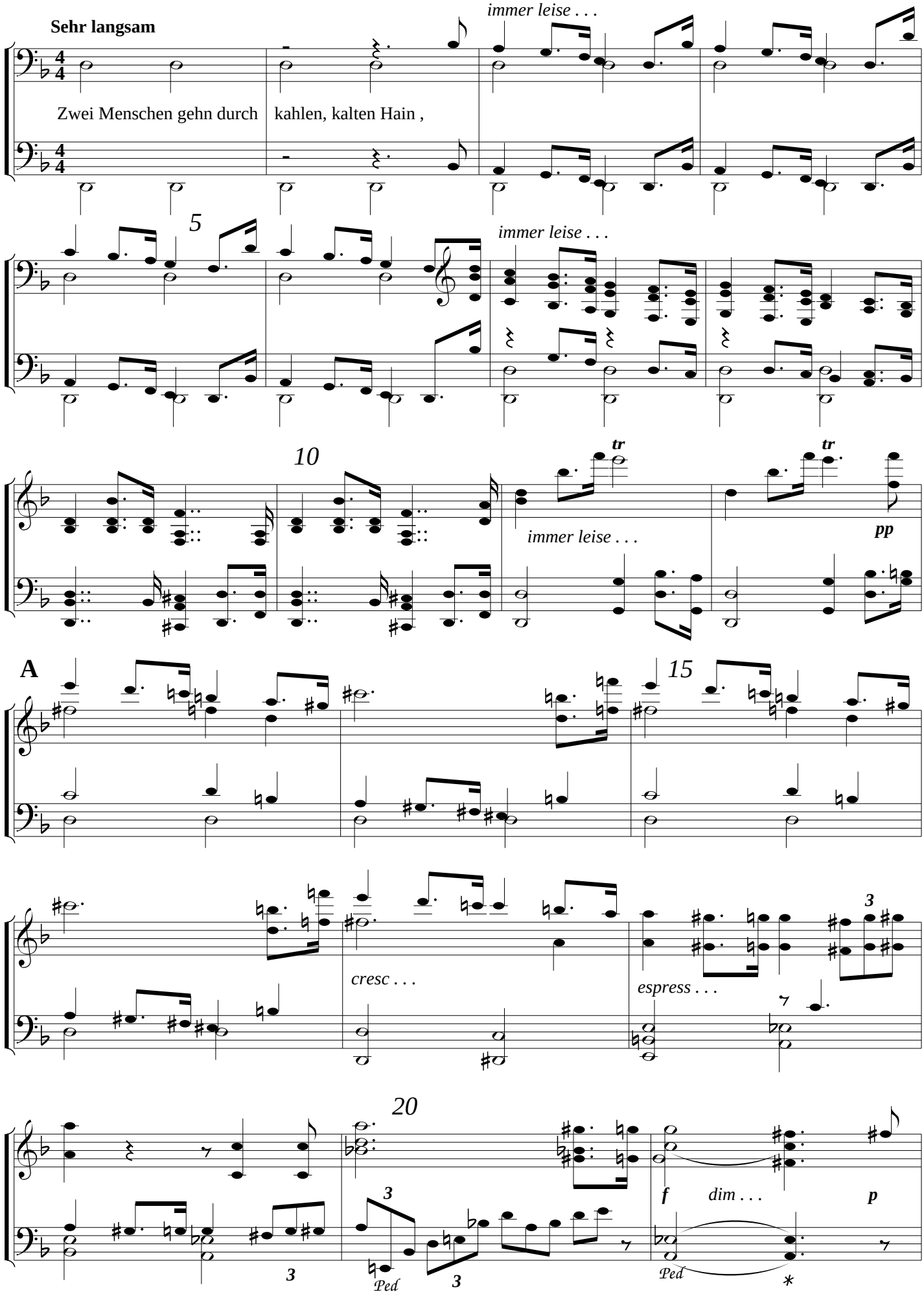
I carry a child, and not yours
I walk in sin beside you.
I have done myself great harm.
I no longer thought I could find happiness
and yet I had a heavy need
for the substance of life, for mother’s joy
and duty; then I made myself bold,
and, shuddering, let my sex
be grasped by an unknown man,
and even counted myself as blessed.
Now life has taken its revenge:
now I have found you, o you.

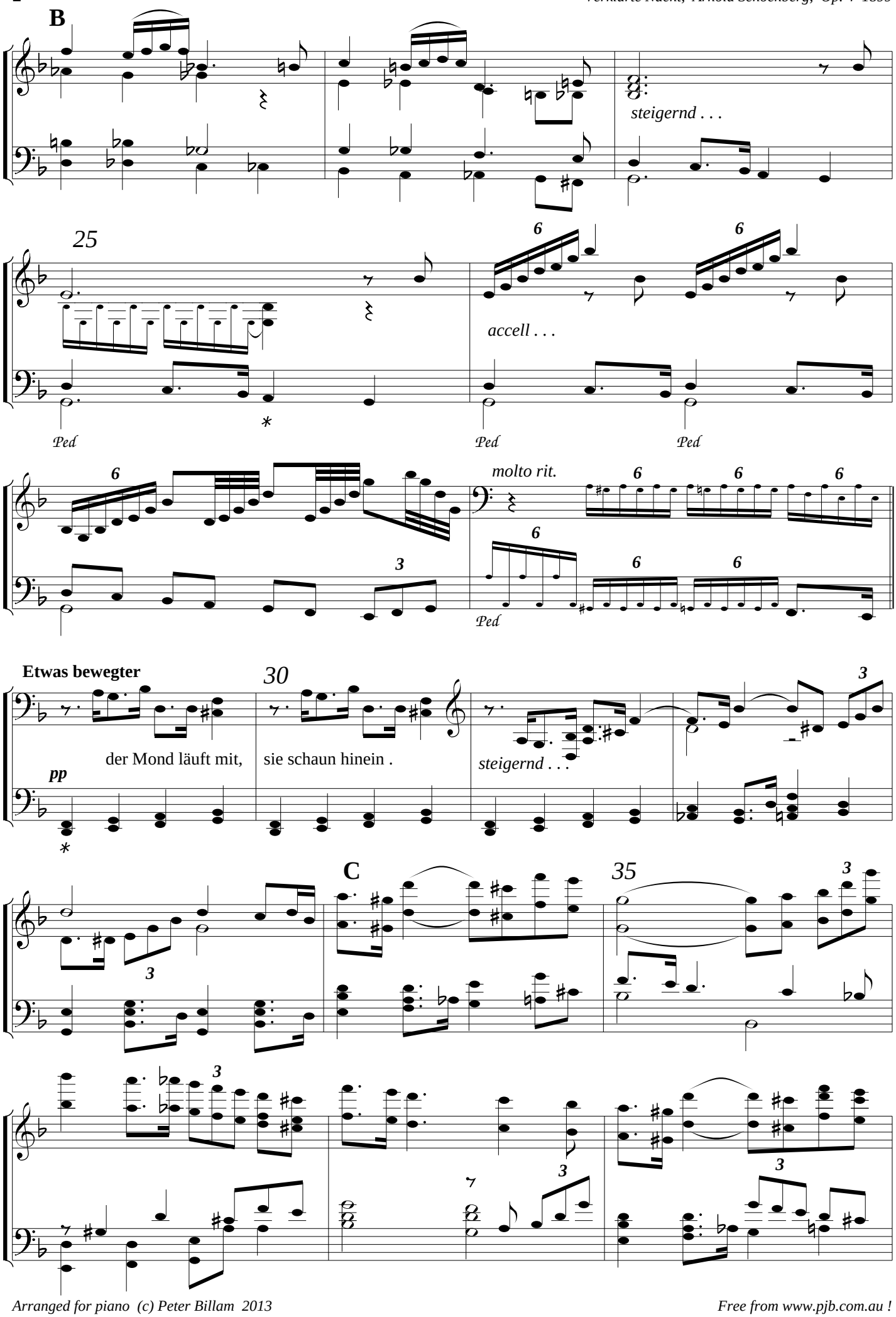
She walks with lost and awkward step.
She glances up; the moon walks with them.
Her sombre face drowns in its light.
A man’s voice speaks :

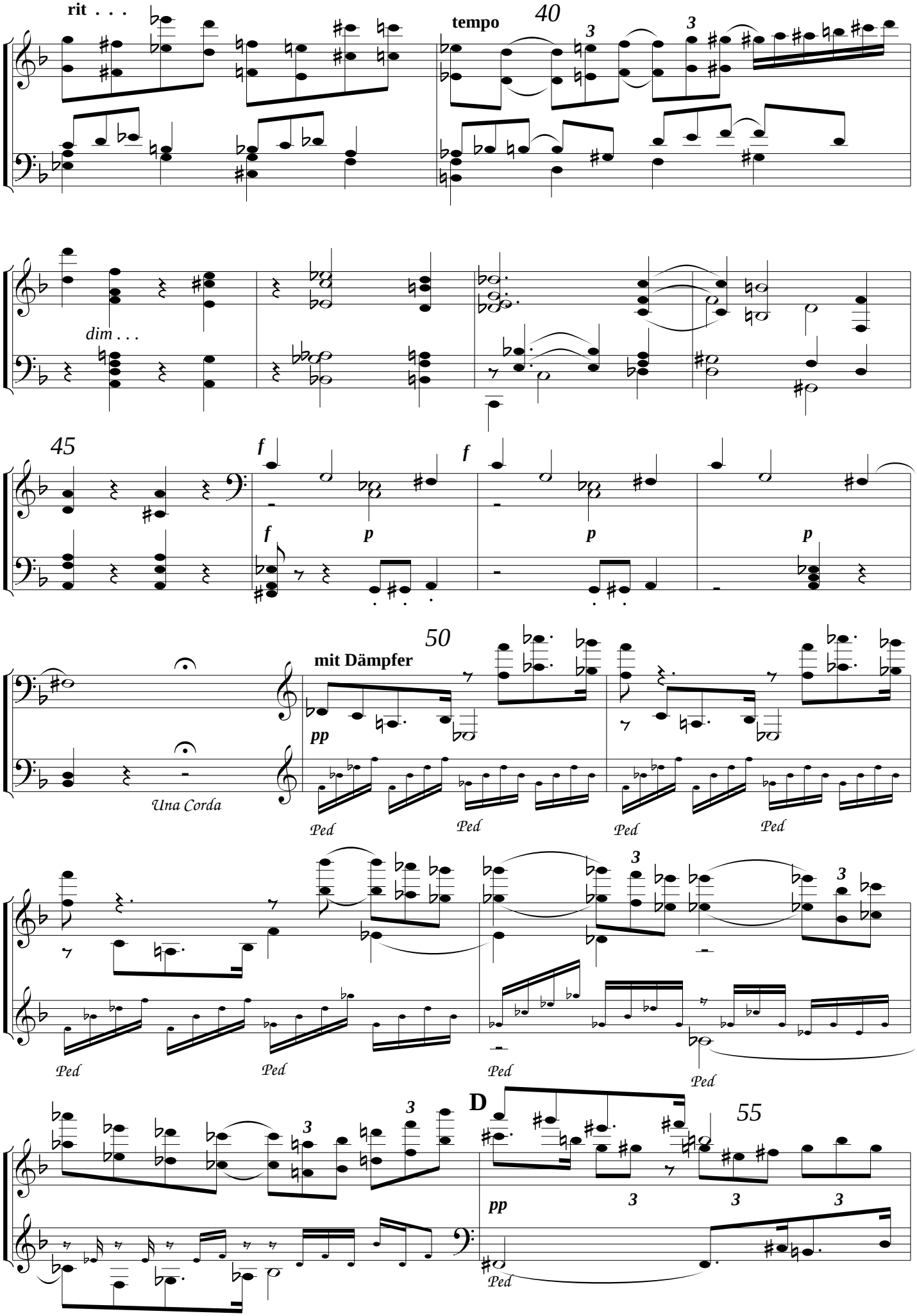
The child that you have conceived,
may it not burden your mind.
See, how clearly shines the universe!
A brilliance surrounds all,
You voyage with me on a cold sea,
and yet some points of warmth glimmer
of you in me, of me in you.
They will transfigure this stranger’s child
you will bear it for me, from me ;
You have have brought a brilliance to me,
You have made me too a child.

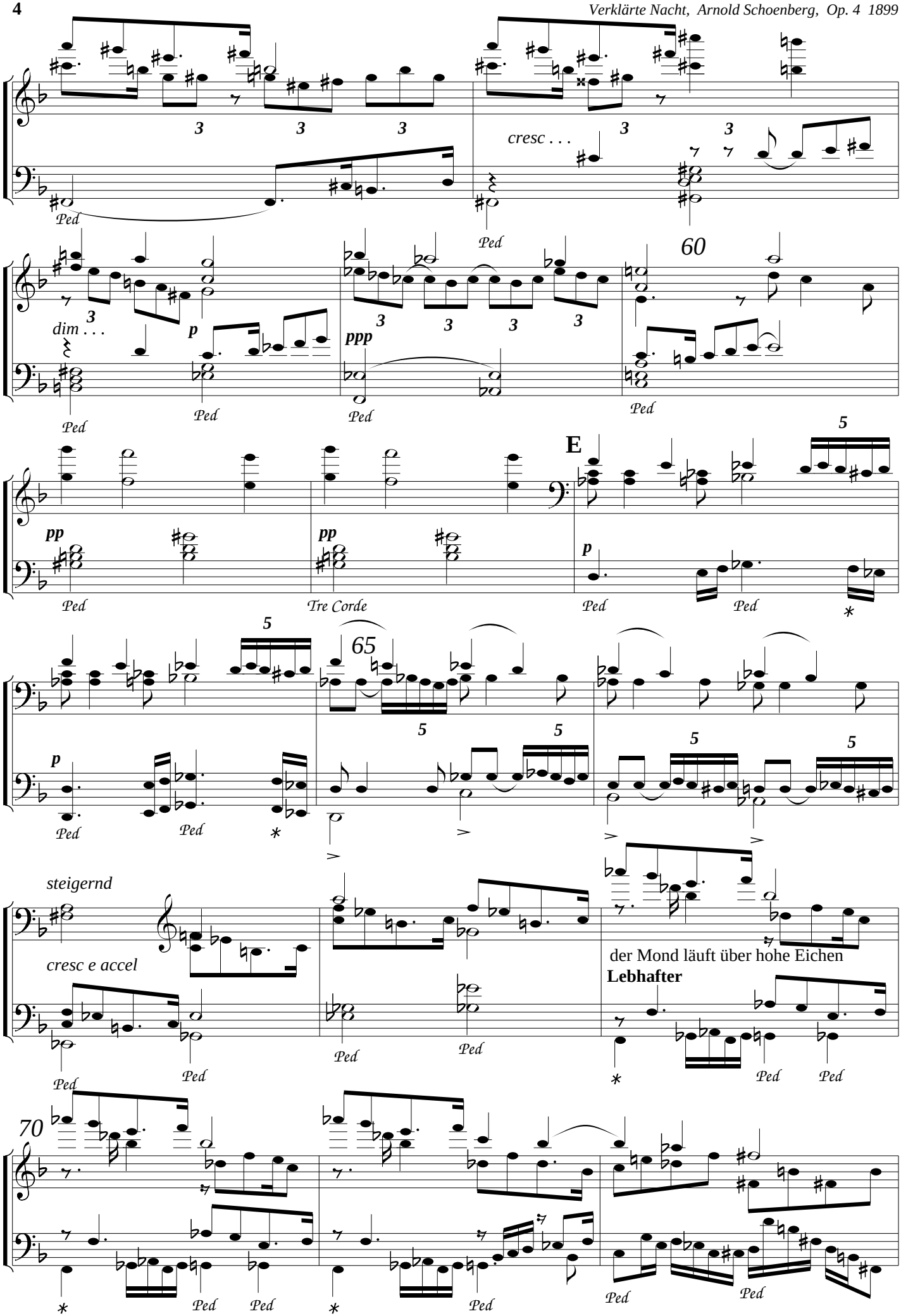
He held her by her strong hips.
Their breaths kissed in the breeze.
Two people walk through high bright night.

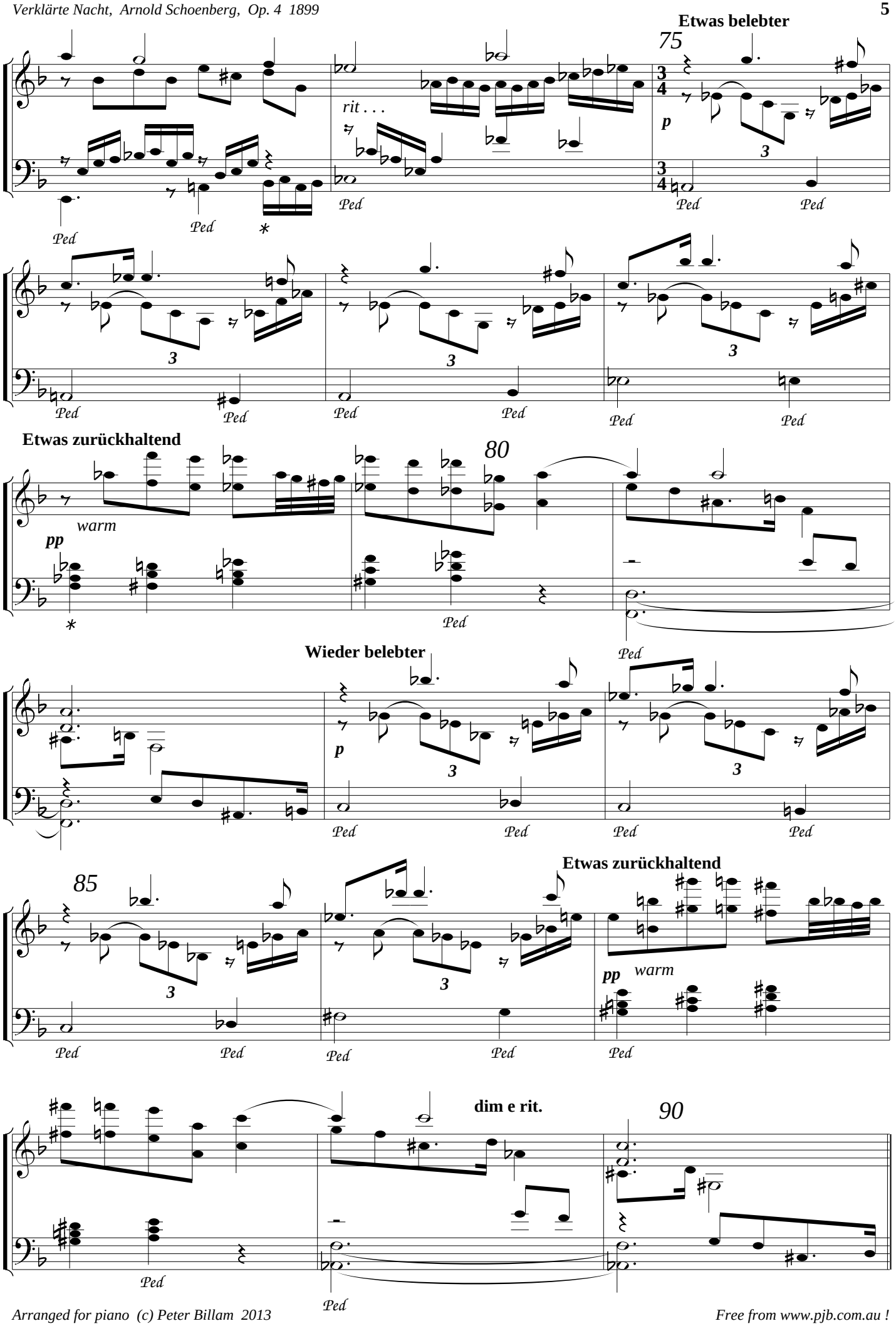
Verklärte Nacht

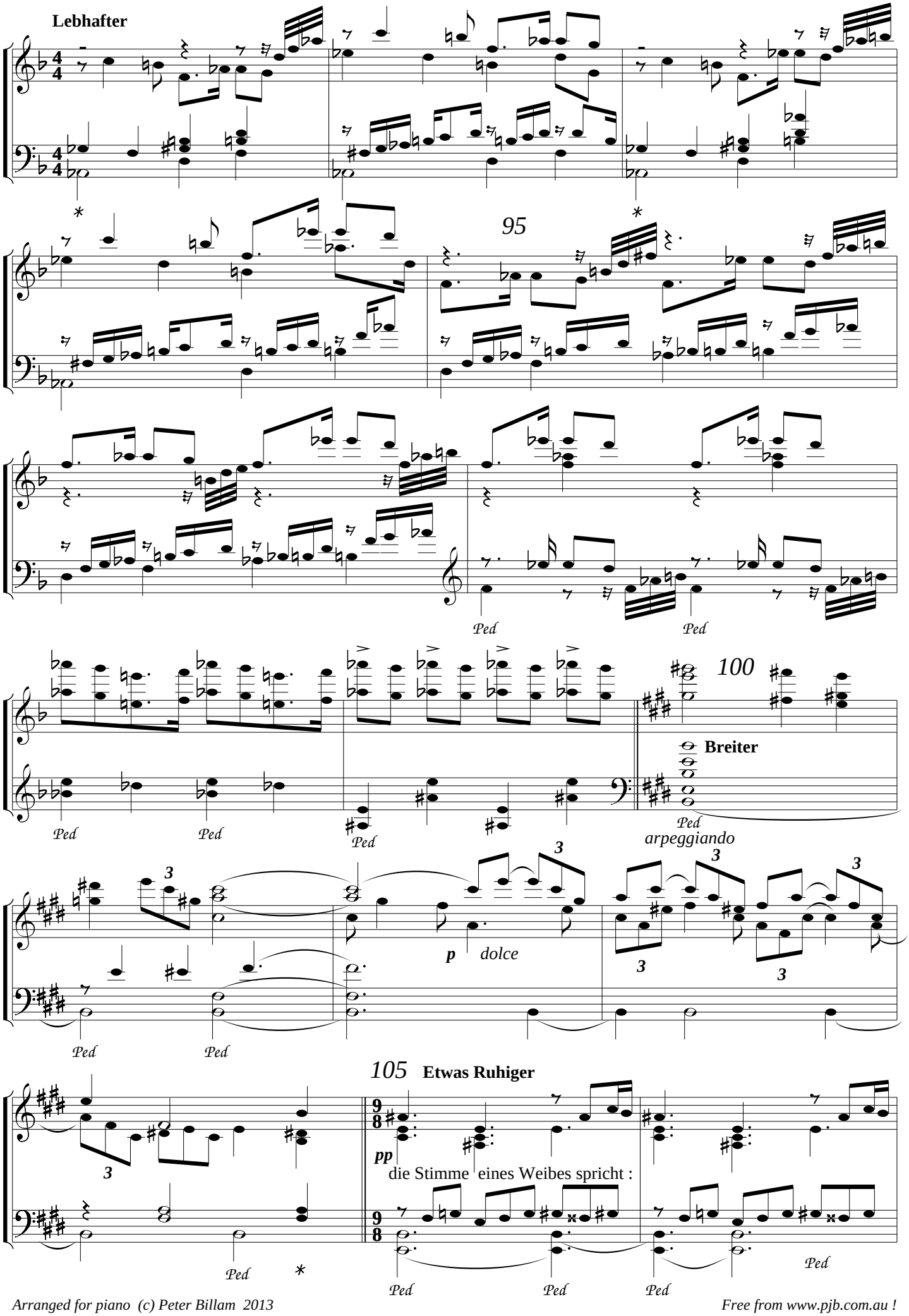


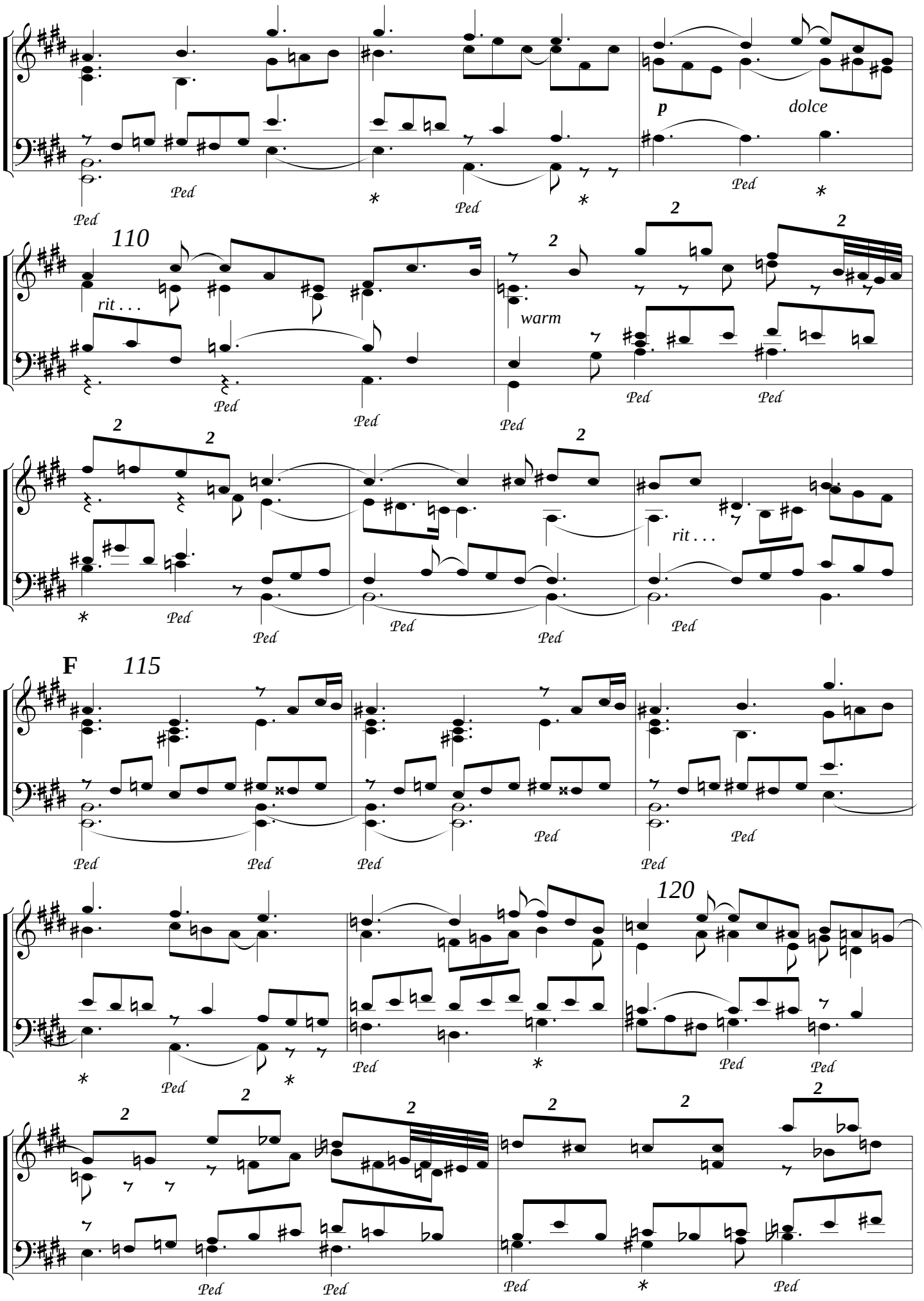

B
steigernd . . .
25
accell . . .
Ped
molto rit.
Etwas bewegter
30
der Mond läuft mit,
sie schaun hinein .
steigernd . . .
pp
C
35

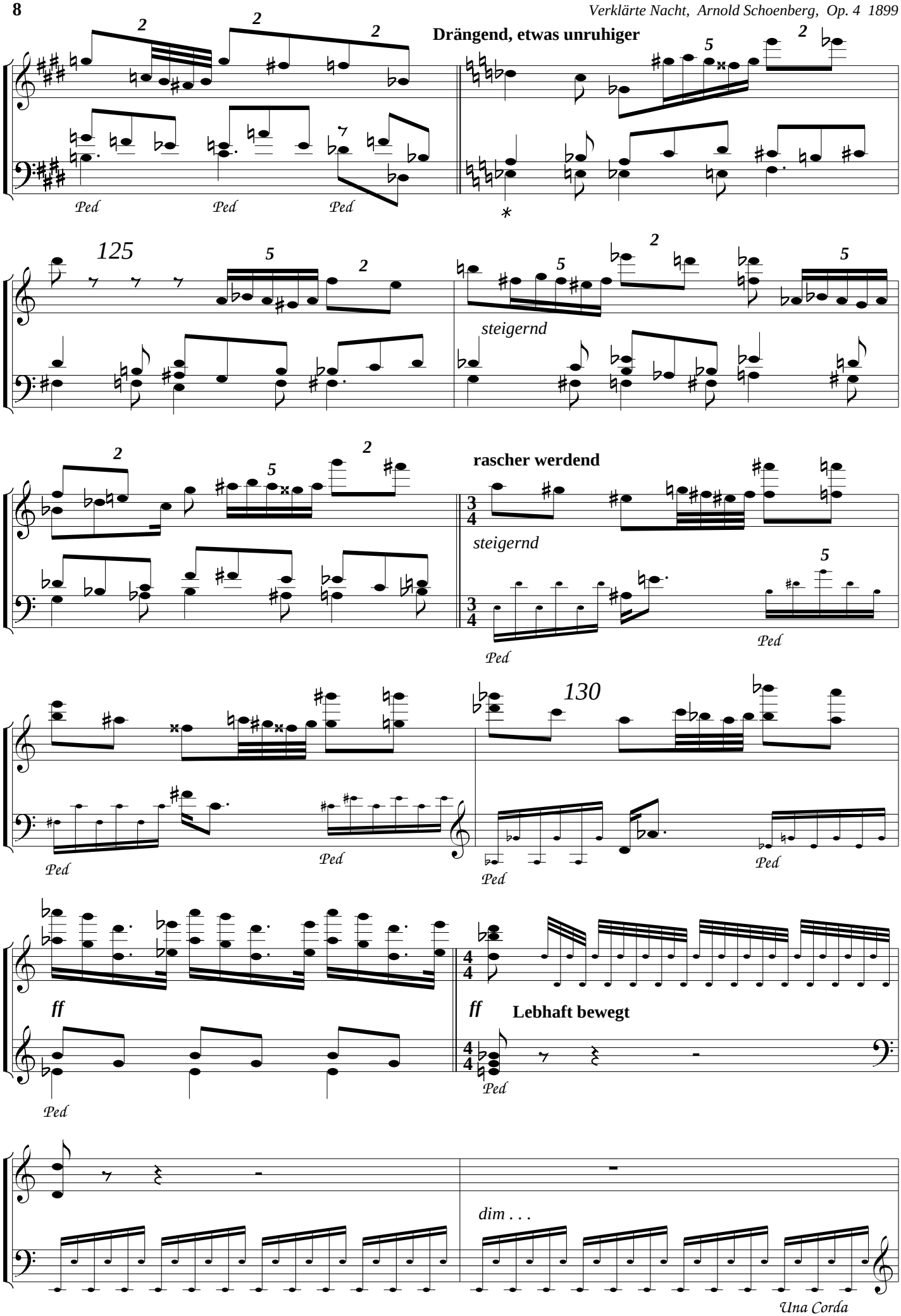

rit . . .
tempo
40
dim . . .
45
f
f
f
p
p
p
50
mit Dämpfer
pp
Una Corda
Ped
Ped
Ped
Ped
Ped
Ped
Ped
Ped
3
3
3
3
3
3
3
3
3
D
55
pp
Ped

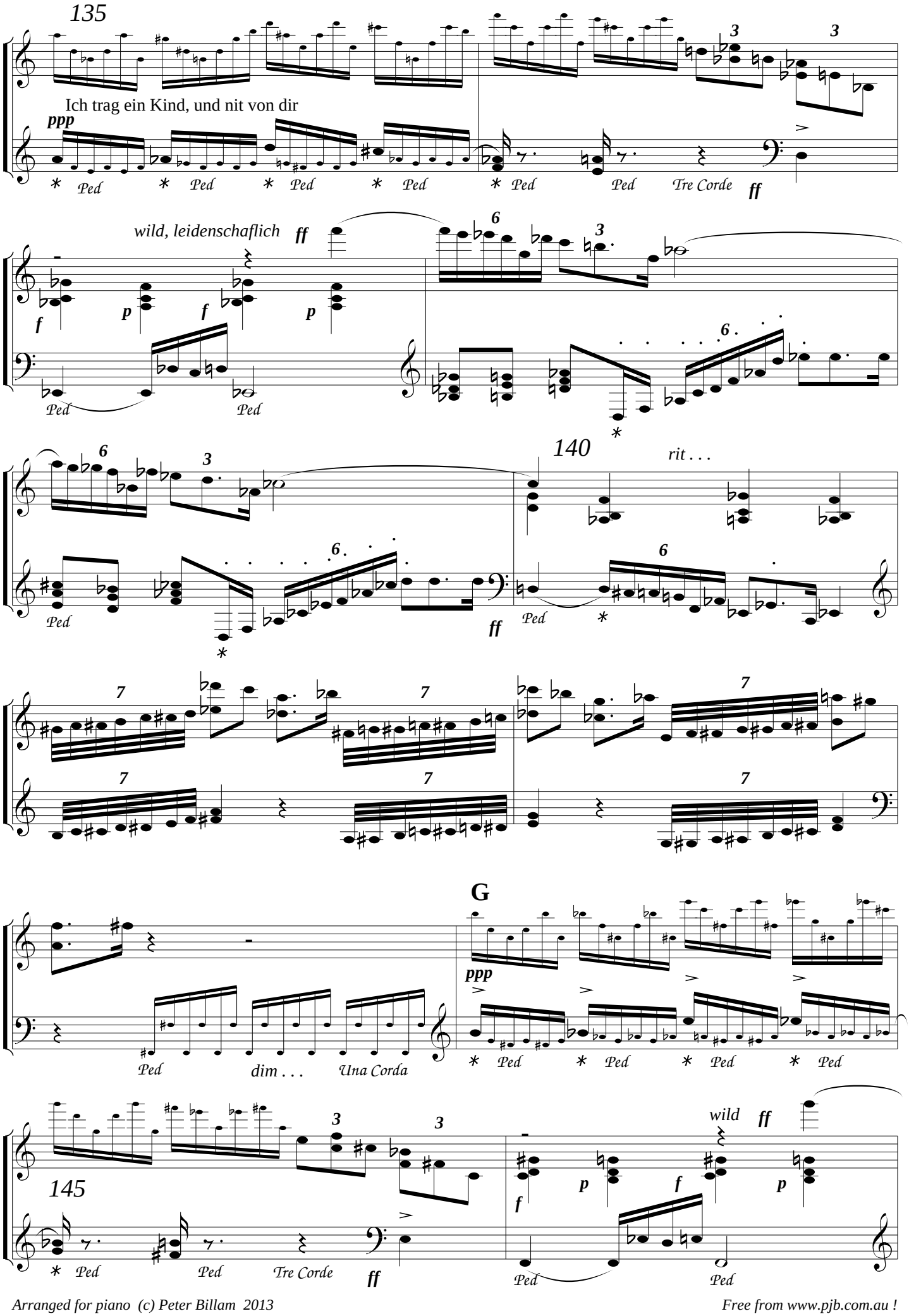

cresc . . .
dim . . .
60
E
Tre Corde
65
steigernd
cresc e accel
der Mond läuft über hohe Eichen
Lebhafter
70

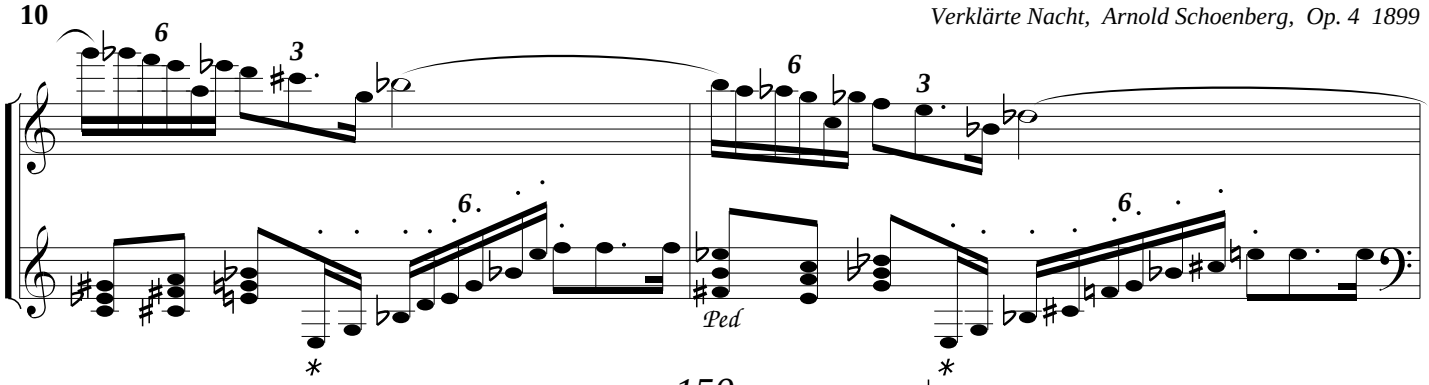

Etwas belebter
75
rit . . .
p
Ped
Etwas zurückhaltend
80
warm
pp
Wieder belebter
p
Etwas zurückhaltend
85
pp
warm
dim e rit.
90


Lebhafter
95
Ped
Ped
100
Breiter
Ped
arpeggiando
3
3
3
3
3
3
p
dolce
Ped
Ped
105
Etwas Ruhiger
9/8
pp
die Stimme eines Weibes spricht :
Ped
Ped
Ped
Ped
Ped

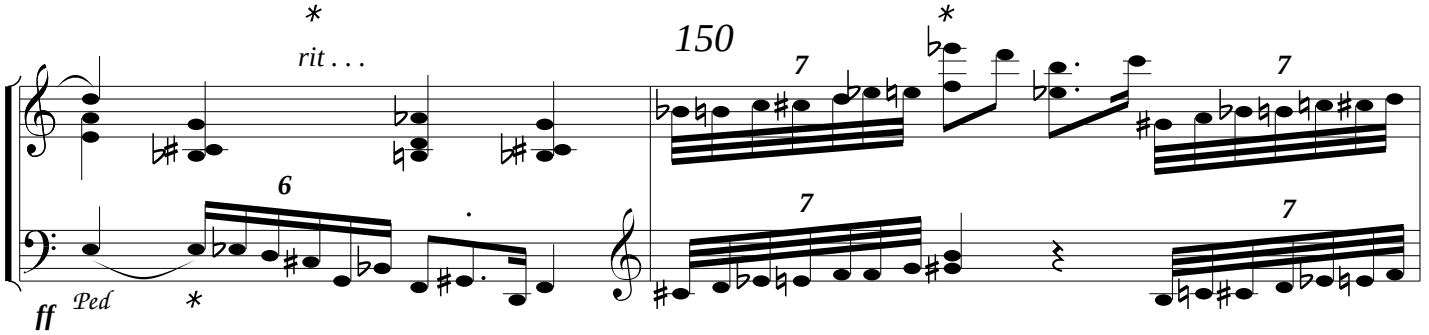

p
dolce
110
rit . . .
warm
F
115
120

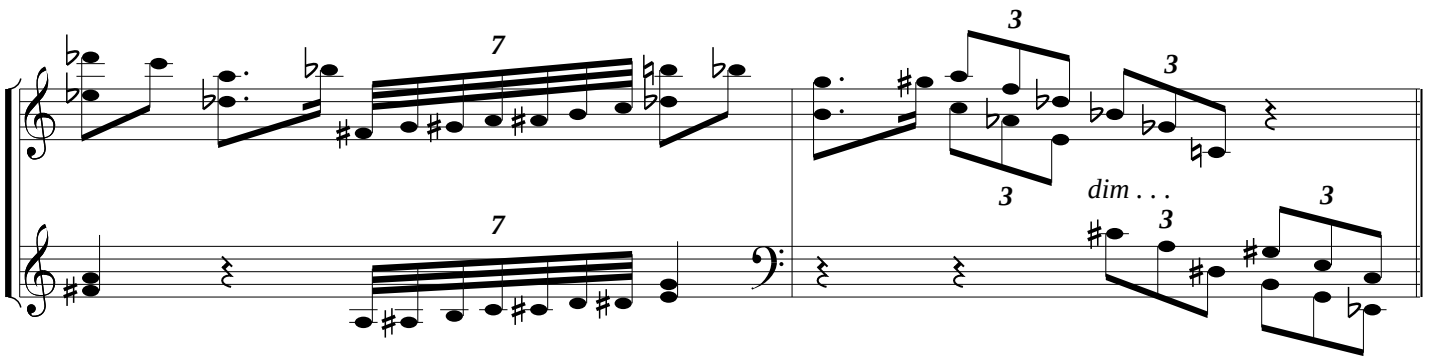

Drängend, etwas unruhiger
Ped
Ped
Ped
125
steigernd
rascher werdend
steigernd
Ped
Ped
130
Ped
Ped
Ped
ff
Ped
ff
Lebhaft bewegt
Ped
dim . . .
Una Corda


135
Ich trag ein Kind, und nit von dir
ppp
Ped
Tre Corde
ff
wild, leidenschaftlich
ff
p
f
140
rit . . .
G
ppp
dim . . .
Una Corda
145
wild
ff

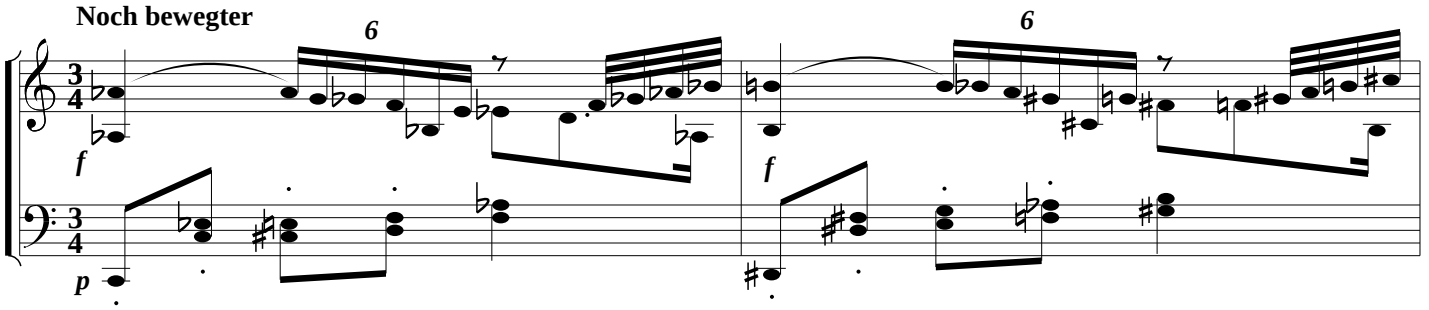


150





Noch bewegter



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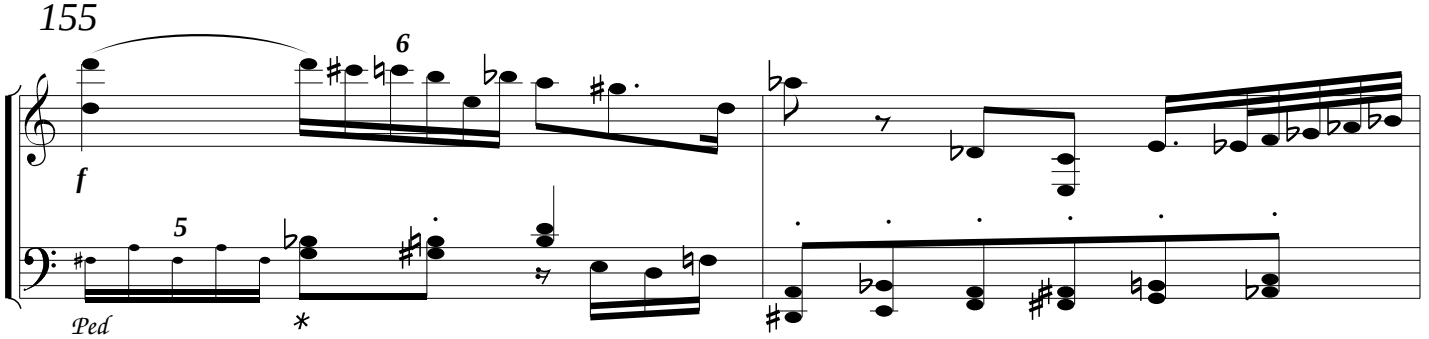
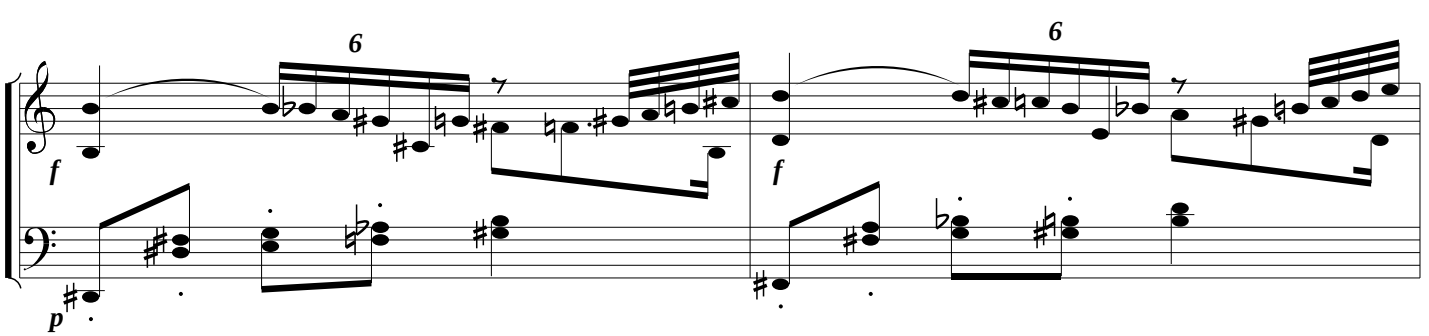
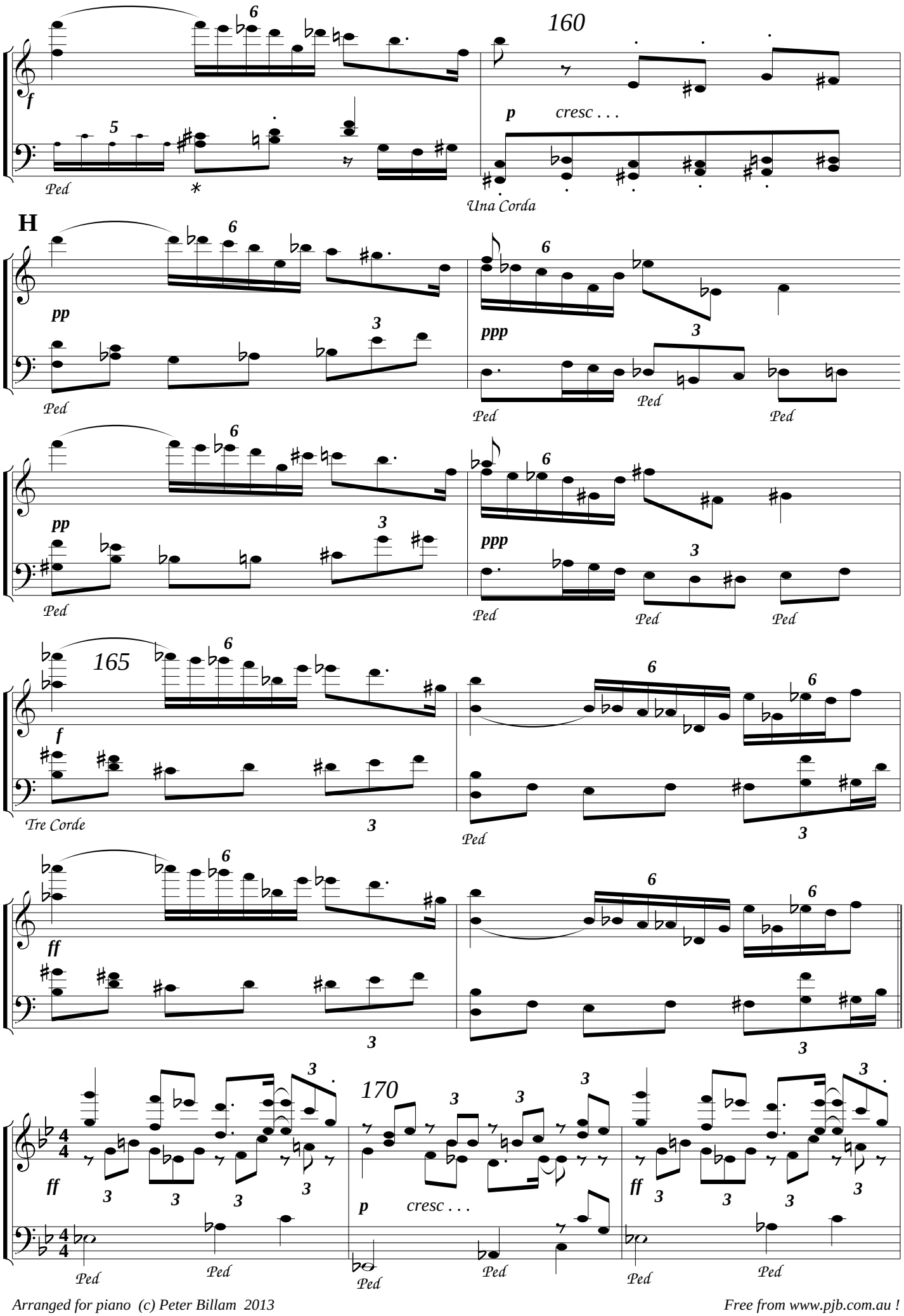
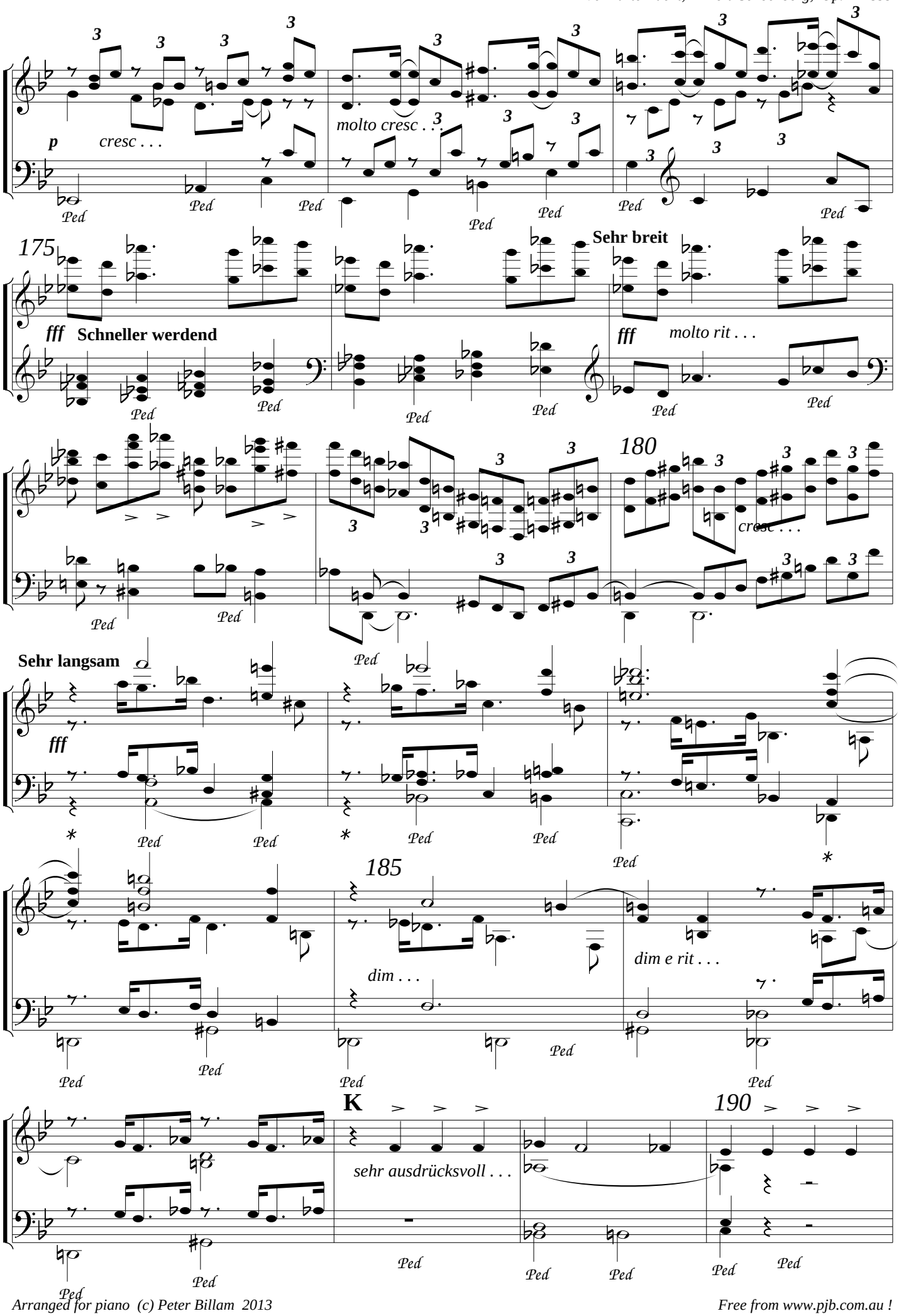
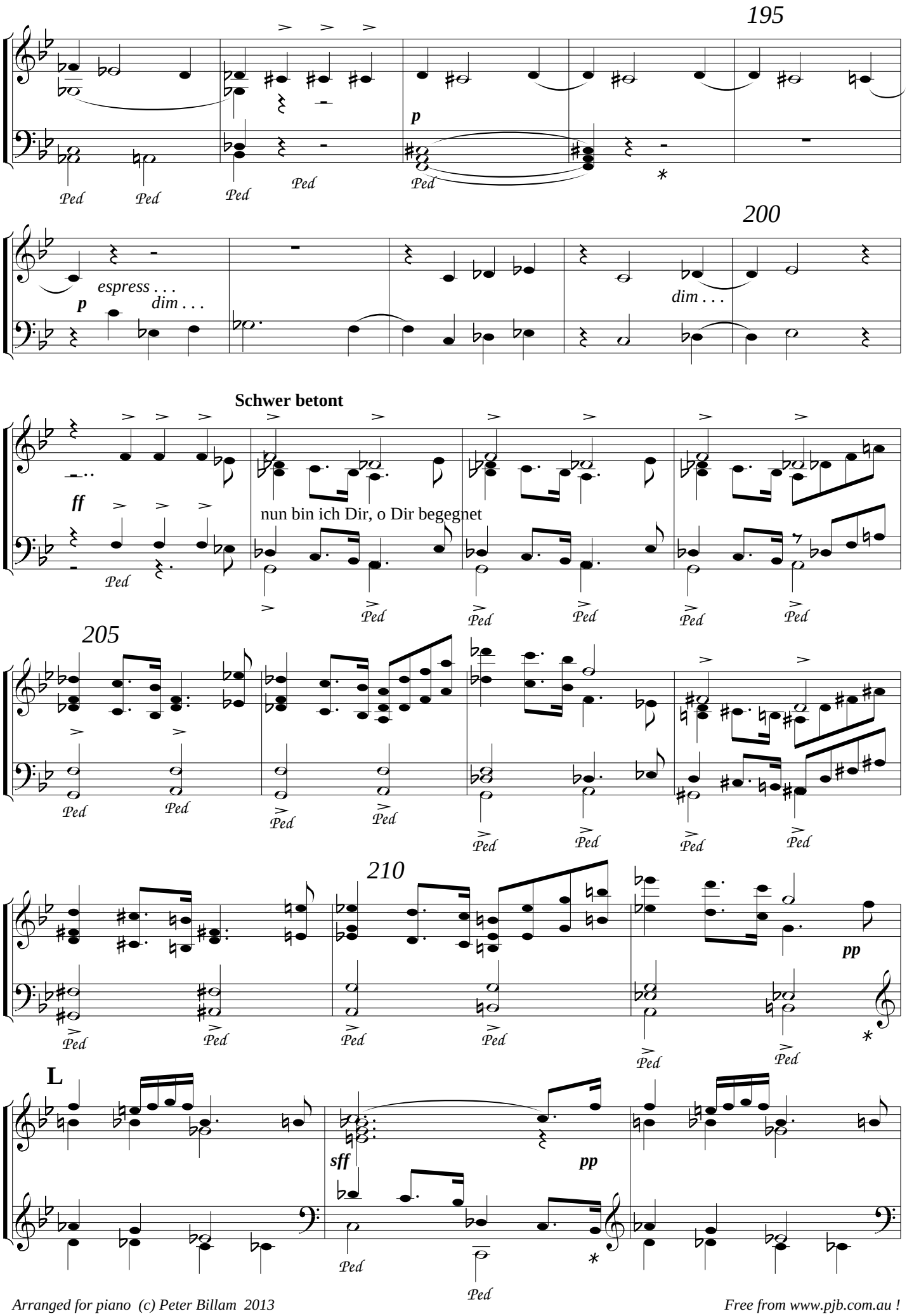
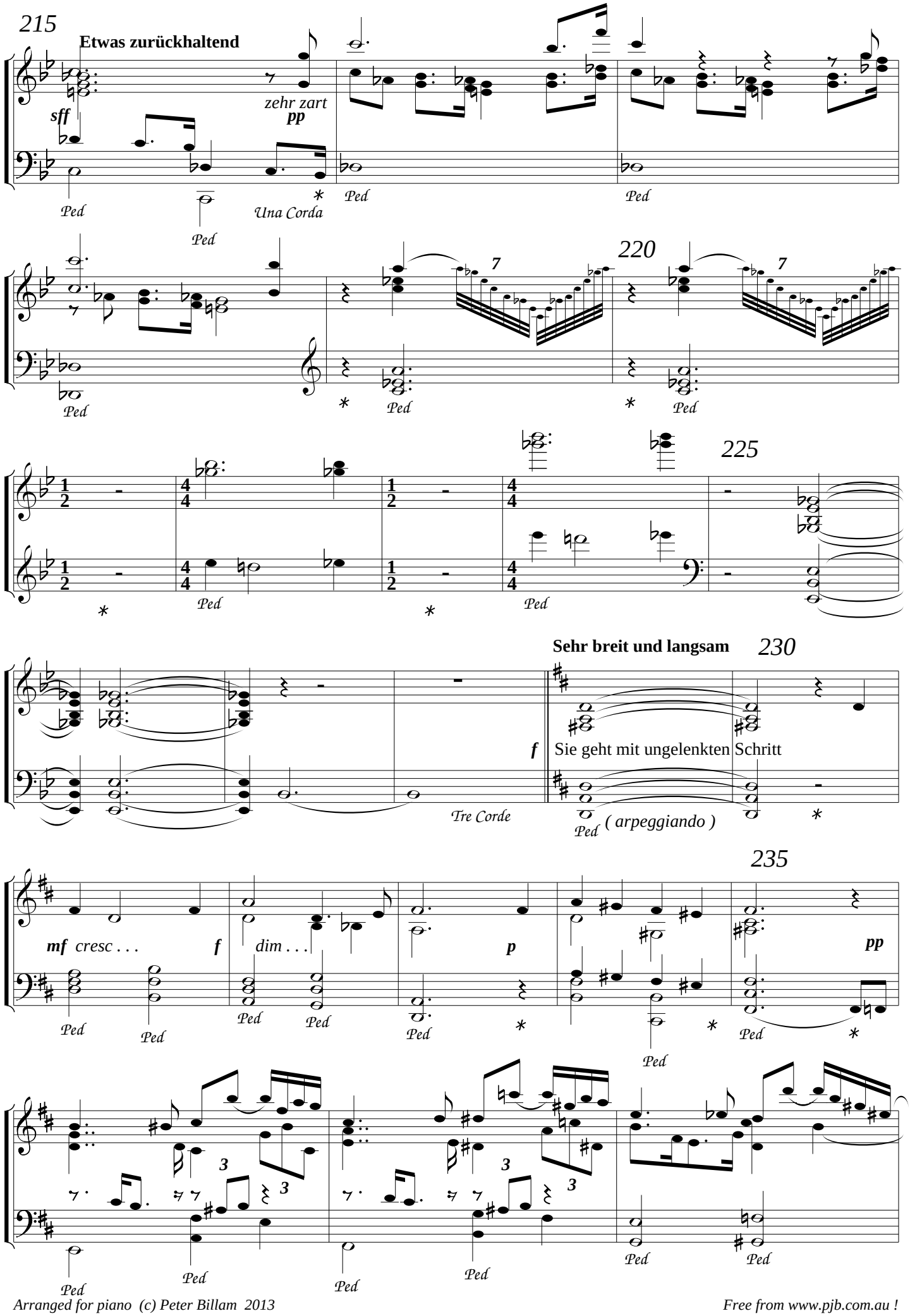


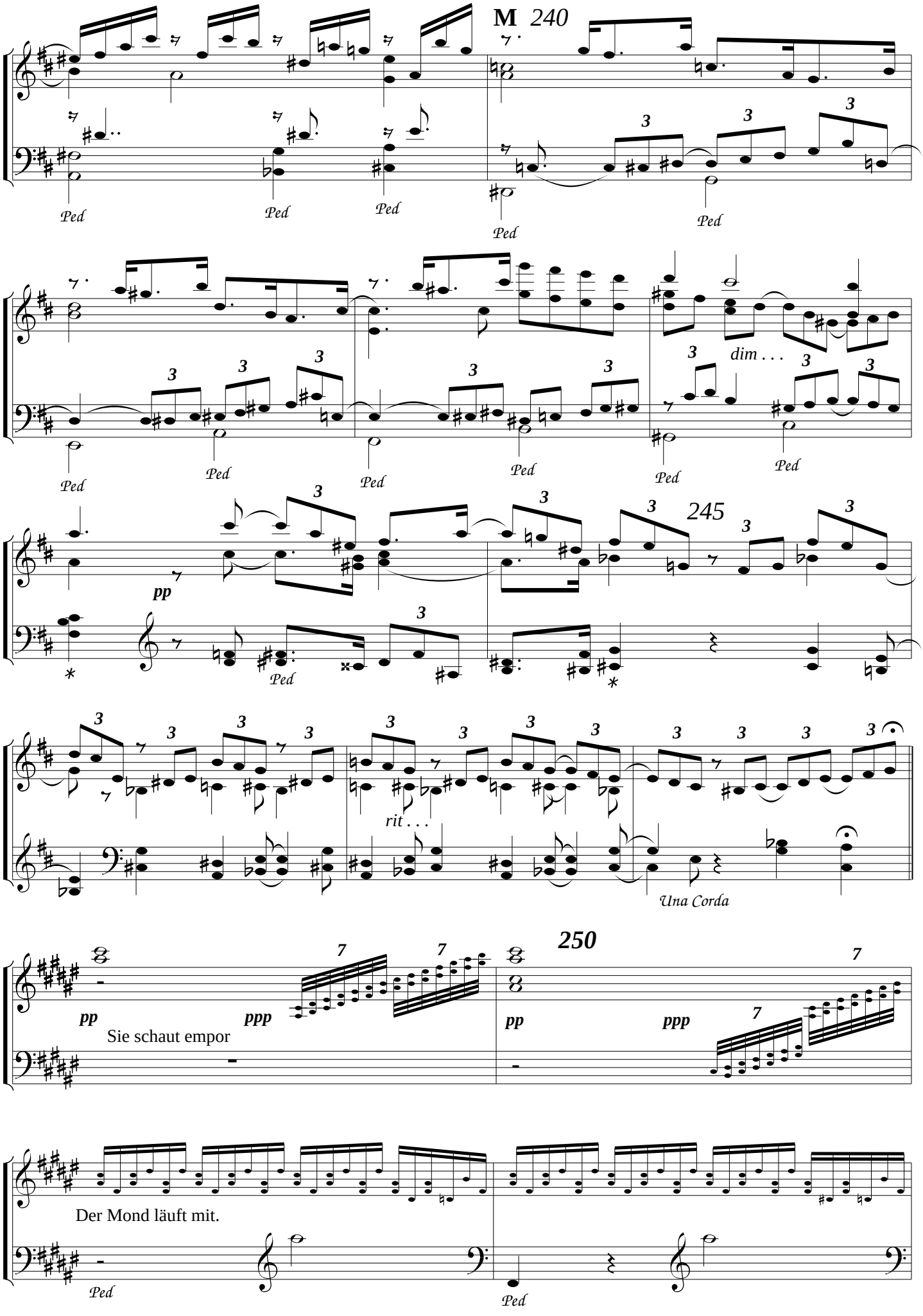


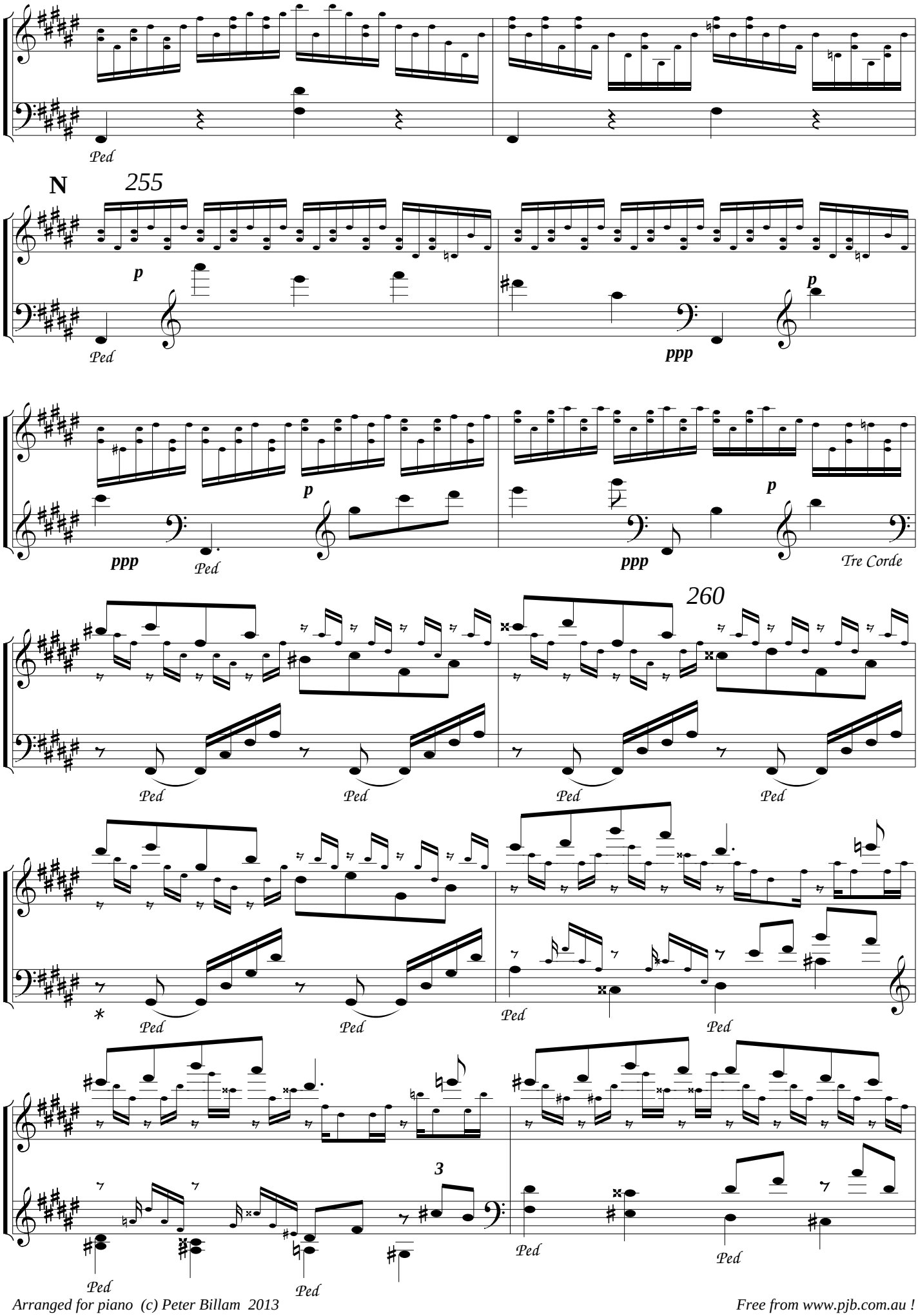

160
H
165
170
cresc . . .
Una Corda
Tre Corde
Ped

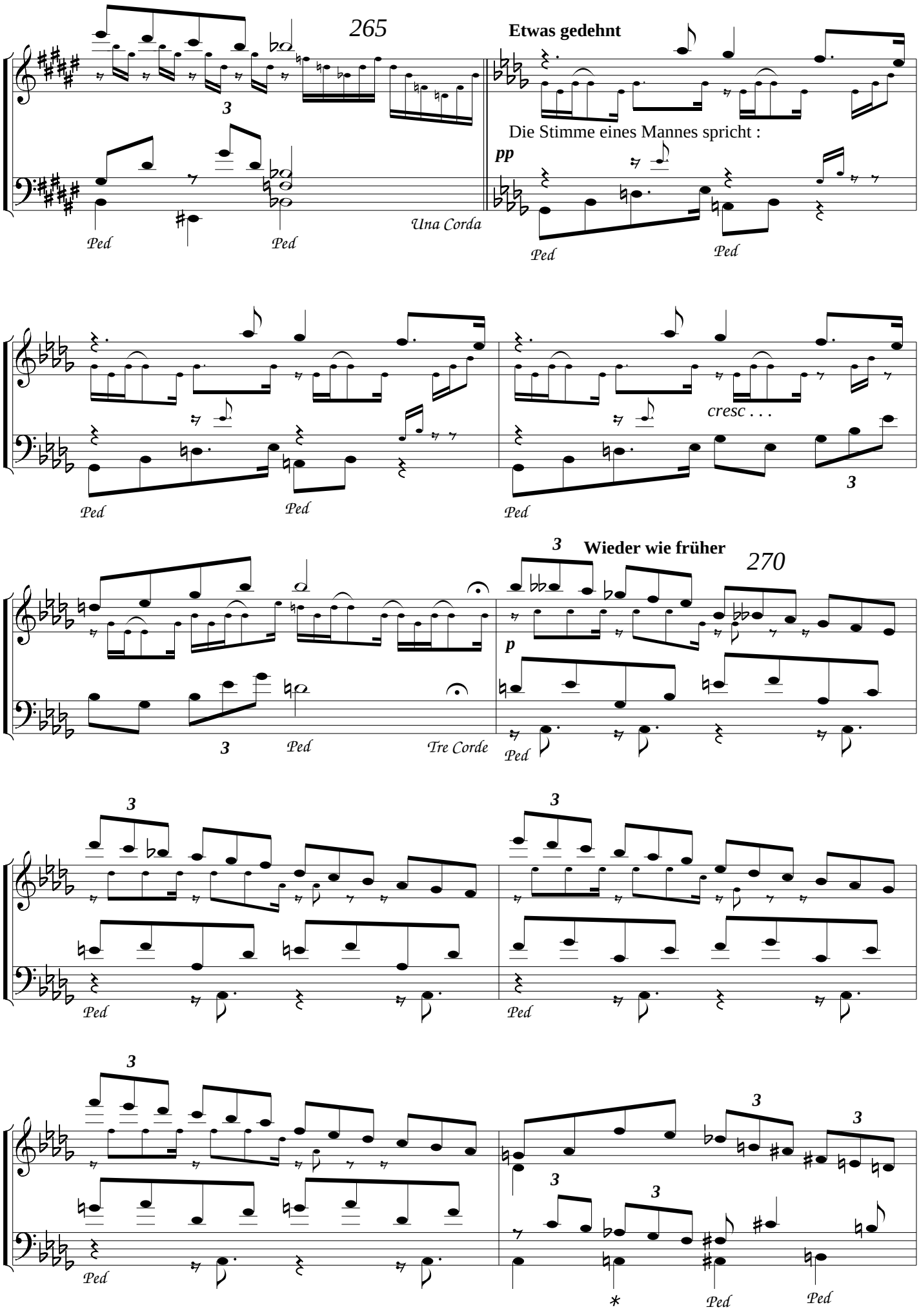

p
cresc . . .
molto cresc . . .
175
Sehr breit
fff
Schneller werdend
fff
molto rit . . .
180
cresc . . .
Sehr langsam
fff
185
dim . . .
dim e rit . . .
K
sehr ausdrücksvoll . . .
190
Ped

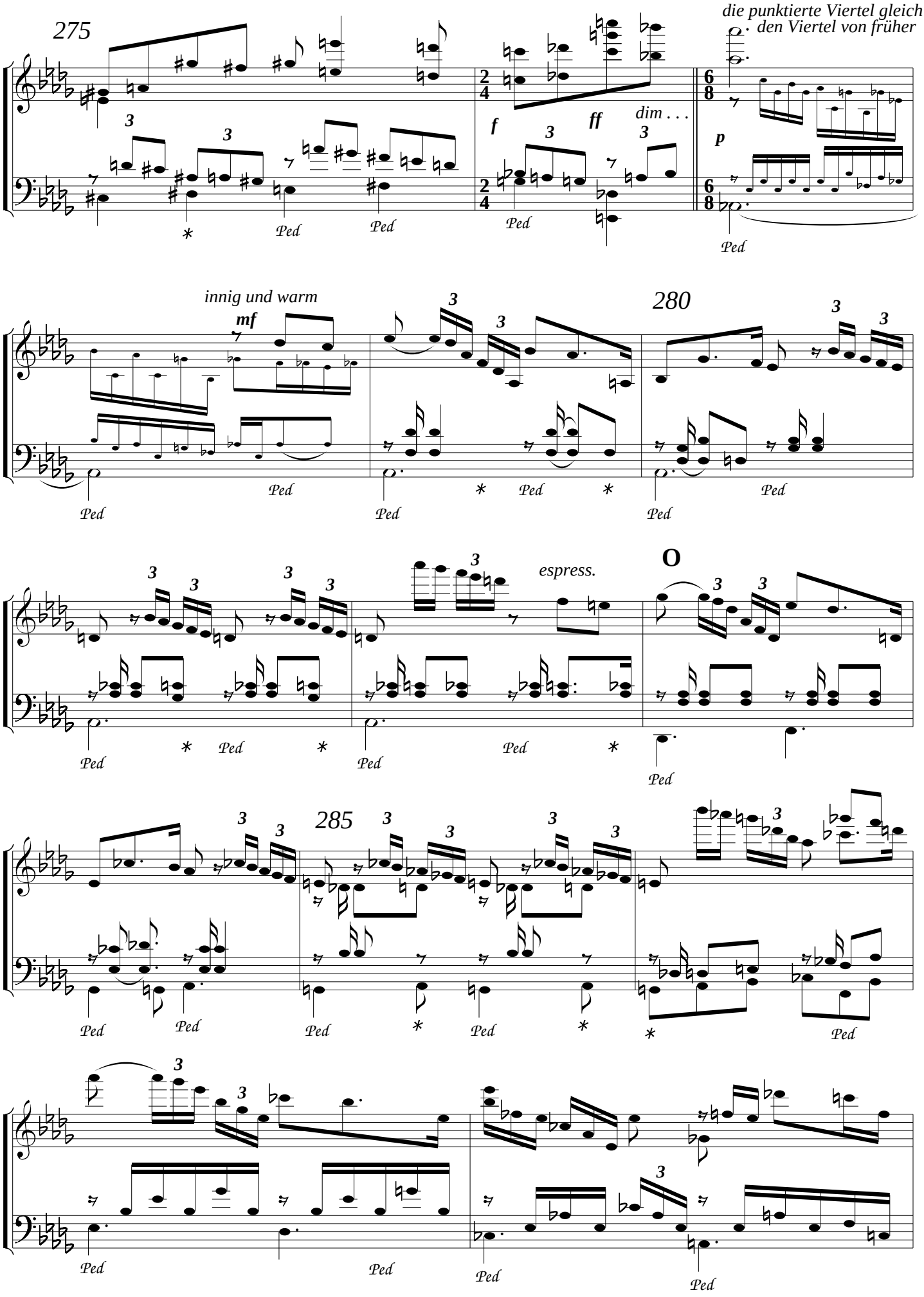

195
p
Ped
200
espress . . .
dim . . .
p
dim . . .
Schwer betont
ff
nun bin ich Dir, o Dir begegnet
205
210
pp
L
sff
pp

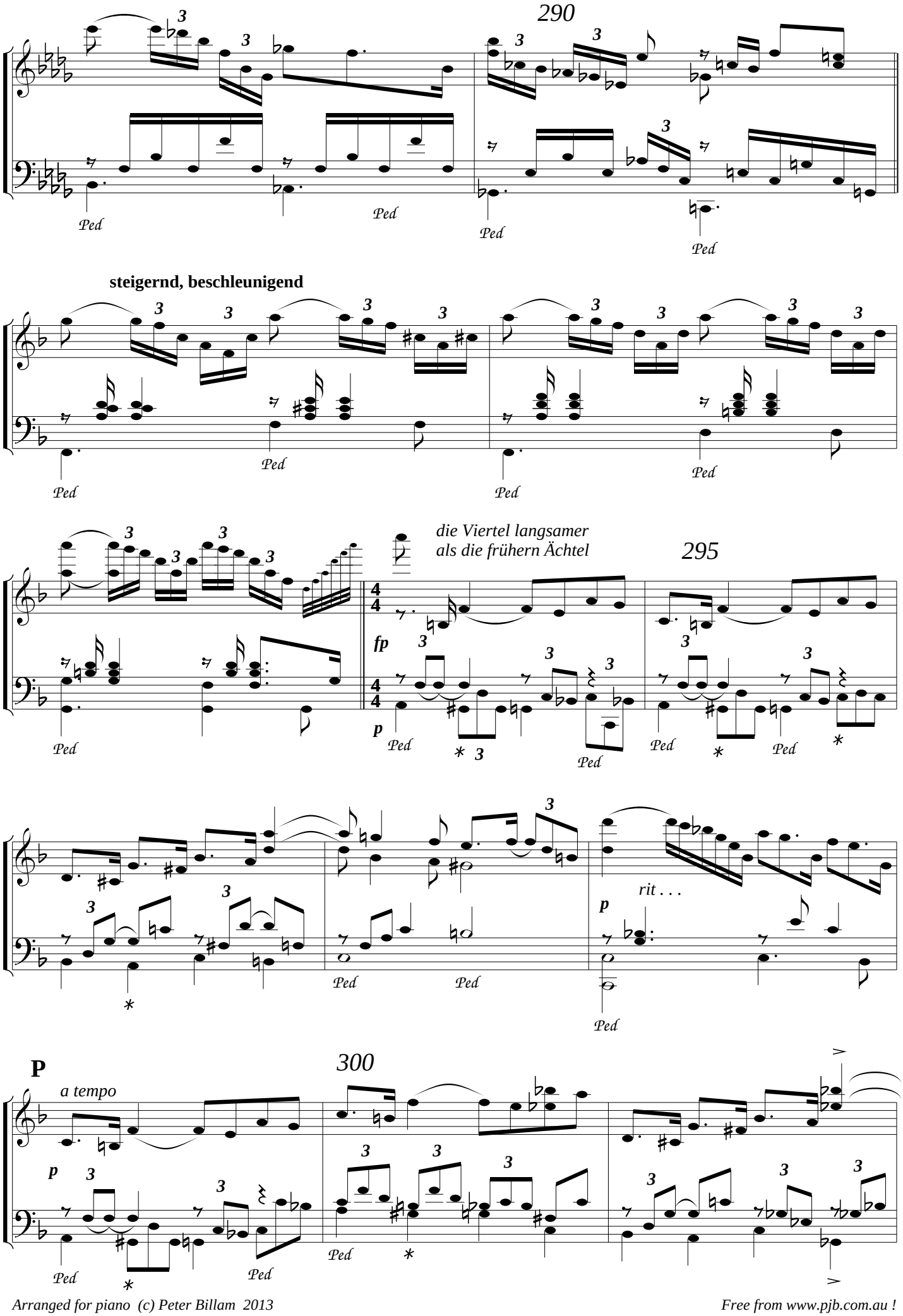

215
Etwas zurückhaltend
sff
zehr zart
pp
Una Corda
Ped
220
225
Sehr breit und langsam
230
f
Sie geht mit ungelenkten Schritt
Tre Corde
(arpeggiando)
235
mf cresc . . .
f
dim . . .
p
pp

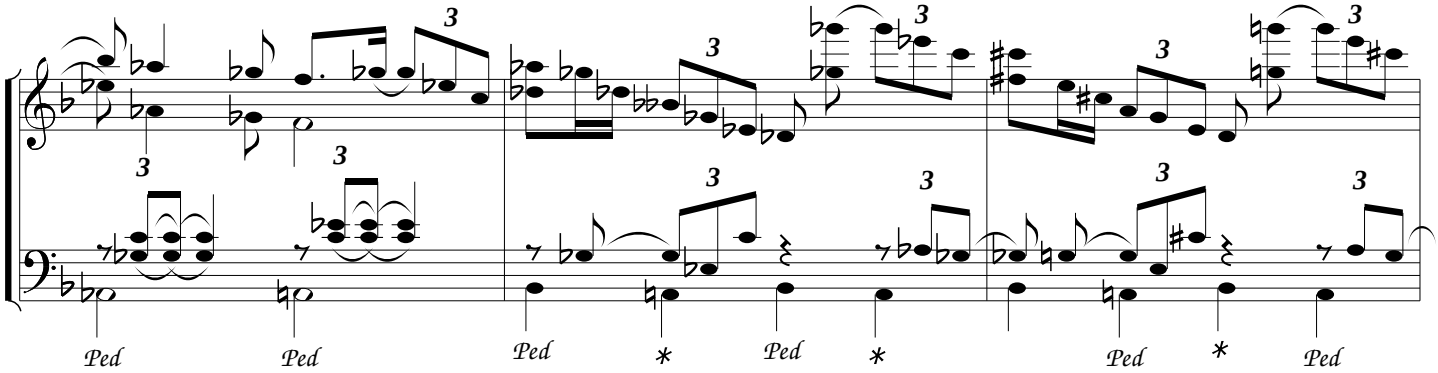

M 240
Ped
dim . . .
245
pp
rit . . .
Una Corda
250
pp
ppp
Sie schaut empor
Der Mond läuft mit.

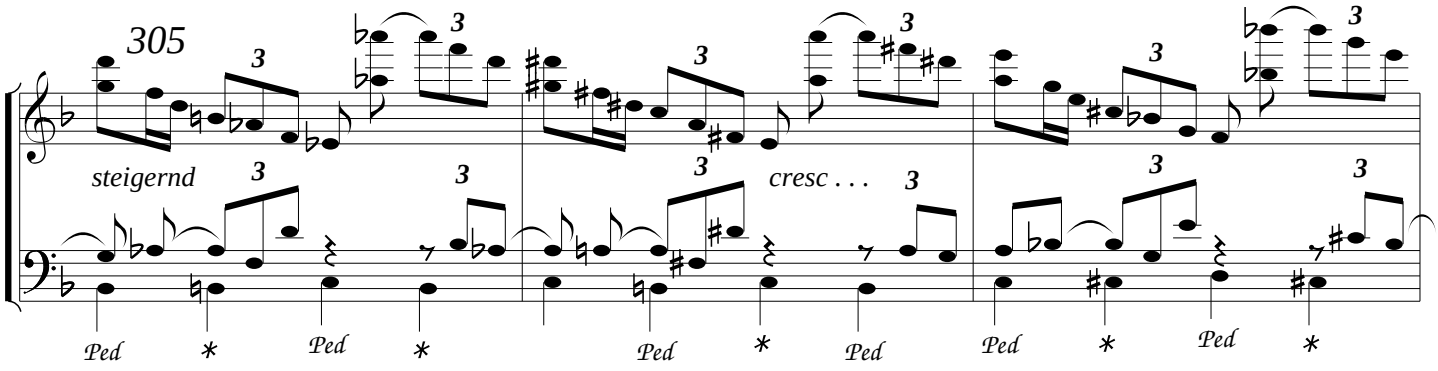

Ped
N
255
p
Ped
ppp
p
ppp
p
Ped
ppp
p
Tre Corde
260
Ped
Ped
Ped
Ped
*
Ped
Ped
Ped
Ped
3
Ped
Ped
Ped
Ped

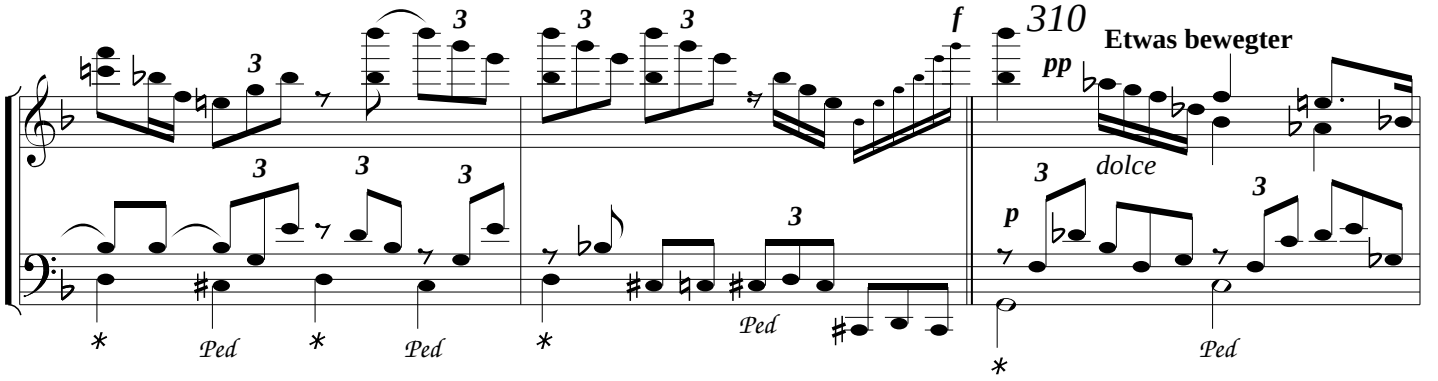

265
Etwas gedehnt
Die Stimme eines Mannes spricht :
pp
Una Corda
Ped
cresc . . .
Wieder wie früher
270
p
Tre Corde

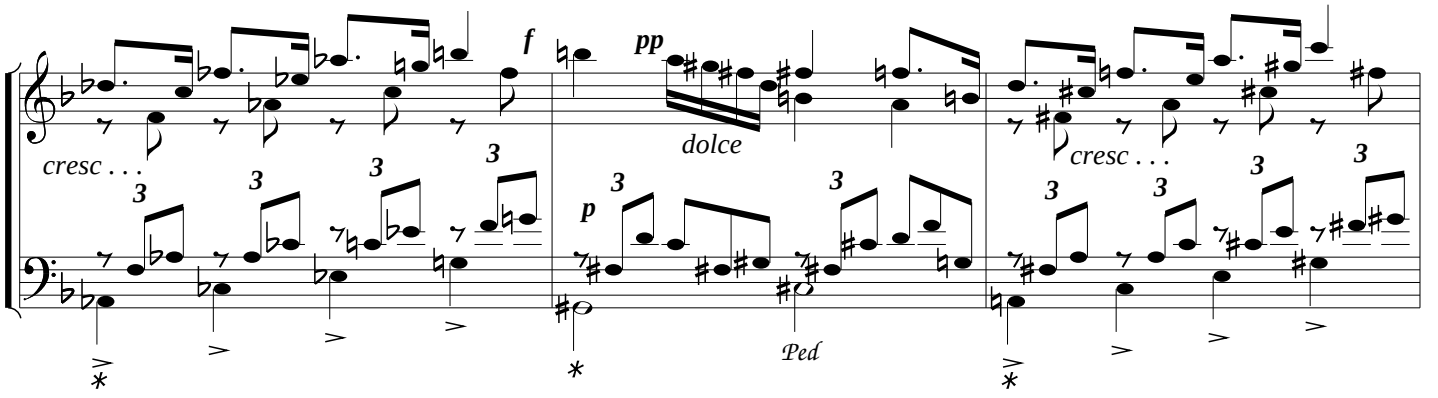

275
die punktierte Viertel gleich
den Viertel von früher
f
ff
dim . . .
p
innig und warm
mf
280
espress.
O
285
Ped

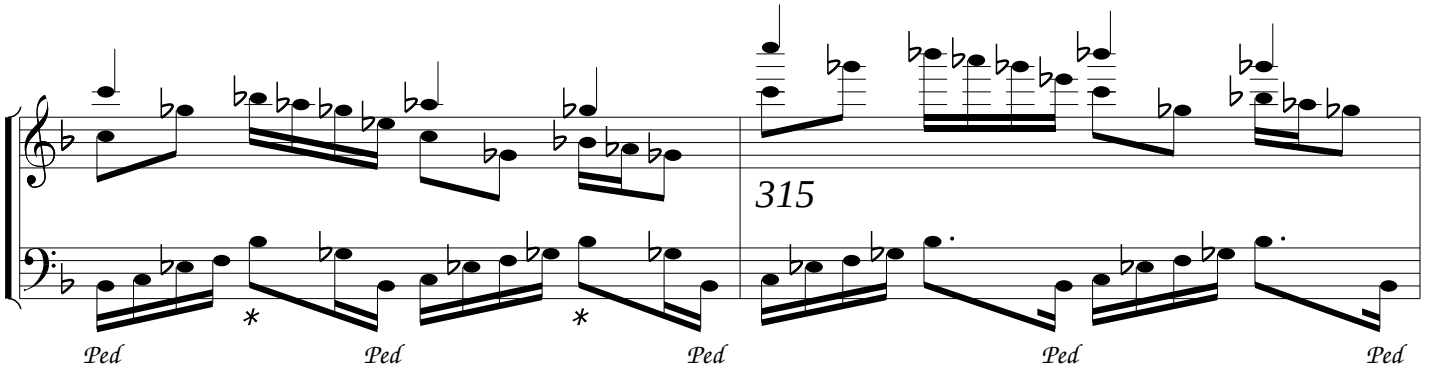

290
steigernd, beschleunigend
die Viertel langsamer
als die frühern Ächtel
295
fp
p
rit . . .
P
a tempo
300

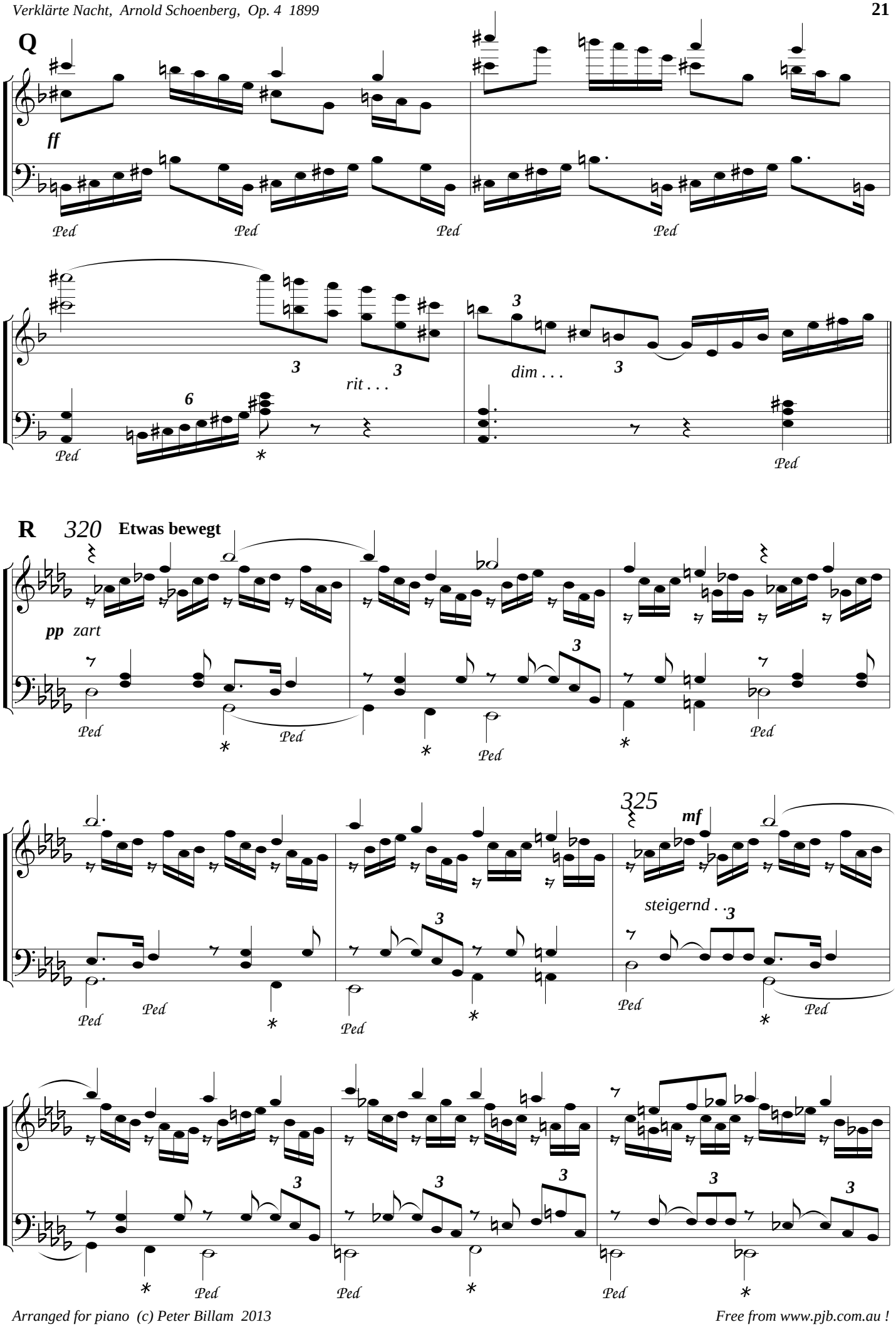


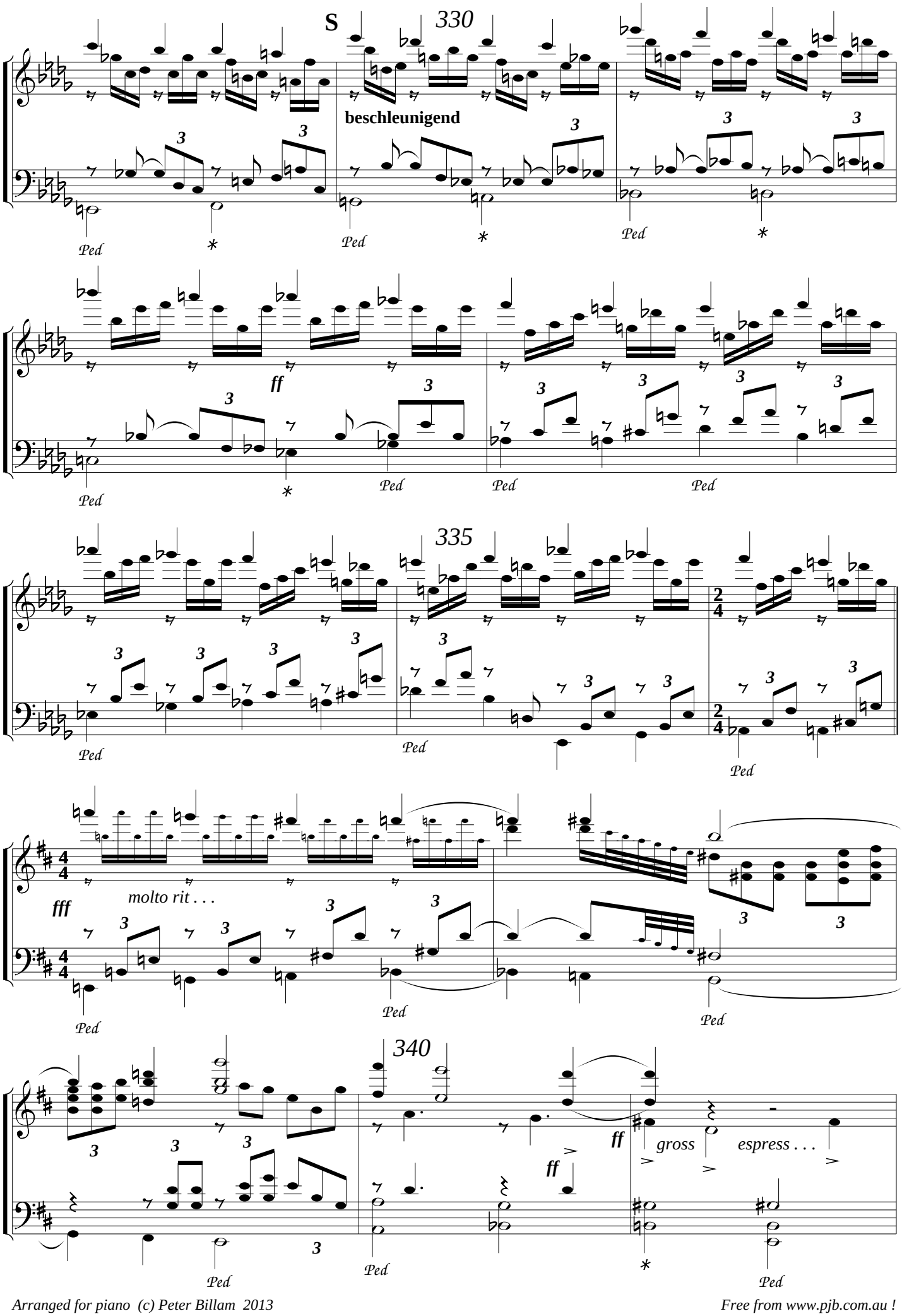

305
steigernd
cresc . . .

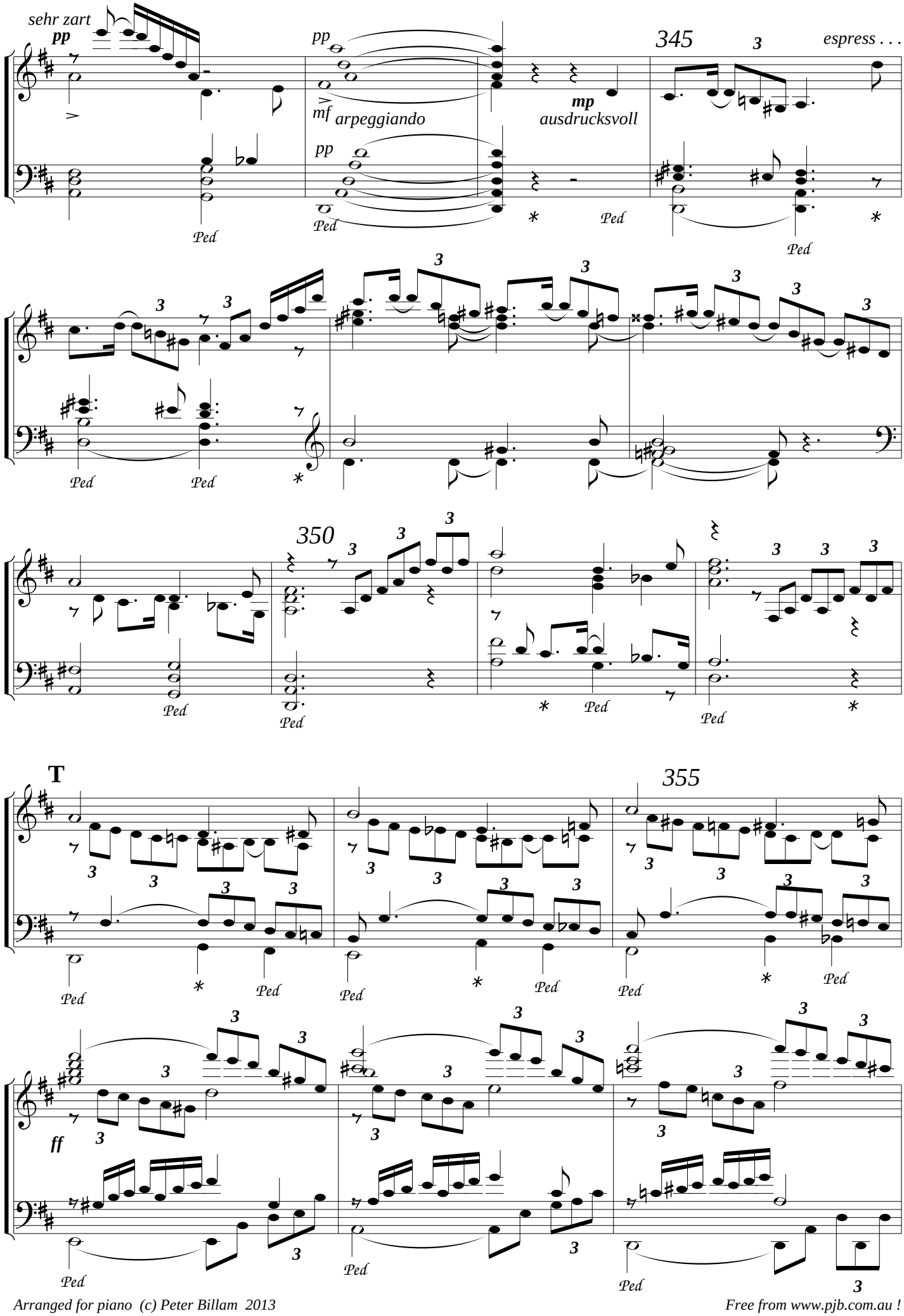

310
Etwas bewegter
dolce

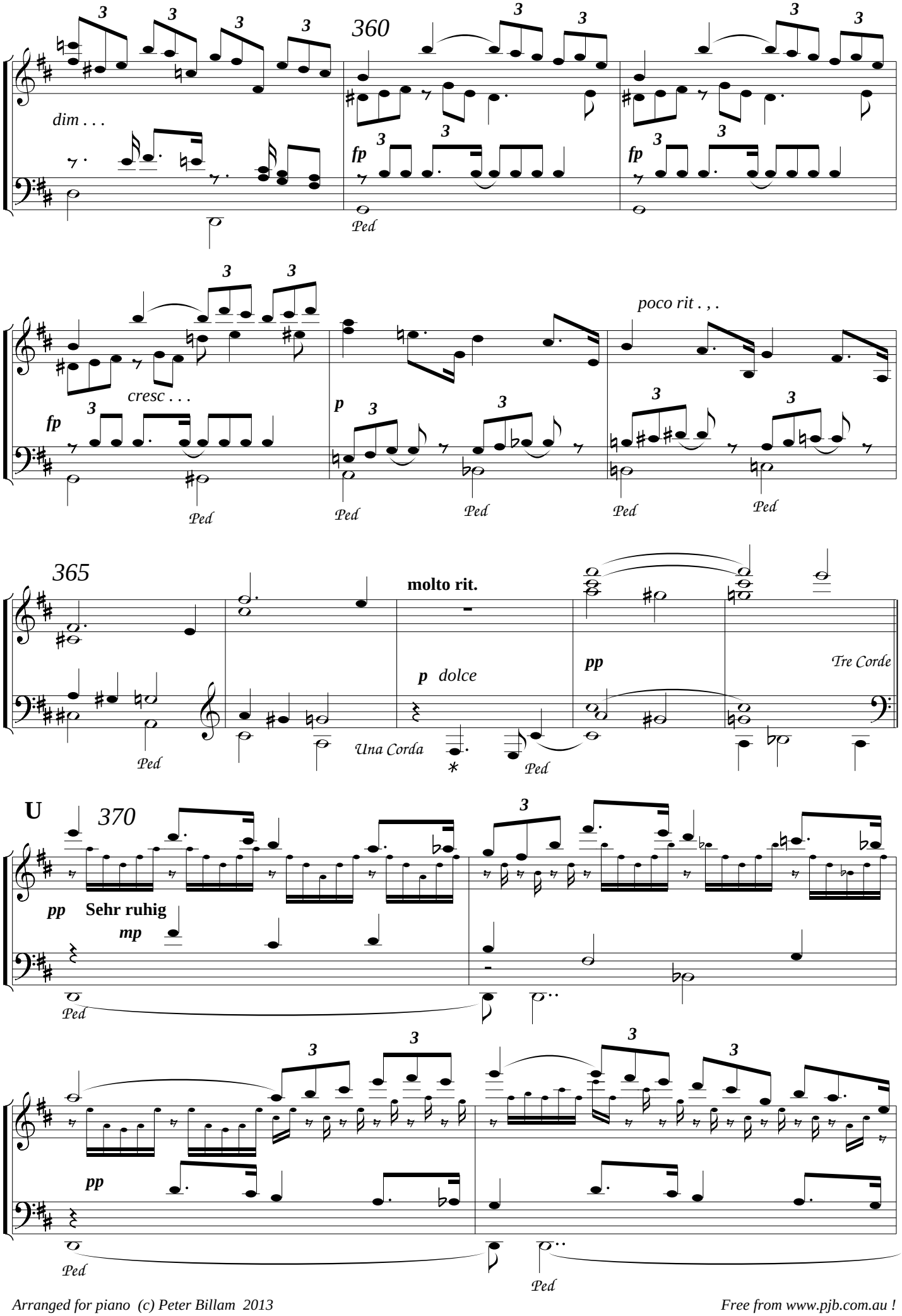

cresc . . .
dolce
cresc . . .

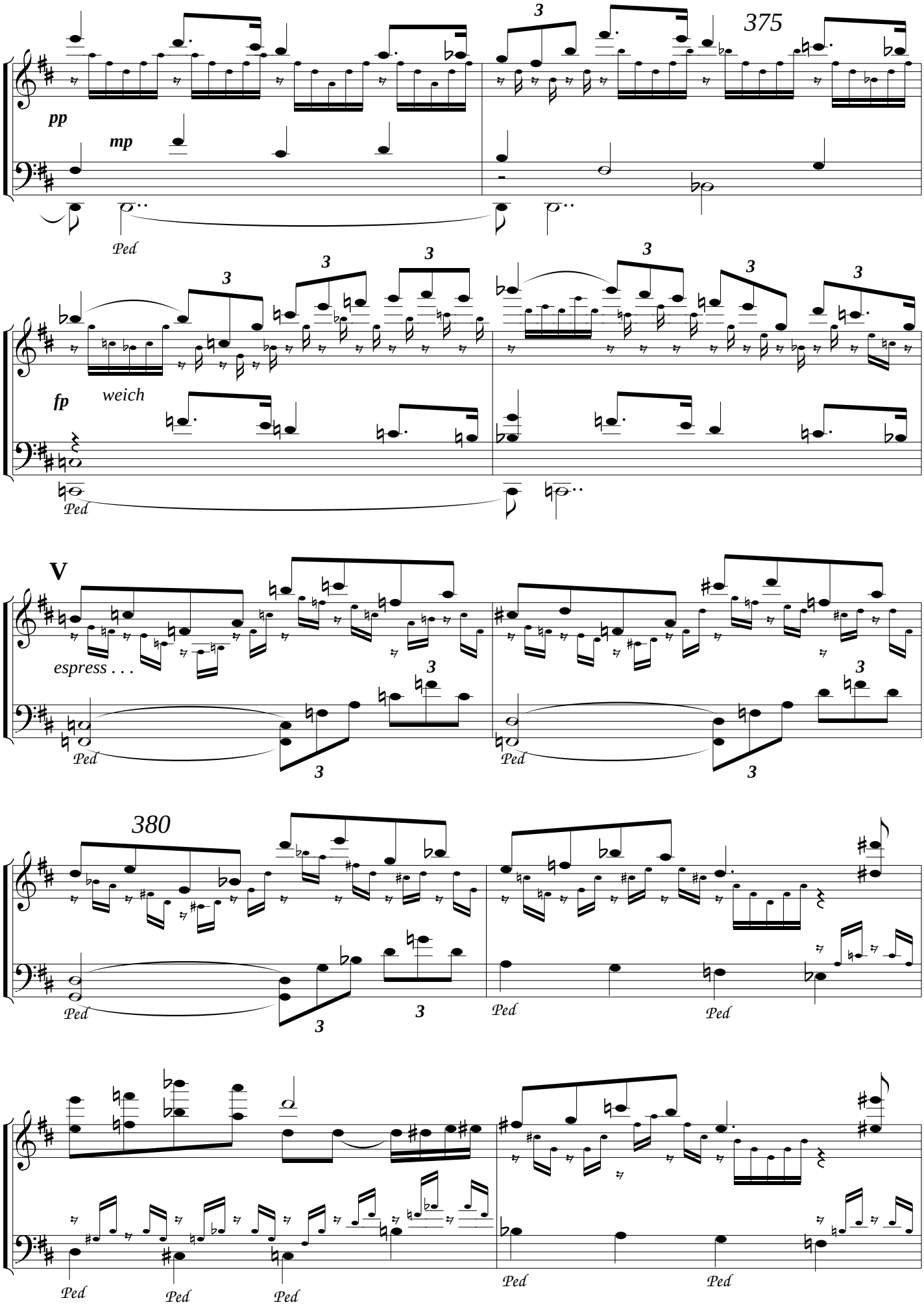

315

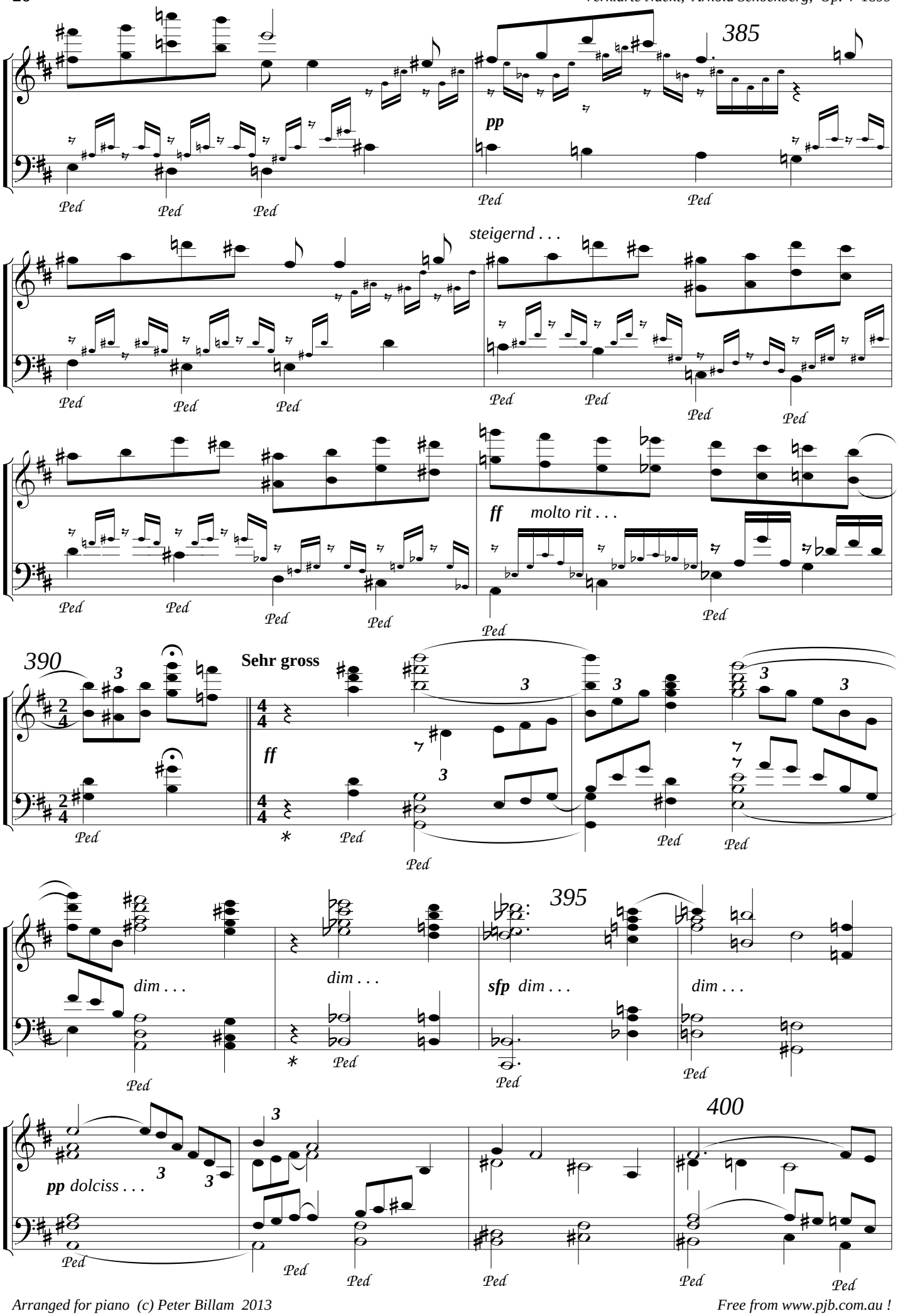

Q
ff
Ped
Ped
Ped
Ped
3
3
3
rit . . .
6
dim . . .
3
Ped
Ped
R
320
Etwas bewegt
pp zart
3
Ped
Ped
Ped
325
mf
steigernd . . .
3
Ped
Ped
Ped
Ped
3
3
3
3
3
Ped
Ped
Ped

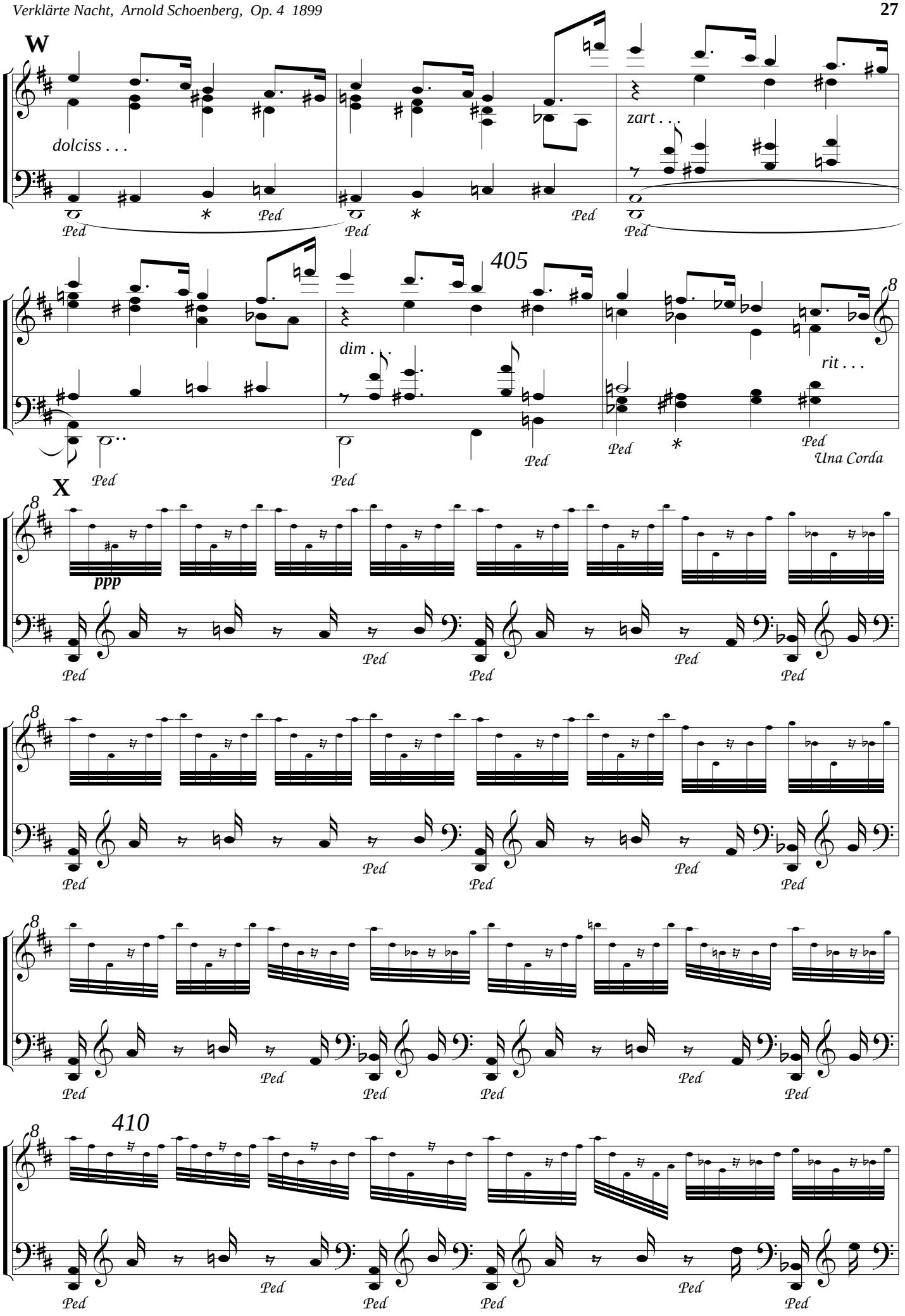

S
330
beschleunigend
ff
335
fff
molto rit . . .
340
ff
gross
espress . . .
Ped

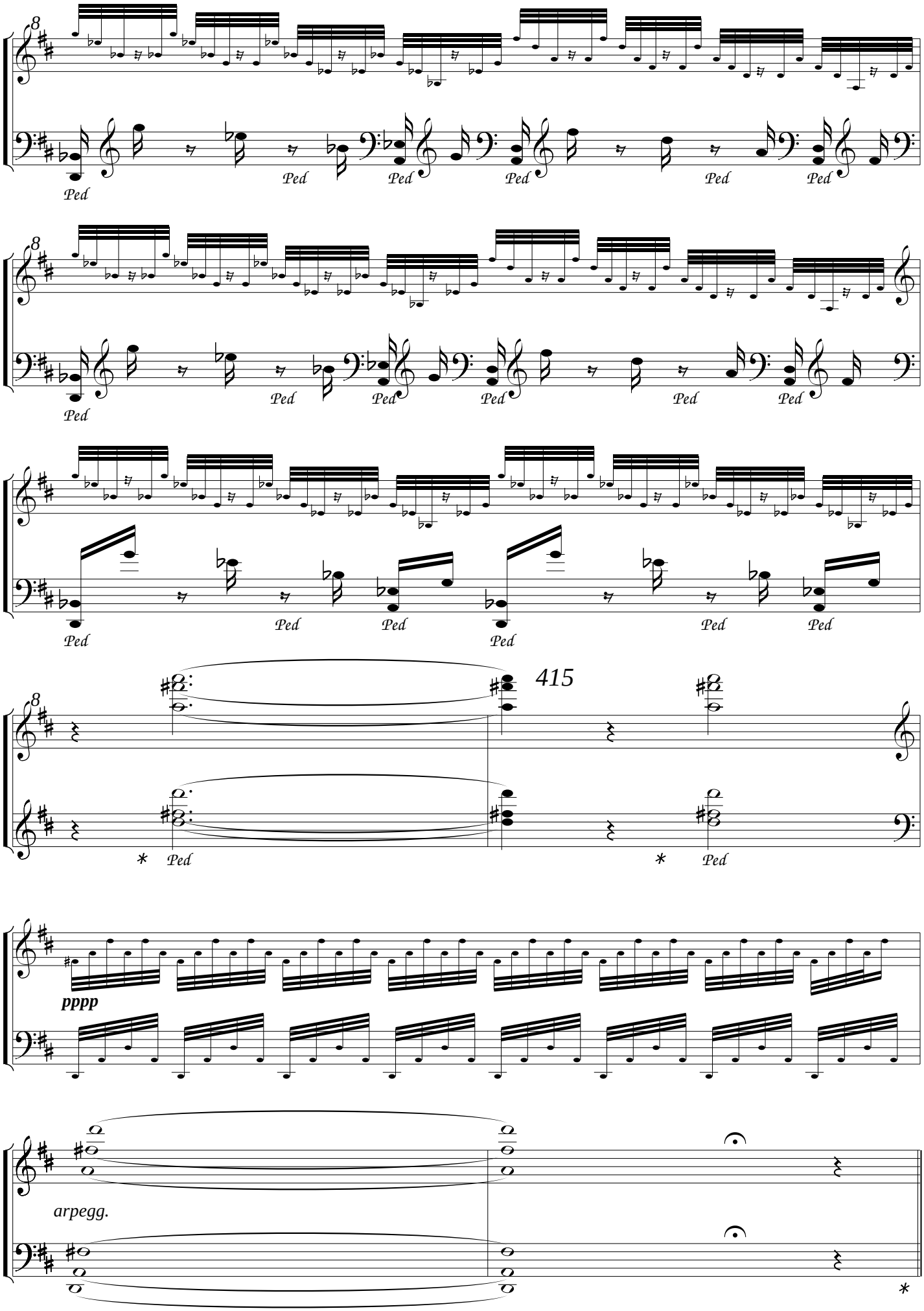

sehr zart
pp
pp
mf arpeggiando
pp
345
espress . . .
mp
ausdrucksvoll
Ped
350
T
355
ff


360
dim . . .
fp
Ped
cresc . . .
poco rit . , .
365
molto rit.
p dolce
pp
Tre Corde
Una Corda
U
370
pp Sehr ruhig
mp


375
pp
mp
Ped
fp
weich
Ped
V
espress . . .
Ped
Ped
380
Ped
Ped
Ped
Ped
Ped
Ped
Ped


385
pp
steigernd . . .
ff
molto rit . . .
390
Sehr gross
ff
395
dim . . .
sfp dim . . .
400
pp dolciss . . .
Ped


W
dolciss . . .
zart . . .
Ped
405
dim . . .
rit . . .
Una Corda
X
ppp
410


8
Ped
415
pppp
arpegg.

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3, from the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; from the *Art of Fugue*: *Contrapuncti 1*, *4* and *9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. By G. F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. *Scriabin, Two Preludes op.67; Five Preludes op.74*, piano. *Telemann, Twelve Flute Fantasias*, recorder. *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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