

Am Wegrund (incomplete)

A thousand men pass by;  
him for whom I long is not among them!

Restlessly my glance rushes over them,  
asking the fast-moving ones if it is he.

But it asks and asks in vain. No one answers:  
"Here I am. Be calm."

Misc. notes on Am Wegrund

m. 22: 4-Z29 comes about as a result of the Eb appoggiatura--  
on the "sensitive" word Sehnsucht. And again \*x x\*x at m.  
36 on the word schliesst. The \*x\*x motive in both ~~xxxxxxx~~  
cases is the descending chromatic motive in the tenor of bar 1.

6. Am Wegrand *John Henry Mackay*

5-16: [16, 1, 2, 4, 5] CI

Bewegt (♩)      6-2(9: [9, 10, 12, 4, 5])

1      2

5-10: [9, 10, 0, 1, 3] CIII      4-3: [8, 9, 11, 0]      6-2(9: [5, 8, 10, 11, 1, 2] CI

3      4      5

Tau - send Men - schen zie - hen vor - ü - ber, den ich er - seh - ne, er

p

4-10: [9, 9, 10, 0] CIII      4-3: [10, 11, 1, 2] CI

6      7      8

ist nicht da - bei!      Ruh - los flie - gen die

p      p

9      10      11

Bli - cke hin - ü - ber, fra - gen den Ei - len-den, ob er es sei...

p      cresc.

12 13 14

A - ber sie fra - gen und fra - gen ver - ge - bens. Kei - nergibt Ant - wort:

sehr zurückhaltend

15 16 17

„Hier bin ich. Sei still.“

pp

18 19 20

beschleunigend

cresc. -

21 22 23

Sehn - - sucht er - füllt die Be - zir - ke des

ff

bass 1, bass 3

24 Le - - bens, wel - che Er - - fül - lung nicht fül - - len

26 will, und so steh ich am Weg - rand-Stran - de,

27

28 *cresc. -*

29 wäh - - rend die Men - - ge vor - - ü - - ber - fließt,

30

31 bis er - blin - det vom Son - nen - bran - de, mein er -

32

33 *rit. -*

*dim. -*

34 35

- mü - - de - - tes Aug' sich

*bar 22* Zeitmaß

36 37 38

schließt.

fff

39 40 41

dim.

ff pp

42 43 44 45

Op. 6/6 Am Wegrand (Mackay) October 18, 1905

Ostensibly in D minor.

HB. → m. 44-- 5-Z18 as a "dominant"!

piano introduction

6-Z19 is the first hexachord in the ~~part~~ part!!!  
(9,10,1,2,4,5) = T<sub>8</sub> of complement of 6-Z44.

This is the hexachord quoted in Erwartung - see Bachmann article

The association with Erwartung and  
the occurrence of 6-Z44 there in some context (see  
folder) veritas pe set consciousness in Op. 6/6

mm. 8-9 are excellent examples of "harmonies" that are ~~not~~  
virtually impossible to read in conventional tonal sense,  
but that are atonal sets

The best example is the melodic signature since it analyzes  
tonally as an arpeggiation out to the Kopfton F and atonally  
as 6-Z19.



6-219: {9, 10, 1, 2, 4, 5} 0)

[Introduction]

3-1 voice, m. 22

3-2

3-2

3-2

6-27

neighbor to chromatic passing tone

2)

8

10

12

13

14

bass m. 10

8-215: {4, 5, 6, 7, 8, 10, 11, 13}

8-12: {2, 5, 6, 8}

(8-215)

7-32

4-229: {1, 5, 7, 8}

6-223: {7, 9, 10, 0, 1, 3}

6-243: {0, 2, 3, 6, 7, 8}

6-27: {4, 2, 9, 10, 0, 1}

8-215: {3, 4, 5, 6, 7, 9, 11, 13}

t = 11 wv/m. 8

3)

- 0) Note that 6-219 occurs throughout, e.g. in voice m. 27 (t=5) - same pc form as in First Chamber Symphony, No. 3
- 1) Kopfton  $\frac{3}{2}$  not supported by tonic harmony, but by tonic bass notes
- 2) Comes in canon with voice - i.e., again 6-219
- 3) Completion of 8ve line  $\frac{4}{2} - \frac{4}{1}$

Op.6/6

This is the piece quoted in Erwartung (Buchanan article in JAMS)