

the first four lines of the poem (the abba pattern) in terms of the octatonic collections they reference and the specific pitch-class sets they project.

Although the Voice begins on f^1 , two octaves lower than the first note, f^3 , of the piano arpeggio (ex. 3.18), the trichord it initiates belongs to a new form of the octatonic, CII. This trichord, linear 3-2, sets the first line of the poem, "Im Morgentaun." Almost immediately, however, the line returns to 3-2 of CI, $e^1-f^1-g^1$, which occurred in higher octaves in the opening piano arpeggio as e^2, f^3, g^2 (ex. 3.18). Now, however, the tailnote of that 3-2 trichord, g^1 , is simultaneously the headnote of an octatonic pentad, 5-28, which belongs to CIII, so that all three octatonic collections are represented in the opening vocal line, extending through $c^{\#1}$ on "zu" at the end of bar 2.

From the peak note $c^{\#2}$ ("kir-") down to $c^{\#1}$ ("zu"), the vocal line has a distinctly whole-tone cast because the tetrachord is 4-25, common to both octatonic and whole-tone scales. Excluded from this tetrachord in ex. 3.19b is a^{b1} , the only note in the entire succession that does not belong to CIII. This "wrong note," marked by the dagger in ex. 3.9, represents a class of event that may sometimes crop up in Webern's atonal music, especially in these early songs, and that is the bane of the analyst's existence in the world of atonality. Here a^{b1} resembles a "chromatic passing note," as it sets the final syllable of "Kir-schen-flor."

Still in ex. 3.19, pentad 5-28 of Collection III ends on $c^{\#1}$ ("zu"), which, like g^1 on "her-," is a pivotal note that joins sets that belong to different octatonic collections. This $c^{\#1}$ connects to b ("schaun"), which, in turn, proceeds to the high g^2 on "Duft" at the beginning of line 5 of the poem. The three notes, $c^{\#1}, b,$ and g^2 , form a trichord within CI. Indeed, B and G are the second and third notes of the initial arpeggio in the piano part (ex. 3.18), and G here, as g^2 ("Duft"), is in the same registral position in both locations.

ex. 3.20

This last reference to the initial arpeggio in the piano is but one of several such, suggesting that the arpeggio (5-19) enjoys motivic status in this song. The way in which Webern sets the next line of poetry, "Duft einzuziehn," confirms the conjecture. See ex. 3.20.

This melodic gesture has the contour of the initial piano arpeggio, and, indeed, is almost an exact transposition of it. The beamed 4-18 (ex. 3.20b) corresponds to the second tetrachord of the piano arpeggio. If g^2 were replaced by $f^{\#2}$, the correspondence (ordered transposition) would be perfect. Instead, Webern wishes to reverse the ascending leap from b ("schaun") to g^2 ("Duft") through the descending connection shown by the dotted slur in ex. 3.20b. These notes are particularly expressive in the song because they are its lowest and highest pitches.

The remainder of ex. 3.20 shows how the three octatonic collections interact, with the unfolding of CI interlocking with segments of CII and CIII. CI is represented here almost in its entirety, lacking only a representative of pc_{10} (B^b or $A^{\#}$). As a result of this octatonic interaction, the line "Fern fliegt der Staub," which appears to be a simple turn around g^1 , is better read as a combination of three dyads, two of which refer to other poetic components: "hervor" and "Morgen," the latter of course occurring at the very beginning of the song.

ex. 3.21

Bar 7 of "Im Morgentaun" begins the last section of the song (ex. 3.21). Its connection with the first section of the song is indicated by the tempo instruction, "Etwas langsamer als zu Beginn" (Somewhat slower than the beginning).¹⁷ A subtler connection is provided by the harmonic context of the first two notes, $a^{b1}-f^{\#1}$, shown in ex. 3.22.

ex. 3.22

Here (ex. 3.22) the "F-minor triad" in piano right hand is reminiscent of the "E-minor triad" of the opening piano arpeggio. It is also more specifically reminiscent of the "F-minor triad" that set "einzuziehn" in the vocal line of bar 3 (ex. 3.20). With these clues in mind it is not difficult to discover that the opening pentad of this third and final section is indeed a form of octatonic pentad 5-19, a reordered transposition (T_1) of the piano arpeggio, in which the motivic dyad $a^{b1}-f^{\#1}$ ("Durch die") corresponds to g^2 and $f^{\#2}$, respectively, of the piano arpeggio (ex. 3.18).

As in the three lines of the poem shown in ex. 3.20, the three lines in ex. 3.21 represent an octatonic composite, an interaction of segments of all three octatonic collections. Of these, CIII is primary, consisting of all but one of its elements. The notes of CIII are not quite contiguous;

there is a break after c^2 ("-tur"). When CIII resumes, on "nichts," its descending contour suggests, once again, the piano arpeggio, and together with the preceding c^2 , we again have a considerably reordered transposition (T_5) of the arpeggio's 5-19, but one that nevertheless preserves its tritonal feature.¹⁸

At the end of ex. 3.21, trichord 3-3 of CI sets line 10 of the poem, "von Frucht und Laub," which rhymes line 7, "Fern fliegt der Staub." Here Webern avoids an obvious repetition: the musical rhyme consists of the shared dyad $g^{\#1} (a^{b1})-g^1$, as indicated in ex. 3.21.

ex. 3.23

From ex. 3.23 it can be seen that the last two lines of the poem are set with relative simplicity, although the melody consists of a catenation of pitch segments from all three octatonic collections, without interlocking. The final dyad, $e^{b1}-c^{\#1}$, however, is first presented by the headnote of 3-2 of CII and the headnote of 4-10 of CI, a registral grouping. All three segments are linear with respect to the octatonic scale, and the order in which the three octatonic forms occur is the same as that in which they occurred at the beginning of the song (ex. 3.19): CII-CI-CIII.

Finally, and as remarked earlier, here at the end of the song Webern permits an exact correspondence of melody and rhyme, for lines 6 and 12. As a final analytical observation, I have indicated at the bottom of ex. 3.23 a very elegant and somewhat concealed, but nonetheless literal, repetition of the setting of line 4, "mit mir zu schaun."

The Bass Line of Opus 3/IV

It is a truism that the vocal line does not constitute a song's entire interpretation of a poem. That is especially so in Webern's atonal Lieder, from which any clichés of traditional tonal music--such as bass figurations--are totally absent. In all these early songs the bass line is fully composed; it is an integral melodic configuration in its own right.

ex. 3.24

Example 3.24 illustrates this point in the analytical sketch of the bass from bars 1-3. The sketch simplifies by omitting immediate repetitions and by placing the line in a single register.

Beginning on B^b, two octaves lower than the last note of the piano arpeggiation (ex. 3.18), the bass unfolds a line that, with the exception of D, is entirely within CIII. It spans the tritone B^b-E, the last tritone of the piano arpeggiation (ex. 3.18). With the arrival on E the arpeggiation of octatonic hexachord 6-z50, also from CIII, appears. This includes the only note missing from CIII up to this point, F[#]. Since the text here is "Duft einzuziehn" (to breathe the fragrance), the upward gesture seems clearly to be an instance of tone-painting, depicting poetic inhalation, just as its counterpart, the descending piano arpeggiation portrays the falling cherry blossoms ("Kirschenflor").¹⁹

Fragments of CI intersect with the unfolding CIII septad, as indicated by the hanging beams in ex. 3.24, and the bass E of the expressive chord in bar 3 terminates both CI and CIII, as the double stem shows. Only one note, however, interrupts unfolding bass septad 7-31: d in bar 2, as remarked earlier. The actual pitch of that note is the lowest D on the piano, shown as a filled-in small notehead in ex. 3.24, which, as registral nadir, is a special note in the song.²⁰

ex. 3.25

In the final three bars the pianist's left-hand plays a regular succession of alternating "major and minor sixths," beginning with a-f^{#1}. This suggests an octatonic pattern, and, indeed, as ex. 3.25 shows, the entire succession parses into two forms of the octatonic, CII, the upper component and, starting from low G at the end of bar 8, linear tetrachord 3-3 of CI. I have included low A in bar 8, which also sounds in the lowest register, but it is essentially isolated from the 3-3 tetrachord. The last three bass notes are G-B-B^b, pitch-class components of the 5-19 piano arpeggio that initiates this song (ex. 3.18), with B^b occupying the final position in both figures.

ex. 3.26

Above that terminal B^b (ex. 3.25) the piano chords of the final bar also refer to the opening music of the song, as the textual annotations in ex. 3.26 indicate. The upper-voice f¹-f^{#1} refers to the opening notes of the vocal melody, "Im Mor-"; the first chord as a whole consists of notes in the piano arpeggio, the lower three of which duplicate the closing bass trichord 3-3. The final

chord, 4-7, however, relates to the music of bars 5-6, discussed immediately below.

A few words on the only extended "non-octatonic" passage in the song will complete our exploration of this intricate atonal composition." I refer to bars 5-6, the setting of "Fern fliegt der Staub," which features an extraordinary melodic cascade in the piano accompaniment that intensifies the descending gestures so characteristic of this music. A casual analysis indicates that these are sequential presentations of symmetric tetrachords 4-7 and 4-8, which occur throughout Webern's atonal oeuvre.

ex. 3.27

Of course this succession of non-octatonic, symmetric tetrachords can be "taken at face value." But in view of the prevailing octatonicism of the song let us consider the octatonic interpretation that ex. 3.27 provides.

According to the two analytical beams in ex. 3.27, the 4-8 "cascade" parses into two interlocking forms of the complete octatonic, CI, the upper beamed structure, and CII, the lower. With the exception of the second group, beginning on $c^{\#3}$, each form of 4-8 contains three notes of CI and three of CII and the collections intersect on two notes. In the second group Webern adds a single note, e^{b1} , a fleeting reference to CIII.

Of special interest are the boundary notes, b^3 , the headnote, and tailnote b , which is the first note of pentad 5-19 that begins the last section of the song. See ex. 3.22. The boundary notes of the lower component are also of interest: F-B, replicating the first two notes of the initial piano arpeggio, which appears often in the song, usually in disguise. Indeed, it appears in that way here in this cascading figuration, as the first pentad in CII, duplicating the pitch-class content of the bass figure that ends the preceding section. This is shown in ex. 3.28 alongside a bracketed display of the same notes in ex. 3.27.

ex. 3.28

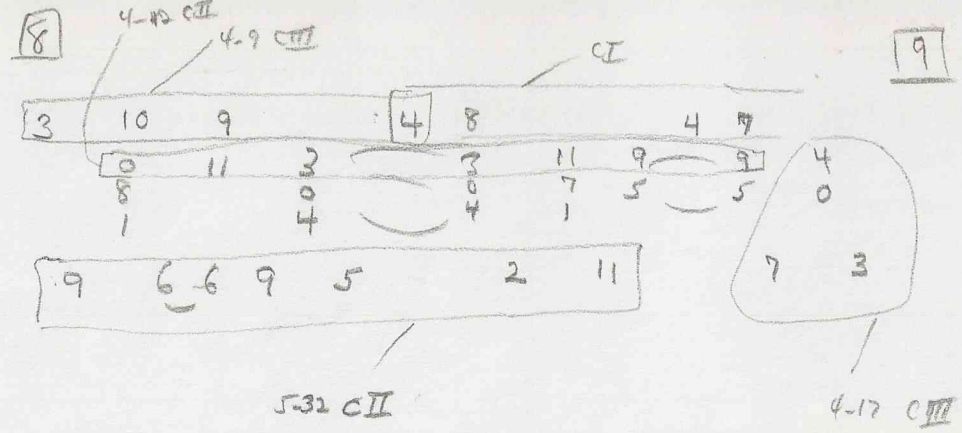
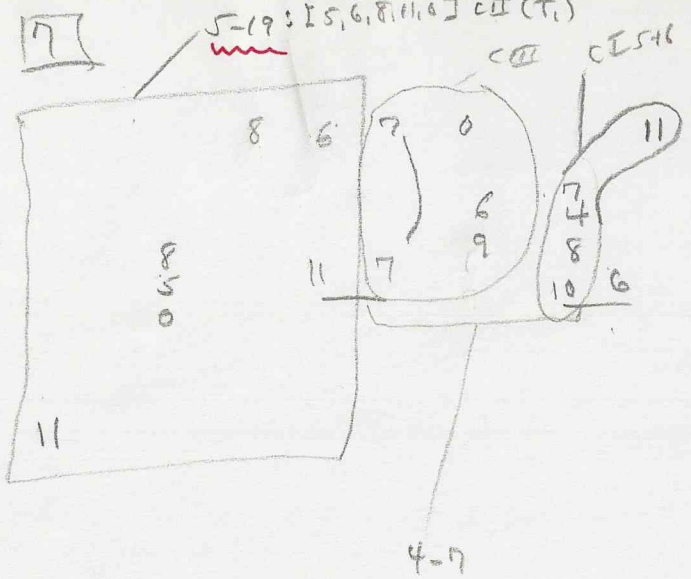
The filled-in noteheads in ex. 3.27 indicate pitch-class repetitions, so that the fourth occurrence of 4-8 consists of pitch-classes already heard. Only at the end of the figuration does the final note of CI occur; the Bb marked by omega with subscript 1. Appropriately, this note is

also the final note of the piano arpeggio and the first and last notes of the long-range bass line. The Eb attached to the lower beam in ex. 3.27 and marked by omega with subscript 2 completes both CII and the total chromatic--excluding the earlier appearance of E^b remarked above.

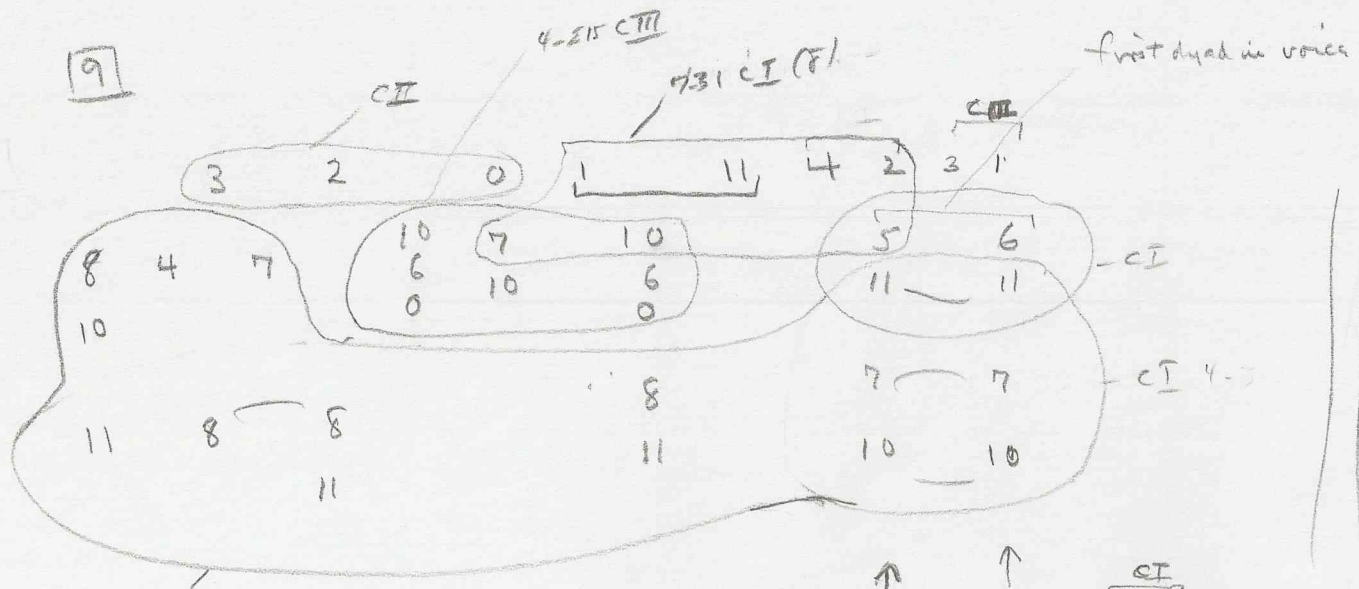
ex. 3.29

Finally, ex. 3.29 summarizes the outer parts of the entire figuration. While the headnotes of each 4-8 unfold an octatonic tetrachord from CI, the lower notes gradually fill in the tritone from F to B, traversing a whole-tone segment. The octatonic quality of this reduced structure is self-evident.

With such highly organized passages as this beautiful cascading figuration, there can be little doubt that the seeds of Webern's later atonal music as well as those of his 12-tone procedures began germinating in these early songs.



WORK SHEETS
CP-3/4



5-16: [4, 7, 8, 10, 11]
cI
almost 5-19

+

= 7-31;
[2, 4, 5, 7, 8, 11, 11]
locking pc 1

↑

4-215
from orig. 5-19

↑

4-7: [6, 7, 10, 11]
cI
cIII

base btw 3-7
4-11-5

1

2

3

VOICE

3-2 cII

2-2 cI
from 5-19

5-28: [1,3,6,7,9] cIII (4,10,10)

from 5-19 to cIII

cI

head and tail
4-8 passing

[11]

Central
notes in
middle btw 5-6

5-19
[4,5,7,10,11]
cI

6-34

5-18
[4,6,7,10,11]
almost 5-19

4-7
9 10 1 cIII
10 1 2 cI

7-31 cII (11)

6-213:
[10,11,1,2,4,5]
cI

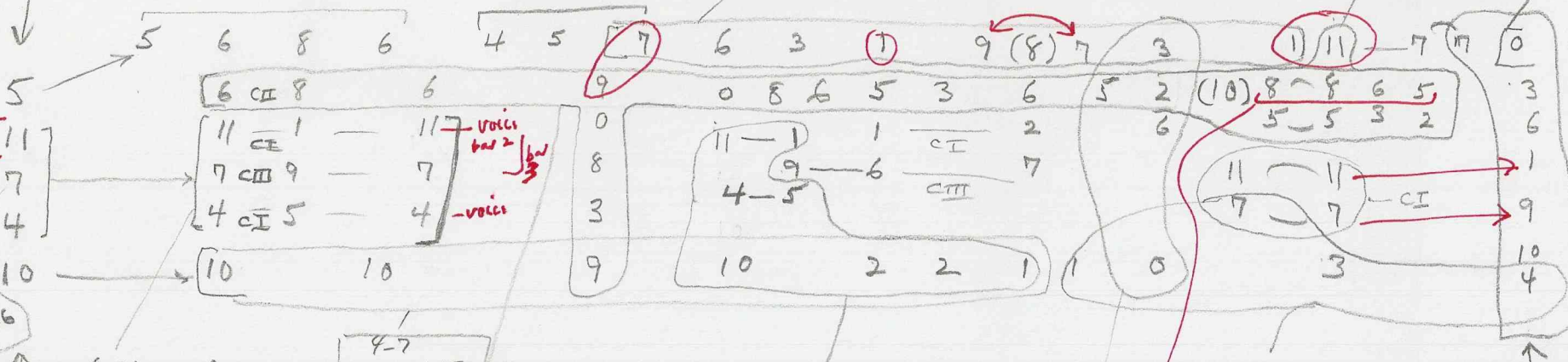
R of 11
voice
motion
5-10: [0,2,3,5,6] cII

5-16:

[4,1,3,4,7] cIII

8-28
cIII

14578
93467
01747



VOICE

almost 5-19

7 → 8

8-28

2-11 CII

4

initial bar

5

SEE JEP. PAGE

5-32 CIII

6-30 CI

7

0

8

5

11

4

2

3

1

7

6

8

7

3

6

1

9

10

4

9

6

10

8

2

11

3

10

7

2

8

7

8

10

2

11

4

0

5

5

10

6

6-250
CII

5-19
2x

8-28

CIII

6-250

Complete

7-31

4-8

4-8

5-19 CII

noted T₇

of opening from

6-244: [9, 10, 11, 2, 3, 8]

Comments on Webern Op.3/IV papers

General: I do not expect that these papers will be "finished" research papers. That would be impossible in the time available. I do expect that you will formulate an idea that you would like to investigate, based upon an analysis of the piece, and that you will explore that idea within the context of the four-page paper. In that respect, the paper resembles an extended abstract of an as yet unwritten study. A title for the paper, setting forth its topic, would be welcome, but is not absolutely essential. Comments on Paper 2 follow.

0. To those who supplied them, thank you for the paper clips!

1. "Importantly," "arguably," etc. are adverbs. Adverbs modify verbs. "Hopefully," the most pernicious of these, crept into the language sometime during the roaring sixties and has now achieved genetic status. An example:

"Hopefully I will go to New York" means that I will go to New York filled with hope--perhaps with hope that my grammar will improve.

2. Pentad 5-19 (the descending arpeggio in the upbeat figure) will hopefully spawn further octatonic formations.

3. Tetrachord 4-7 in Webern's music requires further attention, but not now.

4. I assume from the references that you spent time on contour theory. Robert Morris's article in MTS? Prof. Friedmann's own writings?

5. When I write such comments as "interpretation"? I mean to draw your attention to an observation that seems interesting but inconsequential.

6. Registral extremes. Why low D in bar 2? Low F in bar 5?

7. The imitation that begins in bar 7 is exact but for one note. Why the discrepancy?

8. Downbeat of bar 1. Is this really 5-z18? Bar 9, last chord in piano: Is this really 5-9?

9. An incomplete bar at the beginning of a movement is never counted as bar 1.

10. Webern's text setting is almost invariably syllabic. Why?

11. Please use the registral designations I mentioned last week. Please double space at the end of a sentence and single space after a comma. I am trying to become accustomed to t (T) and e (E), but have not yet discovered how to do arithmetic on them.

12. Length is a practical consideration.

13. Publication of Webern's atonal music. Op. 3, 1921. Op. 1, 1922. Complete listing in Moldenhauer.

Webern, Opus 3/IV

Stefan George

a Im Morgentaun

In morning dew

b trittst du hervor

you stepped without,

b den Kirschenflor

the cherry blossoms

a mit mir zu schau'n,

to see with me,

c Duft einzuziehn

to breathe the fragrance

d des Rasenbeetes.

of the grassy bed.

e Fern fliegt der Staub.

The pollen has flown

afar.

f Durch die Natur

Through nature

c noch nichts gediehn

nothing yet grows

e von Frucht und Laub--

of fruit and foliage--

f Rings Blüte nur . . . ,

Just blossom all

'round . . . ,

d Von Süden weht es.

And southwinds blow.

1 2 3

a) Im Mor - gen - taun | tritt du her - vor | den Kir - schen - flor | mit mir zu schau - n. | Duft

b) 3-2 CII 3-2 CI 5-28 CI 3-8 CI 5-28 CIII

3 4 5 6

a) Duft ein - zu zieh | des Ra - sen - bee - tes. | Fern fliegt der Staub... |

b) CII 4-18 CI 7-31 (10) 4-z15 CIII "her-vor" CII "Morgen-"

7 8

a) Durch die Na - tur | noch nichts ge - dieh | von Frucht und Laub

b) 5-32 CII 3-3 CI 7-31 CIII 4-9 (5-19) "der - Staub"

stat

*erst partiel
als 5-32
CIII*

*→ [9, 10, 0, 3, 4] CIII
T5 (inv. var. 4, 10)*

5-19 CII

9 10

a) Rings Blü - te nur... | Von Sü - den weht es.

b) 3-2 CII 4-10 CI CIII

"Laub" g¹ eb¹ c¹ b eb¹ - c¹

"mit mir zu schau - n"

Bass

6-250 CIII

omit

Webern, Op. 3/IV

The unusual rhyme scheme of the poem divides its 12 lines into 4+4+4, as abba cdef cefd, with lines 9-12 a permutation of lines 5-8. Clearly, Webern was interested in expressing the striking characteristics of this rhyme scheme in his setting. That is why, for example, the melody that sets the last line of the poem, "Von Süden weht es" is the same as the melody that sets "des Rasenbeetes", exemplifying the most extreme temporal circumstance, in which five lines separate the first line from its partner at the very end. The elaborate system of interrelations and correspondences that we saw in Opus 3/I, however, are not evident in this song, perhaps because of its conciseness and the correspondingly rapid tempo.

ex. 3.18

On the other hand, this song is full of text-painting related to the floral images and fragrances of the poem, beginning with the descending flourish, which is certainly intended to suggest falling cherry blossoms (ex. 3.18). With the tempo indication Fließend (fluently) and the metronome marking of quarter note = 72, the music and the poem go by very quickly. But when we slow the tempo down, as is essential for a thoughtful consideration of details, the intricate figurations and counterpoints come into focus.

Thus, the initial arpeggiation (ex. 3.18) proves to be a form of octatonic pentad 5-19, from CI.¹⁶ From the analytical standpoint, this beginning seems auspicious, suggesting that the music of this song may lie firmly within the octatonic domain. A glance at the score, however, dashes all hope for a straightforward solution. For example, the pictorially cascading figures in bars 5-6, gestural offshoots of the initial arpeggiation of 5-19, are sequential forms of 4-8, which is not an octatonic tetrachord.

The Vocal line

How this striking passage relates to the octatonic will be explained below. First, however, let us consider the vocal line, beginning with ex. 3.19.

ex. 3.19

Aligned below the melody and text at a) is the analytical reading at b) of the pitch relations of