

Schoenberg, *Pierrot Lunaire*

No. 9: Gebet an Pierrot

Pierrot! mein Lachen

hab ich verlernt!

Das Bild des Glanzes

zerfloss, zerfloss!

Schwarz weht die Flagge

mir nun vom Mast.

Pierrot! mein Lachen

hab ich verlernt!

O gib mir wieder,

Rossartz der Seele,

Schneemann der Lyrik,

Durchlaucht vom Monde,

Pierrot--mein Lachen

Pierrot! my laughter

Have I unlearned!

The vision of brilliance

Dissolved, dissolved!

Black waves my flag now

From the mast.

Pierrot! my laughter

Have I unlearned!

O give me back,

Veterinarian of the soul,

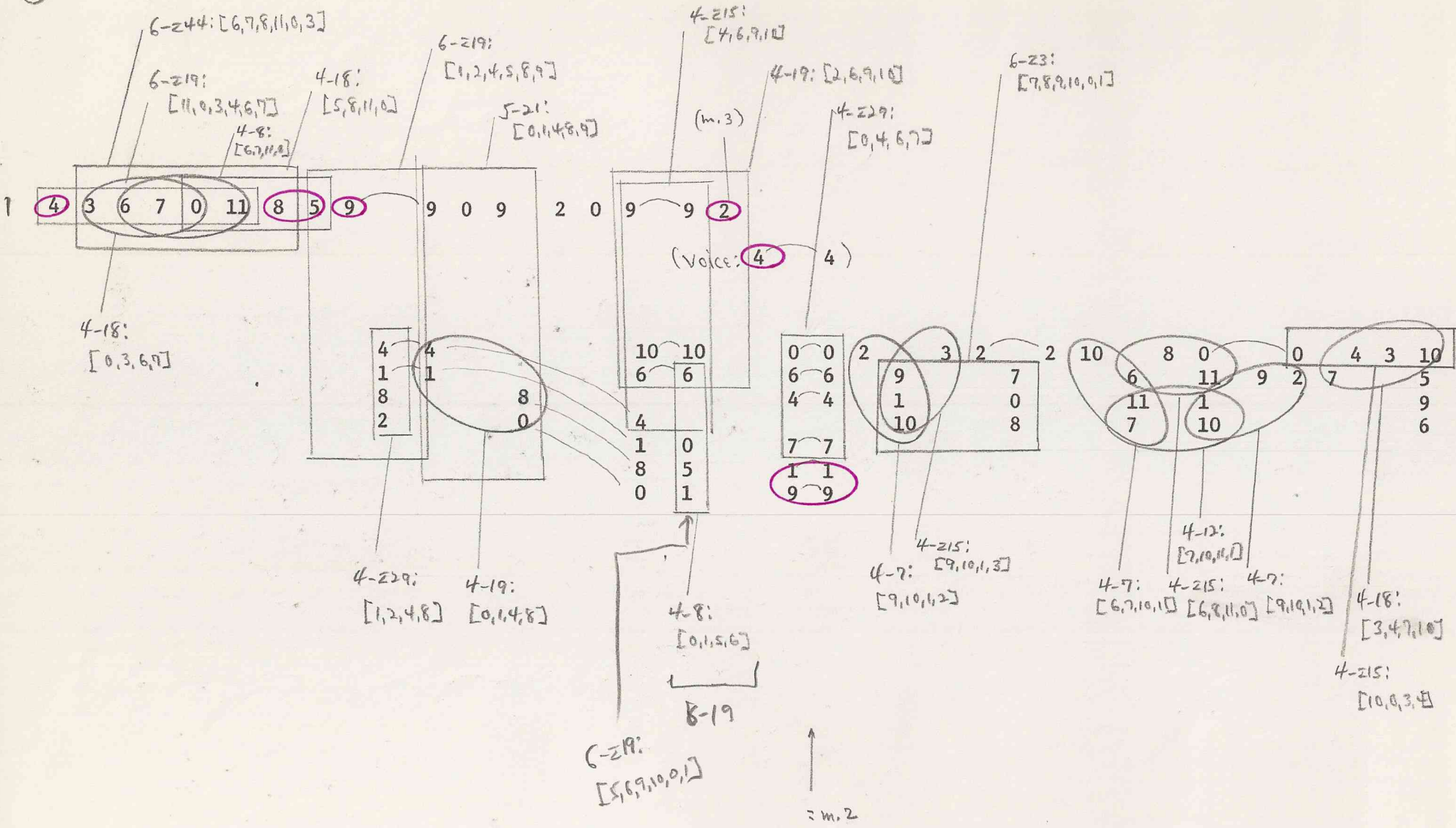
Snowman of the lyric,

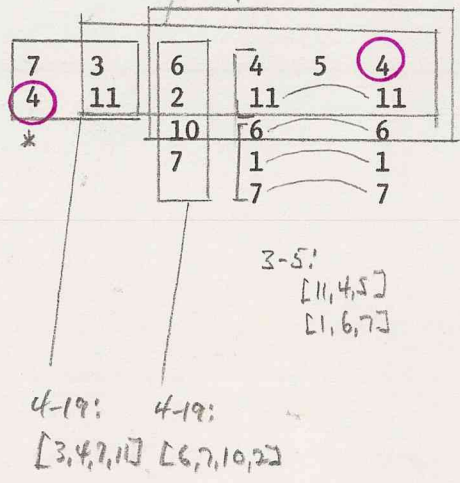
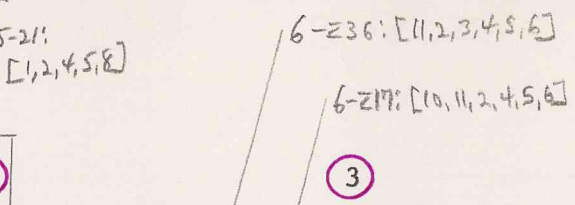
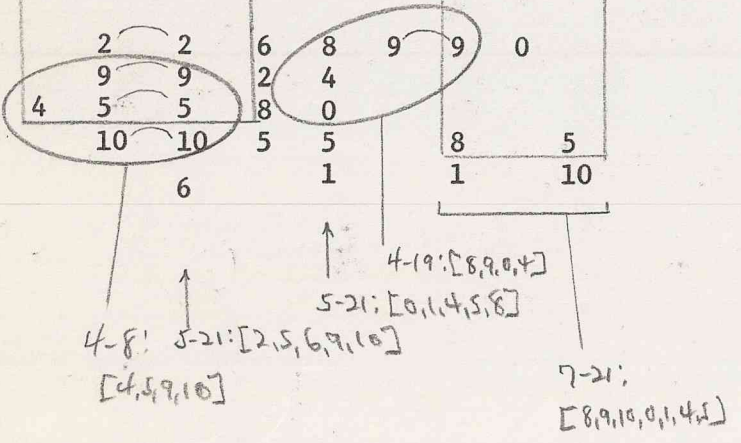
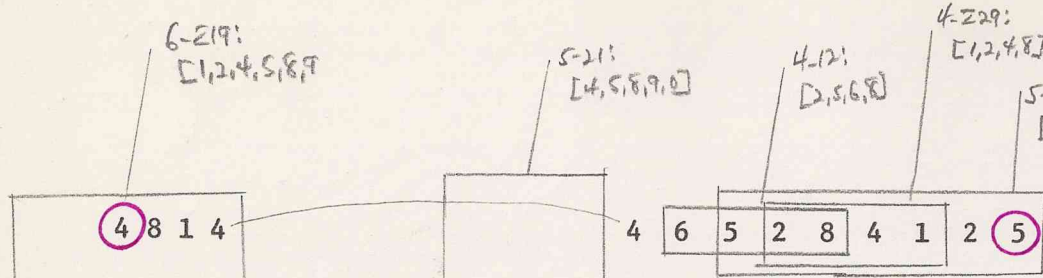
Supreme majesty of the moon,

Pierrot--my laughter

tr. A.F.

11





6-219: [6,7,10,11,12]

* lowest pitch

Schoenberg, Op. 21/9 (first of this opus to be composed)

NB. The climatic 4-note set has no significance independently

l.l. of piano with clar. - notes articulation m. 5

1

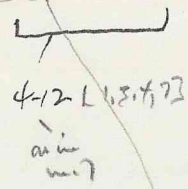
THIS PIECE CONTAINS ORDERED SET SUCCESSIONS THROUGHOUT

NB. opening cl. figures have no signif. as total set (E=0)
 $4-229: \{5, 6, 8, 9\}$

$6-217: \{0, 1, 4, 6, 7, 8, 9\}$
 $6-236: \{9, 0, 1, 2, 3, 4\}$
 $6-23: \{9, 10, 0, 1, 2, 3\}$

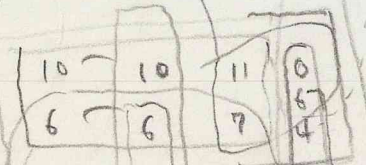


$4-12: \{0, 2, 3, 6\}$
 $4-18: \{2, 3, 6, 9\}$



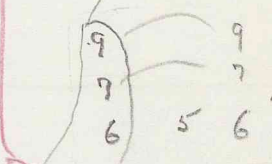
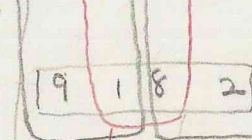
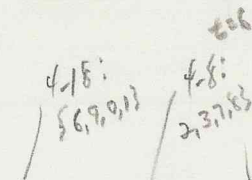
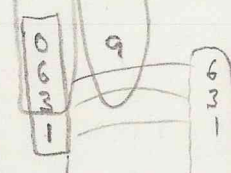
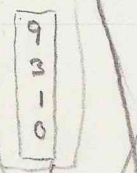
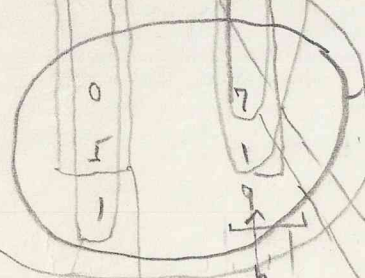
$6-243: \{0, 2, 3, 6, 7, 8, 9\}$

$6-219: \{5, 6, 7, 9, 0, 11\}$
 $6-243: \{4, 5, 7, 10, 11, 0\}$
 $6-249: \{5, 6, 7, 10, 11, 11\}$
 $4-8: \{5, 6, 7, 10, 11\}$



$6-217: \{0, 2, 5, 7, 8, 9, 3\}$
 $6-244: \{5, 7, 8, 9, 0, 11, 4\}$
 $6-218$

$5-30: \{5, 7, 9, 0, 11\}$
 $6-217$



$4-8: \{0, 1, 5, 6\}$
 $7-218: \{0, 1, 4, 6, 7, 8, 9, 3\}$
 $8-7$ with pcs

$4-13: \{1, 4, 6, 7\}$
 $4-229: \{0, 4, 6, 7\}$
 $6-243$ and $6-217$

$4-12: \{9, 0, 1, 3, 3\}$

$4-13: \{0, 1, 3, 6\}$

$4-8: \{2, 3, 8, 0, 3\}$

$4-18: \{0, 3, 6, 7\}$
 $4-8: \{8, 9, 1, 2\}$
 $t=6$

$6-217: \{1, 2, 3, 5, 8, 9\}$

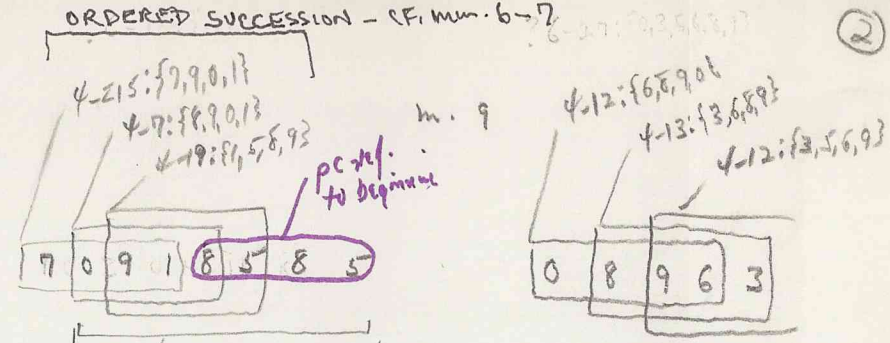
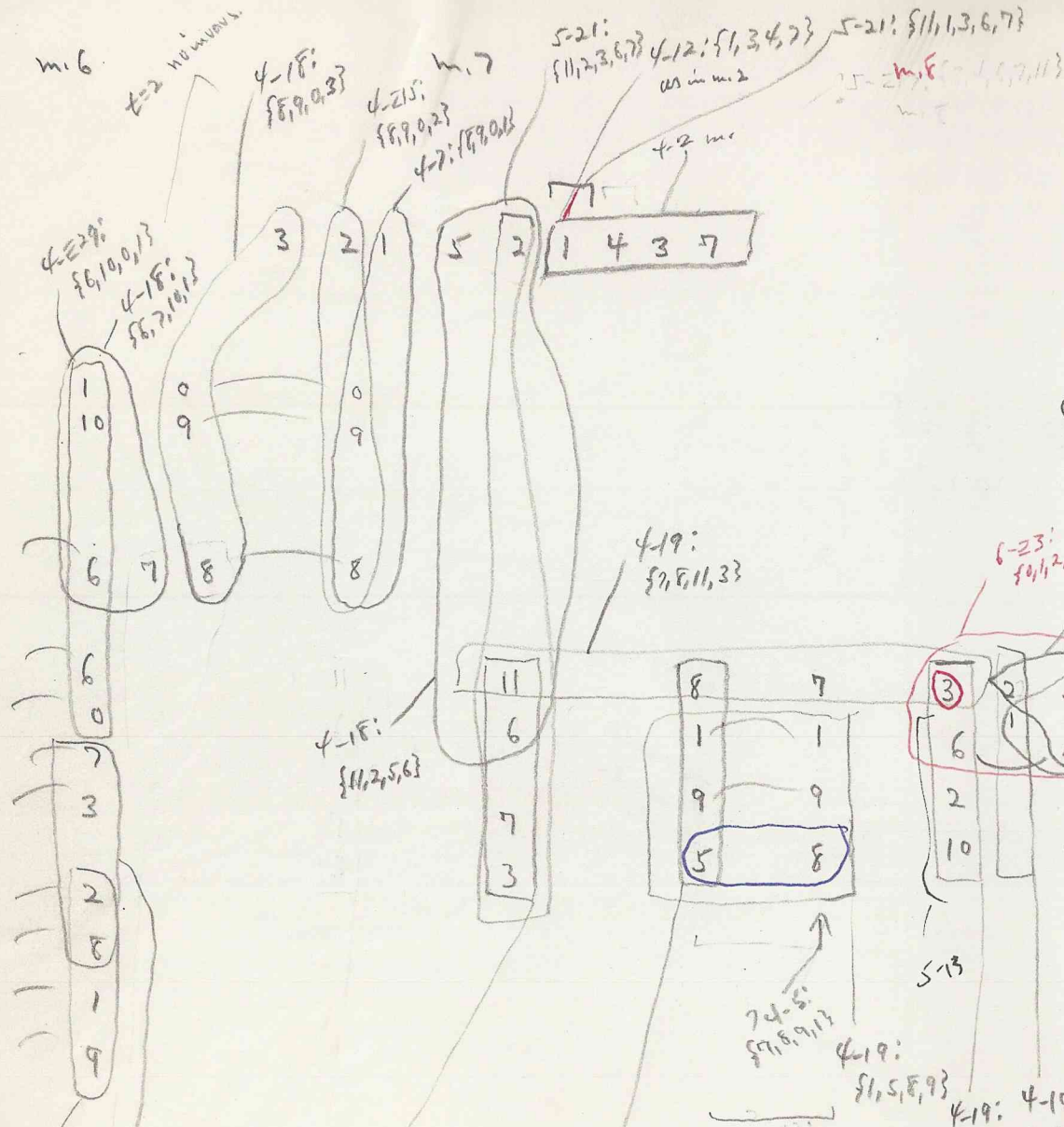
$4-7: \{6, 7, 10, 11\}$

$4-13: \{1, 4, 6, 7\}$
 $4-229: \{0, 4, 6, 7\}$
 $6-243$ and $6-217$

$8-8: \{1, 2, 3, 5, 8, 9\}$
 $6-219: \{1, 2, 5, 8, 8\}$

$9-5: \{2, 3, 8\}$

$9-5: \{4, 10, 11, 4\}$
 $t=8$
 8 (unwritten)
 $\{5, 6, 7, 9, 0, 1\}$
 $(6-217)$



4-8: {8, 9, 1, 2}

4-8: {2, 3, 7, 8}

8-9

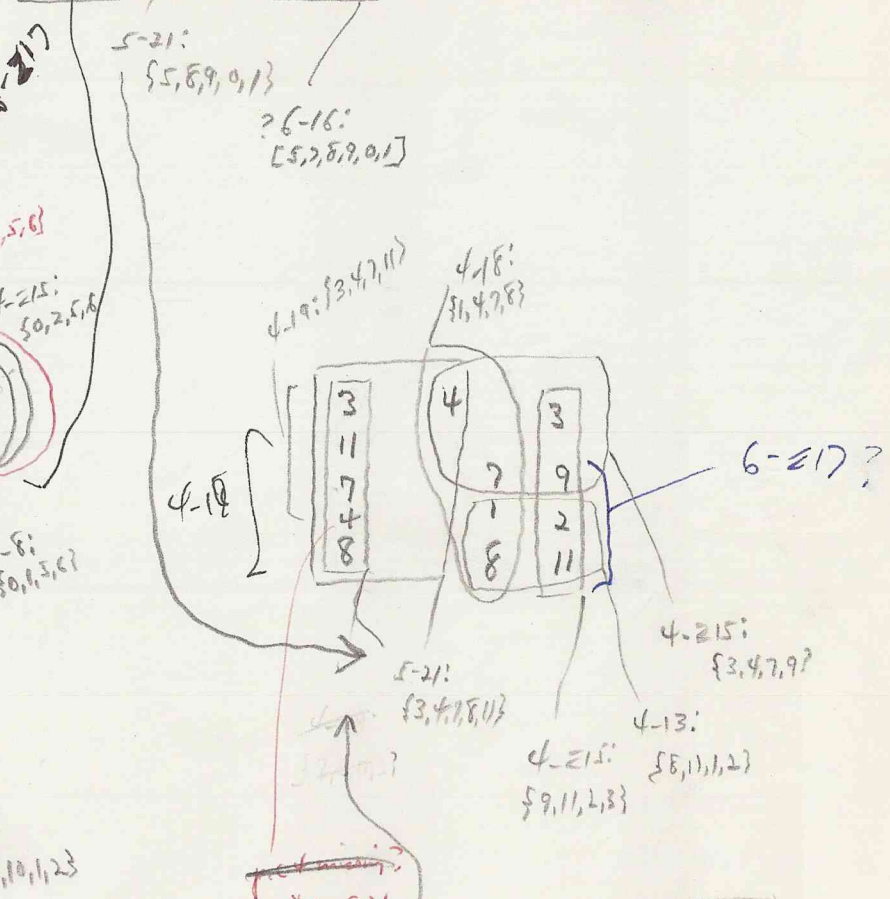
4-19: {1, 3, 6, 7}

new set (new section)

8-9

4-19: {1, 5, 8, 9}

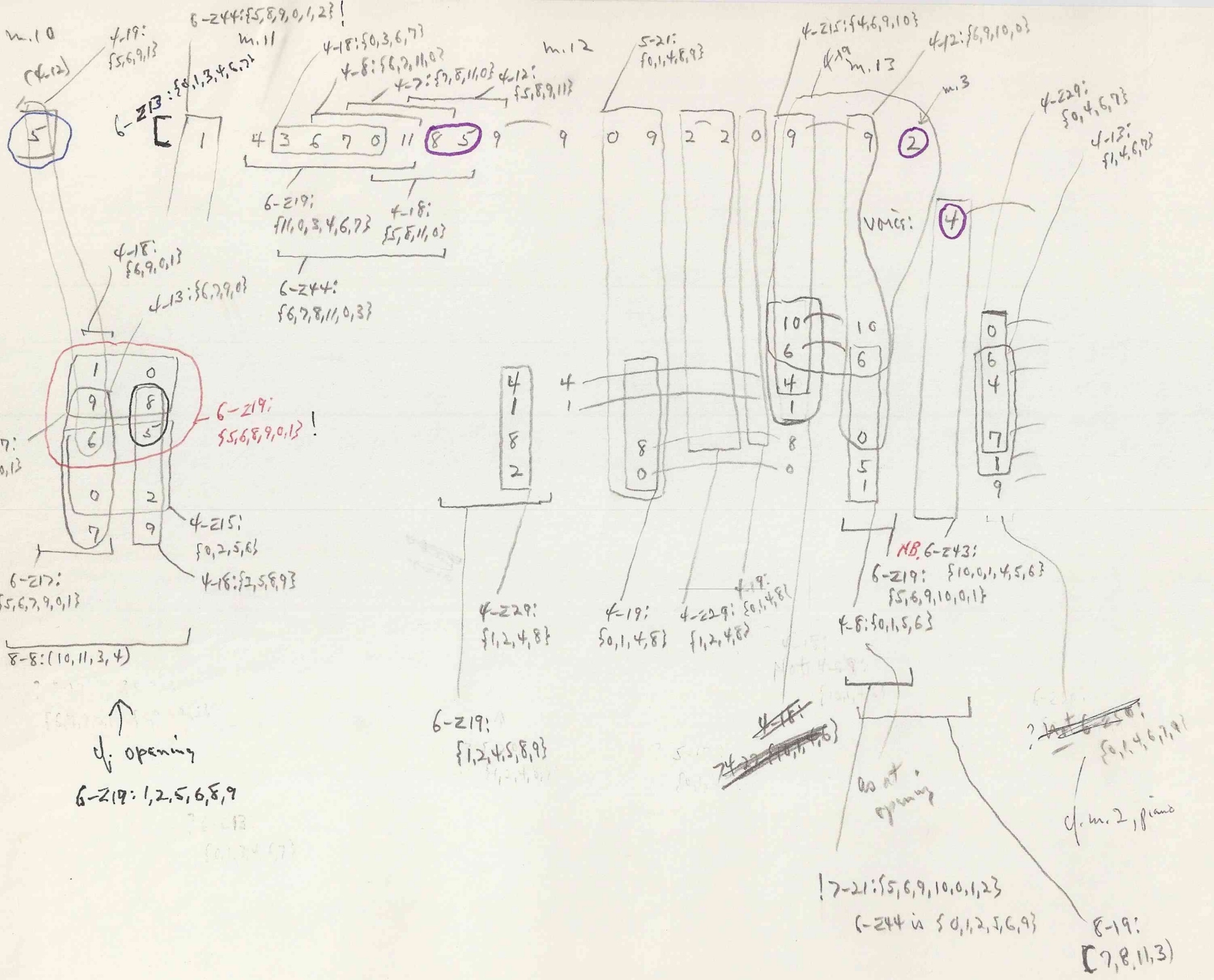
t=2 no answer.



? 6-15: {3, 4, 5, 7, 8, 11}

No connection from clavier to piano u via 5-21

(IT₄) - 2 min., pc 8



↑
 opening
 6-219: $\{1,2,5,6,8,9\}$

as at
 opening

4. m. 2, plane

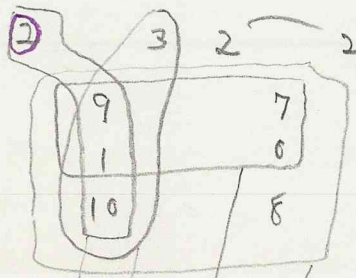
m. 14

m. 15

m. 16

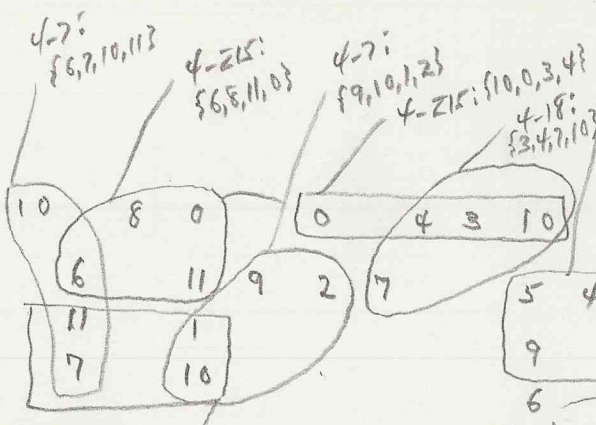
Not whole-tone
in upper voices
of piano

- 0
- 6
- 4
- 7
- 1
- 9



$\psi-7: \{9, 10, 1, 3\}$
 $\psi-215: \{2, 9, 0, 13\}$
 $6-23: \{2, 8, 9, 10, 0, 13\}$

IT₁₀



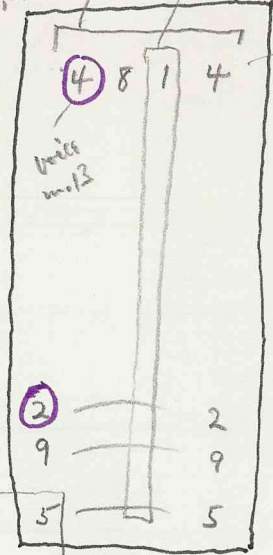
$\psi-7: \{6, 7, 10, 11\}$
 $\psi-215: \{6, 8, 11, 0\}$
 $\psi-7: \{9, 10, 1, 2\}$
 $\psi-215: \{10, 0, 3, 4\}$
 $\psi-18: \{3, 4, 7, 10\}$

$\psi-12: \{2, 10, 0, 13\}$
 Not $\psi-4: \{5, 7, 8, 11\}$ Not Chromatic

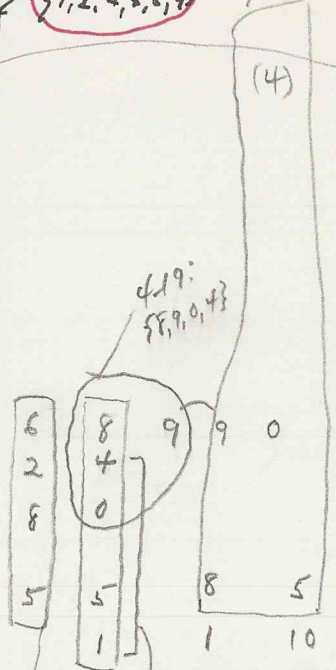
not $\psi-22: \{0, 2, 4, 7\}$
 not $\psi-12: \{0, 3, 4, 7\}$

EXAMPLE

m. 17
 $8-19: (11, 0, 3, 7)$
 $\psi-8: \{4, 5, 8, 10\}$
 $\psi-19: \{1, 2, 5, 9\}$
 $6-219: \{1, 2, 4, 5, 8, 9\}$
 m. 18
 $5-21: \{4, 5, 8, 9, 0\}$
 74

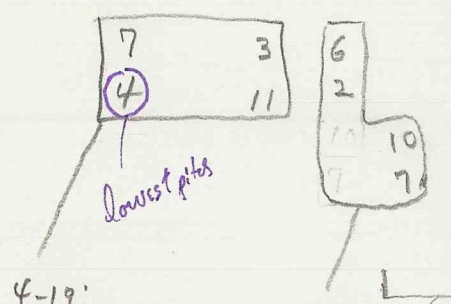
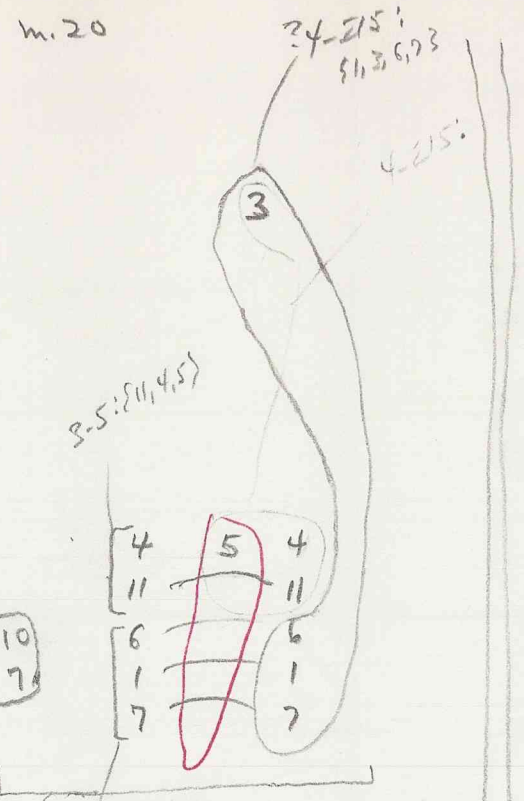
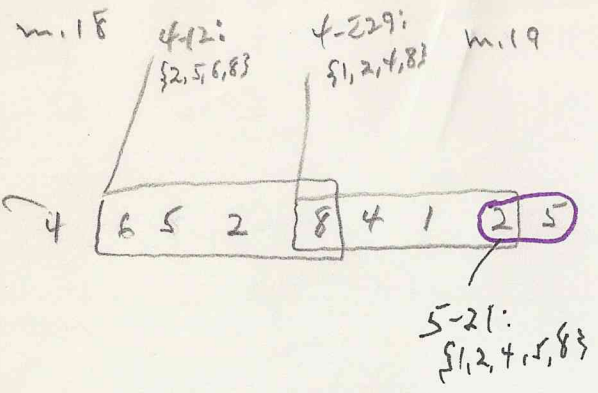


$\psi-7: \{4, 6, 9, 10\}$
 $\psi-215: \{5, 6, 9, 10\}$
 $5-21: \{2, 5, 6, 9, 10\}$
 $? 6-244: \{1, 4, 5, 8, 9, 10\}$
 Not $5-8: \{2, 4, 5, 6, 8\}$



$\psi-19: \{8, 9, 0, 4\}$
 $\psi-7: \{0, 1, 4, 5\}$
 $\psi-12: \{2, 5, 6, 8\}$
 $5-21: \{0, 1, 4, 5, 8\}$

Have $5-21$ [$7-21$ contains
 Embedded in its $5-21$ (x);
 Complement - all other
 All other subsets 5-element
 Secondary subsets 1x



4-19: {3, 4, 7, 11}

4-19: {6, 7, 10, 2}

3-5: {1, 6, 7}

Not 6-24: {11, 1, 4, 5, 6, 7}

Not 6-224: {11, 1, 3, 4, 6, 7}

Not 7-9: {11, 1, 3, 4, 5, 6, 7}

Not 5-29: {11, 1, 4, 6, 7}

7-21 (5, 8, 9, 10, 1)

8-215: (8, 9, 10, 2)

T₃ (pc 7 minor)

Not 6-20: {6, 7, 10, 11, 2, 3}

6-210: {1, 2, 4, 5, 9}

7-215: {1, 2, 4, 5, 8}

6-210: {1, 2, 4, 5, 9}

7-215: {1, 2, 4, 5, 8}

6-210: {1, 2, 4, 5, 9}

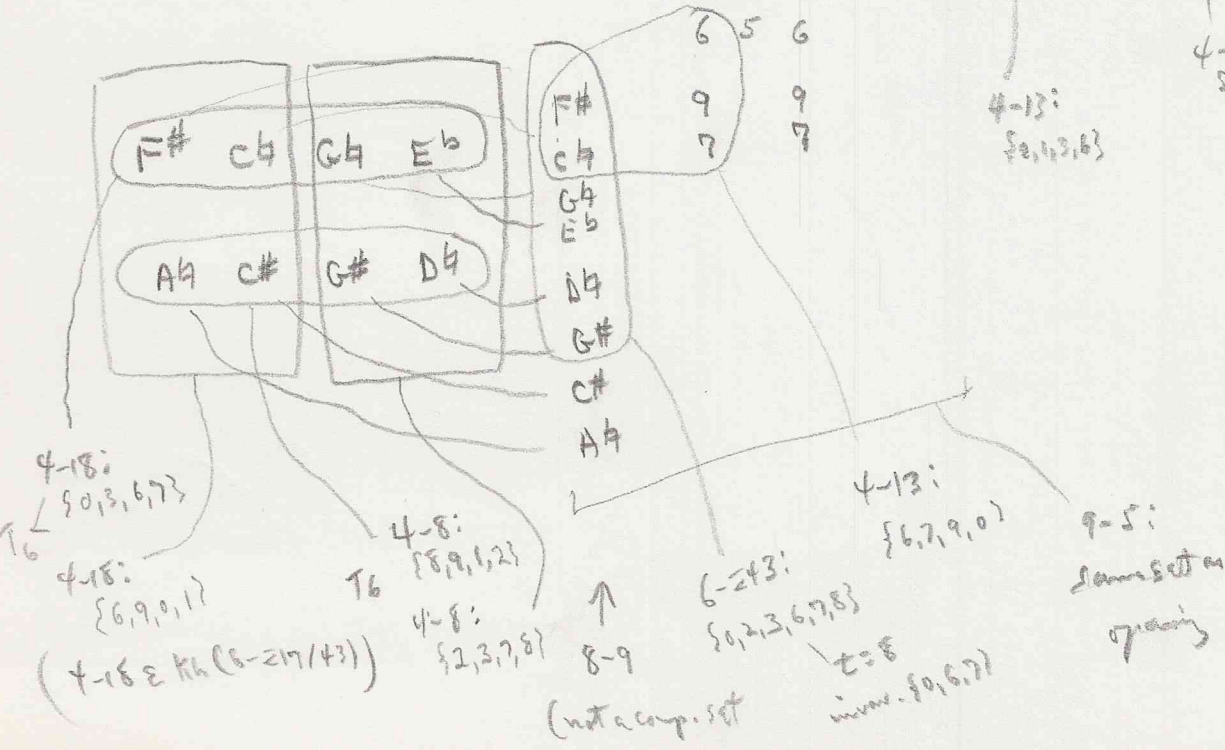
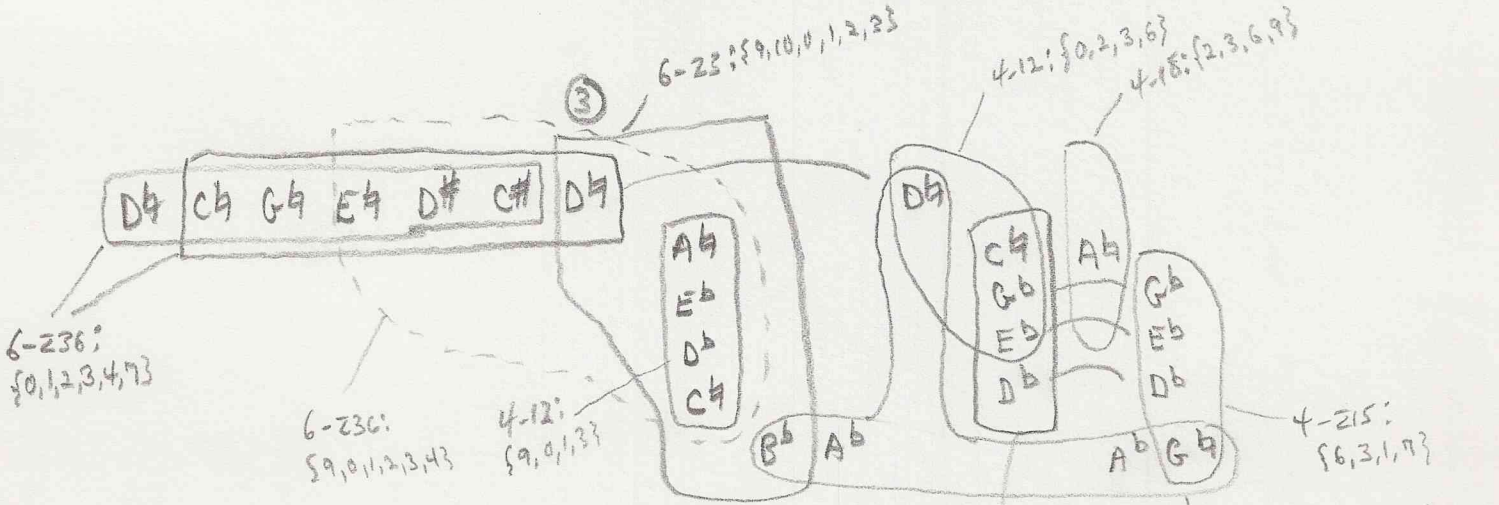
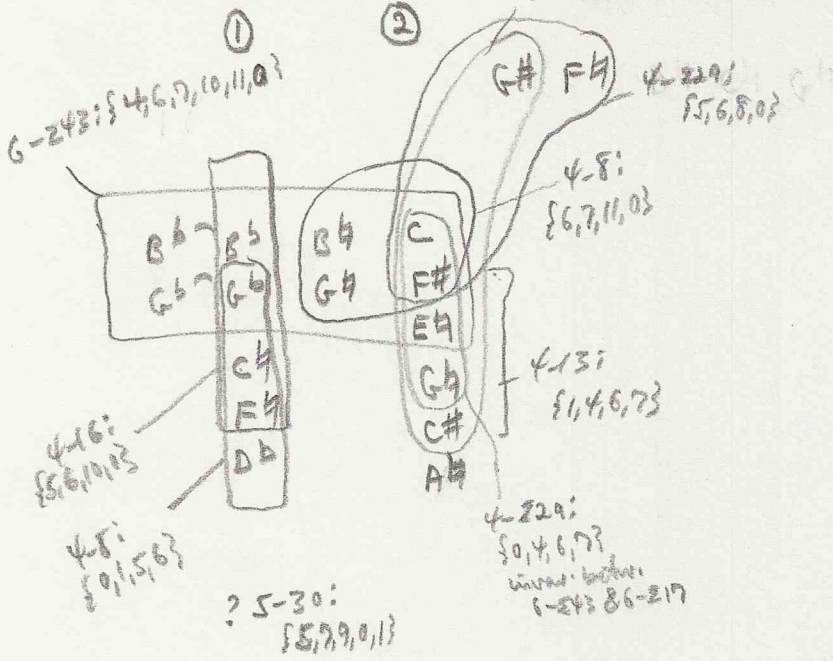
7-215: {1, 2, 4, 5, 8}

6-210: {1, 2, 4, 5, 9}

7-215: {1, 2, 4, 5, 8}

Schubert, Op. 21/9 - SET THEORY, m. 1-9

6-219: {0,1,4,6,7,8} = $\mathbb{T}_9(6-213)$



1

Right Hand
6-23 in m. 8

6-217

6-236

6-236

6-23

5 2 0 7 4 3 1

2 2 2

Pierrot

meinkauchen

3

3

7 5 P 1

3

10 8

4-12
values doubled
in m. 7

"Pierrot"

4-18

4-8

4-18

4-8

[RELATION BETW RHYTHM OF
SPRUCHSTIMME &
RHYTHM OF
INSTRUMENT]

3

!!!

6-243

5-30

9-5: Composite Segment
- cf. mm. 4-6
same duration
as 6-243

8-9: 00
longest possible
duration
- 6-217 is
upper hexachord
of this octad

9-5

generatives
+ charakter
4-18
4-8
5-9

000

x d is a basic
unit in this
piece
+ b is "attack differential"

⊗ opening rhythm
of first piece
(composed later)

("meinkauchen-
verleitet")

② ⑦

4-12 d
m. 2

weht die Flagge

(same form)

Rhythm in demand from "Pi-rot"

4-19: NEW SET in this piece

6-23-rhythm "Pi-er-rot"

adjacent forms of 4-19 have same duration - different partitioned

Pi-er-rot Pi-er-rot w/pc inf. to opening of 2nd

ORDERED SET SUCCESSION - SEE INTERIE MAP

7 0 9 1 8 5 8 5

Pi-er-rot!

6-217 d
double first duration 1 8-217

6-219 d.

6-217 d
6-219 d

Again, as in mm. 7-8, "Equivalent" sets - have 2-correspond - have same duration - have also same rhythmic pattern (partition)

The triplets come from speech patterns mm. 9-10 "Pi-er-rot"

⑫

4-229 d

Schoenberg, Op. 21/9

First composed March 12, 1912

Features of interest

1. Fixed pitches pcs 8 and 5 from the beginning throughout.

Also pc 2 in m. 3 and m. 13

2. Connections between clarinet and piano

a) two forms of the same set--e.g., m. 8, 5-21

b) complement-related sets--e.g., 6-z43, piano, bar 1 and 6-z17 as first vertical w/cl., bar 2

c) union forms a structural set:

6-z44 in bar 10

also in same bar, 6-z17: {5,6,7,9,0,1} Here the text is the same as the beginning and so is the pc set!

3. The sung E in m. 13 forms 6-z43 with the piano

Pi-er-rot

Note also 7 letters of Pierrot (3 sets of 7 poems)

4. The set complex and its foreground manifestations

5. Voice-leading connections among tetrachords

6. Order^{cd} set successions throughout

7. Change of harmony with change of text.

3

12

Tempo

15

highest note in cl. 16

Handwritten musical score with two staves. The top staff contains notes with fingerings (1, 2, 3, 4) and slurs. The bottom staff contains notes with slurs and some boxed notes. There are various annotations and markings throughout the score.

4-229 d 4-19 d

6-219 d 6-243 d duration d 6-219 in m. 2

4-7 6-23 d

6-219 d 5-21 same duration

8-19 d. or o with onset on previous d

basic half + attack differential

gib mir wie-der,

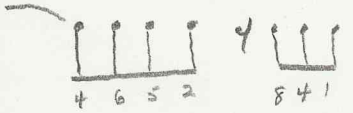
Ross-acht der SEE-le

Schnee-

-mann

7

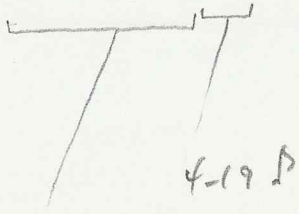
18



==

"Picarrot"

Pic-ar-rot mein La- -chen



4-19
 ♪^R (pitched)

Pierrot, No. 9, b. 6

4-element segments of 9-1-8-2-3-7-0-6-1-10:

9-1-8-2

4-8: {8,9,1,2}

1-8-2-3

4-6: {1,2,3,8}

8-2-3-7

4-8: {2,3,7,8}

2-3-7-0

4-14: {0,2,3,7}

3-7-0-6

4-18: {0,3,6,7}

7-0-6-1

4-9: {0,1,6,7}

0-6-1-10

4-Z29: {6,10,0,1}

b. 6, second quarter

4-element segments of 9-1-8-2-3-7-0-6-8-9-0:

9-1-8-2

4-8: {8,9,1,2}

1-8-2-3

4-6: {1,2,3,8}

8-2-3-7

4-8: {2,3,7,8}

2-3-7-0

4-14: {0,2,3,7}

3-7-0-6

4-18: {0,3,6,7}

7-0-6-8

4-5: {6,7,8,0}

0-6-8-9

4-12: {6,8,9,0}

6-8-9-0

4-12: {6,8,9,0}

5-element segments of 9-1-8-2-3-7-0-6-8-9-0:

9-1-8-2-3

5-7: {8,9,1,2,3}

1-8-2-3-7

5-7: {1,2,3,7,8}

8-2-3-7-0

5-20: {7,8,0,2,3}

2-3-7-0-6

5-Z18: {0,2,3,6,7}

3-7-0-6-8

5-Z38: {0,3,6,7,8}

7-0-6-8-9

5-4: {6,7,8,9,0}

0-6-8-9-0

4-12: {6,8,9,0}

6-element segments of 9-1-8-2-3-7-0-6-8-9-0:

9-1-8-2-3-7

6-7: {1,2,3,7,8,9}

1-8-2-3-7-0

6-Z38: {0,1,2,3,7,8}

8-2-3-7-0-6

6-Z43: {0,2,3,6,7,8}

2-3-7-0-6-8

6-Z43: {0,2,3,6,7,8}

3-7-0-6-8-9

6-Z42: {6,7,8,9,0,3}

7-0-6-8-9-0

5-4: {6,7,8,9,0}

pierrot.9

4-element segments of 7-4-10-9-2-3-6-5-9-6-10-11-9-0-3-1-10-4-8:

7-4-10-9
4-13: {4,7,9,10}

4-10-9-2
4-16: {9,10,2,4}

10-9-2-3
4-8: {9,10,2,3}

9-2-3-6
4-18: {2,3,6,9}

2-3-6-5
4-3: {2,3,5,6}

3-6-5-9
4-12: {3,5,6,9}

6-5-9-6
3-3: {5,6,9}

5-9-6-10
4-7: {5,6,9,10}

9-6-10-11
4-4: {6,9,10,11}

6-10-11-9
4-4: {6,9,10,11}

10-11-9-0
4-1: {9,10,11,0}

11-9-0-3
4-12: {9,11,0,3}

9-0-3-1
4-12: {9,0,1,3}

0-3-1-10
4-10: {10,0,1,3}

3-1-10-4
4-13: {10,1,3,4}

1-10-4-8
4-27: {8,10,1,4}

5-element segments of 7-4-10-9-2-3-6-5-9-6-10-11-9-0-3-1-10-4-8:

7-4-10-9-2
5-29: {2,4,7,9,10}

4-10-9-2-3
5-7: {9,10,2,3,4}

10-9-2-3-6
5-22: {2,3,6,9,10}

9-2-3-6-5

2-3-6-5-9
5-16: {2,3,5,6,9}

3-6-5-9-6
4-12: {3,5,6,9}

6-5-9-6-10
4-7: {5,6,9,10}

5-9-6-10-11
5-6: {5,6,9,10,11}

9-6-10-11-9
4-4: {6,9,10,11}

6-10-11-9-0
5-4: {6,9,10,11,0}

10-11-9-0-3
5-4: {9,10,11,0,3}

11-9-0-3-1
5-8: {9,11,0,1,3}

9-0-3-1-10
5-10: {9,10,0,1,3}

0-3-1-10-4
5-10: {10,0,1,3,4}

3-1-10-4-8
5-29: {8,10,1,3,4}

6-element segments of 7-4-10-9-2-3-6-5-9-6-10-11-9-0-3-1-10-4-8:

7-4-10-9-2-3
6-18: {2,3,4,7,9,10}

4-10-9-2-3-6
6-Z17: {2,3,4,6,9,10}

10-9-2-3-6-5
6-Z19: {2,3,5,6,9,10}

9-2-3-6-5-9
5-16: {2,3,5,6,9}

2-3-6-5-9-6
5-16: {2,3,5,6,9}

3-6-5-9-6-10
5-Z18: {3,5,6,9,10}

6-5-9-6-10-11
5-6: {5,6,9,10,11}

5-9-6-10-11-9
5-6: {5,6,9,10,11}

9-6-10-11-9-0
5-4: {6,9,10,11,0}

6-10-11-9-0-3
6-Z42: {9,10,11,0,3,6}

10-11-9-0-3-1

6-2: {9, 10, 11, 0, 1, 3}

11-9-0-3-1-10

6-2: {9, 10, 11, 0, 1, 3}

9-0-3-1-10-4

6-Z13: {9, 10, 0, 1, 3, 4}

0-3-1-10-4-8

6-Z24: {8, 10, 0, 1, 3, 4}

Schoenberg, Op. 21/9 Gebet am Pierrot

SET-COMPLEX RELATIONS

	4-7	4-8	4-12	4-13	4-21 ⁵	4-18	4-19	4-29
5-21	Kh	K	K		K	K	Kh	K
6-23/36	K	K	Kh	Kh	K	K		K
6-20/43		K	Kh		Kh	Kh	Kh	
6-29/44	Kh	Kh	K		K	Kh	Kh	Kh

~~SET MISSING -
SEE MAP
8-4
5-30~~

3-5

4-7	K
4-8	Kh
4-9	Kh
4-12	K
4-13	Kh
4-21 ⁵	Kh
4-18	Kh
4-19	K

add
4-16?

add
6-25?

6-21/6-24 primary

4-8 secondary (w/ 4-18) - SEM. 4

where both in same segment

3 HEXACHORDS
≡ 4 COMPLEMENTS

	4-7	4-8	4-9	4-12	4-13	4-21 ⁵	4-18	4-19	4-29
5-21	K	Kh	K		K	K	Kh	K	5-21
6-23	Kh	K	K		Kh	Kh	K	K	
6-21	Kh	K	Kh	K	K	K	Kh	Kh	K
6-29	Kh	Kh	Kh		K	K	Kh	Kh	K

Schoenberg, Op. 21/9
(Sprechstimme omitted)

② ② ③ ④ ⑤ ⑥

6-243 {4,6,7,10,11,0} 6-217 {0,1,4,6,7,8} 6-236 {0,1,2,3,4,7} 6-236 {9,0,1,2,3,4} 6-23 {9,10,0,1,2,3} 6-243 {0,2,3,6,7,8}

4-7 {6,7,10,11} 4-8 {0,1,5,6} 4-13 {1,4,6,7} 4-229 {5,6,8,0} 4-12 {9,0,1,3} 4-229 {2,8,10,23} 4-12 {0,2,3,6} 4-13 {0,1,3,6} 4-25 {1,3,6,7}

⑦ ⑧ ⑨ ⑩

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑳

4-12 {9,0,1,3} 4-229 {2,8,10,23} 4-12 {0,2,3,6} 4-13 {0,1,3,6} 4-25 {1,3,6,7}

voice

9. Gebet an Pierrot.

Klarinette in A. *Mäßige* ♩ (ca 60) $9-1$ $4-27$ $7-5-4-2$ $4-13$: [1,2,4,7] w/reduction $c\text{II}$ $c\text{I}$

Rezitation. *Mäßige* ♩ (ca 60) $4-13$ $c\text{II}$ $c\text{I}$ p 3

Klavier. *Mäßige* ♩ (ca 60) $4-25$: [4,6,10,9] $4-7$ $26,7,10,11$ $4-25$ p PP $5-16$: [0,1,3,4,7] $5-10$ $c\text{II}$ $3-2$ $c\text{I}$ pp 3 $(pizz)$

Pi-er-rot! *mein La-chen hab ich ver-lernt!* *Das Bild des*

$5-30$: [5,7,9,0,1] $5-20$: [5,6,10,0,1] [11,0,1,5,7] $6-250$: [9,11,4,6,7,9] $c\text{III}$ $7-31$ $c\text{II}$ $4-12$: [9,0,1,3] $c\text{II}$

Kl. (A) $4-10$: [0,0,1,3] $c\text{II}$ $(gezischt)$ pp 3 5 $Glan- zes zer- floß, zer- floß!$ $4-3$: [9,10,0,1] $c\text{II}$ 3 ppp $l. H.$ $3-2$ $c\text{II}$ $4-2$ $4-8$: [6,7,1,2] $8-9$ (4,5,10,11) $6-29$: [0,3,5,6,8,9] $c\text{II}$ $poco rit.$ pp 3 $(kläglich)$ ppp 3

Schwarz

Kl. (A) $4-25$ $c\text{II}$ $6-16$: [5,7,8,9,0,1] $poco rit.$ pp 3 $(kläglich)$ ppp 3 $espr.$ $3-2$ $c\text{II}$ $poco rit.$ $4-19$ $6,7,11,13$ $4-215$: [9,11,2,3] $c\text{II}$

weht die Flagge mir nun vom Mast. Pi-er-

Die Rezitation hat die Tonhöhe andeutungsweise zu bringen.

$4-19$: [1,5,8,9]

$5-13$: [6,10,0,1,2]

$5-21$: [3,4,7,8,10]

$6-212$: [7,8,9,11,12]

$4-18$: [1,4,7,8] $c\text{I}$

= Bar 1

Kl. (A)

frei

6-213 CII

4-12 CII

Tempo

10

rot! mein La-chen hab ich ver- - -lernt!

pp

Tempo (gesungen)

10

pp

4-23

4-27 CII

cresc. -

4-25 CII

5-14 [6,7,9,10,1] CII

5-32: [8,9,10,2,5] CII

4-229: [1,2,4,8] CII

4-18: [10,11,4,8]

5-20: [5,6,10,11,12]

6-250 ad bellum

Voice leading

Kl. (A)

accel.

accel. (gesprochen)

15

4-12 CII

poco rit.

4-3 CII (w/ chrom. Mod.)

gib mir wie - der, Roß-arzt der See - le, Schnee - - -

accel.

15

espr. 7-15 (c. l. w. 1)

poco rit.

5-19 CII

4-9 f

6-23: [2,7,8,9,10,11] CII

4-2

Kl. (A)

molto rit.

5-16: [1,2,4,5,8] CII

ppp

6-213 CII

ppp

molto rit.

4-2

pp

20

mann der Lyrik, Durchlaucht vom Mon - de, Pi-er-rot- mein La- - -chen!

molto rit.

4-12 CII

3-3

20

stacc. pp

pp

pp

ppp

3-5 CII

3-5 CII

5-29

↑ 4-12

5-21: [2,5,6,9,10] T. II

5-21: [10,11,4,5,8]

6-14: [5,8,9,10,11] CII

6-20

folgt ohne jede Pause (bloß aushalten): Raub. Flöte, Klarinette in A, Geige (mit Dämpfer), Violoncell (mit Dämpfer)

Go on without pause to "Raub" (merely make the long sustain!)

6-241 w/f

Gebet an Pierrot

subset of G-9

	G1	[G2]	G3	[G4]	[G5]	G6	[G7]	G8	G9	[G10]	G11	G12]
4-2					○	●						
4-3						●						
4-7								●				
4-8	●											
4-9	●											
4-12		○	○			○						
4-13	○		○				○					
4-z15	●	○										
4-18	○		○						●			
4-19				○				○	●	○		
4-25		○										
4-27		○	○									○
4-z29	●	○										
5-13	○	○		○	○	○		○	●	○		
5-16	○	○	○			○			●			
5-19	○	○	○				○		●			
5-20	●	○								○		
5-21				○				○	●	○		
5-29	●	○	○				○			○	○	○
5-30	○	○		○				○	●	○	○	○
5-31	○	○	○			○	○		●			○
5-32	○	○	○						●			○
6-z3	●	○	○		○	○	○	○				
6-z13	○	○	○			○	○		●			
6-14				○	○	○	○	○	●	○	○	○
6-16	○	○		○	○	○		○	●	○	○	○
6-z19	○	○	○	○				○	●	○		
6-20				○				○	●	○		
6-27	○	○	○			○	○		●			○
6-30	○	○	○			○	○		●			○
6-z50	○	○	○				○		●			○
Counts:	21	20	15	8	5	12	10	10	17	10	4	10
	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
	[SI]		[SII]		[SIII]		[SIV]

Squo Indices in Descending Order with Genera

- .138: G9 (atonal-tonal)
- .121: G4 (augmented)
- .111: G1 (atonal), G3 (diminished)
- .102: G2 (whole-tone)
- .088: G6 (semichroma)
- .081: G8 (atonal), G10 (atonal-tonal)
- .074: G7 (chroma-dia), G12 (dia-tonal)
- .057: G5 (chroma)
- .045: G11 (dia)

6-27 au Pivot base a deux hauteurs

① ② ④ ⑦ ⑧

4-10 CI

5-32: [9, 10, 1, 3, 6] CIII

3-3 CI?

4-23

⑬

3-3 CIII

6-27: [1, 4, 6, 9, 9, 10] CIII

4-529 CI

5-31 CIII

Rhythmic settings of Pi-er-rot = Op. 21

No. 3 - Der Dandy
m. 21: ♯ ♯

No. 9 m. 1 m. 9 m. 19
♯ ♯ ♯ ♯ ♯
Pi-er-rot 3 ! ♯ ♯

No. 10 m. 9
♯
Pi-er-rot

No. 11 m. 5
3 ♯ ♯
- tor Pi-er-rot

No. 15 Heimweh, ~~29~~
m. 7
♯ ♯ ♯
Pi-er-rot

m. 18
♯ ♯
Pi-er-rot

No. 16 Gemeinsamkeit
m. 4
♯ ♯
Pi-er-rot

No. 17 Paradies (C-moll)
m. 13
♯ 3 ♯ ♯
Pi-er-rot (undivided)

No. 18 Der Mondfleck
m. 4 ♯ ♯
Pi-er-rot

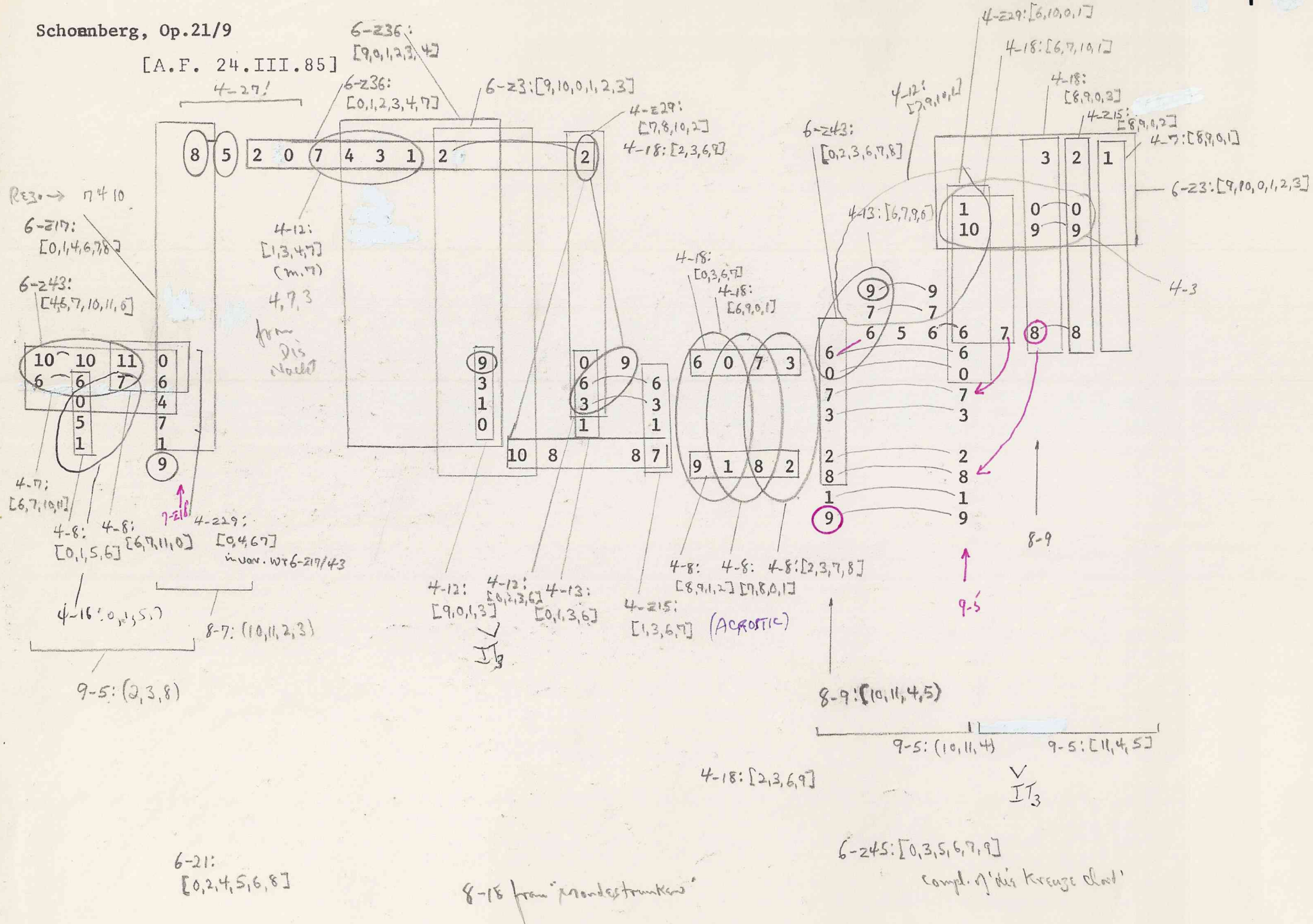
No. 19 Seemann
m. 17
3 ♯ ♯ ♯
Krotst Pi-er-rot

m. 37
♯ ♯
Pi-er-rot

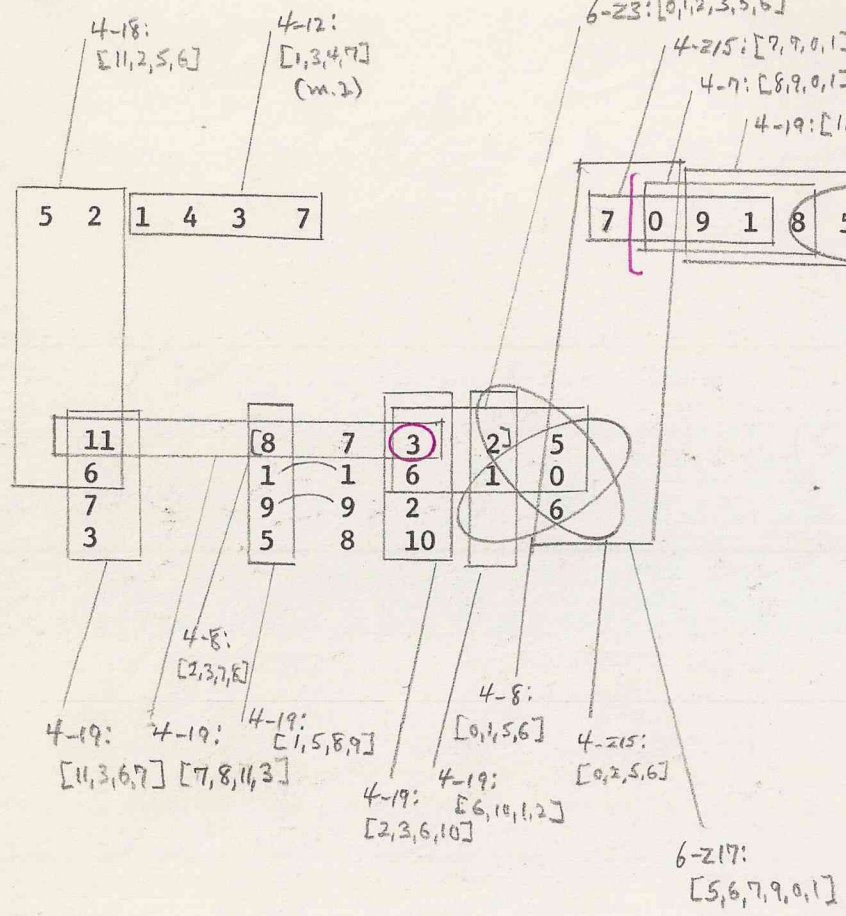
No. 20 Heimfahrt
m. 10 ♯ ♯
Pi-er-rot
m. 19 ♯ ♯
Pi-er-rot

Schoenberg, Op. 21/9

[A.F. 24.III.85]



7



*Ordered set succession:
cf. mm. 6-7.

10

