

Arnold Schönberg
Friede auf Erden

Peace on Earth

op. 13

Coro (SSAATTBB)

edited by Iris Pfeiffer

Urtext



Carus 70.701/10

Foreword

Arnold Schönberg was occupied with various genres of choral music over a period of 50 years. Around 80 completed and just as many unfinished works stand in contrast to an undetermined number of lost choral works.¹ *Friede auf Erden*, Schönberg's Opus 13, was completed on 9 March 1907. The official reason for its composition was the (albeit unsuccessful) participation in the composition competition of the 1st "Steiermärkisches Musikfest", the conditions of which set the external framework for *Friede auf Erden*, i.e. a choral work with a duration of approximately ten minutes. Since only one day was allotted for the rehearsal of the prize-winning works, the cancellation was certainly also due to the futility of a successful performance of the demanding composition.

The text set to music was written by the Swiss poet Conrad Ferdinand Meyer (1825–1898). The secular Christmas poem was written in October 1886 for the journal "Schorers Familienblatt" and was reprinted in 1892 in "Die Waffen nieder!", the journal of the future Nobel Peace Prize winner Bertha von Suttner (1843–1914). In its four stanzas, the poem is developed so that the end appears as a "fulfillment of the beginning. The idea evoked in the title is poetically fulfilled according to the pattern of promise, antithesis, consolation and completion."² The music traces the curves of motion of the poem and processes the linguistic closing figure of each stanza by means of a musical refrain.³ The composition, which is full of contrasts in all its musical aspects, stands at the transition between late Romantic overextended tonality and atonality. On the very day Schönberg completed op. 13, he jotted down the first sketches of his 2nd String Quartet, a key work of atonal music.

Beginning in the fall of 1907, the premiere of *Friede auf Erden* was prepared by the Singverein der Gesellschaft der Musikfreunde Wiens (conducted by Franz Schalk). It was scheduled specifically for 15 January 1908, but was cancelled at short notice. Franz Schreker took on the next attempt at a premiere, now with careful preparation. For this purpose, he asked Schönberg for a string orchestra accompaniment that would support the intonation. The orchestral accompaniment was completed on 6 October 1911; Schönberg asked that "it should be made to dis-

appear sonorously behind the chorus."⁴ On 9 December 1911, the first performance by the Philharmonic Choir with the participation of the Vienna Tonkünstler Orchestra and the Vienna Lehrgesangverein took place in the Großer Musikvereinsaal. In 1912, *Friede auf Erden* was published by Tischer & Jagenberg in Cologne, with the piano reduction by the unnamed Anton Webern, and in 1913 also with an English translation by Arthur Fagge (1864–1943).

About the edition and performance practice

The main source of the present edition is the fair copy⁵, which Schönberg prepared for the submission of the work to the competition. In addition, another complete copy⁶ of the composition, the copy by Erwin Stein which includes the piano reduction by Anton Webern,⁷ as well as the first edition from 1912 were consulted. The stem directions in the choral parts have been normalized and do not correspond to the stems notated in the source. The original accompanying notes "geteilt", "alle", or "zus." have been omitted in this edition for the sake of clarity, and syllabic slurs have been added. Special emphasis was placed on the exact reproduction of the dynamic indications, which were very precisely notated by Schönberg in the fair copy. Warning accidentals were deleted or supplemented where they were considered sensible from the present-day singer's point of view. The composer's ideal was performance a cappella: "this choral work should, if possible, be performed without accompaniment (a capella); only if the accuracy of the intonation fails to materialize, should the organ to be used for accompaniment."⁸ The piano part, written by Anton Webern in 1907, was adopted as an aid to rehearsal, but was revised in places with a view to improving performability. In addition, the dynamics in the piano part have been somewhat simplified to assist the readability of the complex movement and technical aspects of playing. At this point I would like to thank the pianist Debora Allenspach, who assisted me in an advisory capacity. Furthermore, I would like to thank Therese Muxeneder, archivist at the Arnold Schönberg Center Vienna, for insights into the wide-ranging works and activities of Arnold Schönberg during my first professional position.

Reichenbach, April 2022

Iris Pfeiffer

Translation: Gudrun and David Kosviner

¹ A detailed and highly recommended account of Schönberg's op. 13 and the context of the composition can be found in Therese Muxeneder, "Welch ein Klang! Kontext und Quellen zu Arnold Schönbergs *Friede auf Erden* op. 13", in: *Arnold Schönberg: Friede auf Erden op. 13. Facsimile*, ed. by Therese Muxeneder, Vienna, 2017, pp. 26–37. Much of the further information in this preface is taken from this text.

² Hermann Danuser, "Lyrik und Weltanschauungsmusik beim frühen Schönberg. Bemerkungen zu Opus 4 und Opus 13", in: *Bericht über den 3. Kongress der Internationalen Schönberg-Gesellschaft*, ed. by Rudolph Stephan and Sigrid Wiesmann (= Publikationen der Internationalen Schönberg-Gesellschaft, vol. 3), Vienna, 1996, p. 26.

³ For more detailed information on the musical structure, see Hermann Danuser (as note 2) and Siglind Bruhn, *Schönbergs Musik 1899–1914 im Spiegel des kulturellen Umbruchs. Von der Tondichtung zum Klangfarbenspiel*, Waldkirch, 2015, pp. 147–152.

⁴ Handwritten remark on the manuscript of the orchestral score, quoted after Arnold Schönberg, *Sämtliche Werke*, Abt. V, Reihe A, Vol. 18: Chorwerke I, ed. by Thadeusz Okuljar, Mainz/Vienna, 1980; Thadeusz Okuljar / Martina Schardt, *Kritischer Bericht zu Bd. 18A, Teil 1, Skizzen*, Mainz/Vienna, 1991, p. 14.

⁵ Arnold Schönberg Center, Vienna (A-Was), shelf mark: *MS 13, 517-523* (digital copies available online) as well as the facsimile edition (see note 1), pp. 11–24.

⁶ Arnold Schönberg Center Wien (A-Was), shelf mark: *MS 13, 524-528* (digital copies available online) as well as the facsimile edition (see note 1), pp. 3–10.

⁷ Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung (D-B), shelf mark: *55 Nachl 100/A,298* (previously: Verlagsarchiv B. Schott's Söhne, Mainz), digital copies available online.

⁸ As note 5, p. 2 of the fair copy.

Friede auf Erden

Peace on Earth

op. 13

Arnold Schönberg

1874–1951

Text: Conrad Ferdinand Meyer

English version by Arthur Fagge

piano part: according to Anton Webern

Mäßig**

pp

Soprano
Through the east-ern night of glo-ry, while the shep-herds watch were keep-ing,

Alto
Through the east-ern night of glo-ry, while the shep-herds watch were keep-ing, came to

Tenore
Through the east-ern night of glo-ry, while the shep-herds watch were

Basso
Through the east-ern night of glo-ry, while the shep-herds watch were

Pianoforte*
pp

6

came to man the An-gel's sto-ry of the Mo-ther and the Child.

(espr.)

the An-gel's sto-ry of the Mo-ther and the Child.

keep-ing, came to man the An-gel's sto-ry of the Mo-ther and the Child.

keep-ing, came to man the An-gel's sto-ry of the Mo-ther and the Child.

(espr.)

rit. - - -

* Concerning the piano part, see Foreword. ** Moderato

Aufführungsdauer / Duration: ca. 10 min.

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Urtext
edited by Iris Pfeiffer

Zeitmaß *

11

p *pp*

Child. _____ Through the em - py - re - an swell - ing, to those in dark - ness

pp

Through the em - py - re - an swell - ing, _____ to those _____ in

p *pp*

Child. Through the em - py - re - an swell - ing, to

pp

Through the em - py - re - an swell - - ing,

pp *cresc.*

16

*d*** *rit.*

dwelling, the heav'n - ly voice fore - tell - ing

mf

dark - ness dwell - ing, came the heav'n - ly voice fore - tell - ing

mf

those in dark - ness dwell - ing, came the heav'n - ly voice fore - tell - ing

mf *f*

those in dark - - ness dwell - ing,

mf *f* (r. h.)

* a tempo ** crescendo

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -

p Good - - will, *p* Good - - will, *f* Peace on Earth, Good -



p towards men! *p* towards men! *p* Since

p will towards men! *p* Since that

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

p will towards men! *pp* Peace on Earth to all men! *p*

Since that hour of hope re -

— that hour of hope re - viv - - ing, since that hour of hope re -

hour of hope re - viv - ing,

Since that hour of hope re - viv - ing, deeds -

mf *f* *ff espr.*

mf *ff espr.*

36 *f*

viv - - - ing,

viv - ing, hope re - viv - ing, deeds of blood and

deeds of blood and bale - - - ful striv - ing,

— of blood and bale - ful striv - ing, deeds of blood and bale - ful

ff espr. *f* *f*

* agitato

45 *rit.* *ff* *pp* *etwas langsamer (ruhiger)**

filed _____ the souls of men. Through _____ night's still -

_____ the souls of men. Through _____ night's still - ness

slaugh-ter have de - filed _____ the souls of men.

ra - pine, pill - age, slaugh-ter have de - filed the souls of men.

ff *pp* *p* *ff* *pp* *p*

48

ye

hear ye

Through _____ night's still - ness hear ye _____

Through _____ night's still - ness hear _____ ye then!

pp *pp* *pp*

* poco rallentando

wieder fließender *

53

ppp Hear the An - gel voi - ces plead - ing, *ppp* hear them,

ppp Hear the An - gel voi - ces plead - ing,

then! *ppp* Hear the An - gel voi - ces plead - ing,

ppp Hear the An - gel voi - ces

ppp (l. h.) *ppp* *pp*

58

ppp sup - plicant, in - ter - ced - ing, hear them, sup - plicant,

hear sup - plicant, in - ter - ced - ing, sup - plicant, *fp hervortretend ***

hear them, sup - plicant, in - ter - ced - ing,

plead - ing, hear them, sup - plicant, in - ter -

ppp *ppp* *ppp* *ppp*

in - ter - ced - ing,
 pliant. *sf* Good - will, *pp*
 Good - - will, Good - will, Peace - on -
pp *verrinnend **
 ced - ing, hear them - plead - ing, in ter -

sf (l. h.) *pp* *pp* *pp*
*verrinnend **

- will, Good - will, Good - will, *mf*
 Good - will, *mf*
 Earth - to - all men, Good - will, *mf*
 ced - - ing, Good - will, *mf*
pp *mf*

* perendosi

rit.

Good - will, Peace to all men!

Good - will, Peace on Earth to all men!

Peace on Earth and Good-will, Peace to men! Now to

Good - will, Peace to all men!

those in sha - dow - griev - ing, comes - the

to - those in sha - dow griev - ing,

those in sha - dow - griev - ing, now to those in

Now to those in sha - dow - griev -

* vigoroso

Sun, their gloom re - liev - ing, comes de -
 now to those in sha - dow griev -
 sha - dow griev - ing, comes the Sun, their gloom re - liev - ing, comes de - liv' - rance ban - ning
 ing, comes the Sun, their gloom re - liev - ing, comes de - liv' - rance ban - ning sor - row.

f (r. h.)

liv' ra ban - ning sor - row. Hail the
 ban - ning
 g, comes de - rance ning sor - row, comes de - liv' - rance ban - ning
 sor - row. Hail the Day - Spring from on High,
 Hail the Day - Spring, hail the Day - Spring from on
 Hail the Day - Spring from on

ff *dim.* *f* *dim.*

Day - - Spring from on High all ye who in
 sor - row. Hail the Day-Spring from on High all ye who in dark-ness lie! -
 hail the Day - Spring, Day - Spring from on High
 High, from on High! When God's King -

pp
p
p
p
pp
pp
p
pp
p
pp
p
pp
p
pp
p
pp

dark-ness lie! Truth and jus - tice wrong re - dress - - ing,
 jus - tice wrong re - dress - ing, when God's King - dom,
 all ye who in dark - ness lie! Truth and jus - tice wrong re - dress - ing, when God's
 all con - fess - ing, all con - fess - ing,

pp
p
p
pp
p
pp
p
pp
p
pp
p
pp
p
pp
p
pp

mf

Sure - ly bring - ing con - so - la - tion

bring - ing con - so - la - tion, sure - ly bring - ing con - so - la - tion

bring - ing con - so - la - tion

Sure - ly bring - ing con - so - la - tion

mf sure - ly bring - ing con - so -

p sure - ly bring - ing con - so - la - tion needs

mf

p



rit.

f

speeds the news of ma sal - va - - - - tion,

the news of man's sal - va - tion,

the news man's sal - va - - - -

la - tion speeds the news of man's sal - va - - - -

Sure - ly bring - ing con - so - la - - - -

ff the news of man's sal - va - - - -

f

f *ff*

f *ff*

Etwas rascher *

113

ff
spreads the mes - sage of the Christ - birth,

ff
spreads the mes - sage of the Christ - birth,

ff
tion, news of man's sal - va - tion, spreads the
tion, spreads the mes - sage of the Christ - birth. Lo! He comes to crown the

ff

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ff
spreads the mes - sage of the Christ - birth. Lo! He

ff
spreads the mes - sage of the Christ - birth. Lo! He

fff
of the Christ - birth. Lo!

ff
mes - sage of the Christ - birth.

ff
right. Spreads the mes - sage of the Christ - birth. Lo! He

ff

* Poco più mosso

rit. - - - - - sehr zurückhaltend *

comes to crown the right, _____
 comes to crown the right, _____
 He comes to crown the right, crown the right, _____
 comes to crown the right. _____ Lo! He comes to crown the right.

fff

fff

fließend **

faith at lost sight! _____ Bla - zon
 at lost in sight! _____ Bla -
 faith at last is lost in sight! _____ Bla - zon
 faith at last is lost in sight! _____ Bla -

p *mf* *p* *mf* *p* *mf* *p*

beschleunigend*

rit.

137

tion, sal - va - tion, hear the pro - cla - ma - tion:
 tion, Je - sus bring - eth man sal - va - tion,
 Je - sus bring - eth - man sal - va -
 Good - - - will, Good - - - will,

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Good - - - will, Good - - - will,
 Je - sus bring - eth man sal - va - tion. Good - - - will, Good -
 tion. Good - - - will, Good - - - will, Good - will, -
 Good - - - will, Peace to

* accelerando
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145 *etwas breiter*** *rit.* *mf* *f* *p* *ff*

Peace _____ on Earth and Good-will, Good-will, Peace on Earth and

- - will, Peace _____ on _____ Earth and Good-will, Good-will, Peace on Earth and

Good - will, Good - will, Good-will, Good-will, Peace on Earth and

* all _____ men! Good-will, Good-will, Peace on

(r. h.) *mf* *f* *p* *ff*

153 **Tempo** *ff*

Good _____ towards men, Peace _____ on Earth! _____

Good _____ will, Good - will, Peace _____ on Earth! _____

Good - - will, towards men, Peace _____ on Earth! _____

Good - will, Good - - will, Good-will, Peace on Earth! _____

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

* I. bass may be reinforced by some II. tenors (only for these 4 measures). ** poco più largo

