

Op. 15/4  
**IV**  
 March 15, 1908  
 first of dateable songs

To illustrate relation of melodic lines to other dimensions (e.g., accompaniment)  
 boundary pos 8-5 from op. 15/1, bars 11-12

**Gehend** (ca 63)

Da mei - ne Lip - pen reg - los sind und bren - nen, be - acht ich erst, wo -

Handwritten annotations:  
 4-3: [4,5,7,8] CI  
 4-11: [2,4,5,7,9]  
 4-7: [4,5,8,9] *al. imp. piano*  
 4-11: [3,5,7,8] ToI  
 4-10: [3,5,6,8] CI  
 4-7: [4,5,8,9]  
 4-11: [4,5,7,9]  
 4-2: [2,3,5,7,9]  
 4-12: [2,4,5,7,9,2]  
 4-27: [2,5,8,11] *Tristan*

etwas drängend

- hin mein Fuß ge - riet: in an - drer

*espressivo*

Handwritten annotations:  
 4-11: [1,2,4,6] ToI  
 4-18: [2,1,4,7,8] CI  
 5-10: [4,5,7,8,10] CI  
 5-16: [1,4,5,7,8]  
 4-7: [2,3,5,7]  
 4-11: [2,3,5,7] op. 15/2, first tet  
 4-18: [1,1,4,7]  
 5-16: [9,10,11,14] CIII  
 4-3: [9,10,11,14] (CIII)

Her - ren präch - ti - ges Ge - biet.

Handwritten annotations:  
 5-26: [1,4,5,7,9]  
 4-17: [9,11,14]  
 4-12: [9,10,12] CIII  
 6-28: [7,8,11,14,18]  
 4-24: [9,11,14]  
 4-2: [4,5,7,9]  
 4-19  
 4-19  
 3-2 [6,8,9] CII!

13 Noch war viel-leicht mir mög - lich, mich zu tren - nen, da schien es,

5-31: [1,4,7,9,10] from bar 9 C#2

5-16 CIII

cresc. -

4-3: [5,6,8,9]

16 daß durch ho-he Git - ter - stä - be der Blick, vor dem ich oh - ne

5-10 CIII

4-3: [6,7,9,10] CIII

6-223: [4,6,7,9,10,10,10] CIII

Recap

drängend

f

5-27 (about 1/2)

4-19: [3,4,11]

4-19

19 zurückhaltend Laß ge - kniet, mich fra - gend such - te

20 21 p

4-11: [11,0,1,3]

4-11: [1,3,4,5]

5-26 on in bars 8-9

bars 9-10

espressivo

4-24

4-7: [7,8,11,10] 2 (1,5,6,7)

4-18: [0,1,4,5] CIII (as below)

23 pp 3-2: [2,4] CII also bars 4-5 3-2 CII

24 25 26

o - der Zei - chen gä - be.

pp dim. - - - - - pp

4-19: [11,0,3,7]

bars 9, 10

5-28: [5,7,8,11] CII

CHESG

m. 3

Op. 15/4 Text

Since my lips are motionless and burning,  
I attend to where my foot falls:  
In the sumptuous territory of another man.







## Comments on Schoenberg Op. 15/IV papers

0. The beginning of the first song--a brief analytical exercise.

1. I edit here and there, as little things attract my attention (e.g., "importantly"). Sometimes I indicate more basic problems in writing--such as the absence of a subject in a clause, either local or more remote. Hopefully, writing these short papers will contribute to your prosaic skills.

2. The trochee alternates with the iamb: Line 1 features the trochee; line 2 the iamb.

3. Unresolved ambiguity in a famous quotation from George: "Ich fühle Luft von anderem Planeten."

4. Shall we put "tightly knit" on the Cliché shelf, perhaps under "Textile manufacture" or "Home industries"?

5. Octa and dia interactions: 4-11 spoils octa.

6. Schoenberg, "The Relationship to the Text." This essay was first published in 1912 in the first issue of *Der Blaue Reiter*, along with Schoenberg's *Herzgewächse*, Op. 20 (text by George), Webern's Op. 3/I, and Berg's Op. 2/IV. Dika Newlin's translation appears in *Style and Idea*. The article is very much worth reading, since some of the ideas (and opinions) are still fresh and outrageous.

7. "Der Blick" as semantic crux in the poem. Schoenberg's use of enjambement.

8. (grammar) In order to obtain the correct form of the verb, with respect to number, it is necessary to identify its subject, which may be, but is not necessarily, the closest noun.

9. Op. 15/IV is the first dateable song: March 15, 1908. Where would you find reliable dates of Schoenberg's music?

10. At the beginning of bar 17 in Voice, S. respells Cb as B. Warum? The C-B dyad here shows up conspicuously in the bass, bar 22 and fol. It occurred previously in bars 8-10, also in the bass.

11. Analytical material on a single song in the cycle should always be viewed with the obvious reservation: the single song may assume other characteristics in the context of the entire opus.

12. A major issue in Opus 15/IV: mixture of octa, dia, and wt components. Bruce Durazzi has another formulation of the issue.

13. Another major issue: the translation of the poem. An extraordinary range of renderings!