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For my parents, who have helped me in every facet of my education.

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ABSTRACT

This study examines the method of setting poetry to music utilised by Arnold Schoenberg in his composition on Stefan George's poetic cycle *Das Buch der Hängenden Gärten*, and compares that method to the one the composer described in his published writings. The compositional process used in *Das Buch* will be explicated through an examination of the composer's concept sketches and continuity drafts for the eighth movement, *Wenn ich heut nicht deinen Leib berühre*, and the fourteenth movement, *Sprich nicht immer von dem Laub*. In comparing the compositional method Schoenberg claimed to use with his actual compositional process for *Das Buch*, it will become apparent that he drew on what he called his "definitive method" but did not restrict himself to it. Schoenberg, in his writing, has shown that he wished for purely artistic reasons to place himself in the position of composer of music with text, but in practical application, he combined many sources of inspiration in this transitional work.

CHAPTER ONE SECONDARY LITERATURE: APPROACHES AND FRAMEWORK

Within the corpus of Schoenbergian literature there exist several categories which have been determined through the interests of musicologists in different eras; the first such era is the time immediately after Schoenberg's death in 1951 when serialism as a compositional format had its heyday. During this time there were a great deal of theoretical writings about serialism and Schoenberg's contribution to it, predominantly written in an apologetic fashion, and simultaneously, though mostly unrelated, there were historical musicological documents written which were, in general, similar to the apologetic style of the theoretical writings with the added characteristics of being anecdotal and filled with the personal experiences of the authors with Schoenberg and his work. Egon Wellesz is a good example of an apologetic musicologist, burdened with the task of clearly delineating Schoenberg's music to those who did not understand it and therefore thought it "bad" or "ugly" music:

In preparing this study, the chief object of which is to make Arnold Schönberg and his work better known to a wider circle, I feel the heavy responsibility and the difficulty of my undertaking, which is none other than to give a comprehensive and clear conception of a personality whose creative powers are still active and in process of transformation.¹

¹Egon Wellesz, *Arnold Schönberg*. (New York: Da Capo Press, 1969), p.

Throughout these biographies which deal with Schoenberg's life it is rare to find a reference to the influence of another composer, and Schoenberg is set up as a pioneer, creating within his mind, if not to the exclusion of external influences, then at least in transcendence of his received musical tradition:

From the foregoing remarks it will be possible to discover what has been my aim in giving an account of Schönberg's creative activity. It has been to show from what sources he has drawn in the course of his development; how his personality has gradually expressed itself, and how he has attained complete mastery of his work with the means handed down from the past, though infinitely widened; furthermore, how he, completely dominating those means, has discarded all that was merely traditional, and, listening only to the voice within him, has thus found his way into a new world of music, the wonderful extent of which only few as yet have recognized along with him.²

Wellesz acknowledges that Schoenberg perfected his compositional method through using, as a starting point, the musical "means" of the past; indeed this point seems important in the author's portrayal - perhaps he wishes to place his hero firmly in the long line of venerated German masters of composition. However, Wellesz does not want to subtract from the image of Schoenberg as innovator, and accordingly he states that the composer has "infinitely widened" the compositional techniques of the past, has become their master ("dominating them") and discarded what in them was "merely traditional" (as opposed to "essential," "truth" or other higher values of art). Finally he refers to Schoenberg's "inner voice" and to a new world of music that only the enlightened few have come to appreciate. Noteworthy in the above quotation is the

²*ibid.* p. vii

importance of musical tradition in Schoenberg's oeuvre, an aspect that deserves and demands our attention.

Generally, during this time, musicologists and theorists seemed content to discuss similar aspects of Schoenberg in completely different styles: theorists were content to concentrate on the structure and serial qualities of the music, virtually ignoring other elements, while musicologists tended to write apologetic documents which explained why Schoenberg was/is an important historical figure. This trend continued through the nineteen sixties and came to a head during the mid to late nineteen seventies (intensified by the celebrations of Schoenberg's 100th birthday celebrations), and lingered into the mid nineteen eighties. And so while there were many biographies retelling personal experiences with the composer during this time, the theoretical side of the writing took a turn away from the apologetic style of writing and began serious deconstruction of the serial method. This new style of abstract deconstructing of Schoenberg's music reached its pinnacle with Allen Forte's book *The Compositional Matrix* in 1964, and has developed to such a degree that any series of notes in Schoenberg's later period can be catalogued through the use of Forte's system. Musicology, on the other hand, continued on in much the same vein right through the seventies, with biographies being written by such musicologists as Merle Armitage, H Stückenschmidt, and Malcolm MacDonald; and while this thesis does not presume to condemn these works, it does point to a bias in their focus which was dictated by the style of musicology at the time of their writing; perhaps the finest example of this bias is in *Schoenberg*, edited by

Merle Armitage, which contains such chapters as *The Truth About Schoenberg*, *Conversation with a legend*, and *My Recollections of Schoenberg*. In another chapter of this volume, *Die Jakobsleiter*, Berthold Viertel writes:

From darkness to light, from chaos to cosmos by mastery of form, Schoenberg points out one road...These are characteristics of Schoenberg's attitude. Superficial critics might call the inventor of the method of composition with twelve tones a reformer by nature - a complete misapprehension. Schoenberg always thrusts through the fundamentals with irrevocable definitiveness. The word "reformer" is not radical enough: it utterly fails to describe his behavior. It would be even better to say that his primary endeavor is to turn things upside down. His mind is paradoxical...It provides a method...it is not Schoenberg's aim to be paradoxical or refined, nor is it either the old style, or the new, merely for the sake of its newness. The aim is: to become a legislator.³

Viertel explains that Schoenberg was leading composers out of a period of chaos and into an ordered era of composition (from darkness to light) through Schoenberg's own mastery, the mastery which the author feels characterises the composer. And while he does not directly say that Schoenberg developed his method without the compositional history handed down to him, Viertel here tells us that Schoenberg's own mind provided him with the method of composition with twelve tones (His mind is paradoxical, it provides a method), and his mind is not filled with the "old style," or traditional compositional means. He also points out that Schoenberg did not create in this manner simply because it is new ("nor is it the new style mere for the sake of its newness"), but Schoenberg was endeavouring to create new laws for music (the aim is to become a legislator).

³Berthold Viertel, *Schoenberg*. (Armitage, Merle, ed. Freeport, New York: Books for Libraries Press, 1971), p. 170

The major point to be taken from Viertel here is that Schoenberg worked very much within his own mind, and while some authors⁴ discuss the obligation Schoenberg had to the past, it is a general assumption that Schoenberg was a pioneer in musical composition, creating from within while thoroughly dominating all external sources of inspiration.

These are typical examples of the style of musicology regarding Schoenberg which was to pervade the nineteen seventies and linger into the nineteen eighties, and there are many examples of this style, one being Dika Newlin's book, *Schoenberg Remembered*, which is a collection of Newlin's diary entries on days which she had dealings with Schoenberg, some family photos, and humorous anecdotes. This biography, as well as most others published around the same time, tended to follow the idea that if one had personal contact with Schoenberg, one had something important to write about, whether the information was indeed significant to musicology or not.

While this was the general trend in the nineteen seventies and early nineteen eighties, it is possible to note a bridge to a new trend as the eighties approached, especially in the work of Alan Lessem; in his book *Music and Text in the Works of Arnold Schoenberg*, published in 1979, there is evidence of both the older trend of apologetic historical writing, and the new trend of reuniting the work of musicologists and theorists. In fact, in his preface, Lessem states:

⁴Such as Wellesz "Arnold Schönberg", and Willi Reich "Der Blaue Reiter und die Musik"

Over the years the scholarly literature devoted to Arnold Schoenberg has grown at a fair pace. Until fairly recently, however, much of it was marked by partisanship and, frequently, by a lack of critical insight.⁵

And in his introduction he states:

General surveys of Schoenberg's work, such as those of Egon Wellesz [described above], H. H. Stuckenschmidt [described above], and Willi Reich [described above], are no more than introductory guides and treat their subject in a general and descriptive manner. Reich's recent biography, like Stuckenschmidt's before it, offers little analysis...Analytic studies, including those by René Leibowitz [*Schoenberg et son école; l'étape contemporaine du langage musical*. Paris: J. B. Janin, 1947] Josef Rufer [*Die Komposition mit Zwölf Tönen*. Berlin: Max Hesses Verlag, 1952], and George Perle [*Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg and Webern*, 2nd rev. ed. Berkeley: University of California Press, 1968], generally postulate an essential conceptual and stylistic continuity in Schoenberg's music taken as a whole. Being concerned primarily with the twelve-tone works, these three studies tend to consider all the earlier music as leading inevitably to them and as occupying only a preparatory position with regard to Schoenberg's major achievement....The chapter immediately following reviews some of the music composed by Schoenberg before 1908, and collates information already made known in various published sources. It will be argued that, by constantly renewing the tensions of expression and form in his music, Schoenberg led himself to a crucial "point of no return," as he saw it.⁶

In the above quotes, Lessem outlines his approach to Schoenberg and his compositions: first, he recognises that much of the musicology of the past has often been perfunctory (it was marked by...a lack of critical insight), and it was divided from music theory publications which were simultaneously preoccupied

⁵Alan Philip Lessem, *Music and Text in the Works of Arnold Schoenberg: The Critical Years, 1908-1922*. (Ann Arbor, Michigan: 1979), p. vii

⁶*Ibid.* p. 3

with the twelve-tone method, saying all compositions led Schoenberg toward composing with twelve tones. From the tone indicated in the writing of Lessem, it is clear that he condemns both an approach which is apologetic and one which is so didactic as to purport that Schoenberg was only building toward the twelve-tone method, and earlier compositions were inconsequential. This leaves Lessem with the interesting task of creating a new style of musicological writing which is a fusion between the preceding style of musicology and theoretical writing styles. To accomplish this in *Music and Text in the Works of Arnold Schoenberg*, Lessem attempted to look at specific works of Schoenberg in this new vein, incorporating theoretical thought with contextual history, and while it is possible to see Lessem's efforts, the book's historical section still contains elements of the apologetic and partisan nature of earlier musicology which Lessem himself condemns. For example, in his second chapter Lessem tells us that even though Schoenberg himself told us that "My teachers were, in the first place, Bach and Mozart; in the second place, Beethoven, Brahms and Wagner,"⁷ the general importance of these figures can be too easily isolated from the context of the compositions themselves, and Schoenberg, says Lessem, was driven to a unique style because of his conflicts with the past, not in collaboration with the past. Lessem continues on to tell us how Schoenberg took older styles in order to possess them and re-create them.

⁷Arnold Schoenberg, *New Music, Old Music, Style and Idea*. Transl. By Dika Newlin, (New York: Philosophical Library, 1950)

Following the above passage in the second chapter, there is a description of the back ground history for each of the pieces analysed in this publication. In each case, Lessem, as does Wellesz, acknowledges that Schoenberg drew on the musical past he had inherited, but he dominated this past, transcending it and discarding what was traditional in favour of what was new; when discussing *Verklärte Nacht, Opus 4*, he states:

Acknowledging the influence of Wagner, Brahms, Liszt and Bruckner, Schoenberg also claimed originality for the breadth of his melodic inspiration...rarely observed is the work's early exemplification of the Schoenbergian "idea"...

And when he discusses *Pelleas und Melisande, Opus 5*,

In essence, Schoenberg took from Strauss only his innovations in orchestral texture and sonority...Stylistically the orchestral polyphony of *Pelleas* may seem to resemble that of Strauss,...but in Strauss the high level of dissonance passes almost unnoticed...in Schoenberg, on the other hand, the dissonances produced by non-tonal intervals in the melody or by the clashing parts are justified by an elaborate filling-in of accompanying voices.

In these two sections of Lessem's book, the "background information" given serves to weaken the visible sources of inspiration and contextualisation which exist in the compositions themselves. It is also apparent that Lessem, in his attempts to fuse the musicological and theoretical styles of writing has fallen prey to the dangers which he earlier condemned. In the description of *Verklärte Nacht*, Lessem points to a specifically "Schoenbergian idea," which, judging by

⁸Lessem, *Music and Text*, p. 8

⁹*Ibid.* p. 10-11

the context given in the paragraph, is separate and unique from external influences, and was apparently developing toward the ultimate Schoenbergian goal of composition with twelve-tones. In describing *Pelleas und Melisande*, Lessem takes time to show the extreme differences in the styles and in textures of Schoenberg and Strauss, thus weakening the link between the two composers.

Amidst the difficulties in Lessem's book, he still manages to represent the new vein of musicological writing which was to follow: he attempts to give contextualising history, and he deals with analysis of specific pieces of Schoenberg's which were not twelve-tone pieces.¹⁰ However, while Lessem looks at the works and their history, he does not discuss the possible ramifications other people could have had on the creative process, much less the compositions themselves, and while he does discuss figures such as Stefan George, it is not an in depth discussion of the relationship between Schoenberg and George, and it does not discuss the source of Schoenberg's fascination with George's poetry during this time period. The discussion of George in this book is limited to a discussion which incorporates the characteristics of George's which are compatible with or similar to Schoenberg's own, thus drawing on the debatable argument that since the two men had similar characteristics, it was inevitable that George would gravitate toward Schoenberg, when, in fact, it was

¹⁰It is significant to note that he dealt with tonal or post tonal works, and not serial as so many publications which deal with specific works of Schoenberg focus on the serial compositions.

Schoenberg who was drawn to George.

This style of Lessem became more common in the nineteen-eighties than it had been in the past. Lessem's book was soon followed by a reprint of Stückenschmidt's book, *Arnold Schoenberg with newly edited text and new discussions of specific works, such as *Pierrot Lunaire*, and a short historical section entitled *The Berlin Years*, to give background on the composers activities; again there is no discussion of the implications of other people on Schoenberg's compositional method.¹¹ This format is again utilized by Walter Bailey in 1984 in his book *Programmatic Elements in the Works of Schoenberg*, which begins with a discussion of Schoenberg's Vienna from a Schoenberg-centric perspective. Bailey also begins to add new elements to this vein of musicology: Schoenberg is presented as being in conflict with his environment, especially while he was in Vienna:*

Schoenberg was typical of his time in his interests in programmatic genres. But, because he spent his youth in rather limited artistic circles, and because Vienna was not supportive of modern trends, he was not born into the programmatic mold...the conservative artistic stance prevalent in Vienna during the years surrounding the turn of the century prevented Schoenberg from being submerged in the latest trends in art at an earlier point in his career.¹²

¹¹While there is no direct discussion of influences upon compositional method in Schoenberg's works, there does exist, in the publications of the eighties, (in the books by Bailey and Stückenschmidt, for example) discussion which links the interests of Schoenberg to the work of others (such as George), but this is listed as an interest in style similarities, and not as a source of inspiration.

¹²Walter B. Bailey. *Programmatic Elements in the Works of Schoenberg*. (Ann Arbor, Michigan: UMI Research Press, 1984), p. 5

In the above passage, Bailey's perspective is revealed: Schoenberg was developing to the exclusion of his conservative environment, not in accordance with the intellectual atmosphere present. Bailey does not say outright that there are not external sources of inspiration -- on the contrary he tells us that no one has sufficiently discussed the question of extra-musical inspiration in programmatic works.¹³ In strengthening his perspective on Schoenberg as a pioneer, Bailey quotes the composer's own words:

While this work [D major String Quartet (1897)] was strongly under the influence of Brahms and Dvořák, an almost sudden turn toward a more "progressive" manner of composing occurred....¹⁴

As is clear from the above quotation of Schoenberg's own writing, Bailey is attempting to isolate Schoenberg as a composer, while not excluding external sources, as turning away from them to a more "progressive" and advanced format of composition. Bailey has set Schoenberg up as a pioneer in a stagnant and conservative community.

In the nineteen-nineties, many musicologists began to take a more holistic view of Schoenberg and the people in his life, a trend which was attempted in the mid eighties but which fell short in books such as Joan Allen Smith's *Schoenberg and His Circle, A Viennese Portrait*. While there is a great deal of discussion of the various people in Schoenberg's life in Smith's book, the discussion is somewhat disjointed in that the members of Schoenberg's circle are discussed

¹³*Ibid.* p. 3

¹⁴*Ibid.* p. 5

either completely independently from Schoenberg (ie. what were the individuals accomplishments in their own profession) or they were discussed as they were directly related to Schoenberg through daily life (eg. an anecdote that Schoenberg and Kraus went for coffee together). This book is largely an oral history project containing interviews, diaries, and personal remembrances of life with Schoenberg from those who knew him.

This is very different from the systematic approach used by Walter Frisch in his 1993 book *The Early Works of Arnold Schoenberg*, which is the first clear indication of a change in the style of musicology in Schoenberg publications. Frisch is very gracious to previous publications, but he also disregards many of the oral histories and the like, referring to them as general surveys, and naming only five full-length books which he found deserving of study, and which he drew from.¹⁵ In this book, Frisch clearly outlines how the people who were important to Schoenberg, those both alive and dead, were a clear influence to both his style and his development, as is particularly clear in the case of Brahms, a discussion which Frisch divides into a four-stage development which ends with Schoenberg “moving definitively away from the Brahms idiom - but not from its fundamental compositional principles...”¹⁶ Frisch continues this line of thought, discussing influence and inspiration for the Brahms tradition, the concept of

¹⁵Those five sources are Bailey’s book discussed above, a book by Ulrich Thieme from 1979, and three dissertations which remain unpublished.

¹⁶Walter Frisch, *The Early Works of Schoenberg: 1893-1908*, (Los Angeles: University of California press, 1993), p. 50

expanded tonality and forms, and for the development's which Schoenberg himself called "the direction much more [his] own." This is an important book in the development of Schoenbergian musicology, and this was a trend which would continue and expand in the nineteen nineties, culminating in such published articles as *Whose Idea was Erwartung?*¹⁷ in which Bryan Simms points to many sources which inspired Schoenberg when he was writing his melodrama.

It is also possible to trace the development of secondary literature by following the development of the work of a specific musicologist: Walter B. Bailey, who, in 1998, published a most impressive book *The Arnold Schoenberg Companion*, which showed Bailey to be capable of adjusting his perspective on the question of influence. Bailey devotes the complete first chapter of this, his second book on the subject, to the contextualisation of Schoenberg, the first section being: *Changing Views of Schoenberg*, which gives us a background of the reception of Schoenberg both during his life and after.

Among journal articles there is somewhat more information on specific works, including *Das Buch*, from such scholars as Reinhold Brinkmann¹⁸ and

¹⁷Bryan R. Simms, *Whose Idea was Erwartung?* In *Constructive Dissonance*, Juliane Brand and Christopher Hailey, ed. (Los Angeles: University of California Press, 1997)

¹⁸Reinhold Brinkmann, "What the Sources Tell Us...: A Chapter of Pierrot Philology", Evan Bonds, trans. *Journal of the Arnold Schoenberg institute*. (June 1987), 10(1) 11-27. And *Schönberg und George: Interpretation eines Liedes*. From *Archives für Musikwissenschaft* XXVI 1969, Pages 1-28

Walter Frisch¹⁹, for example, which deal with both historical and theoretical issues in the works, treating the subject in journals as musicologists are now treating it in book format. Much scholarship on the topic of Schoenberg has been published in the *Journal of the Arnold Schoenberg Institute* prior to the closing of the Institute in Los Angeles. In the nineteen nineties it has become apparent to scholars, both musicologists and theorists (who have, in many ways, joined forces in the nineties), that it is necessary to study the complete context to understand the piece in question fully, a concept which is not necessarily new to musicology; what has changed is the answer to the question "What makes a context complete?" Studies involving score and sketch research and exposition, historical articles dealing with the question of influence in specific eras or discussing particular individuals of purport, and conferences dedicated to the life of Schoenberg and those involved in it indicate a shift toward a more holistic style of musicology in the world of Schoenberg studies. While this is an exciting and inspiring trend, there remains, frustratingly, very little work done on the middle period of Schoenberg's life; the focus of study is still very much the early and the later periods of composition, and while this author does not subscribe to the concept of a solid three period categorization of Schoenberg works,²⁰ it will

¹⁹Walter Frisch, "Schoenberg and the Poetry of Richard Dehmel", *Journal of the Arnold Schoenberg Institute*, 9, (1986), p. 137-179

²⁰Most musicologists refer to Schoenberg's compositions as broken into three categories: 1, Tonal, 2, Atonal or Post-tonal, and 3 Serial. While this categorization is convenient for referring to a series of Schoenberg's works, to refer to everything Schoenberg wrote after 1911, the "serial period," as serial is simply not supported by the music itself.

be utilized for this discussion for the sake of convenience.

In studying the vast Schoenberg literature available, it is disappointing to note how little is devoted to the so called “middle period,” and to the influences and general context of the time: indeed the focus of musicologists and theorists seems to be the early period, in which musicologists seems to currently be engaged in a search for influence, and the later period, which is the veritable playground of music theorists. There is very little scholarly work done on this time period, save the obvious exceptions of Frisch and Lessem, and the best sources of contextualisation remain books such as the Gustav Mahler biography by Henry-Louis de la Grange,²¹ and the publication *Der Blaue Reiter*.²² Context is important in the overall study of Schoenberg, and possibly it is most important in this, his middle period, since he was developing toward his serial method, and since he lived in Vienna which was so saturated with intellectual activity in all fields of the humanities.

It is the middle period with which this discussion is concerned, and the literature available at this time does not bear witness to great scholarly activity,

²¹Henry-Louis De la Grange, *Gustav Mahler*. (Oxford: Oxford University Press, 1995). This book discusses the relationship between Mahler and Schoenberg, and points to specific times they worked together and listened to music together. This book also discusses Schoenberg and Zemlinsky together with Mahler.

²²Wasily Kandinsky, Ed. *Der Blaue Reiter*. (München, R. Piper & Co. Verlag, 1912). This publication makes it possible to gain a contextual understanding of Schoenberg as the writings are from Schoenberg and his associates, the writing of Schoenberg will be discussed more in-depth below.

although this is likely to change in the near future.²³ What is available is a collection of oral history projects, some extremely brief and perfunctory analysis of some of the pieces from this period, and little else. In general biographies authors often refer to the important years in Vienna, although they seldom go into great depth about the significance of the people surrounding Schoenberg. There is a collection of work on the correspondence between Schoenberg and the painter Wassily Kandinsky,²⁴ however up until recently that has been simply a publication of the letters themselves, in their original language and in translation.

In recent days the peripheral literature has expanded and is continuing to do so: the first biography of Stephan George is currently being written by Dr Robert Norton in the University of Notre Dame German Studies department, and he is consulting a musicologist for the section of the biography dealing with Schoenberg and the collaborations between George and Schoenberg. There is also growing work on biographies of Schoenberg from the perspective of

²³The Center for Schoenberg Studies in Vienna held a conference which discussed Schoenberg and his Viennese Circle in September of 1999, and ensuing publications will, undoubtedly, increase the amount of available material on this time period.

²⁴Jelena Hahl-Koch, Ed. *Arnold Schoenberg - Wassily Kandinsky: Letters, Pictures, and Documents*. (London: Faber and Faber, 1984). Originally published as *Arnold Schönberg - Wassily Kandinsky: Briefe, Bilder und Dokumente einer aussergewöhnlichen Begegnung*, (Vienna: Resizenz Verlag, 1980).

Also Available: Erwin Stein, Ed. *Arnold Schoenberg: Letters*. (London: Faber and Faber, 1974)

Konrad Boehmner, Ed. *Schönberg and Kandinsky: An historic encounter*. (Amsterdam: Overseas Publishers Association, 1997)

Webern, Berg, and the like, providing unique insight into the mind of Schoenberg and seeing the influence of others from a less biased²⁵ perspective than that of the oral history, which served as the historical documents up to this point.²⁶

²⁵While the perspective is less biased, it still contains bias as the perspectives given, ie that of Berg or Webern, were people who idolized Schoenberg.

²⁶A good example of a book with this type of perspective is Smith. *Schoenberg and His Circle*.

CHAPTER TWO
CONSTRUCTING A WORKING METHOD:
THE STYLE OF ARNOLD SCHOENBERG
ACCORDING TO ARNOLD SCHOENBERG

This brings us to the discussion of what Schoenberg himself wrote regarding the matters discussed above, and more specifically, what was Schoenberg's perspective on setting text to music? Scholars who study the relationship between music and text in the abstract, and generally, have suggested that music must directly follow the meaning and context of the text to which it is set. There exists within that premise a body of writing on the relationship of music and text, Martin Dreyer¹ and Virgil Thomson², for example, which defines four approaches: first, the assimilation model, which says song is not a compromise between music and poetry; song is music, and the poem as such no longer exists; the separatist model is the second model, which says that at best the expressive quality of music is interpreted as a supplement to the text; third is the equal-partnership model, which shows the text and the music to be equal on all levels. Fourth and finally, the independent-genre model, which states that song is a completely

¹Marvin Dreyer, "Pierrot's Voice :New Monody or Old Prosody?" *Contact* 10, (1975), p. 15-20

²Virgil Thomson, *Music With Words: A Composer's View*. (New Haven: Yale University Press, 1989)

unified component of text and music.³

Though these methods may, at first glance, appear exhaustive there is much which is not taken into consideration by them: no one of these models can account for Arnold Schoenberg's setting of texts *Das Buch der Hängenden Gärten*. In fact, the only model which is related to the method which will be employed is the Separatist model, and that, only in a limited capacity. However, it is important to regard *Das Buch* through these four approaches, which, while flawed, may lead us to new conclusions and new methodologies. The four approaches of Heather Anne Platt can be used as introductory observations, helpful for leading us to deeper understanding of the text and music relationship.

Another vital piece of the puzzle to be considered in this thesis is a passage in the collection of the composer's own writings, *Style and Idea*,⁴ in which Schoenberg gave the reader some insight to his method of setting text. It is by beginning with the study of these writings of the composer that the method Schoenberg used in setting text will become clear. Once his remarks has been explicated, the autograph materials for two numbers from Opus 15 will be analysed in light of the method proposed by the composer himself. It is through the study of these sketch materials that the compositional method will become evident, allowing a comparison between Schoenberg's written definition from *Der Blaue Reiter* and his actual compositional

³Heather Anne Platt, *Text-Music Relationships in The Lieder of Johannes Brahms*. (New York: U.M.I., 1992), p. 4

⁴Arnold Schoenberg, *Style and Idea*. (Leonard Stein, Ed. London: Faber and Faber, originally published in 1975 (Belmont Music Publishers), republished in 1984)

method demonstrated here.

There is one specific section of *Style and Idea* which bears particular relevance to this discussion, the fifth section of the second part (*Modern Music*) of *Style and Idea*, written in 1912 for *Der Blaue Reiter*, entitled *The Relationship to the Text (Das Verhältnis zum Texte)*. Here Schoenberg stated a great deal of what his method of setting text is not, which helps us to understand what his method is. He told the reader that his compositions with text do not contain certain dynamic levels or specific speeds which, according to the “conventional scheme” of regarding text in music, correspond to certain occurrences in the poem or run exactly parallel to them. Schoenberg described how critics would listen to a piece of vocal music and say the poetry had not been done justice, as the music did not “match” the words. In this section of *Style and Idea* Schoenberg explained,

The assumption that a piece of music must summon up images of one sort or another, and that if these are absent the piece of music has not been understood or is worthless, is as widespread as only the false and banal can be.⁵

This gives us a clear notion that Schoenberg was not merely representing the text through music, but that the music and the text were equal partners, both containing elements of distinction, while functioning collectively to create a whole, thus making analysis difficult if one is using the four models set up by Platt. Schoenberg, as indicated by the above quote, had quite an aversive reaction to people listening to music

⁵Schoenberg, *Style and Idea*, p. 141. From the German “Die Annahme, ein Tonstück müsse Vorstellungen irgendwelcher Art erwecken, und wenn solche ausbleiben, sei das Tonstück nicht verstanden worden oder es taue nichts, ist so weit verbreitet, wie nur das Falsche und Banale verbreitet sein kann.” Taken from Kandinsky, *Der Blaue Reiter*, p. 27

with text and discussing the “unhappy” qualities due to a minor tonality, or the tension brought about by a diminished chord; these discussions have no place in analysing Schoenberg’s music with text. Rather, Schoenberg himself asserted he found little value in this style of analysis, and he functioned, as will be shown momentarily, on a different level, a level much more closely related to the actual sound of the text.

The first inkling of Schoenberg’s own method comes directly following this discussion of music as a literal “translation” of text, in the passage from *Der Blaue Reiter*. He began to reveal what he experienced instead, as effective text setting:

“But when I had read the poems [poems set to music by Schubert, music Schoenberg knew well, poetry he had never before read] it became clear to me that I had gained absolutely nothing for the understanding of the songs by this, since the poems did not make it necessary for me to change my conception of the musical interpretation in the slightest degree. On the contrary, it appeared that, without knowing the poem, I had grasped the content, the real content, perhaps even more profoundly than if I had clung to the surface of the mere thoughts expressed in words.”⁶

While it is not immediately obvious whether Schoenberg was describing the experience of reading a whole book of poems from which the texts for a cycle had been taken, or simply reading texts he already knew from the songs, there seems to be no evidence to assert the former. This is a significant consideration, in that the reading of poetry varies depending on the context in

⁶*Ibid.* p. 144. From the German “Als ich aber dann die Gedichte gelesen hatte, stellte sich für mich heraus, dass ich dadurch für das Verständnis dieser Lieder gar nichts gewonnen hatte, da ich nicht im geringsten durch sie genötigt war, meine Auffassung des musikalischen Vortrags zu ändern. Im Gegenteil: es zeigte sich mir, dass ich, ohne das Gedicht zu kennen, den Inhalt, den wirklichen Inhalt, sogar vielleicht tiefer erfasst hatte, als wenn ich an der Oberfläche der eigentlichen Wortgedanken haften geblieben wäre.” From *Ibid.* p. 32.

which it is read. Should Schoenberg have been reading this poetry as a small portion of a larger work, his perception of the poems as individual entities (as Schubert had set them) would be tainted by the overall thematic content of the collection the poems were based in. This is also a significant quote because here Schoenberg is setting up Schubert as a master of setting text, which inclines us to believe Schoenberg was influenced by Schubert's songs in the development of his own approach to text setting, at least in his "middle period."

Schoenberg formulated his discourse in a Kantian framework, one in which the noumenon inspires the poet to write the text which serves as inspiration for the song.⁷ What would appear to be a paradoxical comment follows: Schoenberg insisted, in effect, that the experience of the song brought him as close or closer to the noumenon than the reading of the original poem in text form did. He explained that his separate reading of the text did not increase his understanding, nor did it force him to change the conception of the poems he had formed from the songs themselves. Schubert's musical setting of the text gave him more insight into the real content of the poem than mere text could have.

Here one can see Schoenberg's concept of an "appropriate" method unfolding. He wanted to be able to hear the song, then to read the poetry and have nothing change in his perception, that is, Schoenberg believed the song

⁷For further discussion on noumenon and its application here please refer to Immanuel Kant, *Critique of Pure Reason*. (Werner S. Pluhar, trans, Kritik der reinen Vernunft. Indianapolis: Hackett Publications, 1996)

setting of the text should draw the listener to the meaning of the text while not being a “banal” rendition of events through music. This is how Schoenberg himself functioned in his text settings, such as Opus 15. Schoenberg followed a very specific methodology to accomplish this:

“For me...inspired by the sound of the first words of the text, I had composed many of my songs straight through to the end without troubling myself in the slightest about the continuation of the poetic events, without even grasping them in the ecstasy of composing, and that only days later I thought of looking back to see just what was the real poetic content of my song.”⁸

In following this method, Schoenberg related what he thought of as the true meaning of the text to the listener in each example. Elsewhere in *Style and Idea*,⁹ Schoenberg explained he often reviewed his text setting after it was complete, poetry first and then the music, and only after studying both individually would he look at them together to see how well he had represented the context and programmatic elements of the poetry. Upon performing this test Schoenberg, according to himself, invariably found his method so satisfactory he was quoted as saying “To completely understand a poet's works I must set it to

⁸*Ibid.* Page 144. From the German “Noch entscheidender als dieses Erlebnis war mir die Tatsache, dass ich viele meiner Lieder, berauscht von dem anfangsklang der ersten Textworte, ohne mich auch nur im geringsten um den weiteren Verlauf der poetischen Vorgänge zu kümmern, ja ohne diese im Taumel des Komponierens auch nur im geringsten zu erfassen, zu Ende geschrieben und erst nach Tagen darauf kam, nachzusehen, was denn eigentlich der poetische Inhalt meines Liedes sei.” From *Ibid.* p. 32.

⁹ Schoenberg, *Style and Idea*, p. 143.

music."¹⁰ He asserted that he felt, in every example of his composing in this fashion, that he did great justice to the poet whose text he was setting: indeed, he found he had done such great justice to the poems that he was unable to think of any poems, or attempt to comprehend them without first setting them to music, although while setting them to music he would not read the poem in its entirety; he would listen to the onomatopoeic qualities of the poetry -- of only the first line of poetry to be exact -- and he would then endeavour to write the entire piece, beginning to end, without reading more. After he completed this process he invariably found he understood the entirety of the poetry by the musical setting which was, however, inspired by only the first line of poetry.

Thence it became clear to me that the work of art is like every other complete organism. It is so homogeneous in its composition that in every little detail it reveals its truest, inmost essence. When one cuts into any part of the human body, the same things always comes out - blood. When one hears a verse of a poem, a measure of a composition, one is in a position to comprehend the whole. Even so, a word, a glance, a gesture, the gait, even the colour of hair, are sufficient to reveal the personality of a human being. So I had completely understood the poems of Stefan George from their sound alone, with a perfection that by analysis and synthesis could hardly have been attained, but certainly not surpassed. However, such impressions usually address themselves to the intellect later on, and demand that it prepare them for general applicability, that it dissect and sort them, that it measure and test them, and resolve into details what we possess as a whole. And even artistic creation often goes this roundabout way before it arrives at the real conception...¹¹

In the above quote, Schoenberg has revealed his method: he heard the

¹⁰ *Ibid.* p. 144.

¹¹ *Ibid.*

sound of the text: of the first line alone, and created everything that followed by relating it back to this sound. In considering the poems of Stefan George, Schoenberg believed that through this method he attained a synthesis between poetry and music which could not have been attained through any other method. He tells the reader that he understood the poems of Stefan George completely upon hearing the first line; to verify this he tells the reader that if he had heard the entire verse of a poem he would be in a position to comprehend the whole, but even more so, "a word, a glance, a gesture, the gait, even the colour of the hair, are sufficient to reveal the personality..." After hearing that bit of poetry, Schoenberg proceeded to write in a style which, he asserted, could not have been surpassed, had he truly read and studied the poetry in completion. It is only in hindsight, because of intellectual curiosity says Schoenberg, that he went back to the poetry and later dissected it, measured and tested it, and understood it as a whole. And indeed the song becomes a whole, and an entity unto itself, as the first of Heather Ann Platt's models, the assimilation model, seems to suggest, though to apply the first model only would be erroneous, because just as the body, in Schoenberg's allegory, the arm, while being part of the body's whole, is still an arm, likewise, the poetry, while it has become a song (being comprised of poetry and music equally, as in the third model, the equal partnership model), though both the music and the poetry still exist. This is where the limitations of Platt's methodology are evident: Schoenberg's *Lieder* do not fall into any category; they encompass all four categories simultaneous, and, as such, make the analysis using the four preestablished models convoluted and

ineffectual.

If Schoenberg is taken at his word, and accordingly we suppose that Schoenberg did indeed read/hear only the first line of poetry and then he composed the pieces straight through to the end without reading the poetry completely and without striving to understand the text through conventional means, one would expect to find concept sketches which are neat, well organised, and mostly complete in the sense that while they may not be written out from beginning to end, they would incorporate all aspects of the finished product. This perspective is in keeping with Schoenberg's statements, "So I had completely understood the poems of Stefan George from their sound alone, with a perfection that by analysis and synthesis could hardly have been attained, but certainly not surpassed." (Quoted above) This statement shows us that Schoenberg is implying that upon hearing the poetry, in fact the first line of poetry, he completely understood the poems, and after he read the poems through and understood them in a more conventional way, his perspective and interpretation had not changed whatsoever.

In defence of his method, for Schoenberg did feel the need to defend himself, which is why it is likely that his apologists took a similar academic posture, Schoenberg points to Karl Kraus, who stated that language is the mother of all thought, that language was the facilitator for the process of thought, and that language was simply a vehicle for thought. He also pointed to Wassily Kandinsky who painted pictures with no motivation other than an excuse to improvise in colours and forms. Schoenberg saw himself as a musician

expressing himself in a fashion similar to Kandinsky painting pictures for no reason but experimentation, or to Kraus writing with no motivation other than employing language. For Schoenberg, Kraus and Kandinsky represented a gradually expanding knowledge of the true nature of art, knowledge which was applicable to all fields of art and the humanities. Schoenberg desired to have all arts, including music, follow the path that painting and writing were following via Kraus and Kandinsky. Schoenberg said, “those who ask about the text, about the subject-matter, [should] ask no more”,¹² because the setting of text to music needs no justification. Perhaps it is significant that Schoenberg wrote on the topic of text and music relationship in the very publication in which these two other men figured heavily (the Kandinsky and Kraus combined effort to create *Der Blaue Reiter*). Schoenberg simply used poetry to draw out the song which already existed within the poem itself.

In publishing an article which shows the significance of Kraus and Kandinsky, Schoenberg has betrayed the necessity to study the overall context in which he was situated. In Vienna he was surrounded by many great intellectuals in different fields. Schoenberg was preoccupied with the poetry of Stefan George during the years he was in Vienna, and although exact documentary evidence does not exist, it is possible to hypothesise that Schoenberg looked very favourably on George's doctrine of *Aristenkunst*, and George and Schoenberg often shared the “defensive posture” in their public

¹²*Ibid.* p. 145 -146. Schoenberg discusses Kandinsky and Kraus in this passage.

writings, they believed in the rights of the minority, and they both vocally defended this right while condemning the inherited rights of the aristocratic class.¹³ Both men felt they had been wronged, but neither was surprised, as they both felt that “most people turn against those who strike out into unknown regions of the spirit.”¹⁴

These shared ideas and passions are not enough to link the two men in such an intimate way as they were. It is very likely Schoenberg became intimately acquainted with George's poetry through George's *Die Blätter für die Kunst*, which was founded in 1892, and was a method George used of circulating his own poetry and the ideas of his circle of friends. It is easy to see George's rebellion against German naturalism and naturalist poetry of the late nineteenth century, and George's own preoccupations are obvious: purity of language, purity of form, and perfection of symbolism, which are all elements gained from the French Symbolists whom George admired so greatly.¹⁵ His poem *Der siebente Ringe*, from 1907, used by Schoenberg for his Second String Quartet in F-Sharp Minor, Opus 10, was a strong argument against solipsism, which was so

¹³Schoenberg wrote very sharply to this point in the published article *Der Merker*, in *Die Fackel* in 1909. George wrote of this in response to critiques of his poetry published in 1911 in a Berlin newspaper which has not been completely reproduced in print.

¹⁴Schoenberg wrote this phrase in a letter to Frank Pelleg while envisioning the New Israel Academy of Music. Letter no. 257 of 26 April, 1951. Reprinted in Stein. *Arnold Schoenberg Letters*. Transl. Eithne Wilkins and Ernst Kaiser. New York: St. Martins Press, 1965.

¹⁵Lessem, *Music and Text*, p. 37

popular in Germanic poetry of the time. George sought social reformation through the regeneration of the word, which he hoped to accomplish through the fusion of *Klang* and *Stimmung*, which created “a musicality of meaning and a remarkable homogeneity of form and expression, [which] would have appealed to Schoenberg.”¹⁶ It was this which drew Schoenberg to George’s poetry, and Schoenberg continued in the same vein, freeing the rhythm of George’s poetry even further and thus accomplishing what George indeed intended.

Schoenberg was very excited about *Das Buch* when it was complete, and in the program notes for the first performance (in Vienna on the fourteenth of January in 1910) he writes:

With the *George-Lieder*, I have succeeded for the first time in approaching an expressive and formal ideal which has haunted me for years. Up until now, I lacked the strength and the self-assurance to realize it. But now that I have started definitely upon this road I am aware that I have burst the bonds of a bygone aesthetic; and although I am striving towards a goal which seems certain to me, I foresee the opposition which I shall have to overcome; I feel the heat of the animosity which even the least temperaments will generate, and I fear that some who have believed in me up till now will not admit the necessity of this evolution.¹⁷

Schoenberg was indeed correct, and *Das Buch* offended even the “loyal” critics,¹⁸ because of the “lack of a tonal centre.”¹⁹ Another reason for the general

¹⁶*Ibid.*

¹⁷Quoted in translation in Rene Leibowitz, *Schoenberg and His School: the Contemporary Stage of the Language of Music*. Transl. Dika Newlin. (New York: Philosophical Library, 1947)

¹⁸It was well known that journalist Richard Specht had a great affinity for Schoenberg’s music up until 1910, and even periodically afterward he would

dislike of Opus 15 was, as Erwin Stein tells us, the newness of the sound,²⁰ and audiences heard contours in the music which seemed to no longer belong in the realm of music. The poetry seems to dominate the contour, the symmetry, and indeed the aesthetic boundary determined in the pieces; the gradations of excitement are very structured in the poetry, they are controlled through assonance, rhyme, and symmetrical rhythms, which create entire emotional universes within each verse. This style of poetry is far from "Expressionist" in that it has a great purity in form, an aspect of George's poetry which attracted Schoenberg very much indeed: Schoenberg said: "Smoothness, which was formerly a quality to be sought, is today an error, for it is trashy. Yes, one paints with broad strokes today!"²¹

Schoenberg had demonstrated already, in his compositions before 1908, his concept of "musical prose," which were constructed in an asymmetrical

write favorable reviews. However, upon hearing *Das Buch* even this friend to the composer wrote a scathing review which can be read in Richard Specht, "Auseinandersetzung mit Schönberg", *Der Merker*, IV/7, (April, 1913), p. 214-246

¹⁹In describing this work after its premier, Schoenberg and Webern both refer to the lack of a functioning tonal center, Schoenberg said "My first compositions in this new style [of "atonality"] were written by me around 1908..and about 1908 I had taken the first steps - also with songs - into the domain of composition which is falsely called atonal..." Schoenberg. "Analysis of Four Orchestral Songs, Opus 2", Transl. Claudio Spies. *Perspectives of New Music III* (1965), p . 1 - 21

²⁰Erwin Stein, *Schönbergs Klang* (Wien: Universal Edition, 1934)

²¹Schoenberg, Arnold. "Gustav Mahler", *Der Merker III*, (1912), p. 182-183

fashion. This method of musical prose was tested to the extreme by setting the George poems: George's format of prose was the antithesis of Schoenberg's musical prose. However, remarkably enough, there is no discussion from Schoenberg anywhere in his writing which addresses this issue.

There have been several publications which deal, though often indirectly, with the concept of the relationship of music to the text, as described above. Many sources have been consulted above for their approach on Schoenberg, but the approach taken here is unique in that it will not attempt to explore a different rationale of musical text setting. It will simply seek to delineate and show through example the method employed by Arnold Schoenberg, specifically in *Das Buch*, although the results may prove to be more widely applicable. The question becomes, upon studying the sketches of Opus 15, "Did Schoenberg write these *Lieder* in the manner he described in his articles regarding the relationship of music to the text?" To answer this, it is necessary to do analysis of both the sketches and the finished product of Opus 15, and for the purpose of this study two movements will be examined in depth: numbers eight, *Wenn ich heut nich deinen Leib berühre*, and fourteen, *Sprich nicht immer von dem Laub*. This will clearly demonstrate the compositional method, as well as provide insight to the composer's process of selection and revision, thus either verifying or falsifying Schoenberg's own statements regarding his compositional method.

In order to do this, both songs will be analyzed and studied from a variety of perspectives which will better show Schoenberg's method; first they will be partitioned according to note quantities and lyric phrasing. It is necessary, as

well, to engage in a discussion regarding the controversial area of harmony, and the poetry will also be considered both separately and in context of the song through similar methods of partitioning and analysing. Perhaps most importantly, the sketch materials will be examined directly for evidence, or lack of evidence, of the compositional procedure which Schoenberg has described in his writings, and any qualifications, ambiguities, or difficulties in explaining the sketch materials may point us to a different compositional method than the one the composer laid out for us. Furthermore, the sketch materials will provide answers to these difficulties if they are studied closely and clearly exposed as they really are. For example, it is clear when studying the sketches for the fourteenth movement, *Sprich nicht*, that Schoenberg had a radical change of mind between the first and second concept sketch, and the another radical change of mind before the first continuity draft (please refer to chapter three for a further explanation of this point). It is through such examples from the sketch materials as this one that Schoenberg's method, be it as he described or different from his own conception of an "ideal setting," will be unearthed.

CHAPTER THREE
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
PRIMARY SOURCE EXPLICATION

The composer's working materials are of particular importance to the study of the songs in *Das Buch der Hängenden Gärten* for several reasons. First, as discussed in chapter one, the cycle is situated during a period of composition in which the stylistic traits and expressive rationale are not consistent from composition to composition, and likewise here, the style of some moments cannot be immediately or obviously defined in relation to the body of surrounding repertoire. Second, it is vital to see the revisions which the composer made during the compositional process in order to discuss thoroughly the validity of his own description of his compositional method, and to identify correctly, if possible, the systematic approach Schoenberg took in his setting text to music.

The sketches described below¹ are very revealing of the key elements of the songs and the composers principal approaches to the setting of text. Perhaps it is not surprising that these conceptions were altered fundamentally or

¹Not all sketches relevant to *Das Buch* will be discussed here, since that would exceed the scope of this project; the materials relevant to Movements number eight, *Wenn ich heut nicht deinen Leib berüre*, and number fourteen, *Sprich nicht immer von dem Laub*, will be described in detail.

structurally re-combined from one draft to the next. They give the impression that Schoenberg was finding his way through this cycle; the settings entailed a novel compositional venture for him and therefore his basic ideas were developing as he was writing. It is possible to witness the transformation of the eighth piece, for example, from a simple melodic idea to a homogeneous composition through the sketches that the composer has left behind, and, likewise, it is possible to see the fourteenth movement formed from a combination of the first two sketches, which are radically different from each other in texture, contour, and pitch content. It is through differences such as these that Schoenberg begins to reveal his method, and it is through noting these changes, developments, and compositional decisions he made, that we may gain an understanding of the mental processes the composer employed in setting the text of Stefan George to music.

Given the import of the issues of musical style, compositional method, and expressive conception surrounding the songs of *Das buch*, it is fortunate that the collection of sketch materials relating to this work is quite substantial. Many are found in the Arnold Schoenberg Centre in Vienna, site of many of the composers sketches and autographs following the transfer of a large number of sources from the Arnold Schoenberg Institute in Los Angeles. In addition, sources relevant to the present study are held in the Pierpont-Morgan Library in New York City. Strange as this may seem for an important composer who wrote this cycle less than a century ago, some materials which must have existed are still unaccounted for, such as the sketches for the second movement of the

work.²

The earliest sketches for *Das Buch* are a series of leafs of paper³ that are not bound, although they are considered to be a “set,” since they are all dated within one month of each other, and they were discovered folded together in Schoenberg's study. These concept sketches comprise five loose sheets of paper; the first sheet is blank (there are no musical notes written on the page) with the writing “4 lieder” in Schoenberg's hand, and is a unique format and make of paper in this grouping in that staves run the opposite direction to the rest and its dimensions of this upright leaf are 34.7 by 26.3 centimetres. The following four sheets are all of the same style and make: oblong pieces of paper which measure 28.7 by 36.7 centimetres which are actually sheets of 'J. E. & Co., 48 linig' double leaf cut in half to have 24 staves. The second sheet is a rough concept sketch of the piece *Als Neuling trat ich ein in dein Gehege*, or number three of *Das Buch*, dated 29/III, 1908, which is later than the date of 15/3 1908 which appears on the third leaf alongside the concept sketch of *Da meine Lippen reglos sind un brennen*, or number four of *Das Buch*. The fourth

²This is the only obvious information missing, and there are two sketches (not complete) of each of the other movements, as well as two attempts at a continuity draft, while the sketches for the second movement are still unaccounted for, leaving only the two attempts at a continuity draft for the second movement.

³These sketches have never been catalogued and are in holding in the private collection at the Pierpont Morgan Library in New York City. Examined courtesy of the Pierpont Morgan Library under the direction of Mr. Rigbie Turner, Curator of Music Manuscripts and Books for the Pierpont Morgan Library.

leaf also has a date earlier than the second page, the date is 25/III, 1908, and *Saget mir, auf welchem Pfade*, or number five of the work, appears. The fifth and final page, which is most significant to this study, is two concept sketches (the second of which could be considered a continuity draft as it is complete) of *Wenn ich heut nicht deinen Leib berühre*, or number eight of *Das Buch* on the same page: the first concept sketch consisting of only a few measures and the second being more complete, containing the correct number of measures, but still not a full version of the song, and both appear to have been written at nearly the same time, since the page contains only one date, 13/4, 1908. The handwriting on this leaf is consistent, there are no major differences between the handwriting from the first sketch to the second which would support the idea that these two sketches were written nearly at the same time. In these concept sketches the ink is mostly black and the pencil is very clear, as though it were written yesterday, and while there are no paste-overs there were, at one time some (or perhaps all of the pages had tiny gummed labels with typed numbers which have come off, and the numbers 957, 958, and 959 have been written in pencil near where some of the labels were.

The concept sketch of *Wenn ich heut nicht deinen Leib berühre* is noteworthy for a variety of reasons: first, it is the only example where Schoenberg has written two concept sketches of the same movement on the same sheet of paper. The content of the sketch itself is worthy of notice as well, in that the first version has only three measures plus a few notes sketched out for the piano accompaniment (see example one, below), while the vocal line,

obviously for mezzo soprano from the placement of the small vocal range, has nine complete measures sketched out, though without the text, just the musical notes. There is also what appears to be a second vocal line written in a canon-like imitation of the first, beginning two beats later, and in the same range and clef, though this second vocal line only continues for two measures. Are we to infer from this sketch of a second vocal line that Schoenberg originally conceived of this work as a duet? The evidence here, in the earliest series of sketches, tends to suggest this. The second vocal line continues for approximately the same duration as the accompaniment part, at which time Schoenberg either abandoned the idea of a second vocal line, became preoccupied with the primary vocal line, or, most probably, he had written the principal vocal line first, and, having achieved a vocal line with which he was happy, he began to sketch in the accompaniment part or the secondary vocal part, only to be displeased with the result and to begin again on the same page, with a similar concept for the vocal line (though only one vocal line), and a new idea for the accompaniment, abandoning the concept of two vocal lines altogether. Example one shows the first four measures of the first concept sketch, which demonstrates the use of a secondary vocal line.

In this first concept sketch, the direction of the stems of the notes is straight up and down, suggesting that Schoenberg sat at a piano to write this, which is noteworthy in that the vocal line is the more elaborated part here, not the piano accompaniment: Schoenberg must have sat at the piano and worked out the vocal line until he was satisfied, and left the piano accompaniment for

another time. The unswerving nature of the note stems is clear when comparing these notes to the notes in the second concept sketch directly below the first. In the second, the note stems are much more inconsistent in length and direction,

EXAMPLE ONE⁴



tending to lean to the right side (especially obvious in the piano part in the eighteenth and nineteenth measures, shown in example two), from which it may be inferred that the second concept sketch was written while Schoenberg sat at a writing table or desk, or at least the piano accompaniment was written while he was away from the piano. This argument is further strengthened by the inconsistent spacing of the notation, an issue Schoenberg was fastidious over, and the inconsistent pressure applied to the paper while writing, which would indicate here two different writing surfaces while Schoenberg was sketching, or a conception not yet clear to the composer, as he may have been leaving space

⁴From the private collection of the Pierpont Morgan Library, one leaf of the collection.

for different rhythmic possibilities, a point which is particularly obvious when regarding the bar line separating measures fourteen and fifteen. Another interesting point in studying this concept sketch is the vocal line of the second

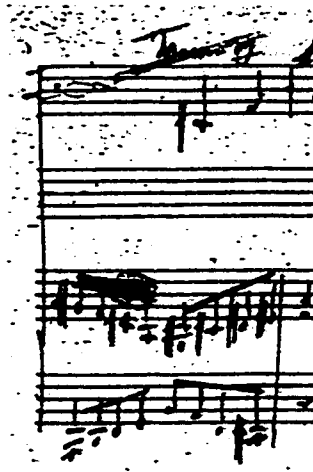
EXAMPLE TWO



concept sketch, which is different from the piano part in many ways: first, while the entire sketch is quite faint, indeed being on the point of illegibility at various times, the vocal line is substantially more obscured than the piano lines, which would suggest the piano lines and the vocal line were not written together, but that one was written and the other added to it. Looking more closely at the slope on the stems of notes in the second concept sketch will reveal that the vocal line tends to be more like the first concept sketch than the piano part of the second, that is, the stems on the notes are quite straight up and down, not leaning consistently to one side or the other. The piano part, on the other hand, as stated before, leans to the right, indicating that it was likely written away from the piano, at a different stable writing surface at which he would have turned the

paper to an angle as was done when writing. Upon reflecting on this information it is logical to infer that it was likely the vocal line of the second concept sketch which was written prior to the piano part, as the vocal line of the first and second concept sketches have the same lack of slope to their note stems, indicating they were written in similar, if not the same locations, and as the vocal line is more completely sketched out in the first concept sketch, it would appear logical, as well, that Schoenberg would start the second concept sketch with the vocal line. It is also evident, from the first concept sketch, that the vocal line was written first, if spacing is considered in the first measure of the sketch: the vocal line is consistently spaced, a measure of two beats of silence followed by two quarter notes, consistently spaced in this measure, and the following measures, right to the end of the sketch. The piano part, however, looks as though it were “fit in” to the remaining space; this is especially obviously in the first measure, as shown in musical example three:

EXAMPLE THREE



Similarly, in the second piece, there is spacing which is obviously geared to the

vocal line, and the accompaniment suffers due to the lack of space, especially in measure seven of the second concept sketch, as shown in musical example four:



From these examples, it is clear that the vocal line was of principal interest to Schoenberg in composing these pieces, or, if not principal interest, at least the departure point from whence the completed conception of *Wenn ich heut* came. The above examples of this sketch certainly suggest that the vocal line was completely drafted prior to Schoenberg's beginning the piano accompaniment, as is suggested by the difference in writing slope and clarity and in the spacing of the notes.

The content of these two sketches on a single page is very interesting indeed, in that there are striking similarities and dissimilarities between the two sketches. In regarding first the vocal line of the first concept sketch, as would seem logical to do since it was the first thing written by Schoenberg, it is possible to see a great many similarities between this first version and the second, as well

as to the later finished version. Quite clearly there is an ascending motion first in the vocal line, a trait which remains consistent to the completion and publication of this work. The pitch content is also similar, where in the first concept sketch the vocal line runs

C# F A B C E G# Bb

The second concept sketch runs

C# F F A A B B C B G#

displaying remarkable similarities, missing only the E from the first concept sketch in the second. These note similarities are no mistake, because they are part of Schoenberg's conception and method in this piece, as will be demonstrated later in the analysis of the final version. While in some ways the similarities between the two vocal lines seems to end after the first three measures, they actually continue to the end of the sketch. The contour is fairly different right through the sketches, but the note content is very similar, and this is a greater consideration for this particular piece: specific note content is indeed very significant to Schoenberg in this particular composition, because the model of the piece is based on specific notes, which will be demonstrated later in this chapter.

Schoenberg offers very little by way of dynamic, articulation, and interpretation markings, there are only the occasional crescendo and decrescendo markings, and a marking of *ff*, *f*, and *pp* in different places. Schoenberg also marks in *Stefan George* in the margin just prior to the second concept sketch, and (107) which we may infer to be a tempo marking (the

published version revealing a tempo marking of 108). Directly below these two markings is another bit of text which is illegible.

The next source for the eighth movement of *Das Buch* is really an early attempt at a continuity draft, which is written on 'J. E. & Co. No. 12' paper, measuring 34.5 centimetres by 26.5 centimetres. The entire score is transposed down a minor third from the final published version (and in this case, a minor third from the earlier sketches of *Wenn ich heut*), with only a few notes in a few movements excepted. In addition to the transposition of the score, songs numbers three, four, eight, nine, eleven, twelve, thirteen, and fourteen are written with the vocal line in the bass clef rather than the treble clef, and tempo and other performance markings are added to songs 8 and 9 in pencil, as there are pencilled corrections in song ten while they are in ink on all other movements. Different paper was added to the gathering for songs 12 to 14, and at the bottom of number 13 two measures were added on with tape to avoid the page turn, and the last page of song 14 has been trimmed in height to 23.2 cm, making it an odd size. There are five blank pages in this score: 24, 28, 32, 36, and 40. On the first page of the score "Archiv/des Vereines für musikalische Privataufführungen/in Wien." is stamped, and at the top right hand corner Schoenberg has signed the copy and written "Opus 15".⁵

The eighth song in the series has several interesting additions in this

⁵The library has two copies of song 11, *Als wir hinter dem belblünten Tore*, in the same hand, one with fewer corrections; unfortunately, the author only had access to one copy.

version, for example, the word *Rasch* is added above the vocal line followed by a new tempo marking of $\text{♩} = \text{ca } 108$) rather than 107 of the previous sketch, and over the piano accompaniment *Rasch* is again written, followed by an asterisk, which serves as a foot note where along the bottom of the score the text *Immer die vorschlangende Sechzehntelnote stärker als den darauffolgenden Akkord*, is written, a feature which will reappear in the published version. There are many dynamic change markings as well as a great number of articulation markings, many in the vocal line as well as the piano accompaniment. This version is the same number of measures as the sketched version was, and the vocal line follows the same contour of the previous version (the second concept sketch), contains the same number of notes, and the same accompaniment part (though as with all aspects of this version, it is transposed down a minor third and written for a voice one octave lower). This draft was written at a piano judging from the very straight nature of the notes and their stems, with very even spacing, spacing which is suited to both the piano and the vocal part, and not to the vocal part alone, as is shown in measures fifteen to seventeen in musical example five. It is clear from the even and consistent spacing of this sketch that by this point Schoenberg had decided on how this piece would look, which is to say by the second concept sketch Schoenberg had finished this piece, in most aspects. This continuity draft was obviously written at a piano, not a desk, and nothing is changed from the previous concept sketch other than straight transposition and the addition of dynamic and articulation markings.

The same can be said for the following continuity draft, a score⁶ which is a holograph for high voice and piano, written in ink on 19 double leaves of 'J. E. & Co. No. 2, 12 linig' paper, though the page numbers are written in red pencil, and

EXAMPLE FIVE



the movements are numbered in blue pencil. There are corrections throughout the score, and they are always in either blue pencil or regular pencil, though most are in blue pencil, and corrections were made on page one on a separate piece of paper which has been pasted over the last system on the page, as three measures were written on a separate piece of paper and affixed to the bottom of page 6, and a separate piece of paper has been pasted over original measures on p. 15 with what are, no doubt, corrections. There are a great many performance markings in the score, and four pages in this score are blank: 11, 24, 37, and 38, with 37-38 facing each other. The score is bound with brown gummed tape and black thread and has a handmade cardboard cover with a hand-lettered title, in Schoenberg's own hand, which reads:

⁶Arnold Schoenberg, *Stefan George Das Buch der hängenden Gärten: (Liederzyklus)* 1 ms. score (36 [i.e. 37] p.) ; 34.5 x 26.5 cm

Stefan George
Das Buch der hängenden Gärten
(Liederzyklus)
componiert
(Für eine Singstimme und Clavier)
von
Arnold Schönberg

This cover, which measures 34.5 centimetres by 28.7 centimetres, has become separated from the score, which measures 34.5 centimetres by 26.5 centimetres. Inside the front cover, and on the bottom of page 36 is stamped "Arnold Schönberg, Berlin-Zehlendorf-Wannseebahn/Machnower Chaussee, Villa Lepcke.". There was writing in red pencil on page 38 which included Schoenberg's name and a date, though the writing has been erased and the date is no longer legible.⁷

In the eighth movement the word *Rasch* reappears on the top of the score very prominently, though the footnote of the previous version is no longer present. The score is also transposed back up the minor third and it is returned to the treble clef, as it was in the first two sketches. The pitch content of the fourth version, the second continuity draft, is identical to the second concept

⁷This score has been published as Arnold Schoenberg, *15 Gedichte aus Das Buch der hängenden Gärten von Stefan George : für eine Singstimme und Klavier, op. 15*. (Wien: Universal-Edition, c1914). It has also been set to microfilm, and numbered 398-417. This has also been described and published in: Arnold Schönberg, *Sämtliche Werke. Abteilung I, Reihe B, Band 1*. Mainz : B. Schott's (Söhne, Wien: Universal Edition). The index codes are as follows:

Index codes: MaeOp.15GeorgeLieder08-09; mfl398 mfl399
mfl400 mfl401 mfl402 mfl403 mfl404 mfl405 mfl406 mfl407
mfl408 mfl409 mfl410 mfl411 mfl412 mfl413 mfl414 mfl415
mfl416 mfl417

sketch, and there are no corrections visible on this page, as there were none visible on the first continuity draft. This is clearly written with good and consistent spacing, which is suitable to both the vocal and piano lines. This version is rife with dynamic markings and articulation markings, some of which were obviously added later. The markings which appear in this score are consistent with what appears in the final, published version, with virtually no marking missing, though some were added later (for example the *linke Hand immer gleich stark bis* in measure 19). On the first page there are several page numbers written, number 19 written in Schoenberg's hand, number sixteen on the top left corner looking as though it has been erased and the number eight written over it (probably indicating the movement number, not the page number), and finally, on the lower left corner of the page there is the number sixteen written again, in an unidentified hand. On the bottom of the page, spanning the entire page, is a line and a scribble which look to be covering text which is now completely illegible. On the second page of this piece (the piece covers two pages in this version), the page number seventeen has been written in all the corners of the page save the lower left corner, in which number eighteen has been written. In smaller numbers, in the top right corner of the page, above the 17, is written 19. The page numbers on both pages are a puzzle, since they were added later, but it is not known by whom or when these numbers were added. On the first page there is a sticker with the number 407 written on it, which was a cataloguing number for the Arnold Schoenberg Institute Archives in Los Angeles, California, that name being stamped in the left margin of the first page, and the bottom of the

score on the second page, along side, on both pages, the newer stamp from the Arnold Schoenberg Institute of Vienna.

After studying the sketch material of Schoenberg for *Wenn ich heut nicht deinen* it is clear that the composer went through several stages of development after hearing the first line of poetry. It has been demonstrated that his first concept sketch contains simply a vocal line without any text marked in, and this rough sketch is essentially different from the finished product. In order to understand Schoenberg's compositional method for this piece it is vital to study these differences and to note the development the composer made between his written drafts, as has been done here.

CHAPTER FOUR
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
ANALYSIS

In foregoing discussion it has emerged that the songs of *Das Buch* represent a stylistic phase that was developmental over experimental for Schoenberg. The same is clear from his compositional process. Accordingly it is impossible to complete an in-depth analysis of this music by utilising an existing model. Therefore it is necessary to develop a new model which is based on each movement individually, and which arises out of the concept sketches and continuity drafts of each movement. In studying these materials closely, the elements of the individual movements which were of particular importance to Schoenberg will naturally arise, allowing the analysis to focus closely on those elements.

One organizational principle which becomes apparent upon studying the sketches of the eighth movement may be described as analogous to triads, and the notes can be seen to be grouped into three groups of three notes: F A C, D F A, and E G B, with variable accidentals; that is, the F of the first triad could be F sharp or F natural or F flat. For convenience, let us refer to the first triad, F A C, as triad one, the second, D F A, as triad two, and the third, E G B as triad three. In analysing the notes in this fashion it would appear the piece itself is divided into three sections, the middle and most dominant section, being preoccupied with the triad E G B. In the first

measure of the published version of this piece, the first 16 notes are all F, A, or C(#), while the next 12 notes are E(b), G (b), or B(b), clearly outlining the second triad under consideration here. The third triad is briefly outlined immediately following this collection of triad two, though with only five notes: D(b), and F, the A is conspicuously absent for the time being. This is then followed, still within the second measure still, by another statement of triad two, which is immediately followed by another statement of triad one. This creates a symmetrical pattern of triads, as shown below:

triad one, triad two, triad three, triad two, triad one.

After this statement of each triad, in an easily recognizable pattern, the division of triads throughout the piece is slightly more obscure, though if one is to look at the grouping (clearly shown in colour-coded divisions in Appendix B) there is little doubt these triadic groupings were considered important by the composer. The final product, the last continuity draft, is clearly divided into groups, and with virtually no exception, the notes of one triad are grouped together, and in succession. Following the statements of the triads at the end of the second measure and forward we see another statement of triad two while triad one continues simultaneously, finally being replaced at the end of the measure by triad three while triad two is still sounding. As triad two continues, triad one once again begins, is interrupted by triad two in the fourth measure, to be replaced by triad three. Over the bar line of measures four to five, there is a fragmented statement of all three triads simultaneously, which corresponds to the break in text as well as the break in the vocal line (seen in example six). This is the first instance where all three triadic elements begin and end in nearly the same moment, placing great import upon this moment in the music and text. This is the end of the first

of three sentences, which makes it a significant point in the text as it is the defining point for the first section of poetry, this poem being divided into three sections at the breaks in the sentences.

Example Six

The image shows a musical score for 'Example Six'. It consists of two systems of music. The first system is a vocal line on a single staff with lyrics underneath: '- ßen wie zu sehr gespann - te Seh - ne. Lie -'. The second system is a piano accompaniment with three staves (treble, middle, and bass clefs). The piano part features dynamic markings 'fff' (fortissimo) and 'sf' (sforzando). The music is written in a key with one sharp (F#) and a 3/4 time signature. The piano part includes various triadic structures and melodic lines that correspond to the vocal line.

The next section of the poem is arranged differently than the previous section was, and when the third sentence of the poem begins, there is again a difference in the music in that the triadic elements are organised differently. The second section begins in the fifth measure, where the second triad begins in all three staves, and at the beginning of the sixth measure, in the lowest part the first triad starts and moves into the middle system, while the third triad is clearly outlined in the vocal part.

Between measures six and seven, the second triad is outlined in first the bottom staff, then the top staff, then the middle staff, at a corresponding break in the text, and the third triad begins in the lowest staff, continues to the middle, then to the highest. The last beat of the seventh measure begins the second triad again, which then moves throughout the staves in a similar manner as before, and the first triad begins in the

lowest staff and moves up from there, ending completely on the first beat of measure nine, where the second triad begins immediately and the third begins half a beat later. This is clearly a pattern the composer intended, though there is remarkable subtlety in this technique. Even though there is a clear upward motion in the piano accompaniment in measure seven and eight, and in the vocal line in measure eight, it is unlikely the triads would be noticed unless the piece is closely studied, as the triads are mixed together and overlapping, which is the opposite extreme to the first two measures which were saturated with either one or the other triad, making recognition possible and interesting. This method of labelling triads is similar to the method set forth in the analytical methodology of set theory, as consistencies and inconsistencies both signify importance and show important expressive moments the composer wished to point out.

The first triad begins again on the last beat of measure nine in the lowest staff, under the second triad, and moves up, and in the second half of measure nine the third triad does the same thing, beginning in the lowest staff, under the first triad. Measures 11 and 12 can be seen together as the climax of the movement, with its rhythmic unity and motivic structure, as well as the content of all three triads within the framework of the second triad: the second triad covers the bottom and top staves, while the first triad begins in the middle staff and works to the top, and the third triad is present only in the statement of the note unique to the triad, D. This highly organized statement of triads is complemented by another organized statement of the triads in measure thirteen and the beginning of fourteen: the first and third triads begin simultaneously, and the second begins above the other two on the second beat.

After this highly organized pair of statements of triads the composer has chosen

to use this break in poetry and vocal line to begin a new, less tightly organized section which proceeds from measure 14 to the end of measure 16, in which there is no very clear statement of the triads, and the notes seem to be placed in a manner opposing that of the previous organization. In this piece, the organization and disorganization of the triads and their placement are a very important theme, and they work to define the overall structure of the piece. The first section, let us call it section A, is made up of measures one through five, which contains the first sentence of the poem: *Wenn ich heut nicht deinen Leib berühre, wird der Faden meiner Seele reißen wie zu sehr gespannte Sehne*. During this statement of the first section there is a consistency in the placement and organisation of the triads throughout the music. When this sentence ends, as shown above, the triads all converge and are stated on top of each other. In measure five the second sentence of the poem begins, as does the second section of the music, section B, which includes the text: *Liebe Zeichen seien Trauerflöre mir, der leidest, seit ich dir gehöre*. This section of the music lasts until measure ten, during which time the triads are organized differently than they were in the previous section: they are organized into larger, more easily discernable groups. This changes again in measure eleven where the next sentence of the poetry begins, *Kühlung spreng mir, dem Fieberheißen, der ich wankend draußen lehne*. During this section of music, section C (not a return to the musical format of section A, though the poetry's rhyming scheme does) the organization of the triads is again unique, beginning in measures eleven and twelve where the second triad incorporates the exterior of the music and the other triads exist within this structure.

This middle section of “disorganization” comes to an end with the ending of the sixteenth measure, as there is an immediate domination by the first triad through all of measures seventeen and eighteen, with periodic appearances of notes from the second triad, and this mixture culminates in measure nineteen when the notes are seemingly every other note belonging to either triad one or two, beginning on triad one: this is most clearly demonstrated in the vocal line, which, it is arguable, is a clear indication of the direction of the piece as a whole. The vocal line proceeds from a B natural (a note unique to the second triad), down a tritone, to an F (a note unique to the first triad when paired with a C, as this one is in each case in this measure). This statement of the triads is reminiscent of the statement in measures eleven through fourteen in that there is a dominating triad (in this case it is the first triad dominating the second, and in the case of measures eleven and following it was the second triad dominating the first) with the periodic appearance of the D, the note unique to the third triad. One common trait from measure nineteen to the end is the domination of the lowest staff by the first triad, and the division of the second staff especially (as the third triad does not appear in the vocal staff, and the vocal staff ends at measure twenty-one) between the second and third triads, especially from measure twenty-one to the end, causing the piece to end with all three triads in recent memory. The last note of the piece is the key note to the second triad, E(b).

It is interesting to note the division of the three triads throughout the entire piece, both piano and vocal parts, which could be diagrammed as follows:

rule: the E sharp jumping to the a natural (a diminished fourth or major third). In measure nine, the first note, the A natural, drops to a G sharp (a minor second, though with an octave displacement), after which, in measure ten there is an exception, indeed, when the B natural of triad two drops to the F of triad one and then jumps back to the B natural, creating a tritone followed by a tritone.

This movement does not reoccur in the next switch to the first triad, however, when in measure twelve the B drops to an A (major second) and then the A raises itself to a B, then a C, then a B again (major second followed by a minor second followed by another minor second). The following jump can hardly be considered an exception as it is separated by three beats of silence (a half rest followed by a quarter rest), though it consists of a B jumping to a D sharp (major third) which then changes to an E, back to a D sharp, to an E, back to a D sharp, to an E, to an F to a G flat, to an F to an E, creating a series of nine minor second intervals. There is then a jump from the E down to the A (perfect fifth separated by a quarter rest) and the A changes to B (major second) after which there is an extension of the tritone relationship between triad one and two once again: in measure nineteen the B changes to an F which changes to a B which changes to an F which changes to a B, creating a series of four tritones. These tritones are "resolved" in the same manner as they were previously, as the following note, a C from triad one, is inserted in place of the by this time expected F, creating a minor second for the final interval of the vocal line (the vocal line ends with measure twenty). There are obvious interval relationships here, demonstrated by the frequent use of the minor and major second, and the tritone relationship at the musical climax of

the piece.¹

What makes this line of study most interesting is the relationship of the three triads to the vocal line in order of appearance, not necessarily in separation of triads by intervals, and to understand how this is significant, and how it shapes this piece, it is necessary to look at the sketches. In the first concept sketch, the earliest sketch, there is virtually no piano accompaniment scored out: the accompaniment which does appear is only two complete measures with a few notes in the third and fourth measures for only the right hand. This is not the portion of the song which Schoenberg focussed on from the beginning: the vocal line is definitely more important in the mind of the composer since he scored out 9 complete measures for the vocal line (leaving the piano accompaniment completely blank below this from measure four on) and the overall contour of the vocal line changed very little from the first to the final copy. The division of these three triads remains identical in the first concept sketch of the vocal line as in the final version of the vocal line even though in the final version there are

¹The order of the intervals separating the triads in the vocal line is:
+2, -2, -2, -2, +2, -2, -2, P5, -2, Unison, -2, -2, d5 (separated by quarter rest), -2, Unison, -2, -2, +3, -2 (octave), x4, x4, +2, +2, -2, -2, +3 (separated by half and quarter rest), -2, -2 (separated by eighth rest), -2, -2 (separated by eighth rest), -2, +2, -2, -2, +2, P5 (separated by quarter rest), +2, x4, x4, x4, x4, -2
When comparing this to the triads themselves the following can be seen:
1 2 1 2 1 2 1 2 3 2 3 2 3 2 3 2 3 2 1 2 1 2 1 2 1 2 3 2 3 2
3 2 3 2 3 2 +2 -2 -2 -2 -2 -2 -2 P5 -2 U -2 -2 x4 -2 U -2 -2 +3 -2 x4 x4 +2 +2 -2
-2 +3 -2 -2 -2 -2 -2 -2 -2 -2

1 2 1 2 1 2 1
P5 +2 x4 x4 x4 x4 -2

Within this study of intervals there are a significant number of major and minor second intervals, there are five major second intervals and 24 minor second intervals, there are two unisons (both with enharmonic spelling) and there are two major third intervals as well as seven tritones and two perfect fifths.

more notes, greater melodic embellishment, and slight motivic changes, the division of triads is consistent with the first concept sketch, and the first striking feature of the first concept sketch of the vocal line, as well as each of the subsequent sketches, is the outlining of the first triad discussed here, F, A, C (the exception to this being in the third sketch, or first attempt at a continuity draft, when the entire piece was transposed a minor third down, and the triad outlined, subsequently is D, F, A). It is possible, when referring to Appendix C, to note the similarities in triad division in each version of Schoenberg's work. By looking at the sketches it is quite clear that the composer had a very clear concept in his mind of what the vocal line would be, and he capitalised on this concept already somewhat in the first version of his sketches, and by the second version he had certainly thought the melody through completely, even though subsequent changes were to happen, they were minor cosmetic changes, not structural changes. If we are to look at the triads in order of appearance in the vocal line (without regard to the number of notes used in each triad) the order which appears is:

1 2 1 2 1 2 1 2 1 2 1 2 1 3 2 3 1 3 2 1 2 3 2 3 2 3 2 1 2 1 2 3 2 3 2 3 2 3 2 3 2 1 2 1 2 1 2 1

There are obvious relationships here in the division of the triads: the beginning and the ending are Retrogradable to an extent (1 2 1 2 1 2 1 2 at the beginning and 2 1 2 1 2 1 2 1 at the ending), as well as several section within the series (2 3 2 3 2 3 2 is closely followed by its retrograde, and there are many other relationships present). By the fourth and final version of this piece the arrangement of the triads in the vocal line is as follows (with * marking the centre note):

*

1 2 1 2 1 2 1 2 1 2 3 2 3 2 3 2 3 2 3 2 1 2 1 2 1 2 1 2 3 2 3 2 3 2 3 2 3 2 1 2 1 2 1 2 1

This is an arrangement of 43 numbers, and this sequence is exactly symmetrical from the centre note out and demonstrates many of the same retrograde relationships as the previous version as well as developing many new relationships. This is not an arrangement of chance, this is carefully constructed by Schoenberg, and it developed through several drafts of the song, although, in essence, many of the remarkable qualities are present right from the beginning: this makes Schoenberg's original conception of this song somewhat more easily understood, as he chose, so decisively, to work out most of the melody before developing the accompaniment. This concept is also evident in a closer inspection of the accompaniment, as the accompaniment went through substantial change from the first (in which it is virtually non-existent) to the second sketches, in which the accompaniment has essentially reached the final product, as the vocal line has. The changes made to both the accompaniment and the vocal lines after the second version are strictly cosmetic changes with items such as articulation and dynamic markings, none of the structure is changed, the reason being that Schoenberg had determined the structure of this piece based on the triads chosen for the construction of this piece; these triads were chosen before pen went to paper, as is so clearly demonstrated in the first concept sketch (refer to example seven).

Another remarkable quality of this composition is the use of augmented triads, a trait which Schoenberg would continue throughout his compositional career. The first example of the augmented triad occurs in the first measure, and corresponds with the first triad in the discussion above. The triad F A C \sharp is evident in the first measure, and throughout the piece, as the other three augmented triads are. This comes to a climax at measure ten (and continues through measure thirteen) where Schoenberg outlines

all four augmented triads, one after another: in measure ten the triad F A C \sharp is played, in measure eleven E G \sharp B \sharp (C \flat) is played, in measure twelve E \flat G B \flat is played, and in the thirteenth measure D and F \sharp are played and A \sharp is implied. There can be no doubt that Schoenberg wrote these augmented triads to add to the tonal ambiguity which he was cultivating through the use of the other three triads evident in this piece.

In this concept sketch, the vocal line follows precisely what Schoenberg will later choose to utilise as the fundamental structure, while the accompaniment introduces all three triads present in the piece in an equal and non-discriminating fashion: all three triads are represented in the first measure of the accompaniment, triad one is represented by the A in the left hand, then C sharp in the right hand, followed by the C sharp of the vocal line, the C sharp of the right hand, and the F of the vocal line, while triad three is represented by the F in the right hand and the D in the left, then the F in the left, the A in the right, the A in the left hand, and the D sharp in the right, and simultaneously the second triad, with no notes in common to the other two triads, is represented by the G sharp, the G, the B, the G sharp, the G and the E sharp: this makes for 6 notes for each of the triads in the first measure, including the notes of the vocal line. While this shows the composer to be content to begin the piece in a holistic fashion, the feeling of including the accompaniment in the scheme of triads is quickly abandoned as the vocal line is sketched without apparent thought for the accompaniment in the first concept sketch, which leads one to the question why would Schoenberg choose to treat this text in this fashion? To answer this, let us first see the

Example Seven

Wenn ich heut nicht dei nen

Version 1

Treble Voice

Piano

The first system of music shows a Treble Voice part and a Piano accompaniment. The Treble Voice part begins with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The Piano part consists of a treble and bass staff. The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The lyrics 'Wenn ich heut nicht dei nen' are written below the Treble Voice staff.

Leib

ruh

The second system of music continues the Treble Voice and Piano parts. The Treble Voice part has a half note C5, a quarter note D5, and a half note E5. The Piano part continues with a half note G4, a quarter note A4, and a half note B4. The lyrics 'Leib ruh' are written below the Treble Voice staff.

The third system of music shows the Treble Voice part with a half note F5, a quarter note G5, and a half note A5. The Piano part continues with a half note G4, a quarter note A4, and a half note B4. The lyrics 'Leib ruh' are written below the Treble Voice staff.

The fourth system of music shows the Treble Voice part with a half note B5, a quarter note C6, and a half note D6. The Piano part continues with a half note G4, a quarter note A4, and a half note B4. The lyrics 'Leib ruh' are written below the Treble Voice staff.

The fifth system of music shows the Treble Voice part with a half note E6, a quarter note F6, and a half note G6. The Piano part continues with a half note G4, a quarter note A4, and a half note B4. The lyrics 'Leib ruh' are written below the Treble Voice staff.

text complete, and as Stefan George separated the poetic feet:

Wenn ich heut nicht deinen Leib berühre,
Wird der faden meiner seele reissen
Wie zu sehr gespannte sehne.
Liebe zeichen seien trauerflöre
Mir, der leidet, seit ich dir gehöre.
Richte, ob mir solche qual gebühre,
Kühlung spreng mir, dem fieberheissen,
Der ich wankend draussen lehne.

There are many relationships in the text, for example, if one studies the number of syllables in the poetic lines, separated as George separated them, a very obvious pattern emerges: 10, 10, 8, 10, 10, 8, 10, 8, which is a division of the poetry into three sections by syllabic scheme. If the same poem is studied for rhyming scheme, there is a new pattern evident: A B C A A A B C, which also divides the poem into three separate parts, as does the number of sentences in the poem (also three). It is conceivable that Schoenberg saw these three instances of the number three in this poem and chose to write a piece consistent with this theme, thus his use of three triads to set the text, specifically the text with the accompaniment included in this scheme as a type of afterthought, of this poem to music for a solo voice. The poetry itself lead Schoenberg to write a highly organised, though very sensuous melodic line with a great deal of tension, with melodic high points at the intensity of the poetry; the contour of the melodic line was obviously contrived through the contour of the poetry. This is demonstrated in measures one through five of this piece, with the poetic text, *Wenn ich heut nicht deinen Leib berühre, wird der Faden meiner Seele reißen wie zu sehr gespannte Sehne*. During this text the music builds and the tension which is so beautifully worded can be felt in the vocal line as well as in the piano accompaniment.

There is another element to the setting of this poetry which becomes obvious when the poetry is analysed first apart from the music, then with the music. Coinciding with the rhyme scheme is the pattern which is formed by the number of syllables in each line:

Wenn ich heut nicht deinen Leib berühre,	10
Wird der faden meiner seele reissen	10
Wie zu sehr gespannte sehne.	8
Liebe zeichen seien trauerflöre	10
Mir, der leidet, seit ich dir gehöre.	10
Richte, ob mir solche qual gebühre,	10
Kühlung spreng mir, dem fieberheissen,	10
Der ich wankend draussen lehne.	8

The total number of poetic syllables is 76, a number divisible by four; however, if one counts the number of notes in the melodic line, counting the tied note between measure eight and nine as two notes,² the number is 78, a very significant number for Schoenberg and all numerologists as it is the product of six multiplied by thirteen. The number thirteen will continue to be relevant while analysing other movements of this work, and will be discussed later in relation to movement number fourteen. If we proceed from this to count the number of notes in the piano accompaniment we find the number is 312, again a significant number in this context as it is divisible by both six and thirteen.³ Locating and recognizing these numbers proves an important point about the compositional method utilised by Schoenberg here: there was a great deal more in

²This method of counting is justified because this is the only place Schoenberg used three notes tied together, rather than just combining the notes into a dotted quarter and an eighth he used an eighth tied to an eighth tied to another eighth, therefore creating an extra note.

³Six multiplied by 52 = 312, thirteen multiplied by twenty four = 312.

his mind while he was composing than simply the sound of the first line of text, which he stated was the driving force of the composition; indeed it is not possible for these numbers to have so consistently occurred by chance (consistency will be demonstrated in the analysis of movement number fourteen, *Spricht nicht immer von dem Laub* below).

Further methodology of Schoenberg in composing this song is relatively apparent from the sketches he left behind: the first and second concept sketch are on the same piece of paper, a sketch which is owned by the Pierpont-Morgan Library in New York City, which has not been scrutinized by a musicologist until this document. This early concept sketch clearly shows Schoenberg's preoccupation with the melodic line for this poem; he sketched nearly half the vocal line out without regard to the accompaniment. The overall scheme of composition was heavily driven by the organisation of the triads, and the organisation of the triads was determined through the vocal line; the vocal line is the musical focus of this piece and the accompaniment serves almost exclusively to support that line.

Through a careful examination of the sketches for the eighth movement of *Das Buch* it becomes apparent, as shown above, that Schoenberg, while perhaps not functioning within the confines of tonality, did indeed work within the conception of triads in creating this piece. The method of analysis used here was the most appropriate for this particular movement, as the sketches dictated studying this work with the triads in mind, exposing their organization and their placement as significant element in this composition. This becomes very obvious when the published version of this movement is scrutinised, especially if the vocal line is examined alone. The

examination of the vocal line alone is justified when considering the sketches, as it was the vocal line Schoenberg composed first, with great consideration to the text. This raises the question of whether Schoenberg's compositional method was indeed consistent with (or limited to) his own description of his method for setting text as described in chapter one.

Schoenberg told us that he listened to the sound of the first line of poetry and then composed the piece from beginning to end without worrying about other elements, such as understanding the text in a more conventional manner. After studying the sketches of the eighth movement, it is apparent that while Schoenberg's statement may not be entirely false, it is not a complete description. It has been demonstrated here that Schoenberg made significant changes between his first concept sketch and the second continuity draft. While it is clear Schoenberg structured this piece around the poetry, it is improbable that the highly organised manner in which it is set out occurred through Schoenberg's hearing only the first line of text. If this were indeed so, an explanation is required for the method through which Schoenberg had his musical phrases coincide so accurately with the text of the poem. Further, there is nothing within the poetry which demands that the composer function with the triadic elements which are so obviously present here; it is more likely that Schoenberg had the conception to compose using this method of triadic manipulation prior to encountering this poem. This statement is further justified by considering that Schoenberg, as described in Chapter one, was in a developmental stage of his compositional evolution, which would lead the composer to work with different mediums, such as bending the rules of tonality through the manipulation of several triads at one time.

CHAPTER FIVE
SPRICH NICHT IMMER VON DEM LAUB
PRIMARY SOURCE EXPLICATION

The fourteenth song represents an important place in the poetry of Stefan George and the musical setting of Arnold Schoenberg, as will later be demonstrated. This piece is also of particular importance in the study of Schoenberg's compositional method because it demonstrates many of Schoenberg's principles in this matter. By studying the concept sketches and the continuity drafts, the compositional method will become more clear, and these findings will be reinforced by a study of the final version of the movement which is unified by three key elements: first, tight voice leading which can be accounted for by stepwise motion, an element which developed from concept sketch to concept sketch. Second, there are certain proportions of this movement which can be expressed by numerical ratios which were significant for the composer. Third, this movement is very closely dependent on the text, its structure, sounds, and mood. In the course of examining the sketches for this movement, these three points will become obvious, leading us to the actual compositional method employed by Schoenberg for this movement, and allowing a comparison between the method used and the method described by Schoenberg.

It is necessary to follow the same procedure for the fourteenth movement, *Sprich nicht immer von dem Laub*, as for the eighth. The earliest sketch is actually two sketches in one collection, as it was with *Wenn ich heut nicht deinen Leib berühre*, although the sketches are not on the same page. This series of sketches¹ again has a small range, the placement of which indicates it was written for a mezzo soprano. This collection is a holograph for medium voice and piano, and is written on double leaf of staff paper which has been trimmed to 11 staves on each of the seven pages, though originally it was the same paper used in the previous sketches, 'J. E. & Co., 48 linig' double leaf. On page one, written in pencil is *Du lehnest wieder eine Silberweide*, the title of that which was to become number thirteen of this series of songs. Schoenberg always remains "true to his source" when considering the text; there is no variation in the text in these sketches or anywhere in any of the work Schoenberg did on George's text. The date written on this page of the holograph is very important, as it is the only date on the collection of seven pages; it is possible to infer that these sketches were all done within a very brief span of time, as was also the case with the other collection of loose pages. It is logical to suppose that the date written on the first page, the page with *Du lehnest wieder* on it, is the earliest page in the collection of songs, and the date Schoenberg wrote is 27/9 1908, and so it may be inferred

¹ This holograph is published and described in Arnold Schönberg, *Sämtliche Werke, Abteilung I, Reihe B, Band 1*. (Mainz: B. Schott's Söhne; Wein: Universal Edition). The indexing codes for this work are as follows:
MaeOp.15GeorgeLieder08-09; mfl410 mfl411 mfl412 mfl413
mfl414 mfl415 mfl416 mfl417 mfl418 mfl419; dat19080927

that all pieces in this series of sketches were completed by November of 1908 at the very latest.²

On page one of this collection of sketches are eight measures of song number fourteen, *Sprich nicht immer von dem Laub*, written in pencil, and later crossed out: This concept sketch differs considerably from published version of the same song. While this concept sketch is generally considered to belong on the first page of this series of sketches, it is necessary to justify labelling this as the earliest concept sketch, as this series of sketches is not bound, but is a collection of loose papers. This concept sketch of *Sprich nicht* on the first page is considered to be the first for many reasons; for one thing, while it is more like the finished version of this piece, the entire concept sketch is written in pencil and later crossed out as though to be discarded. If a composer crosses out a concept sketch, one may infer that the composer was not happy with the conception of the piece he was writing, and he would proceed to write a new version of the piece which was different from the concept sketch which was abandoned. If this is indeed the case, the concept sketch of *Sprich nicht* on page two of this collection must actually be the second concept sketch, since it is the only one different enough to be considered a “new beginning,” rather than a

²This concept sketch has been made to Microfilm, and has been numbered 420-421 by the Schoenberg Centre. These sketches have also been described and published in: Schönberg, Arnold. *Sämtliche Werke. Abteilung I, Reihe B, Band 1. Mainz : B. Schott's Söhne, Wien: Universal Edition.* The index codes are as follows:

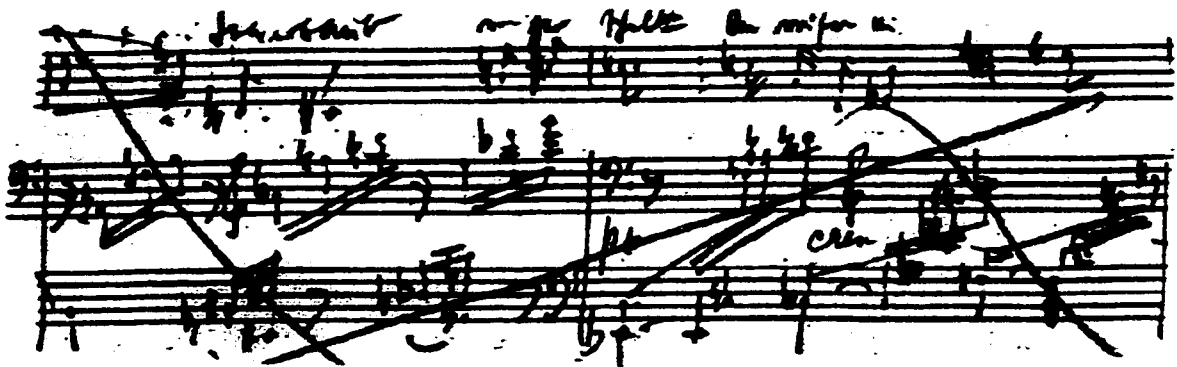
Index codes: MaeOp.15GeorgeLieder08-09; mfl420 mfl421;
dat19090228.

continuation from the first concept sketch to the final draft. The sketch of *Sprich Nicht* which comes next chronologically is an attempt at a continuity draft, and is virtually identical to the final version; more importantly, it is also very similar to the version found on page one of the sketches discussed here. Therefore, it is possible to infer that Schoenberg wrote the concept sketch on page one, crossed it out because he was unhappy with it, then wrote the concept sketch on the second page in an attempt to start over, only to discover that he was more satisfied with certain aspects of the concept sketch on page one than with the new concept sketch on page two, causing him to keep the concept sketch he had crossed out, and not to discard it, as he eventually used the concept sketch on page one, or at least the opening measures, as a model for the version found in the continuity draft. However, not all aspects of the concept sketch from page two were abandoned: indeed the vocal line of the concept sketch from page two is extremely similar to the vocal line in the finished version.

An interesting feature of the first concept sketch is the spacing: it seems geared toward the accompaniment, since the accompaniment is carefully and evenly spaced, as seen in example eight which is measures four and five of this concept sketch. It is clear in this above example that Schoenberg was carefully spacing his piano accompaniment. In this concept sketch the notes are grouped into three groups of sixteenth notes (the rhythmic feel of this piece is similar to the final version in that one would count this in either 3 quarters or 6 eighths). These groupings are evenly spaced through measures four and five, as well as throughout the rest of the sketch. From this information it is possible to ascertain

that the accompaniment of this piece was either written simultaneously

Example Eight



with the vocal line, or the vocal line was written afterward. In examining the concept sketch further, the latter seems to be evident, as in the final measure of this sketch (the eighth measure since this is an incomplete sketch) the vocal line stops, and the piano accompaniment

Example Nine



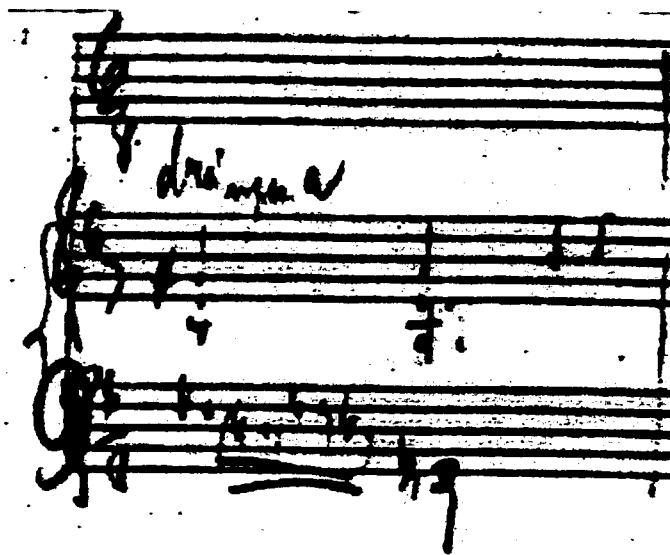
continues for the duration of the measure (example nine). In this measure, Schoenberg has written only the first note of the vocal line, and he has not written the text; this is in direct contrast to the first concept sketch of *Wenn ich heut*, the piano accompaniment continues on for the rest of the measure, betraying Schoenberg's main interest in this concept sketch not to be melodic,

but in the accompaniment, an interest which is reversed in the second concept sketch, in which the vocal line is the dominating feature, as it will be shown to have been written first.

On the second page of this series are 6 measures of *Spricht nicht*, sketched out in pencil, differing considerably from the first concept sketch, and from the final published version: in fact, there are differences in each measure. Aside from the differences from the published version (which will be discussed below), the concept sketch itself is quite interesting. There are only six measures drafted out in what was to be an eleven measure piece when completed. There are some similarities to the finished version immediately obvious when regarding the concept sketch: first, the first measure is for piano alone, with no vocal line, a feature which is to remain constant through all versions of this song. Second, although the time signature is the same, 6/8, the method of counting is different: in the second draft Schoenberg has marked a dotted quarter note to indicate the measures should be “felt” in two, rather than six, while in the published version the counting is indicated by ♩=108, clearly indicating that the measures should be conceived of in six beats. In the first concept sketch the notes are grouped into three quarter notes per measure, not into two dotted quarter notes, showing that Schoenberg returned to his original timing scheme rather than his secondary concept. This concept sketch is completely in Schoenberg's hand, with no visible corrections on the page, and the pencil is consistent, showing no signs that the pencil being used to write this sketch was changed at any time. This piece was obviously written at a piano or

at some surface other than a writing table, as is clear by the “messiness” of the writing and the slope (or lack thereof) of the notes, as is apparent in musical example eight. In regarding example ten it is possible to see the inconsistent nature of the beams on the sixteenth notes in the left hand of the piano part, a feature which is consistent through this concept sketch, as it was in the previous concept sketch, as it is in all the sketches of this series, indicating they were probably all written in the same location. This concept sketch was, like the concept sketches for number eight, likely written in two stages, the vocal line and the piano accompaniment written at separate times, as is evident from the spacing which is consistent for the vocal

Example Ten



line and less so for the accompaniment part. While the spacing is somewhat cramped overall (as demonstrated by example eleven, which is measure four of this concept sketch), it is not consistently cramped: the vocal line is more evenly spaced here, as it is through the entire concept sketch. This measure also

serves to support the previous argument that this concept sketch was done

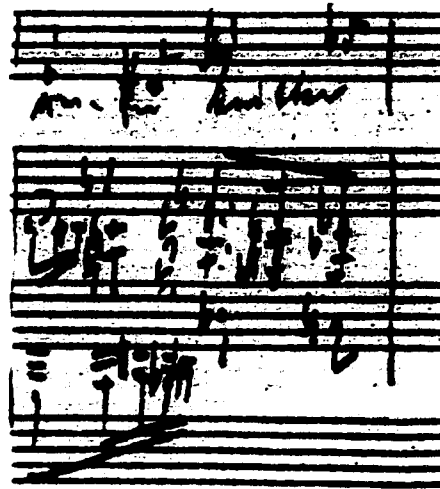
Example Ten



on an unstable writing surface, most likely the piano, as the same uncharacteristically sloppy sixteenth note beams are present, and as the notes are quite straight up and down on the vocal line, though they are more slanted to the right in the accompaniment part, which indicates Schoenberg wrote the vocal line while sitting at the piano and moved away from the piano to elaborate the accompaniment lines, indicating the piano and the vocal lines were written at a different time and location. When one makes the comparison of the slant of the notes in musical example eight, it becomes apparent that the vocal line, while there is some evidence of slanting to the right present, the slant is not as consistent or as defined as it is in the piano part. There are several explanations for this: first, it is possible that Schoenberg wrote the vocal line at a desk, and he later filled in the remaining accompaniment part only after seating himself at the piano. Another, more likely possibility, given the information above, is that

Schoenberg first wrote out the melodic vocal line while seated at the piano, filling in the accompaniment afterward, while seated at a desk, producing a more pronounced slant to the notes, and causing the spacing to be somewhat erratic in the piano part. The issue of spacing is perhaps best demonstrated in the sixth

Example Twelve



measure (see example twelve) where the vocal line is evenly spaced, and the accompaniment is more erratic, again bearing the "sloppy" beams for sixteenth notes. Whereas the above example shows the melodic line to be evenly spaced, the accompaniment part is not; it is especially crowded in the left hand of the piano part, where C#, Bb, C# are played, in the third beat of the measure (if one is counting in eighth notes).

While the rest of the page is blank, it is obvious that Schoenberg intended to write a fuller sketch than he did, since on the left side of the page the staves are grouped into three groups of three staves by a line drawn in the same pencil as the entire concept sketch is drawn in. This indicates the composer was intending to make a fuller sketch and to use the entire page.

The next source for the *Sprich nicht* is an early attempt at a continuity draft, the same continuity draft which is cited in the discussion of *Wenn ich heut* which is written on 'J. E. & Co. No. 12' paper, measuring 34.5 centimetres by 26.5 centimetres. As stated earlier, the entire score is transposed down a minor third from the final published version, and in a minor third from the earlier sketches of *Sprich nicht* to some extent (mostly limited to the vocal line). This is one of the songs in which the vocal line is written in the bass clef rather than the treble, the range indicating it was written for baritone, which would suggest Schoenberg was thinking of at least two different possible performers while he wrote this piece. In this continuity draft of *Sprich nicht* different paper than the bulk of the pages in this collection is used and added to the bundle, and the height of the second (and final) page of *Sprich nicht* has been trimmed to 23.2 cm, making it an odd size. This is the first edition of the piece as it came, in the end, to be published: without variation, this continuity draft is a minor third lower than the final version, and the dynamic markings, slurs, and ties are all consistent as well. The composer was obviously copying from another source, as the piece is written in ink, shows no errors (though the third system on the first page has been "pasted-over" which indicates there may have been errors made and this was how he covered them) and is perfectly spaced. The text, which looks to have been written in later, is not in Schoenberg's hand writing: if we look at the section of the text which reads, "*von dem Laub, Windes*" from this, the first continuity draft, and compare it to the same text from the second continuity draft

(cited below), which is known to be in Schoenberg's handwriting, the differences become clear, as seen in example thirteen a, being the text from the first continuity draft, and example thirteen b, being the text from the second continuity draft.

Example Thirteen A



von dem laub Win - - - des

Example Thirteen B



von dem laub... wind... des

The characteristics of the hand writing are fundamentally different, beginning with the general slope of the writing. The first, and unidentified, hand leans very much to the right while the writing of Schoenberg in the second example is much more straight up and down. There are also significant differences in specific letters, such as the “L” of the word *laub*, which is distinctly different, and the “W” and the “D” of *windes*, which are both extremely different. Looking closely at the score will reveal that the notation, as well as the text, is not in Schoenberg's hand writing, as there are fundamental differences between specific elements, such as the grouping bracket for the piano staves (example fourteen A being from the first continuity draft with the unidentified handwriting, fourteen B from the second), the time signature markings (fifteen A from the first continuity draft, fifteen B from the second), and the beaming of the sixteenth notes (example

sixteen A and AA from the first continuity draft and example sixteen B and BB from the second). Through these examples of differences in handwriting, it is possible to infer that

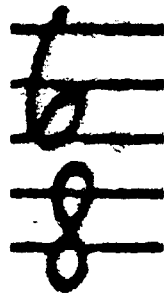
Example 14 A



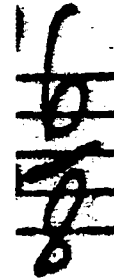
Example 14 B



Example 15 A



Example 15 B



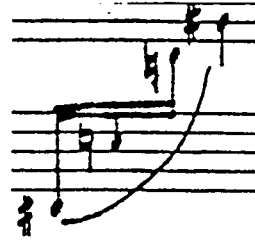
Example 16 A



Example 16 AA



Example 16 B



Example 16 BB



the first continuity draft was not written by Schoenberg at all, and that it was copied from some source which is unknown. This point leaves many questions: where is the source this was copied from, and how many revisionary versions of this piece were there, and who is this person writing this continuity draft for

Schoenberg, whose hand writing appears nowhere else in this series of fair copies? While these questions are currently unanswered, with research which exceeds the scope of this present study it is possible to answer some, if not all, of these questions.

The second continuity draft,³ again the same source as described above for movement eight, is a holograph for high voice and piano, written in ink on 19 double leaves of 'J. E. & Co. No. 2, 12 linig' paper. This continuity draft is interesting to study as it is the first copy of this piece which is identical to the published version in regards to note content. There are a few interesting abnormalities in this, the fourteenth movement of the second continuity draft, such as the fact that the paper is upside down, a point which can be verified by observing the watermark in the top right-hand corner of the page. Another interesting point is that this copy, in general, appears to be more "rough" than the preceding copy in that it has the metric beats drawn in in measures seven and eight (example seventeen).

In addition to the metric beats marked in these measures, it is possible to see that Schoenberg must have written out all the staves for this piece before beginning, as there he clearly changed his mind in the clef at the beginning of measure seven (shown in example seventeen) in the left hand of the piano. essentially completed this piece in all but range and dynamics, and a comparison of the early sketches and the fair copies remains to be done.

³Arnold Schoenberg, *Stefan George Das Buch der hängenden Gärten*, (Liederzyklus) 1 ms. score (36 [i.e. 37] p.) ; 34.5 x 26.5 cm

Example Seventeen

The image shows a handwritten musical score for a vocal and piano piece. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes: "jahr. von dem zittern der lie- becken in ge-wit. dem". Above the vocal line, there are two brackets, each containing a sharp sign (#). The bottom two staves are for piano accompaniment. The left hand is in bass clef and the right hand is in treble clef. The piano part includes various fingerings (1-5) and dynamic markings such as "ppp" and "pp". There are also some handwritten annotations like "3", "6", and "2" near the piano part.

The fourteenth song of *Das Buch* represents an important place in the poetry of George and the music of Schoenberg. These sketches show Schoenberg had several things in mind while composing, and the following chapter will bring many of these points together. The analysis in the following chapter would be difficult, if not impossible, to complete if the sketch material had not first been studied.

CHAPTER SIX
SPRICH NICHT IMMER VON DEM LAUB
ANALYSIS

This is a particularly important movement in both Schoenberg's cycle and George's poetry cycle; in the preceding poem George has described the act of being separated from a loved one, and it is in this poem that the poet acknowledges "the relationship's irrevocable end."¹ As in all the poems in this cycle, the predominant imagery is natural, but this is the turning point from the beautiful beginnings and growth of spring and summer to the desolation of the Autumn season. To accomplish this, the poet works outside of traditional syntax and structure, creating unifying elements in his poem through measures such as the rhyming scheme (discussed below), a two stanza type style, and a tremendous amount of assonance, both internal and external, which gives the poem a very unique sound and rhythm which Schoenberg would have been aware of, especially considering his comments on his compositional method (as revealed in Chapter one).

The poetry in song number 14, *Spricht nicht immer von dem Laub*, is as follows:

¹Lessem, *Music and Text*, p 52

Line of poetry	Rhyming Scheme	Number of Syllables
Spricht nicht immer	A	4
von dem Laub,	B	3
Windes raub,	B	3
vom Zerschellen	C	4
reifer Quitten,	C	4
von den Tritten	C	4
der Vernichter	A	4
spät im jahr.	D	3
Von dem Zittern	E	4
der Libellen	C	4
in Gewittern,	E	4
und der Lichter,	A	4
deren Flimmer	A	4
wandelbar.	D	3

There are 52 syllables in this poem, however, there are 54 notes in the vocal line, subsequently there are two places at which the vocal line is not treated syllabically: the first is in the third measure, at the word *Windesraub*, there is one extra note for the syllable *Win*, and the second extra note is in the ninth measure, on the word *Lichter*: when the word begins, there is a grace note which does not have its own syllable. This makes the total number of notes in the vocal line 54. The number of notes in the piano accompaniment is 78.

Measure	# of notes	Rhyming Scheme	Number of Syllables
1	6	n/a	
2	15 total, 9 in measure	A	4
3	24 total, 9 in measure	B	3
4	39 total, 15 in measure	B-C	3-4
5	59 total, 20 in measure	C, C	4
6	75 total, 16 in measure	A	4
7	92 total, 17 in measure	D, E	3, 4
8	107 total, 15 in measure	C, E	3, 3
9	115 total, 8 in measure	A	4
10	121 total, 6 in measure	A	4
11	134 total, 13 in measure	D	3




The piece is clearly designed around the poetry in many ways, as the musical phrasing is geared to the poetry completely, especially in the vocal line. Indeed, much of the format of the piece is based on the poetry and its structure: one may consider the groupings of the rhyming poetic feet, for example; the first 7 lines may be considered a type of group (this includes the text up to the word *Vernichter*, please see above chart), the following four lines may be considered a second group, and the last three lines a third and final group. The music may also be considered in this style and format if one groups the music with the text: measures one to 6 (to the end of the word *Vernichter* in measure six, splicing the measure, please refer to Appendix E) one can see a consistent texture which is uncomplicated, harmonically open, and texturally simple. The following two and a half measures (which encompasses the text *spät* to *Gewitten*), though they are musically related to the previous measures, are stylistically separate

and unique, as the remaining three measures are. This difference is clearly visible in the final score where the piano accompaniment, from the word *spāt* to the word *Gewittern* has a repeating figure which is consistent in rhythm and contour while it descends from a B \natural to an E \flat in the left hand. This repeating figure is unique to this section of the piece, and provides tremendous contrast from the previous and following sections since the texture is much more dense than anywhere else in the piece, a feature which is particularly appropriate to the text being sung at that moment. The final three measures are almost a return to the original style and texture, but they have distinctions as well, perhaps most marked is the absolute silence from the piano accompaniment for two complete beats in the penultimate measure.

The format of this piece is evidence that the driving force behind the creation of this movement was the text and the vocal line. While at first glance this piece would appear to be in sonata form (and indeed many people have made this very claim), that would be wishful thinking; there are three sections to this piece, and even though the first and the last resemble each other somewhat this is not sonata form, it is more A B C form than A B A. While there are similarities between the first and last section, there are also serious differences (the rests in the piano part, the differences in vocal contour, etc). Rather, this piece proceeds from beginning to end, with a rolling, slightly sinking feeling in the vocal line. There is an interesting contrast between the vocal line's descending patterns and the piano accompaniment's rising figures. For added contrast, there is an interesting section of four (in the voice) against three (in the piano) in measures seven and eight. Overall, the piece is very delicate and quiet, even containing a *pppp* marking, and so it is possible to say that the poetry had an influence

in the creation of the piece, as the poetry has the same quiet and pensive feeling in its assonance and construction, though whether it was the onomatopoeic inspiration Schoenberg claimed was the inspiration for composition may be questioned with a closer look at the sketches themselves.

We have seen four different drafts of this piece; two are in very rough sketch format, and the other two come from the same source as the two versions of *Wenn ich heut nicht deinen Leib berüre*, described above. In the first concept sketch version, the version which was written then crossed out completely, there are 7 notes in the first measure which begins with a sixteenth rest and a crescendo marking under a rising series of sixteenth notes. In this early version there is already an obvious relationship in the intervals used: the first A can be linked to the A# two notes later, which can then be linked to the following G or the B after the G. Likewise, the F can be linked to the G, demonstrating a well formed concept of voice leading already in this first measure of the first concept sketch. In the second version of this piece there are thirteen notes in the measure, and they have a completely different contour and rhythmic format, in fact, there is very little similar about the first measure in the second concept sketch to the first measure of the other three versions, which are all much more alike in shape and number of notes. In this early concept sketch there is an insufficient number of beats in the measure, as there are only 3 eighth note beats. The first version is marked with *f*, while the second version has no dynamic marking, and the third and fourth versions are both marked *pp*. In this concept sketch, the idea of voice leading is looser, as the ascending pattern in the first measure of the first concept sketch does not appear here. The third and fourth versions are also different in their rhythmic make up, as they begin

with a dotted eighth note, and have sixteenths and a quarter note following. The first concept sketch begins with both hands of the piano player written in the treble clef, while every other version has the piano left hand in the bass clef to begin. While the contour of the first and second version is very different, there are shared notes on the same rhythmic beat of the measure. The third version is much more like the first concept sketch than the second, though the rhythmic content is somewhat different, and there is an added note in the lower system of the piano score. Both the third and the fourth versions change to the treble clef in the left hand of the piano for the last beat of the measure. The fourth version is again more like the first than second concept sketch in many regards, and much more like the third than any other, but there are major differences as well. For example, the vocal line is scored for bass clef in the third version, but for treble clef in the fourth version. The notes are also transposed up a minor third, as they were with *Hain in diesen* second version. However, the consistency is not as great in the transposition. Already in the first measure there are exceptions to the rule of transposition by a minor third upwards. In the second concept sketch, there is a marking of *Maßig*  to the left of the piano part. There is a similar marking in the third version above the vocal line, at the very beginning of the measure which says *Maßig*  =108, and in the fourth version it says *Maßig* : The third version is the only version which shows the time value. The third and fourth versions return to the original concept of voice leading, only in a more structured and formatted fashion, as each notes of the measure can be clearly linked to another through voice leading in intervals of octaves or near-octaves (please refer to Appendix F for a complete analysis). All four versions of this piece begin with silence in the vocal part, a silence which is

appropriate to the text which begins *Sprich nicht*. Schoenberg demonstrates he was sensitive to the text by beginning this piece with a silent measure for the vocalist.

In the second measure of the first version, there is an eighth rest to start the vocal line, which begins in a medium to low range (F♯). It is clear from this vocal setting that Schoenberg was treating the text in a sensitive manner as he has a fairly slow and light line written for the vocalist. In the second concept sketch there are two eighth rests to begin the vocal line and the vocal line begins in a high range, on an E♭. This vocal line in the second concept sketch clearly demonstrates the beginning of a new type of voice leading in which the notes are linked through small intervals (E♭ moving to D♯), a trend which will continue in this version and in later versions. This vocal line also demonstrates that Schoenberg was obsessed with the sound of this text as there is a long slow note for the word *Sprich* after two more beats of silence, allowing the singer to set mood which matches that of the poetry very effectively. In the third version the vocal line begins on the first beat, there are no rests, and it is again a high range (middle c). While the first measure of the third version was more similar to the first concept sketch, the vocal line is more similar to that of the second concept sketch, though it is written in the bass clef. The fourth version is like the third, in that it begins on the first beat, there are no rests, but the voice is in the treble clef. In the first version there is a *fp* marking which does not appear in any other version. There are no dynamic markings in any of the other versions. The piano part in the first version is extremely simple, as it is for the third and fourth versions, though they are remarkably different.

The second version is completely different rhythmically, in texture, and density.

The piano portion of the piece is much more complex in the second version than in any other version. In the fourth version the clef changes at the end of the second measure back to bass clef. This does not happen in any other version. In the third and fourth versions there is a clear combining of the two methods of voice leading from the two earlier concept sketches: the piano accompaniment demonstrates the same properties of voice leading as the earliest concept sketch does, and the vocal line of the two later versions is clearly in keeping with the voice leading demonstrated in the second concept sketch.

This second measure shows us that Schoenberg has, by this point in the compositional process clearly decided on a very tightly organised method of voice leading which is a combination of his first two conceptions for this movement. The vocal line contains one method of melodic voice leading and the piano accompaniment contains a different, though somewhat similar method. The third and fourth versions both begin the word *Sprich* on the first beat of this measure, though in both instances the first note is a quarter note, allowing for a quiet beginning and a crescendo to enhance the mood portrayed by the poetry. This slow moving, ethereal feeling in the vocal line continues until the mood of the text changes. In the second measure there is an interesting difference from the published version in the vocal line where, in this fourth version, the line runs A \flat E \flat D \flat , in the published version the same line is spelled G \sharp D \sharp C \sharp . This happens only in one other place where, in the eighth measure of the fourth version the vocal line is spelled D C \sharp A \sharp , in the published version it is spelled D D \flat B \flat . The reason for these differences is unclear, and may be as simple as a misspelling by the original printer.

The third measure is marked in the first concept sketch by an increase in complexity in the piano part. There are groups of thirty-second notes, always in upward motion. This is in direct contrast to the second version, which is groups of sixteenth notes in a descending motion. In the first version there is an additional treble clef added after the third beat, though there is no indication prior to that point that the bass clef was in use; it seems a superfluous clef. The text underlay is different in the first version from any other. The first and second versions have completely different text underlay than versions three and four. Versions three and four have the same text underlay and the same rhythmic content in the vocal part. At the end of the third measure, the right hand of the piano part changes to a bass clef while the left hand remains in the treble clef in the third version. There are no clef changes in the fourth version during this measure. Throughout these four versions of the movement, the same trends in voice leading as described above continue, though the voice leading in the first and second sketches is somewhat suspect and is not as tightly formatted as it is in the later two versions. In the first concept sketch the idea of octave voice leading is obviously present, especially in the piano part, though not excluding the vocal line. The second sketch is less tightly organised by this standard, though the vocal line demonstrates more relationships in small-interval voice leading than the previous sketch. There is a combining of these two ideas in the third and fourth versions, and again, each note may be accounted for through the two methods of voice leading described above. These methods and properties of voice leading continue to the end of each concept sketch and both continuity drafts demonstrate clear, tightly organised voice leading from beginning to end in a consistent fashion.

In the fourth measure there are very distinct groups of four sixteenth notes in the right hand of the piano part. This divides the bar into a 3/4 feel, whereas in the second version there are six groups of two sixteenth notes, dividing the measure into six beats and a 6/8 feel. In both the third and the fourth versions there are no clear beat divisions of this nature in the piano part. In the first version, on the third beat, the right hand of the piano part changes to the treble clef, and both hands change to the bass clef at the end of the measure in this version. There are no clef changes in the second or third versions in this measure, and the right hand changes to a bass clef at the very beginning of the measure in the fourth version. A feature that is seen in the first version is very large leaps in the vocal line, much larger than in any other version. Something that is not consistent in any version, save from the third to the fourth, is the text underlay. Versions one and two are different from each other and from versions three and four. The second version continues to have the descending feel in the piano part while the first version is more ascending. In the third version there is a *ppp* marking at the beginning and the end of the measure and this marking appears only in the fourth version otherwise, but only at the beginning of the measure. The setting of the text here is appropriate, once again, in all the sketches there are larger leaps in the vocal contour, and the movement is more rapid, which is in keeping with the text *Vom Zerschellen...*

The fifth measure begins with a *pp* marking in the first version, whereas the second version has no marking of dynamics in this measure. The third and fourth versions have *ppp* marked at the third beat only. In the first version there is a crescendo marked on the third beat, and this appears in no other version. The first

version also shows a return to the treble clef for the right hand of the piano on beat three. There is no change in clef in the other two versions, and there is a change to treble clef in versions three and four at the end of the measure. In the first version there is an interesting octave leap in the word *quitten*, and a rest in the middle of the word. This feature is unique to the first version. In no other version is there a leap of this size during a word, nor is there a rest noted anywhere in a word. By this point, in the third and fourth versions the text is almost an entire measure earlier than the previous versions. The piano accompaniment is much simpler, both harmonically and rhythmically, than the previous two versions. In the third version there is a distinct ascending motion in the vocal line, while that is down-played in the fourth version. In the fourth version, a new feature is the rest in the right hand piano part. It is scored differently than in the previous versions. This fifth measure is a very clear indication of the voice leading being used in the third and fourth versions of this movement: the left hand of the piano accompaniment clearly shows the octave-displacement method of voice leading Schoenberg is using here, just as the vocal line clearly demonstrates the near-interval method of voice leading so clearly. Through the next three measures, these methods of voice leading are very key to the composition, and they appear in the first continuity draft as new items, as they are not present in the first concept sketch and the second concept sketch has stopped by measure six.

In the sixth measure of the first version, an eighth rest begins the measure, which is followed by a strongly descending vocal line. In this version there is also an *f* marking in the piano part on the fifth beat, while there are no dynamic markings in any subsequent version. The second version shows a texture completely different than that

of any other version. The second version also introduces the slow moving vocal line, a feel which is maintained in later versions, though the third and fourth versions are much more alike to the first version than the second. The third and fourth versions have the ascending feel in the piano part and there is a high, and hovering vocal line. In both the third and fourth versions there is a change to the treble clef at the beginning of this measure. There is a unique marking in the fourth version, the word *espress* is written in the middle of the piano part after the first beat.

In the first version, the seventh measure, there is an eighth rest before the word *spät*, there are no rests in any other version. In the first version there is a change to quarter note motion in an ascending pattern. The second concept sketch has stopped by this point. The third version (and the fourth) have a triplet and dotted rhythmic feel to the measure, there are no quarter notes. In the third version *ohne pedal* is written under the piano part at the beginning of the measure and the measure is begun with a *ppp* marking. The fourth version is interesting as the beats of the measure are written out by Schoenberg, as though to clarify. There is also a break indicated in the vocal line after *jahr*.

In the eighth measure of the first version the vocal line has stopped, there is only one note written, and no text. There is an ascending motion in a relatively dense texture in the piano part with quarter note motion. The third and fourth versions have a minimal piano part, with an upward sweeping sixteenth-note figure, and grace notes. In both the third and fourth versions there is a change to the bass clef on the third beat. Also in both versions there is a *ppp* marking over these grace notes. There are

markings, in the third version, for right hand and left hand, the right hand coming down to the bass clef. These markings are not evident in the fourth version, but Schoenberg has again written out the beats.

By the ninth measure the first concept sketch has stopped as well. In the third version there is a *rit* indicated at the beginning of the measure, and there is an *sf* marking. Both these markings do not appear in the fourth version. The *ppp* marked on the last notes in the piano part is in both versions. The rest in the fourth version is scored differently. It is a dotted quarter rest, rather than a quarter tied to an eighth rest. The vocal line changes for a moment in this measure, rather than the quicker and heavier vocal line describing the storm, the word *Lichter* is sung, and it is sung on a high note after a grace note, and it is held for much longer than any other note in this piece. Following this the texture of the vocal line returns to what it was prior to *Lichter*.

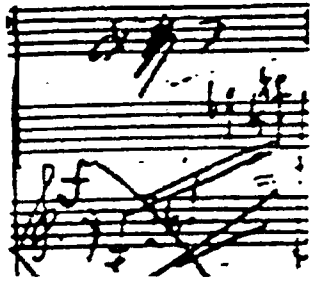
In the tenth measure the rests are again scored differently, as they were in the previous measure. In both versions the left hand of the piano changes to the treble clef at the end of the measure. In the fourth version *pppp* is marked at the end of the measure in preparation for the next.

In the eleventh, and final measure, *pppp* is marked at the beginning of the measure in the third version. Also in the third version, the phrase marking in the piano part begins on the third beat, whereas in the fourth version it begins on beat one. In both versions there are crescendo and decrescendo marking, but in the third version there is a *molto rit* marking for the last three beats, and over the same beats there is an *8 va* marking. In the fourth version, the *molto rit* does not appear, and the notes are

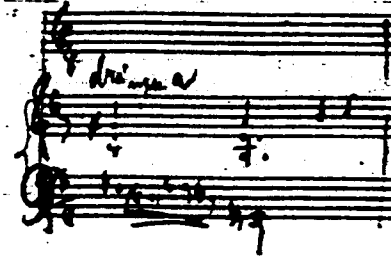
written out with ledger lines, rather than with an octave above marking. The ending of measure eleven once again demonstrates Schoenberg's intentions to lead the voices through octave displacement, a hint of the vocal line voice leading method of small intervals, as the composer ends the piece with two "chords" which comprise of three notes each, all octaves which descend a minor second from an E \flat to a D \sharp . The setting of the text changes with the note prior to measure eleven, when the word *Wandelbar* is sung, and the text slows down, much as it did for the word *Lichter* in measure nine, though not as long, as the note is more changeable, in fitting with the text.

It is important to note the differences which occur from version to version of this piece, as it is through this process we begin to see the final version unfolding for the composer. After seeing the similarities and differences listed above, it is possible to draw several conclusions about the piece and the method used in the composition of *Sprich nicht*. First, if a comparison is made between the opening measure of the first concept sketch to the second continuity draft, it is possible to see striking similarities between the two versions; the two are very much alike, and are substantially different from the opening measure of the second concept sketch (example eighteen). The piano part of the first concept sketch is consistently similar to the second continuity draft (which is identical to the published version), though the vocal line is not; the vocal line of the first concept sketch bears virtually no similarities to the second continuity draft. On the other hand, the vocal line of the second concept sketch is remarkably similar to the vocal line of the second continuity draft, both in contour and in pitch content

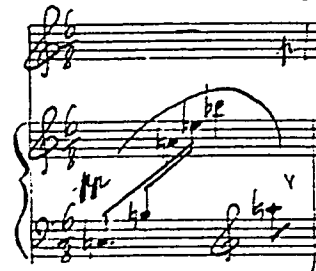
First Concept Sketch



**Example Eighteen
Second Concept Sketch**

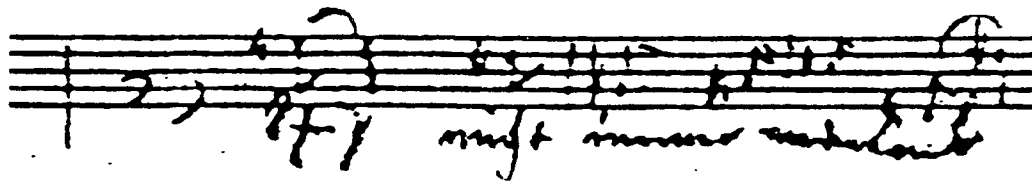


Second Continuity draft



(example nineteen). Right through to the very end of the vocal line in the concept sketch there are striking similarities to the second continuity draft in timing, contour, and pitch content. These observations (the final version of the piano accompaniment being most similar to the first concept sketch and the final version of the vocal line being most similar to the second concept sketch) lead to the conclusion that the final version of *Sprich nicht* is clearly a combination of the two concept sketches which have been

**Example Nineteen
Second Concept Sketch**



Second Continuity draft



discussed here. Schoenberg was obviously not satisfied with his primary concept sketch (demonstrated very clearly here by using ink to cross out the original sketch, please refer to Appendix H1), nor with the second concept sketch (Appendix H2) as it is

incomplete as well, but he certainly did make use of both of his sketches: the first concept sketch is very close to the final version for the piano accompaniment, and in considering the setting of the text, by the second concept sketch, there is a recognizable format in the vocal line. Suddenly, in the second version, there is a remarkable similarity in the vocal line (while the piano part is extremely different) to the final version; indeed it seems apparent that Schoenberg, in creating the final version, or, in this case, the third version (the first attempt at a continuity draft) combined the two sketches in an equal way, using the vocal line from the first and the piano lines from the second. This combined version is what makes up the final version, and consequently, when looking at pitch content and relation it is necessary to treat the vocal line and the piano lines as separate entities, not unrelated, but to be considered separately as well as combined. Accordingly it is difficult to credit Schoenberg's claim that he composed the entire piece after hearing the first line of poetry, as there was a clear revision after the first concept sketch, and the line he used for the vocal line, the line he himself claimed was fundamental to the composition, underwent a vast amount of revision between the first and second versions, including amendments to pitch content, structure, rhythm, and contour. This would force one to question the validity of Schoenberg's statement regarding his compositional method, and there is yet more to study.

The indications in the piano lines strongly suggest there is a great deal of octave relationship between various notes; there are three points of departure for the octave transference in the piano part, and three in the vocal line as well. In the first measure, the first three notes are the first point of octave displacement: the C transfers to the B,

then to the A, after which it skips a note (E \flat) and jumps to B \flat , to the following A, to the next A, and so forth (as demonstrated in Appendix F). The second point of octave displacement is the note which the first skipped in the first measure, the E \flat ; this moves very comfortably to the F \sharp in the following measure and is tied to the next measure where it moves to the E and the F and so forth. The third point of octave displacement is slightly more limited, beginning only on the final note in the piano part of measure 4: the E \flat tied to the next measure, moving to the E \natural , then the D, and then jumping to the next measure, the E \flat in the right hand of the piano part, and so forth. These three “themes” are highly related and become very integrated, especially in measure 7 where they are completely interlaced, and they continue to be very interlaced up until measure 9, where each of the three notes in the chord in the right hand are one of each three points of departure.

In the vocal line there are also three points of departure, and while these are not related through octave displacement, they are related through the interval of a minor or major second; this begins immediately in the first measure, and within the six notes in the first measure, all three points of departure are outlined through three groups of two notes separated by a second: the first two, E \flat to D, the second set, A to A \flat , and the third group, E \flat to D \flat . In referring to these three points every note of the vocal line may be accounted for, and in the ninth measure the bottom and the top are joined through a grace note leap, and in the tenth measure, the penultimate measure, the three separate again into clearly defined groups of notes divided by a second, though they are separated and slightly convoluted, there are still clearly three groups of notes which is demonstrated by the final three notes of the piece, as the final three notes belong to

group 1, 3, and 2, respectively.²

It is important, while observing these notational relationships, to simultaneously observe the numerical issues present in this piece of music. If we count the notes in the piano accompaniment, not counting the grace notes or tied notes, we come to the number 78, a very significant number to Schoenberg as it is the sum of six multiplied by thirteen. It is also significant to note that the vocal line, while the number of syllables is 52, contains 54 notes, with two exceptions to the syllabic treatment to the text, one of those exceptions being a grace note; while the grace notes were not counted in the piano part it is relevant to count them in the vocal line, as the two parts were conceived of in different sketches and were treated differently. The total number of notes is six multiplied by thirteen plus six multiplied by nine, or $[6 \times 13] + [6 \times 9]$, which equals 132, which is also a significant number for numerologists as it is so highly divisible by so many numbers with sequential denominators: 132 may be made from two multiplied by 66, three multiplied by 44, four multiplied by 33, six multiplied by 22, or 12 multiplied by 11, the sequence in which may be more readily seen if written as follows:

$$\begin{aligned} 2 \times 66 &= 132 \\ 3 \times 44 &= 132 \\ 4 \times 33 &= 132 \\ 6 \times 22 &= 132 \\ 12 \times 11 &= 132 \end{aligned}$$

From the above discussion, it is clear that while Schoenberg's description of his compositional method is not entirely true, it is also not entirely false, since he was very

²For a colour coded pictorial analysis contained in the prose here please refer to Appendix F.

clearly influenced by the sound of the poetry of this movement. This is clearly indicated through the setting of this piece which treats the poetic line so sensitively and with so much grace. Oddly, with words such as *Lichter* Schoenberg has fallen prey to the process he so despised when he wrote, "the assumption that a piece of music must summon up images of one sort or another...is as widespread as only the false and banal can be."³ Through setting text such as *Lichter*, in what one might consider a conventional or literal way, Schoenberg has violated his own description of his methodology. However, it is clear from the setting of this piece that Schoenberg was indeed preoccupied with the setting of text as dictated by the sound of the text. There is also substantial evidence that in this piece Schoenberg was contemplating numerology and manipulation of music through the use of numbers. The numbers, presented above, show this to be true, and Schoenberg himself would not deny these claims, as this is in keeping with the compositional method described by the composer. He was using elements to unify the composition which were not based on traditional harmonic considerations, nor on the straight setting of the text in consideration of literal meaning.

Schoenberg also presented the music with the unifying element of voice leading, which is consistent from beginning to end, and which required a great deal of planning and refining as demonstrated by the refinement of the method through the different concept sketches. This piece has clearly outlined Schoenberg's compositional method; while he listened to the text and its sound for inspiration, it was not the only element

³Schoenberg, *Style and Idea*, p. 141

which inspired the composer. It is clear from the first concept sketch that Schoenberg had some idea of voice leading and numerology prior to beginning this composition. This is expected in this composition, because Schoenberg was developing and using new methods which required experience to mature, and this entire composition of Opus fifteen may be seen as the experience Schoenberg needed to move to his next compositional phase.

CONTEXT AND CONCLUSIONS

As has been demonstrated above, studying and understanding the sketches are key to understanding the composers method of composition, and it can help to verify or contradict, the composers own words regarding his compositional method. It is interesting to recall what Schoenberg has written regarding the setting of text to music in his article for *Der Blaue Reiter*,

“For me...inspired by the sound of the first words of the text, I had composed many of my songs straight through to the end without troubling myself in the slightest about the continuation of the poetic events, without even grasping them in the ecstasy of composing, and that only days later I thought of looking back to see just what was the real poetic content of my song.”¹

As previously stated, upon studying the autographs for the movements of *Das Buch*, it is obvious that Schoenberg's statement above is only partially correct. It has been shown that Schoenberg made substantial changes between his first concept sketch and the continuity drafts, changes which affected the fundamental structure, contour, note content, rhythm, and so forth of each piece.

¹Schoenberg, *Style and Idea*, p. 144 From the German “Noch entscheidender als dieses Erlebnis war mir die Tatsache, dass ich viele meiner Lieder, berauscht von dem anfangsklang der ersten Textworte, ohne mich auch nur im geringsten um den weiteren Verlauf der poetischen Vorgänge zu kümmern, ja ohne diese im Taumel des Komponierens auch nur im geringsten zu erfassen, zu Ende geschrieben und erst nach Tagen darauf kam, nachzusehen, was denn eigentlich der poetische Inhalt meines Liedes sei.” Taken from Kandinsky, *Der Blaue Reiter*, p. 32

In short, Schoenberg has been demonstrated to have changed nearly every aspect of his original idea from the concept sketch, which makes the statement “I had composed many of my songs straight through to the end...” problematic at best. It is possible, however unlikely, that Schoenberg had not taken the time to understand the poetry while composing the works, though this has been shown to be suspect, especially in the case of the fourteenth movement, *Sprich Nicht*, where the texture, shape, and contour of the piece are all very much based on the internal aspects of the poetry itself. Also in *Sprich nicht*, specific words have been shown to be set in a manner fitting the conventional interpretation of the word. While Schoenberg could have been “...inspired by the sound of the first words of the text...” he would have had to continue reading through the poem to write *Sprich nicht* in a format which is so homogeneous to so many aspects of the poem which cannot be gleaned from the first line alone, such as rhyming scheme, syllabic structure, and phrasing which matches the poetic feet.

Schoenberg would have had to read through the poetry and mark the number of syllables at least to have his piece work as a numeric cohesive whole as it does. It is also unlikely that Schoenberg’s phrasing would have matched the text so very well if he had not read the entire text through and consciously made the decision to match musical phrases to poetic feet. In defence of Schoenberg’s above-stated method, it is possible to experience the internal assonance and light - dreamy feel of the poetry from the first line “*Sprich nicht immer von dem Laub*” somewhat, but if Schoenberg had read one line further, (to

incorporate the text "*Sprich nicht immer von dem Laub Windes raub*) the feeling would have been so strongly reinforced that he could not help but write a musical work which matched the sound, as has indeed happened here. Also, how could Schoenberg help but to read the entire poem to have his musical phrasing match so decisively, as is demonstrated by his phrasing markings in the first continuity draft, where the musical phrases are grouped according to the text in the following fashion:

*Sprich nicht immer von dem Laub,
Windes raub;
vom zerschellen
reifer Quitten,
in den Tritten der Vernichter spat in Jahr.*
(Musical phrasing marks end at that point, please refer to Appendix H3)

What is interesting about this grouping of text to musical phrases is that the text is grouped exactly to rhyming scheme, a feature that could hardly have occurred without Schoenberg closely reading the text prior to setting the musical phrasing. Also, as has been demonstrated in chapter three, the final product for *Sprich nicht* is a combination of the first two concept sketches which were written at different times, and which represent a fundamental change in the composer's attitude toward the text, as there are fundamental changes in all aspects of the music. Schoenberg wrote his first concept sketch and crossed it out as he was unsatisfied with the shape the sketch was taking, after which he began a different sketch with a very different approach to the same text.

Had the text changed, or had the composer changed his mind and decided the poetry, actually only the first line of poetry, (though the first sketch

contains the poetry *Sprich nicht immer von dem Laub, Windes raub; vom Zerschellen reifer Quitten, von den Tritten der Vernichter spät im*) had inspired him differently than it did when he first read it? Did the change in understanding of the poetry come with a more substantial or complete reading of the poetry, or had Schoenberg simply decided he was mistaken about his first interpretation of the poems, thus indicating that his first reading of the poetry was incorrectly inspirational and later caused him to reconsider that inspiration? Either possibility does not fit into Schoenberg's statements regarding his compositional method. It is also clear that Schoenberg had concepts which he wanted to incorporate into his compositions which were unrelated to the poetry, such as the stylised voice leading and numerology.

In regarding the sketches of *Wenn ich heut nicht deinen* it was made clear that Schoenberg went through several stages of development after hearing the first line of poetry. His first concept sketch is only the vocal line with no text written above the sketch. This is obviously a very rough concept sketch as Schoenberg has not allowed the proper number of notes for syllables or anything of that nature, and he has not sketched in the accompaniment part beyond the first four measures, and what he has sketched in is fundamentally different from the final version, or even the second concept sketch. Schoenberg's concept for the accompaniment for this piece is essentially different in his second attempt, which causes several questions to arise: first, when Schoenberg said he heard the sound of the text and then composed his songs right through to the end, did he allow for several stages of development in the composition? The statement

itself would indicate Schoenberg was, in fact, implying that upon hearing the first line of poetry he composed the piece around that sound, without reading more of the poetry, and without making revisions, arriving at the finished product immediately upon completing the inaugural concept sketch, as his inspiration was so pure as to be untainted by the understanding of cumbersome language. Because Schoenberg "...had grasped the content, the real content, perhaps even more profoundly than if [he] had clung to the surface of the mere thoughts expressed in words"² one would expect the initial result to be acceptable to the composer due to his better initial understanding of the poetry. Schoenberg himself makes a statement to this effect, when he says

It then turned out, to my great astonishment, that I had never done greater justice to the poet than when, guided by my first direct contact with the sound of the beginning, I divined everything that obviously had to follow this first sound with inevitability.³

In this quote Schoenberg is indicating that he, upon first hearing the first line, immediately knew what was to come next, and what was to be the complete song, from beginning to end, and that after he had composed in this fashion he discovered he had done absolute justice to the text when he later reviewed the poetry (from the previous quote). This is an interesting position for Schoenberg to take in light of the sketches which have been exposed here, as there were fundamental differences between Schoenberg's original concept in issues as basic as text declamation and rhythm, as described in the previous chapters. It

²*Ibid.*

³*Ibid.*

is clear that Schoenberg, in his writing, wished for artistic reasons to place himself in a certain position, and in doing so idealized the compositional process in a way that only partially corresponds with his actual working method.

APPENDICES

APPENDIX A:
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
NUMBER EIGHT OF OPUS 15
BY ARNOLD SCHOENBERG

PUBLISHED VERSION

Source: Schoenberg, Arnold. *Das Buch der Hängenden Gärten by Stefan George*,
Opus 15, for Voice and Piano. Boca Raton, Florida: Master Vocal Series, 1991.
Pages 18-19

VIII.

Rasch (♩ = ca 104)

Gesang

Wenn ich heut nicht dei - nen Leib be - rüh - re, wird der

Klavier

gedämpftes Forte

Fa - den mei - ner See - le rei - - ßen wie zu sehr gespann - te Seh - ne. Lie -

fff sf

etwas breiter

Tempo

- be Zei - chen sei - en Trau - er - flü - - re mir, der lei - -

p f ff p cresc.

*) Immer die vorschlagende Sechzehntelnote stärker als den darauffolgenden Akkord.
La double croche d'agrément devra toujours être jouée plus fort que l'accord qui la suit.

rit...

det, seit ich dir ge-hö-re. Rich-te, Hob mir

ff *p*

Tempo

sol-che Qual ge-büh-re? Küh-lung spren-ge mir, dem

mp *cresc.*

Fie-ber-hei-ßen, der ich wan-kend drau-ßen

ff

linke Hand immer gleich stark bis

leh-ne.

sf *ff*

APPENDIX B:
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
NUMBER EIGHT OF OPUS 15
BY ARNOLD SCHOENBERG

COLOUR CODED ANALYSIS

Source: Schoenberg, Arnold. *Das Buch der Hängenden Gärten by Stefan George*, Opus 15, for Voice and Piano. Boca Raton, Florida: Master Vocal Series, 1991. Pages 18-19
Analysis by David Banga

VIII.

Rasch (♩ = ca 108)

Gesang

Wenn ich heut nicht dei - nen Leib be - rüh - re, wird der

Klavier

gedämpftes Forte

Fa - den mei - ner See - le rei - - ßen wie zu sehr gespan - te Seh - ne. Lie -

etwas breiter

Tempo

be Zei - chen sei - en Trau - er - flü - re mir, der lei -

f *ff*

p cresc.

* Immer die vorschlagende Sechzehntelnote stärker als den darauffolgenden Akkord.
 La double croche d'agrément devra toujours être jouée plus fort que l'accord qui la suit.

rit.

det, seit ich dir ge - hü - re. Rich - te, mir

ff *p*

Tempo

sol - che Qual ge - büh - re? Küh - lung spren - ge mir, dem

pp *cresc.*

Fie - ber - hei - ßen, der ich wan - kend drau - ßen

ff

linke Hand immer gleich stark bis

leh - ne.

f *ff*

zum Schluß

APPENDIX C:
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
NUMBER EIGHT OF OPUS 15
BY ARNOLD SCHOENBERG

FOUR VERSIONS TRANSCRIBED

Transcription by David Banga

Wenn ich heut nicht deinen

Version 1

Treble Voice

Piano

Version 2

Treble Voice

Piano

Wenn ich heut nicht deinen Leib be ruh re. Wird der

Version 3

Baritone Voice

Piano

Rasch =ca 108

Rasch Wenn ich heut nicht deinen Leib be ruh re. Wird der

gedämpftes forte

Version 4

Treble Voice

Piano

Rasch

Wenn ich heut nicht deinen Leib be ruh re. Wird der

gedämpftes forte

5

sehr ge Lie be Zei chen sei en

5

5

etwas breiter

5

Seh ne. Lie be Zei chen sei en

5

etwas breiter

sfz *p*

5

Seh ne. Lie be Zei chen sei en

5

sfz *p*

7 *b* *d*

7 Trau er flo re mir, der lei

7 *f* *ff*

7 *f* *ff*

7 *rit* *rasch*

7 Trau er flo re mir, der lei

7 *f* *cresc* *ff*

9

det. seit ich dir ge ho re.

9

det. seit ich dir ge ho re.

9

ritard

9

ritard

det. seit ich dir ge ho re.

9

ritard

10

p

ff

9

rit

det. seit ich dir ge ho re.

9

warten

p

11

11

Rich te. ob mir

11

Rich te. ob mir

11

Rich te. ob mir

13

13 sol che Qual ge buh re,

13

13

13 tempo

13

13 che Qual ge buh re,

13 tempo

13

13

13 sol che Qual ge buh re,

13

13 *ppp* I Tempo

13

17

Fie ber hei ssen, der ich

17

Fie ber hei ssen, der ich

17

Fie ber hei ssen, der ich

17

19

19 wan kend drau ssen leh ne.

19 20

19 wan kend drau ssen leh ne.

linke hand immer gleich stark bis zum Schluss

19

19 wan kend drau ssen leh ne.

linke hand immer gleich stark bis

21

21

21

21

This system shows a treble staff and a bass staff. Both staves contain whole rests for the entire duration of the system. The number '21' is written above the treble staff and below the bass staff.

21

21

21

21

This system shows a treble staff and a bass staff. The treble staff contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The bass staff contains a bass line with quarter notes and eighth notes. The number '21' is written above the treble staff and below the bass staff.

21

21

21

21

sfz

ff

This system shows a treble staff and a bass staff. The treble staff features a melodic line with a half note and a quarter note, including a slur and a fermata. The bass staff has a bass line with quarter notes and eighth notes. Dynamics markings *sfz* and *ff* are present. The number '21' is written above the treble staff and below the bass staff.

21

21

21

21

ff

This system shows a treble staff and a bass staff. The treble staff features a melodic line with a half note and a quarter note, including a slur and a fermata. The bass staff has a bass line with quarter notes and eighth notes. A dynamic marking *ff* is present. The number '21' is written above the treble staff and below the bass staff.

APPENDIX D1 AND 2:
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
NUMBER EIGHT OF OPUS 15
BY ARNOLD SCHOENBERG

EARLIEST CONCEPT SKETCH
AND
FIRST CONTINUITY DRAFT

Source: Private collection at Pierpont Morgan Library in New York City. Never published.

APPENDIX D3:
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
NUMBER EIGHT OF OPUS 15
BY ARNOLD SCHOENBERG

SECOND CONTINUITY DRAFT

Source: Schoenberg, Arnold: Stefan George Das Buch der Hängenden Gärten:
(Liederzyklus) 1 ms. Score (36 [ie. 37] p.); 34.5 x 26.5 cm.

Marsch (♩ = ca 168)

Violin

Nimm ich heut mit deinem Lieb be reich - se, wird der

Viola

Marsch

gedämpfte forte

Fa - den mei - ne Lieb - le bei - Beu, wie noch geparrte

9

stärker

Ich - me, die - be bei - cheu, wie Trau - er - lö - se

stärker

ritard

mir, der bei - det, soll ich die - ge - hö - se.

tempo

10

pp cresc

*) Hinweis: die vorliegende Koloratur ist stärker als den darauffolgenden Akkord.

Tempo

Rich — — te, oh mir sol — che Qual ge — birrei!

Tempo

15. Rich — lüng, spränge mir, dem Pio — berkei — Bew

der ich — wann keuch dem — Bew

ff

20. *Stärke kann immer gleich stark bis*

leh — ne.

pp

ppm *Ad lib.*

APPENDIX D4:
WENN ICH HEUT NICHT DEINEN LEIB BERÜHRE
NUMBER EIGHT OF OPUS 15
BY ARNOLD SCHOENBERG

THIRD CONTINUITY DRAFT

Source: Schoenberg, Arnold. *15 Gedichte aus Das Buch der hängenden Gärten von Stefan George : für eine Singstimme und Klavier, op. 15*. Wien: Universal-Edition, c1914. It has also been set to microfilm, and numbered 398-417. This has also been described and published in: Schönberg, Arnold. *Sämtliche Werke. Abteilung I, Reihe B, Band 1*. Mainz : B. Schott's Söhne, Wien: Universal Edition.

MaeOp.15GeorgeLieder08-09; mfl398 mfl399 mfl400 mfl401
mfl402 mfl403 mfl404 mfl405 mfl406 mfl407 mfl408 mfl409
mfl410 mfl411 mfl412 mfl413 mfl414 mfl415 mfl416 mfl417



Rach

0

VIII

Ich bin in fest mit diesem drit be-rufe in mir der feldw un-ner über wir

günstigst fortw

Ich bin in fest mit diesem drit be-rufe in mir der feldw un-ner über wir

Ich bin in fest mit diesem drit be-rufe in mir der feldw un-ner über wir

Ich bin in fest mit diesem drit be-rufe in mir der feldw un-ner über wir

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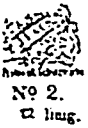
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16

Handwritten musical score with lyrics in German. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are: "Ich = der Qual zu = bringend, die tief = bring bring mir den", "ich = bring für = bring", "ich = bring bring bring", "ich = bring bring bring", "ich = bring bring bring", "ich = bring bring bring". The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *f*, and *ff*.

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APPENDIX E:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

PUBLISHED VERSION

Source: Schoenberg, Arnold. *Das Buch der Hängenden Gärten by Stefan George*, Opus 15, for Voice and Piano. Boca Raton, Florida: Master Vocal Series, 1991. Page 32.

XIV.

Gesang *Mäßig* (♩ = 108) *p sehr gebunden*

Sprich nicht im-mer von dem Laub, Win - des -

Klavier *m* *ohne Pedal*

raub; vom Zer-schel - len rei-fer Quit - ten, von den Trit - ten der Ver -

ppp *ppp* *ppp*

nich - ter spät im Jahr. Von dem Zit-ternder Li - bel - len in Ge-wit - tern,

ppp *ppp* *ppp* *ppp*

ohne Pedal *r.H.* *l.H.*

rit.

und der Lich - ter, de-ren Flim-mer wan - del - bar.

sfppp *ppp* *molto rit.*

APPENDIX F:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

COLOUR CODED ANALYSIS

Source: Schoenberg, Arnold. *Das Buch der Hängenden Gärten by Stefan George*, Opus 15, for Voice and Piano. Boca Raton, Florida: Master Vocal Series, 1991. Page 32.
Analysis by David Banga

XIV.

Mäßig (♩ = 108) *p sehr gebunden*

Gesang

Sprich nicht im - mer von dem Laub, Win - des -

Klavier *pp*
ohne Pedal

raub; vom Zer-schel - len rei-fer Quit - ten, von den Trit - ten der Ver -

ppp *ppp* *ppp*

nich - ter spät im Jahr. Von dem Zit-ternder Li - bel - len in Ge-wit - tern,

100 2 join *4* *4*

ohne Pedal *l.h.*

rit.

und der Lich - ter, de - ren Flim-mer wan - del - bar.

sfppp *pppp* *molto rit.*

2 join

The image shows a musical score for voice and piano. It consists of four systems of music. The first system is for the voice, with the tempo 'Mäßig (♩ = 108)' and dynamic 'p sehr gebunden'. The piano accompaniment starts with 'pp' and 'ohne Pedal'. The second system continues the piano part with 'ppp' dynamics. The third system has a tempo change to 'rit.' and includes '100 2 join' and '4' annotations. The piano part has 'ohne Pedal' and 'l.h.' markings. The fourth system ends with 'molto rit.' and '2 join' annotations. The score is heavily annotated with handwritten lines, arrows, and circles, indicating phrasing and performance techniques.

APPENDIX G:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

FOUR VERSIONS TRANSCRIBED

Transcription by David Banga

Version 1

Treble Voice

Sprich nicht im - mer von dem

Piano

f

fp

Version 2

Treble Voice

masig . Sprich nicht

Piano

Version 3

Baritone Voice

Massig (=108)

Sprich nicht im - mer von dem

Piano

pp

ohne pedal

Version 4

Treble Voice

Massig

Sprich nicht im - mer von dem

Piano

Laub, Win - - - des - - - raub: vom Zer -

im - mer von dem Laub, Win - - des - raub;

Laub, Win - - des - raub: vom Zer-schel - len rei - fer

Laub, Win - - des - raub: - - vom Zer-schel - - - len - rei - fer

ppp

ppp

5
 schel - len rei - fer Quit - ten, von den Trit - ten der Ver -

5 *pp* *cresc* *f*

5
 vom Zer - schel - len rei - fer Quit - ten,

5

5
 quit - ten, von den Trit - ten der Ver - nich - ter spat im

5 *ppp*

5
 quit - ten, von den Trit - ten der Ver - nich - ter spat im

5 *ppp* *espress* *rit.*

7

nich - ter spat im

Detailed description: This system contains the first two measures of a musical piece. The vocal line is in a soprano clef with a key signature of one flat (B-flat major or D minor). The lyrics are "nich - ter spat im". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The bass line features a prominent pedal point in the left hand, with a fermata over the final two measures.

7

7

7

Detailed description: This system consists of three empty musical staves, including a vocal line and two piano accompaniment staves, indicating a section where the music is not present or has been omitted.

7

Jahr. Von dem Zit tern der Li - bel - len in Ge - wit - tern,

ppp

ppp

ohne Pedal

Detailed description: This system contains the third and fourth measures. The vocal line continues with the lyrics "Jahr. Von dem Zit tern der Li - bel - len in Ge - wit - tern,". The piano accompaniment includes triplets and slurs. A dynamic marking of *ppp* (pianissimo) is present. The instruction "ohne Pedal" (without pedal) is written below the piano part.

7

Jahr. von dem Zit - tern der Li - bel - len in Ge - wit - tern,

ppp

ppp

1 2 4 15 3 4 5

Detailed description: This system contains the fifth and sixth measures. The vocal line continues with the lyrics "Jahr. von dem Zit - tern der Li - bel - len in Ge - wit - tern,". The piano accompaniment includes slurs and fingerings (6, 2). A dynamic marking of *ppp* is present. The system is numbered 1, 2, 4, 15, 3, 4, 5 at the bottom.

Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clefs) with a brace on the left side.

Two systems of empty musical staves, identical in format to the first system.

First system of a musical score. It features a vocal line in bass clef with lyrics: *rit.* und der Lich - ter, de - ren Flim - mer Wan - . Below the vocal line are two piano accompaniment staves (treble and bass clefs). The piano part includes dynamic markings *sf* and *ppp*. A large slur covers the piano accompaniment across the first two measures.

Second system of a musical score. It features a vocal line in treble clef with lyrics: und der Lich - ter, de - ren Flim - mer Wan - . Below the vocal line are two piano accompaniment staves (treble and bass clefs). The piano part includes dynamic markings *ppp*. A large slur covers the piano accompaniment across the first two measures.

11

11

11

11

11

11

11

del - bar.

11

11

del - bar.

11

APPENDIX H1:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

EARLIEST CONCEPT SKETCH

Source: The holograph is published as: Schönberg, Arnold: *Sämtliche Werke, Abteilung I, Reihe B, Band 1*. Mainz: B. Schott's Söhne; Wien: Universal Edition.

MaeOp.15GeorgeLieder08-09; mfl410 mfl411 mfl412 mfl413
mfl414 mfl415 mfl416 mfl417 mfl418 mfl419; dat19080927

This holograph also published as: Schönberg, Arnold. *Sämtliche Werke, Abteilung I, Reihe B, Band 1*. Mainz : B. Schott's Söhne, Wien: Universal Edition.

MaeOp.15GeorgeLieder08-09; mfl420 mfl421;

This has been made to Microfilm, and has been numbered 420-421 by the Schoenberg Centre in Vienna

The image shows a page of handwritten musical notation on ten staves. The notation is dense and appears to be a sketch or a working draft. The top two staves are crossed out with a large, dark diagonal line. The remaining eight staves contain various musical symbols, including notes, stems, and beams. There are also some handwritten annotations and markings between the staves, including what looks like a key signature or time signature at the beginning of the first staff. The handwriting is somewhat cursive and difficult to decipher in some places.

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APPENDIX H2:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

SECOND CONCEPT SKETCH

Source: The holograph is published as: Schönberg, Arnold: *Sämtliche Werke, Abteilung I, Reihe B, Band 1*. Mainz: B. Schott's Söhne; Wien: Universal Edition.

MaeOp.15GeorgeLieder08-09; mfl410 mfl411 mfl412 mfl413
mfl414 mfl415 mfl416 mfl417 mfl418 mfl419; dat19080927

This holograph also published as: Schönberg, Arnold. *Sämtliche Werke, Abteilung I, Reihe B, Band 1*. Mainz : B. Schott's Söhne, Wien: Universal Edition.

MaeOp.15GeorgeLieder08-09; mfl420 mfl421;

This has been made to Microfilm, and has been numbered 420-421 by the Schoenberg Centre in Vienna

419

March

XIV

The image shows a handwritten musical score on a page with a header containing the number '419', the word 'March', and the Roman numeral 'XIV'. The score itself is written on a single staff at the top of the page. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are some markings that appear to be figured bass or performance instructions. Below the staff with notation are several empty staves, suggesting this is a page from a larger manuscript or a score for multiple instruments.

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APPENDIX H3:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

FIRST CONTINUITY DRAFT

Source: Schoenberg, Arnold: Stefan George Das Buch der Hängenden Gärten:
(Liederzyklus) 1 ms. Score (36 [ie. 37] p.); 34.5 x 26.5 cm.

XIV.

Kässig (♩ = 108)

sehr gebunden

Sänger.

4 7 6 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Sprich nicht immer von dem Lamb, von dem

ohne Pedal

raub; vom Ker-schel-ken rei-fe Quit-ten, von den Trit-ten der Ker-

nich- - ter spät im Jahr. Von dem Kittern der Li-

ohne Pedal

bel-ken in Gerit-ken mit der Lieb-der, o deren Flimmern

- del-bar.

APPENDIX H4:
SPRICH NICHT IMMER VON DEM LAUB
NUMBER FOURTEEN OF OPUS 15
BY ARNOLD SCHOENBERG

SECOND CONTINUITY DRAFT

Source: Schoenberg, Arnold. *15 Gedichte aus Das Buch der hängenden Gärten von Stefan George : für eine Singstimme und Klavier, op. 15*. Wien: Universal-Edition, c1914. It has also been set to microfilm, and numbered 398-417. This has also been described and published in: Schönberg, Arnold. *Sämtliche Werke. Abteilung I, Reihe B, Band 1*. Mainz : B. Schott's Söhne, Wien: Universal Edition.

MaeOp.15GeorgeLieder08-09; mfl398 mfl399 mfl400 mfl401
mfl402 mfl403 mfl404 mfl405 mfl406 mfl407 mfl408 mfl409
mfl410 mfl411 mfl412 mfl413 mfl414 mfl415 mfl416 mfl417

32 Mäßig.

XIV

Sprich nicht zu mir von dem Laub... vom Saft des
 raub; vom zerschel. den reifer güte den von den krit. den der ver. nich. den spät
 jahr. von dem klan den lie. beiten im ge-wit. dem und der lich:
 her dersch flim. mer man. dell

Handwritten musical notations include:
 - Treble and bass clefs for voice and piano.
 - Time signature: 3/8.
 - Dynamic markings: *ppp*, *pp*, *f*, *ppp*.
 - Performance instructions: *espress.*, *rit.*, *ppp*.
 - Fingerings: 1, 2, 3, 4, 5, 6.
 - A circled section of the piano accompaniment.

32

Overall Structure of Thesis Bibliography

- I. Schoenberg's Works and Writings**
 - Collected Works
 - Schoenberg Centre Web Site
 - Scores of *Das Buch der Hängenden Gärten*
 - Thematic Catalogue
 - "*Style and Idea*"
 - Other writings from other sources
 - Letters and Other Personal Documents
- II. Life**
 - Reminiscences of Contemporaries
 - Schoenberg Biographies
 - Related Biographies
- III. Critical works**
 - Analysis
 - Bibliographies
 - Commentary on Choral/Vocal Works
 - Relevant Analytical Commentary
 - Historical Discussion
 - Other Relevant Sources

I. Schoenberg's Works and Writings

Collected works

Rudolph Stephan, Ed. *Samtliche Werke / Arnold Schoenberg*, (Wein, Universal Edition, 1966)

Schoenberg Centre Web Site

<http://www.schoenberg.at/home.html>

Listing of Scores and Sketches available for Opus 15:

Arnold Schoenberg, [Du lehntest wieder eine Silberweide : Op. 15, No. 13 ;
Sprich nicht immer von dem Laub : Op. 15, No. 14 (Sketch) ; Wir
bevölkerten die abenddürstern Lauben : Op. 15, No. 15 (Sketch)]
1 ms. score ([4] p.) ; 14.4 x 37 cm. held at Arnold Schoenberg Centre,
Vienna.

Rudolph Stephan, Ed. *Samtliche Werke / Arnold Schoenberg*, (Wein, Universal Edition, 1966)

_____, *Friedensabend : George, Seite 100*, (Angst und Hoffen : Op. 15, No. 7;
Jeden Werke : Op. 15, No. 6 (Sketch) 1 ms. score ([4] p.) ; 29 x 37 cm
held at Arnold Schoenberg Centre, Vienna.

_____, *Lied aus 'Das Buch der hängenden Gärten' von Stefan George*
1 score (1 leaf) ; 23 cm. held at Arnold Schoenberg Centre, Vienna.

_____, *Lied aus Das Buch der hängenden Gärten von Stefan George*
1 score (p. 9). held at Arnold Schoenberg Centre, Vienna.

_____, [Sprich nicht immer von dem Laub : Op. 15, No. 14 (sketch) ; Wir
bevölkerten die abenddürstern Lauben : Op. 15, No. 15]
1 ms. score ([4] p.) ; 14.4 x 37 cm. held at Arnold Schoenberg Centre,
Vienna.

_____, *4 Lieder* 5 score (5 leaf), 34.7 x 26.3 cm. held at Pierpont Morgan
Library, New York City.

Thematic Catalogues

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