

Op. 3/1

2
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6-249: [1, 2, 4, 5, 8, 10] CI

5-10: [2, 3, 5, 6, 8] CII

7-31: [1, 2, 4, 5, 7, 8, 10] CI

5-10: [1, 2, 4, 5, 7] CI

Fließend. *Zart bewegt.*

Gesang: Dies ist ein Lied für dich allein: von kin-di-schem Wäh-nen,

Klavier: *ppp*

4-9 *3-7 CIII (bass 6)* *4-215 CI [4, 5, 8, 10]*

Bass:
5-25 CI
E-B-B^b-b^b0
w d' in 1508
m. 3 = 6-223

From hands to
bass in 6-213
5-19 CI!

Complet
6-213

von from-men Trä-nen...

Durch Mor-gen-gür-ten klingt es

rit. *Tempo* *rit.* *Tempo*

4-9 *3-7 bass (2) (R!)* *5-19: [7, 8, 11, 12] CI*

ein leicht-be-schwing-tes.

Nur dir allein

rit. *ppp* *rit.* *ppp*

4-215: [1, 4, 7, 8] CI *6-213: [1, 2, 4, 5, 7, 8] CI* ** 5-10: [0, 1, 3, 4, 6] CIII*

etwas langsamer als zu Beginn

möcht es ein Lied das rüh-re sein.

rit. *ppp*

4-215 CIII *4-215 in bass 2*

5-28: [2, 4, 5, 8, 10] CI

[6, 9, 10, 11, 2, 4] bass bass 1-4

Complet
6-213 CII

Handwritten musical score for **ex. 3.6. Opus 3/I: variational techniques**. The score is organized into four systems (a, b, c, d) and ten numbered measures (1-10). It includes German lyrics and various handwritten annotations such as "3-7 CIII", "4-215 CIII", "3-3 CI", "5-10 CI", "3-7 (bow 1) CIII", "5-11 CIII", "3-7 CI", "4-18 CI", and "3-5 CII".

System a: Measure 1: "Dies ist ein Lied" (Annotations: 3-7 CIII, 3); Measure 9: "möcht es ein Lied" (Annotations: 4-215 CIII, 3).

System b: Measure 2: "für dich al - lein:" (Annotations: 4-215 CI, 3); Measure 8: "Nur dir al - lein" (Annotations: 5-10 CIII, 3-7); Measure 10: "as in das rüh - re sein." (Annotations: 3).

System c: Measure 3: "von kin - di - schem Wäh - nen, von from - men Trä - nen..." (Annotations: 5-10 CI, 3-7).

System d: Measure 5: "Durch Mor - gen - gä - ren klingt es ein leicht be - schwing - tes." (Annotations: 3-7 (bow 1) CIII, 3, 3, 3-7 CI, 3, 4-18 CI, 3-5 CII).

ex. 3.6. Opus 3/I: variational techniques

Handwritten musical score for **ex. 3.7. Octatonic parsing**. It features a treble and bass clef staff with various annotations including "CII 5-10", "4-8", "CIII 4-215", "4-7", "CI 3-3", "CII 3-3", "5", "CI", "6-30 CI", "CII", "4-7", and "double stems".

Measure 1 (treble): "für dich" (Annotations: CII 5-10, CIII 3-7, "ist ein Lied").

Measure 9 (treble): "4-8", "CIII 4-215", "4-7".

Measure 1 (bass): "CI 3-3", "CII 3-3", "5", "CI", "6-30 CI", "CII", "4-7", "double stems".

ex. 3.7. Octatonic parsing

"theoretical on '7 construct"
2 forms of 4-11

Opus 3/I

With the exception of Budde 1973 (and the present author), the early songs have been largely neglected by analysts. The first song of Opus 3, however, has received attention from several writers.¹² No doubt this is partly due to the beautifully simple verses, which are perhaps deceptively simple, considering Webern's musical interpretation of them. My translation of the text follows.

a	Dies ist ein Lied	This is a song
b	für dich allein:	for you alone:
c	von kindischem Wähnen,	of childish fancies,
c	von frommen Tränen . . .	of devoted tears . . .
d	Durch Morgengärten klingt es	It sounds through morning gardens,
d	ein leicht beschwingtes.	lightly quickening.
b	Nur dir allein	Just to you alone
a	möcht es ein Lied	could it be a song
b	das rühre sein.	that touches.

As with most translations, it is virtually impossible to retain the rhyme, rhythm, alliteration, assonance, and so on, of the original, not to mention its semantic subtleties, without bending the basic idea out of shape. Here and elsewhere I have tried to convey the sense of the poem, often sacrificing its other features.

The nine-line poem has an unusual rhyme scheme, which is indicated in the left margin by the customary lower-case letters. Primarily through melodic contour in the vocal line, Webern projects this rhyme scheme musically. Example 3.7 groups the similar lines together to facilitate comparison of some of the "variational techniques" to which Morgan refers.

ex. 3.6

The two configurations on line a of ex. 3.6 differ by only one note: the second

introduces an appoggiatura-like upper adjacency g^1 on "Lied," creating a pentad. Following Webern's general practice, the rhythms of both forms preserve natural speech rhythms, giving long values to "Dies" and "Lied."¹³ The rhythmic interpretation, however, does not follow the iambic pattern of lines a and b, which would throw the stresses onto "ist" and "Lied." Thus, a hallmark of the song is the emphasis placed on the first word of the poem, "Dies." The appoggiatura g^1 in the second form gives additional emphasis to "Lied," and, with respect to pitch, changes the content significantly.

ex. 3.7

Example 3.7, which corresponds to line a of ex. 3.6, parses the first of the figures with reference to the octatonic, showing the intertwining of components of CII and CIII. The CIII trichord, 3-7 ("ist ein Lied"), is clearly a distinct segment; it reappears not only in the variant at bar 9, but also in line b at bar 8, within linear pentad 5-10 from CIII. In the bar 9 variant, with added appoggiatura g^1 , the tetrachordal content is enriched considerably. Now CIII is represented by 4-z15, beamed in ex. 3.7. In addition, two tetrachords that are very prominent in these early songs are expressed as "disjunct" tetrachords, namely, 4-8 (as $d^1-d^{b1}-g^1-g^{b1}$) and 4-7 (as $d^1-e^{b1}-g^1-g^{b1}$).¹⁴ In terms of the octatonic, which is the prevalent harmonic resource of this song, 4-7 in this form can be parsed into interlocking trichords from CI and CII, as shown. And, in general, in an octatonic context, this is the structural interpretation of 4-7, which otherwise, as an integral unit, lies outside the octatonic domain.

Viewed in this way, the first sound in the song, vertical 4-7 in bar 1, relates to much of the octatonic material of the music that follows--excluding CIII. Just before the middle section of the song begins, line d ("Durch Morgengärten . . ."), a single tetrachord sounds, voiced as successive sixths: tetrachord 4-7, which refers back to the initial statment. Example 3.7 shows this passage together with the opening 4-7 of bar

1 and offers an octatonic reading of the two forms combined, the latter a theoretical construct in which both CI and CII are represented by hexachord class 6-30.

I have dwelt on the bar 9 variant of the opening melodic phrase in order to introduce the general idea that while not all the harmonic and melodic configurations in these early songs are explicitly octatonic, prominent non-octatonic components-- notably, tetrachord 4-7-- do have strong octatonic affiliations.

Let us return now to ex. 3.6, the display of Webern's melodic settings of George's poetic lines in Opus 3/I, beginning with line b, which has three melodic phrases associated with it, in contrast to the two associated with the other lines.

ex. 3.8

Example 3.8 analyzes the "-ein" settings, beginning with "für dich allein" (for you alone), which projects special tetrachord 4-z15. This occurs also in line a, setting "es ein Lied," as discussed above, but the dissimilarity in ordering, as well as the inversive relation ($T_{11}I$, with no notes in common) conceals the connection.

The second phrase in line b projects linear pentad 5-10 from CIII, a transposition (T_{10}) of the first form of 5-10 in the song, but reordered so that, again, the connection between the pentads is obscured. However, the last three notes of this phrase, "allein," are a reordered version of trichord 3-7 as it sets "ist ein Lied" in bars 1-2. This is just the first of four repetitions of that three-note motive.

ex. 3.9

The first vocal phrase in ex. 3.9 (ex. 3.6, line c) is the setting of the only six-syllable line in the poem, "von kin-di-schem Wäh-nen." Webern again invokes the 5-10 pentad, repeating the first note, db1 (as $c^{\#1}$) to accommodate the extra syllable. Without the repeated note, $c^{\#1}$, this phrase is an ordered transposition of "Nur dir allein," with a different rhythmic shape, creating an extraordinarily expressive connection. Moreover, the second rhyming phrase in ex. 3.6, line c ("von frommen Tränen") (of devoted tears), is a sequential transposition of the first, thus intensifying

the connection to the key poetic phrase "Nur dir allein" (to you alone, in which the German dative replaces the elided "to"). And all three melodic phrases relate back to the opening vocal phrase through the "ist ein Lied" 3-7 trichord.

ex. 3.10

Indeed, the "ist ein Lied" trichord occurs at the very beginning of the first line d phrase in ex. 3.6, analyzed in ex. 3.10. In fact, the first four notes of the phrase are a retrograde of the first four notes of the song, with the original d^{b1} and e^{b1} placed an octave higher, reflecting the original stress pattern.

The headnote of the melody of bar 1, d^1 , now becomes part of octatonic pentad 5-19, which switches the harmony from CIII to CI. Sequencing down a half-step, thus staying within CI for its first three notes, the second phrase ends in CII. In this way, the ex. 3.6, line d phrases are not only the most active from the standpoint of melodic contour, but they also negotiate all three octatonic collections, setting the middle section of the song apart from the first and last sections.

There are many other internal correspondences and relations to be heard in the vocal line of this song. Suffice it to conclude that in the vocal line of his song, Opus 3/I, Webern explored virtuosic, innovative, and truly remarkable ways of setting poetry to music.¹⁵

Wabern, Op. 3/1

8-11: (7, 9, 11, 0)

$\psi_4: \{1, 2, 3, 6\}$

$\psi_{11}: \{1, 3, 5, 6\}$

$\psi_{19}: \{2, 3, 5, 10\}$

$\psi_{25}: \{4, 5, 8, 10\}$

$\psi_{16}: \{2, 10, 1, 3\}$

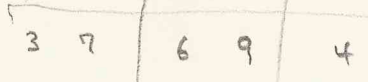
$\psi_4: \{5, 6, 7, 10\}$

$\psi_{11}: \{5, 5, 6, 8, 10\}$

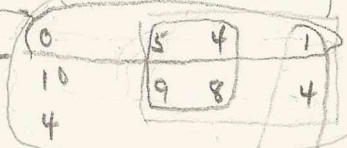
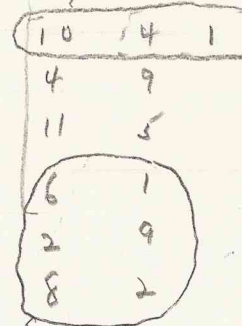
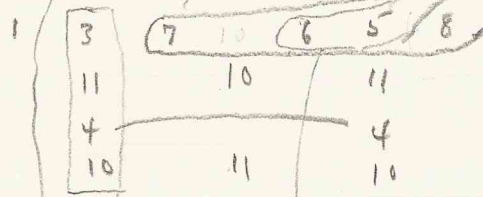
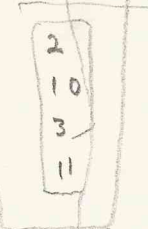
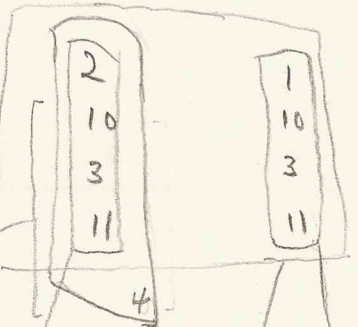
? $\psi_{16}: \{4, 6, 10, 11\}$

5-218

$\psi_7: \{4, 5, 8, 9\}$



7-2: {8, 9, 10, 11}



$\psi_7: \{10, 11, 2, 3\}$

5-6: {10, 11, 2, 3, 4}

5-3: {10, 11, 1, 2, 3}

$\psi_{11}: \{10, 11, 1, 3\}$

$\psi_7: \{10, 11, 2, 3\}$

$\psi_5: \{10, 11, 3, 4\}$

$\psi_{18}: \{4, 7, 10, 11\}$

4-9: 4-229: {4, 5, 10, 11} {4, 8, 10, 11}

5-19: {4, 5, 8, 10, 11}

5-10: {1, 2, 4, 5, 9}

? 6-34: {2, 4, 6, 8, 10, 11}

? 6-35

$\psi_{11}: \{1, 2, 4, 6\}$

6-23: {10, 11, 1, 2, 3, 4}

6-219: {10, 11, 2, 3, 5, 6}

(no in m. 2)

4-3: {1, 2, 4, 5}

5-219: {1, 2, 4, 5, 9}

4-215: {2, 3, 6, 8}

6-219: {3, 4, 8, 10, 11}

8-236: { }

5-20

W. Charn, Op. 3/1

m. 5

? 7-20: {6, 7, 8, 11, 12, 3}

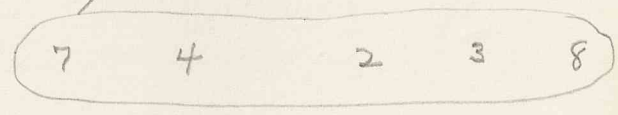
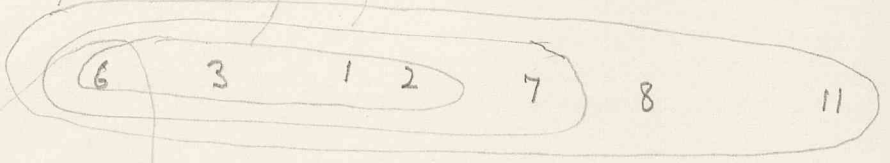
m. 6
↓

4-4: {1, 2, 3, 6}

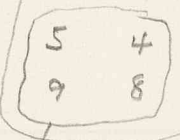
5-6: {1, 2, 3, 6, 7}

m. 7
↓

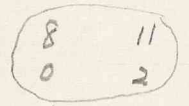
5-6: {2, 3, 4, 7, 8}



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



0 6 3 1 2 3 1 2 4 3 1 2 7 8 11 6 4 3 2 3 1 2 3



4-7:
{4, 5, 8, 9}

t=6 of opening

6-23:
{3, 4, 5, 6, 8, 9}

IT₇ of opening form

4-12:
{8, 11, 0, 2}

4-11:
{11, 0, 2, 4}

4-215:
{1, 2, 5, 7}

NB. Canonic