

Schoenberg, sketches for Op. 12, no. 1
preceding pencil draft of the song dated 25 March, 1908
Diplomatic transcription by A.F. from original in
Pierpont Morgan Library (Lehman Coll.)

g⁹ in Chr. M. Schmidt transcription @ 1/1.2,2 p. 84

[ink]



[pencil]



[ink]

[?]



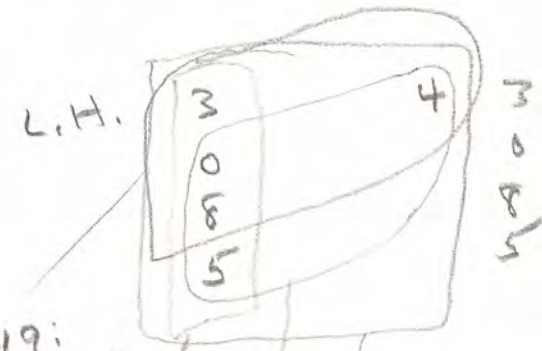
20

21

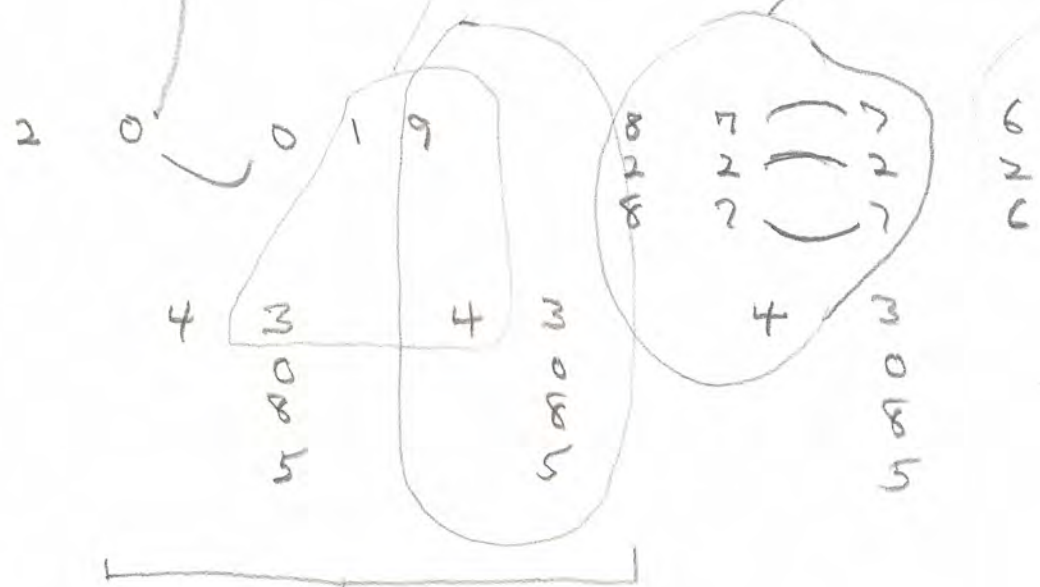
end of 4-229

VOICE II
left-

PIANO
R.H. 2 4 1



4-229: {9, 1, 3, 4}
 6-244: {3, 4, 5, 8, 9, 0}
 4-215: {2, 4, 7, 8}



4-19: {8, 0, 3, 4}

ITS
minor 046

4-19: {4, 5, 8, 0}

(Secondary) 4-26:

{0, 3, 5, 8}

⊂ 6-244

5-237: {0, 3, 4, 5, 8}

as in m. 16

⊂ 6-244

[no pc 10 in final section]
no. pc 11 also

↑ ?6-225 ↑ ?6-223

"Kühlung"

7-21: {8, 9, 0, 1, 3, 4, 5}

4-12: {0, 2, 3, 6}



Wenn ich heut . . .

Lied von ARNOLD SCHÖNBERG, op. 15/8.
(Worte von STEFAN GEORGE)

Rasch

Wenn ich heut nicht deinem Leib be-rieh. so wurd der Sa. den mei. von Sei. le reis.
sein wie an ocht ge. opam. le. Ich. ne. die. . . le sei. chen sei. and
choss bruta
mau. a. für. rauch
ich seit ich dir
ge. ho. ne. Rind. . . le. das mir arl. che Qual ge.

hine. rag. Kih. ling opem. ge mir dem
Schrauch
Sie. ber. her. am die ich
was hand drins. om ich. ne
links hand immer gleich stark können helfen

Arnold Schönberg

Mit Bewilligung der „Universal-Edition“, Wien

Op. 15/8

Morgan Library material

7-21: {4,5,8,9,11,0,13}

cf. m. 14, 5, 4, of find version

4-19: {11,0,4,8}

only contiguous form

but in find version, m. 15, A is appended, creating another form

4-2

6-219: {4,5,8,9,11,03}

4-24

Wann ich keet' nicht dei-nem Leib be-wüch-er, wird der Fa-den mi-ner see-le nei-ssm wie zu'

4-24: {9,11,1,5}

[? seh-ge-spann-te Seh-]

4-19: {1,5,8,9}

4-22: {1,3,5,8}

m. 8 bars

4-24: {10,0,2,6}

4-20: {2,3,7,10}

G^b?
4-50, 4-19

big 4-24
4-24!
- alternating
w/ 4-19

base of m. 2?

inversionally related forms of 4-24 and 4-19

same as in sketch of vocal lines bars 4 m. 8

Notes on the sketches

1. The original idea for the vocal line is based on pc set 7-21. Within this is the signature, 6-Z19, set out as the last six notes. In the final version, 7-21 does not appear in the vocal line, but in the bass and is IT2 of the sketch form, sharing only the "augmented" trichord, C#, F, A, with the sketch form. However, this bass form is so ordered that it presents 6-Z44 as the last six notes!
2. The bass form of 7-21 presents two interlocking forms of 4-19 (5 6 9 1 and 6 10 2 3) as opposed to the single form of ~~4-19~~ 4-19 in the sketch (the final tetrachord).

[Conclusion: A striking example of "set consciousness".]

3. The sketch of the piano part utilizes subsets of the vocal line: 4-19 and 4-24 (the latter "whole-tone"). The additional set, 4-22, is a subset of 7-21 (1x).
sketched

Wenn ich heut nicht deinen Leib berühre,

wird der Faden^{fibres} meiner Seele^{tear} reißen

wie zu sehr gespannte Sehne.^{string}

Liebe Zeichen^{symbol} seien Trauerflöre^{mourning wreath}

mir, der leidest, seit ich dir gehöre,

Richte^{judge}, ob mir solche Qual^{torment} gebühre?^{deserve} *imperative*

Kühlung^{coolness} spreng^{release} mir, dem Fieberheiß^{the feverish heat},

der ich wankend draußen^{lean} lehne.

End rhythm scheme:

- | | | | |
|----------------|-------------|----------------------------|-------------|
| 1. berühre | ♩ ! . ♩ | 6. gebühre | ♩ ! ! |
| 2. reißen | ! ♩ ♩ | 7. heißen ^{fever} | ♩ . ♩ ! . ♩ |
| 3. Sehne | ♩ . ♩ | 8. lehne | ♩ . ! |
| 4. Trauerflöre | ♩ . ♩ ♩ . ♩ | | |
| 5. gehöre | ♩ ♩ ♩ | | |
-

Opus 15\8 Genera Matrix

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G12
3-12				●							
4-2					○	○					
4-7								●			
4-8	●										
4-z15	○	○									
4-19				○				○	○	○	
4-21		●									
4-24		○		○							
4-28			●								
5-13	○	○		●	○	○		○	○	○	
5-21				○				○	○	○	
5-z37				○				○	○	○	○
6-z13	○	○	○			○	○		○		
6-z44	○	○	○	○				○	○	○	
Counts:	5	6	3	7	2	3	1	6	6	5	1
	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G12

Squo Indices in Descending Order with Genera

.244: G4 (augmented)
 .112: G8 (atonal), G9 (atonal-tonal)
 .093: G10 (atonal-tonal)
 .071: G2 (whole-tone)
 .061: G1 (atonal)
 .053: G5 (chroma)
 .051: G3 (diminished), G6 (semichroma)
 .017: G7 (chroma-dia), G12 (dia-tonal)

OP15-8

Schoenberg, "Wenn ich heut . . ." (Op. 15/VIII)

Text by Stefan George, from "Das Buch der hängenden Gärten"

- 1 Wenn ich heut nicht deinen Leib beruehre,
If I do not touch your body today,
- 2 wird der Faden meiner Seele reissen
the fiber of my soul will tear
- 3 wie zu sehr gespannte Sehne.
like an overly taut bowstring.
- 4 Liebe Zeichen seien Trauerfloere
Beloved signs shall be as mourning crape
- 5 mir, der leidest, seit ich dir gehoere,
to me, who suffers since I have belonged to you,
- 6 Richte, ob mir solche Qual gebuehre?
Judge whether I deserve such torment.
- 7 Kuehlung spreng mir, dem Fieberheissen,
Coolness, release me from the feverish heat,
- 8 der ich wankend draussen lehne.
on which I weakly lean without.

Tr. A.F.

Subsets of 6-20: {0,1,4,5,8,9}

6 5-Element Subsets

5-21

{0,1,4,5,8} {9,0,1,4,5} {8,9,0,1,4} {5,8,9,0,1}
{4,5,8,9,0} {1,4,5,8,9}

15 4-Element Subsets

4-7

{0,1,4,5} {8,9,0,1} {4,5,8,9}

4-17

{1,4,5,8} {9,0,1,4} {5,8,9,0}

4-19

{0,1,4,8} {4,5,8,0} {5,9,0,1} {9,1,4,5} {8,9,0,4}
{1,5,8,9}

4-20

{0,1,5,8} {4,5,9,0} {8,9,1,4}

20 3-Element Subsets

3-3

{0,1,4} {1,4,5} {4,5,8} {9,0,1} {8,9,0} {5,8,9}

3-4

{0,1,5} {0,4,5} {8,0,1} {4,5,9} {8,9,1} {4,8,9}

3-11

{1,4,8} {5,8,0} {1,5,8} {9,0,4} {9,1,4} {5,9,0}

3-12

{0,4,8} {5,9,1}

Schoenberg, Op. 15/8

Some general comments

1. Special sets: 3-12, 4-19, 4-24, 4-7 (development of alpha), 4-z15, 6-z44. Bars 6-7 bass.
2. Rhythm: expansions & contractions of dotted figures; bar 15: Kühlung and contraction; bar 13 double contraction. –rühre and Kühlung—final Eb-E . Also remotely formed 4.7
3. Basic importance of alpha motive B-C-B
4. Form of the poem: all of Hängenden Gärten
5. Text painting—e.g., „wankend“
6. Near-T-chord par 20 ff. and alpha motive.
7. Global tetrachord 4-2

6-20 and 8-28

8-19 8-28 8-24?

VIII

ENDDATUM: 13/4/1908 | DRAFT IN MORTAN LIBRARY 25 MARCH 1985

[Aug. 1990]

Rasch (♩ ca 108)

Musical staff with lyrics: Wenn ich heut nicht dei - nen Leib be - rüh - - re, wird der

Piano accompaniment for the first system, including bass clef and dynamic marking 'gedämpftes Forte'.

7-21: [1, 2, 3, 4, 6, 9, 10]

discriminative
- int. duration
(same as)

Replicative

Musical staff with lyrics: Fa - den mei - ner See - le rei - Ben wie zu sehr ge - spann - te Seh - ne. Lie -

Piano accompaniment for the second system, including dynamic markings 'fff' and 'sf'.

etwas breiter

Tempo

Musical staff with lyrics: - - be Zei - chen sei - en Trau - er - flö - re mir, der lei - -

Piano accompaniment for the third system, including dynamic markings 'p', 'f', and 'p cresc.'.

4-19
and
4-7
interlock

6-20:
[2, 3, 4, 5, 6, 7, 8, 9]

4-7: [0, 1, 4, 5]
as in m. 2

discrete

9 rit. - *end of 6-21 3 (C)*

10 *4-24 as in mm. 1-2*

11 *6-24 as in m. 2*

12 *4-24: [9, 11, 15] as in mm. 1-4*

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

m. 1, mm. 18-19

4-7: [4, 5, 8, 11]

4-7: [2, 3, 6, 7] T₁₀

ff

13 *4-7: [11, 0, 3, 4]*

15 *physische Contraction*

16 *m. 4*

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

be-rüh-re (m. 2)

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

pp

cresc. -

4-8

pp

moder. rit.

4-7

17 *physische Contraction*

18 *4-18: [5, 6, 7, 12] = 7-21*

19 *5-27 (m. 20)*

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

4-18: [5, 6, 7, 12] = 7-21

4-2: [2, 3, 4, 6, 7]

4-7: [8, 9, 0, 1]

ff

linke Hand immer gleich stark bis

20 *4-2: [0, 3, 4, 5, 8]*

21 *5-13: [4, 5, 6, 8, 0] first vocal phrase*

22 *4-2: [4, 6, 7, 8] as in sketch and aug. I*

leh ne.

zum Schluß

4-19

5-27: [0, 3, 4, 5, 8]

sf

ff

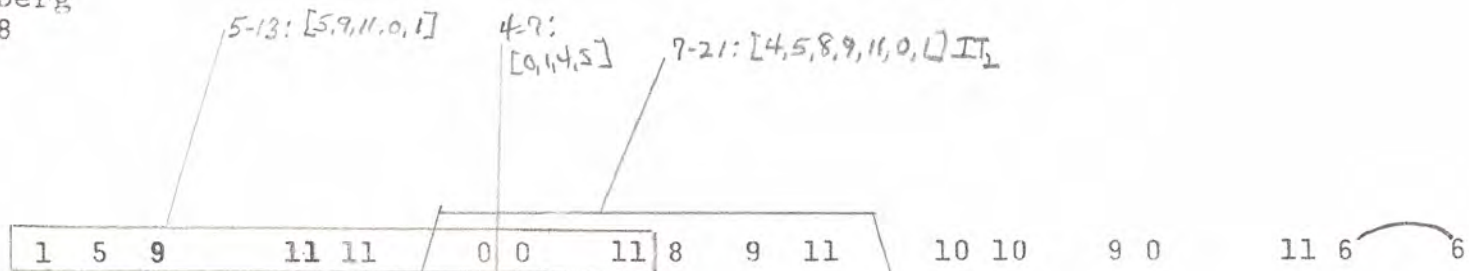
6-213

MATHILDE

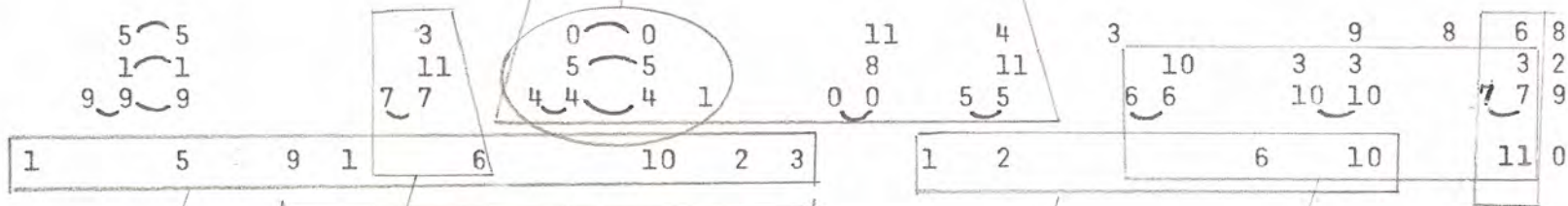
near Tristan! - if C moved to E

C-B motive: "be-rüh-re"

Schoenberg
Op. 15/8



6-35:
[1, 3, 5, 7, 9, 11]



6-20:
[9, 10, 1, 2, 5, 6]

7-21:
5-21: [5, 6, 9, 10, 1]
[1, 2, 3, 5, 6, 9, 10]

4-19:
[5, 6, 9, 1]
[1, 3, 6, 7]

6-244:
[6, 9, 10, 1, 2, 3]
c 7-21

4-19: [2, 3, 6, 10]

4-19:
[6, 10, 1, 2]

4-19: [1, 3, 6, 7]

8-24: (2, 6, 8, 10)

7-21:
[4, 5, 8, 9, 11, 0, 1]

5-21: [3, 6, 7, 10, 11]

LAST SECTION OP. 15/E

VOICE

0 0 11
ge-büh-re

PIANO

R.H.
5 4
5 5

L.H.

1 5 9 11 0 4 8 9 9

6-219: {4, 5, 8, 9, 11, 0, 3}

4-24: {9, 11, 1, 5} 4-19: {4, 8, 11, 0, 2}

4-19: {8, 9, 0, 4}

6-16 (unintegrated)

7-21 (2, 3, 6, 7, 14)

15

6-219: {8, 9, 0, 1, 3, 4, 3}

4-24: {1, 3, 5, 9}

3
Küh - lung

2-6

6-16

1 5 9 11 0 4 9 10 (10 10)

8

16

4-19: {4, 6, 11, 0, 3} [Dyad (3, 4) in m. 20-22]

3

Spreng- ge-mis- dem

8 8

1 5 9 11 0 4

4-215: {9, 10, 1, 3}

8-7: (2, 3, 6, 7)

17

4-19: {8, 0, 3, 4, 3}

5 6 5
Fie-ber-kei - Sien

1 5 9 11 0 4

5 9 5 1 0 8 4 0

3-12

7-21

6-16 (unintegrated) or in m. 15

t=0

6-16

1

4-19: {5, 6, 9, 1, 3}

18

4-229: {5, 9, 11, 0} as in mm. 1-2

19
"Leib" m. 2

"Loh" m. 1

6-244: {8, 11, 0, 3, 4, 5}

4-19: {8, 0, 3, 4} note note of 3-11 here - not an "As triad"

2

VOICE

{9
dar

11
icch

5
wan-

11 5
Kend dran-

11
ssm

GIANO
R.H.

8
4
0
8
5

4
0
8
5

6
0
8
5

4
0
8
5

4
0
8
5

6
8
5
4
0
8
5

3
8
5
4
0
8
5

6
0
8
5

3
8
5
5

L.H.

1 5 9 11 0 4 5

6-16:
[9, 11, 0, 1, 4, 5]

4-19
4-229:
{5, 6, 8, 0}

2nd tetrachord
of opening vocal
line

! 5-13:
5-237: {0, 3, 4, 5, 8}
C 7-21

{4, 5, 6, 8, 0}
first pentad of
opening vocal line

IT5: only pcs 0, 5 invariant

SEE p. 3

4-19:
{4, 5, 8, 0}