

ERWARTUNG BY ARNOLD SCHOENBERG,  
A NEW TRANSLATION AND PROPOSED PRODUCTION

by

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## ABSTRACT

Arnold Schoenberg's "monodrama in one act," ERWARTUNG opus 17 (1909), was written during the composer's expressionist compositional period (1908-1913). ERWARTUNG (EXPECTATION) was Schoenberg's first completed stage work; however, it did not receive its stage premiere until 1924. This monodrama is an atonal work, a revolutionary style of composition which Schoenberg created during the early twentieth century. ERWARTUNG became the main generating force which encouraged the composer's contemporaries to attempt to create new musical and dramatic compositional styles.

In studying the importance of ERWARTUNG as an "expressionist music drama," it was also necessary to examine the expressionist movements in art and literature. These movements greatly influenced Arnold Schoenberg's compositional style, as can be seen in the harmonic and dramatic structure of ERWARTUNG. Their influence, specifically that of the expressionist literary movement, can also be seen in the character study of the sole protagonist, "the Woman."

Foremost in this project was the writing of a singable English translation for ERWARTUNG, (Appendix I.) A proposed production including stage direction and lighting, costume design, and publicity posters completed this study. The production was designed for a typical proscenium stage, specifically the Frederick Wood Theatre at the University of British Columbia.

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PICTURE CREDIT

Vasily Kandinsky (1866-1944): Woodcut for cover of Blue Rider  
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## CHAPTER ONE

### INTRODUCTION

Arnold Schoenberg was born September 13, 1874, in Vienna. Although a self-taught musician, Schoenberg did not decide until he was sixteen years of age that music would be his life's work. At this time he was introduced to Alexander von Zemlinsky from whom he received his only formal instruction, counterpoint. The two became good friends, and in 1901 Schoenberg married Zemlinsky's sister, Mathilde.

In 1903, already established as a prominent musician and composer, Schoenberg began his long teaching career. Among his first students were Anton von Webern and Alban Berg, soon to become respected musicians themselves. His teaching was carried on mainly in Vienna and Berlin until he moved to the United States in 1933. Settling in California, he continued to teach and compose, until his death in 1951.

Arnold Schoenberg (1874-1951) composed the one-act monodrama ERWARTUNG opus 17 in a fury of inspiration, completing the reduced version in a total of seventeen days, August 17 to September 12, 1909, and the orchestral score by October 4, 1909. ERWARTUNG was Schoenberg's first completed stage work. He had previously started but never completed the composition of an opera based on Gerhard Hauptmann's play Und Pippa Tanzt.



Anton Webern described the score of ERWARTUNG in the following fashion;

The score of the monodrama is an unheard-of event. In it, all traditional form is broken with; something new always follows according to the rapid change of expression.

The same is true of the instrumentation: an interrupted succession of sounds never before heard. There is no measure of this score which fails to show a completely new sound picture....And so this music flows onward,...giving expression to the most hidden and slightest impulses of the emotions.<sup>1</sup>

The year 1909 was a very prolific one for Arnold Schoenberg. In addition to completing DAS BUCH DER HÄNGENDEN GARTEN opus 15, a song cycle based on poems written by Stefan George, and the monodrama ERWARTUNG opus 17, he composed two instrumental works -- THREE PIANO PIECES opus 11, and FIVE PIECES FOR ORCHESTRA opus 16, both written during the first eight months of 1909.

With ERWARTUNG Arnold Schoenberg reached the point stated in Style and Idea: he "discovered how to construct larger forms by following a text or a poem."<sup>2</sup> In ERWARTUNG, as well as his subsequent works, Schoenberg did not attempt to impose any known form or forms on the libretto.

ERWARTUNG opus 17, often termed an expressionist music drama, is about half an hour in length, and is composed for female voice (soprano) and large orchestra. The orchestra consists of 4,4,5,4;4,3,4,1; harp, celesta, percussion and strings. This work is an "atonal" work or "pantonal" one, as Schoenberg preferred it to be called. He considered the term "atonal" to suggest the rejection of past compositional styles. Unlike "atonal," "pantonal" expressed his belief that his work was not based on a rejection, but

1 Anton Webern, Schoenberg's Musik, pp.-45-46.

2 Arnold Schoenberg, Style and Idea, p.-217.

rather on the acceptance, extension, and renovation of the Nineteenth Century German traditional method of composition. ERWARTUNG, then, includes revolutionary uses of consonance and dissonance as well as a complex structure of textual and musical symbolism, all of which will be discussed in detail in the following chapters.

With this important aspect of Schoenberg's new and revolutionary compositional style came the new practice of "composer collaborating with his librettist." Schoenberg presented Marie Pappenheim, his librettist, the outline he wished her to follow in writing the text of ERWARTUNG. This collaboration between the composer and librettist shows the beginning of the tendency which led Schoenberg to write his own libretti for the subsequent operas DIE GLÜCKLICHE HAND opus 18 (1910-1913) and MOSES UND AARON (1932), of which only two acts were completed.

It is important to realize that in expressionist works such as ERWARTUNG and DIE GLÜCKLICHE HAND, Schoenberg's main concern was to make it clearly understood that the characters were not so much individuals as universal human types. In ERWARTUNG in particular, Schoenberg was interested only in projecting a hysterical woman's "stream of consciousness" in word and music. The general outline of the score as well as its details were governed completely by the content of the libretto.

The English translation of ERWARTUNG included in Appendix I is my own, completed in December of 1978. It is, for the most part, a literal translation, expressing as closely as possible the meaning of the German text. My preoccupation in writing the trans-

lation was to convey the relentless expressiveness of the German poetry by means of the English language, and to retain all the subtle and the radical changes of mood of the sole protagonist, "the Woman."

Several attempts were made to bring about a production of ERWARTUNG, but it was not accomplished until 1924. Its stage premiere took place at the musical festival in Prague on June 6, 1924, with Alexander von Zemlinsky conducting. The character of "the Woman" was first created by Marie Gutheil-Schoeder; producer, Louis Laber. The first American production of ERWARTUNG took place on December 28, 1960, in Washington with Robert Craft conducting. Helga Pilarczk portrayed "the Woman;" the general manager of the production was Bliss Hebert.

One must realize that by the time ERWARTUNG finally received its first stage premiere in 1924, expressionism was already losing significance as an artistic movement in central Europe. Therefore, in considering the historical importance of ERWARTUNG, one must study the musical scene in Germany in 1909 when it was written rather than in 1924 when it was first produced.

Wagnerian drama was, needless to say, extremely influential in Germany at the turn of the century. Richard Strauss (1864-1949) had recently emerged as an important composer. Schoenberg's two works for the stage, ERWARTUNG and DIE GLÜCKLICHE HAND, coincide with the years in which Richard Strauss turned from the highly dramatic expression of ELEKTRA to the more restrained and elegant style of DER ROSENKAVALIER. Claude Debussy's (1862-1918) impressionistic and symbolic approach to composition as seen in his work

for the stage PELLÉAS ET MÉLISANDE was still new. Two other very important and influential composers were Pietro Mascagni (1863-1945) and Giacomo Puccini (1858-1924) of the Italian veristic school which flourished in Italy at the end of the nineteenth and beginning of the twentieth centuries. The expressionist movement during the early twentieth century was most clearly reflected in the operas of Arnold Schoenberg and his pupil, Alban Berg (1885-1935).

Arnold Schoenberg's stage works, particularly ERWARTUNG, were the main generating force which encouraged his contemporaries to attempt to create totally new, fresh musical and dramatic styles of composition. Without this vital stimulus, the early operas of Kurt Weill (1900-1950) such as AUFSTIEG UND FALL DER STADT MAHOGONNY and those of Ernst Krenek (b.1900), whose ORPHEUS AND EURYDIKE clearly follows Schoenberg's compositional style, would not have been conceivable. Paul Hindemith's (1895-1963) three one-act operas were also strongly influenced by Schoenberg's works for the stage. Perhaps Schoenberg's strongest influence was on his contemporary Alban Berg whose opera WOZZECK is considered the dramatic masterpiece of the Viennese school of composers.

## CHAPTER TWO

### ERWARTUNG: AN EXPRESSIONIST MUSIC DRAMA, AND ITS LINKS WITH PSYCHOLOGY AND THE EXPRESSIONIST MOVEMENTS IN ART AND LITERATURE.

Expressionism, a term adopted from visual arts, applies to music written in a subjective and introspective style. Moreover, musical expressionism describes works which solely express the composer's thoughts, feelings, and visions. From the interplay of the composer's imagination and knowledge of compositional techniques, we learn to recognize his unique compositional style. Arnold S Schoenberg<sup>4</sup> stated that there is only one overriding goal toward which the artist strives, that of expressing one's self.

In Germany in the years 1910 to 1925, a new burst of activity in the arts, including literature and drama, carried with it a new set of attitudes which today is referred to as expressionism. With expressionism came the eruptive breakup of conventional esthetics. All artists strived to create new, fresh standards and ideas on which to base their works. Schoenberg also stated that art is not derived from "can," but from "must." Musical expressionism, then, defied the laws of what had been accepted as beauty and brought forth new conceptions of melody, harmony, rhythm, tonality, and form.

In ERWARTUNG and all his works to follow, Schoenberg was pre-occupied with the musical representation of the inner mind. He stated in an article:

Science aims at presenting its thoughts fully and in a way that no question remains unanswered. Art, on the contrary, is satisfied with a complex presentation from which the thought emerges unambiguously, but without being expressed directly. Thus, a back door is left open to let in imagination (that is as far as knowledge goes).<sup>3</sup>

In addition to the representation of the inner mind in music, the composer was also concerned with the problem of relationships between artistic creation and freedom within that creation. Schoenberg states in his theoretical work Harmonielehre that any harmonic progression is possible; however, there are certain conditions on which the use of specific dissonances depend. These relationships between freedom and artistic creation comment on Schoenberg's sense of form. He had taken a revolutionary step over the limits of tonality into atonality, thus implying that the tonal functions of tonic and dominant no longer existed. ERWARTUNG as an atonal work is discussed in more detail in Chapter Three, "The Dramatic and Harmonic Structure of Erwartung."

In dealing specifically with the libretto of ERWARTUNG we find it to be a psychological study of the subconscious mind. It is a product of imagination and intellect and foreshadows the modern dramatic idioms that were to come. The idea of the monodrama was Schoenberg's own. With the detailed knowledge of his requirements, Schoenberg asked Marie Pappenheim, a poet and medical student, to write him an opera-text. She produced what Schoenberg termed an "Angsttraum" or anxiety dream monodrama heavily influenced by the techniques of psychoanalysis. The sole protagonist is "the Woman," who wanders through a dark forest seeking her lover and ultimately

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3 Josef Rufer, Aspekte der Neuen Musik, p.-53.

finds only his corpse. In the short time space of thirty minutes, the Woman goes through several states of mind experiencing feelings of love, hate, exaltation, depression, fear, horror, anguish, and distraction. Her subconscious states, as well as her hallucination, are revealed in quick succession. In this monodrama the audience is left with the question, "Did the Woman kill her lover, or is ERWARTUNG a hallucination of her disordered mind?." This question was not of primary importance to Schoenberg. His main interest was in penetrating the Woman's subconscious and in unifying this visual aspect with the realization of the objectives in sound.

The symbolism in ERWARTUNG is as much a form of expression as is its dissonant harmonic structure. According to Carl Gustav Jung, "A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known."<sup>4</sup> There are three symbols in particular that are repeatedly expressed in the text of ERWARTUNG: first, the referral to the "black object dancing" and to other shadows; second, the vision of "a hundred hands;" and third, the vision of "the garden."

Carl Jung, the world-renowned Swiss psychologist who has contributed immensely to our knowledge and understanding of the human mind, particularly in the field of the importance of symbolism as revealed in dreams, has theorized that "shadows" represent the hidden, repressed, and unfavorable aspects of the personality. For most people this negative aspect of the personality remains a part of the unconscious mind. Taking this theory and applying it to the character of the Woman in ERWARTUNG, we can assume that

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4 Carl Jung, The Collected Works of C.G. Jung, Vol. V, p. 124.

each time she sees shadows, we are actually looking at the dark or negative side of her personality. Our sole protagonist obviously realizes that the shadow does indeed exist; however, she does not succeed in coming to terms with it. Understanding this, one can see the potential strengths of her realization of the negative side of her personality turn into a destructive power, resulting in the Woman's dementia.

According to Carl Jung, the hallucinations involving vivid images are intimately connected with the psyche. The image of "a hundred hands" seen by the Woman in ERWARTUNG represents, in very simple terms, the peculiarities of her personality. The visions of "a hundred hands" reveal by their shapes and functioning intelligible clues to the character of the Woman, in this case her progressive state of dementia.

Our protagonist's vision of the garden with its constant state of tranquility is somewhat more complex. Suffice it to say that the garden represents contentment and happiness and, above all, protection and security from outside forces. This, of course, is a fantasy land, an illusion existing only in the mind of the protagonist. This symbol, like all other symbols, is more than we can understand at first encounter. One does well to remember Carl Jung's words, "A symbol does not disguise; it reveals in time."<sup>5</sup>

To understand fully the expressionist movement in painting and how it influenced Arnold Schoenberg, one must understand how the movement originated. The first signs of a new movement in painting in the twentieth century appeared in Paris in 1905. In

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5 Carl Jung, The Symbolic Life, Vol. XVIII, p. 212.



that year, a group of young painters led by the artist Henri Matisse held an exhibition of paintings characterized by simplicity of design and the use of brilliant colours. A shocked critic described the artists as "fauves" (wild beasts), hence the derivation of their name, the Fauves. The Fauves were influenced by the newly-discovered exotic arts which conveyed more personal forms of expression. Implicit in the works of the Fauves and fundamental to expressionism is the philosophy that the artists' presentations should represent their own emotional reactions to the subject through bold colours and strong linear patterns and should be completely free of tradition. The Fauves helped contemporary artists open the door to the use of colour as an expressive end in itself, freeing colour of its traditional rôle as the description of the local tone of an object. Henri Matisse put the matter of expressionism clearly and concisely in the words:

What I am after, above all, is expression....I am unable to distinguish between the feeling I have for life and my way of expressing it....The whole arrangement of my picture is expressive....everything plays a part. Composition is the art of arranging in a decorative manner the various elements at the painter's disposal for the expression of his feelings.<sup>6</sup>...All that is not useful in the picture is detrimental.

The Fauve movement, never a successful organization, was short-lived; however, its influence was almost immediately felt outside France, especially in the German schools of art in the early twentieth century. The element of immediate personal expression strongly appealed to artists in Germany. Two fraternities of German artists organized into two individual societies--DIE BRUCKE

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6 Robert Goldwater, Artists on Art, pp. 409-410.

(The Bridge), in Dresden, and DER BLAUE REITER (The Blue Rider), in Munich. These two fraternities symbolize that renewal of German art which occurred during the years immediately before World War I when German artists extended the techniques of the Fauvists. In German expressionism the artist's subjective feelings toward objective reality and the realm of imagination were revealed. Their powerful canvasses were particularly expressive of intense human feeling.

Arnold Schoenberg's most influential friend in the field of German art was Vasily Kandinsky (1866-1944). Kandinsky and his companions founded, in 1909, an exhibiting society called the "Neue Künstler Vereinigung München" (New Artist's Association of Munich) whose aims were to promote exhibitions, lectures, publication, and other related events in Germany and abroad. The most important art book to appear during that time was The Blue Rider Almanac, published by Reinhard Piper. The Almanac was initially Kandinsky's idea, and his original aims for the art book were clearly stated in a letter to Paul Westheim, editor of the periodical Das Kunstblatt:

...to compile a book....in which the articles would be written exclusively by artists. I dreamed of painters and musicians at the front rank. The harmful separation of one art from another, of Art from folk art of children's art from "ethnography," the stout walls which divided what were to my mind such closely related, even identical phenomena, in a word their synthetic relationships--all this gave me no peace. Today, it may appear remarkable that for a long time I was able to find no collaborator, no resources, simply no support for such a project.

The Blue Rider was first conceived as a yearbook, although only the first number actually was publicized. Horse and rider were

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7 Peter Vergo, The Blue Rider, p. 5.

common motifs in the early paintings of Kandinsky. All his preliminary drawings for the cover of the Almanac include the figure of a rider with flying cloak, hence the origin of the book's name, The Blue Rider. The final design is reproduced on page 13.

Specifically, Vasily Kandinsky, along with his collaborator Franz Marc, set the new standard for art that Kandinsky had formulated. Kandinsky explained it in detail in his essay "Ubes das geistige in der Kunst." His main concern in painting was the presentation of the inner nature of things. Instead of making statements about the nature of things in pictures, one was to feel that nature was speaking to the viewer through the pictures. In this way one would not be distracted by the outer appearance which hides and in some cases falsifies the true meaning of nature. In 1912, Kandinsky wrote, "It has no significance whether the artist uses a real or an abstract form. Both are inwardly equal."<sup>8</sup>

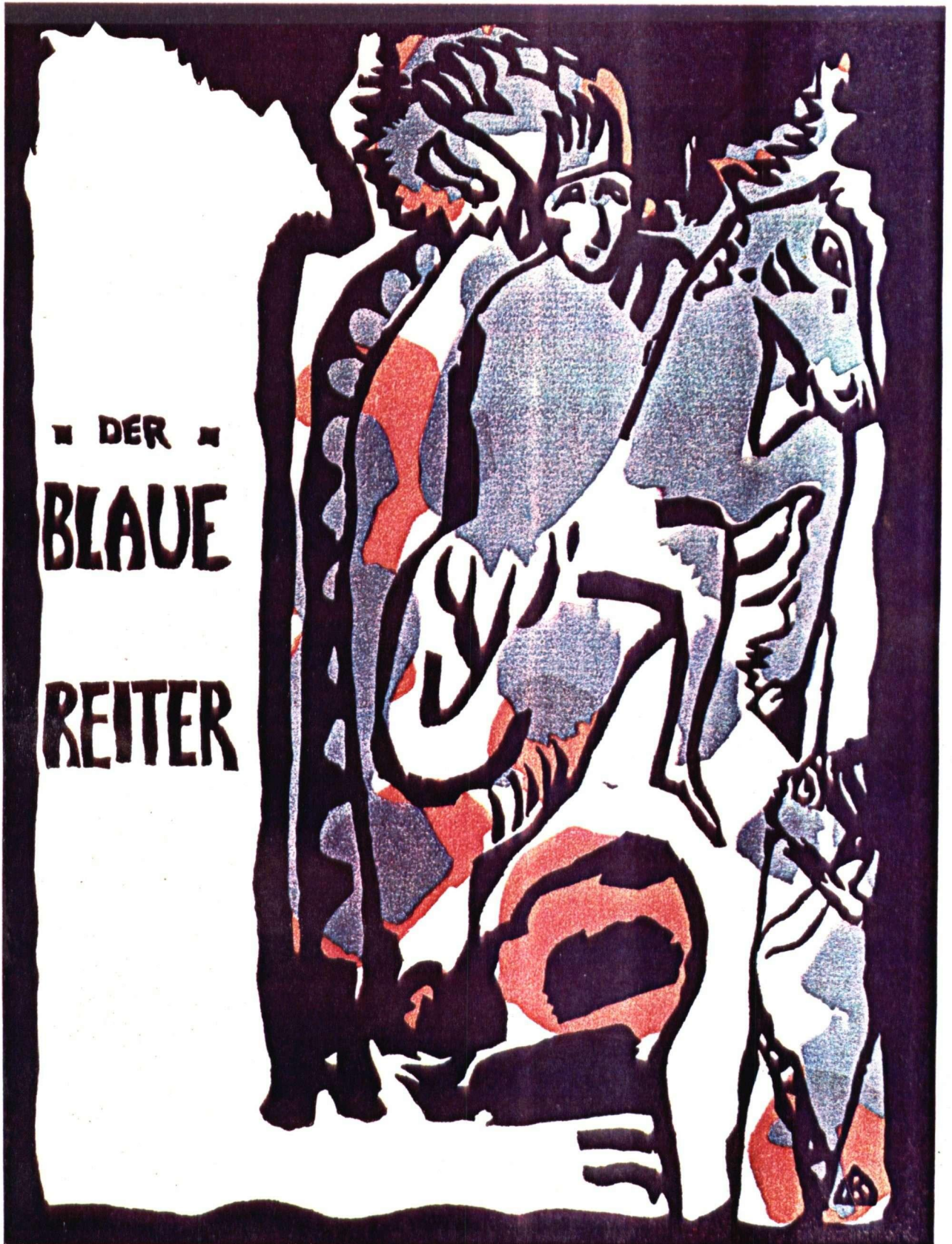
At the same time, Schoenberg, independent of Kandinsky, was led by his musical imagination in a similar direction. Schoenberg gave priority to the unconscious in the creative process. "If more things happen than one can think of, they must happen unconsciously."<sup>9</sup> Both men rejected the rather vague notion of beauty as a standard of value of art. Rather, they preferred the notion of truthfulness in all phases of art.

Arnold Schoenberg began to paint in 1907. Between 1908 and 1910, he painted in short bursts of creativity two-thirds of his ninety pictures, most of which are now in the hands of his heirs. To Schoenberg painting was not forced by a specific set of rules

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8 Peter Vergo, The Blue Rider, p. 9.

9 Josef Rufer, Aspekte der Neuen Musik, p. 52.



1. VASILY KANDINSKY (1866–1944): Woodcut for the cover of the 'Blue Rider Almanac'. 1912

but rather by his personal artistic sensitivity. Painting began to, in Schoenberg's words, "make music with colours and forms."<sup>10</sup>

In an essay titled Die Bilder, Kandinsky clearly states Schoenberg's exact philosophy of art: "Painting, for him, is the same as music, a way to express himself, to present feelings, thoughts, and other impressions."<sup>11</sup> This is precisely what Kandinsky meant when he stated that the inner nature of things could be simply and immediately realized in music--in its tones, sounds, and rhythms. He demanded that the pictorial artist turn toward music and try to find the same means for his art.

It is important to remember that during the years when Schoenberg's painting activity reached its peak (1908-1910), he composed several atonal works including his first two works for the stage--the monodrama ERWARTUNG (1909) and DIE GLÜCKLICHE HAND (1909-1913). Schoenberg called many of his paintings and drawings "visions" and used the same word to describe the musical detail and insight into the nature of the Woman in ERWARTUNG. Understanding this, one can clearly see the connection between expressionist art and the expressionist compositions Schoenberg wrote during the same period of time.

We are not given a precise date as to when Kandinsky and Schoenberg first met; however, from their exchange of letters it is believed to have been around the year 1906. Their relationship culminated five years later in Schoenberg's help with the almanac Der Blaue Reiter. He first presented an essay about song composition called "The Relationship to the Text," one of the most import-

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10 Ibid., p. 52.

11 Ibid., p. 52.

ant of all Schoenberg's theoretical statements. In facsimile, he wrote the song Herzgewachse (for soprano, celeste, harmonium, and harp) on December 9, 1911, for the Almanac; and finally, he contributed a reproduction of his self-portrait (1910).

One can find strong ties between the expressionist movement in the literary world, specifically German expressionist drama, and the expressionist music drama due to parallel intellectual trends in the arts generally. Literary expressionism, in correlation with the expressionist movements in art and music, represented a revolt against traditional nineteenth century literary styles, and for approximately fifteen years from 1910 to 1924 dominated German literary history.

It is imperative to understand that these years were a time of great unrest in Germany, a period which included the Great War. The nightmare of anxiety caused by the social and political unrest in Germany in the early twentieth century affected every part of the artist's life in a poignant and powerful way. The artist realized that the then current literary phase of the early twentieth century, neo-romanticism, was not at all concerned with the realities of life and lacked interest in the political and social needs of the time. The expressionist movement quickly became the new vision, the new energy in German literary history, assuming a leading role in the intellectual life of the country. Hatred of war, hope for a better world, and concern for human life became the three central ideas in expressionism. With these ideas came the emphasis on inner vision, particularly the creative powers of the writer. We find the birth of a new, much more intense subjectivity which did not hesitate to

destroy the conventional picture of reality in order that "expression" could become the dominant aspect of literature.

To understand clearly the relationship of German expressionist drama to the libretto of the monodrama ERWARTUNG, it is necessary to discuss the formal features of expressionist drama. One of its most striking features is its abstraction, its lack of concern with projecting the illusion of reality on the stage. Expressionism produces constant stress created by preoccupation with deep images rather than with surface appearances. All unnecessary detail is eliminated, leaving one to deal only with the most important outlines and crucial situations in the actions and plots. Likewise, dramatic figures show no characteristic features. Rather, they represent important principles the author wishes to convey to the audience. Often characters are simply designated as Child, Wife, or the Woman. Expressionist writers, then, were not concerned with creating dramatic characters in their plays but were more concerned with representing man's eternal and transcendental values.

One of the most outstanding formal elements found in expressionist drama was the dream. The great psychoanalyst Sigmund Freud opened the doors to the age of psychology at the beginning of the twentieth century with the publication of Interpretation of Dreams. This book was an introduction to the concept of the world of unconscious experience. He attached particular importance to dreams as a point of departure from normal reality. The expressionist dramatist Arthur Strindberg (1849-1902), influenced by Freud, wrote of his characterizations in A Dream Play, "The characters split,

double, multiply, vanish, solidify, blur, clarify. But one consciousness reigns above them all--that of the dreamer; and before it there are no secrets, no incongruities, no scruples, no laws. There is neither judgement nor exoneration, but merely narration."<sup>12</sup> In A Dream Play, Strindberg attempted to depict the disconnected but strangely logical quality of dreams.

Friedrich Nietzsche (1844-1901) was another writer of crucial importance during this time. In his book Thus Spake Zarathustra, on which Richard Strauss later based his symphonic poem of the same title, Nietzsche dealt with the philosophy of man's self-awareness. Nietzsche, with his friend August Strindberg, emphasized the extreme, often pathological, psychological aspects of man. This change in concentration from surface human emotions to the deeper aspect of man's self-awareness gave the expressionist literary movements its keenest impetus.

The real beginning of theatrical expressionism began with Oskar Kokoschka's play Murder Hope of Womankind (1907). Walter Sokel states, "In Kokoschka's play, the projection of psychic situations into symbolic images, an essential function of the subconscious mind, becomes action on the stage."<sup>13</sup> With the elimination of realistic detail, the use of colour symbolism, and the sensual, carnal responses of the characters in this play and others, Kokoschka opened the doors to a whole new realm of literary expression.

The satirist and polemicist Karl Kraus, a personal friend of both Kokoschka and Schoenberg, started what is most-often referred to as the Wedekind wave in Vienna. Wedekind was the first author

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12 C.L. Dalstrom, Strindberg's Dramatic Expressionism, p. 177.

13 Walter Sokel, An Anthology of German Expressionist Drama, p. 17.



to deal with subjects that were until this time unmentionable-- topics such as sex, mental illness, etc. In his own journal Die Fackel (founded in 1899), Kraus strongly condemned the abuses of the language of the Viennese feuilletonistes (serialists). In the dedication sent to Kraus with a copy of his Harmonielehre (1911), Schoenberg stated, "I have learnt more perhaps from you than one can learn if one is to remain independent."<sup>14</sup>

After the dream, the most important formal element in the expressionist drama was the monologue. The monologue served as the principal vehicle by which the lyrical-dramatic protagonist expressed the subjective developments of the inner man.

Another important aspect of expressionist drama was the fact that its central focus was on one protagonist. All other characters in the drama revolved entirely around this one central figure. The leading actor was usually found in an extreme situation or circumstance with which he or she could not cope.

The actual structure of the expressionist drama was usually found to be a sequence of scenes which followed each other in rapid succession. These scenes were rarely linked together in an obvious, systematic way. This structure served to heighten the dramatic impact of the drama, particularly the audience's awareness of the usually unhealthy circumstance or crucial situation of its lone protagonist.

It is generally an easy task to identify the writing style of the expressionist dramatist. He usually employed free verse in which all sentences were to the point, omitting all nonessential

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14 Frank Field, Karl Kraus and His Vienna, p. 25.

details from the actions and plots. One finds that even the longer sentence structures were broken into shorter units, characterized by missing particles. The page was characterized by the proliferation of exclamation marks and dashes as well as the free use of both the verb and the dynamic metaphor. Images and symbols usually abstracted from common experience were frequently used in the expressionist literary style to express an inner world of meaning.

One of the most characteristic features of expressionist drama was that the play never reached a specific conclusion but rather was open-ended, leaving the audience to imagine and draw whatever conclusions they chose.

In comparing the libretto of the monodrama ERWARTUNG to the formal features of expressionist drama, it is clear that Marie Pappenheim, with the close collaboration of Arnold Schoenberg, wrote an expressionist drama. Without desiring to be repetitive, suffice it to say that the stress in ERWARTUNG (as in other expressionist music dramas) is on the theatrical aspect of the production, not on the esthetic worth of the text. The text served only as a means to an end, to provide innumerable musical possibilities to the composer. During the crucial early stage in the development of his mature twelve-tone style of composition, Schönberg felt strongly that "expressionism" was the only medium in which he could successfully relate his feelings to the world. His expressionist compositional period (1908-1913), interestingly enough, proved to be one of the most prolific times of this extraordinary composer's life.

### CHAPTER THREE

#### THE DRAMATIC AND HARMONIC STRUCTURE OF ERWARTUNG

ERWARTUNG is classified as a "monodrama in one act" and is divided into four scenes--the first of thirty measures' length; the second, of fifty-two measures; the third, of twenty-four measures; and the fourth and longest scene a total of 321 measures. Each scene is bracketed by the entrance and exit of the Woman, the sole protagonist of the work. The three extremely short interludes might be termed "static music" consisting of pedal points, reiterated ostinato rhythmic figures, or sustained harmonies. A constant level of tension is maintained in the monodrama by avoiding resolution of the dissonant chord. ERWARTUNG is an outstanding example of sustained, free composition.

Dramatically speaking, with each new scene comes a more incisive portrayal of the Woman's desperate circumstances. With each realization there also comes a new burst of colour in the orchestration. One is constantly aware of the growing intensity and hysteria of the protagonist. This constantly-increasing tension becomes almost unbearable in measure 190, when the Woman, feeling the impact of the realization that her lover is truly dead, screams for help. It is my opinion that, from this point on, the Woman loses all contact with reality, falling deeper and deeper into her state of dementia.

Looking yet more closely at the dramatic structure of ERWARTUNG,

we find six major climaxes and six predominantly lyric sections. The climaxes occur generally where the Woman receives a major shock. The lyric sections generally recall the Woman's past pleasures shared with her lover. All lyric sections immediately precede the six climactic sections. The six major climaxes are:

Measures

1. 110-113
2. 154-155
3. 190-193
4. 348
5. 415-416
6. 424

The climaxes are characterized by the utilization of the full orchestra as well as the use of the character's extreme vocal range. The climaxes are also characterized by extreme rhythmic vitality. It is of interest to note that there is a pause after the second, third, and fourth climaxes, in each case representing a complete change of thought and mood of the Woman.

The lyric sections are characterized by rather lighter orchestration. A prominent use of the solo woodwind and string instruments becomes evident. These sections are characterized by much quieter dynamic levels, expressive feelings, and generally longer vocal lines which avoid wide skips.

In looking at this work in detail, one can clearly see the close coordination of the music and stage action. Stage directions are clearly reflected in the music. In measure 104 the written stage directions call for a "Leichter Windstoss" or light breeze. The light breeze is mirrored in the music by the thirty-second note

figure in the muted violins and contrabasses. Similarly, the instrumental passage in measures 385-388 clearly indicated the appearance of dawn. In this passage Schoenberg approaches pure impressionism in his use of orchestral colour.

In discussing the harmonic structure of ERWARTUNG as the most important work in the development of Schoenberg's mature twelve-tone style of composition, it is vital to grasp the principle that dissonance is the primary means of the musical expression. Dissonance is simply any musical sound that must be resolved by the use of a consonant chord or note, that is, a musical sound that does not need a resolution. The harmonic system, then, is defined by the relation of consonance to dissonance. The secondary elements of musical expression were thought to be tone colour, accent, form, and counterpoint. Schoenberg considered all these elements of importance, not definable as primary or secondary.

In all his works Schoenberg termed the oscillation between tension (dissonance) and resolution (consonance) the complete "emancipation of the dissonance." This "emancipation of the dissonance," foreshadowed by the nonfunctional harmonies of Claude Debussy, was the initial step taken in the direction of the gradual process of the complete breakdown of tonality. This refusal of resolution was the key to Schoenberg's style of composition in his expressionist period (1908-1913). For the first time in Schoenberg's works of this period we see expression as an element of the total structure of the composition, a symbol of the new attitude which prevailed in all arts during the early twentieth century.

Another interesting aspect of ERWARTUNG is the composer's use of textual and rhythmic symbolism within the score. One of the most outstanding examples of rhythmic symbolism is the symbol of the waltz which traditionally denotes pleasure and gracefulness. The waltz rhythms are notated in the score as eighth-note triplets of 9/8 time superimposed on 3/4 time. Two clear examples of this are found in measures 31-34 and measures 370-371. In both instances the musical indication is "sehr zart" (very sweet). An example of musical symbolism found in ERWARTUNG is the descending half-tone legato figure, a simple figure symbolizing suffering or supplication found in measure 297, "in your drowsiness....like a name...." Generally speaking, highly broken textures or, in other words, constant changes of tone colour, rhythms, etc., in the music symbolize "Angst" (anxiety).

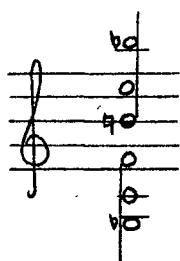
Two words which are treated symbolically in the music are "Nacht" (night) and "Mond" (moon). Both of these words are portrayed symbolically by the use of ostinati. In measure 9 we find a low-pitched ostinato fluctuating between two notes which symbolizes the word Nacht; in measure 22 we find an ostinato which contains two notes a minor-third apart, symbolizing the word Mond. This list of symbols is purposely incomplete and is only intended to make one aware of this important, if often-neglected, aspect of Schoenberg's musical language.

In Chapter Two I have already briefly alluded to the fact that ERWARTUNG is an atonal work, i.e., a work in which the tonal functions of the tonic and dominant do not exist. Schoenberg, as previously noted, objected to the term "atonal," preferring the term

"pantonal." It is important to realize that Schoenberg's expressionist works can be viewed as a suspension of the modal system. Though no longer tonal, the works still imply recognized principles of the tonal system such as individual harmonic progressions and tonal idioms.

It would be beneficial to discuss the general aspects of the new world of sound and to apply them to the expressionist monodrama ERWARTUNG. First, the dissolution of tonal functions is clearly seen in atonal works. In ERWARTUNG there are few perfect triads that could even suggest the tonal functions of the tonic and dominant. Certain chordal structures do, however, create momentary sources of stability in the work. Practically all of the chords in ERWARTUNG encompass six notes generally consisting of two three-note chords outlining the seventh. This consistency helps to unify the harmonic texture of the monodrama. The chords are characterized by aggregations of fourths, fifth, and tritones. Clusters of seconds are also common. There is a definite avoidance of octave doublings in ERWARTUNG as well as in all of Schoenberg's subsequent compositions.

eg.



Secondly, we find the element of perpetual variation in the musical structure of Schoenberg's expressionist works. Schoenberg refused to use traditional compositional techniques such as thematic repetition and the transformation of motifs in his expressionist works.

In a recent study titled "Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schoenberg," (1972) Jan Maegaard goes further to say that the athenatic structure of ERWARTUNG is a direct result of the "absolute equivalence" and "interchange of harmony and melody."<sup>15</sup>

There seems to be a great deal of disagreement over the issue, "Is ERWARTUNG athenatic or not?." Herbert Buchanan for example, states in his essay "A Key to Schoenberg's ERWARTUNG opus 17" that Schoenberg quoted a portion of one of his early songs in D minor in ERWARTUNG (just before the end of measure 401). According to Buchanan, it appears first in the cellos and is repeated in inversion in the bass clarinet and bassoons. Other writers such as George Perle state that Schoenberg's later twelve-tone technique is foreshadowed in ERWARTUNG. Robert Craft, on the other hand, does not use the terms "athematic" and "atonal" at all. He states that in ERWARTUNG there is a constant motivic development, the principal motif being A-B flat-A. H.H. Stuckenschmidt refers to the three-note motif D-F-C sharp.

The atonal melody, independent of the harmony, follows its own laws and polyphic tension. Melody is the most important element in ERWARTUNG, constantly mirroring the Woman's extreme emotions. H.H. Stuckenschmidt points out that ERWARTUNG can be compared in form to a "pre-Wagnerian opera finale" or to a "scena and aria." One point upon which all agree is that the harmonic and melodic aspects of Schoenberg's atonal works (including ERWARTUNG) should be treated as a combined unit. A "symphonic bond" exists between the human voice (melody) and the instrumental accompaniment that must not be

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15 Charles Rosen, Arnold Schoenberg, p. 39.



broken.

Thirdly, one is immediately aware of the new instrumental style used in ERWARTUNG. There is increasingly bolder use of chromaticism. With this we find a growing tendency for composers to create harmonic and melodic forms for their own means of expression. Schoenberg's wealth of imagination brought to this score a perpetual renewal, a constant inventiveness of idea and form.

The entire force of the large orchestra is seldom used in ERWARTUNG. Small groups of solo instruments are generally used in chamber-music fashion. By treating the orchestra as a chamber orchestra, Schoenberg created an inexhaustible source of instrumental colour, utilizing different instrumental combinations. Charles Rosen states, "This emancipation of tone colour was as significant and as characteristic of the first decades of the twentieth century as the emancipation of dissonance."<sup>16</sup> Influenced by the techniques of orchestration of Gustav Mahler, Schoenberg's innovative handling of the orchestra brought about important changes in orchestration which influenced his contemporaries as well as modern-day composers.

Closely related to the instrumental style are the revolutionary innovations in texture found in ERWARTUNG, specifically, Schoenberg's use of rhythm and orchestral colour. ERWARTUNG consists of alternations of two kinds of rhythmic textures--sections of continuously repeating figures known as ostinati and other sections of either stable or continuously-changing material. These alternating sections define the dramatic action of the monodrama. They also control the degree of tension relayed to the audience.

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16 Charles Rosen, Arnold Schoenberg, p. 48.

The wide range of orchestral colour so apparent in ERWARTUNG is created by the use of several devices. Flutter-tongue and such special effects as sulpponticello (bowed near bridge), col legno (bowed with wood), harmonics, glissandi and fingered and bowed tremelos are often called for in the score.

To produce the atmosphere Schoenberg wished to create in the orchestra and on the stage, the uses of the proper dynamics and tempo were essential. Dynamic markings ranging from fff to ppp fill each page of the score. There are 111 tempo changes and sixty-five additional tempo controls such as accelerando and ritardano plus numerous tempo changes indicated by markings such as  $\downarrow = \downarrow$ . One can quickly realize the difficulty for the performer in relating to and connecting all of these tempo changes.

These elements of the new sound were to guide Schoenberg towards the laws of organization of new music, specifically his twelve-tone compositional style. His chief goal was to utilize the total resources of chromaticism to construct a new and more expressive tonal system.

CHAPTER FOUR  
THE CHARACTER OF THE WOMAN

In order to create successfully a consistent character on stage, the actor must understand the motivation(s), the inner thoughts and the feelings of the character of "the Woman" in the monodrama ERWARTUNG opus 17.

In the first scene of the monodrama we are introduced to a lone Woman who contemplates entry into a dark and eerie forest. From her first words one can clearly see the Woman suffers from great stress and conflict.

"Shall I go here? One cannot see the way..." (P/VS p.3)  
The reason she suffers from such tremendous anxiety is not immediately known to the audience. The Woman's great fear of her surroundings is vividly expressed in the words,

"How threatening the stillness is...  
the moon is full of horror..." (p.6)

Her unstable emotional state becomes very clear in the words,

"I am alone in the heavy shadows..." (p.6)

In the second scene, we learn that the Woman has actually entered the forest. It is very dark, and she finds herself having to grope with outstretched arms to guide her along the path. In this short scene of fifty-two measures, it becomes more and more apparent that the Woman suffers from psychopathic illness. She is haunted by unseen presences. Her

anxiety quickly grows to hysteria, as she imagines the rising gentle breeze as a kind of negative force trying to suffocate her. In this scene she makes references also to a "garden," to which I had alluded previously in Chapter Two. The turning point in the understanding of the Woman's motivation for entering the forest alone is found in her last words of scene two.

"Oh, oh, What is it?

A body...

No, only a tree trunk." (pp. 11-12)

In these words, the Woman hints that there has been a murder, a murder which, I suggest, she committed.

In scene three, as we watch the woman approaching a clearing deep in the forest, we develop yet more insight into the serious nature of the Woman's psychopathic state. Her hysteria progresses to a stage of dementia, partial loss of the control of her mind. Her hallucinations become more vivid. She imagines shadows of many descriptions including "a black object dances...a hundred hands," (pp.12-13). By free association, these shadows remind the Woman of her lover's shadow on the wall of the garden. Her moment of tender reflection is interrupted when she imagines the shadow crawling. Her hallucinations are symbols which help us more clearly to understand the state of the Woman's subconscious mind.

In scene four, by far the longest scene of this monodrama, we recognize that the path through the forest leads to a house. The Woman enters the scene, her hair dishevelled, and her dress torn. From the Woman's first words, we clearly see she has retreated into a

deep state of depression.

"He cannot be found...  
On the whole, long way nothing visible...  
and no sound..." (p.16)

We poignantly feel the Woman's despair, the burden weighing heavily on her heart. She imagines a bench beneath a grove of trees; however, at closer range she sees the bench is in reality the dead body of her lover. With the Woman's one great, long cry for help (measure 190) we reach the main climax of the monodrama. This cry is, interestingly enough, her only plea for help. At this point in the monodrama the Woman's mind "snaps" and hereafter the Woman becomes totally demented, never again re-entering the world of reality. The individual micro-worlds of her love, hate, and jealousy are developed at length. The Woman discloses in measures 284 and 285 that she has not seen her lover for three days. She also suggests for the first time in measures 295 to 300 that there was another woman involved.

"Ah, now I remember...  
your sighs in your drowsiness...  
like a name...  
You tenderly kissed the question from my lips...(p.33)

In measures 331 to 333 she clearly states that the other woman was the cause of the divergence in relationship.

"Oh but how you love her, those white arms...  
how hard you kissed them..." (p.36)

Her hatred turns to repulsion, a state in which she actually abuses and indeed kicks the dead body of her lover. Almost instantly her act of rejection and repulsion turns to utter loneliness and despair (measures 349-351).

"For me there is no room." (p.38) -

In the remaining pages of the monodrama, she senses that dawn is rapidly approaching and that light will come for all but her. At the very close of the work her mind withdraws again into the night where she finds her lover alive one again.

"Oh, are you there...  
I sought you..." (p.47)

ERWARTUNG ends the same way it began...that is, with a search for peace.

It is unclear how much of the action in ERWARTUNG is realistic and how much of this nightmarish vision is symbolic. It is a question each one must answer for oneself...did the Woman in fact murder her lover, or merely wish it upon him? We are faced with the question, "What happened to the Woman after the monodrama?" An audience is left without a comfortable finality. This is, interestingly enough, one of the main characteristics of modern art and thought of Schoenberg's time. We must remember that Schoenberg did not concern himself with an answer but only with the Woman's subconscious thought patterns within the time lapse of the monodrama.

It is possible to look at the Woman's whole nightmare as a symbolic representation of a psychoanalyst's dealings with a patient. Several writers have expanded this idea, suggesting that ERWARTUNG is a Freudian music drama and that all the Woman's experiences are symbolic of her "true personality." I, too, suggest that to look at ERWARTUNG in such a fashion is certainly plausible; however, any relationship between Freudian theories and

the monodrama ERWARTUNG are purely coincidental. Arnold Schoenberg and Sigmund Freud certainly must have heard of each other; however, there was definitely no formal friendship established between these two men.

In delving more deeply into the character of the Woman, one cannot help but consider her background and whether it had an effect on her current unstable state of mind as we find her at the very outset of the monodrama. We know that Schoenberg wrote ERWARTUNG during a period of great unrest in Germany. The Franco-Prussian War had been waged some years earlier, and the country was now experiencing the uneasiness preceding the approaching Great War. It would be logical to assume that the Woman had experienced hardship or traumatic shock, possibly the loss of a loved one or loved ones in war. Since this is all only hypothetical, we may conclude that because of something in the Woman's past she has become unable to deal successfully with her own emotions. Her reactions to stress and conflict are, at the very least, immature, as seen in her physical symptoms, her psychopathic illness, her hallucination, her hysteria, and her final dementia.

We have learned from the libretto of ERWARTUNG that this "murder of passion," as I have termed it, was the result of "another woman" coming between our protagonist and her lover. This brings up the question, "What caused the difficulties to arise between her and her lover?" I cannot help but suggest that the Woman may have had sexual difficulties with her lover. Some inadequacy on her part to fulfill his sexual needs may have caused him to look elsewhere to satisfy his desires. The Woman was not able to deal rationally

with this, and her failure culminated in the murder of her lover.

This brings me to my last and perhaps most important question, "What was the major drive or goal of the Woman in ERWARTUNG?" If one wishes to discuss the subject only superficially, the answer would simply be "to find her lover." I suggest a deeper meaning: the Woman searching for absolution of the terrible burden of her guilt! This destroying guilt not only included the brutal murder of her lover but also all of her own deep-set inadequacies as a woman.



## CHAPTER FIVE

### LIGHTING

The main objective in designing the lighting for my production of ERWARTUNG was to use light as "scenery." With the exception of four scrims which are painted to depict the forest, the stage is bare. In the twentieth century, the use of light as scenery has become a popular way to illuminate a production. Among the many reasons for this procedure is the increased use of theatre designs other than the traditional proscenium stage. In other theatre forms such as thrust and arena stages, light plays a more intense role in the production's total visual effect! The recent techniques of film have had an enormous impact on the theatre with the use of film projections as well as a number of other special cinematic effects. Another basic reason for the growing popularity of the use of light as scenery is simply the visual spectacle, the new and enchanting combination of light and sound which the audience can experience. The result of all these influences on stage lighting is obviously great, and is leading to the formation of new attitudes regarding the use of stage lighting as an element of scene design. The twentieth century and its scientific achievements have refined the role of stage lighting, allowing it to gain stature as a vital communication factor in the theatre.

In a letter Schoenberg wrote to Ernst Legal, the Intendant of

the Kroll-Oper in Berlin, dated April 14, 1930, the composer gave detailed directions for the performance of ERWARTUNG.

In ERWARTUNG, these are the greatest problems:

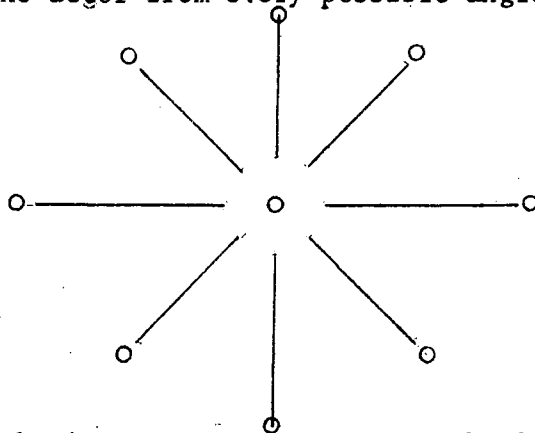
- I. It is necessary always to see the woman in the forest, in order to understand her fear of it, for the whole piece can be understood as a night-mare. But, for that very reason, it must be a real forest, and not just an "abstract" one! That kind of abstraction is gruesome, but not frightening.
- II. In composing, I left hardly any time for the three scene-changes, so that they must happen on an "open" stage.
- III. On top of that, the background becomes important only in the final (fourth) scene; then the foreground must be empty, and everything that could impede the view must be removed.

I decided to heed the composer's first and second wishes but not the third. As anyone knowledgeable of modern theatre knows, the most familiar way to produce light as scenery is, of course, projected scenery. After consultation, I have chosen to use in this production two Pani 4000 watt HMI scenic projectors to project on the cyclorama during the first three scenes of this monodrama, pictures of galaxies such as found on pages 40 and 41. This Strand Century projector is the most powerful scenic projector available, producing up to 58,000 lumens. It is built to use 7-1/8" X 7-1/8" slides, and when using a 220mm f/2.8 lens, it creates an image of 18.5 feet at a distance of 25 feet. This creates the perfect size and illumination (148 F.C.) for this production of ERWARTUNG, designed for the Frederick Wood Theatre at the University of British Columbia.

One of my basic preoccupations in the lighting of ERWARTUNG

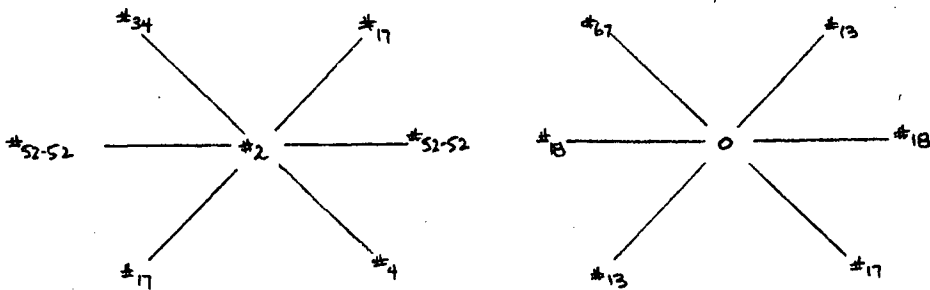
was that the audience should always be aware of the "expressionist" character of the work, not only in the aural but in the visual aspect of the production. The lighting is to accompany the music continually as it expresses what is happening on the stage. The music must always dominate; the stage lighting must be subordinate to it.

To create successfully this aspect of subordination of light to sound on stage, I decided that increasingly vivid splashes of colour were to appear on stage with each scene change, the final change taking place at the opening of scene four when the projections of galaxies fade from the background and reappear as an abstract colour pattern on the floor of the stage where the Woman is standing. These continuous applications of stronger colours on stage symbolize the reaction to the constantly deeper probing of the Woman's subconscious mind. To accomplish this, I applied a simplified version of the Rosenthal method of lighting, or what is otherwise known as the "jewel theory," specifically in scene four, the longest scene of the monodrama. The "jewel theory" is simply the illumination of the actor from every possible angle. (See diagram below.)



I used two basic colour patterns to symbolize the Woman's

tender reflective moments during scene four, and I used the combination of the following gels: light amber (#2), and double pale gold (#52-52), steel blue (#17), medium amber (#4), and golden amber (#34). To symbolize her fear, anxiety, and later hysteria, I chose the combination: light blue (#18), steel blue (#17), steel tint (#67), magenta (#13), and white light (0). The patterns which are created on the stage floor are indicated in the diagrams below.



All combinations used in the previous three scenes are simplified versions of these two gel combinations with the addition of a turquoise gel (#62) which, in combination with amber gels, produces a green tint. The use of this turquoise gel helps to create the eerie atmosphere of a foreboding evergreen forest.

The expressionist character of the monodrama lends itself to the creation of many special effects. Most important in this production are the silhouettes, created by hanging a transparency made of loosely woven muslin cloth closely behind the scrims. When this transparency is illuminated from directly behind, the actor standing directly in front of the transparency will appear as a silhouette to the audience. Instead of having the actress leave the stage after each scene, I have directed that she retreat behind the scrim, allowing this silhouette effect to symbolize the passage

of time between each scene.

The "shadow" effects as well as what I term the "staring eyes" effect are important. Both take place between measures 94-114 of the score. The shadow effect is created by placing appropriate gobos (small, thin plates of metal, most commonly aluminum, out of which different patterns or designs can be excised) in the pattern 223 lighting instruments in the second FOH. When this effect is generated correctly, allowing the shadows slowly to creep upstage, it may be most striking from the audience point of view. The "staring eyes" effect is created by hanging pairs of Christmas tree lights (yellow) behind the scrims. To the audience these flashing lights symbolize the piercing eyes of the unseen beasts the Woman imagines on page 14 in the Universal Edition score of ERWARTUNG.

A successful special effect is the "dawn" lighting which is used in the last pages of ERWARTUNG. It is produced by using six-foot striplights equipped with red gels situated behind a ground row in front of the cyclorama. Two 8-inch Lekos equipped with yellow gels located on the extreme right and left sides of the cyclorama add a great streak of yellow just above the red haze. The rest of the cyclorama appears black. This is caused by the black Hansen cloth scrim hanging directly downstage of the two scenic projectors.

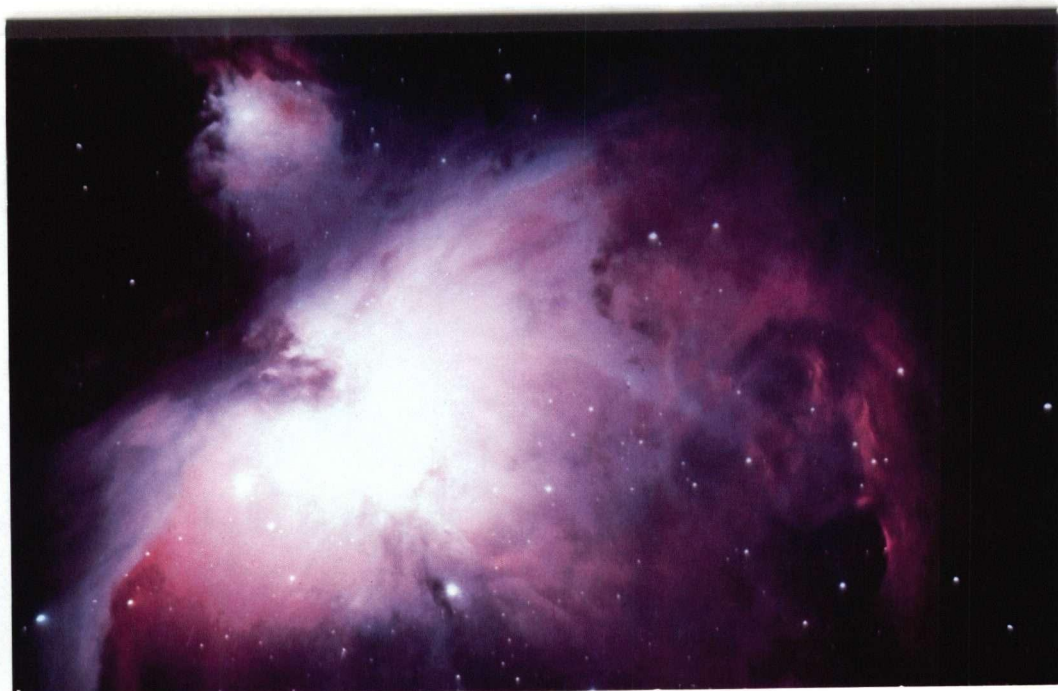
The "star" effect used in scene four is produced by pattern 123 lighting instruments equipped with perforated aluminum templates. (Gestetner plates work very well.) The lighting instruments, when focused on the cyclorama, create tiny bright spots which are seen

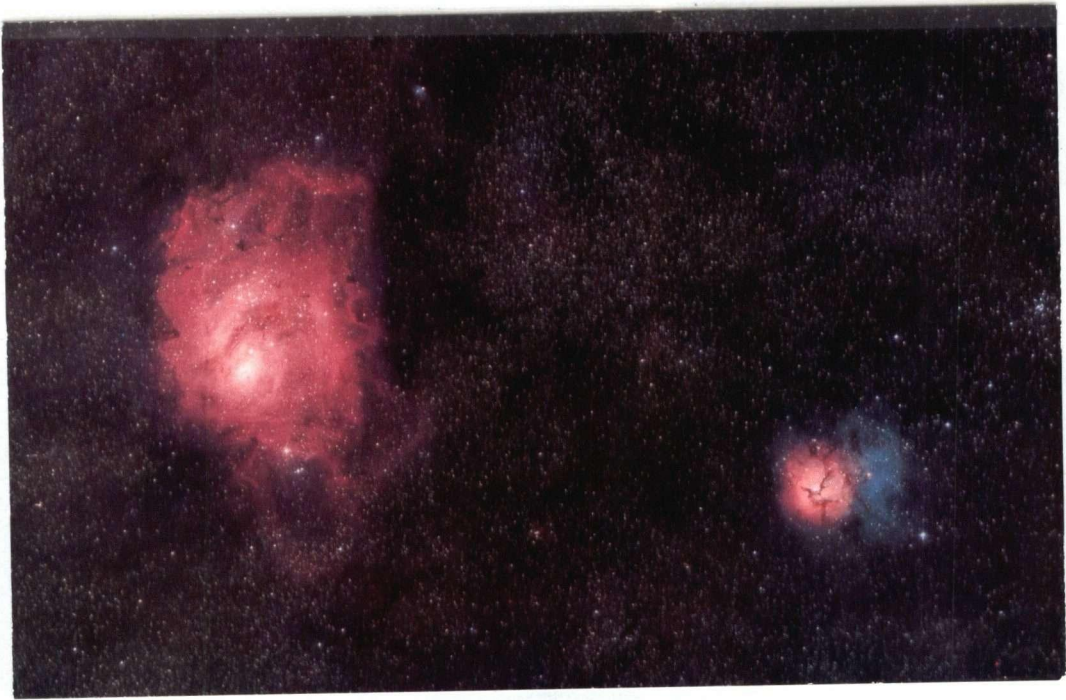
downstage of the black Hansen cloth scrim.

One of the oldest and still most effective special effects is the use of the follow spot to serve as a special focus on the actor as she enters and exits the stage. In this production, the follow spot is located on the bridge of the theatre and is used to illuminate the Woman's face as she first enters area six in scene one and finally leaves area six at the end of scene four.

The lighting in this production, then, is all symbolic in nature and serves to enhance both the poetic and musical content of the score. The stage lighting represents an important part of my understanding of the depth and scope of the work.

The costume design and particularly its colour also have an effect on the stage lighting. In this case, the costume design (Appendix VI) is a combination of two popular 1952 dress patterns. The fabric chosen for the dress is a Dundune hemp made of one hundred per cent polyester. I purposely chose beige as the colour for the fabric because of the flexibility it allows to the stage lighting.







## CHAPTER SIX

### PUBLICITY

Publicity is an essential part of any public production. Two basic media used to publicize upcoming events in gaining public exposure are, of course, radio and television. These media, particularly the television broadcasting system, are very costly and generally too expensive for low-budget productions. Therefore, the publicity poster remains the most economical means for a production to gain needed public exposure. The more original and eye-catching the poster the greater the chance people will read it and, in turn, attend the production.

In designing a poster for ERWARTUNG, my first objective was to determine which were the most important elements in the monodrama and to incorporate them, symbolically, into the poster. I chose three symbols to appear in the poster: the forest, a skull, and a broken, red rose. The Woman's changes of location in the forest in the four scenes of ERWARTUNG symbolize her continuously changing state of mind. Throughout the monodrama, the Woman falls deeper and deeper into a demented state, consisting of a multitude of temporarily obscured thoughts, impressions, and images. The skull represents not only the death of her lover, but the death of her productive mind. The broken, red rose represents the "murder of passion." As I stated previously in Chapter Four, I believe the

Woman, drawn by her own dementia, revisits the scene of the murder she herself committed.

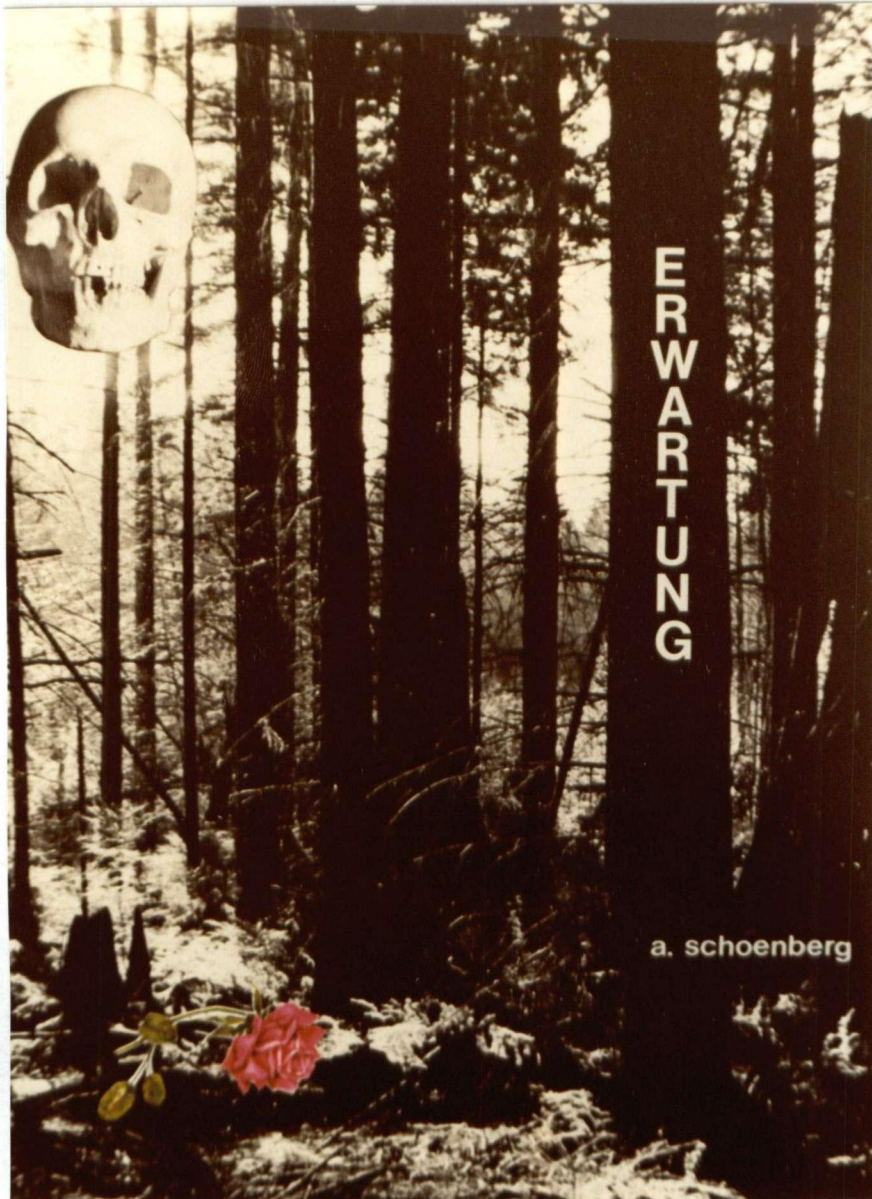
My second objective was to design an "expressionistic" poster utilizing the three symbols, the forest, the skull, and the rose. To accomplish this, I chose to use photography. With the permission of the University of British Columbia Faculty of Dentistry, I was allowed to photograph a skull. I used a 32 ASA (American Standards Association) Kodak film which enabled me to enlarge the print without producing unpleasant grain. The forest scene was taken on the University of British Columbia endowment lands using 400 ASA Kodak film. The 400 ASA Kodak film creates an opposite effect to the 32 ASA film by causing the coarseness of the granular structure to become visible when enlarging the picture. I chose to develop these two films on a matt surface, high contrast paper, specifically 8x10 Kodak RC2 (resin-coated) paper. I chose this paper purposely to increase the contrast of the print to the point where half-tones disappear, emphasizing only the essential pattern of the picture.

In the development of the background of the poster, the forest scene, I used a process called "solarization." Solarization is the partial reversing of the image on print or film. This special effect is produced by the action of light on the partially developed material. Prints solarized during the developmental process appear almost completely reversed. That is to say, the print appears to have black highlights and white shadows. The best results are achieved by using rather high-contrast subjects such as those I have used.

The print of the skull and of the red rose were later applied with masking tape on to the forest scene. The lettering, done with Letraset, was the final step in producing the poster. The poster was once again photographed and appears on the following page. An additional poster done in the same manner is also included. These posters can, of course, be reproduced in any desired size.

The additional poster found on page 47 was designed by my dear friend and artist Mrs. Mary Ann Quiring. The original was done in water colours, specifically, Symphonic 30-17 Brilliant Water Colours for Artists (made in U.S.A.). The black background was produced by using a free flowing black ink called Osmirodid. The final poster was sprayed by a Grumbacher product called Tussilm, which simply protects the water colours from smudging should it be subject to moisture. One can easily appreciate that this poster too is highly symbolic, as indicated by the artist's preoccupation with the state of the Woman's inner consciousness.

In summary, Schoenberg's ERWARTUNG opus 17 is an expressionist music drama. Each aspect of this work as discussed in this paper forms an integral part of an understanding of the opera as a whole. The reader, be he an observer or participant in a future production of ERWARTUNG, will hopefully have gained a fuller appreciation of this most intriguing work.





ERWARTUNG

a. schoenberg



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# A. SCHOENBERG

## ERWARTUNG

(Monodram)

op. 17

Dichtung von  
MARIE PAPPENHEIM

Klavierauszug  
(E. Steuermann)

UNIVERSAL MUSIC LTD UNIVERSAL EDITION

EVERYTHING IN MUSIC  
TEACHER'S SUPPLY

## Besetzung des Orchesters

1 kleine Flöte	4 Hörner in F
3 große Flöten (3. auch 2. kleine)	3 Trompeten in B
3 Oboen	4 Posaunen
1 Englisch Horn (auch 4. Oboe)	1 Baß-Tuba
1 D-Klarinette	1 Harfe
1 Klarinette in B	1 Celesta
2 Klarinetten in A	I. Geige (wenigstens 16)
1 Baß-Klarinette in B	II. Geige (wenigstens 14)
3 Fagotte	Bratschen (10—12)
1 Kontrafagott	Violoncell (10—12)
	Kontrabässe (8—10)

Pauken, Becken, große Trommel, kleine Trommel, Tamtam, Ratschen,  
Triangel, Glockenspiel, Xylophon.

# ERWARTUNG

(Monodram)

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

Dichtung von Marie Pappenheim

Arnold Schoenberg Op. 17

**I. Szene** Am Rande eines Waldes. Mondhelle Straßen und Felder; der Wald hoch und dunkel. Nur die ersten Stämme und der Anfang des breiten Weges noch hell. Eine Frau kommt; zart, weiß gekleidet; teilweise entblät-terte rote Rosen am Kleid. Schmuck. *It is late evening. Moonlight lights the fields at the edge of a dark forest. A woman enters the scene.*

*mäßige* ♩ (48) *walk hesitatingly into the middle of area 6.*

**Gesang**

**Klavier**

*Frau (zögernd)*

Hier hin-ein? Man sieht den Weg nicht..  
Shall I go here? One cannot see the way...

**5**

Wie sil-bern die Stäm-me schim-mern... wie Bir-ken!..  
How sil-ver the tree trunks shimmer... like birch trees...

*sehr zart*

*sehr leicht*

H bedeutet Hauptstimme, N Nebenstimme. Die Gesangsstimme ist (wenn nichts Gegenteiliges angegeben ist) immer Hauptstimme.

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Move into the middle of area 5

15 viel langsamer (♩ = 50)

Cower closer, listen, look directly D.S. (kauert nieder, lauscht, sieht)

Fr. A-ber hier ist we-nig-stens hell... der Mond war frü-her so hell...  
 But here it is a little bright... the moon - was earlier so bright...

Kl. H. S. Gg. Cel. 3 Hr. 3 pp Hr. 3

Trp.m.D. p

noch langsamer (♩ = 48)

vor sich hin)

Fr. Oh noch im - mer die Grill - le... mit ih-rem Lie - bes -  
 Oh yet still the cri - cket... with - his lov - ers

sehr zart pp Hr. pp Cel. 3

Fr. lied... Nicht spre - chen... es ist so süß  
 song... Without sehr zart word ... it is so sweet

rit Take 2 steps b.s. ppp 20 ppp

Kl. H. S. Br. Vel. S. Br. pp Hr. 3

(♩ = 72) molto rit

(♩ = 96) sehr rasch

(auffahrend)

get angry move D.S. (remain in area 5)

Fr. bei - dir... der Mond ist in der Däm - me - rung...  
 with - you... l.H. the moon - is in the twi - light...

S. Gg. Kb. B. Kl. mf

6 heftig (♩.96)

♩ = 58 wieder langsamer

Fr. feig bist du willst ihn nicht suchen?... So stirb doch hier... Middle of area 6  
 you coward Will you not look? so then die here...

Trp. A  
 Vel. Kb.  
 ff  
 p  
 ff  
 pp  
 Kb. Vcl. am Steg

25 rit. - langsam

Fr. Wie drohend die Stille ist...  
 How threatening the stillness is...

Kl. Ob.  
 look about  
 (sieht sich scheu um)  
 pp  
 p  
 Kb. Vcl. am Steg

Fr. der Mond ist voll Entsetzen... steht der hinein?..  
 The moon is full of horror... does it look inside?..

Picc.  
 Kl.  
 Br.  
 flüchtig  
 f  
 pp  
 mp  
 pp  
 pp  
 ppp

(angstvoll) full of anxiety

30 langsam (♩.44)

Verwandlung (Mut fassend, geht rasch in den Wald hinein)

Fr. Ich allein... in den dumpfen Schatten. taking courage  
 I am alone... in the heavy shadows. sehr zart

Hr. Despr.  
 B. Kl.  
 Kl.  
 p  
 pp  
 ppp



Fr. Ich will sin - gen dann hört er mich... quickly move behind scrim  
 I want to sing then he will hear me... S.L. (in area 4)

S. Gg. m.D.

♩ = 88

**35** viel bewegter (*doppelt so rasch*) rit. . .

Kl. 3

Br. A A A A

Hr. Pos.

8

II. Szene The woman is now in the forest. She gropes her way forward.  
(Tiefstes Dunkel, breiter Weg, hohe, dicke Bäume. Sie tastet vorwärts)

wieder etwas langsamer

40 wieder viel rascher

Enter U.S. of area 4) Slowly walk into  
D.S. section of area 1. Fr.

(bückt sich, greift mit den Händen, aufschreiend)  
bend over, grab with hands, scream

ist das noch der Weg?.. Hier ist es eben.  
Is that still the way?.. Here it is plain-ly.  
*ohne espress.*

Was? laß los!...  
What? let go!...

N Trp. *mp*  
H Hr. *p*  
H Hr. *f*  
Trp. *f*  
Ob. Hr. Pos. *mf*

*ruhig* *p* *f* *f* *f* Pos.

tremble, try to control hands  
(zitternd auf, versucht ihre Hand zu betrachten)

wild, grab face in hands  
(wild, greift sich ins Gesicht)

Ein - geklemmt?.. Nein es ist was ge - kro - chen... Und hier  
Am - I trapped?.. No something crawled here... And here

*f* *mp* *pp* *ppp*

H Kb. *fp* H Br. *mp* H B.Kl. *ppp*

vary anxious, strike about with your hands, sidestep into area 2  
(schlägt mit den Händen um sich)

auch...Wer rührt mich an?.. Fort Nur wei-ter... um  
to... Who tou - ches me?.. Go keep moving... in

H Picc. *f* H Kl. *p* H Pos. m. D. *mf*

H B.Tb. *pp* H Fg. *mf*

**45**  $\text{♩} = 58$  Take 2 steps D.S. . outstretched arms  
(geht weiter, mit vorgestreckten Armen)

wieder ruhig *p*  $\text{♩} = 80$  fließende (sehr ruhig)

Fr. Got-tes-wil - len.. So, der Weg ist breit..  
the lord God's name... So, the way is broad...

*pp* *espr.* *p* *pp* *espr.*

*pp* *pp*

**50** *pp* *pp* *pp* *pp*

*rit.* *sehr weich* *very quiet here (sehr ruhig)*

Fr. Es war so still hin-ter den Mau-ern des Gar - tens.. Kei-ne Sengen mehr, kein Ru-  
It was so qui - et behind the walls of the gar - den... No more brightnings, no cry-

*pp* *pp* *pp* *pp*

*rit.* *sehr gezogen* **55** *bewegter (drängend)*

Fr. - fen und Gehn.. Und die Stadt in hel - lem Ne - bel.. so sehn -  
- ing and tears... And the ci - ty in the bright - er haze so long -

*pppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Gg. am Stieg Kl. S. Br. u. Vcl.

$\text{♩} = 90-96$

Fr. - süch - tig - schau - te ich hin -  
- ing - ly Ob. I gazed all

*f* *p*





12

langsam  $\text{♩} = 76$  walk slowly through area B to D5. Section of area 7

Fr. nur ein Stamm.  
only a tree trunk.

*ppp* *p*

Cel. 8

S. Br.

H Kl.

**90** mäßig  $\text{♩} = 60$

Fr. Da kommt ein Licht! Ach! nur der Mond.. wie—  
There comes a light! Ah! only the moon... how—

*p* *pp* *pp*

**III. Szene** (Weg noch immer im Dunkel. Seitlich vom Wege ein breiter heller Streifen. Das Mondlicht fällt auf eine Baumlichtung. Dort hohe Gräser, Farne, große gelbe Pilze. Die Frau kommt aus dem Dunkel)

It is still dark. The woman comes to a clearing in the forest.

*pp* *pp*

Hr. Fl.

again stricken with anxiety  
(wieder halb ängstlich)

Fr. — gut... Dort tanzet etwas  
— good... There a black object

*pp* *pp*

B. Kl.

Fl.

taking hold of your emotions  
(sofort beherrscht)

13

**95**

Fr. Schwar - zes... hun - dert Hän - de.. Sei nicht dumm.. es ist der  
 dan - ces... a - - hundred hands... Don't be foolish it is the

pp

♩ = 72

langsamer (sehr ruhig)  
take 2 steps D.S.

reflect tenderly  
(zärtlich nachdenkend)

Fr. Schat - ten.. Oh! wie dein Schat - ten auf die wei - ßen Wän - de fällt..  
 shadows... Oh! how your sha - dow falls on the white wash - ed - walls - ...

pp

pppspr.

pp

ppp

♩ = 84

etwas drängend

**100**

(Rauschen) (Sie hält an, sieht um sich  
und lauscht einen Augen-  
blick)

(wieder träumend)

again in a dreamlike  
trance.

Fr. A - ber so bald mußst du fort.. look around. Rufst - du? Und bis zum  
 But - so soon you must go... listen for a moment Da you call? And until

pppp

mf molto espr.

14

a light wind blows up viel rascher  $\text{♩} = 76$   
 (Leichter Windstoß) 105 once again battered by shadows  
 (Sie sieht wieder hin)

Fr.  $\text{♩} = 76$

A - bend ist es so lang... evening, it is so long...  
 A - ber der Schat-ten kriecht doch!.. But - the shadow crawls there!..

*ppp* *p* *f* *pp*

Hr. Kl. B. Kl. Hr. Kb. Hr.

nicht rascher, aber heftiger im Ausdruck  
 (Laut des Schauderns) Shudder

Fr.

Gel - - be, brei - te Au - gen so vor - e -  
 Yel - - low, glis - ting eyes So pen - e -

*ppp* *f* *p* *ppp* *pp* *mf*

N. Trp. H. Ge. Hr.

Fr.

quel - lend.. wie an Stie - len.. Wie es glotzt...  
 tra - ting... like a stit - tings... How it stares...

*ppp* *f* *ff* *p* *mf* *mf*

(Knarren im Gras) (Creak in the grass)

110 horrified, hysterical  
 (entsetzt)

Fr.

Kein Tier, — lie - ber Gott, kein Tier...  
 No beast, — oh, dear God, no beast...

*ff* *f*

Hr. zbl. Hr. Pos. A





16

**IV. Szene** (Mondbeschienene, breite Straße, rechts aus dem Walde kommend. Wiesen und Felder (gelbe und grüne Streifen abwechselnd). Etwas nach links verliert sich die Straße wieder im Dunkel hoher Baumgruppen. Erst ganz links sieht man die Straße freiliegen. Dort mündet auch ein Weg, der von einem Hause herunterführt. In diesem alle Fenster mit dunklen Läden geschlossen. Ein Balkon aus weißem Stein. Die Frau kommt langsam, erschöpft. Das Gewand ist zerissen, die Haare verwirrt. Blutige Risse an Gesicht und Händen.)

The path now leads to a house  
The woman enters, hair dishevelled, dress torn

**125**

(umschauend)

ruhig, aber fließend ♩ = 69

Fr. Er ist auch nicht da... Auf der gan-zen, lan-gen Stra- ße... nichts Le-ben-di-ges... und kein  
He cannot be found... On the whole - long - way... nothing visible... and no

noch ruhiger ♩ = 56

horrifiziert, listens  
(Schauer, Lauschen)

**130**

Fr. Laut... Die wei - tenblassen Fel - der sind oh - ne A - tem, wie er - stor - ben... kein Halm  
Sound... The wide - pale - fields - one without breath, as if dead stuck... no stalk

Gg. Br. Fl. Fl. S. Gg. H. Gg. Flag.

pp ohne espress. Vel. R. Kl. ppp

noch etwas langsamer ♩ = 50

look in direction of road  
(sieht die Straße entlang)

Fr. rührt sich Noch im - mer die Stadt... und die - ser fah - le  
rustles move 2 steps D.S. Yet al - ways the city... and this - pal - lid

pp Fl. Flag. S. Gg. H. Gg.

**135**

Fr. Mond... kei - ne Wol - ke, nicht der Flü - gel - schat - ten ei - hes Nacht - vo - gels am Him - mel...  
moon... no - cloud - not the shadow of the wings of night - birds in the heavens...

Cel. S. Gg. Cel.

stand unsteadily  
(Sie bleibt schwankend stehen)

Fr. *p* <sup>3</sup>  
die-se gren - zen-lo-se To - ten-bläs-se... ich kann kaum wei - ter...  
his - lim - it - less - dead - ly paleness... I can't go fur-ther...

**140** rascher  $\text{♩} = 88$   
(Sie hat sich bis in die Nähe der Baumgruppen (links) geschleppt, unter denen es voll-

Fr. und dort läßt man mich nicht ein... die frem-de Frau wird mich fort - ja - gen! When he is ill!  
and there they won't let me in... the foreign woman will chase me away! Wenn er krank ist!  
*3. Viertel plötzlich rascher*

Slowly drag yourself under an imaginary group  
of trees under which it is very dark  
(ständig dunkel ist)  
move 3 steps S.L.

rit. - - - - -

$\text{♩} = 54$   
- Viel ruhiger  
(müde, unentschlossen; sehnsüchtig)  
tired undecided, homesick

Fr. Ei - ne Bank... ich muß aus - ruhn... A - ber so  
Here's a bench... I must rest here... But I haven't

**145**

wieder rascher  $\text{♩} = 80$  (Mit dem Fuß tastend,  
(Sie kommt unter die Bäume, stößt mit dem Fuß an etwas)  
tump your foot on something, grope with your foot)

Fr. lang hab ich ihn nicht ge-sehn. Nein, das ist nicht der Schatten der Bank!  
seen him for a long - time. No, that's not the shadow of the bench!



**155**

Fr. sink to the ground - bend over body

Hr. Trp. Pos. Str.

**160**

langsam (mäßige ♩ = 60)

G. P. (Erhebt sich halb, sodaß ihr Gesicht den Bäumen zugewendet ist. Verwirrt)  
face DS. Support body on u.s. hand - confused

Fr. Das Mund - licht... nein dort...  
The moon - light... no there...

Cl. Hr. Fl. Fg.

look S.L. in area of moon  
(sieht unverwandt hin)

Fr. das ist der schreckli - che Kopf... das Ge - spenst... wenn es nur end - lich verschwände... wie das im  
that is the horri - ble head... the monster... if it would finally van - ish... as in the

Hr. Fl. Fg.

**165**

Fr. Wald... Ein Baumschatten... ein lä - cher - li - cher Zweig... Der Mond ist tük - kisch...  
woods... A tree shadow... a ri - dic - u - lous branch... The moon is spiteful...

Hr. Cl.

20

poco rit.

etwas langsamer

(mit ausgestreckten Fingern hinweisend, flüsternd)  
with outstretched fingers point to the moon, flounder.

Fr. weil er blut-leer ist... malt er ro - les Blut... A-ber es wird gleich zerflie - ßen...  
because he has no blood... he draws red hot blood... But very soon the blood melts sehr schnell

H Pos. m. D. H Trp. H Cel.

Fr. Nicht hin-sehn... Nicht drauf ach-ten... Es zer-geht si-cher...  
Don't look there... Do not mind it... It will soon dissolve... (flüg. gliss.)

Kl. Hr. Hr.

170

(Sie wendet sich mit gezwungener Ruhe ab, gegen die Straße zu)  
turn with constrained peace toward the street (offstage left)  
move further st. remain in area 5

(Schweigen, Unbeweglichkeit) (Fast jauchzend)  
silent immobility almost shout for joy

Fr. wie das im Wald... Ich will fort... ich muß ihn fin-den... Es muß schon spät sein... Es ist nicht mehr  
how in the woods... I must go... I have to find him... It's already late... turn in direction of body. It's no longer

H Hr.

rit. - - - langsam

(Sie hat sich weiter gewendet, erblickt plötzlich wieder den Gegenstand)  
turn completely in direction of body, realizing

Fr. da... Ich weiß - te... Es ist noch  
there... I know it... It - is

H B. Kl. Hr.

In the state of near collapse strive closer, grope ahead

(Ihr Oberkörper fällt nach vorn, sie scheint zusammensinken, aber sie kriecht mit gesenktem Haupt bis hin, tastet)

Fr. *da... there... Herr-gott im Him-mel... take 2 steps in direction of body Es ist le- It is still*  
*here... lord God in heaven... arrive at body*

H<sup>c</sup>Cel. Xyl. Pic. *p* *pp*

175 *cresc.* *pp*

Fr. *ben - dig... Es hat Haut.. It has skin...*  
*a - live... A*

Ob. Ob. Kl. *p* *pp*

(Sie beugt sich ganz zur Seite, als wollte sie ihm ins Gesicht sehen)

Fr. *Au-gen, Haar... bend down beside body - sei-ne Au-gen... es hat*  
*eyes - hair... Strain to see his eyes his - eyes - ... It has*

*cresc.* *sf* *p*

mäßige  $\text{♩} = 84$

Fr. *sei - nen Mund. Du... du...*  
*his - mouth. You... you...*

H<sup>c</sup>Gg. Trp. Hr. *ff* *ff* *Habl.*

H<sup>c</sup>Pos.

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22 **180**

Fr. *b<sub>2</sub>...*  
 bist du es... ich ha-be dich so lang ge-sucht..  
 Is it you?... I have looked for you for so long...

*Ob.*  
*espr.*  
*fff ppp*  
 shake him (an ihm zerrend) shake the body again

**185**

Fr. *pp*  
 im Wald und... Hörst du? Sprich  
 in the woods and... Do you hear? Speak

*pp*  
*ppp*  
 terrified, bend completely down etwas zurückhaltend  $\text{♩} = 100$   
 (Entsetzt, beugt sich ganz) (atemos) breathless

Fr. *pp*  
 doch... sieh mich an.. Herr Gott, was  
 then... look at me... Dear Lord, What

*f*  
*ppp*  
 scream, run b.s. into area 1  
 (schreiend; rennt ein Stück fort)

**190**

Fr. *ff*  
 ist... Hil  
 is it?... Help

*ff*  
 viel rascher  $\text{♩} = 100$   
 Trp. Hr. Pos. *Str.*



$\text{♩} = 84$   
sofort im Tempo (mäßige  $\text{♩}$ )  
Speak in the direction of the house  
(zum Hause hinauf)

195

(schaut  
look back

Fr. *pp*

ie.. Um Got - tes - wil - len!... rasch!... hört mich denn nie - mand?...  
me.. In the name of God!... quick!... does no one hear me?...

*ppp* *pp* *pp* *ppp*

Cel. Kl. Cel. H. Picc. Cel. Gg. Hr. Fg. Hr.

$\text{♩} = 46$   
etwas langsamer go back under the trees to the body, bend down beside  
under the tree dispassionately (zurück unter die Bäume) body (area C)

200

rit. - molto rit. -

Fr. *f*

er liegt da... Wach auf... wach doch auf...  
he lies there... wake up... do wake up...

*molto espress.* *mf*

H. Ob. Br. Vel.

Tempo  $\text{♩} = 84$   
(flehend) imploringly

Fr. *mf*

Nicht tot sein, mein Lie - ster... Nur nicht  
Don't be dead, my lov - er... Only don't

*mf* *pp* *p*

Kl. Fg. Gg. Ob. Hr. Kl.

205

rit. - molto rit. -

fließend  $\text{♩} = 80$   
Sweetly, penetrating  
(zärtlich, eindringlich)

$\text{♩} = 66$

Fr. *pp*

tot sein... ich lie - be dich so...  
be dead... I love you so much...

Un-ser Zimmer ist halb  
Our Chamber in twi(light)

*pp* *pp* *pp*

Vel. Hr. Kl. Br.



♩ = 72

Fr. *ppp* die Nacht ist bald vor - bei... *pp* du woll-test doch bei mir sein die - se  
 the night is soon - o ver you were to be with me this very

H.E.H. Kl. Ob. Trp. m. D.

go to touch his face - put hand on lap **225** lebhaft (nicht zu rasche) *♩* = 92  
 burst out (ausbrechend)

Fr. Nacht... Oh, es ist hel - ier  
 night... Oh, it is al - rea - dy

Hlzbl. Br. Vcl. Gg. H. Trp. Pos.

*poco rit.* mäßig *♩* = 80 (wesentlich langsamer)

Fr. Tag... Bleibst du am Ta - ge bei  
 day... will you not spend it with

Hlzbl. Hr.

Fr. mir? Die Son - ne glüht auf uns... dei - ne Hän - de lie - gen auf mir... dei - ne  
 me? The sun glows o - ver us... your - hands - lie upon me... your dear

Pos. B. To. Hr. Trp. H. H. Vcl. Hr. Pos.

26 **breit** ♩ = 69 230 **molto rit.** *slowly bend further down over body (angular body position)*

Fr. Kü - se... mein... bist du... Du!  
 Kisses... you... are mine... You!

Hlzbl.  
 Trp.  
 Gg.  
 Vel. f

**langsam** ♩ = 60 **molto rit.**

Fr. Sieh mich doch an, Lieb - ster, Ich lie - ge ne - ben dir... So sieh -  
 Now - look at me, Lov - er, In ly - ing close to you... So look -

*p espr.* *pp*

**langsam** (sieht ihn an, erwachend) ♩ = 80 *very sadly (sehr traurig)*

Fr. - mich doch an - Ah, wie starr... wie fürch - ter - lich dei - ne Au - gen sind...  
 - at me then - Ah, how still... how dread - ful - ly cold - are your eyes...

*pp* *ppp* *pp*

Kl.  
 Gg. am Steg  
 Pos. m. U.  
 Kb.

**235** **sehr langsam** ♩ = 50 **etwas weniger langsam**

Fr. drei Ta - ge warst du nicht bei mir... A - ber heu - te... so si - cher...  
 three days you have not been with me... But - to - day... oh sure - ly...

*Hmp espr.* *pp* *pp*

Ob.  
 Gg.  
 Kl.  
 B. Kl.  
 R. Kl.



28

fließender  $\text{♩} = 80$

Fr. E - ben noch im Wald... dei - ne Stim - me so nah an mei - nem Ohr, im -  
 Even now in the fo - rest... your sweet voice - so close to my ear, al -

Gg. *pp sehr ruhig legato* R.H. *pp* Fl. *p espr.* Vel. *ppp*

250

poco rit.

Fr. - mer, im - mer warst du bei mir... caress his arm dein  
 - ways, at ways you were with me... your

Br. *pp* Fl. Gg. *ppp* Ob. *pp* H. Kl. *pp* Vel. *ppp*

steigernd

Fr. Hauch auf mei - ner Wan - ge... dei - ne Hand auf mei - nem  
 breath caressing my cheek... how your hand ran through my

H. Kl. *p* Fl. Gg. *mf* Ob. *pizz.* Hr. *f* Fig. *f*

255

molto rit.

Fr. Haar... Nicht wahr... es ist nicht wahr? Dein  
 hair... Oh God... Is it not true? Your

H. Gg. *f* Hr. *f* Kb. *ff*

langsamer  $\text{♩} = 63$  noch langsamer  $\text{♩} = 60$

Fr. Mund bog sich doch e-ben noch un-ter mei-nen Küss - sen... continue to caress body (touch his chest)  
 mouth yielded to my caresses and to my kiss - es ...

*pp* *mp espr.* *H Ob. pp* *Cel. ppp* *Hrf. pp*

Fr. Dein Blut tropft noch jetzt mit lei - sem Schlag...  
 How your blood drips still with gentle beat...

*pp*

**260** bend over him - look at wounded chest

Fr. Dein Blut ist noch le - ben - dig...  
 Your blood is still a - live

*pp* *vel.* *Hrf.*

(Sie beugt sich tief über ihn)

Fr. Oh, der brei-te ro-te Streif... Das Herz ha-ben sie ge-trof - fen...  
 Oh, the broad-red streak... They have struck you right in the heart...

*pp* *H Kl. espr.* *N. vel.* *Hr. p espr.* *E.H. pp*

30 noch langsamer ♩ = 40

*ppp*

Fr. Ich will es küs - sen mit dem letz - ten A -  
 With my last breath I want to kiss your heart

265

take another angular body position *caressing*  
(richtet sich halb auf) (liebkosend)

Fr. - tem... dich nie mehr los - las - sen... In dei - ne Au - gen sehn...  
 ... will nev - er let you go s.g. - gain... To look in to your eyes...

Fr. Al - les Licht kam ja aus dei - nen Au - gen... mir schwin - del - te, wenn ich dich an - sah... Nun  
 All - light came from your loving eyes I grew dizzy, when I be - held you... Now

(In der

remember laughingly, secretly, fondly 270  
Erinnerung lächelnd, geheimnisvoll, zärtlich

Fr. küß - ich mich an dir zu To - de.  
 kiss - ing you I kiss my - self to death.

kiss him



immer noch langsam  $\text{♩} = 54$

(Sie sieht ihn unverändert an: Nach einer Pause plotzlich, verwundert)  
See him unchanged. After a pause suddenly, surprised.

Fr.

pppp  
pp espr.

A - ber so  
Oh but how

Fr.

sell - sam ist dein Au - ge... Wo - hin are  
dis - tant are your eyes Where are

Hrf. H. Kl. H. Fl. Cel. H. Kl.

mf p ppp

275 Etwas bewegter  $\text{♩} = 60$

violently (heftiger)

Fr.

schaust du? Sit up Was  
you look - ing? What

H. Gg. H. Fl. H. Gg.

pp mf

look around, in direction of house  
(sieht sich um, nach dem Balkon)

Fr.

suchst du denn? Sieht dort je-mand?  
do you see? Is someone there?

pizz. ppp pp

H. Fl. H. Br. Pos.

32 again - hand on forehead - trying to remember  
 (wieder zurück, die Hand an der Stirn) **280**  
 (Gesang noch immer ruhig, also etwas schleppend)

Fr. Wie war das nur das letz - te Mal?... War das da - mals nicht  
 How was it then the last time?... Was it then not al-

always deeper and deeper into Subconscious  
 (immer vertiefter)

plötzlich viel langsamer ♩ = 88  
 straining to remember  
 (angestrengt in der Erinnerung suchend)

Fr. auch in dei-nem Blick?... Nein, nur so zer-streut... o-der...  
 so in your eyes?... No, No, you were distraught... or...

wieder rascher ♩ = 60  
 thoughts clearer  
 (immer klarer werdend) **285**

Fr. und plötzlich bezwangst du dich... Und drei Ta - - ge warst du nicht bei mir...  
 and suddenly you changed. And three long days you were not with me...  
 E.H.

steigernd thoughts of another woman  
 coming clear.

Fr. kei-ne Zeit... so oft hast du kei-ne Zeit ge-habt in die-sen letz-ten Mo-na-ten...  
 and no time... so often you have had no time for me in these last few months...

stand abruptly  
Br. Hrf. Cel. Xyl.

**290**

shake head in disbelief

*Sehr bewegte* ♩ (mäßige ♩)

*ff* *pp*

Gg. 3  
Trp.  
Pos.  
Hr.  
Fl.  
Vcl.

(Jammernd. wie abwehrend)

turn away from body take 2 steps S.R.

Nein, No, das ist doch nicht mög-lich... it cannot be possible...

*ff* *sf* *ff* *fff* *pp*

Trp.  
Hr.  
Hr. Gg.  
Pos.  
Br Vel.

**295**

in recollection (In blitzartiger Erinnerung) etwas zurückhaltend

das ist doch... Ah, ———— jetzt er-in-ne-re ich mich... der Seuf-  
that is so ... Ah, ———— now I re-mem-ber... your sighs

*pp* *ff* *pp*

S. Gg.  
Ob.  
Vcl. Kb.

*pp* *f* *p* *f*

zer im Halb-schlaf... wie ein Na - me... Du hast mir die Fra - ge von den Lip - pen geküßt...  
in your drowsiness ... like a name ... You ten - der - ly kissed the ques - tion from my lips ...

*pp* *f* *p* *f*

Kl.  
Vcl.

34 **300** sehr rasch  $\text{♩} = 96$  - - - - - langsamer  $\text{♩} = 76$

take 2 steps 3.R.

Fr. A-ber wa-rum ver-sprach er mir heu-te zu kommen?..  
Oh but why did he prom-ise to come to me to-day?..

Gg. Hlzbl. H Kl.

ff Trp. p B. Kl. Fg.

etwas breiter  $\text{♩} = 72$  (bewegte  $\text{♩}$ )

abrupt head turn 5.R. (in rasender Angst) (raging anxiety) **305** rit. - - - - -

Fr. Ich will das nicht.. nein ich will nicht..  
I don't want it... no I will not...

Gg. H Kl. Gg.

ff Hr. Trp. Pos. pp Kl.

langsamer ( $\text{♩} = 52$ ) (aufspringend, sich umwendend)

Fr. Wa-rum hat man dich ge - tö - tet?.. Hier vor dem  
Tell - ne why some one killed you?.. Here before

turn to body  
H Ob. Kl.

ppp Br. Vel. f ppp

**310** Nicht zu rasch ( $\text{♩} = \text{ca. } 80$ )  
run to body, cling to him

Fr. Hau - se... hat dich je-mandent - deckt?..  
the house... Did they discover you?..

Picc. Hrf. Cel. Xyl.

f p Hr.

Kb. f

(aufschreiend, wie sich anklammernd)

Scream

315

molto rit.

35

Fr. *ff* *ff* *mf*

Nein, nein... mein ein-zig Ge-  
No, no... my on-ly Ge-

Pos.

langsamer  $\text{♩} = 50$

noch langsamer  $\text{♩} = 56$

\*

Fr. *pp* *pp* *pp*

lieb-ter... das nicht...  
lov-ed... not that...

Oh, der Mond  
Oh, the moon

picc. *pp*

Trp. *mf*  
Vel. *mf*  
Ob. *mf*

Fr. *pp* *ppp* *ppp* *pp*

schwankt... ich kann nicht se-hen... Schau mich doch  
Sways... I can not see you... look at me

Br. Vel. *pp*

vorrinnend

rit.

mäßige  $\text{♩} = 100$

Fr. *pp* *ppp* *pp* *p*

an then

Suddenly repose yourself  
looks in the direction of the house  
once again

Gg. *ppespr.*

Trp.

36 **325** (rast plötzlich) **Sehr rasch**  $\text{♩} = 60$

rit. - - -

Fr. Du siehst wie-der dort hin? <sup>Gg</sup> *stain to see someone* Wo ist sie denn <sup>H Kl.</sup> *Whore is she then*  
 are you looking there again? <sup>Trp.</sup> *ff*

*pp* (nach dem Balkon) *f* *ff* *sf* *ff*

Trp. Pos. *ff*

Fr. die He - xe, die Dir - ish ne... die  
 the witch there, the whor - elitch... the

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

rit. - - -

**330** **Rasch**  $\text{♩} = 60$  **accél.** **wieder sehr lebhaft**  $\text{♩} = 56$

molto rit. - - - (höhnlich) *Sornful*

Fr. Frau mit den wei - ßen Ar - men... Oh, du liebst sie ja  
 one with the death - ly white arms... Oh, but how you love -

*fff* *ff* *p* *p*

Pos. *ff* *p* *p*

**molto rit. (mäßige)**  $\text{♩} = 69$  **wieder sehr rasch** (mit geballten Fäusten)

Fr. - die wei - ßen Ar - me... wie du sie rot küßt... *clasp fists* Oh,  
 - her, those white arms... how hard you kissed... *Oh,*

*p* *ff* *ff* *ff*

335

37

Fr. du... du... du... E - - len - der, du  
 you... you... you... e - - vil one, you

stand

Fr. Lüg - - - ner... du... Wie dei - ne Au - - gen mir  
 li - - - ar... you... How - - your eyes your eyes

Hlzbl. pp ppp

340

Fr. aus - wei - chen! Krümmst du dich vor Scham?  
 a - void me! Are you cring - ing in shame?

kick him

Vel. Ob. ff

(Stößt mit dem Fuße gegen ihn) (von Ekel geschüttelt)

Fr. Hast sie um-armt... Ja?... so zärt - lich und gie - - rig... und ich war-  
 Have you embraced... Yes?... so ten - der and greed - - y... Ge - and I wait(ed)

Ob. Hr. Vel. ff ff

38

345

poco rit. - Tempo

Fr. - te-te... - ed for you... take 2 steps S.L. Wo ist sie hin - ge-lau-fen als du im Blut lagst?... Where did she run to as you lay in blood?...

Pos. Hlzbl.

rit. -

Fr. Ich will sie an den wei-ßen Ar-men her - schlei-fen... Ich - would like to drag her by her aw - ful white arms... return to body

Kl. Str. pp ff fff fff

Trp. ff

Pos.

(Gebärde) hand gesture = 92 Breit (zusammenbrechend)

Fr. So So kick him stillness collapse down x beside him für für

ff

PK.

350

molto rit. -

Fr. mich ist kein Platz da... me there is no room...

Ob. Kl. p pp ppp

Vcl. Br. Hr. H.Br. H.Kl. E.H.





40 365 rit. *pp*

Fr. leb - te ich... al - len fremd Ich wuß - te nichts als  
 be with you... all friends too I knew no - thing but

sehr ruhig ♩ = 84

Fr. dich... die-ses gan-ze Jahr seit du zum er-sten Mal mei-ne Hand nahmst... Oh, so warm...  
 you... this - whole - year, since the first time - you took - my hand Oh, so warm -  
 zögernd

H.Kl. *pp* sehr zart N.Gg. *mf* espr.

370 noch etwas langsamer ♩ = 60

Fr. nie frü-her lieb-te ich je-man-den so... Dein Lä - cheln und dein Re - den... ich hat-te dich so  
 I never be-fore loved anyone so... Your smiling and your talk-ing... I have loved you so

*pp* sehr zart und ruhig Gg. *ppp* *ppp* *ppp* *pp*

♩ = 88  
 sehr langsame ♩ stillness and sobbing  
 (Stille und Schluchzen)

Fr. lieb... auch...

sottily, sincerely  
(leise, sich aufrichtend)

Fr. *pppp*

Mein Lie - ber... mein ein - zi - ger Lieb - ling... hast du sie oft ge - küßt?...  
My lov - er... my on - ly be - lov - ed... Have you two often kissed?...

noch etwas langsamer

imploringly  
(flehend)

Fr. rit. -

wäh - rend ich vor Seh - n - sucht ver - ging... hast du sie sehr ge - liebt? Sag nicht:  
while my body faded with yearning... Have you loved her so much? Don't say:

375

$\text{♩} = 72$

Fr.

ja... Du lächelst schmerzlich... vielleicht hast du auch ge - litten... vielleicht rief dein Herz nach ihr...  
yes... You laugh painfully... perhaps you have suffered also... perhaps your heart called to her...

noch etwas langsamer (♩ = 60)

quieter, warmly  
(stiller, warm)

Fr. *pp* *plangsam* rit. -

Was kannst du da - für?... Oh, ich fluchte dir... A -  
How could you help yourself?... Oh, I cursed - you... But



395

43

Fr. lein hier tun?... In die-sem end-lo-sen Le-ben... in die-sem Traum oh-ne Grenzen und  
 here alone?... In - this long and endless life... in this dream without boundaries and

Fr. Far-ben... denn mei-ne Gren-ze war der Ort, an dem  
 co-lours... then my on-ly boundaries were as

(♩ = ♩) rit. - - - - - molto rit. -  
 Fr. du warst... und al-le Far-ben der Welt bra-chen aus dei-nen Au-  
 yours... and all the co-lours of the world were mirrored in your eyes -  
 sehr warm

400 Sehr langsam (♩ = 42)

Fr. - gen... move back directly U.S.C. Das Licht wird für al-le kom-  
 The light will come for all

44 rit. - - breiter  $\text{♩} = 72$  *p*

Fr. - - men... a lber ich al-lein in meiner Nacht?... peer over shoulder u.s. continue walking  
o - thers ... but I am a-lone in the dark night... backward u.s. Der Tra

S.Gg. Hrf. Kl. Pk.

**405**  $\text{♩} = 60$  fließender (mäßig bewegte)

Fr. Mor-gen trennt uns... im merder Mor - gen... So schwer- küßt du zum Ab-schied...  
morning separates us the cursed morn - ing... So strongly you kissed in part-ing...

E.H. Kl. Hf. f E.H. Kl.

etwas langsamer  $\text{♩} = 46$  **410** fließender  $\text{♩} = 56$

Fr. Wie-der ein e-wi-ger Tag des War-tens... oh du'er - wachst ja nichtmehr... attention is on an  
A - gain an eternal day of waiting... oh You who will wake no more... imaginary army of men U.S.

Br. am Steg Br. Kl. Hr.

fließend  $\text{♩} = 50$

Fr. Tau - send Men - schen ziehn vor -  
A thou - sand men go be -

Br. am Steg Hf. Kl. Hr. Fig. Bkl.

Fr. *u - ber... ich er - ken - ne*  
*fore us... I don't re - cog - nize*

Fr. *dich at nicht.*  
*you at all.*

*Al* *They* *le* *le*  
*are* *are* *living*

*mf molto espr.*

Fr. *ben, ih - re Au - gen flam*  
*ing, every eye burning*

415

rit.

Fr. *men... Wo bist du?*  
*ing... Where are you?*





Sehr langsam (♩ mäÙig)

Fr. -gen...  
8 to you

Slowly walk U.S. (face audience)

Hr.  
ppp

Fr. cry out in delight  
(in Entzücken aufschreiend)

Oh, bist du da...  
Oh, are you there...

Stretch right arm out to audience

Trp. 8

Hr. Gg. 8

ff

425 (irgend etwas entgegen)

Fr. Ich such te...  
I. sought you...

Hr. Kl. ppp

pp B. Kl.

Vorhang

ohne cresc. ppp

Gg. 3 3 3 8

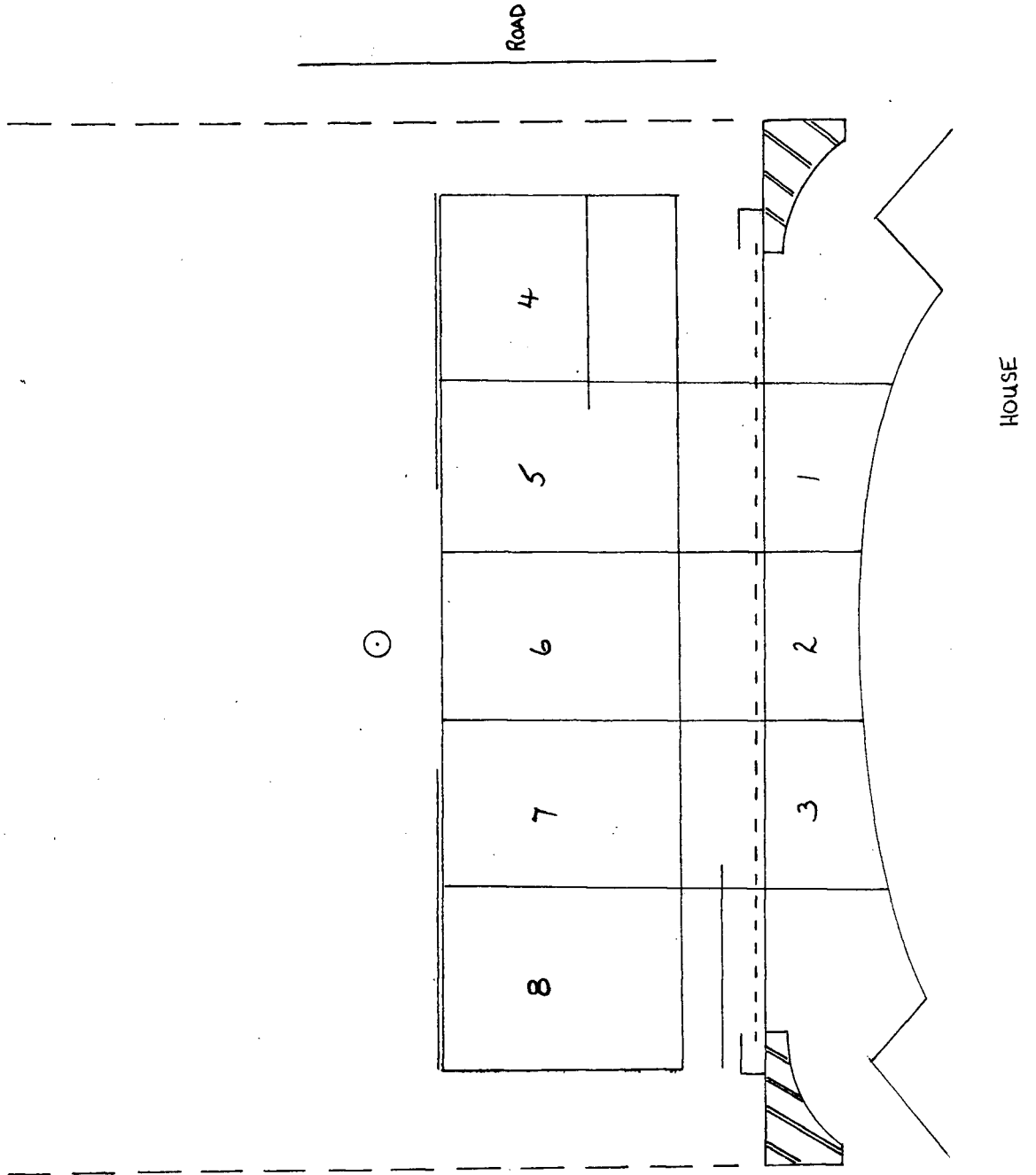
Ob. Fl. darkness

Hr. Trp. Pos. ppp

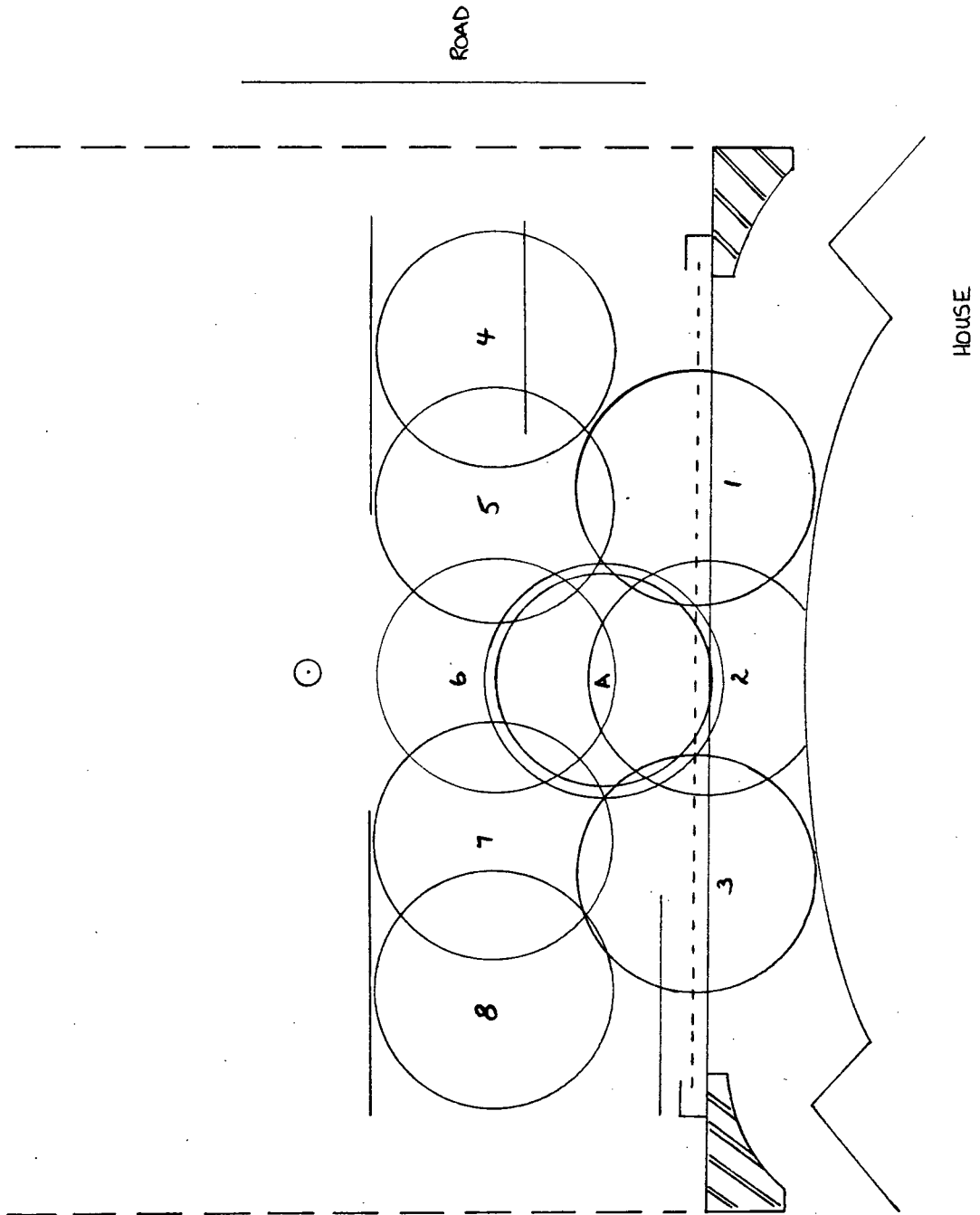
KEY TO SYMBOLS USED IN STAGING

DS	Downstage
US	Upstage
SL	Stage left
SR	Stage right
USC	Upstage centre

APPENDIX II



APPENDIX III



## APPENDIX IV

## INSTRUMENT SCHEDULE

NUMBER	INSTRUMENT	LOCATION	PURPOSE	LAMP	GEL	DIMMER	NOTES
1	PATTERN 223	2 <sup>ND</sup> FOH	SHADOW SPECIAL	BTR 1000 W.	0	61	EQUIP WITH GOOD
2	"	"	"	"	0	62	"
1	8" LEKO	1 <sup>ST</sup> FOH	AREA 1 WASH	EGS 1000 W.	62	45	ALL LEKOS EQUIPPED WITH SHUTTERS
2	"	"	"	"	0	46	
3	"	"	SPECIAL AREA A WASH	"	34	47	
4	"	"	"	"	67	48	
5	"	"	AREA 2 WASH	"	62	49	
6	"	"	"	"	0	50	
7	"	"	"	"	4	51	
8	"	"	AREA 3 WASH	"	62	52	
9	"	"	"	"	0	53	
10	"	"	AREA 1 WASH	"	17	54	
11	"	"	AREA 2 WASH	"	52	55	
12	"	"	"	"	17	56	
13	"	"	DSL SCRIM	"	18	57	
14	"	"	SPECIAL AREA A WASH	"	17	58	
15	"	"	"	"	13	59	
16	"	"	AREA 3 WASH	"	17	60	
1	6" FRESNEL	FIRST PIPE ELECTRIC	DSL SCRIM	BTL 500 W.	3	19	ALL FRESNELS EQUIPPED WITH BARN DOORS
2	"	"	FRONT OF DSL SCRIM AREA WASH	"	17	20	
3	"	"	AREA 5 WASH	"	17	21	
4	"	"	"	"	62	22	
5	"	"	AREA 6 WASH	"	17	23	
6	"	"	"	"	62	24	
7	"	"	AREA 5 WASH	"	3	25	
8	"	"	"	"	4	26	
9	"	"	"	"	0	27	

NUMBER	INSTRUMENT	LOCATION	PURPOSE	LAMP	GEL	DIMMER	NOTES
10	6" FRESNEL	FIRST PIPE ELECTRIC	SPECIAL AREA A DOWN LIGHT	BTL 500W.	2	28	
11	"	"	"	"	0	29	
12	"	"	AREA 7 WASH	"	62	30	
13	"	"	"	"	0	31	
14	"	"	"	"	4	32	
15	"	"	AREA 6 WASH	"	3	33	
16	"	"	"	"	67	34	
17	"	"	AREA 8 WASH	"	62	35	
18	"	"	"	"	0	36	
19	"	"	AREA 7 WASH	"	3	37	
20	"	"	"	"	0	38	
21	"	"	"	"	52	39	
22	"	"	AREA 8 WASH	"	17	40	
1	8" LEKO	#1 BOOM STAGE LEFT	SPECIAL AREA A SIDE LIGHTING	EGT 1000W.	52/52	41	
2	"	"	"	"	18	43	
1	"	#1 BOOM STAGE RIGHT	"	"	52/52	42	
2	"	"	"	"	18	44	
1	6" FRESNEL	SECOND PIPE ELECTRIC	USL SCRIM	BTL 500W.	18	14	GANG WITH 2
2	"	"	"	"	18	14	
3	"	"	USR SCRIM	"	18	15	GANG WITH 5
4	"	"	TRANSLUCENCY	"	62	16	
5	"	"	USR SCRIM	"	18	15	
1	8" LEKO	#2 BOOM STAGE LEFT	AREA 7 SIDE LIGHTING	EGT 1000W.	52	17	
1	"	#2 BOOM STAGE RIGHT	"	"	52	18	
1	6" FRESNEL	THIRD PIPE ELECTRIC	AREA 4 WASH	BTL 500 W.	17	8	GANG WITH 4
2	6" LEKO	"	TRANSLUCENCY	EGF 750 W.	62	13	
3	"	"	AREA 5 BACK LIGHTING	"	0	9	GANG WITH 7

NUMBER	INSTRUMENT	LOCATION	PURPOSE	LAMP	GEL	DIMMER	NOTES
4	6" FRESNEL	THIRD PIPE ELECTRIC	AREA 4 WASH	BFL 500W.	3	8	
5	6" LEKO	"	SPECIAL AREA A BACK LIGHTING	EGF 750W.	17	10	GANG WITH 9
6	"	"	"	"	13	11	GANG WITH 10
7	"	"	AREA 5 BACK LIGHTING	"	18	9	
8	"	"	AREA 7 BACK LIGHTING	"	17	12	GANG WITH 11
9	"	"	SPECIAL AREA A BACK LIGHTING	"	4	10	
10	"	"	"	"	17	11	
11	"	"	AREA 7 BACK LIGHTING	"	17	12	
1	6" LEKO	"	TRANSLUCENCY	"	62	7	GANG WITH 2
2	"	"	"	"	62	7	
1	PATTERN 123	FOURTH PIPE ELECTRIC	'STAR' SPECIAL	BFL 500W.	0	1	IF POSSIBLE GANG 1-10
2	"	"	"	"	0	1	
3	"	"	"	"	0	1	
4	"	"	"	"	0	1	
5	"	"	"	"	0	1	
6	"	"	"	"	0	1	
7	"	"	"	"	0	1	
8	"	"	"	"	0	1	
9	"	"	"	"	0	1	
10	"	"	"	"	0	1	
1	6' STRAIGHT	BEHIND GROUND ROW	'DAWN' SPECIAL	150M/CL 150W.	6	2	IF POSSIBLE GANG 1-4
2	"	"	"	"	6	2	
3	"	"	"	"	6	2	
4	"	"	"	"	6	2	
1	8" LEKO	TREE SL	"	EGS 1000 W.	1	3	
1	"	TREE SR	"	"	1	4	
SPRINGS	CHRISTMAS TREE LIGHTS	BEHIND DSR SCRIM	'STAR EYES' SPECIAL	"	YELLOW	63	

NUMBER	INSTRUMENT	LOCATION	PURPOSE	LAMP	GEL	DIMMER	NOTES
2	SMALL FOLLOW SPOT	LIGHT BRIDGE	ACTOR'S ENTRANCE & EXIT ON STAGE			66	
3	CHRISTMAS TREE LIGHTS	BEHIND DSL SCRIM	'STARING EYES' SPECIAL		YELLOW	64	HANG LIGHTS IN PAIRS
4	"	BEHIND USL SCRIM	"		"	65	"
2	PANA 4000 W HMI SCENIC PROJECTORS	STAGE R AND L OF BLACK SCRIM	SLIDE PROJECTION ON CYCLORAMA				SLIDE SIZE 7 1/8" x 7 1/8"



106  
APPENDIX V

LIGHTING CUE SHEET

MEASURE	CUE	
	1	Accompanist (or orchestra) & conductor's lights on
	2	House out
1	3	Dimmers 5,6,14,15,19,57,66 in. Follow spot on bridge focussed on actress USC above area 6. As actress enters area 6 dimmers 23,24, and 33 are slowly brought up.
	4	Dimmer 66 out when actress reaches middle of area 6.
15	5	Dimmers 21,22,26 in.
22	6	Dimmer 26 out. Dimmer 27 in.
32	7	Dimmer 27 out. Dimmers 8,13,26 in.
35	8	Dimmers 8,21,22,23,24,26,33 out. Dimmers 20,45,46,54 in.
43	9	Dimmers 13,20 out. Dimmers 49,50,56 in.
46	10	Dimmers 49,50 out. Dimmers 51,55 in.
71	11	Dimmer 51 out. Dimmer 49 in.
76	12	Dimmer 55 out. Dimmers 50,52,53,60 in.
81	13	Dimmers 45,46,49,50,52,53,54,56,60 slowly fade out. Dimmer 16 in.
87	14	Dimmer 16 out. Dimmers 12,32,35,36,37,39,40 in. As actress enters area 7 dimmers 35,36,40 slowly fade out.
94	15	Dimmers 61,62 in, increasing in intensity to measure 114.
105	16	Dimmers 32,37,39 out. Dimmers 30,31,38 in.
106	17	Dimmers 63,64,65 in.

MEASURE	CUE	
114	18	Dimmers 61,62,63,64,65 out. Dimmers 7,35,36,40 in. As actress arrives behind upstage right scrim, dimmers 12,30,31,35,36,38,40 fade out.
122	19	Dimmers 5,6,7 out. Dimmers 1,12,17,18,32,37,39 in.
	20	As actress arrives at special area A, dimmers 10,28,41,42,47,58 in
146	21	Dimmers 10,28,41,42,47,58 out. Dimmers 11,29,43,44,48,59 in.
151	22	Dimmers 9,21,22,27 in.
154	23	Dimmers 9,21,22,27 out.
169	24	Dimmers 9,21,22,25,27 in.
173	25	Dimmers 9,21,22,25,27 out.
190	26	Dimmers 45,46,54 in.
197	27	Dimmers 11,29,43,44,45,46,48,54,59 out. Dimmers 10,28,41,42,47,58 in.
273	28	Dimmers 10,28,41,42,47,58 out. Dimmers 11,29,43,44,48,59 in.
349	29	Dimmers 11,29,43,44,48,59 out. Dimmers 10,28,41,42,47,58 in.
383	30	Dimmer 1 slowly fade out. Dimmers 2,3,4 in.
400	31	Dimmers 24,34,43,44,66 in. Dimmers 10,28,41,42,47,58 slowly fade out as actress steps upstage of special area A.
	32	As actress steps upstage of area 6 dimmers 24,34,43,44 slowly fade out.
426	33	Blackout
	34	House up to FULL

