

Some "analyses" of Op. 6/1

Cone, Sound & Syntax 1974 pp. 3032

Wintle 1980 pp. 57-64 PNM 13

Lewis 1987 Mirrors & Metaphors, 19th c. Music

Frisch, Early Music of S.

I. Traumleben Julius Hart

Dec. 15, 1903

HYBRIDS
TOTAL-OCTA
[Tonal b9d,
octa f9d]

7-31: [8,9,11,0,2,3,5] (6) CII

5-25: [10,0,1,3,6] CII

Langsam, zart

1 2 3

5-28: Um mei - nen Na - cken schlingt sich ein blü - ten - wei - Ber

[9,11,0,3,5] CII

4-3: [2,3,5,6] CII

pp

4-10: [6,8,9,11] CII

4-21

VII

6-27: 8-28: [5,8,9,11,0] CII

(1,4,7,10)

[V CII I]

unique dyad in CI

pn in CII

[0,2/3,6,9,11]

Enh.

4 5 6 7

Arm. Es ruht auf mei - nem Mun - de ein

4-3 (CI) [1,4,7,10]

pp

unique CI

pn

position

6-27: [1,2,4,5,8,9] CII

5-32 CII [0,1,4,6,9]

6-29: [0,1,3,4,6,9] CII

(7,6 + bar 3)

6-30: [2,4,5,8,10,11] CII

Bb + E.

I (CI) only

8 9 10 11

Früh - ling jung - und warm. Ich wand - le wie im

4-18 CII

7-31 CII (VI)

pp

bar 4

5-31: [1,4,7,9,10] CII

IV7 CII

CI

I

12 Trau - me, als wär mein Aug ver - hüllt. *veiled*

13 3 14

6-30: [2, 4, 5, 8, 10, 11] CI

6-27: [4, 7, 9, 10, 11] CIII

6-22: [6, 8, 9, 11, 12] through bar 18! CIII

15 Du hast mit dei - ner Lie - be

16 17

6-22 WT

4-25 [2, 4, 5, 10] CI (6-22 to bar 18)

4-27 CIII

4-25 CIII

5-28: [9, 11, 2, 3, 5] CII

6-30 CIII [4, 6, 7, 10, 11]

18 all mei - ne Welt

19 *fürbitten* er - füllt.

20 rit. - - -

pp

CI 7-31: [8, 10, 11, 12, 4, 5]

6-24 CI

A'

21 Zeitmaß

22 Die Welt scheint ganz ge - stor - ben, wir

23

"Neapolitan" (Fried in mel. bar 2)

pp

5-16: [5, 8, 9, 11, 10] CII

6-24: [8, 9, 11, 10, 3, 5] CII

mm. 2-3

24 bei - - de nur 25 al - lein,

p *pp*

φ.m.13 7-31: [3,4,6,7,9,10,0] (1) CIII

I 5-19: [4,5,8,10,11] CI

26 von Nach - 27 ti - galln 28 um - klun gen, im

bars *surrounded by sound*

pp

long paintings (Bach, Op. 2/4) 5-25: [1,3,4,6,9] CIII

4-26 CIII

= bar 8

29 blü - 30 hen - den Ro - 31 sen - hain.

bars 4 *gliders / grooves of voices*

mf *p*

4-27 CIII [9,9,0,3] IV

(II edited) Brahms I CI

32 33 34 35

bars 3-2

f *pp*

4-3: CIII

6-27: [3,4,6,7,9,0] CIII

6-219: [4,5,8,9,11,0] CIII

CI unique dyad

Notes for Op. 6/1 (Traumleben: Dream Life, Julius Hart): Bars 1-9
To be part of chapter on Schoenberg and the Octatonic

Text translation: Note on the poet

File at home

Date: Dec. 18. 1903

The first of Schoenberg's eight Lieder Opus 6, composed from 1903 through 1905, offers a revealing perspective on his octatonic usage. Although it has undergone a number of intensive analyses, the song has thus far escaped the inquisitive lens of the octatonicist—a circumstance that I intend to rectify in the following discussion. Note on Cone, Lewis, Wintle, and Frisch.

A key signature of four sharps (Ex. schop6.1) suggests a tonal frame of „E major“, which is confirmed by the cadential sonority at bar 4 (Example) and at strategic moments elsewhere in the work. Let us consider the opening phrase, which is annotated to identify its octatonic as well as conventional tonal-diatonic constituents..

Example schop6.2 presents an analytical sketch of the beautifully expressive opening vocal line, bringing into focus in an octatonic context the otherwise peculiar a-e#-b# („Nacken schlingt“) „F-major“ triad as well as the Cs that set „blütenweißer“. Specifically, the stemmed noteheads connected to the horizontal beam represent the seven-note octatonic collection 7-31, which serves as surrogate of CII (8-28). A minuscule but exquisite instance of tone-painting is heard in the contour of the figure that sets „schlingt sich ein“ (entwines itself), in which the final note of the figure c#1, is read as an upper adjacency (marked N), the only note in the melodic phrase that lies outside octatonic CII. Here again (?) we remind the reader that chromatic adjacencies and passing tones may often be attached to notes that are fully enrolled members of the prevailing octatonic collection. (ref. to full explanation of chromatic reduction axiom) This note, however, fulfills more than an embellishing function: plays a special role in the song, connecting two forms of the octatonic (CI and CIII) in conjunction with d2, in the strikingly sensuous gesture of bar 5 that sets „Es ruht“. (Indeed, and in accord with our general view of the octatonic, there are no embellishing notes in a pure octatonic context. See) A bit more on this remarkable event is given below.

But now let us return to the opening music of the song for a moment to point out that the bass line of bars 1 through 3 descends a-g#-(g)-f#-b (where g is a chromatic passing tone) and bass-note b serves as scale-degree 5 in E major, supporting a complex formation that serves as a functional dominant harmony. However, this harmony has attached to it a large-scale octatonic formation, the constituents of which are listed on Ex. schop6.3. Here the octatonic lines of the accompaniment, ascending in syncopated parallel sixths, are enhanced by chromatic passing tones (fxx and e), while bass and voice sustain the dissonant „minor second“ formed by b and c2, respectively. This dyad, and every other note in the bar, excluding the chromatic passing notes, coalesce to create a complete form of octatonic collection CII. As I write this, I am of course aware that many analysts would blissfully relegate these notes to the ever-available category „highly chromatic,“ and move on to the passively „diatonic“ E-major triad at bar 4 that sets the final word of the first line of the poem, „Arm.“

But hardly has the tonic E-major triad had time to exert its soothing influence, when the alto voice in the accompaniment commences what will become a prominent motive in the song

(Ex. schop6.4). When read octatonically (as shown in Ex.: schop6.4), this e1-f1 dyad belongs to CI, as indeed does the E major tonic triad. Both are exclusive members of that collection—and here I remind the reader that every half-step dyad in the total chromatic is a card-carrying member of a single octatonic collection. (Reference?) Indeed, the entire motive, with the exception of the passing tone d#, consists of tetrachord 4-3 from CI, deployed as the two half-step dyads e1-f1 and d1-c#1.

Bars 5-9 TO BE COMPLETED WHEN ANALYTICAL EXAMPLE FINISHED

N.B. enharmonic in bar 7!

Vignettes of other parts of the song:

Bars 13-14 (Ex. schop6.)

These measures, which set „... wär mein Aug verhüllt.“ consist of two chords: C7 and A9 (to use familiar descriptors), which combine to form hexachord 6-27:4,7,9,10,0,1 from CIII, with no „embellishing“ notes. It is at this point that bass c (bar 13) begins the unfolding of octatonic hexachord 6-z23:6,8,9,11,0,2 that extends through bar 18 (Ex. schop6.)

Bars 21-24: Section A'

With the return of the incipit of the opening melody, signalling the A' section, the composer places considerable emphasis on the F major triad in the six-four position. See Ex. schop6. . Now we hear octatonic Collection II again, as in the opening music, but in this setting the f-major harmony enjoys special status, duplicating the arpeggiation of that harmony in the voice. Comparing this setting with that in bar 2 (Ex. schop6.1), one senses a confirmation of the other-worldliness implied by the poem's title and text, while the special pitch-class F is strongly reminiscent of the sentient appearance of that note in bar 4 (Ex. schop6.), a Schubertian touch. The twofold occurrence of E-F in the bass at the end of the song confirms the special status of the F-E dyad, in which the F displaces the tonic note. When attached to the tonic E-major triad, we hear an instance of octatonic tetrachord 4-18, which is frequently an emblem of octatonicism—in this instance referring to the „tonic“ form of the octatonic, CI.

In this return of the opening melody the triplet figure in voice, setting „ganz ge —, creates a dissonance within the structurally predominant CII, since it is a contiguous trichord within CIII. Its appearance corresponds exactly with the change of harmony on metrical beat 3, where the alto motion a-ab parallels the bass motion c-cb, a linear form of octatonic tetrachord 4-3, which elsewhere has a more obvious motivic role. REF TO TOPIC OF VOICE-LEADING IN OCTATONIC MUSIC Mention second occurrence of „schlingt sich ein“ motive, in bar 21 bass?

Bars 26-28

Tone painting, with upper voices from bar 5. Mention Berg Op.2/4 and Beethoven Pastorale.

Op. 6/1: Octatonic features

Music 427b
Class 2 (01/16/01)

m. 1 7-31: [6, 9, 11, 0, 2, 3, 5] CII (not p6)

"Um meinen Nacken -"

m. 4

Rule/Axiom of Direct Chromaticism

m. 7

B-flat Emptied (I)
6-30 [2, 4, 5, 8, 10, 11] i.e., [10, 2, 5] + [4, 8, 11]

mm. 13-18
6-223: [6, 8, 9, 11, 0, 2] CII

m. 21

5-16: [5, 8, 9, 11, 0]