

## 1: ACS Study Module: Pierrot Lunaire, Texts

*Pierrot lunaire: rondels bergamasques (Moonstruck Pierrot: bergamask rondels) is a cycle of fifty poems published in by the Belgian poet Albert Giraud (born Emile Albert Kayenburgh), who is usually associated with the Symbolist Movement.*

The spring of laughter, Between my teeth, I broke it: Clear decoration has been erased in a mirage of Shakespeare. With the mast of my sad ship is a black flag hoisted. When will you come back to me, lyre bird, healer of the wounded spirit? Adorable snows of the past, face of the Moon, white lord of lyricism O Pierrot! Raise my spirit with laughter! Who will make an arm vibrate in the infinite night? The trembling heart of the violin full of silence and harmony? The Moon, a medium and soothing ray, with the sweetness of anguish. Cherished is his irony, with a bright silvery arc the trembling heart of the violin. STORKS You melancholic birds, our storks whitish on the black horizon, highlight the ratios and rhythms of the evening slamming your starveling nozzles. They saw the oblique lights from a great sun of despair. You melancholic birds, our storks whitish on the black horizon. A pond with metallic eyes invert like a vague mirror. What is the day that comes from stumbling? Shine forth transcendental relics, you melancholic birds, our storks. The sound rings out that Pierrot has become wooden-hearted and sentimentally slow. He unlearned his fatal airs and dejected expressions. Lovingly lamenting is the sigh so crystalline. The desire has been finally realized Things I held long in contempt render me joyful O ancient fragrance from an epic age of legends Once again you inebriate my senses. I lost my ill humor. It flew out my sunshine-framed window. I now can freely observe this cherished world and my fantasy can travel into far-away places. O ancient fragrance from an epic age of legends. The river is humming lower scales and rocks the little raft. A ray of the moon is the oar A white water lily, the boat Off to Bergamo his residence Pierrot will soonly arrive in the east on the emerald horizon and already visible is the pale daybreak. A ray of the moon is the oar. MIME Absurd and sweet as a lie Adornments in blue air with the mimes of an old drama opening with the vagueness of a dream. In the vaporous distances plunge fibers of leaded air. Absurd and sweet as a lie Adornments in blue air Pierrot strikes with long blows Cassandra the Academician, at the end of a table. A white fleck from the bright moonlight on the back of his black coat. Thus Pierrot wanders on a balmy evening searching for adventure and good fortune. Abruptly he was bothered by something upon his clothing He inspected himself all over and promptly found a white fleck from the bright moonlight on the back of his black coat. So he continues to walk swollen with a venomous anger. He scrubs and rubs until the lark announces morning. A white fleck from the bright moonlight.

## 2: Albert Giraud - Wikipedia

*[Pierrot lunaire for speaking voice, piano, flute (alternating with piccolo), clarinet (alternating with bass clarinet), violin, (alternating with viola) and 'cello. 21 melodramas after Albert Giraud, translated by O. E. Hartleben].*

**Edit** This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. April Everything in "Nacht" is generated from a ten-note motif, introduced in canon starting in the fourth bar. This collection gets introduced in the very first measure with the piano. This is just four groups of transposed by T3. In measure 4, we see one set of in the bass clarinet line. Whenever we see this pitch collection it is usually in one of two rhythms. The first, as illustrated by the bass clarinet in measure 4, is three half notes. Later it shows up as three quarter notes, simply a compressed version of the original. The other rhythm is three eighth notes, usually this comes in groups of three. For example, in measure 8 the bass clarinet has the collection three times, each time as an eighth note rest followed by three eighth notes. If you look at that measure as a whole, and any other time this pattern shows up, we see that the second group is transposed from the first by T4. The third group of notes is transposed from the first group by T1. Thus, the entire measure is actually using , not just in each group, but within each group. In other words, if you take the first note of each three you get , if you take the second note of each you get , and if you take the third note you also get For the first two stanzas of text, we only ever see transposed by various Tx. Starting in the third stanza, we begin to see inversions of In measure 19, the right hand in the piano starts off with an inversion of and then goes to a transposition of This continues on for the entirety of the run in both hands of the piano. Formal structure **Edit** This section needs additional citations for verification. These follow the stanzas of the poem, and are followed by a coda. The first strophe is canonic in four voices; the second is also canonic, but in just three voices; the third strophe consists of a rapid succession of ambiguous canonic fragments. When looking at the transition from the first section to the second section, a couple important changes take place. First, the tempo marking "Etwas rascher" marks an increase in speed and rhythmic energy. This is further exaggerated by the increased rhythmic density in the piano, clarinet, and cello parts. The third section returns to the original tempo, and the register and rhythmic density change again to closely resemble the first section. Please help improve this section by adding citations to reliable sources. Schoenberg , Austrian in descent, was associated with the expressionist movement in German poetry and art. These views are characteristic of expressionistic poetry. Notable recordings Notable recordings of this composition include:

## 3: The Poems of Albert Giraud: Pierrot Lunaire (raw English translation)

*This is the first English translation of Belgian poet Albert Giraud's collection of fifty poems, Pierrot Lunaire: Rondels Bergamasques (). Giraud's work was translated into German by Otto Erich Hartleben, and twenty-one of those poems were used by Arnold Schoenberg in his masterpiece [Pierrot Lunaire] () -- one of the defining compositions of the twentieth century.*

Unlike many of the Symbolist poets though certainly not all: As is customary, each poem is restricted to two rhymes alone, one masculine, the other feminine, resulting in a scheme of ABba abAB abbaA, in which the capital letters represent the refrains, or repeated lines. His syntax is sometimes elliptical or fractured, as in the first line of the cycle: At its most dreamlike, it has a disturbing obscurity of reference "sinister" and unexplained "black butterflies" swarm in the sky and blot out the sun [ Sometimes these vignettes are clustered rather coherently as in those dealing with Pierrot-as-modern-Christ Les convives, fourchette au poing, Ont vu subtiliser les litres. The guests, their forks in their fists, Have seen the bottles disappear, The roasts, the pies, the oysters, And the quince jam. A few Gilles, hidden in a corner, Pull clown faces. The guests, their forks in their fists, Have seen the bottles disappear. To underscore the disappointment, Some insects with blue elytra Come beating against the rose-colored panes, And their distant buzzing taunts The guests, their forks in their fists. The scene is completely without context: Nowhere else in the cycle is this party revisited; it is impossible, therefore, to understand the import of the gathering or the identity of the guests. Are the " Gilles " among the guests? Is it Pierrot who has whimsically stolen away the viands? The frozen gestures "their forks in their fists", the air of blank incomprehension shared as much by the reader as by the guests, the finicking nicety of the language "elytra" [pl. Synopsis[ edit ] In a familiar dichotomy of the Symbolists, Pierrot lunaire occupies a divided space: Its Crispins are "ugly", and its Columbine "arches her back", apparently in expectation of sexual pleasure 1: The meretriciously multicolored Harlequin "shining like a solar spectrum" The sun itself is nearing the end of that glory: It is a "great sun of despair" Pierrot is of the dreaming, moonlit world. His is an enchanted interior space, in which sequestered violins are caressed by moonbeams, thereby setting their souls, "full of silence and harmony", thrumming He lives there as an aloof isolato, [20] encountering in a "sparkling polar icicle" a "Pierrot in disguise" 9: The moon is, aptly, a "pale washerwoman" 5: For Pierrot has lost the happy enchantments of the past: Now, at the end of the century, Pierrot resides in a "sad mental desert" He is bored and splenetic: When he cannot find relief in her customary magic "in the "strange absinthe" of her beams, this "wine that we drink with our eyes" Cassander is a target because he is an " academician " [ At his most despairing, he is visited by thoughts of his "last mistress" the gallows His consolation is that the art in which he resides will have eternal life: The old succor of religion is replaced by that of poetry, but at a cost and with a difference. To the assembled faithful, Pierrot offers his heart: The new Lamb of God is a consumptive, his Word a confession of both self-sacrifice and impotence. The "I" that makes occasional appearances claims relation to Pierrot "through the Moon"; he lives, like Pierrot, "by sticking out. Also like Pierrot, he "discovers drunken landscapes" in absinthe And both are staunch in their commitment to an anti-materialistic idealism, Giraud seeing in the whiteness of Pierrot and of snow, swans, and lilies a "scorn of unworthy things" and a "disgust for weak hearts" Art they hold in worshipful regard: But, paradoxically, both, as artists, are self-estranged: It is a revealing confession: And this Other Pierrot is himself a fabrication, a mercurial puppet in a "chamber theater" of the mind 1: Pierrot lunaire offers a performance, not an expression, of the self [24] a fact in which much of its "modernity" resides. Settings in various media[ edit ] In , the poet and dramatist Otto Erich Hartleben published a German translation of Pierrot lunaire; he retained the rondel form of the poems, but he attempted no rhymes, altered line lengths, and made other substantive changes. Wherever we look in the history of its reception, whether in general histories of the modern period, in more ephemeral press response, in the comments of musical leaders like Stravinsky or Boulez, in pedagogical sources or in specialized research studies, the overwhelming reaction to Pierrot has been an awestruck veneration of its originality. The settings were given their premieres between and in four concerts sponsored by the Institute. In the summer of , the freelance curator Niamh White,

composer Ewan Campbell, and pianist Alex Wilson founded the British arts collective The Pierrot Project in an attempt "to create events that combined both music and art, and to establish opportunities for talented young artists and musicians to work together in unique, informal settings for large cross-arts audiences. K Sextet, which performed among the resulting installations. Two works are especially illustrative of this development. The first, the volume *Pierrot Lunaire*, of , is a retranslation of the Hartleben versions back into French by the poets Michel Butor and Michel Launay, who conclude their work with poems of their own inspired by Giraud. *Beyond Pierrot* , is a work by the American composer Larry Austin. Sometimes they sing in French accompanied by a narrator, whose English translations are woven into the music; sometimes they sing in both French and English; sometimes they speak the poems in both languages in various combinations. The few songs entirely in French are intended to be glossed by action in performance. Instruments occasionally brought in, usually solo, are violin, cello, piano, organ, chimes, and beatbox. The seven poems she selectedâ€” *Pierrot Lunaire* is also a familiar figure in postmodern popular art: *Midnight in the House of Hurt* , *Batman* acquired a new nemesis, who shadowed himâ€”and plotted against *Robin* , the *Boy Wonder*â€”for ten more issues: But to go on to say, as he does, that the poems within these "mini-narratives" form "a logical sequence" p. But the narrative structure that he proceeds to trace pp. Storey , p. Cassander also puts in an appearance with Pierrot, but as a victim only, not a companion: In a newspaper review of , Gautier noted that French schoolboys have long inscribed their books with "a mysterious hieroglyphic representing a Pierrot hanged on a gibbet, beneath which one reads, as a kind of admonition, this meaningful legend in macaronic Latin": Storey , pp. This view is in sharp contrast with that of Vilain, who argues that Giraud ends his cycle with an air of "solidly founded self-possession" in Delaere and Herman, p. For a full assessment, see the Delaere and Herman collection. Marsh a , p. *Musical Pierrots around* " in Brinkmann, pp. *A Clown behind the Masks of Music M* ,

## 4: Pierrot Lunaire | Classical Music Wiki | FANDOM powered by Wikia

*Albert Giraud, Le Miroir caché, Éditions de la Vie Intellectuelle, Bruxelles, Arnold Schoenberg, "Complete performance: Schoenberg's Pierrot lunaire," Ricardo Muti & Chicago SO, recorded February, , with English subtitles.*

The insane gesture, the head with the skies, - The wine which one drinks by the eyes! This thought is like a nail That in its head inserts intoxication: The thin in love one with the long neck Will be its last mistress. She is slender like a bamboo; On its throat a braid, And, of one strangling cherishes, Will make enjoy like insane, The thin anorexic one with the long neck! Its drunk gesture becomes disconcerting: It ferments the wine of Sunday. In its white Moon dress. Pierrot laughs its bloody laughter. Black butterflies DE sinister black butterflies Sun extinguished glory, And the horizon seems a grimoire Smear ink every evening. The Sun opened the veins On a bed of russet-red clouds: Its blood, by the mouth of the holes, Ejaculate yourself in red fountains. The branches convulsions of the oaks Whip the insane horizons: The Sun opened the veins On a bed of russet-red clouds. The sick moon O The moon, night phthisical, On the black pillow of the skies, Your immense feverish glance Attract me like a music! You die of a chimerical love, And of a quiet desire, O The moon, night phthisical, On the black pillow of the skies! Wormwood In an immense sea of wormwood, I discover drunk countries, With the capricious and insane ciels Like a desire of pregnant woman. The heady wave tinkles In an immense sea of wormwood, I discover drunk countries. But suddenly my boat is pressure By viscous and soft octopuses: In the medium of a sticky movement I disappear, without a complaint, In an immense sea of wormwood. Your voice which begs has the sound Block which notch the sword: A filled up red basket of sound Balance in your contracted hand! Decapitation The Moon, like a white sabre On a dark cushion of moire, Curves itself in night glory Of a fantastic sky and pare. Sauntering a Pierrot length Fix with gestures of fair The Moon, like a white sabre On a dark cushion of moire. It trembles, and, kneeling, Dream in the black vastness That for expiatory death On its neck falls down while whistling The Moon, like a white sabre. Cruel and red language, With the salivating flesh of blood. Its vertiginous body which pitches Is like a white hoisting vessel With its dazzling mainmast Its house color of mango: Cruel and red language!

## 5: Pierrot lunaire (book) - Wikipedia

*Albert Giraud's Pierrot Lunaire has 5 ratings and 0 reviews. This is the first English translation of Belgian poet Albert Giraud's collection of fifty poems.*

## 6: Albert Giraud's Pierrot Lunaire by Albert Giraud

*Description. This is the first English translation of Belgian poet Albert Giraud's collection of fifty poems, Pierrot Lunaire: Rondels Bergamasques (). Giraud's work was translated to German by Otto Erich Hartleben and twenty-one of those poems were used by Arnold Schoenberg in his masterpiece Pierrot Lunaire (1912) "one of the defining compositions of the twentieth century.*

## 7: Pierrot Lunaire - Wikipedia

*Pierrot Lunaire - by Albert Giraud. Theatre. Je rêve un theatre De chambre, Dont Breughel peindrait les volets, Shakspear, les féeriques palais, Et Watteau, les fonds couleur d'ambre.*

## 8: Pierrot Lunaire From Albert Giraud Translated By Paul Amrod Poem by Paul Amrod - Poem Hunter

*Dreimal sieben Gedichte aus Albert Girauds "Pierrot lunaire" ("Three times Seven Poems from Albert Giraud's 'Pierrot lunaire '"), commonly known simply as Pierrot Lunaire, Op. 21 ("Moonstruck Pierrot" or "Pierrot in the Moonlight"), is a melodrama by Arnold Schoenberg.*

## 9: Albert Giraud's Pierrot Lunaire Richter

*His choral cycle, Albert Giraud's Pierrot Lunaire, uses the same texts as Schoenberg's Pierrot Lunaire, but beyond that, there is little basis for comparing the works, setting up Marsh's effort as a challenge to Schoenberg's masterpiece.*

*Of california labor law digest 58th edition American history course No. 11. Incredible ikea ideas Ib geography revision notes Experiment Central: Understanding Scientific Principles Through Projects, Volume 5 V. 6. The pearl of Orrs Island. Earthbound battle enemy guide Assessment of psychosocial risk factors of chronicity Knowing Jesus through the Old Testament Women and violence Critical and historical introduction to the canonical scriptures of the Old Testament History of vagrants and vagrancy, and beggars and begging III. Projections 17-20 Exploring the prayerbook II Poverty human development. Calico cow learns how History of Canada before 1867 V. 11. 1889 (1st ed. 1973). Robert chambers rural development putting the last first Working Supervisor Farmer of Roaring Run Create Your Own Robot Duty Honor a Tribute to Chinese American World War II Veterans of Southern The gospel of the poor E.M. Bounds on Prayer (Hendrickson Christian Classics) Sap human capital management dummies The Weiser family Complete Guide to Yarmulka Design Teach Yourself Beginners Chinese Audiopackage (Teach Yourself Beginners Language Series) By evil and kindness Uncertainty in non-Christian thought The complete book of consulting Jeremy Bentham to the National convention of France History of textile art Fragments from Hellenistic Jewish Authors: Volume 3 The skeleton key james rollins Sub-tropical rambles in the land of the Aphanapteryx; Viral pollution of the environment Tabers cyclopedic dictionary torrent Valuations, orderings, and Milnor K-theory*