

Schoenberg, Op. 15/XI

Text: Stefan George, Das Buch der hängenden Gärten

a Als wir hinter dem beblühten Tore  
b endlich nur das eigne Hauchen spürten,  
c warden uns erdachte Seligkeiten?

a Ich erinnere, daß wie schwache Rohre  
d beide stumm zu beben wir begannen  
b wenn wir leis nur an uns rührten  
d und daß unsre Augen rannen.

c So verbleibst du mir lang zu seiten.

When behind the floral gate  
we finally felt only our own breathing,  
Did the imagined bliss come to us?

I remember that, like fragile reeds,  
we both began silently to tremble  
as we gently rested upon one another,  
and that our eyes ran.

Thus did you long remain at my side.

Trans. A.F. 07/03

13. Vocal line from C in bar 9 (“das eigne Hau-“)

Ex. 5, Stanza 2 of vocal line

4-17:[102210]

p. 6 of comments: a new descending figure?

p. 7. What is the gender of the voice?

Form d 4-17 and related sets [102210]

T-series T<sub>0</sub> T<sub>3</sub> T<sub>7</sub> T<sub>10</sub> T<sub>2</sub> relates to Lucia at work

Notation (as binary) Nois-leading transposition Set name UVW(a,b)

m.1 m.3 m.2 m.4

4-17: [10,1,2,5] T<sub>0</sub>

4-17: [1,4,5,8] T<sub>3</sub>

4-17: [5,8,9,0] T<sub>7</sub> (5→2)

4-7: [8,9,0,1] m. 3-5

bar m. 2-6

4-18: [4,5,8,10] Lucia v.l. trans.

m. 7

4-17: [10,1,2,5] 10→G

4-7: [1,2,5,6] Lucia v.l. trans.

m. 8 voice = line 1 of poem

4-17: [8,11,0,3] T<sub>10</sub> (no invars.)

4-18: [8,9,0,3]

m. 9 voice

4-17: [8,11,0,3] T<sub>10</sub> as in m. 8

4-17: [0,2,4,7] T<sub>2</sub>

4-19: [4,8,8,9] = m. 8

m. 11 voice (line 3)

4-3: [8,9,11,0]

4-4: [0,2,3,6]

all 9-5

4-2

4-4: [6,9,8,11]

4-5: [0,1,2,6] omits D#

m. 12

Joh Er - in ne-re

m. 14 line 4

Contours

\*eris

'leis'

3-8 from bass m. 1

6-35 even

4-17 [6,9,10,11] T<sub>8</sub> first time (T+)

4-17: [1,4,5,8] T<sub>3</sub>

4-17: [5,8,9,0] (m. 4)

4-18 as in m. 2

4-13

4-4

4-18

[4,5,8,10]

'A'

Fr. 1992 v.36

Sehr ruhig (♩=48)

Equal durations: ♩

Toward the Analysis of a Schreberg  
Song (Op. 15, No. 82)

many  
transformed  
4-17

CII 8-28 through "Hau-" m. 10  
C# is "dissonant"



Op. 15/11

CELE E-C-E-G

4-17: [0, 3, 4, 2] (C III)  
Cretsch!

(sehr gebunden)

PPP

4-3: [8, 9, 11, 0] CE

(sehr ruhig)

4-2: [17, 8, 9, 12]

10-11

E-C-E-G

4-17: [0, 3, 4, 2] C III  $\frac{1}{2}$  m. 1 only ordered (and 4-17 in voice)

12-13

4-17: [1, 4, 5, 2] m. 3 w/A 2. g. m.

4-23: [9, 11, 2, 1] (m. 10, 11)

4-17: [10, 1, 2, 5] as in gem. CE

6-244: [5, 9, 9, 10, 1, 2]

14-15

4-17: [1, 4, 5, 8]  $\frac{1}{3}$  CE

in voice [1, 5]

PPP

5-7: [4, 5, 6, 10, 11] / 5-7: [9, 10, 11, 4, 2]

4-8: [2, 7, 7, 5]

Op. 15/11

6-35: Even

16-17

pp 16 3 3 3 3 17 3 3 3

be - - ben\_ wir be-gan - nen, wenn wir leis nur\_ an uns rühr - ten und\_

3-8 3-8

sfpp

pppp (4-20: [7,8,0,3])

pppp

pppp

4-8: [2,7,8]

i.c. 4-11: [0, 3, 4, 7] m. 10

i.e. 4-12: [8, 11, 9, 3] m. 8

18-20

18 3 19 20

daß uns - re Au - - - gen ran - nen.

4-17: [6, 9, 11, 1] CII

6-27: [9, 10, 0, 1, 3, 6] CII

4-17: [4, 5, 8] CII

4-17: [5, 8, 9, 0] CII

m. 3 pp

4-13: [11, 0, 2, 5] CII

pppp

A

4-5: 4-4!

21-24

21 PPP 22 23 24

So ver - blie - best du mir lang zu Sei - - ten.

4-17: [8, 11, 9, 3] T10

4-18: [6, 9, 0, 1] T5I (m. 2) no more (light inversion?)

Cis/Des

Des

Ges

Ges

"Erdachte" m. 12

4-4

4-5: [2, 6, 7, 8]

Sang I

♯ = Des

Arnold ES

GENERATOR SET: 4-17: {10,1,2,5}

102210

Value of y is 1

4-12: {10,1,2,4}	RP	112101
4-12: {11,1,2,5}	RP	112101
4-19: {6,10,1,2}	R2	101310
4-19: {1,2,5,9}	R2	101310
4-22: {10,0,2,5}	RP	021120
4-22: {10,1,3,5}	RP	021120

Value of y is 2

4-4: {10,1,2,3}	RP	211110
4-4: {0,1,2,5}	RP	211110
4-14: {10,2,3,5}	RP	111120
4-14: {10,0,1,5}	RP	111120
4-18: {10,11,2,5}	R2	102111
4-18: {10,1,4,5}	R2	102111
4-18: {7,10,1,2}	R2	102111
4-18: {1,2,5,8}	R2	102111

Value of y is 3

4-Z15: {8,10,1,2}	RP	111111
4-Z15: {1,2,5,7}	RP	111111
4-Z29: {10,2,4,5}	RP	111111
4-Z29: {10,11,1,5}	RP	111111

Value of y is 4

4-7: {9,10,1,2}	R1	201210
4-7: {1,2,5,6}	R1	201210
4-20: {9,10,2,5}	R1	101220
4-20: {5,6,10,1}	R1	101220

Value of y is 5

4-2: {10,0,1,2}	RP	221100
4-2: {1,2,3,5}	RP	221100
4-19: {10,2,5,6}	R2	101310
4-19: {9,10,1,5}	R2	101310
4-27: {2,5,8,10}	RP	012111
4-27: {5,7,10,1}	RP	012111

Value of y is 6

4-3: {10,11,1,2}	RP	212100
4-3: {1,2,4,5}	RP	212100
4-26: {2,5,7,10}	RP	012120
4-26: {5,8,10,1}	RP	012120



Table 1. Motivic Tetrachords. (Used by permission of Belmont Music Publishers, Pacific Palisades, CA 90272.)



Tetrachord 4-2 Op.15/1 m.1  
[2,4,5,6] {0124}



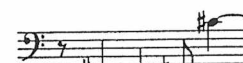
Tetrachord 4-3 Op.15/1 m.5  
[0,1,3,4] {0134}



Tetrachord 4-5 Op.15/1 m.13  
[1,5,6,7] {0126}



Tetrachord 4-6 Op.15/1 m.12  
[5,6,7,0] {0127}

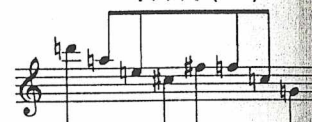


Tetrachord 4-7 Op.15/1 m.3  
[1,2,5,6] {0145}

Tetrachords 4-8  
and 4-20 Op. 15/1 m.12



4-20:[4,5,9,0] {0158}



4-8:[1,2,6,7] {0156}



Tetrachord 4-9  
Op.15/1 m.12  
[4,5,10,11] {0167}



Tetrachord 4-10 Op.15/1 m.8  
[11,1,2,4] {0235}

position in  $PRM_5(T_{10}I)$ , which stands for “permutation 5 of the inversion transposed up 10 semitones.” Indeed, each note moves to a new position: the note in position 1 moves to position 3, the note in position 3 moves to position 2, and the note in position 2 moves to position 0. When “moves to” is represented by arrows, the complete mapping is that shown at the bottom of example 2b under the rubric “order.” The cyclic notation for this mapping is more concise: (0132). This provides the same information as the arrow notation: the note in position 0 moves to the note in position 1, the note in position 1 moves to the note in position 3, etc., and the note in position 2 preceding the right parenthesis wraps around to position 0 following the left parenthesis. (In general, a right parenthesis in cyclic notation always signals

Table 1 (continued)

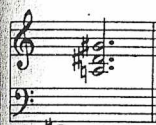


Tetrachord 4-11 Op.15/1 mm.4-5  
[0,1,3,5] {0135}



Tetrachord 4-12 Op.15/1 mm.5-6  
[0,2,3,6] {0236}

Tetrachord 4-13 Op.15/1 mm.7-8  
[11,2,4,5] {0136}



Tetrachord 4-z15 Op.15/1 m.23  
[3,5,8,9] {0146}

Tetrachords 4-16 and 4-23  
Op.15/1 mm.17-18



4-16:[7,8,0,2]  
{0157}

4-23:[0,2,5,7]  
{0257}



Tetrachord 4-17 Op.15/1 mm.3-4  
[10,1,2,5] {0347}

a return to the nearest left parenthesis.) The permutation (0132) cycles all four notes within a single pair of parentheses; no note retains its original position in the transposed ordered inversion of the basic form of tetrachordal motive 4-2. Thus, although the second form of 4-2 shares three notes with the first, it differs greatly from the first with respect to ordering, a fact that highlights the importance of the pitch-class/order dichotomy in linear analysis.

In order to assess order relations with respect to the amount of rearrangement they involve, it is of course essential to have an idea of the range of possible reorderings. Thus, for reference purposes, table 2 shows all twenty-four permutations of a set of 4 elements, using



Lewin article in PNM Vol. 12 (1923-74)

For the TMT 1992

Steven Rings  
Atonal Analysis (Schoenberg)

1. My translation was supposed to have been placed in the examination folders!
2. Analytical literature on Op. 15? (Lewin in PNM Fall-Winter '73, Spring-Summer 74:43-86. Forte Concepts of Linearity, etc. 57. "Concepts of Linearity in Schoenberg's Atonal Music: A Study of the Opus 15 Song Cycle." Journal of Music Theory, Vol. 36/2, Fall 1992, 285-382.
3. p. 3: note on 4-17 in first song.  
3a. Given Schoenberg's predilection for his autograph hexachord, is 4-17, a subset of that
4. Dating? (Maegaard—only seven dateable (not XI). Conjecture?
5. m. 2 vertical: more to it?
6. p. 4: relation of 4-5 to Schoenberg's motto? [0,1,2,5,6]  
1 0 1 0 3 4
- 6a. Is 4-17 a subset of Es-C-H-B-E-G. What notes? Does this form occur in the song?  
3 0 1 1 0 4 7  
( 0 1 0 3 4 7
7. Relation between 4-5 and 4-17?
8. Octa reading of l.h. in Ex. 3b is ingenious.  

Any significance to intersection of 6-30 and 5-19 ( F-Cb)
9. E-F# in bar 7? Song 1, bars 5-6—also dyad in motivic 4-2..
10. Enharmonic change from Db to C# mm. 7-8?
- Vocal line, stanza 1
11. Extra-musical meaning of 4-23 [mAtHilDE] Cf. literal formation in bar 14, w/ piano
12. Ex. 4: 4-13: 11,0,2,5] as in l.h. bar 3 (motivic transfer)