

Schoenberg, Op. 15/5
Das Buch der hängenden Gärten (George)

Saget mir, auf welchem Pfade
heute sie vorüber schreite,
daß ich aus der reichsten Lade
zarte Seiden weben hole,
Rose pflücke und Viole,
daß ich meine Wange breite
Schemel unter ihrer Sohle.

Tell me on which path
she walks today,
that from the most sumptuous case
I may fetch delicate woven silks,
pluck roses and violets,
that I may spread my cheek
as a stool beneath her foot.

Op. 15-5/1

a)

b) 4-2: [2,4,5,6]

c)

d)

Op. 15-5/2

a)

b)

bis)

3-6

D E5

c)

Etwas langsam (♩ ca 66)

P 1 2 3

Sa - get mir, auf wel - chem Pfa - de heu - te sie vor - ü - ber

Handwritten annotations: *4-13 CIII*, *4-25*, *6-249 CII [4,5,7,8,11,12]*, *4-18*, *4-24*, *4-19*, *5-13 hepta*, *8-28 CI*, *4-17*, *4-27*, *4-18*, *6-249 CII [10,11,12,5,7] (T6)*, *4-25 in 4/4 (C minor!!)*

poco rit. - *p* *s* (warm) *pp*

schrei - te, daß ich aus der reich - sten La - de zar -

mit zartem Ausdruck

Handwritten annotations: *6-250 CII*, *D*, *ES*, *4-20 hepta*, *4-15 CII*, *4-12 CII*, *4-13 CIII*, *4-25 CII*, *4-24*, *4-249*, *4-27 CIII*, *5-31 CIII*, *8-28 CII*

7 8 9

te Sei - den - we - ben ho - le,

Handwritten annotations: *4-18*, *bav 5-6*, *4-3: [6,7,9,10]*, *4-8*, *ES D of bar 4-5*

Op. 15/5 examples in JMT article

Ex. 6: Reduction algorithm for bar 16-end

Ex. 21a: Interlocking tets bars 1-4

Ex. 21b: Interlocking tets in vocal line bars 1-4

Ex. 21c: Verticals in piano bars 1-4

Ex. 21d: Lateral sets bars 1-4

Ex. 31: Linear graph bars 1-4

Linear graph bars 4-6

Ex. 32: Linear graph bars 7-10

Ex. 33: Linear graph bars 10-12

Ex. 34: Linear graph bars 13-15

Ex. 35: Linear graphs bars 15-18

Other graphs of Op. 15/5 follow, showing various features.

Comments: Schoenberg Op. 15/5

1. The poetic text. How interpret?

2. Role of the octatonic?

Schoenberg's use of the octatonic has not been recognized in the literature, as far as I know. The opening hexachord of Die Jakobsleiter (Jacob's Ladder, 1917 . . .) is 6-z13. There is a hidden pun in the title, since die Leiter is also a scale!

3. Motives!

4. Why the repetition of bar 3 in bar 15?

5. The portamento on "ne" in bar 13. Warum?

6. Placement of this song in Schoenberg's atonal oeuvre?

7. "Developing variation" Was heisst es?

8. The tritone at the end of the vocal line: "surprising"?

9. Linear features of the song that go beyond immediate succession. An example (of many): first bass notes of bars 1, 2, 3, and 4 form 4-2: [5,7,8,9] a transposition of the thematic form.

10. The enharmonic change in the vocal line of bar 4? Que veut-dire ca?

11. Did Schoenberg study the poetic text?

12. Why are the final sonorities in piano both forms of 4-19?

13. What about the "triadic" forms--e.g., in bars 5-6, piano r.h.?

14. Erotic symbolism in the text: "Rose pflücke." And the floral references.

15. LARGE-SCALE LINEAR "MIDLEGROUND"

