

Fünf geistliche Lieder

Aug. 28, 1921

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I.

Anton Webern, Op. 15

Getragen (♩ = ca 60) *p* *3-3 cff* *3-3 cff* *p 4-3 cff*

Gesang

Das Kreuz, das muß' er tra - gen bis an die

Flöte *1* *Flutterzunge 2* *3* *4-25 cff* *3* *6-59 pp*

Baß-Klarinette *mit Dämpfer pp* *pp* *pp* *4-25 cff* *3* *p 3*

Trompete *Getragen pp* *pp* *4-8* *3* *pp*

Harfe *pp* *pp* *3* *3* *pp*

Viola *pp* *pp* *pp* *4-12 cff* *3-1* *p* *[6, 8, 9, 0]*

p *3* *3* *mp* *4-12 cff*

sel - bi - ge Statt, wo er ge - mar - tert ward. Ma -

Fl. *Flutterz.* *pp* *tr(a)* *tr(b)* *pp*

Bkl. *pp* *pp* *pp*

Trp. *pp* *pp* *pp*

Hfe. *p* *f*

Vla. *pp* *p* *pp* *espr. V* *p*

6

Voces 3 2

Fl. 7

B.C.

Tpt.

Hr.

Va.

B.C.

0 9 1 10

2
8
3

10
3
7
6
4

8 11
2 6
5 4
3

1
5
3
3
1

7 und
0
4
3
2
1

11
Weit

10
ganz
6

2
3

1
5
10
11

4-18 CE
9 5 6
0 7

1 2 3 2
8 3 4 0 1 11 0

4-29
CE

4-30
CE

8-28
CE

5-16
CE

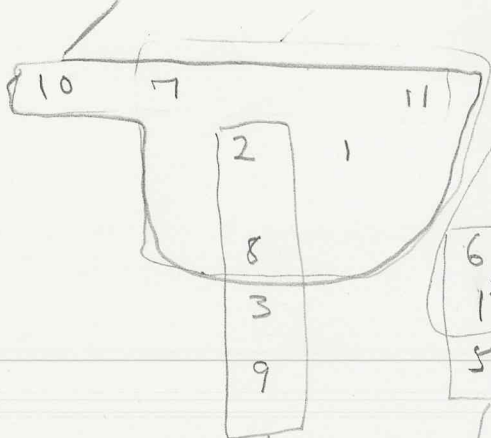
6-27
CE

5-16
CE

4-29
CE

5-16:
[8, 11, 0, 1, 3]

6-213: [7, 8, 10, 11, 12] CI

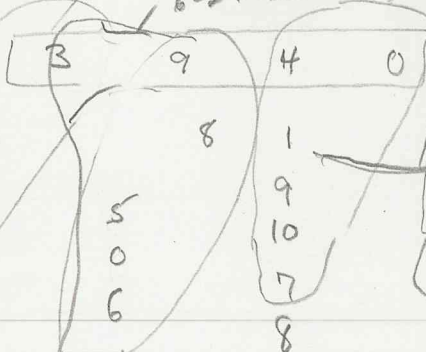


4-9:
[2, 3, 8, 9] CI

4-7
[4, 5, 6]

4-18: [2, 3, 4] CI

6-27 CI

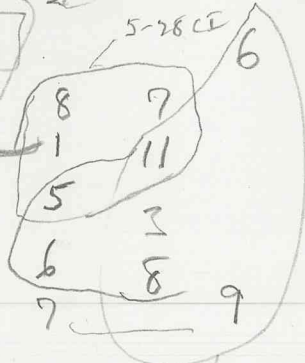


6-27:
[0, 3, 5, 6, 8, 9] CI
u 2 (9) 10 (6) 1

5-16: [9, 10, 11, 12] CI

~~5-16~~ 6-21: [4, 7, 9, 10, 11]

5-28 CI



6-223 CI
~~[0, 1, 2, 3, 4, 5, 6, 7, 8, 9]~~ CI

Handwritten annotations: 5-16 CI, 4-12 CI, 4-3 CI

ri - a, die stund auch da - bei und weint ganz

6 Flatterz. *f mp*

7 *mf* *3*

8 *espr.* *mp* *5* *4-3 CI*

9 *sf* *p* *3* *Flatterz.* *pp*

10 *ff* *3* *p*

11 *f* *p* *pizz.* *3* *arco* *3* *p*

Handwritten annotations: 5-10, 4-12 CI, 4-3 CI, 5-16 CI, 6-2/3 CI, 4-3 CI

bit - ter-lich um ih-ren Je - - - su Christ. „0

8 *ppp*

9 *mf* *3* *4-12 CI*

10 *p* *3* *4-3 CI* *5-16 CI*

11 *p* *6-2/3 CI* *tr(3) tr(4)* *pp*

12 *espr.* *mp* *p*

13 *ff* *3* *rit.* *mp* *3* *zart*

14 *4-3 CI* *p* *rit.* *pp*

15 *p* *5* *molto espress.* *p*

Date: Sun, 3 Nov 1996 19:10:06 -0500 (EST)
From: kristina muxfeldt <muxfeldt@pantheon.yale.edu >
To: Allen Forte <allenf@pantheon.yale.edu >
Subject: Re: Last one

On Sun, 27 Oct 1996, Allen Forte wrote:

>

> Webern, Opus 15/I

>

> 1 Das Kreuz, das muÃt' er tragen

> 2 bis an die selbige Statt,

> 3 wo er gemartert ward.

> 4 Maria, die stund auch dabei

> 5 und weint ganz bitterlich

> 6 um ihren Jesu Christ.

> 7 "O Mutter, laÃ das Weinen!

> 8 Die Martern, die sind klein,

> 9 das Himmelreich ist mein."

>

> 1 He had to carry the Cross

> 2 Up to the very place

> 3 Where he was martyred.

> 4 Mary stood nearby

> 5 And wept bitterly

> 6 For her Jesus Christ.

> 7 "O Mother, cease your weeping,

> 8 The torments are small,

> 9 The Kingdom of Heaven is mine.

>

>

> I have speculated that this is of 19th-century origin, because of
> the sentimental Christian expressions.

>

> Sometime, if you are interested, ask me about W., JC, and AS.

>

> My best,

>

> A.

>

I haven't forgotten! W. JC and AS?

I wonder about the tense of "wo er gemartert ward." "Where he was martyred" is literally speaking correct, but there is a possibility of confusion about the order of events in the English (which for some reason does not occur to me in German): We mean, of course, "where he was [later] martyred." Do you think clarifying this with "where he would be martyred" would be to take too great a freedom?

I also wonder if there might be some point to retaining the stresses on "Das Kreuz," "Maria" and "Die Martern" that result from the indirect repetition of each of those ideas: "Das Kreuz, das" "Maria, die" and "Die Martern, die." "The cross,..." "Mary, she too..." and "The torments, they...?"

But addressing these things might just make the translation unnecessarily cumbersome. (Do you have the same difficulty committing to a translation that I do? I am always tempted to leave behind traces of my equivocating!)

was to be

20-1582

a) Triachord 3-3

① CI - Das Kreuz
 ② T₁₀ CII T₁₁ CIII Er tragen - gen bis an
 ⑦ T₉ CI ⑧ T₇ CII ⑨ T₁ und weint ganz bitterlich
 ⑩ T₁₁ I CIII ⑪ T₅ I CIII Ihren Je--JESU Christ lass weinen!
 ⑬ die sind allein
 ④ gemartert
 ⑫ O Mutter
 ⑬ Eh ES C das Himmel-

b) Triachord 3-1

② das mußt' er
 ④ T₂ Wo er ge-
 ⑤ T₈ marren
 ⑫ Die martern

c)

③ 5-16 CII die selbige statt
 ⑥ T₈ CI die stund auch dabei
 T₉ I gemartert ward. ma-
 ⑪ 4-18 CIII lass das weinen!
 ⑭ 4-9 CI - melreich ist mein

20-1582

a) Triachord 3-3

① CI CI
Das Kreuz

② T₁₀ CII T₁₁ CIII
Er tragen - gen bis an

⑦ T₉ CI
und weint ganz bitterlich

⑧ T₇ CII
Ihren Je - Jesu Christ

⑧ T₁
lass weinen!

⑨ T₁₁ CIII
⑩ T₅ CIII
die sind klein

④
gemartert

⑩
O Mutter

⑧ 4-7
⑬
Es ist das Himmel-

b) Triachord 3-1

②
das musst' er

④ T₂
Wo er ge-

⑤ T₈
maria

⑫
Die martern

c)

③ * 5-16 CII
die selbige statt

⑥ T₈ CI
die stund auch dabei

T₉ I
gemartert ward. me-

⑪ * 4-18 CIII
lass das weinen!

⑭ * 4-9 CI
-melreich ist mein

20-1581

①

$3 [\text{♩} = ca 60]$

Handwritten musical score for a vocal and instrumental ensemble. The score includes a vocal line with lyrics and four instrumental parts: Flute (Fl), Trompete (Tpt), Viola (Va), and Horn/Baritone/Cello (Hp Bcl).

Vocal Line: The lyrics are "O mut-ter, laß das Wei-ßen! Die". The melody is written in a treble clef with a key signature of one flat (B-flat). It features a triplet of eighth notes at the beginning and another triplet of eighth notes later in the phrase.

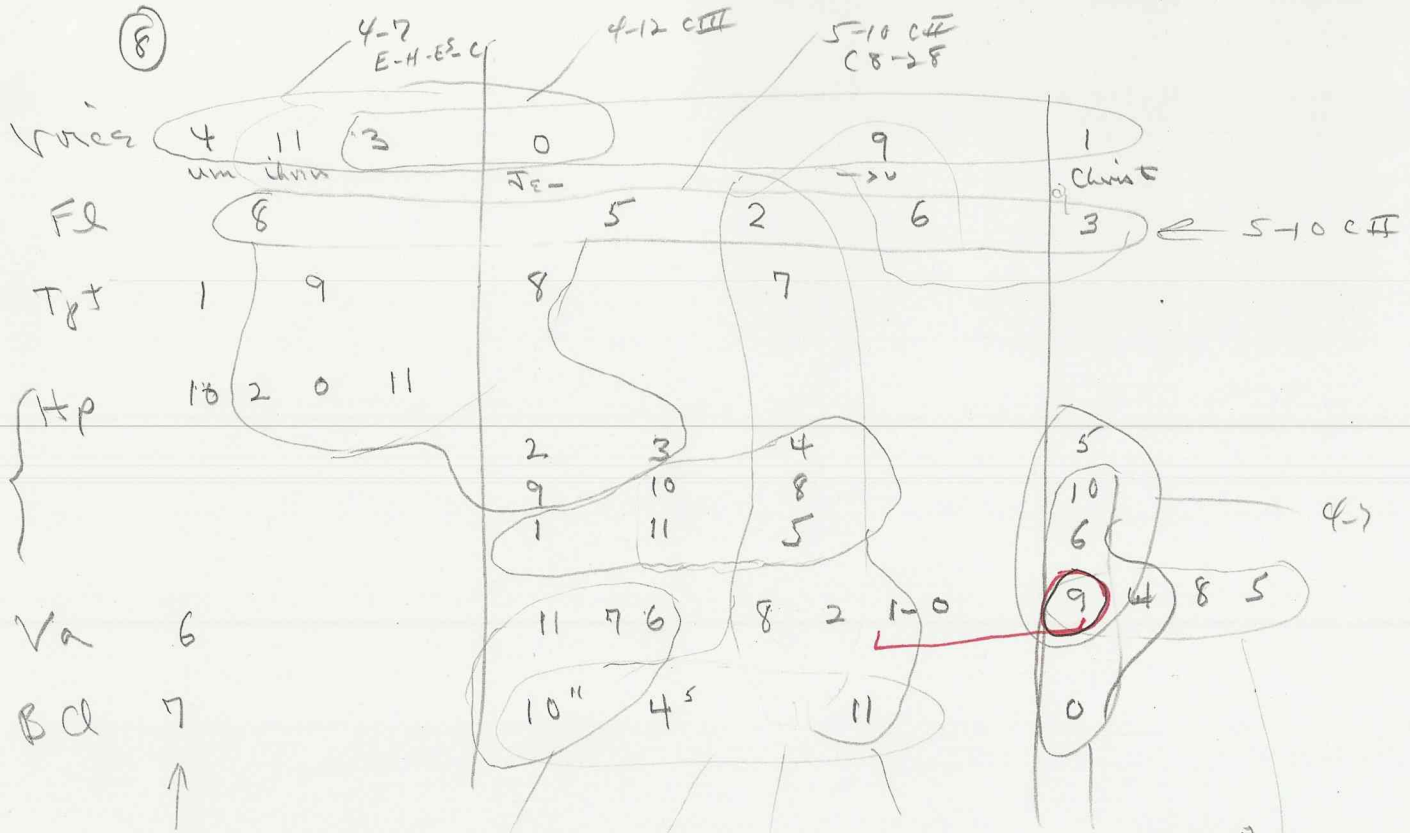
Instrumental Parts:

- Flute (Fl):** Written in a treble clef, it provides a melodic accompaniment to the vocal line.
- Trompete (Tpt):** Written in a treble clef, it plays a rhythmic accompaniment consisting of eighth notes.
- Viola (Va):** Written in a treble clef, it provides harmonic support with chords and moving lines.
- Horn/Baritone/Cello (Hp Bcl):** Written in a bass clef, it provides harmonic support with chords and moving lines.

Handwritten musical score for a three-part instrumental ensemble, likely for Flute, Viola, and Horn/Baritone/Cello. The score is written in a treble clef with a key signature of one flat (B-flat).

The score consists of three staves, each containing a melodic line. The first staff (top) has a treble clef and a key signature of one flat. The second and third staves (middle and bottom) have treble clefs and a key signature of one flat. The music is written in a style that suggests a simple harmonic exercise or a short piece for these instruments.

8



Va 6

Bcl 7



5-3: [10, 11, 4, 6, 7]
CI

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

4-9: [4, 5, 10, 11] CI

5-10 CI
7-31 CI

4-12: [6, 7, 10, 0]
5-11
CI

4-7:
[4, 5, 8, 9]

11, 0, 3, 4

7 2

5 6 9 10
4 5 8 9

2-30A

6-23
5+0:8,9,11,12,14) CI

4-3: [5,10,9,12] CIII

Voica

Flute

Tpt.

Harp

Viola

B.C.

Das Evans das must

tra- gen bu an die sel-bi-ge statt

Es ? (3) 7

4-3
CII

5-28 CI
[5,6,7,9,11,12]

(48)

7-21
CIII

6-23
[4,5,7,8,10,12]
CI

7-31
CII

11	2	10	9	8	0	9	10	1	0	8	2	3	11	0	11	10	1
4	3	6	5	1	1	10	7	6	5	4	4	3	11	10			2
2	1	0			6	8	4	5	3	11	9	7					5
1	8	5			4	10	11			8	6	6	1	1			11
3	7	11			2	3	2	8	9	8	9						3
8	0	9	11	10	9	7	3	2	0	6	5	8	9				6

4-12