

7-26 minor

Berg, Opus 2/4: Genera Matrix 8/5/97

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
4-1					o							
4-3						o						
4-7								o				
4-8	o											
4-9	o											
4-10							o					
4-z15	o	o										
4-16	o	o										
4-17												
4-18	o		o						o			
4-19				o				o	o	o		
4-20										o		
4-21		o										
4-23											o	
4-24		o		o								
4-25		o										
4-z29	o	o										
5-15	o	o										
5-20	o	o										
5-21				o				o	o	o		
5-22	o		o					o	o	o		
5-29	o	o	o				o			o	o	o
5-32	o	o	o						o			o
5-33		o		o								
6-20				o				o	o	o		
6-27	o	o	o			o	o		o			o
6-32							o			o	o	o
6-35		o		o								
6-z44	o	o	o	o				o	o	o		
Counts:	13	14	6	7	1	2	4	6	9	9	3	4
	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
	[SI]		[SII]		[SIII]		[SIV]

Squo Indices in Descending Order with Genera

- .111: G4 (augmented)
- .073: G9 (atonal-tonal), G10 (atonal-tonal)
- .071: G2 (whole-tone)
- .068: G1 (atonal)
- .048: G8 (atonal)
- .044: G3 (diminished)
- .034: G11 (dia)
- .029: G7 (chroma-dia), G12 (dia-tonal)
- .014: G6 (semichroma)
- .011: G5 (chroma)

Berg, Op. 2/4

- a. 5-20: (0,1,5,7,8)
- b. 4-16: (0,1,5,7)
- c. 4-229: (1,5,7,8)
- d. 4-20: (0,1,5,8)

15

Berg, Op. 2/4

- a. 4-16: (2,4,8,9)
- b. 4-16: (2,4,8,9)
- c. 4-18: (8,9,0,3)
- d. 4-18: (8,9,0,3)
- e. 4-18: (9,0,3,4)
- f. 4-19: (4,5,8,0)
- g. 4-19: (8,9,0,4)

18

Berg, Op. 2/4

21

- a. 4-16: (10,0,4,5)
- b. 4-25: (10,0,4,6)
- c. 4-24: (2,4,6,10)

Berg, Op. 2/4

- a. 4-16: (10,0,4,5)
- b. 4-9: (4,5,10,11)
- c. 4-16: (11,1,5,6)
- d. 4-16: (7,8,0,2)
- e. 4-23: (0,2,5,7)
- f. 4-16: (9,11,3,4)
- g. 4-8: (6,7,11,0)
- h. 4-16: (0,1,5,7)
- i. 4-16: (5,7,11,0)

16

Berg, Op. 2/4

19

- a. 4-10: (3,5,6,8)
- b. 4-10: (1,3,4,6)
- c. 4-10: (11,1,2,4)
- d. 4-1: (1,2,3,4)
- e. 4-10: (5,7,8,10)
- f. 4-215: (1,3,6,7)
- g. 4-229: (3,6,7,10)

Berg, Op. 2/4

- a. 4-25: (4,6,10,0)
- b. 4-24: (2,4,6,10)
- c. 4-16: (1,2,6,8)
- d. 4-16: (2,4,8,9)
- e. 4-1: (6,7,8,9)
- f. 4-18: (8,9,0,3)
- g. 4-18: (9,0,3,4)

17

Berg, Op. 2/4

20

- a. 4-24: (2,4,6,10)
- b. 4-16: (3,5,9,10)
- c. 4-24: (1,3,5,9)

- a. 4-16: (2,3,7,9)
- b. 4-16: (0,2,6,7)
- c. 4-18: (9,0,3,4)
- d. 4-18: (3,4,7,10)
- e. 4-18: (1,4,7,8)
- f. 4-16: (1,3,7,8)
- g. 4-16: (3,5,9,10)
- h. 4-19: (10,11,2,6)
- i. 4-20: (6,7,11,2)
- j. 4-7: (5,6,9,10)
- k. 4-7: (3,4,7,8)

Berg, Op. 2/4

22

“Berg’s First Atonal Composition”

Allen Forte

Abstract

Alban Berg’s remarkable song, “Warm die Lüfte,” (Opus 2, No. 4) composed in 1909 at age 24, occupies a special position both in his repertoire as well as in the music of the Second Viennese School. Chronologically, it coincides with the later songs of Schoenberg’s Opus 15 cycle, Das Buch der hängenden Gärten and Webern’s Six Pieces for Large Orchestra, Opus 6. It would seem that Berg’s artistic development was somewhat slower than that of his fellow Schoenberg student. “Warm die Lüfte,” however, is not only “mature,” but also the innovations apparent in this music prefigure those in Berg’s later music, in particular, those in the music of his masterwork, the opera Wozzeck. In support of this view of Opus 2, No. 2, the present paper begins with considerations of text-setting and proceeds to an analysis of pitch-class set motivic structures in the song, both in the small and over longer spans of music.

Berg Op. 2/4
Readings

Ayrey, Craig. "Berg's 'Scheideweg': Analytical Issues in Opus 2/ii." *Music Analysis* 1982: 189-202.

Headlam, David. The Music of Alban Berg. New Haven and London: Yale University Press, 1996: 167-174.

Kett, Stephen W. "A Conservative Revolution: The Music of the Four Songs Op. 2." In Jarman, Douglas. The Berg Companion. London: Macmillan Press, 1989: 82-87.

Wennerstrom, Mary. "Pitch Relationships in Berg's Songs Opus 2." In Theory Only I: 12-22.

Add Maria's motive

~~INVENTARI~~

I. 4-16 [0,1,5,7]

(c) (d) (e) m.5 (f) m.7 (g) m.8

"Warm" "Es spüsst" "Horch..." "Ich will..." ... güt

5-20 4-16 [0,1,5,7] 4-16 [5,9,11,0] 4-16 [8,10,2,3] 4-16 [8,10,2,3] 4-16 [5,7,11,0] 4-16: [0,2,6,7] (g) 4-16: [8,9,11,3] (h) 4-16: [3,5,9,10] > T6I

"Proprietor" T0I T9I T9I T0I T0I T7I

[0,2,6,7]

II. 4-23 [0,2,6,8]

(a) (b) m.7

"Warm" [4,6,10,0] [3,5,9,11] T1

(c) m.17 boundary notes

[4,6,10,0] T0

mini ends 5th interval

[2,6,10,2]

III. 4-23 [0,2,5,7] and 4-9 [0,1,6,7]

a) m.2 [5,7,10,9] m.10-12 m.17

"stirb!"

4-9: [0,1,6,7] 4-9: [9,10,3,4] T9

m.1 [4,6,10,0] T0

IV. 4-215/4-229 [0,1,4,6] [0,1,3,7]

a) b) m.20 4-16: [1,2,6,8]

4-229: [1,5,7,8] 4-229 [9,8,10,3] 4-215 [1,3,6,7] 4-229 [5,6,8,0] 4-215 [11,14,3] 4-229 [3,4,6,16] T3I

5-32

4-23 4-9

Berg, Op. 2/4

I. Vertical-Horizontal Relations

16

Z

transforms (tetrachordal) within the first vertical

15

Beo9, op. 2/4

EX. B: VIOLA, mm. 1-4

117

3

2/4

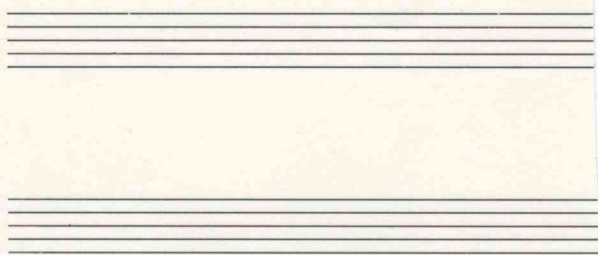
EX. F: PIANO, mm. 6-7

omit

22

Berg, Op. 2/4

III. Unusual: remote



Ex. C: Violin parts 3-4, 10-11

18

3

4

3-4

10-11

a

e

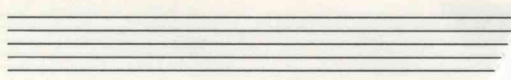
c

b

d

f

g



Examples X: Remote, small seeds

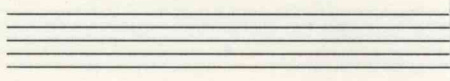
1

10

11

a

b



Berg, Op. 2/4

Example 19: Voice & Piano (Example 12-1)

6

12

13

14

15

19

Piano
&
Voice

Musical notation for Example 19, measures 6-15. Treble clef with piano and voice parts. Measure 6 has a bracket labeled 'a'. Measure 12 has a bracket labeled 'd'. Measures 13-15 have a bracket labeled 'c'.

Piano

16

Musical notation for Example 19, measures 16-21. Treble clef with piano part. Measure 16 has a bracket labeled 'e'. Measures 20-21 have a bracket labeled 'f'. Measure 21 has a bracket labeled 'g'.

Example 20: Voice & Piano (Example 22-1)

1

2

3

4

20

22

24

20

Musical notation for Example 20, measures 1-24. Treble clef with voice part. Measure 1 has a bracket labeled 'a'. Measure 24 has a bracket labeled 'c'. Measures 8-9 have a bracket labeled 'b'.

Voice

Piano

1

3

21

Musical notation for Example 21, measures 1-3. Treble clef with voice part. Measure 1 has a bracket labeled 'b'. Measure 3 has a bracket labeled 'c'. Measure 1 has a bracket labeled 'a'.

10

Warm die

(a) (b) (c)

- (a) 4-16: [Ab, Bb, D, D#]
- (b) 4-16: [F#, Ab, C, C#] T₁₀ (a)
- (c) 4-16: [C, C#, F, G] T₁ I(b)

11

- 4-16: [C, C#, F, G]
- 4-9: [C, C#, F#, G]

12

III: 320

4-16: [D, E, Ab, A#]

4-25: [Ab, Bb, D, E]

13

Lüf - te

(a) (b) (c) (d)

- (a) 4-19
- (b) 4-20
- (c) 4-z29
- (d) 4-16

14

(a) 4-23 (b) m. 22

15

(a) 5-21 (b) 5-21

17

4-16: [G, Ab, C, D]

4-10: [C, D, Eb, F]

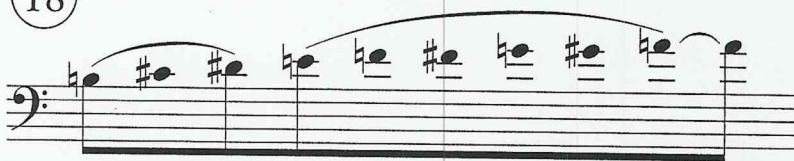
16

3 4 5

4-16: [Bb, C, E, F]

4-23: [F#, G#, B, C#]

18



4-16: [A,B,D#,E]

19



20



4-16: [F,F#,Bb,C]



4-19: [Bb,D,F,F#]

4-16: [Db,D,F#,Ab]



4-16: [E,F,A,B]

21



4-25

4-16

Forms of 4-16 in Berg, Op. 2/4

Normal Order	Location
0 1 5 7	1
0 2 6 7	3, 7-8
1 2 6 8	3-4
1 3 7 8	10
2 3 7 9	7, 20-22
2 4 8 9	3-4
3 5 9 10	7-9
4 5 9 11	22-24
5 6 10 0	15, 23-24
5 7 11 0	1, 5
6 7 11 1	10, 13
7 8 0 2	3-4
8 9 1 3	7-8
8 10 2 3	1
9 11 3 4	1-4
10 0 4 5	1-3
11 1 5 6	4-5, 21-25

Berg, Op. 2/4

Inventory of Pitch-Class Sets (Tetrachords)

Set Name	Normal Order	Location
4-10	[1,3,4,6]	12-14, piano
4-10	[3,5,6,8]	6, voice, piano
4-10	[5,7,8,10]	15-16, voice, piano
4-16	[0,1,5,7]	1, piano
4-16	[0,2,6,7]	3, voice, piano
4-16	[0,2,6,7]	7-8, voice
4-16	[1,2,6,8]	22-23, piano
4-16	[1,2,6,8]	3-4, voice
4-16	[1,3,7,8]	10, voice
4-16	[1,3,7,8]	8, voice, piano
4-16	[11,1,5,6]	21-22, piano
4-16	[11,1,5,6]	4, piano
4-16	[11,1,5,6]	4-5, voice, piano
4-16	[2,3,7,9]	7, voice, piano
4-16	[2,4,8,9]	11, voice
4-16	[2,4,8,9]	3-4, voice
4-16	[3,5,9,10]	8-9, voice, piano
4-16	[4,5,9,11]	22-23, piano
4-16	[4,6,10,0]	15, voice, piano
4-16	[5,6,10,0]	23-24, voice
4-16	[5,7,11,0]	1, piano
4-16	[5,7,11,0]	5, voice
4-16	[6,7,11,1]	13, voice, piano
4-16	[7,8,0,2]	3-4, piano

4-16	[8,10,0,3]	1, voice, piano
4-16	[8,9,1,3]	8, voice, piano
4-16	[9,11,3,4]	1-4, piano
4-17	[0,3,4,7]	15, voice
4-17	[1,4,5,8]	12, voice
4-17	[4,7,8,11]	12, piano
4-17	[4,7,8,11]	12-13, voice
4-17	[4,7,8,11]	13, voice
4-18	[1,4,7,8]	11-12, voice
4-18	[2,3,6,9]	22, piano
4-18	[3,4,7,10]	8, voice, piano
4-18	[4,5,8,11]	14, voice
4-18	[8,11,2,3]	14, voice
4-18	[8,9,0,3]	11, voice
4-18	[8,9,0,3]	3, voice
4-18	[9,0,3,4]	3, voice
4-19	[11,0,3,7]	15, voice
4-19	[11,0,3,7]	5-6, voice
4-19	[4,5,8,0]	11, voice
4-19	[5,6,10,2]	23, voice
4-19	[6,7,10,2]	6, piano
4-19	[8,9,0,4]	11, voice
4-20	[0,1,4,5,8]	1, piano
4-20	[2,3,7,10]	6, piano
4-20	[4,5,9,0]	10, piano

4-20	[5,6,10,1]	24, voice
4-23	[6,8,11,1]	21, piano
4-24	[1,3,5,9]	20-24, voice
4-24	[11,1,3,7]	10, voice
4-24	[2,4,6,10]	2-4, voice
4-24	[2,6,8,10]	6, piano
4-24	[3,5,7,11]	6, piano
4-24	[4,8,10,0]	12, voice
4-24	[5,7,11,1]	12, voice, piano
4-24	[7,9,11,3]	21-22, voice
4-25	[3,5,9,11]	6, piano
4-25	[4,6,10,0]	17, piano
4-25	[4,6,10,0]	2, voice
4-3	[10,11,1,2]	13-14, voice
4-3	[10,11,1,2]	14, voice
4-3	[11,0,2,3]	21-22, voice
4-3	[8,9,11,0]	13, piano
4-7	[3,4,7,8]	12, voice
4-7	[5,6,9,10]	10, piano
4-7	[9,10,1,2]	14, voice
4-8	[0,1,5,6]	23-24, voice, piano
4-8	[1,2,6,7]	20, piano
4-8	[3,4,8,9]	3-4, voice
4-8	[6,7,11,0]	13, piano

4-8	[6,7,11,0]	5-6, piano
4-8	[8,9,2,3]	14, voice
4-9	[0,1,6,7]	10-12, piano
4-9	[3,4,9,10]	16-20, voice, piano
4-9	[4,5,10,11]	15, voice, piano
4-9	[4,5,10,11]	3-4, piano
4-9	[7,8,1,2]	20, piano
4-z15	[0,2,5,6]	23, voice, piano
4-z15	[1,3,6,7]	20, piano
4-z15	[11,1,4,5]	21, piano
4-z15	[7,8,11,1]	13, voice
4-z15	[9,11,2,3]	22, [piano]
4-z29	[1,5,7,8]	1, piano
4-z29	[3,4,6,10]	21, piano
4-z29	[5,6,8,0]	21, piano
4-z29	[6,7,9,1]	20, voice, piano
4-z29	[7,8,10,2]	20, piano
5-21	[10,11,1,2,5,6]	24, piano
5-21	[4,5,8,9,0]	10, piano
5-21	[6,7,10,11,2]	9, piano
5-32	[6,9,11,2,3]	22, piano
6-32	[6,8,10,11,1,3]	20-22, piano
6-z44	[0,1,4,5,6,9]	10, piano

6-z44

[5,6,7,10,11,2]

9, voice, piano

8-19

(0,1,4,8)

6, piano