

Handwritten notes in the top left corner, including the word "Kapitel 1/2" and other illegible text.

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Example 11 as it shows a common feature of the notation in this music: each written musical figure from a subset of the opening two-chord harmony, here the diminished triad (C-C#E), which coincides with line 1 to measure 13 through the beginning of line 2 as triad (C-C#E). In bar 5, this interval oscillates  $g^{#2}$ , the first note now in the descent of the accompaniment, to complete peaked 5-16, which is essentially equivalent to the entire second chord of bar 5. This subset of C) then holds, with an exaggeration of the diminished triad with which it begins  $e^{\#2}g^{\#2}c^{\#2}$ , and central on the peak  $e^{\#2}$ , corresponds to the final statement of the second chord of bar 5, including G. Precisely on the final syllable of the text word "Whispered" the left hand moves third to  $e^{\#2}$ , completes 7-16 of C) in the lower part and  $g^{\#2}$  to once complete the entire collection.

Whereas C) in the piano accompaniment is interrupted by notes that belong to other melodic constituents, the rest segment that begins at letter C of Example 11 proceeds, uninterrupted, to the end of the phrase. It begins with notes peaked 5-16, which occupy positions 4 through 8; the final note of the phrase,  $e^{\#2}$ , then completes lower hand 4-17.

Exactly in the middle of bar 4, at the onset of the third line of the stave, C) takes up evidence to the lower parts and the bass (letter D). What is most remarkable here is the re-entrant note (re-entrant beginning on  $e^{\#2}$  that the C) thread forms with C), beginning on  $e^{\#2}$  (see Example 12). This lower voice thread continues right up to the end of the section, doubling the descent of the accompaniment to the ultimate motion to  $e^{\#2}$  (letter G), which completes F 16, and doubling again in the concluding motion  $e^{\#2}c^{\#2}$ .

The five-note group of letter D of Example 11 is governed by the presence of C) in the music, for it points to the configuration above the line that is associated to C) but that is distinct both rhythmically and notationally (Example 13), as well as thematically distinct, by virtue of its membership in C) (see Example 14).

Finally, letter E of Example 11 is related to the lowest melodic configuration that is absent, but not quite, composed of elements of C). I will return to this in connection with Example 15 below in order to present an alternative and non-relational reading.

Example 11 at B shows a common feature of the octatonic in this music: each octatonic thread begins from a subset of the opening two-chord harmony, here its diminished trichord G-C#-E, which combines with bass f to maintain CI through the beginning of bar 3 as tetrachord 4-12. In bar 3, this tetrachord assimilates g<sup>#2</sup>, the first new note in the descant of the accompaniment, to complete pentad 5-16, which is inversionally equivalent to the entire second chord of bar 1. This strand of CI then finishes with an arpeggiation of the diminished triad with which it began: e<sup>2</sup>-g<sup>2</sup>-c<sup>#3</sup>, and arrival on the peak c<sup>#3</sup> corresponds to the final statement of the second chord of bar 1, excluding G. Precisely on the final syllable of the text word 'Winterdunst' the left-hand minor third b-d<sup>1</sup> completes 7-31 of CI in the lower part and b<sup>b1</sup> in voice completes the entire collection.

Whereas CI in the piano accompaniment is interrupted by notes that belong to other octatonic constituents, the vocal segment that begins at Letter C of Example 11 proceeds, uninterrupted, to the end of the phrase. It begins with scalar pentad 5-10, which occupies positions 4 through 8; the final note of the phrase, d<sup>1</sup>, then completes hexachord 6-27.

Exactly in the middle of bar 4, at the onset of the third line of the stanza, CI takes up residence in the inner parts and the bass (letter D). What is most remarkable here is the note-against-note counterpoint beginning on f<sup>1</sup> that the CI thread forms with CII, beginning on d<sup>2</sup> (see Example 12). This inner voice thread continues right up to the end of the section, doubling the descant of the accompaniment in the climactic motion to c<sup>#3</sup> (letter G), which completes 8-28, and doubling again in the concluding motion d<sup>3</sup>-c<sup>#3</sup>.

The five-note group at Letter F of Example 11 is germane to the presence of CI in the music, for it points to the configuration above the bass that is unconnected to CI but that is distinct both registrally and notationally (Example 10), as well as theoretically distinct, by virtue of its membership in CIII (see Example 13).

Finally, letter E of Example 11 is attached to the beamed melodic configuration that is almost, but not quite, composed of elements of CI. I will return to this in connection with Example 14 below in order to present an alternative and non-octatonic reading.

### Example 12

Example 11 gives the somewhat strange, but nevertheless interesting picture of Collection 1's participation in the relations above. Indeed, the short fragments (eg. at letter D) are certainly encompassed by the longer blocks that belong to another collection. In that case, C1. 1 have included them, however, for the sake of completeness.<sup>10</sup>

Like C1, C2's formal departs from the described behavior of the opening harmony (letter A). Beginning with bar 1, C2 is right in the treatment of the melody of the vocal line (letter C), preparing (over two bars)  $d-c^{\sharp}$ , a transposition ( $\uparrow 2$ ) of the opening harmony to the piano, bar 1. This configuration, however, is interrupted by the dissonant  $d^{\sharp}$  (letter F), which represents C2 (to be discussed in connection with Example 13). After this, C2's presence in the vocal line becomes attenuated as it is interrupted again by  $d^{\sharp}$  in bar 3 and  $g^{\sharp}$  in bar 4. But, from gesture 5 (B) (letter H) persistently represents C2 in the left hand piano part, especially in the lower thirds above the base (octaves: letterhead 4 B).

At letter  $\mu$ , the beginning of the second line of text, gesture 5-B of C2 (which is itself a third transposition in the descent of the piano part). With the additional notes of C2 that occur to it from the notes immediately below, the complete configuration comes to 7-B, lacking  $A$  ( $g^{\sharp}$ ). The missing note appears in bar 1 within the fragmented configuration that begins at letter C, and at the tail of that lower constituent (repeated at the end of the excerpt) in the final occurrence of notes  $d^{\sharp}$   $a$ , which C1 shares with C2 (Example 13). This latter pairs off with the final fragment of C2 in the vocal line,  $d^{\sharp}$   $e^{\flat}$ , which will be read analytically in a somewhat different way below (Example 14).

### Example 13

Although, by virtue of its representation in the two-chord initial harmony (Example 12, letter A), C2 is the predominant (initial) collection at the beginning of the song, it appears in the vocal line only briefly, as the vocal  $g^{\sharp}$   $a^{\flat}$   $c^{\sharp}$  (letter H), in the context of C2 (Example 12). Within that (interval)  $d$   $g$   $d^{\sharp}$  completes 7-B of C2. With the dissonance(s)  $a^{\flat}$  of bar 2 in the

## Example 12

Example 12 gives the somewhat meager, but nonetheless interesting picture of Collection II's participation in this octatonic music. Indeed, the short fragments (eg, at letter D) are certainly overpowered by the longer threads that belong to another collection--in that case, CI. I have included them, however, for the sake of completeness.<sup>16</sup>

Like CI, CII's thread departs from the diminished trichord of the opening harmony (letter A). Beginning with bar 2, CII is right in the forefront as the melody of the vocal line (letter C), projecting linear hexachord 6-z13, a transposition ( $T_5$ ) of the opening harmony in the piano, bar 1. This configuration, however, is interrupted by the dissonant  $b^{b1}$  (letter D), which represents CIII (to be discussed in connection with Example 13). After this, CI's presence in the vocal line becomes attenuated as it is interrupted again by  $b^{b1}$  in bar 3 and  $g^1$  at bar 4. But linear pentad 5-10 (letter B) persistently represents CII in the left-hand piano part, especially in the minor thirds above the bass (octatonic tetrachord 4-3).

At letter ~~G~~, the beginning of the second line of text, pentad 5-28 of CII unfolds without interruption in the descant of the piano part. With the additional notes of CII that accrue to it from the voice immediately below, the complete configuration sums to 7-31, lacking A (pc9). The missing note appears in bar 5 within the fragmented configuration that begins at letter G, and at the tail of that lower constituent (repeated at the end of the excerpt) is the final occurrence of tritone  $e^{b1}-a$ , which CI shares with CIII (Example 13). This tritone pairs off with the final fragment of CII in the vocal line,  $g^{b1}-f^1$ , which will be read analytically in a somewhat different way below (Example 14).

## Example 13

Although, by virtue of its representation in the two-chord initial harmony (Example 13, letter A), CIII is the predominant octatonic collection at the beginning of the song, it appears in the vocal line only briefly, as the trichord  $g^{b1}-b^{b1}-c^2$  (letter B), in the context of CII (Example 12). Within that trichord (3-8)  $b^{b1}$  completes 7-31 of CIII. If the downstemmed  $a^1$  of bar 2 in the

some part were to be included, violating the rule that excludes tangents from collection membership, a complete form of  $\beta$  (2) would result.

In letter C of Example 13, the lower case letters are included from the first vertical in the phrase accomplishment, while the lower projects  $a^h$ , initially heard, occurred, and the upper voice of the opening chord inscription. A fragment of CH then appears at the end of line 3 (letter D), reading  $ra^h$ , the same syllable from the collection as the descent of the accomplishment.

In the second part of Example 13, at the beginning of the third line of the text, CH comes into its own in the use of melodic line factor 13. Excluding  $a^h$ ,  $a^l$  and  $r^l$ , the line projects 7-13. These excluded notes, which could belong either to (3) or to (13) cannot be effectively explained as inclusion but need to be integrated into the same line. Two readings that do this are presented in Example 14 for the reader's consideration.

In letter E of Example 13 the lower part now composed entirely of elements of CH from the full collection in Example 10 is apparent. But the lower part allows the form complete two strands, the upper of which projects  $a^h$ ,  $a^l$ ,  $a^l$ , a reference to the opening harmony of the song and one of the two 'melodies' in this essentially alternate work.

In the climactic words of letter G of Example 13, CH dominates the phrase accomplishment, excluding only two notes,  $r^l$  and  $a^h$ , which are the notes that are 'latter' in the sense of the end of the phrase in bar 4.

#### The Alternative Reading

The grouping of the concept from Webster's Op. 1 and 2 into syllabic strings (some because of the melody that many readers might regard as 'latter'). As the most recent instance, let us return to Example 10 to re-examine the lower part (to wit) that first occurs on the top line of the phrase part, bars 1-3, and to then repeated earlier in the two subsequent spellings on a lower line by the voice from the middle of bar 4 through the end of bar 5.<sup>27</sup> Examples 11 and 12 used the vocal line as a collection of (3) and CH, then reading its vocal correspondence to the earlier line in the phrase's descent.

voice part were to be included, violating the rule that excludes singletons from collection membership, a complete form of 8-28 would result.

At letter C of Example 13, the lower voice reiterates a trichord from the first vertical in the piano accompaniment, while the bass projects  $e-e^b$ , initially heard, reversed, as the upper voice of the opening chord succession. A fragment of CIII then appears at the end of bar 3 (letter D), ending on  $a^2$ , the note withheld from the collection in the descant of the accompaniment.

In the second part of Example 13, at the beginning of the third line of the text, CIII comes into its own in the vocal melodic line (letter E). Excluding  $a^{b1}$ ,  $d^2$  and  $f^1$ , the line projects 7-31. These excluded notes, which could belong either to CI or to CII cannot be effectively explained in isolation, but need to be integrated into the entire line. Two readings that do this are presented in Example 14 for the reader's consideration.

At letter F of Example 13 the lower parts are composed entirely of elements of CIII. From the full notation in Example 10 it is apparent that the lower parts above the bass comprise two strands, the upper of which projects  $e^{b1}-e^1-f^{\#1}$ , a reference to the opening harmony of the song and one of the few 'motives' in this essentially athenatic work.

In the climactic music at letter G of Example 13, CIII dominates the piano accompaniment, excluding only two notes,  $f^2$  and  $g^{b2}$ , which are the notes that set 'Leben' in the voice at the end of the phrase in bar 6.

#### An Alternative Reading

The parsing of the excerpt from Webern's Op.3 no.5 into octatonic strings ignores features of the melody that many readers might regard as 'obvious'. As the most salient instance, let us return to Example 10 to consider the hexachord (6-z43) that first occurs as the top line of the piano part, bars 1-3, and is then repeated verbatim (with two enharmonic spellings) an octave lower by the voice from the middle of bar 4 through the end of bar 5.<sup>17</sup> Examples 11 and 13 read this vocal line as a conflation of CI and CIII, thus masking its exact correspondence to the earlier line in the piano's descant.

unclear  
error?

'Leben'



### Example 14

In order to place this issue in better perspective, Example 14 gives the overall flow (Example 14a) including *in situ*, from the middle of bar 4 to the end of bar 8 in two major lines, Example 14b, as the satisfactory segment strings that were chosen separately in Examples 11 and 12 and, second, Example 14c, as successive forms of abstracted intervals 4.7, a reading that takes as its point of departure the first and last intervals to the melody, both of which are instances of that set class.<sup>19</sup> The second, alternative, reading has obvious virtues. Its basic component, interval 4.7, is the only set class whose constituent tones can account for all the notes in the line, is a natural analogue to that of the certain intervals. And although it explains the certain intervals that account for much of the structure of this section of the song, its basic constituent, non-interval 4.7, is by no means foreign either to this music or to the early songs in general (see note 13). But at the end of the certain intervals within a complete form (Example 7.10), then reading the entire line within the certain pull-point, the 4.7 interval-based reflection lacks an essential unity, other than that based upon the transcriptional sequence  $T_4$ ,  $T_2$  and  $T_4$ , which has no perceptible larger function, for example, the creation of a significant invariant subset (predicted directly by a theoretical feature).

Nevertheless, from the analytical standpoint it is possible to include the procedural panning in our study of the complete section, not only because it is interesting, but also because it is representative of Webern's multi-layered musical designs in these singular Lines. For although the given intervals to place in the second, alternative, component frequently interact with other pitch configurations to produce a complex and complex universe that is not immediately accessible either to the casual or the analytical listener.<sup>20</sup> In the concluding examples of this local study, I will discuss several different kinds of early interactive designs, or modes of the intervals, as well as systems that integrate more than one of its forms.

### Modes of the Intervals in the Early Songs

#### Example 15

## Example 14

In order to place this issue in better perspective, Example 14 parses the vocal line (Example 14a), including 6-z43, from the middle of bar 4 to the end of bar 6 in two ways: first, Example 14b, as the interlocking octatonic strings that were shown separately in Examples 11 and 13 and, second, Example 14c, as successive forms of ubiquitous tetrachord 4-7, a reading that takes as its point of departure the first and last tetrachords in the melody, both of which are instances of that set class.<sup>18</sup> The second, alternative, reading has obvious virtues. Its basic component, tetrachord 4-7, is the only set class whose contiguous forms can account for all the notes in the line, in a manner analogous to that of the octatonic threads. And although it replaces the octatonic threads that account for much of the structure of this section of the song, its basic constituent, non-octatonic 4-7, is by means foreign either to this music or to the early songs in general (see note 13). But while each of the octatonic threads unfolds a complete form of heptad 7-31, thus unifying the entire line within the octatonic palimpsest, the 4-7 tetrachordal collocation lacks an overriding unity, other than that based upon the transpositional sequence  $T_0$ ,  $T_6$  and  $T_4$ , which has no perceptible larger function, for example, the creation of a significant invariant subset projected linearly in a discontinuous fashion.

Nevertheless, from the analytical standpoint it is prudent to include the tetrachordal parsing in our study of the complete section, not only because it is interesting, but also because it is representative of Webern's multi-faceted musical designs in these singular Lieder. For although the pure octatonic is often in the ascendant, octatonic components frequently interact with other pitch configurations to produce a variegated and complex universe that is not immediately accessible either to the casual or the analytical listener.<sup>19</sup> In the remaining examples of this brief study, I will discuss several different kinds of such interactive designs, or modes of the octatonic, as well as contexts that integrate more than one of its forms.

## Modes of the Octatonic in the Early Songs

## Example 15

Handwritten musical notation on a grand staff (treble and bass clefs). The page is divided into three measures, each labeled with a measure number: **MEASURE 1**, **MEASURE 2**, and **MEASURE 3**. The notation includes notes, rests, and dynamic markings such as *mf* and *mp*. There are also some handwritten annotations in the bass line.

A large section of handwritten musical notation consisting of eight staves. The notation is dense and includes various musical symbols, including notes, rests, and dynamic markings. The staves are numbered on the left side, likely corresponding to different instruments or voices. The notation is written in a cursive, handwritten style.



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Example 1

Example 1

I am a poor little thing

1 2 3 4 5 6 7 8

Example 2

I am a poor little thing

9 10 11 12 13 14 15 16

Ex 11  
Op. 25

C: 6-27 (1, 4)

A+B: 7-31 (10)

E 7-31 (11)

D

F

Ex. 9

Op. 25

A

B

C

138

Ex. 9

Op. 315

A

B →

\* Er deut die Ar-me-

C

\* \*

CIII



0.1.14  
09.2/10

6)

6-2021

7)

6-2021

8)

6-2021



Allegretto

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked "Allegretto". The lyrics under the vocal line are: "I want you to know I'm here".

Handwritten musical score for the second system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The lyrics under the vocal line are: "I'm here, I'm here, I'm here, I'm here, I'm here, I'm here".

Langsam

Kahl reckt der Baum im Win - ter - dunst sein frie - rend

Le - ben. Laß dei - nen Traum auf stil - ler Rei - se vor ihm sich he - bent

one might well ask: 'Where is the relative third?' Perhaps the most immediately audible relative trace is created by the left hand triplet and its continuation in the voice part, marked 7-11 of (B):  $\dot{c}^2$   $\dot{b}$   $\dot{a}^2$   $\dot{c}^2$   $\dot{b}^2$   $\dot{a}^2$   $\dot{c}^2$   $\dot{b}^2$   $\dot{a}^2$ . And another clearly visible formation is in the left piano, with C-B-B of line 1 repeated under 2 and extending to the concluding bracketed 4-5. This brings from 'The Seventh Ring' by Stefan George, Op. 9:

Wohin consistently expressed preference for the first and last songs of Opus 9, both of which contain a great deal of intricate music.<sup>18</sup> I have selected the last song of that opus for analytical attention because it illustrates ways in which Webern integrated relative harmonies and melodic threads to create a longer passage consisting of manifold sections. Before discussing the more elaborate and extended example (Example 16), however, I will consider briefly the music of the climax of the song in lines 7 and 8 that sets the text 'So stehst du da' ('So standest du da'), which refers back to the imagery of the first line of the poem: 'Wald wald der Baum im Winterwald sein Winter Wald' ('The cold tree stands here both in winter and in leafy life'). The music of the climax also refers to the opening music, but in subtle ways that draw into the legacy of the 7-note tradition. First let us examine the construction of this passage (Example 9) in three relative elements.

#### Example 9

Letter A of Example 9 designates the five-note vocal phrase, which projects relative pitch 5-71, a rather unusual harmony in Webern's relative usage, perhaps chosen here for one of its basic properties, the upward distributed seventh chord, annotated as  $\dot{c}^2$   $\dot{a}^2$   $\dot{b}^2$   $\dot{c}^2$   $\dot{d}^2$ , which dominates the 'winter third', a basic melodic motif. Item C of Example 9 is an repetition of brackets 4-5, which, it will be recalled from note 16 is one of only two lower brackets of the relative mode. In the relative mode in small notation on Example 9 the form of A (C) can be treated 'waggle around' in consecutive positions 7-8 + 2-3-4. Webern's considered it 'unarranged' in its respect to the modal subdivisions and the two distributed triads ( $\dot{c}^2$   $\dot{a}^2$   $\dot{b}^2$ ) and ( $\dot{b}^2$   $\dot{c}^2$   $\dot{d}^2$ ) and writes them the two winter thirds  $\dot{b}^2$   $\dot{c}^2$  and  $\dot{c}^2$   $\dot{d}^2$ . The entire configuration is neither a formal definition of the opening chord of the song, shown in

one might well ask: Where is the octatonic thread? Perhaps the most immediately audible octatonic trace is created by the left-hand triplet and its continuation in the voice part: octatonic 7-31 of CII:  $c^1-b-d^1-f^1-a^{b1}-g^{b1}-f^1-a^1$ . And another clearly scalar formation is in the bass alone, with C-B-D of bar 1 repeated in bar 2 and extending to Eb, completing tetrachord 4-3.

#### Five Songs from 'The Seventh Ring' by Stefan George, Op.3

Webern consistently expressed preference for the first and last songs of Opus 3, both of which contain a good deal of octatonic music.<sup>14</sup> I have selected the last song of that opus for analytical attention because it illustrates ways in which Webern integrated octatonic harmonies and melodic threads to create a longer passage consisting of manifold sonorities. Before discussing the more elaborate and extended excerpt (Example 10), however, I will consider briefly the music at the climax of the song in bars 7 and 8 that sets the text 'Er dehnt die Arme' (It stretches its arms), which refers back to the imagery of the first line of the poem: 'Kahl reckt der Baum im Winterdunst sein frierend Leben' (The naked tree stretches forth in winter's mist its freezing life). The music of the climax also refers to the opening music, but in subtle ways that demonstrate the legacy of the Lieder tradition. First let us examine the constituents of this passage (Example 9) for their octatonic elements.

#### Example 9

Letter A of Example 9 designates the five-note vocal phrase, which projects octatonic pentad 5-31, a rather unusual harmony in Webern's octatonic usage, perhaps chosen here for one of its basic properties, the exposed diminished seventh chord, tetrachord 4-28 ( $e^2-c^{\#2}-b^1-g^1$ ), which dramatises the 'minor third', a basic motive in the song. Item C of Example 9 is an arpeggiation of hexachord 6-z13, which, it will be recalled (from note 10) is one of only two linear hexachords of the octatonic scale. In the scalar inset in small notation on Example 9 this form of 6-z13 can be located 'wrapped-around' in consecutive positions 7-8-1-2-3-4. Webern's considerable 'rearrangement' (with respect to the model scale) brings out the two diminished triads ( $e^{b3}-c^3-f^{\#2}$  and  $e^2-c^{\#2}-g^1$ ) and within them the two minor thirds  $e^{b3}-c^3$  and  $e^2-c^{\#2}$ . The entire configuration is motivic: a horizontalisation of the opening chord of the song, shown in

Example 10: With respect to pitch contour, configurations A and C, seen in schemes F-H, derive from CBE. With the exception of the very first note, F, the three-note chromatic figure,  $\{F^{\flat}, G^{\flat}, A^{\flat}\}$  (later B), like later CBE as well. As will be revealed in Example 11, these three notes also come from the opening triad: F and B (as *all* and *all*) are in the descent of the opening triad, while F (as *o*) is the base note. Moreover, the entire chromatic triadset, F-B-B $\flat$ , is based on the long-range tone progression from bar 1 through bar 4 (see Example 10). In the melody of the song as a whole, F is reserved for special instances of contrasting poetic metaphors, setting the last syllable of 'Time' (*just*) and the second syllable of 'Building' (*spring*) in the last line of the poem, thus as in the next 'Building built' (that is to it) (the time and personality, the profit will begin for spring).

Example 11:

Example 11 reproduces the first six lines of Wilbur's *Open Four*, a setting of one of the poems of Walter Crane's *The catkins-Blog*.<sup>14</sup> My translation of the relevant stanza follows the original, below:

Eight notes for the House in Winterland  
 with minimal letters  
 Low notes: Triad and other notes  
 are low with below  
 The house low notes low built to winter's end  
 its lowering life  
 Let your dream, as though journey,  
 return below it

Before discussing the relative organization of the notes, a few comments on some of its salient features. Inspired by the large letters in Example 10, some appropriate. The two chords of the introduction (later A) resolve into octaves (lowered 4-5) (CBE), with the final vertical octave of pretonal 5-5b, the second octave of 5-5b. The two chords differ by only one note, since the 'house' (chord) on top and bottom exchange regional positions, a beautifully 'theory' (music).

Example 10. With respect to pitch content, configurations A and C sum to octatonic 7-31, drawn from CIII. With the exception of its very first note, F, the three-note chromatic figure,  $f^3-e^3-e^b3$  (letter B), fits into CIII as well. As will be evident in Example 10, these three notes also come from the opening music: E and Eb (as  $e^2$  and  $eb^2$ ) are in the descant of the opening chords, while F (as  $f$ ) is the bass note. Moreover, the entire chromatic trichord, F-E-Eb, is heard as the long-range bass progression from bar 1 through bar 4 (see Example 10). In the melody of the song as a whole, F is reserved for special moments of contrasting poetic metaphors, setting the first syllable of 'Eise' (ice) and the second syllable of 'Frühling' (spring) in the last line of the poem, 'dass er im Eise noch Frühling hofft!' (that in ice it (the tree--and presumably, the poet!) still hopes for spring).

#### Example 10

Example 10 reproduces the first six bars of Webern's Opus 3 no.5, a setting of one of the poems of Stefan George's 'Der siebente Ring.' My translation of the relevant stanza follows the original, below.

Kahl reckt der Baum in Winterdunst  
sein frierend Leben.

Lass deinen Traum auf stiller Reise  
vor ihm sich heben!

The barren tree stretches forth in winter's mist  
its freezing life.

Let your dream, on tranquil journey,  
revive before it!

Before discussing the octatonic organization of this music, a few comments on some of its salient features, keyed to the large letters on Example 10, seem appropriate. The two chords of the introduction (letter A) coalesce into octatonic hexachord 6-z13 (CIII), with the first vertical a form of pentad 5-10, the second a form of 5-16. The two chords differ by only one note, since the 'minor thirds' on top and bottom exchange registral positions, a beautifully illusory 'motion',



perhaps symbolic of the former time and traditional time, as that the only real motion involves the change from  $h^{\text{H}}$  to  $g^{\text{H}}$  in the middle voice. (Compare the exchange in Example 1.)

Letter B of Example 8 points to the upper voice of the two chords,  $h^{\text{H}}a^{\text{H}}$ , which repeat with letter L, where an ascending motion leads up to the peak note  $a^{\text{H}}$  before descending down by  $a^{\text{H}}b^{\text{H}}$  in line L, creating a neutral delineation of the piece's two images. This melody then sets the second two lines of the chords, beginning at letter B, so that the melody of the first line of the piece is accompanied by the rest of the second line's melody. In consequence, we find some a third unusual phenomenon in the German lied.

Even when hearing of the first phrases of the chorale's vocal melody (letter D), which contains an example of Weber's *arsis*, as well as that of his teacher, we find the variation between an *arsis* and *thesis*. Only the first chorale line (letter E) overlaps with that impression. And even the descending cadential motion of letter G (Weber's), the largest interval in the line, occurs within a *thesis* context.

At letter L, ending the piece's *Tenore*, the line reaches down to its lowest note,  $h^{\text{H}}$ , where four manifestations in the vocal line begin with the second word, *weil* in line L, which has parallel manifestations of ascending. Again, the semantic content of this line note is suggested by its immediately adjacent pitches,  $f$  and  $e$ . As the other regular instance (letter B) the descent of the piece, doubling its *arsis*, initiates the vocal line's *thesis* line.

Examples 11 through 13 display the *arsis* and *thesis* components of line 1 of Weber's *Opus Ten 5*, beginning with Collection 1 (E). To make this accessible to the reader I have brought together the *arsis* and *thesis* that belong to E, leaving the non-E elements detached. The *arsis* and *thesis*, with each of the three examples a note indicating of the relevant form of the *arsis* is supplied in small notation. Pitch class set names are given here and there, and tone (represented as pitch class numbers) required to complete the *arsis* collection are indicated in parentheses. An additional symbol, the arrow, may point to the note that completes the largest *arsis* configuration, usually 7-31, but sometimes 8-26.<sup>22</sup>

Example 11

perhaps symbolic of the barren tree and motionless tree, so that the only real motion involves the change from  $f^{\#1}$  to  $g^1$  in the middle voice. (Compare the exchange in Example 3.)

Letter B of Example 10 points to the upper voice of the two chords,  $e^{b2}-e^2$ , which repeats until letter E, where an ascending contour leads up to the peak note  $c^{\#3}$  before descending directly to  $b^{b1}$  in bar 4, creating a musical delineation of the poem's tree imagery. This melody then sets the second two lines of the stanza, beginning at letter H, so that the melody of the first line of the poem is accompanied by the music of the second line's melody, in counterpoint, as it were--a most unusual circumstance in the German Lied.

Even a brief hearing of the first phrase of the 'chromatic' vocal melody (letter D)--whose contours are so typical of Webern's music as well as that of his teacher--will alert the sensitive listener to an octatonic presence. Only the direct chromaticism (letter F) interferes with that impression. And even the descending cadential motion at letter G ('Leben'), the largest interval in the line, occurs within an octatonic context.

At letter I, setting the poem's 'Traum', the bass reaches down to its lowest note,  $A^b$ , whose four manifestations in the vocal line begin with the second word, 'reckt' in bar 2, which has pictorial connotations of stretching. Again, the octatonic context of this low note is suggested by its immediately adjacent pitches, d and e. At the other registral extreme (letter J) the descant of the piano, doubling in octaves, imitates the vocal line's 'stiller Reise'.

Examples 11 through 13 display the octatonic components of bars 1-6 of Webern's Opus 3 no.5, beginning with Collection I (CI). To make this accessible to the reader I have beamed together the stemmed notes that belong to CI, leaving the non-CI elements detached. For convenient reference, with each of the three examples a scalar ordering of the relevant form of the octatonic is supplied in small notation. Pitch-class set names are given here and there, and notes (represented as pitch-class numbers) required to complete the octatonic collection are indicated in parentheses. An additional symbol, the arrow, may point to the note that completes the largest octatonic configuration, usually 7-31, but sometimes 8-28.<sup>15</sup>

Example 11