A PERFORMER’S GUIDE TO SELECTED SOLO VOCAL WORKS OF
THE SECOND VIENNESE SCHOOL WITH A COMPLETE CATALOG

A DOCTORAL DISSERTATION
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CHAPTER I: INTRODUCTION

There is a long list of schools and movements acknowledged by special names in music history, such as the New German School, the Mighty Five, Les Six, and the First Viennese School, which refers to Vienna-based composers of the late eighteenth and early nineteenth centuries, particularly Haydn, Mozart, and Beethoven. This group of composers lived and worked in Vienna, making the Austrian capital the center of musical culture at the time. Although these composers worked in the same circles and knew one another, they were not collaborating together to produce musical compositions. The Second Viennese School is comprised of three significant composers who were active during the first half of the twentieth century: Arnold Schoenberg, Anton Webern, and Alban Berg. Regarding the labels such as the First or Second Viennese School, sometimes the composers knew of and accepted such labels and sometimes they were the invention of historians after the fact.

A crucial characteristic of the concept of the Second Viennese School is that it originated with the composers themselves through their compositions, writings, and other activities. Schoenberg, Webern, and Berg were involved in the promotion of their status as a group and their identification with the Viennese musical heritage. For example, Schoenberg wrote, “Let us, for the moment at least, forget everything that could separate us and so preserve for the future what can only begin to take effect posthumously; one
will have to name the three of us together – Berg, Webern, and Schoenberg – as a unity.”

The music of the Second Viennese School is characterized by an evolution from post-romantic expanded tonalities, to atonality and expressionism, and finally toward serialism. All three composers wrote a large amount of vocal music, from songs and chamber music to choral and stage works. Yet their relationships with singers were quite different from their predecessors. Their motivation for writing vocal music was either the text or the composition itself, rather than a potential performance situation or a professional relationship with a singer. Like their French predecessors and contemporaries, Schoenberg, Webern, and Berg reacted against nineteenth-century Romanticism, developed a distaste for virtuosity, and stressed the importance of respecting the score. The main goal of the Second Viennese School, through performance or intellectual contemplation, was to communicate the meaning of music with clarity and precision.

An intense and complex relationship, both musically and personally, arose between Schoenberg and his students. Although he was quick to observe that he did not force his own musical style upon Webern and Berg, Schoenberg was exceedingly dictatorial and paternal. He demanded his students have conformed artistic opinions as well as become his personal assistants. Despite the potential for personal conflict among the three composers, their aesthetic point of view was extremely similar and spearheaded by Schoenberg. Remaining true to the art of the First Viennese School (German classical


music extending backward in time to Bach and forward to Brahms and Wagner), the Second Viennese School composers persistently argued that their own music, evolutionary in style and aesthetic, was firmly based on the classical style. Berg often emphasized the use of classical instrumental forms as in his opera *Wozzeck*, which is one well-known manifestation of this tendency to find regularity and tradition within the apparently innovative.

The music of Schoenberg, Webern, and Berg is not specifically comparable from one composer to another. Both Webern and Berg followed Schoenberg’s influence and wrote atonal music in the years before World War I and twelve-tone music following the war, but like all good composers, each developed his own distinctive style. Berg remained closest to the German Romantic style, while Webern departed most radically from this model. All three composers had their own unique stylistic characteristics – as seen in Schoenberg’s fascination with the speaking voice, Berg’s use of quotation, and Webern’s radical brevity and concentration.³

**Historical and Cultural Review of the Second Viennese School**

Webern and Berg began their studies with Schoenberg in 1904, and, in turn, became the avatars of modern music. The differences between Berg and Webern can perhaps be symbolized through the comparison of how they first came to Schoenberg. Webern began his composition lessons on the advice of scholar Guido Adler from the University of Vienna. Berg had very little formal training prior to studying with Schoenberg. He was

³ Simms, xiii.
accepted as a student on the basis of some songs his brother submitted in response to a newspaper advertisement. At this time, Schoenberg was a lesser-known and self-taught composer with no significant institutional affiliations and few publications. He was certainly earning a reputation from such significant works as *Verklärte Nacht*, Op. 4 and *Pelleas und Melisande*, Op. 5, but his most important innovations were still ahead of him. Schoenberg was not much older than his students and all three experienced the journey of new music together. Although there were years of geographical separation and personal differences, the three composers remained closely linked, artistically and intellectually, throughout their lives.4

During the first part of the twentieth century, Schoenberg, Webern, and Berg were often associated with extreme radicalism and modernism as a result of their writings, concerts, and works. This extremist reputation of the three composers only increased after the First World War, as their expressionistic works became well known through such premieres as *Erwartung*, *Die glückliche Hand*, and *Wozzeck*. Another factor that changed the cultural reputation of the Second Viennese School was the development of several competing movements and schools. Composers who spearheaded this competition include Sessions, Krenek, Hindemith, and Weill. This younger generation brought about trends such as neoclassicism, polytonality, *Neue Sachlichkeit*, and *Gebrauchsmusik*, making it necessary for each composer to solidify his own compositional voice. This perception of competing schools was much less prominent during the years right before and immediately following the First World War, and it was seen most commonly in concert programming. For instance, Schoenberg’s Society for Private Musical Simms, 3.
Performances, founded in 1918, programmed concerts by Debussy, Ravel, and Stravinsky, which deliberately show the elimination of grouping schools or movements together.\(^5\)

There are several labels, each with its own connotations, linked to Schoenberg, Webern, and Berg, such as the Young Viennese School, the Atonal School, the Twelve-Tone School, the Schoenberg School, and the Central European Group. Despite the frequent usage of these labels, many historians, theorists, composers, and critics have treated these labels with caution. For example, *The Oxford Dictionary of Music* defines the school as a “somewhat imprecise generalization usually understood to mean the group of composers who worked in Vienna (and Berlin) between 1910 and 1930 under the moral leadership of Schoenberg (e.g. Berg, Webern, Skalkottas); their common ground being adoption of the 12-note method of composition.”\(^6\) A contrasting definition appears in *The Companion to 20\(^{th}\)-Century Music*:

**Second Viennese School:**
The collective name given to Schoenberg and his pupils Berg and Webern, the trinity that overturned tonality. The grouping was in some sense misleading, for each wrote music that reflected personal traits. Schoenberg’s was lofty, unyielding yet humane; Berg’s was ingratiating and erotic; Webern’s was precise, neurotic, authoritarian. They were united only by technique, a time, and a place which wholly rejected them. There was never a First Vienna [sic] School. That name was assigned retroactively to Mozart, Haydn and Beethoven. A Third Vienna School arose in the 1970s around Schwertsik and Gruber, who ridiculed the established aristocracy of modernism.\(^7\)

According to this statement, the Second Viennese School was neither a school nor Viennese. In his essay, *The Blessing of the Dressing*, even Schoenberg challenged the

\(^{5}\) Ibid, 28.
\(^{6}\) Quoted in Simms, 4.
idea of a school. He writes, “All my pupils differ from one another extremely and though perhaps the majority compose twelve-tone music, one could not speak of a school. They all had to find their way alone, for themselves.”

Joseph Auner articulately summarizes this debate about the Second Viennese School by saying,

There is no doubt that Schoenberg, Berg, and Webern belong together in any account of music in the twentieth century, but we must be aware of how the notion of the Second Viennese School has shaped the writing of history as well as the historical developments themselves. It is time for the conception of the school represented by the cover of the *New Grove* volume to be rethought. By filling in the historical background around the isolated figures and adding new faces to the group portrait, we might lose the image of “the center of gravity,” but we will more clearly show the extent to which the Second Viennese School is a complex and shifting historical construct that has been formed and contested through the century.

To use the label the Second Viennese School, or any of the other terms, has significant ramifications for how we think of each composer individually, how we conceive of their relationship to each other, and how we understand them historically. The concept of a school can create a false sense of understanding when it is used by such diverse communities, such as composers, theorists, musicologists, publishers, journalists, and concertgoers. While it might be possible to find a common ground between what these groups understand by the term “Second Viennese School,” it is also clear that there are important differences both in the details and connotations of the term. Despite the debates on whether Schoenberg, Webern, and Berg should be considered a school, or whether we should think of them as individual composers, it is important to keep in mind that the three of them are tightly linked due to the frequent associations, similar musical heritage, writings, and cultural traditions.

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8 Quoted in Simms, 4.
9 Ibid, 30.
10 Ibid, 5.
Statement of Purpose: The Importance of this Research

When performers and audiences think of the Second Viennese School there is often an assumption that the works will be atonal and, therefore, the composers’ works are frequently neglected. There are many vocal works, both tonal and atonal, by the Second Viennese School that are musically achievable for performers and satisfying for the audience. The purpose of this study is to help eliminate this stereotype surrounding Schoenberg, Webern, and Berg and, in turn, encourage the performance of their vocal works. For me, I vividly remember first being introduced to Schoenberg’s atonal music during my first year of undergraduate studies. Before the professor played an excerpt of *Pierrot Lunaire*, he prefaced it by explaining that no student in his thirty-year teaching career had ever liked this style of music and that he did not expect that to ever change. Despite the stereotypical comment given by the professor, I was immediately taken with what I heard and since then have been fascinated with twentieth-century sounds, specifically those of the Second Viennese School. In order to “burst the bubble” of aversion surrounding these composers, important information needs to be addressed.

In Appendix A, I provide a complete catalog of solo vocal works by Schoenberg, Berg, and Webern in order to supply vocal performers with accessible and valuable performance information. In addition to my own performance experience, interviews with renowned performers provide important performance suggestions for singing both tonal and atonal vocal works.

Chapter I of this study includes introductory information and a historical and cultural review of the Second Viennese School. Chapters II, III, and IV each are dedicated to an
individual composer's life and career, including his compositional characteristics and styles. Each of these chapters contains a discussion of representative work(s) with the aid of musical examples as well as performance and stylistic suggestions. Chapter V contains performance application information gathered through interviews with several singers known for their expertise with this literature and related techniques, in addition to my own performance experience. The twentieth-century vocal technique, Sprechstimme, also is thoroughly discussed in this chapter. Chapter VI contains a summary of the research presented in this dissertation in addition to suggestions for further research.

Appendix A is a catalog of 169 pieces for voice and piano with pertinent information for singers and teachers. For each song in the catalog the following facts and characteristics will be shown and/or discussed: (1) title of piece; (2) poet; (3) publisher; (4) date of composition; (5) voice classification; (6) key; (7) tempo; (8) time signature; (9) range; (10) tessitura; (11) level of difficulty; (12) vocal line and accompaniment; (13) form; and (14) text and translation. The voice classification is determined by the range and tessitura of the piece. With regard to songs written for a specific voice type by the composer, the intended voice type is listed, but this does not necessarily exclude other voice types if the material is appropriate for them. According to Phyllis Bryn-Julson who has sung with conductors who knew and worked with Schoenberg (e.g., Friedrich Cerha, Pierre Boulez, Gunther Schuller, and Michael Gielen), the voice part was written as an overall fabric of the chord so the accompaniment would not bury the voice. Bryn-Julson believes men were typically not invited to sing most of the repertoire written for voice and piano (unless specifically written for that particular voice type) due to the density of
the piano accompaniment or orchestration. Therefore, the majority of songs in the catalog were written for soprano and/or mezzo-soprano.

The level of difficulty is divided into four categories: Beginner, Intermediate, Advanced, or Post Advanced. In some cases where a song falls between categories, a hyphen is added, denoting this middle ground, e.g., Advanced-Post Advanced. The level of difficulty is based on the emotional and vocal maturity of the piece, tonality, level of rhythmic difficulty, and to what degree the voice line is supported by the piano accompaniment (as seen in the level-of-difficulty rubric in Appendix A).

Appendix B features four sample recital programs to serve as a guide for programming vocal repertoire of the Second Viennese School. The theme or intent of each program is described and a timed duration is provided. Appendix C is a selected discography that highlights recordings pertinent to this document, including recordings by singers who were interviewed in Chapter V. For clarification purposes, Appendix A is indexed in three ways: Index by Catalog Order, Index by Composition Title, and Index by Poet. These indexes will allow the reader to efficiently locate desired information within Appendix A. Following the indexes is the bibliography.

There is a lack of scholarly information available that educates advanced students, teachers, and performers about the technique and stylistic issues related to the vocal works of the Second Viennese School. This reference work is a convenient guide for singers, pianists, and teachers who want a brief overview of rarely performed repertoire as well as performance suggestions that will enrich their education and expand their collection of vocal music. It also serves to assist in the process of selecting repertoire for students. The Second Viennese School is generally a highly researched area of musical
study; however, there are still limited pedagogical resources related to the vocal works. I feel that this specific area of study is one that would benefit advanced singers and singing teachers interested in expanding their knowledge of twentieth-century repertoire. I hope that my dissertation will have an impact on scholarship in the field of music performance, as it will uncover vocal repertoire that is commonly ignored and rarely performed.

**Review of Literature**

There are several sources available that provide historical information about the Second Viennese School in context with the first half of the twentieth century. The book *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School* edited by Bryan Simms is an excellent source for biographical information about members of the Second Viennese School. It includes a discussion on the Second Viennese School as a historical concept as well as discussion of the musical culture in Vienna at the turn of the twentieth century. Each composer also is covered in an individual chapter that includes information about their lives, education, instrumental and vocal works, and compositional styles.

There are other resources available for study of the individual composers, poets, and songs. *The Berg Companion* edited by Douglas Jarman focuses on the life of Berg as well as his vocal and instrumental works. This resource is particularly helpful in the analysis of his songs and operas. *The Arnold Schoenberg Companion* edited by Walter B. Bailey contains a complete list of works by Schoenberg, as well several articles pertaining to Schoenberg’s tonal and atonal periods, the evolution of the twelve-tone technique, Schoenberg’s influence as a teacher, and his general influence on his contemporaries.
The Life of Webern by Kathryn Bailey provides biographical information on Webern, including his childhood and early school years, in addition to a discussion of forces that shaped his musical life. This book also focuses on Webern’s change of compositional direction in the 1920s, his path to new music in the 1930s, and Webern’s life before World War II.

There are several sources specifically related to performance that influenced this project. Exploring Twentieth-Century Vocal Music: A Practical Guide to Innovations in Performance and Repertoire by Sharon Mabry contains significant information regarding twentieth-century repertoire and vocal techniques. This book is separated into three sections: New Directions, Non-traditional Notation and Extended Vocal Techniques, and Repertoire Choices. These sections include information on appropriate repertoire, Sprechstimme, notation, and vocal techniques specific to twentieth-century music. The third section features three appendixes: Sample Programs, Suggested Repertoire, and Sources for Composer and Score Location.

Another useful source is Singing in Style: A Guide to Vocal Performance Practices by Martha Elliott. This book contains nine chapters, each of which is dedicated to a particular musical time period or style of singing. Chapter seven is dedicated to the Second Viennese School and includes sections on publications, performance and analysis, Sprechstimme, dynamics, articulation, tempo, and rubato. Elliott’s chapter contains brief and general information about the musical elements listed above, whereas my research focuses on highly detailed and specific performance-related information, as found in Appendix A. Chapter nine, “Working with Living Composers,” is also pertinent
to this study as it focuses on notation, special voice effects, learning difficult rhythms and pitches, vibrato, and finding the composers’ intention.

Phyllis Bryn-Julson and Paul Mathews’ *Inside Pierrot Lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece* is a resource that focuses on how to interpret and perform Schoenberg’s *Pierrot Lunaire*. This book is divided into two sections: the first focusing on the development of *Sprechstimme* and Schoenberg’s path to *Pierrot*. The second section focuses specifically on *Pierrot*, and includes translations of each piece and musical examples showing theoretical elements crucial to the understanding of this important work. Since *Pierrot* is not a specific part of this study, the first section of this book serves only as a guide in research.

There is a breadth of books and articles written about the Second Viennese School; however, few dissertations can be located that focus specifically on the performance of their vocal works. Brian Gill’s dissertation (D.M.A., University of Kentucky) *A Performer’s Guide to the Solo Vocal Literature of Maximilien d’Ollone* provided formatting suggestions, particularly found in the catalog, and although not directly related, information regarding vocal performance.
Arnold Schoenberg was born in 1874 to a lower middle-class Jewish family who lived in the Leopoldstadt district of Vienna. Although his mother, Pauline, was a piano teacher, Schoenberg was largely self-taught on both the piano and violin during his early years. During Schoenberg’s early musical development he studied counterpoint and composition with Alexander Zemlinsky (1871-1942). When the two met around 1895, Zemlinsky was already an established young pianist and composer in Vienna. An important aspect of their professional relationship was that Zemlinsky introduced Schoenberg to several other Viennese musicians, including Gustav and Alma Mahler. Schoenberg’s relationship with the Mahlers and other musicians within the Viennese cultural circle inspired Schoenberg’s early compositional style, which centered around traditional elements of Romanticism.

In 1897, Schoenberg broadened his compositional approach to focus on modern musical ideas represented by musical figures such as Hugo Wolf and Richard Strauss. This new direction included innovative ideas such as complex and highly integrated one-movement forms, as well as an enriched vocabulary with deliberate freedom from prevailing keys.\(^{11}\)

In 1902, Schoenberg traveled to Berlin and introduced himself to Richard Strauss, who took great interest in Schoenberg’s music. With Strauss’s recommendation, Schoenberg was hired to teach at Berlin’s Stern Conservatory, but by 1903 Schoenberg decided to return to Vienna. His brief experience at the Stern Conservatory sparked his interest in teaching, and he sought to establish his credentials as a teacher, despite his own limited education. In 1903, along with Zemlinsky, Schoenberg began teaching independent music classes in Vienna. The following year, several students from the musicology program at the University of Vienna became his students in composition, including Webern and Berg. Following his tenure at the university, Schoenberg left for the second time to live in Berlin in 1911. He gave lectures again at the Stern Conservatory and continued his private teaching until he returned to Vienna in 1915. During this time, Schoenberg also began a career as an essayist and theoretician.

Throughout his lifetime, Schoenberg published ninety articles, one major theory treatise (the *Harmonielehre* of 1911), several poetic texts, and a collection of essays titled *Style and Idea*. After Schoenberg’s death, unpublished manuscripts were published as books and articles. These posthumous publications largely outweigh the number of writings published in his lifetime.¹²

In the early 1920s, Schoenberg’s career and reputation grew progressively. After becoming interested in the way audiences perceived new music, Schoenberg founded the Society for Private Musical Performances in 1918, which was conceived of as a concert society devoted to new music. Over the course of its three-year existence, the Society presented over 100 concerts, and more than 250 modern compositions were performed.

His works were heard at important festivals of modern music throughout Europe, and his name frequently was featured in contemporary music journals. Schoenberg continued to be a celebrated teacher, and his students were beginning major careers as composers, conductors, and performers.

The 1930s brought new professional and personal challenges for Schoenberg. When Hitler took office as chancellor of the German government in January 1933, Schoenberg knew he would be forced to leave Germany. On May 17, he left for Paris, but was soon contacted by American cellist Joseph Malkin, who offered him a teaching position at a new private conservatory in Boston. Schoenberg accepted teaching positions in both Boston and New York to increase his number of students and salary. His first year in America was difficult as he tried to communicate in a foreign language, suffered from poor health, and had a difficult teaching schedule. Schoenberg explained these frustrations to Webern:

The most annoying thing is the weekly trip to New York. I give only 4-5 lessons, but it takes a long time getting there. Everyone with whom I have spoken has told me they don’t know how I have kept it up... I leave early Sunday at 5:00 PM, arrive at the hotel [Ansonia] at 10:45, teach on Monday from 9:30 to 12:00 and 2:00 to 4:00 (during my lunch break people always “have to” talk with you), then travel back to 4:30, arrive home at 10:00. This may not sound as bad as it really is.  

Schoenberg’s health continued to suffer, so he decided to stop teaching on the East Coast and moved to California, where he taught at the University of Southern California (USC) from 1935-1936. In the fall of 1936, he began a regular faculty appointment at the University of California at Los Angeles (UCLA) where he stayed until he retired in 1944.

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During Schoenberg’s American teaching years, he planned on creating a cycle of pedagogical writings on compositional crafts. These writings were intended to be geared toward the American student without an extensive background in music. Only one part of the cycle, *Structural Functions of Harmony*, was completed in his lifetime, but he also compiled extensive drafts for books on counterpoint and form, which were completed and published after his death in 1951.\textsuperscript{14}

**Compositional Style: Tonal and Atonal Periods**

Schoenberg’s compositional career is separated into three periods: tonal, atonal, and twelve-tone. The first period extended until approximately 1907 and featured tonal music influenced by Brahms, Wagner, Strauss, Wolf, and Mahler. The second period, 1908-1922, was typically called his “atonal period,” and it featured complex and highly concentrated forms and forces. The third period, 1923-1950, is characterized by his twelve-tone method of composition, a method of his own invention, also called serialism. Many of Schoenberg’s late works during this period employ a synthesis of serialism and tonality.

He wrote several notable works during each of these periods. Perhaps the most recognizable piece written during Schoenberg’s first period is his orchestral work, *Verklärte Nacht*. The work was originally written as a string sextet in 1899 but later was orchestrated. The majority of Schoenberg’s early works are songs. Ops. 1, 2, and 3 were all written before 1903, followed by the highly regarded *Gurrelieder* written between

\textsuperscript{14} Simms, 150.
1900-1903. Instrumental works during this period include String Quartet No. 1, Op. 7 (1904-5), Chamber Symphony, Op. 9 (1906), and the tone poem *Pelleas und Melisande* (1902-3). The summer of 1908 brought a distinct change in Schoenberg’s writing style. Traditional tonality is all but absent from all of Schoenberg’s works after 1908. Influential works from this period include *Herzgewächse*, Op. 20 (1912), written for soprano, harp, celesta, and harmonium. A more radical approach to song is seen in the famous cycle *Pierrot Lunaire*, Op. 21 (1912), written for a female reciter and chamber ensemble. He also composed two atonal operas *Erwartung*, Op. 17 (1909), and *Die glückliche Hand*, Op. 18 (1910-13), during this period. These works reflect Schoenberg’s use of experimentation and expressionism.

The music of Schoenberg’s third period is characterized by the twelve-tone method as well as the transformation of earlier styles brought together with new ideas. For instance, the music continues to be atonal, highly chromatic, and dissonant, but traditional and classical elements also are present. Schoenberg began to write in traditional forms such as rondo, sonata, and ternary, and in classical genres such as the concerto, variations, and string quartet. Representative instrumental and piano works include *Variations for Orchestra*, Op. 31 (1926-28), Violin Concerto, Op. 36 (1934-36), *Five Piano Pieces*, Op. 23 (1920-23), String Quartet, No. 3, Op. 30 (1927), and String Quartet, No. 4, Op. 37 (1936). Choral and vocal works from this period include *Ode to Napoleon Bonaparte*, Op. 41 (1942), *A Survivor from Warsaw*, Op. 46 (1947), *Kol Nidre*, Op. 39 (1938), and the unfinished *Moses und Aron* (1928-32).

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15 Ibid, 161.
These three stylistic periods provide a useful outline for study and a greater understand of Schoenberg’s compositional productivity and style evolution.

Schoenberg As a Teacher

A unifying factor of the Second Viennese School is the significant impact Schoenberg had on his students, including Berg and Webern. In addition to his direct involvement with many students, Schoenberg also published several articles and books about the theory and practice of teaching, and much of his teaching material has been published posthumously. From the beginning of the twentieth century, Schoenberg and his students emphasized Schoenberg’s role as a teacher and as an integral part of the public identity of the group. However, Schoenberg often felt that he and his students were misunderstood by audiences. Creators of music and other artistic mediums in Vienna in the early twentieth century were deliberately creating work that would provoke audiences. According to Martha Elliott in her book Singing in Style,

The composers, particularly Schoenberg and Webern had an ambivalent attitude toward performers and audiences: they wanted their works presented in public, but, anticipating a lack of understanding on everyone’s part, felt contempt for the very people who could bring their music to life. They therefore wrote music primarily for themselves and for their art, and in some cases – such as Berg’s Wozzeck and Schoenberg’s Moses und Aron – didn’t know if their work was even performable.

Despite this individualistic attitude, the members of the Second Viennese School were greatly affected by those who came before them, including figures such as Bach, 

16 Ibid, 6.
Beethoven, Brahms, Mahler, and Wagner.

By the end of the First World War, Schoenberg’s number of students had grown rapidly. His earliest group of composition students in Vienna included Berg, Webern, Horwitz, Jalowetz, and Wellesz. According to Leonard Stein, author of the article “Arnold Schoenberg as a Teacher,” Schoenberg’s aim in teaching composition was to:

achieve such matters as clear phrases, logical continuations, fluency, variety, and characteristic contrasts in the works of his pupils, as well as to influence their taste, thereby excluding triviality, talkativeness, superficiality, bombast, complacency, and other poor habits from their work. A true teacher must be a model to his pupils, possessing the ability to achieve several times what he demands of his pupil once.18

Schoenberg taught theory and composition privately, but also in both public and private schools. His classroom curriculum included courses in harmony, composition, theory, and analysis. While teaching at UCLA, he also created courses in orchestration and one titled Structural Functions of Harmony. In addition to these courses, he also developed several proposals for music schools across the nation to acquaint teachers and students with a knowledge of different compositions and performance styles.19 From his classroom curricula and proposals, it is clear that Schoenberg’s teaching went far beyond strictly making a living – it seems to have been a passion. Perhaps among the reasons for his passionate teaching was his strong belief in tradition and the importance of passing along tradition to younger students. Near the end of his life, Schoenberg summed up his career thusly:

In my fifty years of teaching I have taught certainly more than a thousand pupils. Though I had to do it in order to make a living, I must confess that I was a passionate teacher, and the satisfaction of giving to beginners as much as possible

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19 Simms, 254.
of my own knowledge was probably a greater reward than the actual fee I received. This was also the reason why I accepted so many pupils who could not pay, even if they had not the background to study with me. Thus I said in such a case once: ‘After all, if they cannot digest what I give them, it will damage them less to study with me than with a poorer teacher.’

Representative Work – *Brettl-Lieder*

Although Schoenberg is known for his orchestral and chamber works, he composed a large number of works for voice, both with orchestra and piano. His song cycle *Brettl-Lieder* or *Cabaret Songs*, written in 1901, represent a unique tonal language from a composer who was known as “the father of serialism.” This label often obscures the diversity of his compositional output, so perhaps there is no better way to lessen this obscurity than by showcasing his *Brettl-Lieder*.

Schoenberg composed these songs before he moved to Berlin to work as a conductor with Überbrettl, part of Ernst von Wolzogen’s Buntes Theater. Überbrettl was designed to use popular idioms to convey more serious ideas and attracted several significant writers of the time, including Richard Dehmel and Frank Wedekind. The eight songs of the work are set to poems taken from a collection, *Deutsche Chanson* (German Songs), first published in 1900 by Otto Julius Bierbaum. Poets represented in the *Brettl-Lieder* are Frank Wedekind, Otto Julius Bierbaum, Hugo Salus, Gustav Hochstetter, Colly, Emanuel Schikaneder, and Gustav Falke. Additional information about the entire *Brettl-Lieder* song cycle can be found in Appendix A. I will discuss two movements below.

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“Gigerlette” is the second song in the Brettl-Lieder cycle and is a setting of a text by Otto Julius Bierbaum. Bierbaum’s text is considered highly satirical and sexually suggestive. The text features a young girl, Fräulein Gigerlette, who is dressed all in white and invites a guest to have tea in a candle-lit room. Later, the two take a carriage ride into the countryside with Cupid as their driver. Schoenberg sets this romantic text to simple four-bar phrases in the voice with a charming, buoyant accompaniment. The first phrase of each verse contains a simple melodic vocal line with an equally simplistic accompaniment. The melodic and rhythmic simplicity, in addition to the consonant harmony found in both the voice line and piano accompaniment, is representative of Schoenberg’s first compositional period. Example 1 shows the opening phrase of verse one:
The second phrase of each verse becomes increasingly chromatic. The piano accompaniment features doubled octaves in both the left and right hands, while the inner voices contain chords that veer away from the tonic key of F Major. Example 2 shows the second phrase of verse three:
The form of “Gigerlette” is modified strophic. The first two verses are completely identical, whereas verse three contains brief coda-like material in the voice line. Example 3 features this melodic extension:
In order to achieve the appropriate style and expression of “Gigerlette,” a singer should keep various things in mind. Because the melodic and rhythmic material of the piece is much simpler than vocal works from Schoenberg’s later periods, it would be tempting to make the tone of “Gigerlette” sound more mature or heavier than necessary. Keeping a playful, light tone quality will allow Bierbaum’s story to come alive.

Schoenberg provides specific tempo, accent, and dynamic markings that should be adhered to in order to accentuate specific phrases within each verse of the strophic form. For instance, dynamic levels at the beginning of the first and second phrases are identical for each verse (p and pp). Schoenberg also marks a *ritardando* over the last bar of each opening phrase, which leads directly into the second verse. The major difference seen in this particular strophic form is that the final phrase is modified into a short coda. So, rather than the piece ending after the third verse, Schoenberg adds a *molto ritardando* leading into a highly expressive and climactic fortissimo vocal phrase followed by a brief piano postlude featuring familiar melodic material used throughout the entire piece.
Schoenberg’s later vocal works feature atonality, making the voice line tonally independent from the piano accompaniment. His earlier works, such as Brettl-Lieder, feature much more tonal balance between the voice and piano. The voice line in “Gigerlette” is often directly doubled in the right hand of the accompaniment. This makes it much easier for the singer to find her pitches; however, the piano needs to carefully articulate these notes in order to not overshadow the voice line. “Gigerlette” is an optimal example of Schoenberg’s early vocal writings that feature traditional musical elements of early twentieth-century music.

*Arie aus dem Spiegel von Arcadien*

“Arie aus dem Spiegel von Arcadien” is the final piece in the *Brettl-Lieder* cycle. It contains text by Emanuel Schikaneder, who also wrote the libretto of Mozart’s opera *Die Zauberflöte*. Schikaneder’s “Arie aus dem Spiegel von Arcadien” features a man who tries to describe his feelings about women three different ways, with each description set to a coinciding verse. For instance, in verse one he explains that when he sees a woman, his heart is like a swarm of bees; verse two highlights him imagining himself as a hare hopping through a field; finally in verse three he admits he does not fully understand how to appreciate women. Schoenberg sets this witty text in a traditional waltz style. Example 4 emphasizes the waltz rhythm, which is predominately seen in the left hand:
The form of this piece is strophic, and each verse concludes with a chorus featuring the words “bum bum bum,” which cleverly depict the man’s increasing heartbeat as he describes his love for women. Example 5 shows this chorus:
When writing in strophic form, composers put either identical or differing dynamic markings for each verse being sung, as in the case of “Gigerlette,” discussed previously. However, Schoenberg does not provide a specific dynamic marking for any of the verses.
of “Arie aus dem Spiegel von Arcadien,” which allows the singer more flexibility. In this case, there are several options for the singer to create an expressive piece. Based on the text, one possibility could be to sing the first verse and chorus slightly reserved with a soft dynamic in order to illustrate the man’s first attempt at describing his feelings toward women. The second verse and chorus could be somewhat more articulated to demonstrate the man dancing and hopping. The third verse and chorus could be sung at a higher dynamic level to indicate the confidence the man has gained through his journey. Each singer should feel freedom to interpret the music and text Schoenberg provides, while keeping in mind the propriety of style.

Both “Gigerlette” and “Arie aus dem Spiegel von Arcadien” feature traditional musical elements from Schoenberg’s early period, such as simple melodic structure, uncomplicated rhythms, tonal harmony, and common forms. These works are frequently performed and recorded, likely due to their clever and somewhat provocative nature.

**Representative Work – Das Buch der Hängenden Gärten, Opus 15**

*Das Buch der Hängenden Gärten* (The Book of the Hanging Gardens), Op. 15, is a fifteen-part song cycle composed between 1908-1909, set to the poems of Stefan George. George’s poems, under the same name, reflect a failed relationship between two young lovers, ending with the woman’s departure and the disintegration of the garden. Schoenberg’s attempt to stay true to George’s subject matter is seen specifically in his use of atonality. *Das Buch der Hängenden Gärten* is the first composition in his atonal period. Schoenberg described his discovery of a new style in the program notes for the
1910 premiere:

With the [Stefan] George songs I have for the first time succeeded in approaching an ideal of expression and form, which has been in my mind for many years. Until now I lacked the strength and confidence to make it a reality. I am being forced in this direction…not because my invention or technique is inadequate, but [because] I am obeying an inner compulsion, which is stronger than any upbringing. I am obeying the formative process, which, being the one natural to me, is stronger than my artistic education. ²¹

Perhaps the most important element of this cycle is its lack of a tonal center, and in fact, this work marks this first time Schoenberg completely eliminated the use of a key signature. This lack of a key signature allows only a vague sense of tonality for the singer and pianist. There are several prevailing keys throughout each piece, rather than a specific key to provide a stabilizing factor. With this avant-garde approach to tonality, Das Buch der Hängenden Gärten did not initially receive positive acclaim in artistic circles during the early twentieth century; however, these pieces have now become widely known and accepted into contemporary vocal repertoire. Further information about each piece in Das Buch der Hängenden Gärten can be found in Appendix A. I will discuss two movements below.

**Da meine Lippen reglos sind und brennen**

Though the fifteen pieces in Das Buch der Hängenden Gärten have similarities, among them there are individual characteristics in individual songs that make this cycle one of Schoenberg’s most unique works. The fourth piece in the cycle, “Da meine Lippen reglos sind und brennen,” is a brief, yet expressive and dramatic piece. According to Alan Lessum in his book *Music and Text in the Works of Arnold Schoenberg*, there is a unique

relationship between the music and text in this song. Lessum explains, “in the opening phrase there is a struggle for words, pronounced with quiet emphasis through ‘motionless lips,’ which is represented by the rhythmically flat and evenly pointed declamation of mm. 1-3, with a change of chord for almost every word.” Example 6 shows this opening phrase:

Example 2-6, mm. 1-3

Example 6 also exhibits the use of the glissando. Schoenberg uses this vocal technique twice within two measures, most likely used to emphasize the intensity of the text. The translation of the first line of text is “Now that my lips are motionless and burning.” Schoenberg chooses to bring out the words “lips” and “burning” by adding a glissando on each of those words, which intensifies the narrator’s statement. Not only is it important for singers to understand how to perform a glissando, it is also relevant for singers to remember that a glissando should not be confused with a portamento. Sharon Mabry explains her perception of the difference between the two:

The portamento is an artistically controlled quick glide between two pitches; it is executed at the end of the duration of the first pitch, just prior to attacking the second pitch. A glissando is a slower moving slide or slur between two tones with the intention of hitting all the tones in between and may continue over several beats. Another major difference between the two in contemporary music concerns vibrato; portamento uses it, while the glissando does not.⁴³

*Als wir hinter dem beblümten Tore*

The eleventh song in the cycle contains a wide variety of musical elements. There is significant chromaticism present throughout the entire piece, in both the voice and piano. Example 7 shows the opening piano prelude featuring an extended range in the left hand:

Example 2-7, mm. 1-2

This use of chromaticism and broad range is prominent throughout the entire piece.

Example 8 features a widely extended range in both the left and right hands at the closing of the piece.

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Teachers may wonder what approach is best when working with a student on this piece, or other pieces within the same genre. Every teacher has his or her own approach to teaching singing, and techniques of several well-known teachers and performers of atonal music are covered in Chapter V. The following suggestions are personal ones that have proved to be successful within my teaching studio. First, when studying music with unfamiliar intervals, it is helpful to create vocal exercises that focus on intervals related to the score. For example, rather than doing exercises with major or minor triads, develop exercises for the student that contain minor seconds, augmented fourths, or diminished sevenths. This allows the students’ ears and muscles to become more acquainted with less familiar sounds. During the beginning stages of study, a helpful technique is to have the student speak the text in rhythm with appropriate syllabic stress, dynamics, and accents. Incorporating these elements saves time and energy when the student begins to sing the intervals, which will be increasingly challenging. Depending on the level of student, it is beneficial to play block chords underneath the voice line as the student becomes more
familiar with the melodic phrases. Some students will need to focus directly on the melodic line without any outside factors, whereas others will be able to sing the voice line with chords underneath. Once the singer has accomplished singing the voice line with block chords, the next step is to add the bass line, and then finally the entire accompaniment. For students without perfect pitch, it is important to not overwhelm them with too much harmony at once. Allow the students to familiarize themselves with the unconventional writing before trying to add all the layers together. Vocally speaking, if the tessitura in a particular piece is high for the singer, it is recommended to sing the phrases with the highest tessitura down an octave in order to solidify the intervals, rather than require the singer to practice consistently at an uncomfortable and taxing area in his or her voice. These suggestions have helped me as a teacher and singer of twentieth-century vocal music.

A unique element of “Als wir hinter dem beblümten Tore” is its form. Each of the songs in Das Buch der Hängenden Gärten reveals a developmental ternary form, similar to the traditional three-part form. In this case, the form is “developmental” in that each of the three major sections contains the development of a common group of basic motives. A contrasting middle section is created by themes that are only remotely related to the basic motives. In a traditional ternary form, the middle section is usually highlighted by a change of tempo and/or key. On the contrary, “Als wir hinter dem beblümten Tore” (in addition to the ninth song, “Streng ist uns”) contradicts this tradition because there is no
clear transition from the beginning to the middle section, rather the sections meld together without distinction.²⁴

Das Buch der Hängenden Gärten remains a highly performed and frequently recorded song cycle by Schoenberg. The pieces discussed in this chapter are just two examples of the fifteen-part song cycle that serves as Schoenberg’s gateway into his atonal period.

CHAPTER III: ANTON WEBERN

Anton Webern was born in 1883 in Vienna to a working class family. From a very young age, he studied piano, cello, and composition, although his main ambition was to be a conductor. Webern’s first compositional efforts during 1899-1901 include pieces for cello and piano as well as songs set to the texts of Richard Dehmel and Ferdinand Avenarius. Composers whom Webern admired, including Alexander Zemlinsky, Richard Strauss, and Arnold Schoenberg, used the text of Dehmel frequently. The poetry of Dehmel and Avenarius may seem overly sentimental today, but at the time it was taken seriously within cultural circles. The poetry of Dehmel and Avenarius fulfilled a need for individual expression in the socially and politically restrictive late Austro-Hungarian Empire, which dissolved at the end of World War I.25

Webern’s family was supportive of his interest in music; therefore, he was able to obtain strong training in music education. In 1902, he began his studies at the Musicological Institute of the University of Vienna and continued there until completing his doctorate in musicology in 1906. After Webern graduated and started composing full time, he decided he needed to acquire a composition teacher. Although Strauss and Mahler were his first choices, he began taking private lessons with Schoenberg starting in 1904. This study continued until 1908. Following his formal studies with Schoenberg,

Webern continued to have an informal relationship with his teacher. He edited musical scores, prepared musical reductions, and even took care of daily errands for Schoenberg. Their relationship had both positive and negative consequences for Webern. For example, Schoenberg’s influence on Webern’s compositional style was significant. With Schoenberg’s help, Webern was able to develop freedom and growth in his musical expression. This development is shown particularly in the works *Passacaglia for Orchestra*, Op. 1 and the chorus *Entflieht auf leichten Kähnen*, Op. 2, both written in 1908. Schoenberg also guided Webern into atonality, which might not have happened without Schoenberg’s direction. Because of his pre-existing relationship with cultural figures in Vienna, Schoenberg was able to introduce Webern to such luminary figures as poet Karl Kraus, painter Vasili Kandinsky, poet Peter Altenberg, and architect Adolf Loos, among others. These relationships allowed Webern to be more culturally involved with artistic circles in Vienna, which led to future collaborations.  

The most negative aspect of the Schoenberg/Webern relationship was the emotional dependency Webern developed toward Schoenberg. Although all of Schoenberg’s students were required to work for him, Webern’s obsessive dedication to Schoenberg hindered his own personal and professional development. In her book, *The Life of Webern*, Kathryn Bailey reproduces correspondence from Webern to Schoenberg that demonstrates this dependence. Webern writes, “I believe that the disciples of Jesus Christ could not have felt more deeply for their Lord than we for you. Whatever I am, everything, everything, is through you; I live only through you. You are set up in my heart as my highest ideal whom I love more and more, to whom I am more and more

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26 Ibid, 261.
devoted.”

Despite this unusual dependence, Webern was able to gain an immense amount of knowledge from Schoenberg that helped shape his compositional output for years to come.

The most productive years of Webern’s life were 1908 to 1914. During this period, Webern found a distinctive style in which he radically transformed the traditional genres of string quartet, accompanied songs, cello sonatas, and orchestral pieces. This transformation came through the introduction of atonality and the gradual decline of mainstream music. Like Schoenberg and Berg, Webern’s pieces of this period were considered groundbreaking, but the general public did not accept them. However, the artistic and aesthetic views of Kraus, Kandinsky, and Loos supported Webern and others in the Schoenberg circle and helped them continue working regardless of the public’s rejection.

Despite his productivity, these years also proved to be the most trying of Webern’s life. In addition to the negative response from the public in Vienna, Webern also struggled with his inability to establish himself as a conductor, which was his ultimate career goal. He worked as a vocal coach and assistant conductor for several theaters in Vienna and surrounding areas, but each job led to failure. This failure was not because of his lack of musical ability, but rather it was because of his emotional instability. Webern was unable to maintain the busy lifestyle of working in the theater, which led him to resign and face financial distress.

The outbreak of World War I in 1914 naturally disrupted Webern’s personal and professional life. Despite his age and physical ailments including exhaustion, anxiety, and

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28 Shreffler, 264.
insomnia, Webern volunteered for the army and consequently suffered even further professional consequences. He had very little time to compose and was only able to complete nine songs between the fall of 1914 and the summer of 1918. During the war years and for the next ten years, Webern wrote vocal music almost exclusively. He set texts of some of his favorite poets, such as Kraus and Peter Rosegger, but also explored the works of Goethe, Hans Bethge, and George Trakl.\textsuperscript{29}

After the war, Webern became increasingly detached from Schoenberg, and as a result, more professionally and personally independent. Beginning in 1918, Webern’s music started to become recognized and performed. He also finally established a positive reputation as a conductor. Rather than continuing with theater work, Webern focused on modern music, which led to a twelve-year collaboration with the Workers’ Symphony Orchestra and Choral Society. He also was active in Schoenberg’s Society for Private Musical Performances, where he thrived as a coach. Webern’s reputation reached a peak during the 1920s and 1930s as many well-known musicians performed his works in Vienna, Switzerland, and the United States. He was invited to conduct his own works in Barcelona, Berlin, London, and Frankfurt.\textsuperscript{30}

During World War II, Webern lost contact with many of his friends and colleagues who fled the country because of Hitler’s authoritarian government. He attempted to correspond with several deported friends, including Schoenberg, until the war made that impossible. In 1934, the Social Democratic Party initiated riots where thousands of people were injured and killed. This was significant to Webern’s career because the

\textsuperscript{29} Ibid, 274.
\textsuperscript{30} Ibid, 291.
Social Democratic Party supported many cultural organizations, such as the Vienna Choral Society and the Workers’ Symphony Concerts. After the riots, these organizations were disbanded because the Social Democratic Party was outlawed in Austria, which led to the depletion of Webern’s conducting career and income. Despite his lack of work, Webern devoted his time to private teaching and composing. From 1934 to 1938, Webern completed several works including *Concerto for Nine Instruments*, Op. 24, *Drei Lieder*, Op. 25, *Variations for Piano*, Op. 27, *String Quartet*, Op. 28, *Cantata No. 1*, Op. 29 and *Violin Concerto*, Op. 36. Webern remained in Vienna and continued to teach and compose until 1945, when he was killed in an accidental shooting.

**Compositional Style**

In terms of his compositional output Webern would not be considered a prolific composer, particularly due to the fact that only 31 of his works were published during his lifetime. Despite the lack of compositional productivity, his influence on his successors was immense. Like many composers, Webern’s compositional style changed over time. His early style of writing is overtly Romantic. Important works from this period include the orchestral tone poem *Im Sommerwind* (1904) and *Langsamer Satz* (1905) for string quartet, which was written under Schoenberg’s tutelage and exemplifies Webern’s new mastery of motivic writing.\(^{31}\) There are also dozens of songs that fit into this early Romantic style of writing, including *Drei Gedichte für Stimme und Klavier* and *Drei Lieder nach gedichten von Ferdinand Avenarius*. Webern’s first composition under the

\(^{31}\) Ibid, 262.
tutelage of Schoenberg was the *Passacaglia for Orchestra*, Op. 1 (1908). This piece leaves behind the Romantic style of writing and moves into a more modern harmonic language. Webern’s compositional styles cannot be delineated by specific time frames; however, around the 1920s Webern began to write freely atonal music. The twelve-tone technique also became an important feature of Webern’s style during this time in his career. The *String Trio*, written in 1927, was his first purely instrumental work using the twelve-tone technique. His other important twelve-tone compositions include *Symphony*, Op. 21 and *Variations for Orchestra*, Op. 30.

Generally speaking, Webern’s music is known for its minute details and precision. It is often characterized by simple textures in which every note can be heard clearly. Other details of his music include carefully chosen timbres, lyricism, structural complexity, large intervallic leaps, and perhaps most recognizable, brevity. All of his works are short (his entire output totals only about three hours). For example, his *Symphony*, Op. 21, is only ten minutes long, and several of his songs last less than one minute. Because of this, each individual note, dynamic, expression, articulation, and timbre take on important significance. Webern wrote atonal and twelve-tone music throughout most of his short career, though his final pieces seem to indicate an additional stylistic development. For example, *Cantata No. 1* (1939) and *Cantata No. 2* (1941) are both written for larger ensembles and are texturally more dense and longer in duration than his earlier works. *Cantata No. 2* was Webern’s last cantata, as well as his last work, although there were sketches of a third cantata that began as a concerto in his sketchbook. Further information about Webern’s vocal compositions is contained in Appendix A.

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32 Bailey, 179.
Representative Work – *Drei Lieder*, Opus 25

Webern’s *Drei Lieder*, Op. 25, consists of three songs set to the text of Hildegard Jone, who specialized in lyric poetry, but was also an accomplished painter and sculptor. Jone and Webern met in 1926, and their friendship continued for the remainder of their lives. Webern’s relationship with Jone was so meaningful to Webern that after 1933, he only set text by Jone. Webern was drawn to several elements of Jone’s texts, specifically the theme of nature. According to Julian Johnson, Webern “time and time again chose texts of hers whose recurrent concern is with the immanence of God in nature, a wordless communication between hearts and minds, and the living and the dead and a gentle but intensely luminous optimism about the spiritual destiny of human life.”

*Drei Lieder* was written in 1934, near the end of Webern’s conducting career and before the outbreak of World War II. These three songs, though short in duration, are complicated vocal works that represent Webern’s compositional maturity. The set is entirely atonal and contains the use of the twelve-tone technique. It is a highly challenging work for both the pianist and singer.

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Wie bin ich froh!

The first piece in the cycle, “Wie bin ich froh!,” contains only twelve measures. Within these measures are eight meter changes, in addition to highly chromatic passages and an extended range in both the voice and piano. The piece begins with a brief, yet vastly rhythmic and chromatic, two-bar introduction. Webern introduces a rhythmic pattern of a triplet, two eighth notes, and a quarter note in the accompaniment that continues throughout the remainder of the piece (with the exception of a few variations). The accompaniment is largely scarce, and the voice line contains short, almost frantic melodic phrases that contain large intervallic leaps. Example 1 highlights several of these elements including the chromatic and intervallic voice line, the rhythmic and scarce piano accompaniment, in addition to frequently changing tempi and dramatic use of dynamics.
The previously mentioned repetitive pattern in the piano is a technique that Webern used in other serial songs, such as Ops. 17 and 18. He often combines a lyrical line in the voice with an essentially static accompaniment. The repetition of the same basic piano gestures in “Wie bin ich froh!” creates a kaleidoscopic effect that serves as a backdrop to the voice’s own individual line. With the use of twelve-tone rows, there is the possibility of a connection between the voice line and accompaniment, but in Webern’s style of writing, the two parts become carefully differentiated. However, occasionally the voice
and piano lines seem to duplicate each other. This typically happens at a cadence and as part of a specific structural effect.\textsuperscript{34} For example, in the penultimate measure in “Wie bin ich froh!” the voice and piano are momentarily elided when the piano plays a G# followed immediately by the voice singing a G# and two beats later the voice sings a B, with an immediate response of a B in the piano, as seen in Example 2.

Example 3-2, mm. 11-12

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example32.png}
\caption{Example 3-2, mm. 11-12}
\end{figure}

Although the shortest of the three pieces in Op. 25, “Wie bin ich froh!” presents many challenges for both the pianist and singer, individually and collaboratively.

\textit{Des Herzens Purpurvogel}

The second piece in Op. 25, “Des Herzens Purpurvogel” contains several musical components comparable to “Wie bin ich froh!” For instance, the vocal line consists of disjunct, short phrases with wide intervallic leaps and an underlying rhythmic

\textsuperscript{34} Johnson, 173.
accompaniment. Frequently changing tempi and dynamics are also present in both pieces. In fact, there are very few measures within these first two pieces that do not contain a tempo or dynamic change. Within the first four measures of “Wie bin ich froh!,” Webern writes a ritardando followed by Tempo I three times, in addition to changing the dynamics from forte to piano three times as well. “Des Herzens Purpurvogel” features similar tempo and dynamic changes. Only three measures in this piece are without any type of tempo or dynamic change and occasionally there are numerous tempo and dynamic changes within one measure creating a highly challenging and dramatic effect. Textually speaking, Jone’s text of these first two pieces revolves around elements of nature, such as flowers, bees, and honey. Webern chose to set Jone’s expressive text by using dotted rhythms and triplet patterns, frequent uses of mezzo di voce, varying dynamics and tempi, and diverse melodic material that supports her declamatory statements of joy and delight and description of nature.

Perhaps the most distinctive and challenging element of “Des Herzens Purpurvogel” is Webern’s change of clefs in the piano. Example 3 draws attention to the large number of clef changes within measures 21-28. In these measures, the clefs have to be coordinated between the left and right hands, and there are specific articulations, such as staccato and tenuto, which have to be adhered to within the already blatantly contrasting dynamics and tempi.
Because “Des Herzens Purpurvogel” is written in a similar style to “Wie bin ich froh!,” similar vocal challenges arise. For a singer without perfect pitch, atonal music is difficult primarily due to the lack of harmonic support from the piano and unconventional melodic writing. The first two pieces of Drei Lieder are particularly demanding because the voice line contains large leaps within a complex rhythmic structure. As with any piece of music, a singer should seek to find structure and contour within the vocal phrases. When the phrases are highly rhythmic and chromatic, the natural shape of
phrases can be masked within the intricate structure of the piece. When approaching *Drei Lieder* or other serial vocal works, it is important for the singer to work in small sections, rather than to attempt the overall structure of the piece. For singers who think analytically and are able to understand the twelve-tone technique clearly, it may be helpful to identify each pitch within the row (keeping in mind pitches in the row will be found in the piano as well as the voice line). This technique provides a highly structured as well as visual approach to learning the pieces. Chapter V features further suggestions on how to create a practice plan for singing atonal music.

*Sterne, Ihr silbernen Bienen der Nacht*

The last piece in *Drei Lieder* is “Sterne, Ihr silbernen Bienen der Nacht.” Webern culminates the cycle by writing innovative material separate from the first two pieces. The vocal phrases are much longer and more lyrical, while the accompaniment is exceedingly sparse, with several measures containing only one note, as seen in Example 4.

Example 3-4, mm. 8-14
Compared to the first two pieces in the cycle, the rhythmic structure of “Sterne, Ihr silbernen Bienen der Nacht” is significantly simpler. With the exception of the use of a repeated triplet pattern, the voice line is made up entirely of quarter and half notes as opposed to the other two songs, which feature dotted rhythms and frequent sixteenth-note patterns. As previously mentioned, the most challenging element of *Drei Lieder* is the extensive vocal range Webern expects of the singer. In addition to range, stamina in both the low and high registers is required. The large intervallic leaps written within close context of each other means the singer has to be able to maneuver her voice between registers quickly. Example 5 shows a number of wide leaps in the vocal line, with special attention to measures 45-46. These measures feature almost a two-octave leap within one beat of each other, which is the largest intervallic leap within the entire cycle.

Example 3-5, mm. 43-48
The vocal music of Webern varies widely from his early tonal works to later serial works, such as *Drei Lieder*. Though he struggled as a young composer to find his own independence and individual writing style, Webern’s precision and creativity made him one of the most influential composers of the twentieth century, and his legacy continued throughout the remainder of the century.
CHAPTER IV: ALBAN BERG

Alban Berg was born in 1885 in Vienna to an affluent family. As a young child Berg studied piano, and by age sixteen, he had begun composing for performances in his family circle, including several piano duets and approximately 80 songs. He studied with Schoenberg from 1904 to 1911, first as a student of harmony, counterpoint, and music theory, then from 1907 onward as a composition student. Schoenberg described Berg:

Alban Berg is an extraordinarily gifted composer, but the state he was in when he came to me was such that his imagination apparently could not work on anything but lieder. Even the piano accompaniments were songlike. He was absolutely incapable of writing an instrumental movement or inventing an instrumental theme.\footnote{Douglas Jarman, ed. The Berg Companion (Boston: Northeastern University Press, 1989), 37.}

Schoenberg wanted Berg to be a versatile composer, rather than one who just wrote songs; therefore, he was required to write minuets, variations, scherzos, impromptus, and other small-scale instrumental pieces. Several of Berg’s works, including Opus 1, Piano Sonata; Opus 2, Vier Lieder; and Opus 3, String Quartet reveal Schoenberg’s teaching. Berg was part of Vienna’s elite culture during the fin de siécle period. Literally meaning “end of century,” fin de siécle is most commonly associated with French symbolists, but is also used to describe a European-wide cultural moment near the end of the 19th century. Among Berg’s circle of colleagues during this time were musicians Alexander Zemlinsky and Franz Schreker, painter Gustav Klimt, writer Karl Kraus, architect Adolf
Loos, and poet Peter Altenberg. The ideas of *fin de siècle* played an important role in the birth of modernism and the decades to follow.

After Berg completed his studies with Schoenberg at the age of 25, he enlisted in the Austrian army. His principal composition during the war and post-war years was the opera *Wozzeck*, which along with his other opera *Lulu*, is one of the few post-tonal lyric dramas to have won an enthusiastic and substantial following. After the success of his operas, Berg continued to write for other mediums, including his famous *Lyric Suite* for string quartet, *Violin Concerto*, and the unusual *Chamber Concerto* for piano, violin, and 13 wind instruments. Berg suffered from poor health most of his life, and in 1935 he died in Vienna at the age of 50.

**Compositional Style**

Similar to Schoenberg’s compositional career, Berg’s music falls into three periods or eras: tonal, atonal, and twelve-tone; however, unlike Schoenberg’s compositional periods, Berg’s are not strictly divided. Berg’s tonal period began during his studies with Schoenberg and ended around 1910. He transitioned into his atonal period beginning in 1910; it lasted until 1925. After 1925, Berg was writing in the twelve-tone method. Berg’s tonal music consists of more than fifty songs (1901-1908), *Piano Variations* (1907), and unfinished works such as the five piano-sonata fragments (1908-1910).

Under Schoenberg’s guidance, Berg wrote two complete tonal works: *Piano Sonata*, Opus 1, and first three songs of *Vier Lieder*, Opus 2. Berg’s songs and other early compositions exemplify nineteenth-century characteristics; however, many of the early
songs contain a new type of tonal language such as beginning and ending the song in
different key signatures. Like the other members of the Second Viennese School, Berg
transitioned from a rather tonal approach to a purely atonal manner of writing throughout
his career. A defining moment in Berg’s career was when he saw a production of the
George Büchner play Woyzeck. He immediately began to transform the play into the
opera Wozzeck. Wozzeck represents a mixture of Berg’s compositional styles and
approaches. Its language ranges from post-Romantic to purely atonal, freely mixing folk
and popular elements. Berg’s close attention to form is also evident in Wozzeck. The first
act is a suite of five character pieces, the second is a symphony in five movements, and
the third is a series of five variations each featuring a different element of music. Each
compositional idea is developed to support the dramatic events happening on stage.

In the works following Wozzeck, Berg fully embraced the twelve-tone technique.
This can be seen in Lyric Suite (1926), Violin Concerto (1935), and the opera Lulu
(completed posthumously by Friedrich Cerha). Berg’s transparent approach to the
twelve-tone method is seen in the Violin Concerto. In this work, Berg devises the pitch
material in a way that allows for rich and surprisingly consonant harmonies. From the
opening, which is comprised of a series of open fifths (in the violin and harp), to the final
movement, which incorporates a quotation from a Bach chorale, the work should be
considered a technical masterwork. More than Schoenberg and Webern, Berg’s music
combines highly expressive material with highly structured material. Berg also wrote
vocal works that feature the combination of both tonal and atonal harmonies. For

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37 Ibid.
example, *Zwei Lieder* is made up of two pieces, the first written in 1900 and the second in 1925, both set to the poem “Schliesse mir die Augen beide” by Theodor Storm. These two pieces represent a definite contrast of style. The first piece embraces Romanticism, as seen in the works of Strauss, Schumann, and Wagner, whereas the second piece is constructed using the twelve-tone technique. *Zwei Lieder* represents a highly obvious division of tonal and atonal music. One of Berg’s most famous vocal works, *Sieben Frühe Lieder*, also features recognizable differences in tonality, however, less drastic than *Zwei Lieder*. *Sieben Frühe Lieder* was written between 1905-1908 and later orchestrated in 1928. Several of these songs, such as “Schilflied,” “Die Nachtigall,” “Sommertage,” and “Liebesode” feature highly Romantic material inspired by the works of composers Strauss, Wolf, Bruckner, and Mahler. “Nacht,” and “In Zimmer” pay homage to Impressionistic composers Ravel and Debussy. The most contrasting piece that leans furthest into the twentieth-century is the fourth piece, “Traumgekrönt.” This cycle of songs has become one of Berg’s most highly performed and recorded works, most likely due to the rich harmonic texture and expressive melodic writing. Whether his works are tonal or atonal, Berg employs an accessible harmonic and lyrical language that makes him perhaps the most approachable composer of the Second Viennese School. Appendix A contains further information about these works.

As mentioned earlier, each of the composers of the Second Viennese School gradually transitioned from tonal to atonal writing. Schoenberg often said, “This transition to atonality was unplanned, unwilled, or perhaps the result of an unconscious or
Schoenberg spearheaded this transition from tonality to atonality and Berg responded in his own individual way by creating atonal music that often incorporated tonality within the larger structure of a work.

Representative Work – *Vier Lieder, Opus 2*

Berg’s *Vier Lieder, Opus 2*, is an important work within Berg’s *oeuvre*, as these four songs show the evolution between his tonal and atonal writing. Opus 2 was written between 1908-1910 for voice and piano, and the first three songs are tonal while the last is Berg’s first atonal work. The four songs in Opus 2 are unified by recurring images in the text, shared pitch motives, and rhythms.

The texts for Opus 2 are derived from two poets: Friedrich Hebbel (1813-1863) and Alfred Mombert (1872-1942). The Hebbel poem, used in the first piece, was published in 1842 as the fourth in a cycle of eleven poems entitled *Dem Schmertz sein Recht*. The three Mombert texts used in the remaining songs form part of an extended cycle of 87 poems entitled *Der Glühende*, published in 1896. Stylistically, these poets are vastly different: Hebbel, an early 19th-century Romantic, and Mombert, a 20th-century Expressionist. The first three poems in the cycle revolve around the idea of sleep as a metaphor for death and an escape from reality, whereas the fourth poem is a dramatic exploration of life and death described through nature.³⁹

*Schlafen, schlafen nichts als schlafen*

³⁹ Jarman, 69.
In the first song of Opus 2, “Schlafen, schlafen nichts als schlafen,” Berg provides a key signature of D minor, which is underscored in the rocking ostinato pattern in the bass, found in the opening and closing of the piece. Example 1 shows the ostinato pattern featured in mm. 1-4 and mm. 26-30:

Example 4-1, mm. 1-4, mm. 26-30

The harmony between the two ostinato patterns contains stepwise chromatic motion throughout much of the bass line. There are several chords present in this piece that are characteristic of Berg’s writing and other 19th- and 20th-century composers, including a 13th chord found in Ravel’s Gaspard de la nuit, and a climactic chord containing five
superimposed perfect fourths that Schoenberg used in his *Chamber Symphony No. 1*.\(^{40}\)

The climax of “Schlafen, schlafen nichts als schlafen” (mm. 16-17) expresses a juxtaposition of the highest moments of tension for the narrator – the painful outside world and the inner world of sleep, as seen in Example 2.

Example 4-2, mm. 16-17

After this extreme expression, the narrator returns to the initial state of detachment.\(^{41}\)

This piece is in ternary (ABA’) form and contains a short coda, as seen in the Figure 1:

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<td>A</td>
<td>B</td>
<td>A’</td>
<td>Coda</td>
</tr>
<tr>
<td>1-10</td>
<td>11-21</td>
<td>22-24</td>
<td>25-30</td>
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**Figure 1. Form of Op. 2, No. 1**

The voice line begins with short, expressive phrases that later increase in length and become more lyrical and dramatic. The vocal range is narrow and the dynamics highly

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\(^{40}\) Jarman, 44.

\(^{41}\) Headlam, 37.
dramatic (ppp). There is also the use of vocal appoggiaturas, mostly resolving by descending a half-step into the whole-tone based accompaniment.

"Schlafend trägt man mich in mein Heimatland" is in E-flat minor and in ternary form, as seen in Figure 2:

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<td>mm.</td>
<td>1-8</td>
<td>9-12</td>
<td>13-18</td>
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**Figure 2. Form of Op. 2, No. 2**

There are three sections marked clearly by tempo and dynamics, with Tempo I marked *pianissimo* and Tempo II marked *forte*. The poem has six lines in an irregular syllabic and rhyme scheme, but Berg repeats the phrase “in mein Heimatland.” The middle two lines of the poem describe the narrator’s journey from a foreign place to his homeland. Within the E-flat minor context of this piece, there is an unusual sequence of root-position French sixth chords at the beginning and end (mirroring the phrase “in mein Heimatland” Berg chose to restate). This sequence, along with an ascending circle of fourths, descending chromatic scales, and whole-tone scales, provides a notable harmonic language that foreshadows Berg’s later works.\(^{42}\) Vocally speaking, the phrases are consistently in four-bar sections, highly lyrical, and dramatic. The range is narrow and contains wide intervallic leaps. Both the tempo and dynamics change frequently,
allowing the singer the opportunity to be expressive. As previously described, Berg intentionally repeats the phrase, “in mein Heimatland.” The two statements are extremely similar. The tempo (Tempo I) is the same and the intervals are both centered around descending half-steps. The final phrase is longer in duration, descends further, and contains a softer dynamic level. Example 3 below shows the two different statements of the phrase:

Example 4-3, mm. 1-5, mm. 14-18

The poetry in “Nun ich der Riesen Stärksten überwand” is similar to the first two pieces in the sense that the narrator is dreaming and finds his way home after a difficult
journey. The tonic of the piece is A-flat minor, but the piece ends in E-flat minor, which suggests the narrator’s sleep is unsettled. The song is in ternary form with each section taking two lines of the poem. As seen in Example 4, the voice line begins with highly rhythmic material separated into three-bar phrases. The melodic lines are highly chromatic and expressive. The tempo and dynamics change frequently, as seen in the first two pieces.

Example 4-4, mm. 1-5

Example 4-5, mm. 7-13

Nun ich der Riesen Stärken überwand, contains highly rhythmic material in both the voice and piano. The last seven measures, seen in Example 5, contain meter changes, dotted rhythms, triplets, and three-against-two passages, which create tension and eventual resolution.

Example 4-5, mm. 7-13
“Schlafend trägt man mich in mein Heimatland” and “Nun ich der Riesen Stärksten überwand” function as the central structural unit of the cycle. Together they are exactly equivalent in their total number of bars to the first song. The second and third songs are musically joined to one another in three ways: 1.) There is a fermata over the final double bar line of the second song, which leads directly into the third song; 2.) The final chord of the second song acts as a dominant chord to the initial A-flat minor tonic of the third song; and 3.) A rhythmic motive that first appears in the final bar of the second song reappears in the third song. The formal design of each of the songs is a short ternary form with modifications in the returning A section. These subtle but significant changes demonstrate the influence of Schoenberg’s belief that similar musical material should be

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43 Jarman, 79.
continuously changed and developed even in such short compositions.

**Warm die Lüfte**

The last piece in the cycle, “Warm die Lüfte,” is widely known as Berg’s first venture into atonality, as indicated by the elimination of a key signature and only traceable moments of tonality. The harmonic vocabulary of this song is based on two whole-tone scales or hexachords. The beginning contains a strongly tonicized open fifth (C-G) in the bass and what can be heard as a D-flat major triad in the inner parts. These harmonies strongly suggest C minor, while the bars following contain parallel minor sevenths, which allow the ear to vaguely recognize a tonal center. This use of paratonality, which is the predominance of a diatonic element in an atonal passage, set Berg’s atonal music apart from Schoenberg’s and Webern’s; they would intentionally avoid any kind of harmonies that would give heed to intervals that could be identified through triads. Berg’s music, however, often stressed the perception of harmony that in some way could be associated with the classical tonal vocabulary. The middle section of the piece is generated by a complex of wedges featuring two stationary notes (F# and middle C), alternating with other chordal elements, which are placed a semitone higher at each succeeding repetition. The final section begins with a sequence of 13th chords, which are paired with an ascending cycle of perfect fourths, which are quite similar to the beginning of “Schlafend trägt man mich in mein Heimatland.” The melodic material in “Warm die Lüfte” is highly chromatic, with a combination of lyrical and declamatory

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phrases. The vocal line contains speech-like material with rapidly changing dynamics and tempo. Example 6 shows several of these elements, including a chromatic scalar passage in contrary motion in m. 15, dramatic uses of dynamics (sffz), extended range in both voice and piano, and various changes of tempo.

Example 4-6, mm. 15-25
Also shown in Example 6 are the last six bars, which are perhaps the most important of this cycle. In this final passage, Berg transforms and integrates the most important harmonic elements of the first three songs. He reintroduces chords and progressions that previously had had strong tonal implications and does so within an atonal context. Therefore, the meaning of the chords change. Perhaps the significance of this final passage is a result of the dual nature of using tonal and atonal chords simultaneously.\textsuperscript{46}

The text by Mombert contrasts peaceful images of nature with the tragic story of a maiden. The form of the song reflects the divisions of the poem; for instance, the opening two lines comprise a self-contained section and the third line a transitional passage. Berg’s harmonic approach in “Warm die Lüfte” shows many features of his emerging style, including opposing whole-tone areas, focus on different interval classes, whole-tone based chords in the piano, wedges, frequent use of $7^{th}$ chords, contrasting motives, and the use of tetrachords.\textsuperscript{47} In addition to the harmonic language, the vocal style

\textsuperscript{46} Jarman, 84.
\textsuperscript{47} Headlam, 175
required of the fourth piece is also unique in the cycle. The first three songs contain lyrical melodic lines that are usually doubled in the piano accompaniment, whereas the melody of “Warm die Lüfte” is rarely doubled in the piano.

Having studied and performed Berg’s Opus 2 numerous times, it is evident to me that there are a number of vocal challenges that have the potential to arise in this song cycle. Although the first three pieces are considered tonal, the melodic and harmonic material contains complex elements. There are many instances within the cycle that Berg either discreetly masks the vocal melody within the piano accompaniment, or, in the case of “Warm die Lüfte,” eliminates harmonic support almost entirely from the vocal line. For singers without perfect pitch, finding ways to solidify the melodic line can be difficult. From the study of this repertoire, I have developed suggestions to make these challenges less complicated and more approachable. First, for singers beginning to study music in this genre, it is important to not be intimidated by what is seen on the page. Too often, musicians become stifled by the overt complexity of a score, rather than finding ways to simplify it. I have found the most success by studying small sections at a time. This could be as small as one or two measures. Choose one particular element on which to focus, such as rhythm or pitch. Rhythmically speaking, no matter how elementary it may seem, writing out the counts above each measure is helpful. Drawing brackets around each beat in both the voice line and accompaniment will align the beats and create continuity within the two parts.

Perhaps the most challenging element of Berg’s Opus 2 is pitch. The most productive and overall effective way to find difficult pitches in this cycle is to look for what I call “context clues.” Looking at what comes before and after difficult pitches will
more than likely help with the actual pitch. Example 7 shows an example of how this can be implemented. The musical example is measure one of “Schlafen trägt man mich in mein Heimatland.” The vocal line begins on a C-flat, which is not in the opening chord of the accompaniment. Though there are a variety of options to find the pitch, the most effective method for me is to find the closest related interval within the accompaniment, which in this example would be the A-flat. Since it can be difficult to hear an individual pitch within a thick texture of a chord, focusing on smaller intervallic relationships is important. It takes an ample amount of repetition to be able to recognize the closest interval and relate it to the vocal line; however, finding a structured way to approach difficult harmonic passages saves time and potential frustration. At first, it is helpful to play the opening chord an octave lower in order to hear the intervallic relationship between the A-flat and C-flat. Once it is solidified, play the chord as written.

Example 4-7, m. 1

It is important to recognize that each singer has to find the most effective way to train his or her ears and voice. Some singers may want to play the accompaniment in its entirety from the beginning stages and others may want to focus on individual pitches or chords. Some may completely exclude the accompaniment and learn the melody line separately. I
doubt there is no exact or foolproof approach to learning Berg’s Opus 2. Practicing efficiently should begin with small sections and specific elements, such as melody, harmony, or rhythm. Taking time to find tonality within a complex chromatic accompaniment that supports the voice line will lead to a further understanding of the overall structure of the song cycle. Chapter V also contains significant information about teaching and learning atonal music garnered from professionals in this field.

Berg’s Opus 2 contains many elements that make it a representative work in Berg’s compositional catalog. Berg's harmonic and formal relationships in this song cycle are an intricate web of structural design. These songs are particularly important because they exemplify Berg’s tonal growth. This work undoubtedly demonstrates how Berg evolved from a tonal to atonal manner of writing, all while staying true to his personal compositional style and artistic viewpoint.
CHAPTER V: VOCAL AND REHEARSAL TECHNIQUES

The learning process for music and its interpretation presents various challenges. Dynamics, phrasing, tempo, melody, and connection to text are only a few fundamental elements a singer is responsible for when rehearsing and performing. This chapter is designed to provide singers and teachers of singers practical information regarding performance techniques and applications related to the vocal works of the Second Viennese School. With the advice from selected experienced vocal performers, in addition to my own performing experience, I intend to provide useful information as to how to perform both tonal and atonal vocal works.

Martha Elliott, a graduate of Princeton and Juilliard and a member of the performance faculty at Princeton, has established an outstanding reputation as a singer and scholar. Elliott studied with several twentieth-century luminaries, including Jan DeGaetanti and Phyllis Curtin. She has performed repertoire ranging from Baroque to contemporary avant-garde. Elliott’s performance experience of vocal repertoire from the Second Viennese includes the following works: *Pierrot Lunaire* and *Cabaret Songs* by Schoenberg, Op. 25 by Webern, and *Sieben Frühe Lieder* by Berg. According to Elliott, her approach to learning repertoire of the Second Viennese School is roughly the same process as learning other repertoire. She approaches pitches and rhythms separately, tapping the rhythms without singing; sometimes conducting the changing meters (as learned in her ear-training classes at Juilliard). After the rhythms are learned on “ta,” she
speaks the text in rhythm. Regarding pitches, Elliott writes,

For the pitches, I sing the vocal line on a neutral vowel (not necessarily on “ah”) out of rhythm, just figuring out the intervals. If I can’t read the intervals easily – if they are spelled in a nonintuitive way – I often write the size of the interval above: m3, P4, or M2 for example. If the vocal line has large leaps, I often learn the complementary interval in the opposite direction and then transfer it to the correct octave; M7 up = m2 down plus an octave up. These mental calculations take a bit of time to work out, but if I practice them enough days in a row, I start to feel the contours in my voice and eventually learn the sound of them without the interval calculation. I find that my concentration for this kind of work only lasts so long, so the trick is to do a short amount of time, many days in a row, rather than many hours in a row in one sitting.  

Another important aspect of Elliott’s study is tonality. If the interval calculations, as described above, are rooted in her voice, or if the pitches are not too difficult, she begins to hear the vocal line in relation to at least one line from the accompaniment. Elliott explains,

If the music is more tonal, as with the Berg Seven Early Songs, it is really important to have a sense of what key you are in, whether your note is consonant or dissonant, what new harmony you are on your way to, how the harmony changes around you, or how your note has different functions in the surrounding texture. This doesn’t need to be a textbook analysis with the correct roman numerals, but I find having an idea of how my note goes with the accompaniment is crucial to the choices I will make about how to sing it. If the music is freely atonal or 12-tone, I still want to know how my notes go with the surrounding texture. Are there any unisons or perfect intervals? Are there semitones or even passing triads? I will tune my note differently accordingly.

Without perfect pitch, Elliott’s approach to this style of repertoire has to be her own.

Singers with perfect pitch see an F# and sing an F# regardless if it is a perfect fifth or a minor second from the previous note. Elliott believes that singing these intervals feels significantly different depending on the context of the piece. Once rhythms and pitches are mastered, Elliott begins to put the rhythm and the text with vocalized pitches, in

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48 Martha Elliott, interview by author, e-mail correspondence, Cleveland, TN, 5 September 2009.
49 Ibid.
addition to dynamics, rubato, phrasing, and interpretation of the text. She emphasizes how important it is to approach this in layers in order to eliminate the sense of being overwhelmed. Below is her advice:

You can solve each challenging problem separately: pitches, rhythms, vocal consideration, interpretive considerations. I actually work on all new repertoire this way, regardless of period or style. Be bold, be patient, don’t get discouraged, keep plugging away consistently from day to day. One day you’ll realize that it seems familiar and you just know it! The more times you learn a piece in this way; you’ll have confidence that if you keep at it, you will eventually get it.50

Patrice Pastore, a graduate of the New England Conservatory and faculty member at Ithaca College and the OperaWorks summer program, started singing contemporary music at a young age. She began singing in her college choir and was immediately influenced by the powerful poetry and intriguing sounds of such composers as Hindemith and Webern. She quickly was drawn to learning other newer works. Patrice has performed many works by the Second Viennese School, including two settings of Schliesse mir die Augen Beide and Sieben Frühe Lieder by Berg, Opus 2 and Pierrot Lunaire by Schoenberg, and Opuses 3, 12, 23, and 25 by Webern. Although Pierrot Lunaire is a chamber work and not thoroughly discussed in this document, I would be remiss if I did not mention that Patrice has performed this work publicly six times and therefore is able to offer significant quality guidance regarding performance techniques related to atonal singing. According to Patrice, who has perfect pitch, she feels more free singing atonal music.

50 Ibid.
Early in her career, she felt insecure about interpreting Baroque, Classical, or Romantic music because so many others have sung it. She has always been drawn to music she could creatively interpret. She explains her process of learning modern music as follows,

I start with what I know. I pick out sections or movements that look easier. For preparation for *Pierrot*, I worked my way back. I started with the easier movements and left the harder ones until the end. My ex-husband was a flute player, so that allowed for extra rehearsal time with an instrument. I always rewarded myself with review of movements I had previously learned, in order to keep myself motivated. Interpretation is extremely important. Do not be frightened by what you read. Schoenberg’s notes created controversy and it’s easy to get caught up in all the varying interpretations, but strive to create an individual interpretation. Contour is important and humanity is crucial. Don’t feel sorry, but feel agony.\(^51\)

Because Pastore has perfect pitch, her approach varies from Elliott’s and other performers who may not have perfect pitch. Her approach to learning pitches is geared toward learning the individual pitches, finding the tonal center, inflecting in and out while occasionally checking pitches on the piano. She specifically tries not to be precise, which leads to relaxation in the voice. Pastore studied with twentieth-century vocal legend Jan DeGaetani for a year while at the New England Conservatory. During this year, she was taught to “listen her way” to finding the pitches, which is easier when your voice is relaxed. Pastore offers advice to young, ambitious singers:

Get into the repertoire and do it. Start simple; find music by Bernstein, Ricky Ian Gordon, Jake Heggie, early works of George Crumb, John Cage, and Libby Larsen. Start making sounds, improvise and listen to recordings. Give yourself time to learn these works and realize that it’s going to be a time consuming undertaking.\(^52\)

Rita Shane was a leading soprano at the Metropolitan Opera for ten years. She holds

\(^{51}\) Patrice Pastore, interview by author, Los Angeles, CA, 15 July 2009.

\(^{52}\) Ibid.
a Bachelor of Arts degree from Barnard College and studied voice with Beverley Peck Johnson. In the United States, she has sung at the Chicago Lyric, San Francisco, Santa Fe, and New York City Opera companies. She has also been heard at the festivals of Salzburg, Glyndebourne, Vienna, Munich, Perugia, Aspen, and Mostly Mozart in New York. Shane is currently a member of the Eastman School of Music faculty. She is familiar with several vocal works by the Second Viennese School as evident by her performance of Berg’s *Lulu* in Geneva, and her recording of Schoenberg’s *Herzgewächse*. Additionally she has performed Schoenberg’s monodrama *Erwartung*. Shane does not have perfect pitch, and she does not approach this style of music intervallically. Shane describes her approach to singing contemporary works by saying, “I don’t have perfect pitch, but I have good relative pitch. Just like any other type of repertoire, I think of each line as a melody. Rhythm is extremely important. I spend a lot of time finding where to get my pitch from the accompaniment.”

When asked about resources for singers who are interested in singing this type of music, Shane was adamant about not looking to outside resources such as recordings, books, or articles. However, she does offer advice to singers:

*In order to sing this kind of music, you must have strong vocal technique. You have to know how your voice works and the limitations of your voice. This style of repertoire is extremely difficult and you don’t want to presume on your voice. I have sung this music for years, so I may seem nonchalant when I speak of it, but don’t get me wrong, it’s difficult and it takes patience and time to learn and perform this genre of music.*

Mimmi Fulmer performs repertoire ranging from early music to premieres of works written for her. Fulmer has been a featured soloist at festivals around the nation,

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53 Rita Shane, interview by author, telephone correspondence, Cleveland, TN, 7 September 2009.
54 Ibid.
including concerts in Aspen, at the Kennedy Center, CAMI Hall, and the Walker Art Center. She is a Professor of Voice and Associate Director of Opera the University of Wisconsin-Madison, where her work has been distinguished with both the Vilas Associate and Chancellor’s Awards. Fulmer has performed several vocal works of the Second Viennese School, including *Pierrot Lunaire*, *Das Buch der Hängenden Gärten*, and *Erwartung* by Schoenberg, *Sieben Frühe Lieder* and *Altenberglieder* by Berg, and numerous works by Webern with piano.

Fulmer does not have perfect pitch, but has excellent pitch sense, which developed around age eight, thanks to her piano teacher. She explains,

My piano teacher encouraged me to look at the keyboard every morning, try to find middle C, and then see how close I was. This fit in perfectly with my obsessive nature! I can usually figure out a pitch I’m hearing or am trying to sing by imagining the sound either on a piano or vocally.\(^{55}\)

Several of the previous interviews in this chapter have explained a variety of approaches to the vocal works of the Second Viennese School. Some are extremely technical and strategic, where others are more melody based. Fulmer’s approach seems to be a combination of these two approaches:

I don’t think I have a step-by-step method of learning music, but rather a set of skills or practice methods that overlap. Among these are: humming the pitches, sliding between pitches to “feel” how they relate, making a kind of Schenkerian sketch of the prominent pitches, and bringing pitches closer together with octave displacement.\(^{56}\)

She offers advice to singers interested in this genre of music:

I would advise anyone studying this music to figure out what speaks to them in it, and to make that their primary point of departure for learning it. Get the rhythms right from the start and build all the notes, phrases and vocal gestures into your

\(^{55}\) Mimmi Fulmer, interview by author, Portland, OR, 23 October 2009.

\(^{56}\) Ibid.
voice. All music needs to be technically and musically settled in order to be successful, both for the performer and the listener.\textsuperscript{57}

Sharon Mabry first received national recognition as a featured recitalist in the 1980 National Public Radio Art Song series. Her sensitive interpretation of traditional and contemporary music has placed her in demand as a recitalist, soloist with symphony orchestras, and a master teacher of vocal techniques. A frequent guest artist at numerous national and international music festivals, Mabry has premiered works by more than thirty composers, and new works are continually written for her. As a professor at Austin Peay University, Mabry has received the Richard M. Hawkins Distinguished Professor Award, the University’s highest awards for creativity and teaching. Since 1985, she has written “New Directions,” a column for the National Association of Teachers of Singing (NATS) \textit{Journal of Singing}, which discusses trends in contemporary music.

In a telephone interview, I had the opportunity to ask Mabry several questions regarding her career in twentieth-century music. She spoke candidly about her beginnings,

I first became interested in contemporary music as a young piano student. I was a double major in piano and voice at Florida State University and my voice teacher at the time had no interest in teaching contemporary music. I would go to the library and check out anything that looked strange because it intrigued me. It wasn’t until my doctoral work that I started working on contemporary vocal music with a teacher. During this time, I became involved in a New Music Festival that allowed me to have a creative outlet.\textsuperscript{58}

Mabry’s dissertation is on Schoenberg’s \textit{Pierrot Lunaire}, and she has performed many works of the Second Vienna School, such as \textit{Sieben Frühe Lieder} by Berg and early songs by Webern. In conjunction with her dissertation work, she performed \textit{Pierrot}
Lunaire in a lecture-recital format. She gave the Nashville premiere of the work in 1976 in costume and in English, rather than German. She also performed it in Terre Haute, Indiana, at Vanderbuilt University, and at Austin Peay University in the mid-1980s and 90s. When asked about the response she received at these performances she replied,

Perhaps surprisingly, the response was amazing. In the 1970s and 80s particularly, people were excited about new things. Pierrot was, and I think still is, looked at as something unique and people respond to such works. During the beginning of my tenure with Richard Miller and the NATS Journal, I was encouraged to focus on contemporary composers and works because the NATS community was thought of as too conservative. Through “New Dimensions,” so many composers were brought to light, works were performed, and the audience expanded tremendously. In my performances today, I include a variety of works; both traditional and contemporary. I find the response is similar to the years when I first performed Pierrot. Twentieth- and twenty-first century music doesn’t have to be strange. It’s important to program music that is accessible, in order to avoid bombarding people with strangeness. Recently, I gave an all-American recital in Florida where the program was made up of some traditional music as well as Rochberg, Ives, and several women composers. The response about the contemporary or more modern music was overwhelmingly positive. It’s important to remember that people are interested in uniqueness and willing to embrace it, however, it helps if you speak to your audience about the pieces or at least provide concise program notes.59

When asked about her general approach to singing atonal music, Mabry responded:

Since I studied piano formally before voice, I tend to still think like a pianist. Also, I don’t have perfect pitch, so I have to spend quite a bit of time at the piano. When I begin to look at a piece for the first time, I play everything that is around the voice, trying to find sounds around the voice. I immerse myself in the entire piece, playing it section by section, first the voice line alone in no strict tempo and then I put everything together. I find that young singers get bombarded by the entire picture, rather than seeing sections. I would recommend taking short sections, even three measures at a time, and find motives or intervals that are repetitive, then when you put all the sections together it’s as if you’ve reached home base.60

Because of Mabry’s extensive performing and teaching career, it was important to ask her

59 Ibid.
60 Mabry Interview.
advice for young singers trying to learn and build a career in twentieth-century music.

She provided the following information:

First get familiar with what’s out there. Listen to recordings – anything by Jan DeGaetani, as well as Crumb, Rochberg, and early electronic pieces. It’s important to know the differences between the decades in the twentieth century. The 60s, 70s, and 80s are very different from the early part of the century. Start implementing atonal music on recital programs, whether it be chamber music or just voice and piano. Finding text that fits your personality is crucial. Some people like to sing only dramatic music; I feel there’s enough drama in the world, so I prefer to sing humorous pieces. Find major works that work for you as well, such as Crumb’s *Ancient Voices of Children*. Start to network and meet composers. I started a New Music Series at Austin Peay University in the 80s and over the years we brought in 68 composers. It started off small and grew into something much bigger than I imagined. Find ways to perform in your region and then grow out of your region. It takes a few years, but if you network enough, people will start to contact you. Getting other musicians involved is sometimes challenging and time consuming, but it’s well worth it. Work on chamber pieces that require different instruments and a conductor; the more people you come in contact with the better. All in all, singers have to be brave. Singers have to be aggressive if they want to have a career in contemporary music. It’s hard to find singers who are adventurous enough to sing the kind of music that modern composers are writing, but once the composers find you, they will want to write for you!61

Phyllis Bryn-Julson is recognized as one of the most authoritative interpreters of vocal music of the twentieth century. Bryn-Julson was educated at Concordia College and Syracuse University. She collaborated with Pierre Boulez and the Ensemble Intercontemporain for much of her career, which took her to numerous festivals in Europe, Canada, Australia, New Zealand, the former Soviet Union, and Japan. She has premiered works written for her, including those by Boulez, Messiaen, Goehr, Kurtag, Holliger, Tavener, Rochberg, Del Tredici, Rorem, Carter, Babbitt, Birtwistle, Boone, Cage, and Penderecki. With more than 100 recordings to her credit and two Grammy nominations, Bryn-Julson’s performance of *Erwartung* by Schoenberg won the 1995 best

61 Ibid.
opera Grammaphone Award. She has appeared with every major European and North American orchestra under many of the leading conductors such as Esa-Pekka Salonen, Simon Rattle, Pierre Boulez, Leonard Slatkin, Leonard Bernstein, Claudio Abbado, Seiji Ozawa, Zubin Mehta, Gunther Schuller, and Erich Leinsdorf. Bryn-Julson speaks of her career by saying,

I have played the piano since age three and realized very early I had perfect pitch. I found a Schoenberg score on my teacher’s piano and played through it; after that, I didn’t know any better but to start looking at this repertoire. When I was a student at Concordia College, I was heard by Gunther Schuller, who asked me to come to Tanglewood, which is where I met Pierre Boulez. In the early 1970s I debuted in Vienna singing Pierrot Lunaire, which I have now sung over 150 times. I’ve also sung all the orchestra lieder by Webern, Schoenberg and Berg. I first learned Pierrot, working with a man named Friedrich Cerha. He was asked to finish Lulu by the Berg family, and was heavily into the Schoenberg/Webern/Berg scene in Vienna, and conducted an ensemble named “Die Reihe.” Of course, I was very new to Pierrot and was on the learning end of it. He kept telling me various places where I needed to be sure to hit the right note, because otherwise “the theoretical progress won't happen.” I always remembered that all these years, but never bothered to find out just what he meant. The first note of importance is in the first song “und eine Springflut”...specifically the E flat. So, as I continued performing it, I kept thinking if that note was so important what about all the others, and therefore, my framework was formed as to how important pitch was. Later on, I worked it with Gielen, another close friend of that group, and then Boulez, and finally on to many others. By then, after getting more and more pitches somewhat accurately, I began to see the enormous humor in some places as a result. And still others, the eeriness and out-of-worldliness the pitches can create. The opening of “Lieblich klagen” on a high F sharp for example, shows Pierrot’s love pangs as no human could. I have carried the insight of Cerha throughout my entire career of singing twentieth-century music.62

Paul Mathews is the Associate Dean for Academic Affairs and part of the music theory faculty at the Peabody Conservatory. In addition to music theory, Mathews teaches seminars in orchestration, twentieth-century music, and the Beethoven string

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quartets. He won the 2006 Excellence in Teaching Award from the Peabody Chapter of the Johns Hopkins Alumni Association. He is the author/editor of *Orchestration: An Anthology of Writings* (Routledge, 2006) and co-author, with Phyllis Bryn-Julson, of the book *Inside Pierrot Lunaire: Performing the Sprechstimme in Schoenberg’s Masterpiece* (Scarecrow Press, 2009). The New York New Music Ensemble, New Horizons Chamber Ensemble, and the Peabody Opera Theater have performed his works. Mathews has been recognized by Meet the Composer, the Maryland State Arts Council, and ASCAP. Most recently, he composed the fanfare *Great Iron Greetings* for Peabody’s Music for the World Festival. Mathews holds the D.M.A. in composition from The Peabody Conservatory.

From Mathews, I gained insight about the Second Viennese School from a composer’s point of view:

> There are always going to be differing opinions about the lasting influence of the Second Viennese School. In my opinion, Anton Webern is the most influential composer of the twentieth century. You cannot find a composer who was more intent about the use of dynamics and expression markings. His attention to detail cannot be matched. Within the Second Viennese School, there are certain camps that are pro or con certain composers. For instance, in the United States, scholars tend to be pro-Schoenberg, whereas, European scholars tend to be pro-Webern. Either way, their influence continues to remain. From a composer’s point of view, the Second Viennese School continued a tradition of Romanticism that you don’t see in composers today. For instance, they wrote symphonies and concerti, continuing the tradition of Schumann and Brahms. They shared the Romantic composers’ veneration of Beethoven, but they also admired and emulated the more obvious features of Romanticism. They approached text with care, as they saw in the lieder of Schubert and Schumann (and Mahler and Wolf). They wrote programmatic music and like some Romantic composers, they also wrote short ‘character’ pieces. Currently speaking, modern composers just aren’t producing the same kind of works.\footnote{Paul Mathews, interview by author, Baltimore, MD, 20 January 2010}

Although Mathews is not a singer, I was interested in his approach to atonal music as a
theorist and composer. Mathews explains,

I have worked with many singers and they seem to all approach atonal music slightly differently, plus working with Phyllis has been different because of her extensive career and the fact that she has perfect pitch. Several years ago I was at a conference or a performance and William Bolcom was there. Someone asked him about how he writes atonal music and his response was, ‘Atonal music is only atonal if you make it atonal.’ I have never forgotten that poignant statement. As a composer, I write atonal music and within what seems like atonality, there are tonal hints or connections. That being said, singers or instrumentalists should always be able to hear some sort of tonal connection within atonal music.64

It is evident from these interviews that each singer has a unique approach to the music of the Second Viennese School. My personal experience with the music of Schoenberg, Webern, and Berg is not as extensive as the previous performers, but nonetheless, through studying and performing several vocal works, I have gained a personal approach to this music and to atonal music in general, which is a combination of several elements previously discussed. Since I do not have perfect pitch, I have to spend an adequate amount of time at the piano gaining pitch memory. From the beginning stages of learning the score, I separate the voice line from the accompaniment. This allows me to analyze the contour of the vocal melody as a single entity, rather than bombarding myself with tonal ambiguity supplied by the accompaniment. Once the vocal line is secure, I try to locate tonal clues given by the composer, in order to guide my ear to supportive melodic and harmonic material. I find it helpful to draw brackets around the pitches or chords in the accompaniment that are linked to the vocal line. Singing the vocal line over this type of blocked chord provides a stronger sense of tonality, rather than diving directly into the actual accompaniment. Occasionally, I will write intervals above the pitches in order to visually and aurally guide my ear through the melody lines,

64 Ibid.
which ultimately leads to muscle memory.

Having premiered several solo and choral works in a contemporary style, in addition to studying atonal music by the Second Viennese School, I have found these tools helpful in what is an extremely demanding genre of music to sing.

**Sprechstimme: Approaches and Applications**

According to the *Oxford Dictionary of Music, Sprechstimme* is defined as “spoken song, speech song. Type of vocal performance between speech and song.” The terms *Sprechstimme* and Sprechgesang are sometimes used interchangeably to refer to a vocal technique between singing and speaking; however, Sprechgesang is a term more directly related to the recitative manner of singing (the pitches are sung, but the articulation is rapid and loose like speech), whereas *Sprechstimme* is closer to speech (not having emphasis on particular pitches). Englebert Humperdinck first used this new treatment of the voice in his first version of the opera *Königskinder* (1897). In this opera, singers were told to approximate the pitches, but were doubled by instruments playing exact pitches. Humperdinck notated these pitches by using an x in place of a note head. Humperdinck called this notation *Sprechnoten*. In the introduction to the score Humperdinck explains, “the Sprechnoten that are applied in the melodrama passages are used for speech (the melody of the spoken verse) and for placing [the passages] in agreement with the

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accompanying music. The usual type of notation is applied to lied passages.\textsuperscript{66}

When the opera was revised in 1910, the use of \textit{Sprechstimme} was eliminated and the approximated pitches were changed to exact pitches.

\textit{Sprechstimme} continued to be used throughout the twentieth century. Schoenberg used this technique in a number of pieces, including the melodramas \textit{Erwartung} and \textit{Die glückliche Hand}, as well as \textit{A Survivor from Warsaw, Moses und Aron, Ode to Napoleon, Kol Nidre}, and \textit{Gurre-Lieder}. Perhaps Schoenberg’s most well-known composition that contains \textit{Sprechstimme} is \textit{Pierrot Lunaire}, Op. 21. In 1912, Schoenberg received a commission by famous actress Albertine Zehme to compose several melodramas for the poems from \textit{Pierrot Lunaire} by Albert Giraud, in the German translation by Otto Erich Hartleben. Zehme had already been touring Germany reciting these poems set to other music that she felt was insufficient. She originally requested piano accompaniment, but as Schoenberg composed the piece, he asked whether he could add a clarinet, then violin, flute, and cello, reaching the final instrumentation.\textsuperscript{67} \textit{Pierrot Lunaire} was Schoenberg’s final composition in his atonal period. In her book, \textit{Exploring Twentieth-Century Vocal Music: A Practical Guide to Innovations in Performance and Repertoire}, Sharon Mabry explained the use of pitches and rhythms in \textit{Pierrot Lunaire}:

Schoenberg notated exact pitches and rhythms in \textit{Pierrot Lunaire}, Op. 21. Accidentals are indicated throughout and x’s appear on note stems rather than note heads. A \textit{Sprechstimme} style is used for most pitches, though a few are to be sung normally. The sung tones are clearly differentiated by the absence of x’s on note stems and the addition of the word \textit{gesungen} (sung) written over them.\textsuperscript{68}


In the foreword to *Pierrot Lunaire*, Schoenberg explained how the *Sprechstimme* should be achieved:

The melody given in the *Sprechstimme* [speaking voice] by means of notes is not intended for singing (except for specially marked isolated exceptions). The task of the performer is to transform it into a speech-melody, taking into account the given pitch. This is achieved by:

I. Maintaining the rhythm as accurately as if one were singing, i.e., with no more freedom that would be allowed with a singing melody;

II. Becoming acutely aware of the difference between *singing tone* and *speaking tone*: singing tone unalterably stays on the pitch, whereas speaking tone gives the pitch, but immediately leaves it again by falling or rising. However, the performer must be very careful not to adopt a *singsong* speech pattern. This is not intended at all. Nor should one strive for realistic, natural speech. On the contrary, the difference between ordinary speaking and speaking that contributes to a musical form should be quite obvious. But it must never be reminiscent of singing.

Moreover, stress the following concerning performances:

It is never the task of performers to recreate the mood and character of the individual pieces on the basis of the meaning of the words, but rather solely on the basis of the music. The extent to which the tone-painting-like rendering of the events and emotions of the text was important to the author is already found in the music. Where the performer finds it lacking, he should abstain from presenting something that was not intended by the author. He would not be adding, but rather detracting.\(^{69}\)

Mabry believes we cannot assume that Schoenberg or any of his contemporaries used *Sprechstimme* as an extension of the singing style, but rather it was more likely used as a gateway to dramatic declamation and color differentiation, created by sounds unlike that in normal singing. Some performers have disregarded Schoenberg’s directions (as described above) and have chosen to sing all the pitches in a normal singing voice. Others have made little or no effort to follow Schoenberg’smelodic contour and instead have performed the piece within a narrow speaking range. Schoenberg himself articulated that

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neither is what he had in mind. It is safe to say there is not one specific way to approach *Sprechstimme*. Because of this, challenges and issues of how to approach this vocal technique will certainly arise. Mabry provides an in-depth look into several of these issues including the use of glissando connectors, elimination of vibrato, text inflection, vowels, and vocal registers. Because these issues are not directly related to this research study, I will not discuss them, however, I strongly recommend Mabry’s text for further research on these and other techniques.

Regarding the use of vocal registers and the use of *Sprechstimme*, the female reciter can make full use of the chest, middle and upper registers of the voice, just as one would sing a traditional melodic line. Most of this repertoire is written for a female voice, however, men occasionally perform works of this genre. A male voice would use mostly head and chest registers unless extremely high tones were written and therefore called for the use of falsetto. To find the most appropriate and balanced approach to *Sprechstimme*, one should strive to use all vocal registers, rather than strictly chest tones or strictly head tones. Both of these limited approaches eliminate the vocal colors and contrasts available through the performer’s entire vocal range. When using the entire vocal range, the passagio is typically an issue. Transitioning or negotiating through the chest voice into the head voice is crucial to vocal production (in any genre). There are several factors that affect the transition that need attention, including dynamic levels, relaxation of the tongue, placement of the tone, surrounding musculature, and the formation and resonance

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70 Mabry, 79.
of vowels.  

“How do I do this?” Singers may be asking themselves this question. All singers learn differently and have different strengths and weakness. Some singers have excellent language skills, while others struggle with diction and pronunciation. Some performers can memorize quickly, while others cannot. It is natural for some performers to learn and process musical elements faster than others. The same can be said for this particular genre of music. Mabry enforces the idea that,

those with strong intuitive abilities will probably master the task faster, but those who require a more methodical approach will often become the keener interpreter, due to a stronger commitment to the achievement of the goal. In either case, preconceived notions must be shed for successful vocal experimentation, and a definite rehearsal/study plan is needed for the development of the vocal and musical reflexes inherent in the new technique.  

There are several important elements within Mabry’s study/practice plan. These include:

1. **Carefully analyze how the voice is used throughout the score.** Determine if there is a continuous use of *Sprechstimme* or if it is alternated with sections or individual tones.

2. **Read the text aloud in its poetic form.** Then practice speaking it, using the exact rhythms notated. When reading aloud, always speak in a normal speaking register and a medium volume. Do not whisper or allow the pitch of the voice to become low and raspy.

3. **Learn the indicated melody line as you would with traditional notation.** Use the piano keyboard as a pitch reference and continually check intervals for accuracy. Learn to play some of the accompanying figures, if possible, and occasionally play a chord, ostinato pattern, or whatever is occurring while you are delivering the *Sprechstimme*. During the early practice sessions, disregard the tempo marked. Practice at a slow enough tempo to allow the voice and ear to become accustomed to what may be a very angular melodic line.

4. **Practice the melody line with a beautiful legato connection between pitches, allowing the voice’s normal vibrato to be present at all times.** Pay close attention to vocal register adjustments, determining during this stage of rehearsal exactly where and when to shift from chest voice to

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71 Ibid, 83.
72 Ibid, 84.
head voice. Continue to keep the tempo slow and the dynamic levels moderate throughout this process.

5. **Allow the voice to attack each note on pitch and immediately leave the pitch by incorporating the glissando in order to reach the next pitch.** Always allow the glissando to glide in the direction of the following pitch, unless an unusual dramatic effect is needed (for example, an element of surprise or a sigh). Keep the glissando elegant, even, lyrical, and floating on the air stream. Allow it to merely skim the notes in between pitches, never halting or squarely landing on any pitch other than those notated. During this stage of rehearsal, delete the normal vibrato as would traditionally occur in a glissando connection.

6. **Divide the work into short sections and incorporate the elements of dynamics, vocal color nuance, and dramatic interpretation.** Look at the dynamic scheme of the work. Decide where the softest and loudest points are and mark them clearly. Determine the volume used most frequently in the work. Rehearse with the proper dynamic scheme until it becomes automatic. Then begin to add vocal color contrasts where indicated. Consonants must be clear and crisp, and delivered precisely and quickly with the tongue and the lips. Keep the jaw stable and relaxed, not stiff or held, as in normal singing.

7. **Relate vocal color changes to the text.** Since the voice is now combining elements of speech with those of singing, most of the color contrasts will come directly from the dramatic intent of the text and how it would be reflected if it were spoken, not sung. Time was spent at the beginning of this rehearsal process reading the text aloud for familiarity, fluidity, and voice placement. Now go back and read it aloud solely for dramatic intent, taking time to locate important action words: words or phrases with heightened emotions; moments of unbridled joy, sadness, or depression; and words that depend on their percussive or suave sound for a unique vocal effect.

8. **Allow the vowels in each word to elongate or decay, as in normal speech, while connecting the tones with a glissando.** In normal singing each vowel is held until the last possible second before inserting the consonant following it, and the mouth space does not change while vocalizing the vowel. This is an important difference between normal singing and *Sprechstimme*. In this final stage of preparation, allow the single vowels and diphthongs to gradually change shape during the length of each tone, mimicking normal speech. Once this practice routine has been accomplished for one piece of music, it will eventually become automatic as the singer uses it for other repertoire.\(^{73}\)

In addition to this plan from Mabry, it would be a helpful resource for teachers and

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\(^{73}\) Ibid, 84-86.
singers to hear from all the singers quoted previously in this chapter about their approach

_Sprechstimme._ Rita Shane stated,

> When dealing with _Sprechstimme_, I first sing on pitch. I practice speaking within a large range. When I first started learning it, I just went right for it. I didn’t use any outside resources like recordings. Also, I was taught how to sing this way, so it does not seem so difficult to me.  

Patrice Pastore explained her approach to _Sprechstimme_:

> When specifically dealing with _Sprechstimme_, I try to learn all the pitches first while finding the tonal center. I will check in with the piano to make sure I’m on the right track, while I inflect in and out. At the beginning stages, I’m not worried about being precise, which ultimately leads to relaxation. When first learning _Pierrot_, I listened to Jan DeGaetani quite a bit as a resource. Eventually I could listen my way to find the pitches. You have to keep in mind I was a little older when I started this, around age 35.

Martha Elliott adds a piece of advice from her book _Singing in Style_:

> If you want your _Sprechstimme_ to be close to the notated pitches, there are two approaches. You can learn to sing the pitches first and then move toward a speaking tone. Alternatively, you can speak the text in rhythm in an approximate contour and then get closer to the pitches as you learn the music better. I prefer the first method.

Phyllis Bryn-Julson has a wealth of experience in this area as she has performed Schoenberg’s _Pierrot Lunaire_ more than 150 times with many different conductors. She has been teaching at the Peabody Conservatory since 1982, during which she has taught _Pierrot_ and other twentieth- and twenty-first-century vocal works to her students. She offers advice about how to approach _Sprechstimme_,

> I’ve had several students learn _Pierrot_ and always tell them to sing it first, learning the pitches. Taking the vibrato out means the technique has to be solid, so practice in small spurts under someone’s watchful eye. Learn to do sirens, straight tone octaves, to make sure the vocal mechanism is working properly. My only ‘rule’ for this piece, and I am pretty sure I could have convinced Schoenberg

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74 Shane Interview.
75 Pastore Interview.
76 Elliott, 240.
to make a few changes if I had been around, is that straight tone on the high notes is really ugly if Forte. So, I do add vibrato to those. If soft, however, it can be very beautiful, such as Marie's role in Wozzeck.

The information compiled for this chapter is for the purpose of providing singers and teachers insight into rehearsal and vocal techniques that will aid in the preparation and performance of twentieth-century music and specifically **Sprechstimme**. These interviews emphasize that there is not one specific approach to twentieth-century music, but rather each singer has developed her own approach. It takes time and dedication to achieve success within this unique genre, but the rewards can be ultimately achieved by hard work and discipline.

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Bryn-Julson Interview.
CHAPTER VI: CONCLUSIONS AND SUGGESTED FURTHER RESEARCH

The Second Viennese School’s approach to music at the turn of the twentieth century marked the evolution toward a new chapter in the area of tonality. The widespread legacy of the Second Viennese School is linked to atonality, specifically the twelve-tone technique, and therefore, their vocal works are often overlooked. The Second Viennese School is labeled as a group because of the similar compositional styles and their close relationship one to another of Schoenberg, Webern, and Berg. Schoenberg taught both Berg and Webern, and spearheaded the concept and implementation of the twelve-tone technique. The music of these three composers is associated with atonality, expressionism, and serialism. What performers and audiences often neglect is that, although the Second Viennese School is so closely linked to atonality, Schoenberg, Webern, and Berg wrote both tonal and atonal music.

Each composer of the Second Viennese School should be remembered for his individual contribution to twentieth-century music. Schoenberg’s legacy as “the father of serialism” influenced other twentieth-century composers, including Wallingford Riegger, Walter Piston, Olivier Messiaen, Pierre Boulez, and Ernst Krenek, among others. Not only did Schoenberg influence his successors, he is also remembered as an outstanding pedagogue. Over the course of his teaching career, he taught thousands of students, including Webern and Berg, who learned from his skillful and passionate lectures and developed successful careers for themselves. Schoenberg wrote several theory textbooks and articles that have become major contributions in standard theory literature.
Although the three composers of the Second Viennese School are often thought of as having similar compositional styles, Webern is remembered specifically for his precision and brevity. Though he had to overcome many personal and professional hardships, such as emotional instability, health problems, and war, Webern’s minimal output contains some of the most influential music of the twentieth century. The majority of his writings were songs, which are accessible for singers of various levels.

More than Schoenberg and Webern, Berg is remembered for his use of highly expressive material combined with highly structured material. This can be seen in many of his well-known works, such as Wozzeck, Violin Concerto, and Lyric Suite. Berg wrote over 100 songs that represent his exploration of Romanticism, atonality, and the use of the twelve-tone technique. Schoenberg, Webern, and Berg are linked together historically because of their cultural influences and their impact on European and American twentieth-century music. However, from the research presented in this document, it is evident that each composer had an individual compositional style.

Throughout the process of researching the subject and writing this document, I have often asked myself why I chose the topic of the Second Viennese School. There is an abundance of research written about the composers and their use of the twelve-tone technique, but ultimately I wanted to expose singers to repertoire they may have overlooked due to the preconceived notion concerning the Second Viennese School. There are numerous pieces written by Schoenberg, Webern, and Berg that allow singers the opportunity to study and perform songs that contain expressive text, lyrical melodies, and uncomplicated rhythms. For the more advanced singer, there are songs that require having an extensive vocal range, managing large intervallic leaps, and presenting a wide
range of emotional text. The purpose of this research has been to expose musicians,
particularly singers, to selected vocal music of the three influential composers of the
Second Viennese School. The intent of this document has been to provide teachers and
singers with performance-related information, including musical examples, pedagogical
and performance advice from seasoned singers, in addition to gaining access to songs,
which have been conveniently compiled in an extensive catalog with multiple indexes.
With this information assembled in one document, my hope is that vocal works by the
Second Viennese School will be studied and performed more frequently and that a
greater appreciation for the composers’ repertoire will be uncovered.

With the assumption that the Second Viennese School’s vocal music is only
excessively advanced and atonal, singers may feel that the repertoire is unachievable. In
addition to gaining easier access to the music of the Second Viennese School, an
important part of my research has been to collect and present practice and performing
advice from experienced singers in addition to information based on my own approach to
this repertoire. This information supports the idea that singers do not have to have perfect
pitch to sing atonal repertoire, and with detailed practice, the vocal works of Schoenberg,
Webern, and Berg are attainable for singers ranging from a beginning level through a
post-advanced level.

The natural progression after a research project of this magnitude is to provide
suggestions for further research. Because of the breadth and quantity of vocal repertoire
of the Second Viennese School, for this project I needed to limit the study to selected
works for solo voice and piano. There are many other vocal works accessible to singers,
including works for voice and orchestra and voice and chamber ensemble that I plan on
studying and programming on future recitals. For example, selections for voice and orchestra that are appropriate for my voice type include Schoenberg’s *Sechs Lieder*, Op. 8, and *Vier Lieder*, Op. 22; Berg’s *Five Orchestral Songs on Postcard Texts of Peter Altenberg*, Op. 4, and a recent orchestration of *Vier Lieder*, Op. 2; and Webern’s *Vier Lieder*, Op. 13. Chamber works of interest include Schoenberg’s *Herzgewächse*, Op. 20, and *Pierrot Luanire*, Op. 21, and Webern’s Ops. 14-18. Additionally, as a choral conductor there are several works written by Schoenberg and Webern that could be included into my choral repertoire. These works include Schoenberg’s *Friede auf Erden*, *Drei Volksliedsätze, Sechs Stücke* (for male chorus), and *Psalm 130 De profundis*, Op. 50b. *Friede auf Erden* is a lyrical and tonal unaccompanied piece that would pair well with *Psalm 130 De profundis*, which is dramatic and declamatory and also unaccompanied. Webern’s primary choral repertoire includes *Das Augenlicht*, Op. 26, and Cantata No. 1 and Cantata No. 2. *Das Augenlicht* and the cantatas are accompanied by orchestra and contain opportunities for soloists. All of these choral works are extremely challenging and would be appropriate for advanced collegiate or professional choirs.

In addition to studying and performing new repertoire, I anticipate undertaking further research related to vocal performance and pedagogy not specifically related to twentieth-century music but targeted at a genre or other period. In today’s singing world there are singers who are associated with specific genres or styles of vocal music. For example, Emma Kirkby is known for singing early music such as Monteverdi and Bach; David Daniels is often associated with Handel opera; Susan Graham and Kiri Te Kanawa have had successful careers focusing on Mozart; Lawrence Brownlee has sung every
major Rossini tenor role; and Renée Fleming is famous for her interpretation of Strauss lieder. Although these singers are not limited to a specific area of study, they have found their singing niche within a specific genre or style. While there is plenty of literature that centers on performance practice within these specific genres, there is very little research on how current singers approach songs and opera roles that they consider their specialty. As with my approach to Chapter V, I would like to seek out singers who have found success within a specific area of vocal music and gain insight on how they approach practicing and performing repertoire in their area of specialty. This research could be a guidebook for singers and teachers of singing on how to approach varying singing techniques found within each major genre, style, or compositional period of singing, such as Baroque, Classical, Bel Canto, Verismo, Romantic, a continuation of twentieth-century vocal music, and modern or twenty-first century music.

These further suggestions for research along with my current study of selected vocal works of the Second Viennese School stem back to the first time I was exposed to the music of the Second Viennese School. I was told I would not enjoy or appreciate the music, and from that point on, I have felt strongly about exposing students and myself to vocal music that might not be considered standard. The vocal music of Schoenberg, Webern, and Berg serves as an important part of twentieth-century music, and my hope is that this document can serve as helpful inspiration for those seeking a new world of literature to explore.
APPENDIX A: CATALOG OF SELECTED SOLO VOCAL WORKS BY THE SECOND VIENNESE SCHOOL

This catalog provides information on 169 pieces for solo voice and piano by the Second Viennese School. The purpose of this catalog is to provide singers and teachers of singers pertinent information relevant to performance. Figure 3 is a layout for all annotations in the catalog. The following musical elements are featured for each piece: Title, Composer, Poet, Publisher, Date of Composition, Voice Classification, Key, Tempo, Time Signature, Range, Tessitura, Level of Difficulty, Vocal/Piano Description, Form, and Text and Translation. As described in Chapter I, voice classification is determined by range and tessitura. In some cases, more than one voice type is listed, as a work may be appropriate for more than one type (e.g. Soprano/Mezzo-Soprano). Key is determined by the opening key signature provided by the composer, not the ending key or keys prevailing throughout the piece. The catalog is organized by composer, first by opus number, followed by chronological order of pieces without opus numbers.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet</td>
<td></td>
</tr>
<tr>
<td>Publisher</td>
<td></td>
</tr>
<tr>
<td>Date of Composition</td>
<td></td>
</tr>
<tr>
<td>Voice Classification</td>
<td></td>
</tr>
<tr>
<td>Level of Difficulty (Overall Score)</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 3. Annotation Layout**

Figure 4 is the level-of-difficulty rubric I used for my own analysis; it is not provided herein for each piece. The rubric provides information on the following elements: tonality, rhythmic difficulty, tonal support in accompaniment, vocal maturity, and emotional maturity. Each level of difficulty (Beginner, Beginner-Intermediate, Intermediate, Intermediate-Advanced, Advanced, Advanced-Post Advanced, Post Advanced) is assigned a numerical value shown in Figure 4. In order to find a total numerical value for each work, add the number of points assigned to each element. For example, if all the elements of a piece fall into the Intermediate category, it receives a total of 15 points. If the level-of-difficulty rating is varied, the overall score is obtained
by adding the number in each category for a total score. Below are the categorical ranges:

Beginner = 5-8
Beginner-Intermediate = 9-12
Intermediate = 13-17
Intermediate-Advanced = 18-22
Advanced = 23-27
Advanced-Post Advanced = 28-32
Post Advanced = 33-35

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality (tonal/atonal)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Difficulty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal support in accomp.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal Maturity</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional Maturity</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 4. Level-of-Difficulty Rubric**

For clarification purposes, Figure 5 is a sample level-of-difficulty rubric. An “X” is placed in the appropriately assigned category for each element, followed by the total score and overall level into which the total score falls.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality (tonal/atonal)</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Difficulty</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal support in accomp.</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal Maturity</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional Maturity</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Score = 12  
Overall Level = Beginner-Intermediate

**Figure 5. Sample of Level of Difficulty**

Following each catalog entry, the original song text is provided along with a translation of the text. Translations of the texts came from a variety of sources. Codes for the sources have been created in order to easily identify and access the specific source. Each code will be found in a footnote following the translation. Below are the codes and the source from which the translation came:

**ES** = Eric Smith, translator of Universal Edition Publications

**LS** = Lionel Salter (Schoenberg Ausgewählte Lieder: Selected Songs, Mitsuko Shirai/Hartmut Höll, Capriccio Records, 1995)


**KF** = Kelsey Frost

**DD/WL** = Dorothy Dorow Webern Lieder (Webern Lieder, Dorothy Dorow, Etcetera Records, 1986)
**DD/CS** = Dorothy Dorow Cabaret Songs (Schoenberg: Cabaret Songs, Dorothy Dorow, Etcetera Records, 1988)

**CFs** = Carl Fischer score (The Anton Webern Collection, Early Vocal Music 1899-1909, Matthew R. Shaftel, ed., 2004)

**FM** = Faber Music score (Arnold Schoenberg, 7 Early Songs for high voice and piano, Leonard Stein, ed., 1987)
### Arnold Schoenberg

**Zwei Gesänge, Op. 1**

**Dank**  
from **Zwei Gesänge, Op. 1**

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>B minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl von Levetzow</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Sehr langsam</td>
</tr>
<tr>
<td>1898</td>
<td>Medium High</td>
</tr>
<tr>
<td>Baritone</td>
<td>C#3-F4</td>
</tr>
<tr>
<td>Intermediate (13)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** melodic line mostly in step-wise motion; several triplet figures; chromatic passages; dramatic dynamic contrasts
- **Piano:** chordal, brief 16\textsuperscript{th}-note passages in both hands; strongly accented material; double-dotted passages; dramatic dynamic contrasts

**Großes hast du mir gegeben in jenen Hochstunden, You have given me greatness in those exalted hours**

**Dank**

**Sehr langsam**

**1898**

**Medium High**

**C#3-F4**

**Intermediate (13)**

**Großes hast du mir gegeben in jenen Hochstunden, You have given me greatness in those exalted hours**

**Die für uns bestehen im Zeitlosen.**

**That exist for us in timelessness.**

**Großes hast du mir gegeben: ich danke dir! You have given me greatness: I thank you!**

**Schönheit schenkten wir uns im stets Wachsenden, We gave each other ever-growing beauty,**

**Was ich mir vorbehielt im Raumlosen.**

**Which I reserved for me in the infinity of space.**

**Schönheit schenkten wir uns: ich danke dir! We gave each other beauty: I thank you!**

**Ungewollt schufst du mir noch das**

**Unintentionally you created for me that which is**

**Gewaltigste,**

**most powerful,**

**Schufst mir das Niegeahnte:**

**You created for me the unthinkable:**

**Den schönen Schmerz!**

**Beautiful sorrow!**

**Tief in die Seele bohrtest du mir**

**Deep in my soul you pierced me**

**Ein finsteres Schwertweh.**

**With a sharp pain,**

**Dumpf nächtig trennend**

**Separating us in the gloom of night**

**Und dennoch hell winterlich leuchtend.**

**And then shining with a wintry brightness.**

(continued)
Schön! dreifach schön!
Den von dir kam es ja!
Ungewollt schufst du mir noch das
Gewaltigste,
Schufst mir das Niegeahnte: ich danke dir!!!

Beautiful! thrice beautiful!
Because it came from you!
You created for me that which is
most powerful,
You created the unthinkable: I thank you!!!
**Abschied**  
_from Zwei Gesänge, Op. 1_

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>D minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl von Levetzow</td>
<td>8/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Langsam Bewegung</td>
</tr>
<tr>
<td>1898</td>
<td>Medium High</td>
</tr>
<tr>
<td>Baritone</td>
<td>A2-E4</td>
</tr>
<tr>
<td>Intermediate-Advanced (20)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Vocal:** large intervallic leaps; chromatic melodic line; prolonged upper range; extended phrases

**Piano:** left hand extremely chordal; right hand more active; chromatic, dramatic dynamic contrast; brief 32\(^{nd}\)-note passages in both hands; lengthy chromatic postlude

---

Aus den Trümmern einer hohen Schönheit  
Laß mich bauen einen tiefen Schmerz.  
Weinen laß mich aus den tiefsten Schmerzen  
Eine Träne, wie nur Männer weinen.  
Und dann geh!

<table>
<thead>
<tr>
<th>Aus den Trümmern einer hohen Schönheit</th>
<th>Out of ruins of an exalted beauty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laß mich bauen einen tiefen Schmerz.</td>
<td>Let me build a deep pain.</td>
</tr>
<tr>
<td>Weinen laß mich aus den tiefsten Schmerzen</td>
<td>Let me shed a tear out of deepest pain,</td>
</tr>
<tr>
<td>Eine Träne, wie nur Männer weinen.</td>
<td>As only men can weep.</td>
</tr>
<tr>
<td>Und dann geh!</td>
<td>And then go!</td>
</tr>
</tbody>
</table>

Und nimm noch ein Gedenken  
heißer Liebe,  
Freudig dir geschenkt;  
Ewig mein bleibt, was du mir gelassen;  
Meiner Wehmut sternloses Dunkel.  
Und dann geh!

<table>
<thead>
<tr>
<th>Und nimm noch ein Gedenken</th>
<th>And take with you, but one more thought of burning love,</th>
</tr>
</thead>
<tbody>
<tr>
<td>heißer Liebe,</td>
<td>Given to you joyfully;</td>
</tr>
<tr>
<td>Freudig dir geschenkt;</td>
<td>Forever mine will be what you have left me;</td>
</tr>
<tr>
<td>Ewig mein bleibt, was du mir gelassen;</td>
<td>The starless darkness of my sorrow.</td>
</tr>
<tr>
<td>Meiner Wehmut sternloses Dunkel.</td>
<td>And then go!</td>
</tr>
<tr>
<td>Und dann geh!</td>
<td>And then go!</td>
</tr>
</tbody>
</table>

Und laß mich stumm erstarren;  
Du zieh förder deine helle Bahn,  
Stern der Sterne! frage nicht nach Leichen!

<table>
<thead>
<tr>
<th>Und laß mich stumm erstarren;</th>
<th>And leave the mutely frozen;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Du zieh förder deine helle Bahn,</td>
<td>You go farther on your bright path,</td>
</tr>
<tr>
<td>Stern der Sterne! frage nicht nach Leichen!</td>
<td>Star of stars! Do not ask for corpses!</td>
</tr>
</tbody>
</table>

Sieh’, mir naht der hehr’ste Göttertröster,  
Meine selbstgebör’ne Urgewalt.  
Tief in mir die alte Nacht der Nächte  
Weitet sich zur großen Weltumachtung.  
Der Alleinheit schwere Trümmer,  
Schermzen wachsen, wachsen zur Unendlichkeit.

<table>
<thead>
<tr>
<th>Sieh’, mir naht der hehr’ste Göttertröster,</th>
<th>See, there comes to me the highest Comforter,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meine selbstgebör’ne Urgewalt.</td>
<td>My self-born primeval power.</td>
</tr>
<tr>
<td>Tief in mir die alte Nacht der Nächte</td>
<td>Deep within me, the old night of nights</td>
</tr>
<tr>
<td>Weitet sich zur großen Weltumachtung.</td>
<td>Expands into the darkening of the world.</td>
</tr>
<tr>
<td>Der Alleinheit schwere Trümmer,</td>
<td>From the oppressive wreckage of aloneness,</td>
</tr>
<tr>
<td>Schermzen wachsen, wachsen zur Unendlichkeit.</td>
<td>Sorrows grow, grow into eternity.</td>
</tr>
</tbody>
</table>

(continued)
Sieh! Ich selber werde Nacht und Schönheit.
Allumfassend unbegrenztes Weh!
Ziehe weiter, heller Stern der Sterne.
Unerkannt, wie meine große Liebe;
Dunkel schweigend, wie die großen Schmerzen,
Wo du wendest, wo du siegend leuchtest,
Stets umwogt dich meine große Nacht!

See! I myself become night and beauty.
All-embracing boundless pain!
Go farther, bright star of stars.
Unknown, as my great love:
Dark, silent, as the great sorrows,
Wherever you turn, wherever you shine in victory;
You will always be enfolded in my deep night!79

79 PM
### Erwartung
from *Vier Lieder, Op. 2*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: short, disjunct phrases in opening and closing sections; chromatic and dramatic melodic line; lyrical middle section</th>
<th>Eb Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>Piano: Extremely active right hand; 64&lt;sup&gt;th&lt;/sup&gt;-note passages; left hand remains chordal; several three-against-two passages; lengthy postlude</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
<td>Sehr langsam</td>
</tr>
<tr>
<td>1899</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>B3-F#5</td>
</tr>
<tr>
<td>Intermediate-Advanced (22)</td>
<td></td>
<td>ABA' (postlude)</td>
</tr>
</tbody>
</table>

Aus dem meergrünen Teiche  
Neben der roten Villa  
Unter der toten Eiche  
Scheint der Mond.

Wo ihr dunkles Abbild  
Durch das Wasser greift,  
Steht ein Mann und streift  
Einen Ring von seiner Hand.

Drei Opale blinken;  
Durch die bleichen Steine  
Schwimmen rot und grüne  
Funken und versinken.

Und er küßt sie, und  
Seine Augen leuchten  
Wie der meergrüne Grund:  
Ein Fenster tut sich auf.

From the sea green pond,  
Near the red villa  
Beneath the dead oak,  
Shines the moon.

Where her dark image  
Gleams through the water,  
A man stands and draws  
A ring from his hand.

Three opals glimmer;  
Among the pale stones  
Swim red and green sparks,  
And sinks below.

And he kisses her,  
His eyes glowing  
Like the sea green depths:  
A window opens.

(continued)
Aus der roten Villa
Neben der toten Eiche
Winkt ihm eine bleiche
Frauenhand.

From the red villa
Near the dead oak
A woman’s pale hand
Waves to him.
**Schenk mir deinen goldenen Kamm**
*from Vier Lieder, Op. 2*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>F# minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Sehr langsam</td>
</tr>
<tr>
<td>1899</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C#4-F#5</td>
</tr>
<tr>
<td>Intermediate (17)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

**Vocal:** Extended melodic phrases; chromatic melodic lines; several declamatory phrases; wide intervallic leaps

**Piano:** chordal, chromatic, brief 32\textsuperscript{nd}/64\textsuperscript{th}-note passages; supportive harmonic material for voice line

Schenk mir deinen goldenen Kamm;
Jeder Morgen soll dich mahnen,
Daß du mir die Haare küßtest.
Schenk mir deinen seidenen Schwamm;
Jeden Abend will ich ahnen,
Wem du dich im Bade rüstest,
O Maria!

Schenk mir Alles, was du hast;
Meine Seele ist nicht eitel,
Stolz empfang ich deinen Segen.
Schenk mir deine schwerste Last:
Willst du nicht auf meinen Scheitel
Auch dein Herz, dein Herz noch legen,
Magdalena?

Give me your golden comb;
Every morning may it remind you
To kiss my hair.
Give me your silken sponge;
Every evening I want to be aware
When you prepare for your bath,
O Mary.

Give me everything you have;
My soul is not vain,
Proudly I receive your blessing.
Give me your heaviest burden;
Do you not also wish to lay your heart,
Your heart upon my head,
Magdalene?\textsuperscript{81}
### Erhebung
from *Vier Lieder, Op. 2*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Etwas bewegt</td>
</tr>
<tr>
<td>1899</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>E#4-A5</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal**: Expressive phrases; tonal melodic line; extended upper range
- **Piano**: Beginning is mostly chordal; rhythmic difficulty increases and becomes more chromatic; several triplet passages played in octaves in right hand

---

Gieb mir deine Hand,  
Nur den Finger, dann  
Seh ich diesen ganzen Erdkreis  
Als mein Eigen an!

O, wie blüht mein Land,  
Sieh dir's doch nur an!  
Daß es mit dir über die Wolken  
In die Sonne kann!

Give me your hand,  
Only a finger,  
And I will see this whole round earth  
As if it were my own!

O, how my land blossoms,  
Gaze upon me!  
That it may go with us above the clouds  
Into the sun!^82

---

^82 PM
**Waldsonne**  
*from Vier Lieder, Op. 2*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th><strong>Vocal:</strong> Melodic opening section; middle section contains alternating duple/triplet phrases; closing section similar to beginning; mixture of declamatory and lyrical phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes Schlaf</td>
<td><strong>Piano:</strong> Repetitive 8(^\text{th})-note arpeggios in left hand, while right hand has active 16(^\text{th})-note melody; middle section becomes increasingly chromatic, followed by the return of arpeggios and 16(^\text{th})-note melodic material</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
</tr>
<tr>
<td>1899</td>
<td>D Major</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Common time</td>
</tr>
<tr>
<td>Beginner-Intermediate (10)</td>
<td>Etwas begwegt</td>
</tr>
<tr>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>D4-G#5</td>
</tr>
<tr>
<td></td>
<td>ABCA’ (postlude)</td>
</tr>
</tbody>
</table>

In die braunen, rauschenden Nächte  
In the brown rustling nights  
Flittert ein Licht herein,  
there flutters a light,  
Grüngolden ein Schein.  
a green-golden gleam.  
Blumen blinken auf und Gräser  
Flowers brightly wink, and grass,  
Und die singenden,  
and the singing,  
Springenden Waldwässerlein, und Erinnenrungen.  
leaping little forest brook, and memories.  

Die längst verklungenen:  
The long silent ones:  
Golden erwachen sie wieder,  
Golden they awake again,  
All deine fröhlichen Lieder.  
All your joyous songs.  

Und ich sehe deine goldenen Haare glänzen,  
And I see your golden hair glitter,  
Und ich sehe deine goldenen Augen glänzen  
And I see your golden eyes glitter  
Aus den grünen, raunenden Nächten.  
Out of the green, murmuring nights.  

Und mir ist, ich läge  
And I fell as if I were lying  
Neben dir auf dem Rasen  
Next to you on the lawn,  
Und hörte dich wieder  
Hearing you once again blow

(continued)
Auf der glitzeblanken Syrinx
In die blauen Himmelslüfte blasen.
In die braunen, wühlenden Nächte
Flittet ein Licht,
Ein goldener Schein.

On your sparkling, glistening pipes
Into the blue air of heaven.
In the brown, turbulent nights
There flutters a light,
A golden gleam. 83
**Sechs Lieder, Op. 3**

**Wie Georg von Frundsberg von sich selber sang**  
from *Sechs Lieder, Op. 3*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>D♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Des Knaben Wunderhorn (German folklore)</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Etwas getragen</td>
</tr>
<tr>
<td>1899-1903</td>
<td>Medium High</td>
</tr>
<tr>
<td>Baritone</td>
<td>C3-F4</td>
</tr>
<tr>
<td>Intermediate-Advanced (18)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

- **Vocal:** Declamatory, accented melodic material; middle section is lyrical and chromatic; final section has prolonged upper range
- **Piano:** Chordal, left and right hand alternate triplet pattern; chromatic, octave descending chords present in middle section; sudden dynamic contrast

---

Mein Fleiß und Müh hab ich nie gespart  
Und allzeit gewahr dem Herren mein;  
Zum Besten sein schickt  
Ich mich drein,  
Gnad, Gunst verhoffs, dochs Gemüt zu Hof Verkehrt sich oft.

Wer sich zukauf, der lauft weit vor  
Und kommt empor, doch wer lang Zeit  
Nach Ehren streit, muß dannen weit,  
Das sehr mich kränkt, mein treuer Dienst Bleibt unerkennt.

Kein Dank noch Lohn davon ich bring,  
Man wieg f’ring und hate mein gar  
Vergessen zwar, groß Not, Gefahr  
Ich bestanden han, was Freude soll  
Ich haben dran?

My diligence and toil I have never spared,  
And always mindful of my Lord;  
To the best of my ability  
I submitted myself to Him.  
Grace, unhopèd-for favor, yet my heart to the court  
Often turns.

He who buys a place for himself runs far ahead  
And raises himself up, yet he who  
Fights long for honor must go far away.  
That grieves me much, my precious service  
Remains unrecognized.

No thanks nor reward from it I bring,  
They count me little, and have quite  
Forgotten me indeed; great grief, danger  
I have undergone. What joy shall  
I have from it?  

---

PM
### Die Aufgeregten
**from Sechs Lieder, Op. 3**

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>F minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gottfried Keller</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Breit, pathetisch</td>
</tr>
<tr>
<td>1899-1903</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C#4-E♭5</td>
</tr>
<tr>
<td>Advanced (23)</td>
<td>ABA</td>
</tr>
</tbody>
</table>

- **Vocal:** Declamatory, recitative-like opening melody; 12/8 section becomes lyrical, chromatic, increasing rhythmic activity; difficult harmonic language
- **Piano:** Chordal and dramatic opening section; 12/8 section features double dotted rhythms; independent harmonic and melodic passages from voice line; highly chromatic

---

<table>
<thead>
<tr>
<th>German Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welche tiefbewegten Lebensläufchen,</td>
<td>What a disturbed little way of life</td>
</tr>
<tr>
<td>Welche Leidenschaft, Welch wilder Schmerz!</td>
<td>What passion, what savage grief!</td>
</tr>
<tr>
<td>Eine Bachwelle und ein Sandhäufchen</td>
<td>A ripple in the brook and a little heap of sand</td>
</tr>
<tr>
<td>Brachen gegenseitig sich das Herz!</td>
<td>Broke both their hearts!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>German Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eine Biene summt halb und stieß</td>
<td>A bee buzzed hollowly and stuck</td>
</tr>
<tr>
<td>Ihren Stachel in ein Rosendüftchen,</td>
<td>Its sting into a fragrant rosebud,</td>
</tr>
<tr>
<td>Und ein holder Schmetterling zerriß</td>
<td>And a charming butterfly rent</td>
</tr>
<tr>
<td>Den azurnen Frack im Sturm der Mailüftchen!</td>
<td>Its blue dress in the storm of May breeze!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>German Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und die Blume schloß ihr Heiligtümchen</td>
<td>And the flower closed its little sanctuary,</td>
</tr>
<tr>
<td>Sterbend über dem versprüten Tau!</td>
<td>Dying over the spilled dew!</td>
</tr>
<tr>
<td>Welche tiefbewegten Lebensläufchen,</td>
<td>What a disturbed little way of life,</td>
</tr>
<tr>
<td>Welche Leidenschaft, welch wilder Schmerz!</td>
<td>What passion, what savage grief!</td>
</tr>
</tbody>
</table>

---

85 PM
### Warnung
*from Sechs Lieder, Op. 3*

<table>
<thead>
<tr>
<th>Author</th>
<th>Vocal Details</th>
<th>Piano Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schoenberg</td>
<td>Highly declamatory; chromatic, wide intervallic leaps; requires a strong lower register</td>
<td>$\text{Db Major}$</td>
</tr>
<tr>
<td>Richard Dehmel</td>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
<td>Rasch, mit verhaltener heftigkeit</td>
</tr>
<tr>
<td>1899-1903</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>$\text{B}_b^3-\text{E}_b^4$</td>
</tr>
<tr>
<td>Intermediate (19)</td>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Mein Hund, du, hat dich bloß beknurrt,  
Und ich hab’ ihn vergiftet;  
Und ich hasse jeden Menschen,  
Der Zwietracht stiftet.

Zwei blutrote Nelken schick’ ich dir,  
Mein Blut du, an der einen eine Knospe;  
Den dreen sei gut,  
Du, bis ich komme.

Ich komme heute Nacht noch,  
Sei allein, du!  
Gestern, als ich ankam,  
Staarst du mit jemand ins Abendrot hinein!  
Du: Denk an meinen Hund!

---

86 PM
Hochzeitslied
from Sechs Lieder, Op. 3

Schoenberg

Jens Peter Jacobsen

Masters Music Publications, Inc.

1899-1903

Soprano/Mezzo-Soprano

Beginner-Intermediate (11)

Vocal: Tonal, lyrical melody; simple rhythmic language; final section increasingly chromatic; harmonically supported by piano

Piano: Chordal; doubles voice line frequently in right hand; final section increasingly chromatic; occasional use of triplets (in octaves) in right hand

E minor

4/4

Mit Schwung

Medium

D4-F#5

AA′B (postlude)

---

So voll und reich wand noch das Leben
Nimmer euch seinen Kranz,
Und auf den Trauben spielt in kühnem
Schimmer der Hoffnung Glanz.
Im Laube welch ein Glüh’n des farbigen Saftes
Und wie die Töne klar zusammenfließ’n!
Ergreift das Alles, schafft es,
Erlebt es im Genießen!
Der Jugend Allmacht kocht in eures Blutes
Feuriger Kraft,
Nach Taten drängt, nach Schöpfung freien Mutes
Der frische Saft.
So spannt denn eurer Welt tollkühne Bogen,
Die schlanken Säulen hebt zum Himmelzelt;
Füllt mit des Herzens Flammenwogen
Die neue Welt!

Life never wound so full and rich
Its wreath for you,
And on the grapes plays in bold glitter
The resplendence of hope.
In the foliage, what a glow of colorful sap,
And how clear the sounds commingle!
Seize it all, do it,
Experience it to the full!
The omnipotence of youth boils
In the ardent strength of your blood,
Press for days, to create the free spirit
Of fresh sap.
So stretch the wreckless arch of your world,
Raise the splender pillars to the vault of heaven;
Fill with surging flames
The new world!

---

87 PM
**Geübtes Herz**  
*from Sechs Lieder, Op. 3*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>B Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gottfried Keller</td>
<td>4/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Sehr innig, mäßig bewegt</td>
</tr>
<tr>
<td>1899-1903</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A3-F5</td>
</tr>
<tr>
<td>Intermediate (15)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Long phrases; highly chromatic; lyrical, simple rhythmic language; final section more emotional/declamatory; requires a strong and projected lower register
- **Piano:** Highly chromatic, prominent bass line; 16\textsuperscript{th}-note chromatic scalar passages; occasionally doubles voice line in right hand

---

Weise nicht von dir mein schlichtes Herz,  
Weil es schon so viel geliebet!  
Einer Geige gleicht es, die geübet  
Lang ein Meister unter Lust und Schmerz.  

Und je länger er darauf gespielt,  
Stieg ihr Wert zum höchsten Preise;  
Denn sie tönt mir,  
sicherer Kraft die Weise  
Die ein Kund’ger ihren Saiten stiehlt.  

Also spielte manche Meisterin  
In mein Herz die rechte Seele.  
Nun ist’s wert, daß man es dir empfehle,  
Lasse nicht den kostlichen Gewinn!

---

88 PM
Freihold
from *Sechs Lieder*, Op. 3

Schoenberg

Hermann Lingg

Masters Music Publications, Inc.

1899-1903

Soprano/Mezzo-Soprano

Intermediate (16)

- **Vocal:** Dramatic melody line; declamatory, accented, highly rhythmic, varied dynamics (p-fff)
- **Piano:** Stark opening accompaniment; frequent use of triplets; becomes increasing chromatic; thick harmonic texture; closing section is accented and chordal

| G minor | 3/4 | Kräftig, breit | Medium | C4-F#5 | ABA’ |

Soviel Raben nachts auffliegen,
Soviel Feinde sind auf mich,
Soviel Herz an Herz sich schmiegen,
Soviel Herzen fliehen mich.
Ich steh allein, ja ganz allein,
Wie am Weg der dunkle Stein.

Doch der Stein, er gilt als Marke,
Wachend über Menschentun:
Daß dem Schwachen auch der Starke
Laß das Seine sicher ruh’n.
Wind und Regen trotz der Stein,
Unzerstörbar und allein.

Wohl, so will auch ich vollenden,
Unrecht, dämmen, bis es bricht.
Mag sein Gift der Neid verschwenden,
Mich erlegt er nicht;
Blitze, schreibt auf den Stein:
„Wer will frei sein, geh’ allein!“

So many ravens flown up at night
Are so many enemies to me;
So many hearts bent upon hearts,
So many hearts avoid me.
I stand alone, yes, all alone,
As the dark stone on the road.

But the stone functions as a marker,
Watching over the acts of men:
To the weak as well as the strong
A symbol of security.
The stone defies wind and rain,
Immovable and alone.

Well, so also will I end,
Resisting wrong until it breaks.
May its poison of envy vanish,
It will not kill me;
Lightning, write on the stone:
“He who will be free, let him go alone.”

89 PM
**Acht Lieder, Op. 6**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Schoenberg</td>
<td>E Major</td>
</tr>
<tr>
<td>Julius Hart</td>
<td>4/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Langsam, zart</td>
</tr>
<tr>
<td>1903-1905</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-G5</td>
</tr>
<tr>
<td>Intermediate (15)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Haunting, chromatic melody; wide intervallic leaps; harmonic support provided by piano; frequent use of triplet; requires strength throughout low and upper ranges
- **Piano:** Highly chromatic; voice line melody frequently in right hand; repeated rhythmic patterns; 8\(^{\text{th}}\)-note chromatic scalar passages

---

Um meinen Nacken schlingt sich
Ein blütenweißer Arm.
Es ruht auf meinem Munde
Ein Frühling jung und warm.

Ich wandle wie im Traume,
Als wär mein Aug verhüllt.
Du hast mit deiner Liebe
All’ meine Welt erfüllt.

Die Welt scheint ganz gestorben,
Wir beide nur allein,
Von Nachtigall’n umklungen,
Im blühenden Rosenhain.

Around my neck presses
A blossom-white arm.
On my mouth is springtime
Young and warm.

I walk as in a dream,
As though blindfolded.
You with your love
Have filled all my world.

The world seems quite dead,
Only we two alone,
Surrounded by the nightingales’ song,
In the blooming rose-garden.\(^{90}\)

\(^{90}\) PM
Alles
from Acht Lieder, Op. 6

Schoenberg

Richard Dehmel

Masters Music Publications, Inc.

1903-1905

Soprano/Mezzo-Soprano

Advanced (26)

Vocal: Lyrical melody, independent from piano; highly chromatic; melody mostly in step-wise motion

Piano: Highly chromatic; 16th-note scalar passages continuously present, mostly in right hand, but occasionally in left hand; scarce harmonic support for voice line

$\text{Ab Major}$

$3/4$

Durchaus sehr zart, etwas langsam

Medium High

F$\flat_4$-A$\flat_5$

ABA’ (postlude)

Laß uns noch die Nacht erwarten,
Bis wir alle Sterne sehn;
Falt die Hände; in den harten
Steigen durch den stillen Garten
Geht das Heimweh auf den Zehn.

Let us wait for the night,
Until we see the stars;
Clasp hands, in the steep ascent
Through the quiet garden
Goes nostalgia on tiptoe.

Geht und hold die Anemone
Die du einst ans Herzchen drücktest,
Geht umklungen von dem Tone
Einst des Baums, aus dessen Krone
Du dein erstes Fernweh pflücktest.

Go and hold the anemone
Which you once held to your heart,
Go enfolded by the sound
Of the tree from whose crown once
You picked your first flowers of longing.

Und du schüttelst aus den Haaren,
Was dir an der Seele frißt,
Selig Kind mit dreißig Jahren,
Alles sollst du noch erfahren,
Alles, was dir heilsam ist.

And shake from your hair
That which is eating at your soul,
Blessed child, with thirty years
You must experience everything,
All that is healing.$^{91}$
Mädchenlied
from *Acht Lieder*, Op. 6

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: Very fast, disjunct melody in opening section; middle section is more lyrical, but still chromatic, requires stamina in upper register</th>
<th>E minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Remer</td>
<td></td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td><strong>Piano:</strong> Fast 16(^{th})-note chromatic passages (occasionally in contrary motion); use of expanded range; highly accented material; dramatic dynamic contrasts</td>
<td>Sehr rasch</td>
</tr>
<tr>
<td>1903-1905</td>
<td></td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>D#4-A5</td>
</tr>
<tr>
<td>Advanced (25)</td>
<td></td>
<td>AA’B</td>
</tr>
</tbody>
</table>

Ach, wenn es nun die Mutter wüßt,  
Wie du so wild mich hast geküßt,  
Sie würde beten ohne Ende,  
Dass Gott der Herr das Unglück wende.

Und wenn das mein Herr Bruder wüßt,  
Wie du so wild mich hast geküßt,  
Er eilte wohl mit Windesschnelle  
Und schläge dich tot auf der Stelle.

Doch wenn es meine Schwester wüßt,  
Wie du so wild mich hast geküßt,  
Auch ihr Herz würde in Sehnsucht schlagen  
Und Glück und Sünde gerne tragen.

Ah, if my mother knew now  
How you so impulsively kissed me,  
She would pray endlessly  
That God the Lord would change her bad luck.

And if my Brother knew  
How you so impulsively kissed me,  
He would hurry quick as the wind  
And strike you dead on the spot.

But if my sister knew  
How you so impulsively kissed me,  
Her heart, too, would beat in longing  
And gladly bear the happiness and sin. \(^{92}\)

\(^{92}\) PM
<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Eb minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hermann Conradi</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Mäßig bewegt</td>
</tr>
<tr>
<td>1903-1905</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-G♭5</td>
</tr>
<tr>
<td>Advanced (23)</td>
<td>ABCA’ (postlude)</td>
</tr>
</tbody>
</table>

- **Vocal**: Chromatic melodic line with occasional harmonic support from piano; wide intervallic leaps; frequent use of triplets; declamatory and dramatic
- **Piano**: Frequent repeated rhythmic patterns; use of ascending chromatic bass line in opening section; frequent use of triplets; highly chromatic

---

<table>
<thead>
<tr>
<th>Im Morgengrauen schritt ich fort - Nebel lag in den Gassen… In Qualen war mir das Herz verdorrt Die Lippe sprach kein Abschiedswort - Sie stöhnte nur leise: Verlassen!</th>
<th>In the gray of morning I went out - Mist lay on the streets... In torment my heart was withered My lips spoke no word of farewell - They moaned softly: Forsaken!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kennst du das Marterwort? Das frißt wie verruchte Schande! In Qualen war mir das Herz verdorrt - Im Morgengrauen ging ich fort - Hinaus in die dämmernden Lande!</td>
<td>Do you know the word of torment? It gnaws like atrocious shame! In agony my heart was withered - In the gray of morning I went out - Out into the dawn-lit land!</td>
</tr>
<tr>
<td>Entgegen dem jungen Maientag: Das war ein seltsam Passen! Mählich wurde die Welt nun wach - Was war mir der prangende Frühlingstag! Ich stöhnte nur leise: Verlassen!</td>
<td>Into the early May morning: It was strangely fitting! Gradually the world was waking up - What was the resplendent spring day for me! I only moaned softly: Forsaken!</td>
</tr>
</tbody>
</table>

---

93 PM
## Ghasel
from *Acht Lieder*, Op. 6

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>F Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gottfried Keller</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Mäßig, innig</td>
</tr>
<tr>
<td>1903-1905</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-G#5</td>
</tr>
<tr>
<td>Intermediate (14)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Lyrical, chromatic melody; contained range, mostly in step-wise motion without large leaps; mixture of tonal and atonal relationship with piano
- **Piano:** Chordal, chromatic, voice line melody occasionally doubled in right hand; dramatic dynamic material

---

**Ich halte dich in meinem Arm,**
Du hältst die Rose zart,
Und eine junge Biene tief
In sich die Rose hält.

So reihen wir uns perlenhaft
An einer Lebensschnur,
So freun wir uns, wie Blatt an Blatt
Sich an der Rose schart.

Und glüht mein Kuß auf deinem Mund,
So zuckt die Flammenspur
Bis in der Biene Herz,
Das sich dem Kelch der Rose paart.

I hold you in my arm,
You hold the delicate rose,
And the rose holds a young bee
Deep within itself.

So we range ourselves like pearls
On a string of life,
So we rejoice as petal on petal
Forms the rose.

And if my kiss glows on your mouth,
So the trail of flame palpitates
To the heart of the bee,
United with the cup of the rose.  

---

PM
# Am Wegrand

*from Acht Lieder, Op. 6*

**Schoenberg**

**John Henry Mackay**

**Masters Music Publications, Inc.**

1903-1905

**Soprano/Mezzo-Soprano**

**Intermediate-Advanced (20)**

| **Vocal:** Fast, disjunct melody; declamatory, dramatic; requires stamina in upper register; dotted rhythms; independent from piano | D minor |
| **Piano:** Fast, alternating 16th-note passages between left and right hands; highly chromatic; occasional support for voice line, but highly independent; dotted rhythms; scalar passages | 6/8 | Bewegt |

| **Masters Music Publications, Inc.** | **Db4-A5** |
| **1903-1905** | **Medium** |
| **Soprano/Mezzo-Soprano** | **Through-composed** |

| **Tempo:** Bewegt |
| **Key:** D minor |
| **Meter:** 6/8 |
| **Range:** Db4-A5 |

---

Tausend Menschen ziehen vorüber,  
Den ich ersehne, er ist nicht dabei!  
Ruhlos fliegen die Blicke hinüber,  
Fragen den Eilenden, ob er es sei...  

Aber sie fragen und fragen vergebens.  
Keiner gibt Antwort: „Hier bin ich. Sei still“  
Sehnsucht erfüllt die Bezirke des Lebens,  
Welche Erfüllung nicht füllen will.  

Und so steh ich am Wegrand-Strande,  
Während die Menge vorüberfließt,  
Bis erblindet vom Sonnenbrande  
Mein ermüdetes Aug’ sich schließt.  

A thousand people pass by,  
The one I am longing for, he isn’t among them!  
Without rest my eyes glance about,  
Ask the man hurrying by if he is the one...  

But they ask and ask in vain.  
No one answers: “Here I am. Be still.“  
Longing fills the confines of my life,  
Fulfillment which will not fill.  

And so I stand on the roadside-strand,  
While the multitude files by,  
Until, blinded by the burning sun,  
My tired eyes close.  

---

95 PM
# Lockung
from *Acht Lieder*, Op. 6

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th><strong>Vocal:</strong> Disjunct melody; wide intervallic leaps; declamatory with very little lyricism; highly chromatic; requires stamina in upper register</th>
<th>E♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kurt Aram</td>
<td><strong>Piano:</strong> Continuous use of 16(^{th})-note passages, alternating between left and right hands; highly chromatic; occasionally supportive of voice line, but mostly independent</td>
<td>3/8</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
<td>Leicht, aber nicht allzurasch</td>
</tr>
<tr>
<td>1903-1905</td>
<td></td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>D4-A♭5</td>
</tr>
<tr>
<td>Advanced (25)</td>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

---

**Komm, komm mit nur einen Schritt!**
Come, come along only a step!

**Hab schon gegessen,**
I have already eaten,

**Will dich nicht fressen,**
I will not chew you,

Komm, komm mit nur einen Schritt!  
Come, come along, only one step!

**Kaum zwei Zehen weit noch zu gehen**
Hardly two toes further still to go,

**Bis zu dem Häuschen,**
To the little house,

**Komm, mein Mäuschen,**
Come, my little mouse,

**Ei sieh da, da sind wir ja!**
Oh look there, here we are, yes!

**Hier in dem Eckchen**
Here in the little corner,

(Pst) **nur kein Schreckchen,**
(Pst) not the least panic,

**Wie glüh’n deine Bäckchen,**
How your little cheeks glow,

**Jetzt hilft kein Schrein,**
Now no crying out will help.

**Mein bist du, mein!**
You are mine, mine!{96}

---

{96} PM
<table>
<thead>
<tr>
<th>Schoenberg</th>
<th><strong>Vocal:</strong> Mixture of declamatory and lyrical passages; wide intervallic leaps; independent from piano; advanced rhythmic material</th>
<th>B♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friedrich Nietzsche</td>
<td><strong>Piano:</strong> Repeated rhythmic 8\textsuperscript{th}-note motive; prominent bass line; highly chromatic and accented material</td>
<td>4/4 (voice), 12/8 (piano)</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
<td>Mäßig</td>
</tr>
<tr>
<td>1903-1905</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>D♭-G#5</td>
</tr>
<tr>
<td>Advanced (24)</td>
<td></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Der Wanderer**  
_from Acht Lieder, Op. 6_

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Es geht ein Wandrer durch die Nacht</td>
<td>A wanderer goes through the night</td>
</tr>
<tr>
<td>Mit gutem Schritt;</td>
<td>At a good pace;</td>
</tr>
<tr>
<td>Und krummes Tal und lange Höhn</td>
<td>And winding valley and long hills</td>
</tr>
<tr>
<td>Er nimmt sie mit.</td>
<td>He takes in stride.</td>
</tr>
<tr>
<td>Die Nacht ist schön –</td>
<td>The night is beautiful –</td>
</tr>
<tr>
<td>Er schreitet zu und steht nicht still,</td>
<td>He strides on and doesn’t stop,</td>
</tr>
<tr>
<td>Weiβ nicht, wohin sein Weg noch will.</td>
<td>He doesn’t know where his way will lead.</td>
</tr>
<tr>
<td>Da singt ein Vogel durch die Nacht.</td>
<td>A bird sings through the night.</td>
</tr>
<tr>
<td>„Ach Vogel, was hast du gemacht!</td>
<td>“Ah, bird, what have you done!</td>
</tr>
<tr>
<td>Was hemmst du meinen Sinn und Fuß</td>
<td>Why do you hinder my spirit and foot</td>
</tr>
<tr>
<td>Und gießest süßen Herz-Verdruß</td>
<td>And pour sweet heartache</td>
</tr>
<tr>
<td>In’s Ohr mir, dass ich stehen muß</td>
<td>Into my ear, so that I must stop</td>
</tr>
<tr>
<td>Und lauschen muß –</td>
<td>And listen –</td>
</tr>
<tr>
<td>Was lockst du mich mit Ton und Gruß?“</td>
<td>Why do you allure me with music and greeting?“</td>
</tr>
</tbody>
</table>

97 PM
### Zwei Balladen, Op. 12

**Jane Grey**  
from *Zwei Balladen, Op. 12*

| Schoenberg | **Vocal:** Lyrical melody; chromatic, wide intervallic leaps, occasionally supported harmonically by piano; requires wide range and stamina in upper register, long phrases | D minor |
| Heinrich Ammann | | 4/4 |
| Masters Music Publications, Inc. | **Piano:** Repeated rhythmic motive in bass line; occasionally doubles voice line in right hand; prominent bass line; frequent alternating ascending/descending chromatic scalar passages | Mäßige Viertel |
| 1907 | | Medium High |
| Soprano/Mezzo-Soprano | | B♭3-A5 |
| Intermediate (15) | | Through-composed |

Sie führten ihn durch den grauen Hof,  
Daß ihm sein Spruch gescheh’:  
Am Fenster stand sein junges Gemahl,  
Die schöne Königin Grey.  

Sie bog ihr Köpfchen zum Fenster heraus,  
Ihr Haar erglänzte wie Schnee,  
Er hob die Fessel klirrend auf,  
Und grüßte sein Weib Jane Grey.  

Und als man den Toten vorüber trug,  
Sie stand damit sie ihn seh’;  
Drauf ging sie freudig denselben Gang,  
Die junge Königin Grey.  

Der Henker, als ihm ihr Antlitz schien,  
Er weinte laut vor Weh,  
Dann eilte nach in die Ewigkeit  
Dem Gatten Königin Grey.  

They brought him through the grey courtyard,  
To give him his sentence;  
In the window stood his young wife,  
The beautiful Queen Jane.  

She bent her head out of the window,  
Her hair shone like snow;  
He raised up his clattering fetters  
And greeted his wife Jane Grey.  

And as they took the dead man away  
She stood so that she could see him;  
Thereupon she went happily at the same pace,  
The young Queen Jane.  

The executioner, when her face appeared to him,  
Wept loudly for sorrow,  
Then hasted into eternity  
After her husband, Queen Jane.  

(continued)
Many young ladies have died
From the Highlands to the sea,
But none was more beautiful or more innocent
Than Dudley’s wife Jane Grey.

And when the wind plays in the leaves
And plays in the flowers and clover,
Then there is a whispering over the early grave
Of the young Queen Jane.
**Der verlorene Haufen**

*from Zwei Balladen, Op. 12*

- **Vocal:** Disjunct melody; declamatory, highly accented, dramatic dynamic material; chromatic, independent from piano
- **Piano:** Accented material; frequent use of triplets and 64th-note chromatic scalar passages; highly chromatic, chordal postlude

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>D minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viktor Klemperer</td>
<td>6/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Sehr rasch</td>
</tr>
<tr>
<td>1907</td>
<td>High</td>
</tr>
<tr>
<td>Baritone</td>
<td>Ab2-G4</td>
</tr>
<tr>
<td>Intermediate-Advanced (21)</td>
<td>ABAC (postlude)</td>
</tr>
</tbody>
</table>

Trinkt aus, ihr zechtet zum letzenmal,  
Drink up, you carouse for the last time,
Nun gilt es Sturm zu laufen;  
Now we must rush to the assault;
Wir stehn zuvorderst aus freier Wahl,  
We stand out of our own free will,
Wir sind der verlorne Haufen.  
We are the lost brigade.

Wer länger nicht mehr wandern mag,  
He who doesn’t want to wander any more,
Wes Füße schwer geworden,  
He whose feet have grown heavy, he to whom
Wem zu grell das Licht, wem zu laut der Tag,  
The light is too dazzling, to whom
Der tritt in unsern Orden.  
The day is too loud, he walks in our ranks.

Trinkt aus, schon färbt sich der Osten fahl,  
Drink up, already the colors of the East are fading,
Gleich werden die Büchsen singen,  
The rifles soon will be singing,
Und blinkt der erste Morgenstrahl,  
And when the first morning light gleams,
So will ich mein Fähnlein schwingen.  
Then I will swing my little banner.

Und wenn die Sonne im Mittag steht,  
And when the sun stands at noon,
So wird die Bresche gelegt sein;  
The breach will have been made;
Und wenn die Sonne zur Rüste geht,  
And when the sun goes to rest,
Wird die Mauer vom Boden gefegt sein.  
The wall will be wiped off the ground.

(continued)
Und wenn die Nacht sich niedersenkt,
Sie raffe den Schleier zusammen,
Daß sich kein Funke drin verfängt
Von den lodernnden Siegesflammen!

Nun vollendet der Mond den stillen Lauf,
Wir seh’n ihn nicht verbleichen.
Kühl zieht ein neuer Morgen herauf –
Dann sammeln sie unsere Leichen.

And when the night descends,
Let her draw the veil together,
So that no spark be caught in it
From the blazing fires of victory!

Now the moon ends her silent journey,
We do not see her grow pale.
Cool draws on a new morning –
Then they gather our corpses.

PM
**Zwei Lieder, Op. 14**

<table>
<thead>
<tr>
<th>Vocal</th>
<th>B minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Cut time</td>
</tr>
</tbody>
</table>

**Schoenberg**

**Stefan George**

**Universal Edition**

**1907-1908**

**Soprano/Mezzo-Soprano**

**Advanced (26)**

- **Vocal**: Wide intervallic leaps; mixture of tonal and atonal relationship with piano; recurring chromatic passage in opening and closing melody; requires strong presence throughout lower and upper register; simple rhythmic material

- **Piano**: Chordal, chromatic, recurring 8th-note motive in bass line; simple dynamics; simple rhythmic material

---

Ich darf nicht dankend an dir niedersinken.
Du bist vom geist der flur aus der wir stiegen:
Will sich mein trost an deine wehmut schmiegen,
So wird sie zucken um ihm abzuwinken.

Verharrst du bei dem quälenden beschlusse,
Nie deines leides nähe zu gestehen,
Und nur mit ihm und mir dich zu ergehen
Am eisigklaren tief-entschlafnen flusse?

I must not in thanks sink down before you.
You are the spiritual plain from which we rose:
If my consolation clings to your grief,
So will your grief palpitate in beckoning it.

Will you persist in the agonizing determination
Never to confess the nearness of your grief,
And only with it and me to walk
Beside the icy-clear deep-sleeping stream?\(^{100}\)

---

\(^{100}\) PM
### In diesen Wintertagen
from *Zwei Lieder*, Op. 14

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Hencknell</td>
<td>Cut time</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Mäßig</td>
</tr>
<tr>
<td>1907-1908</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B4-G5</td>
</tr>
<tr>
<td>Intermediate-Advanced (19)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, lyrical phrases; atonal, independent from piano; highly chromatic; wide intervallic leaps
- **Piano:** Chordal, chromatic; independent from voice line; occasional use of triplets; frequent use of ascending chromatic quarter-note pattern

---

In diesen Wintertagen,  
Nun sich das Licht verhüllt,  
Laβ uns im Herzen tragen,  
Einander traulich sagen,  
Was uns mit innerm Licht erfüllt.  

Was wilde Glut entzündet,  
Soll brennen fort und fort.  
Was Seelen zart verbindet  
Und Geisterbrücken gründet,  
Sei unser Losungswort.  

Das Rad der Zeit mag rollen,  
Wir greifen kaum hinein.  
Dem Schein der Welt verschollen,  
Auf unserm Eiland wollen  
Wir Tag und Nacht der seligen Liebe weih’n.

In these winter days,  
Now that the light veils itself,  
Let us carry in our hearts,  
Intimately tell each other,  
What fills us with inner light.

That which kindles gentle light  
Shall burn on and on.  
Let that which binds souls together  
And builds bridges between spirits,  
Be our watchword.

The wheel of time may roll,  
We hardly grasp at it.  
Lost to the glare of the world,  
On our island, will we  
Day and night dedicate ourselves  
To blessed love.\(^{101}\)

---

\(^{101}\) PM
### Vocal: Haunting, speech-like melodic line; highly chromatic, short, disjunct phrases; atonal
### Piano: Vague opening bass line; scarce accompaniment; mixture of chordal and rhythmic material; frequent use of tonal clusters; no tonal relationship with voice line

<table>
<thead>
<tr>
<th>Vocal</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haunting, speech-like melodic line</td>
<td>Vague opening bass line</td>
</tr>
<tr>
<td>highly chromatic, short, disjunct phrases; atonal</td>
<td>scarce accompaniment; mixture of chordal and rhythmic material</td>
</tr>
<tr>
<td></td>
<td>frequent use of tonal clusters; no tonal relationship with voice line</td>
</tr>
</tbody>
</table>

Schoenberg

Stefan George

Masters Music Publications, Inc.

1908-1909

Soprano/Mezzo-Soprano

Post Advanced (33)

No key signature

Common time

Mäßig

Medium Low

B♭3-G♯5

Developmental Ternary

Unterm schutz von dichten blättergründen,  
Wo von sternen feine flocken schneinen,  
Sachte stimmen ihre lieden künden,  
Fabeltiere aus den braunen schlünden  
Strahlen in die marmorbecken speien,  
Draus die kleinen bäche klagend eilen:  
Kamen kerzen das gesträuch entzünden,  
Weisse formen das gewässer teilen.

Under the protection of dense depths of leaves,  
Where fine flakes snow down from the stars,  
Soft voices proclaim their sorrows,  
Fabled animals from brown maws  
Spew streams of water into marble basins,  
From which, lamenting, the little brooks rush:  
Candles came to illuminate the bushes,  
White figures divided the waters.  

---

PM In this set of poetry by George, the German nouns are consistently not capitalized.
<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: Expressive and declamatory melodic line; frequent use of triplets; requires stamina in the lower register; highly chromatic and atonal; independent from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>No key signature</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Common time</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Ruhige Bewegung</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Low</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>A3-B4</td>
</tr>
<tr>
<td></td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

Hain in diesen paradiesen
Wechselt ab mit blütenwiesen,
Hallen, buntbemalten fliesen.
Schlanker störche schnäbel kräuseln
Teiche, die von fischen schillern,
Vögel-reihen matten scheines
Auf den schiefen firsten trillern
Und die goldnen binsen süssen –
Doch mein traum verfolgt nur eines.

Groves in these paradies
Alternate with fields of flowers,
Porticos and gaily colored flagstones.
Beaks of slender storks ripple
Ponds that iridesce with fish,
Faintly gleaming rows of birds
Trill on the sloping gables,
And the golden rushes whisper –
Yet my dream pursues one goal.  

\[\text{103 PM}\]
Als neuling trat ich ein in dein gehege
from Das Buch der Hängenden Gärten, Op. 15

Schoenberg

Stefan George

Masters Music Publications, Inc.

1908-1909

Soprano/Mezzo-Soprano

Post Advanced (34)

Vocal: Fast, rhythmic melodic line; wide intervallic leaps; independent from piano; requires stamina in upper register; drastic dynamic contrast

Piano: Opening three bars double the voice in the right hand, then becomes completely independent; highly chromatic; wide range in right hand; continuous moving rhythmic material (mostly 8th-note passages)

No key signature

4/4

Mäßig

Medium High

D4-A♭5

Developmental Ternary

Als neuling trat ich ein in dein gehege;
Kein staunen war vorher in meinen mienen,
Kein wunsch in mir, eh ich dich blickte, rege.
Der jungen hände faltung sieh mit huld,
Erwähle mich zu denen, die dir dienen
Und schöne mit erbarmender geduld
Den, der noch stauchelt auf so fremdem stege.

As a neophyte I entered your sanctuary;
No wonder showed before my face,
No wish stirr ed in me ere I saw you.
Look with favour upon my young clasped hands,
Choose me to be among your servants
And protect with merciful patience
The one still stumbling on so strange a path.¹⁰⁴

¹⁰⁴ PM
Da meine lippen reglos sind und brennen
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>No time signature</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Gehend</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C#4-A5</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

**Vocal**: Short, disjunct melody line; vocal slides in between several pitches; speech-like phrases; chromatic; requires stamina in upper register; dramatic

**Piano**: Opening three bars double voice line in right hand; occasional support of voice line; mostly chordal, with the exception of a few 8\textsuperscript{th}/16\textsuperscript{th}-note passages

Da meine lippen reglos sind und brennen,

Beacht ich erst, wohin mein Fuss geriet:

In ander herren prächtiges gebiet.

Noch war vielleicht mir möglich, mich zu trennen,

Da schien es, daß durch hohe gitterstäbe

Der blick, vor dem ich ohne lass gekniet,

Mich fragend suchte oder zeichen gäbe.

Now that my lips are motionless and burning

I mark at last wither my steps have taken me:

To a realm of splendor ruled by others.

Perhaps I might still have had a chance to escape,

But then it seemed that through the high trellises

The glance, to which unceasingly I had knelt,

Looked questioningly or would give me a sign.\textsuperscript{105}
Saget mir auf welchem pfade
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Etwas langsam</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A3-F5</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

Vocal: Lyrical melodic line; wide intervallic leaps; vocal slide; long phrases, expressive, independent from piano; chromatic

Piano: Chordal, chromatic, expressive dynamics; little harmonic support for vocal line

Saget mir, auf welchem pfade
Heute sie vorüberschreite –
Daß ich aus der reichsten lade
Zarte seidenweben hole,
Rose pflücke und viole,
Daß ich meine wange breite,
Schemel unter ihrer sohle.

Tell me on which path
She may pass by today –
That from the richest store
I may fetch delicate woven silks,
And pluck roses and violets;
That I may make of my cheek
A stool under the sole of her foot.  

---

106 PM
Jedem werke bin ich fürder tot
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/4</td>
</tr>
<tr>
<td>Masters Music</td>
<td>Mäßig</td>
</tr>
<tr>
<td>Publications, Inc.</td>
<td>Medium</td>
</tr>
<tr>
<td>1908-1909</td>
<td>(B\flat^3-G5)</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Developmental Ternary</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal:** Accented and declamatory opening melodic line; wide intervallic leaps; disjunct phrases; stark dynamic contrast; highly rhythmic, receives no harmonic support from piano

- **Piano:** Chordal, alternating 16\(^{th}\)-note passages in left and right hands; extreme dynamic contrast; thin harmonic texture; independent from voice line

Jedem werke bin ich fürder tot.
Dich mir nahzurufen mit den sinnen,
Dienst und lohn, gewährung und verbot,
Von allen dingen ist nur dieses not
Und weinen, daß die bilder immer fliehen,
Die in schöner finsternis gediehen –
Wann der kalte klare morgen droht.

To all labors I am henceforth dead.
Calling you close with my senses,
Service and reward, permission and denial,
Of all things only this is needed,
And weep that the visions always flee,
Which flourished in the beautiful dark –
When the cold, clear morning looms. \(^{107}\)

\(^{107}\) PM
# Angst und hoffen wechselnd mich beklemmen

from *Das Buch der Hängenden Gärten*, Op. 15

| Schoenberg | Vocal: Fast, disjunct melodic lines made up of mostly 16\(^{th}\)-note passages; frequent tempo and meter changes; wide intervallic leaps, chromatic and atonal |
| Stefan George | No key signature |
| Masters Music Publications, Inc. | 6/8 |
| 1908-1909 | Nicht zu rasch |
| Soprano/Mezzo-Soprano | Medium |
| Post Advanced (33) | C#4-G#5 |
|  | Developmental Ternary |

Angst und hoffen wechselnd mich beklemmen,  
Meine worte sich in seufzer dehnen,  
Mich bedrängt so ungestümes sehnen,  
Daß ich mich an rast und schlaf nicht kehre,  
Daß mein lager tränen schwemmen,  
Daß ich jede freude von mir wehre,  
Daß ich keines freundes trost begehre.

Fear and hope in turn depress me,  
My words expand into sighs,  
Such stormy yearning besets me  
That I care for neither rest nor sleep,  
That tears flood my couch,  
That I ward off every pleasure,  
That I desire no friend’s consolation.\(^{108}\)

---

\(^{108}\) PM
Wenn ich heut nicht deinen leib berühre
from Das Buch der Hängenden Gärten, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td></td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
</tr>
<tr>
<td>1908-1909</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td></td>
</tr>
</tbody>
</table>

**Vocal:** Fast, frantic melodic line; speech-like, expressive dynamics; highly chromatic, wide intervallic leaps; atonal, minimal harmonic support from piano

**Piano:** Wide range in both hands; rhythmically frantic; several ascending chromatic scalar passages in left hand; prominent chordal bass line; highly accented, right hand provides occasional voice doubling

Wenn ich heut nicht deinen leib berühre,
Wird der faden meiner seele reissen
Wie zu sehr gespannte sehne.
Liebe zeichen seien trauerflöre
Mir, der leidet, seit ich dir gehöre.
Richte, ob mir solche qual gebühre,
Kühlung spreng mir, dem fieberheissen,
Der ich wankend draussen lehne.

If I do not touch your body today,
The thread of my soul will break
Like an overstretched bowstring.
Let love tokens be mourning crepes
For me, who suffers, since I belong to you.
Consider whether I deserve such torture,
Spray cooling drops upon me, the fever-ridden,
Who, shaking, leans outside your door.\(^{109}\)
Streng ist uns das glück und spröde
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Langsam</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-G#5</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

- **Vocal**: Lyrical, yet chromatic melodic line; wide intervallic leaps; dramatic, one phrase completely doubled by piano; highly rhythmic
- **Piano**: Mixture of chordal and rhythmically active material; provides occasional tonal support for voice line; wide range in both hands; expressive dynamics

Streng ist uns das glück und spröde,
Was vermocht ein kurzer kuss?
Eines regentropfens guss
Auf gesengter bleicher öde,
Die ihn ungenossen schlingt,
Neue labung missen muss
Und vor neuen gluten springt.

Fortune is severe and coy with us.
Of what is one short kiss capable?
It is like one drop of rain, spilled
Upon a seared bleak desert,
Which swallows it unslaked,
Still seeking refreshment
And bursting with new fire.\(^{110}\)

\(^{110}\) PM
Das schöne beet betracht ich mir im harren,  I stare and ponder at the pretty flower bed,
Er ist umzäunt mit purpurn-schwarzem dorne,  It is hedged with purple-black thorn,
Drin ragen kelche mit geflecktem sporne  From which rise chalices with speckled spurs
Und samtgefiederte, geneigte farren  And velvet-feathered arched ferns
Und flockenbüschel, wassergrün und rund  And cornflower clusters, water-green and round
Und in der mitte glocken, weiss und mild –  And in the center bell-flowers, white and gentle –
Von einem odem ist ihr feuchter mund  From one breath their moist mouth is
Wie süsse frucht vom himmlischen gefild.  Like sweet fruit from gardens in the sky.\(^{111}\)

\(^{111}\) PM
Als wir hinter dem beblümten Tore  
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>Common time</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Sehr ruhig</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Ab3-C5</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

- **Vocal**: Haunting, chromatic melody, requires strength in lower register; frequent use of triplet; sighing figures, extremely dramatic and expressive
- **Piano**: Vague introduction; scarce accompaniment, completely independent from voice line; extreme dynamics (*pppp*); prominent bass line; sustained chords

Als wir hinter dem beblümten Tore
Endlich nur das eigne hauchen spürten,
Warden uns erdachte seligkeiten?
Ich erinnere, daß wie schwache rohre
Beide stumm zu beben wir begannen
Wenn wir leis nur an uns rührten
Und daß unsre augen rannen
So verbliebest du mir lang zu seiten.

When, beyond the flowered gate,
At last we felt no breathing but our own,
Did we then find imaginary raptures?
I remember that, like fragile reeds,
Both silent, we began to tremble
When we no more than lightly touched,
And that our eyes welled over with tears
Thus you stayed, for a long time, by my side.112

---

112 PM
<table>
<thead>
<tr>
<th>Schoenberg</th>
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</tr>
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<tbody>
<tr>
<td>Stefan George</td>
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<td>Mit bewegtem Ausdruck</td>
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<tr>
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<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A3-E5</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

**Vocal:** Long phrases; chromatic melodic line; rhythmic material consists of mostly triplets and 16th-note passages, independent from piano; dramatic

**Piano:** Lyrical and chromatic introduction; chordal, alternating triplet figures in left and right hands; chromatic scalar passages in left hand; prominent bass line, independent from voice line

Wenn sich bei heilger ruh in tiefen matten
Um unsre schläfen unsre hände schmiegen,
Verehrung lindert unsrer glieder brand:
So denke nicht der ungestalten schatten,
Die an der wand sich auf und unter wiegen,
Der wächter nicht, die rasch uns scheiden dürfen
Und nicht, daß vor der stadt der weisse sand
Bereit ist, unser warmes blut zu schlürfen.

When in blest repose in deep meadows
Round our temples our hands caress,
Reverence relieves the fire in our limbs:
So think not of the monstrous shadows
That, on the wall, rise and fall,
Nor of watchers who may part us in haste
Nor of the white sand beyond the town,
Ready to drink down our warm blood.\(^{113}\)

\(^{113}\) PM
Du lehnest wider eine silberweide
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
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<tbody>
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<td>Masters Music</td>
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<td>Publications,</td>
<td></td>
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<tr>
<td>Inc.</td>
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<tr>
<td>1908-1909</td>
<td></td>
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<tr>
<td>Soprano/Mezzo-</td>
<td></td>
</tr>
<tr>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>Post Advanced</td>
<td></td>
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<tr>
<td>(33)</td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal**: Lyrical, chromatic melodic line made up almost entirely of triplets; frequent use of *mezza di voce*; dramatic, prominent lower range; independent from piano
- **Piano**: Sustained chords; triplets; chromatic scalar passages in both hands; provides little harmonic support for voice; frequent meter changes

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Du lehnest wider eine</td>
<td>You rest against a silver willow</td>
</tr>
<tr>
<td>silberweide</td>
<td></td>
</tr>
<tr>
<td>Am ufer, mit des fächers</td>
<td>By the river bank; with the stiff ribs of your fan</td>
</tr>
<tr>
<td>starren spitzen</td>
<td></td>
</tr>
<tr>
<td>Umschirmest du das haupt</td>
<td>You shield your head as if with lightning flashes</td>
</tr>
<tr>
<td>dir wie mit blitz</td>
<td>And roll your jewels as if playing.</td>
</tr>
<tr>
<td>Und rollst, als ob du spieltest dein geschmeide.</td>
<td>I am in the boat, which leafy arches conceal,</td>
</tr>
<tr>
<td>Ich bin im boot, das laubgewölbe wahren,</td>
<td>Which I, in vain, invited you to board...</td>
</tr>
<tr>
<td>In das ich dich vergeblich lud zu steigen...</td>
<td>I see the willows bending lower</td>
</tr>
<tr>
<td>Die weiden seh ich, die sich tiefer neigen</td>
<td>And scattered flowers drifting in the water.114</td>
</tr>
<tr>
<td>Und blumen, die verstreut im wasser fahren.</td>
<td></td>
</tr>
</tbody>
</table>

114 PM
Sprich nicht immer  
from *Das Buch der Hängenden Gärten*, Op. 15

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>6/8</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Mäßig</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A#3-E♭5</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Developmental Ternary</td>
</tr>
</tbody>
</table>

- **Vocal**: Short, disjunct phrases; chromatic, highly rhythmic; brief (eleven bars); expressive; independent from piano

- **Piano**: Wide range in right hand; mostly 16\textsuperscript{th} and 64\textsuperscript{th}-note passages; expansive dynamics (*pp*-\textsuperscript{sfppp}); provides little harmonic support for voice line

Sprich nicht immer  
Von dem laub,  
Windes raub,  
Vom zerschellen  
Reifer quitten,  
Von den tritten  
Der vernichter  
Spät im jahr.  
Von dem zittern  
Der libellen  
In gewittern  
Und der lichter,  
Deren flimmer  
Wandelbar.

Speak not always  
Of the leaves,  
The wind’s prey,  
Of the squashing  
Of ripe quinces,  
Of the tread  
Of the destroyers  
Late in the year.  
Of the quivering  
Of dragonflies  
During storms  
And of the lights,  
Whose flames  
Are inconstant.\textsuperscript{115}

\textsuperscript{115} PM
Wir bevölkerten die abend-düstern  
from *Das Buch der Hängenden Gärten*, Op. 15

| Schoenberg | Vocal: Disjunct melodic line; frequent use of triplet; highly chromatic, wide intervallic leaps; independent from piano; dramatic, frequent tempo changes |
| Stefan George | No key signature |
| Masters Music Publications, Inc. | Common time |
| 1908-1909 | Mäßig |
| Soprano/Mezzo-Soprano | Medium Low |
| Post Advanced (34) | B3-F5 |

|  | Piano: Lengthy introduction; frequent change of meter (4/8, 3/8, 4/4, 6/8, 12/8); both hands frequently in treble clef; active middle section with fast 16\(^{th}\)-note chromatic scalar passages in both hands; chordal closing section, independent from voice line |
| | Developmental Ternary |

Wir bevölkerten die abend-düstern  
Lauben, lichten tempel, pfad und beet  
Freudig – sie mit lächeln, ich mit flüstern –  
Nun ist wahr, daß sie für immer geht.  
Hohe blumen blassen oder brechen,  
Es erblasst und bricht der weiher glas  
Und ich trete fehl im morschen gras,  
Palmen mit den spitzen fingern stechen.  
Mürber blätter zischendes gewühl  
Jagen ruckweis unsichtbare hände  
Draufen um des edens fahle wände.  
Die nacht ist überwölkt und schwül.

We peopled the evening-dusky  
Arbors, bright temples, paths and flower beds  
With joy – she with smiles, I with whispers –  
Now it is true that she is going forever.  
Tall flowers grow pale or break,  
Paling and breaking is the glass of the ponds  
And flounder in marshy grass,  
Palms prick with their sharp fingers.  
Hissing showers of brittle leaves  
Are driven, gust upon gust, by invisible hands  
Outside, around the ashen walls of Eden.  
The night is overcast and sultry.\(^{116}\)
Drei Lieder, Op. 48

Sommermünd
from Drei Lieder, Op. 48

- **Vocal:** Combination of lyrical and declamatory phrases; highly chromatic, large intervallic leaps; requires stamina in lower register; several meter changes; voice line completely independent from piano
- **Piano:** Highly rhythmic material; short, accented phrases; bass clef extremely prominent; extended range in both hands; highly chromatic; several meter changes, dramatic use of dynamics (sfpp); tonally independent from voice line

| Schoenberg | No key signature |
| Jakob Haringer | 4/4 |
| Bomart Music Publications | Mäßig |
| 1933 | Medium Low |
| Mezzo/Baritone | G#3-G♭5 |
| Advanced (24) | AA’ |

Wenn du schon glaubst,  
Es ist ewige Nacht,  
Hat dir plötzlich ein Abend  
Wieder Küsse und Sterne gebracht.

Wenn du dann denkst  
Es ist alles, alles vorbei  
Wird auf einmal wieder Christnacht  
Und lieblicher Mai.

Drum dank Gott und sei still,  
Daß du noch lebst und küß:  
Gar mancher hat ohne Stern  
Sterben gemußt.

If you believe  
It is eternal night,  
Suddenly an evening  
Has brought you kisses and stars.

Then if you think  
It is all, all over,  
All at once it is Christmas Eve  
And lovely May.

Therefore thank God and be quiet,  
That you are still alive and kissing:  
Very many have had  
To die without a star.¹¹⁷

¹¹⁷ PM
### Tot
*from Drei Lieder, Op. 48*

| Schoenberg | No key signature |
| Jakob Haringer | 4/4 |
| Bomart Music Publications | Etwas langsam |
| 1933 | Medium Low |
| Mezzo/Baritone | B3-E5 |
| Advanced (25) | Through-composed |

**Vocal:** Short one- to two-bar phrases; highly chromatic; several meter changes; narrow intervals; voice line completely independent from piano

**Piano:** Left hand opens with chordal material then both hands become more rhythmic; several meter changes; advanced rhythmic material; extended range in both hands; highly accented and staccato material; tonally independent from voice line

---

Ist alles eins,
Was liegt daran!
Der hat sein Glück,
Der seinen Wahn.
Was liegt daran!
Ist alles eins,
Der fand sein Glück
Und ich fand keins.

It is all the same,
What does it matter!
One has his luck,
One his delusions.
What does it matter!
It is all the same,
He found his luck,
I found none.  

---

PM

[^118]
Mädchenlied
from *Drei Lieder*, Op. 48

| Schoenberg | Vocal: Opening and closing sections contain lyrical two-bar phrases; middle section is highly rhythmic; several irregular meters; highly chromatic; independent from piano |
| Jakob Haringer | Piano: Advanced rhythmic material; extended range in both hands; several irregular meters; highly chromatic, frequent use of accents and staccato; several tempo and dynamics changes; tonally independent from voice line |
| Bomart Music Publications | No key signature |
| 1933 | 7/8 |
| Mezzo/Baritone | Leicht (nicht hastig) |
| Advanced (23) | Medium High |
|  | C4-G5 |
|  | Through-composed (recurring motives) |

Es leuchtet so schön die Sonne
Und ich muß müd’ ins Büro;
Und ich bin immer so traurig,
Ich war schon lange nimmer froh.

Ich weiß nicht, ich kann’s nicht sagen,
Warum mir immer so schwer;
Die anderen Mädchen alle
Gehn lächelnd und glücklich einher.

Vielleicht spring ich doch noch ins Wasser!
Ach, mir ist alles egal!
Kam doch ein Mädchenhändler
Und es war doch Sommer einmal!

Ich möcht’ ins Kloster und beten
Für andre, daß ihnen besser geht
Als meinem armen Herzen;
Dem hilft kein Stern, kein Gebet!

The sun shines so beautifully
And I must go wearily to the office;
And I am always so sad,
I have not been happy for a long time.

I do not know, I cannot say it,
Why is it always so hard with me;
The other girls all
Go about smiling and happy.

Perhaps I will jump into the water!
Ah, it is all the same to me!
If only a matchmaker would come
And it were summer once more!

I would like to go into a convent and pray
For others, that it may go better with them
Than with my poor heart;
Which no star helps, no prayer!119

119 PM
### Zwei Lieder, Op. post

**Gedenken**
*from Zwei Lieder, Op. post*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>No key signature</th>
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</thead>
<tbody>
<tr>
<td>Anonymous</td>
<td>6/8</td>
</tr>
<tr>
<td>Belmont Music Publishers</td>
<td>Mäßig</td>
</tr>
<tr>
<td>1893-1903</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>D4-F5</td>
</tr>
<tr>
<td>Intermediate-Advanced (21)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

**Vocal:** Lyrical melodic line; chromatic; contained range; closing section has wide intervallic leaps; expressive, frequent tempo changes

**Piano:** Opening section contains chromatic 8th-note passages in contrary motion; tonally supportive of voice, but very little blatant doubling; dramatic dynamics

---

Es steht sein Bild noch immer da:  
Auf seine Züge hingemalt  
Manch Seufzer ward und manch Gebet.  
Das Schicksal weigerte sein Ja.  
Die Lampe brennt, ich bin allein.  
Die Uhr nur hör' ich an der Wand.  
Wie viel des Kummers kann gebannt  
In eine kleine Stube sein!

His portrait is still there:  
Upon his features painted there  
Have been many sighs and many prayers.  
Fate refused permission.  
The lamp burns, I am alone.  
I hear only the clock on the wall.  
How much grief can be held captive  
In a little room\(^{120}\)

---

\(^{120}\) PM
### Am Strande
from *Zwei Lieder*, Op. post

<table>
<thead>
<tr>
<th>Schoenberg</th>
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<tbody>
<tr>
<td>Rainer Maria Rilke</td>
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</tr>
<tr>
<td>Belmont Music Publishers</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-D#5</td>
</tr>
<tr>
<td>Advanced (26)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Dramatic; vague melodic line; wide intervallic leaps; frequent use of triplet; independent from piano; requires strength in lower register; highly dramatic

- **Piano:** Fast, furious 32\(^{\text{nd}}\)-note chromatic scale passages in introduction; tonal ambiguity; prominent bass line; hands frequently play in same clef; extreme dynamics (*pppp-fff*); advanced rhythmic language; wide range in both hands

---

Vorüber die Flut.  
Noch braust es fern.  
Wild Wasser und oben  
Stern an Stern.

Wer sah es wohl,  
O selig Land,  
Wie dich die Welle  
Überwand.

Noch braust es fern.  
Der Nachtwind bringt  
Erinnerung und eine Welle  
Verlief im Sand.

The high tide is over.  
It still roars in the distance.  
Wild water, and above  
Star after star.

Who really saw,  
A blessed land,  
How the wave  
Overran you.

It still roars in the distance.  
The night wind brings  
Memories, and a wave  
Strays in the sand.\(^{121}\)

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\(^{121}\) PM
<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: Tonal, lyrical melodic phrases; simple harmonic and rhythmic material; contrasting middle section with chromaticism and higher range; harmonically supported by piano</th>
<th>A\textsubscript{♭} Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
<td></td>
<td>Common time</td>
</tr>
<tr>
<td>Faber Music Ltd.</td>
<td></td>
<td>Etwas bewegt-Innig</td>
</tr>
<tr>
<td>1895-1896</td>
<td><strong>Piano:</strong> Chordal introduction, followed by 8\textsuperscript{th}-note arpeggios in left hand, with rhythmically active right hand; middle section is more independent from voice line, but still gives tonal stability</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano</td>
<td></td>
<td>E\textsubscript{♭}4-A\textsubscript{♭}5</td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td></td>
<td>ABAB’</td>
</tr>
</tbody>
</table>

Mein Herz das ist ein tiefer Schacht, drin gräbt die Liebste Tag und Nacht, nach seinen edlen Erzen.
Und wie sie pocht auf dem Gestein, da klingt hervor ein Liedchen klein, jubelnd aus meinem Herzen.

Und Tag und Nacht und Nacht und Tag, führt unbekümmert nun den Schlag die Liebste froh und munter; ist unerschöpfl ich doch der Schacht, meinst du, du hättest ihn leer gemacht, steig tiefer dann hinunter.

My heart is a bottomless pit, my loved one probes it day and night, searching for its precious ore.
As she knocks upon the rocks, a little song rises up, joyful from my heart.

Day and night and night and day, undeterred she chips away, my loved one glad and cheerful; Bottomless, though, is the pit, and if you think you’ve emptied it, go deeper down.\textsuperscript{122}

\textsuperscript{122} FMs
**Mädchenlied**  
*from Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: Tonal, lyrical melodic lines; minimal chromaticism; simple rhythmic material; repetitive melodic material</th>
<th>D Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Heyse</td>
<td></td>
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<tr>
<td>Faber Music Ltd.</td>
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<td>No tempo marking</td>
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<tr>
<td>1897</td>
<td></td>
<td>Medium</td>
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<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>C#4-F#5</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td></td>
<td>AA’</td>
</tr>
</tbody>
</table>

### Language

- **Sang ein Bettlerpärlein am Schenkentor**  
  zwei geliebte Lippen an meinem Ohr.  
  „Schenkin, süße Schenkin,  
  kredenz dem Paar,  
  ihren Dürsten biete die Labung dar.”

- **Und ich bot sie willig, doch der böse Mann**  
  biss mir wund die Lippen, und lachte dann;  
  „Ritzt der Gast dem Becher ein Zeichen ein,  
  heisst’s er ist zu eigen nur ihm allein.“

- **Two beggars singing at the inn**  
  two beloved lips at my ear.  
  “Landlady, sweet landlady,  
  open up your door  
  and quench their thirst.”

- **And I yielded willingly, but the bad man**  
  bit my lips and laughed;  
  “Is the guest to mark his cup,  
  that cup belongs to him alone.“

---

123 FMs
**Mädchenfrühling**  
*from Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>B minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>3/8</td>
</tr>
<tr>
<td>Faber Music Ltd.</td>
<td>Rasch, etwas flüchtig, durchwegs leises</td>
</tr>
<tr>
<td>1897</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>F#4-G5</td>
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<td>Beginner-Intermediate (10)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

**Vocal:** Declamatory, disjunct opening melodic material; closing section is more lyrical; contained vocal range; expressive dynamics

**Piano:** Continuous 16th-note passages in right hand; left hand chordal in opening section, and becomes increasingly active; chromatic, but still harmonically supportive of voice line; expressive dynamics

---

Aprilwind.
Alle Knospen
sind schon aufgesprossen;
es spriesst der Grund.
Und sein Mund
bleibt so verschlossen?

Maisonnenregen.
Alle Blumen langen,
stille, aufgegangen,
dem lieben Licht.
Fühlt er es nicht?

April wind.
All the buds
Have opened,
the earth is sprouting.
And his lips
are sealed?

May sun and rain.
All the flowers,
quietly unfolding,
reaching for the light.
Does he not feel it?

---

\(^{124}\) FMs
Waldesnacht
from Sieben Frühe Lieder

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: Lyrical, flowing melodic lines; harmonically supported by piano with minimal doubling; middle section more chromatic; extremely expressive; frequent use of mezza di voce</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Heyse</td>
<td>B Major</td>
</tr>
<tr>
<td>Faber Music Ltd.</td>
<td>4/4</td>
</tr>
<tr>
<td>1897</td>
<td>Sehr ruhig</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>B3-F#5</td>
</tr>
<tr>
<td></td>
<td>ABA’B’A’B’</td>
</tr>
</tbody>
</table>

Waldesnacht, du wunderkühle, 
die ich tausend male grüss’, 
nach dem lauten Weltgewühle, 
O wie ist dein Rauschen süß! 
Träumerisch die müden Glieder, 
berg’ ich weich ins Moos, 
und mir ist, als würd’ ich wieder 
all der irren Qualen los.

Fernes Flötenlied, vertöne, 
das ein weites Sehnen rührt, 
die Gedanken in die schöne, 
ach, missgönnte Ferne führt! 
Lass die Waldesnacht mich wiegen, 
stellen jede Pein, 
und ein seliges Genügen 
saug’ ich mit den Duften ein.

Forest in the night, wonderous cool 
a thousand times welcome; 
after the noisy bustle of the world, 
how sweet is your rustling! 
Dreamily I rest my tired limbs, 
on the soft moss, 
and I feel the maddening 
pains subsiding.

Distant sounds of flutes, recede. 
You stir a longing, 
leading my thoughts into the beckoning, 
(alas!) unreachable distance! 
May the forest in the night appease me, 
take away my suffering, 
and a blissful peace of mind 
I am breathing in the scented air.

(continued)
In den heimlich engen Kreisen,  
wird dir wohl, du wildes Herz,  
und ein Friede schwebt mit leisen  
Flügelschlägen niederwärts.  
Singet, holde Vögelieder,  
mich in Schlummer sacht!  
Irre Qualen, löst euch wieder;  
Wildes Herz, nun gute Nacht!

In the secret and secluded place,  
you feel at home, my turbulent heart,  
and peace descends with silent  
beating of the wings.  
Sing, gracious songs of the birds,  
sing me gently to sleep!  
Maddening pains, dissolve;  
turbulent heart, good night.  

125 FMs
**Nicht doch!**
*from Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>D Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>6/8</td>
</tr>
<tr>
<td>Faber Music Ltd.</td>
<td>Leicht</td>
</tr>
<tr>
<td>1897</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano</td>
<td>C#4-A5</td>
</tr>
<tr>
<td>Beginner-Intermediate (10)</td>
<td>ABA'B''A''B''</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, declamatory phrases; rhythmic middle section featuring duples and meter changes; requires strength in upper register; light melodic texture
- **Piano:** Extremely active rhythmic activity in both hands; chromatic scalar passages in both hands; supports voice with occasional doubling in the right hand; expressive

**Mädel, lass das Stricken geh,**
*Leave your knitting, lass,*
**tu den Strumpf beiseite heute;**
*put the socks away today;*
**das ist was für alte Leute,**
*this what old folks do,*
**für die Jungen blüht der Klee!**
*for the young ones clover blossoms!*

**Lass, mein Kind, komm mein Schätzchen;**
*Leave it, my child, come, my love.*
**siehst du nicht, der Abendwind**
*Don’t you see how the evening breeze*
**schäkert mit den Weidenkätzchen!**
*is flirting with the willow catkins?*

**Lass mein Kind,**
*Leave it my child,*
**komm mein Schätzchen, lass!**
*come my love, lass!*

**Mädel, liebes, sieh doch nicht**
*Lass, dear lass, why do you*
**immer so beiseite heute;**
*avert your eyes today?*
**das ist was für alte Leute,**
*this is what old folks do,*
**junge seh’n sich ins Gesicht!**
*young ones look at each other in the face.*

**Komm, mein Kind, sieh doch, Schätzchen;**
*Come, my child, look, my love,*
**über uns der Abendwind**
*above our heads the evening breeze*
**schäkert mit den Weidenkätzchen!**
*is flirting with the willow catkins.*

**Komm, mein Kind,**
*Come, my child,*
**sich doch Schätzchen, lass!**
*look my love, lass!*

(continued)
Siehst du, Mädel, war’s nicht nett
so an meiner Seite heute?
Das ist was für junge Leute,
alte gehn allein zu Bette.
Was denn, Kind? Weinen, Schätzchen?
Nicht doch! sieh der Abendwind
schäkert mit den Weidenkätzchen.
Was denn, Kind?
Weinen, Schätzchen? Nicht doch!

Look, my lass, was it not
nice at my side today?
This is for young folks;
old folks go to bed alone.
What’s this child? Are you crying?
Don’t cry! Look, the evening breeze
is flirting with the willow catkins.
What’s this child?
Are you crying? Don’t cry!

126 FMs
**Mannesbangen**  
from *Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Vocal: Declamatory melodic line; frequent use of triplet; lacks sensitivity; dramatic; requires powerful upper register; slightly chromatic; supported by piano</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td></td>
<td>Common time</td>
</tr>
<tr>
<td>Faber Music Ltd.</td>
<td></td>
<td>Sehr rasch Leidenschaftlich bewegt Medium</td>
</tr>
<tr>
<td>1899</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>C#4-G5</td>
</tr>
<tr>
<td>Beginner-Intermediate (8)</td>
<td></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

Du darfst nicht meinen,  
ich hätte Furcht von dir.  
Nur wenn du mit deinen scheuen Augen  
Glück begehst  
und mir mit solchen zuckenden Händen  
wie mit Dolchen durch die Haare fährst,  
und mein Kopf liegt an deinen Lenden:  
dann, du Sünd’rin  
beb’ ich vor dir…

You mustn’t think  
I am afraid of you.  
Only when you ask with your shy eyes  
for happiness,  
and when you run your quivering hands  
like daggers through my hair,  
and my head is resting on your thighs - you, unprotected, and  
I tremble before you…

---

127 FMs
Deinem Blick mich zu bequemen, Yielding to your glance,  
demem Munde, deiner Brust, your lips, your breast, 
dine Stimme zu vernehmen listening to your voice  
war die letzt’ und erste Lust. this was my last and first delight.

Gestern, ach, war sie die letzte, Yesterday it was my last, alas!  
dann verlosch mir Leucht und Feuer. then light and fire were spent.  
Jeder Scherz der mir ergetzte, Every jest that gave me joy will now  
wird nun schulden schwer und teuer. be costly and laden with guilt

Eh’es es Allah nicht gefallt, Until Allah pleases  
uns zu vereinen, to unite us,  
gibt mir Sonne, Mond und Welt, sun, moon, and world,  
nur Gelegenheit zum Weinen. will only make me weep.\footnote{FM\textsuperscript{s}}

\footnotetext{FM\textsuperscript{s}}
## Galathea

**from Brettl-Lieder**

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th><strong>Vocal</strong>: Short, disjunct melodic material; chromatic, expressive; final section contains several tempo changes; accented; contains significant amount of melodic doubling from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank Wedekind</td>
<td></td>
</tr>
<tr>
<td>Belmont Music Publishers</td>
<td></td>
</tr>
<tr>
<td>1901</td>
<td><strong>Piano</strong>: Fast, frantic rhythmic material; frequent use of triplets and 16(^{th})-note scalar passages; right hand doubles voice line throughout each A section; highly expressive</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td></td>
</tr>
<tr>
<td>G Major</td>
<td></td>
</tr>
<tr>
<td>2/4</td>
<td></td>
</tr>
<tr>
<td>Sehr rasch</td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>C#4-G5</td>
<td></td>
</tr>
<tr>
<td>Rondo</td>
<td></td>
</tr>
</tbody>
</table>

| Ach, wie brenn'ich vor Verlangen, | Oh, how I burn with desire, |
| Galathea, schönes Kind, | Galathea, beautiful child |
| dir zu küssen deine Wangen, | to kiss your cheeks, |
| weil sie so entzückend sind. | Because they are so alluring. |

| Wonne dir mir widerfahre, | The joy I will experience, |
| Galathea, schönes Kind, | Galathea, beautiful child |
| dir zu küssen deine Haare, | from kissing your hair, |
| weil sie so verlockend sind. | Because it is so alluring. |

| Nimmer wehr mir, bis ich ende, | Never prevent me, till my dying day, |
| Galathea, schönes Kind, | Galathea, beautiful child |
| dir zu küssen deine Hände, | from kissing your hands, |
| weil sie so verlockend sind. | Because they are so alluring. |

| Ach, du ahnst nicht, wie ich glühe, | Oh, you have no idea how I burn, |
| Galathea, schönes Kind, | Galathea, beautiful child |
| dir zu küssen deine Knie, | to kiss your knees, |
| weil sie so verlockend sind. | Because they are so alluring. |

(continued)
Und was tät ich nicht, du süsse Galathea, schönes Kind, dir zu küssen deine Füsse, weil sie so verlockend sind.

Aber deinen Mund enthülle, Mädchen, meinen Küssen nie, denn in seiner Reize Fülle küsst ihn nur die Phantasie.
### Gigerlette
**from Brettl-Lieder**

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th><strong>Vocal:</strong> Quick, lilting melodic material; requires flexibility in upper register; slightly chromatic in variations of opening melody; simple rhythmic material; accented, playful</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otto Julius Bierbaum</td>
<td></td>
</tr>
<tr>
<td>Belmont Music Publishers</td>
<td><strong>Piano:</strong> Light, bouncy 8\textsuperscript{th}-note movement, with occasional chordal material; right hand doubles voice line throughout; chromatic only in melodic variations; expressive dynamics</td>
</tr>
<tr>
<td>1901</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>F Major</td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td>Zimlich rasch, zierlich</td>
</tr>
<tr>
<td></td>
<td>Medium High</td>
</tr>
<tr>
<td></td>
<td>F4-A5</td>
</tr>
<tr>
<td></td>
<td>Modified Strophic</td>
</tr>
</tbody>
</table>

Fräulein Gigerlette lud mich ein zum Tee.  
Ihre Toilette war gestimmt auf Schnee;  
Ganz wie Pierrette war sie angetan.  
Selbst ein Mönch, ich wette, sähe Gigerlette wohlgefällig an.  
War ein rotes Zimmer, drin sie mich empfing,  
gelber Kerzenschimmer in dem Raume hing.  
Und sie war wie immer Leben und Esprit.  
Nie vergeß ich’s, nimmer:  
weinrot war das Zimmer,  
blütenweiß war sie.  
Und im Trab mit Vieren fuhren wir zu zweit  
in das Land spazieren, das heißt Heiterkeit.  
Daß wir nicht verlieren Zügel, Ziel und Lauf,  
säß bei dem Kutschieren  
mit den heißen Vieren  
Amor hinten auf.  
Miss Gigerlette invited me to tea.  
Her gown was tuned to snow;  
She was fully dressed as Pierrette.  
I bet that even a monk would have approved of Gigerlette.  
It was a red room in which she received me,  
yellow candle twilight hung in the air.  
And she was as always full of life and esprit.  
Never will I forget, never:  
wine red was the room  
blossom white was she.  
And in a four-in-hand we two rode to walk in the land that is called joyfulness.  
But as not to lose bridles, goal and drive,  
Amor was sitting in the back-seat  
driving the wild four.\textsuperscript{130}

\textsuperscript{130} DD/CS
Der genügsame Liebhaber
from Brettl-Lieder

Schoenberg

Vocal: Short, accented phrase; A sections more declamatory and playful; B sections more lyrical and dramatic; slightly chromatic; tonally supported by piano

Piano: Both hands active with trills and 64th-note scalar passages; wide range in both hands; both hands occasionally in treble clef; right hand frequently doubles voice line; expressive tempo changes

Meine Freundlin hat ein schwarze Katze
mit weichem knisterdem Sammetfell,
und ich, ich hab’eine blitzblanke, Glatze,
blitzblank und glatt und silberhell,

Meine Freundlin gehört zu den üppigen Frauen,
sie liegt auf dem Diven das ganze Jahr,
beschäftigt das Fell ihrer Katze zu krauen,
mein Gott ihr behagt halt
das samtweiche Haar.

Und kom ‘ich am Abend die Freundin besuchen,
so liegt die Mietze im Schosse bei ihr,
und nascht mit ihr von dem Honigkuchen
und schauert wenn ich leise ihr Haar berühr.

Und will ich mal zärtlich
thon mit dem Schatze,
und dass sie mir auch einmal “Eitschi” macht,
dann stülp’ich die Katze auf meine Glatze,
dann streichelt die Freundin die Katze und lacht.

My lady-friend has a black cat
with a softly rustling velvet skin,
and I, I have a shining bald one,
shiny and smooth and as bright as silver.

My lady-friend is one of those sensual women
all year long she lies on the couch,
occupied with caressing the skin of her cat,
my God, she really is only pleased by
that soft hair.

And when I arrive at night to visit my friend,
then the pussy-cat lies in her lap,
and eats with her from the honey-cakes
and shivers when I softly touch its hair.

And when I want to show
fondness for my beloved
so that she for once will be nice to me,
than I put the cat on my bald head
and my friend fondles the cat and smiles.\(^{131}\)

\(^{131}\) DD/CS
Einfältiges Lied  
from Brettl-Lieder

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>E minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hugo Salus</td>
<td>2/4</td>
</tr>
<tr>
<td>Belmont Music</td>
<td>Gehend</td>
</tr>
<tr>
<td>Publishers</td>
<td>Medium High</td>
</tr>
<tr>
<td>1901</td>
<td>D4-A5</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Vocal:** Declamatory; accented opening melodic line; vocal trills; middle section chromatic and rhythmically complex; dramatic

**Piano:** Highly accented and staccato in opening section; middle section combination of triplets; 16\(^{th}\) -and 64\(^{th}\) -note chromatic scalar passages; extended range in right hand

König ist spazieren gangen,  
bloss wie ein Mensch spazieren gangen,  
ohne Szepter und ohe Kron’,  
wie ein gewöhnlicher Menschensohn.

Ist ein starker Wind gekommen.  
ganz gewöhnlicher Wind gekommen,  
ohne Ahnung wer das wär’,  
fällt er über den König her.

Hat ihm den Hut vom Kopf gerissen,  
hat ihn über’s Dach geschmissen,  
hat ihn nie mehr wiedergesehen!

Seht ihr’s! Da habt ihr’s!  
Das sag’ ich ja!  
Treiben gleich Allotria!

Es kann kein König  
ohne Kron’,  
wie ein gewöhnlicher Menschensohn  
unter die dummen Leute gehr!

The king went for a walk,  
just like any man would go for a walk,  
without his sceptre and without his crown  
as an ordinary human being.

Then there came a strong wind,  
a perfectly ordinary wind,  
and without an inkling who it was,  
it fell on the king.

Tore off the hat from his head,  
threw it over the rooftop,  
ever saw it again!

You see! That’s it!  
I have told you so!  
Being mocked at!

It’s impossible for a king  
to go without his crown  
as an ordinary human being  
among the foolish people!\(^{132}\)

\(^{132}\) DD/CS
Mahnung
from *Brettl-Lieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th><strong>Vocal:</strong> Short, lyrical phrases; simple rhythmic material; no chromaticism; non-dramatic; tonally supported by piano with very little melodic doubling; chorale-like structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gustav Hochstetter</td>
<td><strong>Piano:</strong> Continuous $8^{\text{th}}$-note passages in right hand; slight chromaticism; both hands briefly play in treble clef; prominent bass line; last two bars are chordal; supports voice line without overtly doubling</td>
</tr>
<tr>
<td>Belmont Music Publishers</td>
<td>F Major</td>
</tr>
<tr>
<td>1901</td>
<td>3/4</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Leicht bewegt</td>
</tr>
<tr>
<td>Beginner-Intermediate (10)</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>C4-B♭5</td>
</tr>
<tr>
<td></td>
<td>Modified Strophic</td>
</tr>
</tbody>
</table>

Mädel sei kein eitles Ding,  
fang dir keinen Schmetterling,  
such dir einen rechten Mann,  
der dich tüchtig küssen kann  
und mit seiner Hände Kraft,  
dir ein warmes Nestchen schafft.

Mädel, Mädel, sei nicht dumm,  
lauf nicht wie im Traum herum,  
Augen auf! ob Einer kommt,  
der dir recht zum Manne taugt.  
Kommt er, dann nicht lang bedacht!  
Klapp! die Falle zugemacht.

Liebes Mädel sei gescheit,  
nütze deine Rosenzeit!  
Passe auf und denke dran,  
dass du, wenn du ohne Plan  
ziellos durch das Leben schwirrst,  
eine alte Jungfer wirst.

Girl, do not act foolishly,  
do not catch a butterfly,  
look for a real man  
who can kiss you soundly  
and with his powerful hands  
can build you a warm little nest.

Girl, girl, be not stupid,  
do not walk around as if in a dream  
keep your eyes open! see if anyone comes  
who is suitable for a husband.  
When he comes, do not hesitate for long!  
Smack, close the trap!

Dear girl, be wise,  
and make use of your youth!  
Take good care and don’t forget  
that, without a plan,  
you will go useless through life  
and become and old maid.

(continued)
Liebes Mädel sei gescheit,  
nütze deine Rosenzeit.  
Passe auf und denke dran!  
Denk daran…!

Dear girl, be wise,  
and make use of your youth.  
Take good care and do not forget!  
Do not forget…!\textsuperscript{133}

\textsuperscript{133} DD/CS
### Jedem das Seine
from *Brettl-Lieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>F Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colly</td>
<td>2/4</td>
</tr>
<tr>
<td>Belmont Music Publishers</td>
<td>Rasch</td>
</tr>
<tr>
<td>1901</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-G5</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

**Vocal:** Light, playful melodic material; declamatory; B section is slower and lyrical; frequent meter changes; accelerating tempi enhances drama and expression; tonally supported by piano.

**Piano:** Highly accented; opening section consists of $8\text{th}/16\text{th}$-note passages; B section more chordal and chromatic; extended range in right hand; occasional melodic doubling in right hand; sectional.

---

Ebenes Paradefeld
Kaspar in der Mitte hält
hoch auf seinem Gaul.
König, Herzog um ihn ‘rum
gegenüber Publicum,
Regimenter bum bum bum
Das marschiert nicht faul.

Luft sich voller Sonne trinkt,
Helm und Bayonet das blinkt,
sprüht und gleist und glänzt.
Schattiger Tribünensitz,
Bravo! Hurrah! Ulk und Witz,
Operngläser Augenblitz,
Hin und her scharwenzt.

Neben mir wer mag das sein,
reizend nicht so furchtbar fein,
doch entzückend schick.
Wird man kritisch angeschaut,
heimlich ist man doch erbaut,
und die Hüfte sehr vertraut
kuppelt die Musik.

Smooth review ground
with Kaspar in the centre of it
high on his horse.
King and duke around him
opposite to the public,
regiments, boom boom boom
it all marches not too badly.

The air drinks itself full of sunlight,
helmet and bayonet glitters,
sparkles and gleams and glitters.
Overshadowed seat on the gallery,
Bravo! Hurrah! Jest and joke,
opaera-glasses, flashing eyes,
jokes fly around.

Next to me who can it be,
attractive, not very refined
but enchantingly elegant.
Although one is looked at critically,
one is secretly stirred,
and the hips start moving
along with the music.

(continued)
Kaspar nimm was dir gebührt
und die Truppe recht geführt,
schütze dich und uns.
Aber jetzt geliebter Schatz,
schleunig vom Paradeplatz.
Hinterm Wall ein Plätzchen hat’s
fern von Kinz und Kunz.

Und da strecken wir uns hin,
ich und meine Nachbarin,
weit her tönt’s Trara.
Welche Lust Soldat zu sein,
welche Lust es nicht zu sein,
wenn still fein allein zu zwein wir
et cetera.134

Kaspar take what is coming to you,
and lead the troops,
protect yourself and us.
But now beloved treasure,
swiftly away from the review ground.
There’s a little place behind the wall
far away from all the world and his wife.

And there we lie down at full length
I and my neighbour;
far away it sounds Trara.
How wonderful to be a soldier,
how wonderful not to be
when there is the two of you
et cetera.134

134 DD/CS
Arie aus dem Spiegel von Arcadien  
from Brettl-Lieder

| Schoenberg | Vocal: Light, playful melodic material; requires flexibility in upper register; active 16th-note ascending/descending chorus; melodic doubling by piano throughout entire piece; expressive |
| Emanuel Schikaneder | A Major |
| Belmont Music Publishers | 3/4 |
| 1901 | Langsamer Walzer |
| Soprano/Mezzo-Soprano | Medium High |
| Beginner-Intermediate (9) | E4-A5 |
| Strophic |

Since I saw so many women,  
my heart beats so warm inside me,  
there is humming and buzzing all over,  
just like a swarm of bees.  
And when her fire matches mine,  
her eyes beautiful and clear,  
then like the stroke of a hammer  
my heart starts beating.  
Boom boom boom boom boom.

Ich wünschte tausend Weiber mir,  
I wish I had a thousand women,  
if it were pleasing to the gods;  
then I would dance around like a marmot  
hither and thither.  
That would be a wonderful life in this world,  
how cheerful I would be,  
I would hop like a hare through the field,  
and my heart would beat madly.  
Boom boom boom boom boom.

(continued)
Wer Weiber nicht zu schätzen weiss
ist wieder kalt noch warm,
und liegt als wie ein Brocken Eis
in eines Mädchens Arm.
Da bin ich schon ein andrer Mann,
ich spring’ um sie herum;
mein Herz klopft froh an ihrem an
und machet bum, bum bum.
Bum, bum, bum bum bum.

He who does not know how to appreciate women
is neither cold not warm,
and lies like a piece of ice
in the arm of a girl.
But I am a very different man,
I jump around them;
my heart beats merrily with theirs,
and goes boom boom boom.
Boom boom boom boom boom.

135 DD/CS This poem contains some old German spellings, such as seyn rather than sein.
Deutsche Volkslieder

Der Mai tritt ein mit Freuden
from Deutsche Volkslieder

Schoenberg

Volkslied, vor 1545
Edition Peters
1930
Soprano/Mezzo-Soprano
Beginner-Intermediate (8)

- **Vocal:** Short, lyrical phrases; contained range; simple rhythmic material; non-dramatic; tonally supported by piano, but minimal melodic doubling; chorale-like structure

- **Piano:** Mixture of chordal material and 8th-note scalar passages; slightly chromatic; contained range in both hands; non-dramatic or overtly expressive

<table>
<thead>
<tr>
<th>B♭ Major</th>
<th>No time signature</th>
<th>Nicht langsam</th>
<th>Medium</th>
<th>C4-C5</th>
<th>Strophic</th>
</tr>
</thead>
</table>

Der Mai tritt ein mit Freuden,
hinfährt der Winter kalt;
die Blümlein auf der Heiden
blühen gar mannigfalt.

Ein edles Röslein zarte
von roten Farben schön
blüht in meins Herzens Garten;
für all Blümlein ichs krön.

Für Silber und rot Golde
für Perlen, Edelstein
bin ich dem Röslein holde,
nichts Liebers mag mir sein.

Ach Röslein, sei mein Wegewart,
freundlichen ich dich bitt;
mein Holderstock zu aller Fahrt,
dazu Vergißmeinnicht!

May has entered with joy,
cold winter has passed away;
the flowers on the heath
are blossoming in all their diversity.

A noble, tender little rose,
lovely in its red hue,
blooms in the garden of my heart;
of all flowers I award it the crown.

Despite silver and red gold,
pearls and precious stones,
nothing can be dearer to me
than the tender little rose.

Ah, little rose, be my succory,
I beg you in your kindess,
my staff of elder on all journeys,
and my forget-me-not too!136

136 LS
**Es gingen zwei Gespielen gut**  
from *Deutsche Volkslieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Vocal:</em> Short, lyrical melodies; simple rhythmic material; non-dramatic; tonally supported by piano with occasional melodic doubling in right hand; chorale-like structure</td>
</tr>
<tr>
<td><em>Piano:</em> Chordal introduction; active 8th-note passages in both hands; Baroque-like harmonic material between voice and piano at the end of each verse; occasional voice line doubling in right hand; not overtly expressive</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Edition Peters</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Volkslied, vor</em> 1540</td>
</tr>
<tr>
<td>1930</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
</tr>
<tr>
<td>E minor</td>
</tr>
<tr>
<td>No time signature</td>
</tr>
<tr>
<td>Leicht bewegt</td>
</tr>
<tr>
<td>Medium</td>
</tr>
<tr>
<td>D4-D5</td>
</tr>
<tr>
<td>Strophic</td>
</tr>
</tbody>
</table>

### Text:

Es gingen zwei Gespielen gut  
woh über ein Au, war grüne;  
die eine führt ein frischer Mut,  
die andre trauret sehre.  

"Gespiele, liebste Gespiele mein,  
was trauerst du so sehre?"  
"Wir zwei, wir han ein Knaben lieb;  
draus könn’n wir uns nicht teilen."

"Und han wir zwei ein Knaben lieb,  
hilf Gott, was soll draus werden?"  
"So nimm du meines Vaters Gut,  
dazu mein Bruder zu eigen."

Der Knab unter einer Linden stund,  
er hört der Red ein Ende.  
"Hilfreicher Christ im Himmel hoch,  
zu welcher soll ich mich wenden?"

Ich will die Reiche fahren lan,  
will b’halten die Säuberliche.  
Wir zwei, wir sind noch jung und stark,  
groß Gut wollen wir erwerben."

Two good playmates went walking  
over a verdant meadow;  
one showed a lovely spirit,  
the other was very sad.

"Playmate, dearest playmate of mine,  
why are you so melancholy?"  
"We two both love a boy;  
we can’t fall out over it."

"And if we both love a boy,  
with God’s help, what should be done?"  
"Then take my father’s estate  
and my brother too for your own."

The boy stood beneath a linden-tree  
and heard the end of their converse.  
"O help me, Christ in heaven on high:  
to which one should I turn?"

"I will let the rich one go  
and keep the neat and serious one.  
We two are still young and strong,  
we will earn great wealth."

(continued)
Gab ihr von Gold ein Ringelein an ihr schneeweißen Hände, „Sieh da, du feins brauns Mägdelein, von dir will ich nit wenden.“

He gave her a little golden ring on her snow-white hand. “See there, you dainty dark maid, I will never leave you.”

---

137 LS
Mein Herz ist mir gemenget
from Deutsche Volkslieder

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>Volkslied, 15. Jahrhundert</th>
<th>Edition Peters</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No key signature</td>
<td>No time signature</td>
</tr>
<tr>
<td>1930</td>
<td></td>
<td>Nicht zu langsam</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
<td>D4-E5</td>
</tr>
<tr>
<td>Beginner-Intermediate (8)</td>
<td>Strophic</td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal:** Long, lyrical phrases; simple rhythmic material; slightly chromatic; tonally supported by piano with little melodic doubling; non-dramatic, chorale-like structure

- **Piano:** Chordal, with some rhythmic activity in right hand; prominent bass line; slightly chromatic; not overtly expressive

Mein Herz ist mir gemenget, aus Lieb und Leid gemischt, Untreu mich hart bedränget, daß mir mein Freud erlischt. Ich weiß nicht, ob hin oder her, wie ichs auch kehr, so tut mich Trauren quälen.

Je länger je mehr bin ich verirrt und kann es nicht abwenden; ich weiß nicht, was sie also stört, ihr Freundschaft gar zu enden. Das zeigte ihr Gebahren klar, so schwer mirs war; sie will mir untreu werden.

Gar zornig kehrt sie mir den Rück, ihr Freundschaft muß ich meiden. Wär ich so stark als d’Prager Bruck, ich könnt es nicht erleiden. Ihr Un treu gibt mir wenig Freud; ach käm die Zeit, daß ich kann solches rächen!

My heart is awhirl with a mixture of love and pain. Faithlessness, that extinguished my joy, has caused me sore distress. I know not even where I go, either back or forth, so tormented am I by my sorrows.

The longer, the more I lose my way and cannot turn aside from it; I know not what thus impels her to end her friendship. Her conduct made it clear how grievous this way to me; she wishes to be untrue to me.

She angrily turns her back on me, of her friendship I must be deprived. Were I as strong as the bridge at Prague I could not endure it. Her faithlessness leaves me little joy; ah, may the time come when I can take revenge! 

---

138 LS
**Mein Herz in steten Treuen**  
from *Deutsche Volkslieder*

<table>
<thead>
<tr>
<th>Schoenberg</th>
<th>F Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volkslied, 15. Jahrhundert</td>
<td>No time signature</td>
</tr>
<tr>
<td>Edition Peters</td>
<td>Schwungvoll</td>
</tr>
<tr>
<td>1930</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-D5</td>
</tr>
<tr>
<td>Beginner-Intermediate (8)</td>
<td>Strophic</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, lyrical phrases; simple rhythmic material; no chromaticism; non-dramatic; tonally supported by piano with very little melodic doubling; chorale-like structure

- **Piano:** Continuous 8\textsuperscript{th}-note passages in right hand; slight chromaticism; both hands briefly play in treble clef; prominent bass line; last two bars are chordal; supports voice line without overtly doubling

Mein Herz in steten Treuen,  
voll Hoffnung auf sie war,  
da sie mein Freud tut neuen  
heut und je länger je baß.  

Ihr Lieb hat mich umfangen,  
wohin ich mich auch kehrt;  
nach ihr steht mein Verlangen;  
all Sorge wär vergangen,  
hätt sie mir Gunst gewährt.

So bin ich sehr verführt  
durch ihre klugen Wort,  
mein Herz ohn Zweifel spüret,  
daß sie die Wahrheit spart  
zu mir ohn mein Verschulden,  
zwär ich es nie gedacht;  
es kommt von fremden Schulden,  
sollt ich Ungnaden dulden,  
ich hätt's in kleiner Acht.

My heart, full of hope,  
is ever faithful to her,  
for she renews my joy  
today, and the longer the more.  
Love for her has enveloped me  
wherever I go;  
my longing is for her;  
all care would be over  
if she would grant me her favours.

Thus I am lured  
by her clever words;  
my heart detects without doubt  
that she is sparing of the truth  
to me, through no fault of mine;  
indeed I never thought of any such;  
if I must endure disfavour  
it comes from some unknown guilt  
to which I had paid little heed.

(continued)
Wie sie mir tat versprechen
mit ihrem roten Mund,
wollt sie ihr Lieb nit schwächen;
das tat sie wieder kund.
Darnach steht mein Beginnen
und auch mein steter Mut;
ich hoff, mir solls gelingen,
die Zeit wohl hinzubringen,
bis sie mein’n Willen tut.

As she promised me
with her rosy lips,
she would not lessen her love;
this she again made known.
From this stems my beginning
and also my firm courage;
I hope, should I succeed,
that time will bring well-being
until she does my will.  

\[139\]  

\[LS\]
### Dies ist ein Lied
from *Fünf Lieder aus Der siebente Ring von Stefan George, Op. 3*

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Fließend</td>
</tr>
<tr>
<td>1907-1908</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B♭₃-E₅</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, disjunct melodic material; frequent use of triplet; extreme dynamics *(ppp)*; wide intervallic leaps, independent from piano; frequent use of *mezza di voce*; frequent meter changes
- **Piano:** Chordal; completely separate idea from voice line; expanded range in both hands; dramatic use of dynamics; left hand features 16\(^{th}\)/32\(^{nd}\) –note chromatic passages

Dies ist ein Lied für dich allein:
von kindischem Wähnen,
von frommen Tränen…
Durch Morgengärten klingt es
ein leicht-beschwingtes.
Nur dir allein
möcht es ein Lied das rühre sein.

This is a song for you alone:
of childish longing,
of pious tears…
Through morning gardens it sings,
lightly winged.
This song is meant
to move but you alone.\(^{140}\)

\(^{140}\) DD/WL
### Im Windesweben

from *Fünf Lieder aus Der siebente Ring von Stefan George*, Op. 3

<table>
<thead>
<tr>
<th>Webern</th>
<th><strong>Vocal:</strong> Vague, ambiguous melodic material; frequent use of triplet; requires flexibility in upper register; dramatic use of dynamics; disjunct phrases; declamatory; completely independent from piano</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td></td>
<td>3/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td></td>
<td>Sehr fließend</td>
</tr>
<tr>
<td>1907-1908</td>
<td></td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>C4-A5</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

| Im Windesweben war meine Frage In the wind’s murmur |
|---|---|
| nur Träumerei. my quest was a mere dream. |
| Nur Lächeln war was du gegeben. A smile was all that you had given. |
| Aus nasser Nacht ein Glanz entfacht – Out of the wet night a radiance sparked, |
| Nun drängt der Mai, nun muss ich gar Now May lends urge, |
| und dein Aug’ und Haar now I must live all day |
| alle Tagen in Sehnen leben. In longing for your eyes and hair. |

---

141 DD/WL
An Bachesranft
die einzigen Frühen
die Hasel blühen.
Ein Vogel pfeift in kühler Au.
Ein Leuchten streift, erwärmt uns sanft
und zuckt und bleicht.
Das Feld ist brach, der Baum noch grau.
Blumen streut vielleicht
der Lenz uns nach.

Beside the stream the earliest to bloom
are the hazels.
A bird whistles in the cool meadow.
A glow touches, warms us, softly,
trembles and fades.
The field is fallow, the tree still grey.
perhaps Spring
will shower us with blossoms.\textsuperscript{142}

\begin{tabular}{|c|c|}
\hline
Webern & No key signature \\
\hline
Stefan George & 2/4 \\
\hline
Masters Music Publications, Inc. & Ziemlich rasch \\
\hline
1907-1908 & Medium Low \\
\hline
Soprano/Mezzo-Soprano & C4-F5 \\
\hline
Post Advanced (34) & Through-composed \\
\hline
\end{tabular}

\textsuperscript{142} DD/WL
Im Morgentaun
from *Fünf Lieder aus Der siebente Ring von Stefan George, Op. 3*

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/4</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>Fließend</td>
</tr>
<tr>
<td>1907-1908</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-G5</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, disjunct melodic material; wide intervallic leaps; frequent use of triplet; several meter changes; independent from piano; expressive; dramatic use of dynamics

- **Piano:** Mixture of chordal material and triplet/32<sup>nd</sup>-note chromatic scalar passages; provides very little harmonic support for voice line; extended range in right hand; extreme use of *mezza di voce* and dynamics

---

Im Morgentaun trittst du hervor
den Kirschenflor mit mir zu schaun,
Duft einzuziehn des Rasenbettes.
Fern fliegt der Staub.
Durch die Natur noch nichts gediehn
von Frucht und Laub
Rings Blüte nur
Von Süden weht es.

In morning dew you came with me
to see the cherry tree in bed,
to drink the scent of grass,
Dust swirls afar.
Nature not yet has brought forth
leaf or fruit
Only blossoms abound
And the southwind blows.  \(^{143}\)

\(^{143}\) DD/WL
**Kahl reckt der Baum**  
_from Fünf Lieder aus Der siebente Ring von Stefan George, Op. 3_

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Haunting, vague melodic material; highly chromatic; requires control of upper register; simple rhythmic material; short phrases, slightly supported harmonically by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>No key signature</td>
</tr>
<tr>
<td>Masters Music Publications, Inc.</td>
<td>3/4</td>
</tr>
<tr>
<td>1907-1908</td>
<td>Langsam</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>D4-A5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Kahl reckt der Baum im Winterdunst
sein frierend Leben.
Lass deinen Traum auf stiller Reise
vor ihm sich heben.
Er dehnt die Arme
Bedenk ihn oft mit dieser Gunst
dass er im Harme,
dass er im Eise noch Frühling hofft!

The bare tree strains its freezing life
in winter’s mist.
Let your dream arise
in calm uplifting at sight of it.
It stretches forth its arms
Think often of it with this grace
that in pain, that in ice
it still hopes for Spring. 📖

144 DD/WL
**Fünf Lieder nach gedichten von Stefan George, Op. 4**

**Eingang**
*from Fünf Lieder nach gedichten von Stefan George, Op. 4*

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Ambiguous melodic material; short phrases; contained range; highly dramatic; melodic line alternates between triplets and 8th-note passages; haunting dynamics and expression; independent from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>No key signature</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>7/4</td>
</tr>
<tr>
<td>1908–1909</td>
<td>Ruhevoll</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Welt der Gestalten lang Lebewohl! Welt der Gestalten lang Lebewohl!</th>
<th>World of beings, long fare thee well!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Öffne dich Wald Öffne dich Wald</td>
<td>Open up, forest of pale-white trunks</td>
</tr>
<tr>
<td>voll schlohweisser Stämme! voll schlohweisser Stämme!</td>
<td>Only high in the blue</td>
</tr>
<tr>
<td>Oben im Blau nur tragen die Kämme Oben im Blau nur tragen die Kämme</td>
<td>do the treetops bear</td>
</tr>
<tr>
<td>Mitten beginnt beim marmornen Male Mitten beginnt beim marmornen Male</td>
<td>In the middle, near the marble monument,</td>
</tr>
<tr>
<td>langsame Quelle blumige Spiele, langsame Quelle blumige Spiele,</td>
<td>the slow spring begins its flowery play,</td>
</tr>
<tr>
<td>rinnt aus der Wölbung sachte als fiele rinnt aus der Wölbung sachte als fiele</td>
<td>flows from the hollow, softly as if</td>
</tr>
<tr>
<td>Korn um Korn Korn um Korn</td>
<td>grain after grain</td>
</tr>
<tr>
<td>auf silberne Schale. auf silberne Schale.</td>
<td>were falling into a silver bowl.</td>
</tr>
<tr>
<td>Schauernde Kühle schliesst einen Ring, Schauernde Kühle schliesst einen Ring,</td>
<td>Shivering coolness closes a ring,</td>
</tr>
<tr>
<td>Dämmer der Frühe wölkt in den Krönen, Dämmer der Frühe wölkt in den Krönen,</td>
<td>dawn of the morning clouds the treetops,</td>
</tr>
<tr>
<td>ahnendes Schweigen bannt ahnendes Schweigen bannt</td>
<td>expectant silence transfixes</td>
</tr>
<tr>
<td>die hier wohnen... die hier wohnen...</td>
<td>those who dwell here...</td>
</tr>
<tr>
<td>Traumfittich rausche! Traumfittich rausche!</td>
<td>Dream-wing, whirr! Dream-harp resound.</td>
</tr>
</tbody>
</table>

\[145 \text{DD/WL}\]
Noch swingt mich Treue
from *Fünf Lieder nach gedichten von Stefan George, Op. 4*

<table>
<thead>
<tr>
<th>Noch zwingt mich Treue</th>
<th>Faithfulness still compels me</th>
</tr>
</thead>
<tbody>
<tr>
<td>über dich zu wachen</td>
<td>to watch over you,</td>
</tr>
<tr>
<td>und deines Duldens Schönheit</td>
<td>and the beauty of your suffering</td>
</tr>
<tr>
<td>dass ich weile,</td>
<td>to remain.</td>
</tr>
<tr>
<td>mein heilig Streben ist mich traurig machen</td>
<td>My sacred striving is to sadden me</td>
</tr>
<tr>
<td>damit ich wahrer</td>
<td>so that I may more truly</td>
</tr>
<tr>
<td>deine Trauer teile.</td>
<td>share your grief.</td>
</tr>
<tr>
<td>Nie wird ein warmer Anruf mich empfangen,</td>
<td>Never will a warm voice greet me,</td>
</tr>
<tr>
<td>bis in die späten Stunden</td>
<td>until the late hours</td>
</tr>
<tr>
<td>unsres Bundes</td>
<td>of our togetherness</td>
</tr>
<tr>
<td>muss ich erkennen</td>
<td>I must recognize</td>
</tr>
<tr>
<td>mir ergebenem Bangen</td>
<td>with devoted anxiety</td>
</tr>
<tr>
<td>das herbe Schicksal winterlichen Fundes.</td>
<td>the bitter fate of wintry discovery. (^{146})</td>
</tr>
</tbody>
</table>

\(^{146}\) DD/WL
### Ja Heil und Dank
from *Fünf Lieder nach gedichten von Stefan George, Op. 4*

<table>
<thead>
<tr>
<th>Webern</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocal:</strong> Haunting, disconnected opening melodic material; frequent meter changes; wide intervallic leaps; vocal slides; dramatic use of dynamics; melody alternates between 16(^{th})-notes, triplets, and occasional 8(^{th})-note chromatic passages; independent from piano</td>
<td>No key signature</td>
</tr>
<tr>
<td><strong>Piano:</strong> Scarce opening material with sustained bass line; highly chromatic chords; extended range in both hands; provides no harmonic support for voice line; extreme dynamics (\textit{ppp})</td>
<td></td>
</tr>
<tr>
<td>No key signature</td>
<td></td>
</tr>
<tr>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td><em>Sehr langsam</em></td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>B3-A5</td>
<td></td>
</tr>
<tr>
<td><em>Through-composed</em></td>
<td></td>
</tr>
</tbody>
</table>

---

**Ja Heil und Dank dir**
dsie den Segen brachte!
Du schläferst
das immer laute Pochen
mit der Erwartung deiner-Teure
sachte in diesen glanzerfüllten
Sterbewochen.
Du kamest und wir halten uns
Umschlungen,
ich werde sanfte Worte für dich lernen
und ganz als gliechest du
der Einen Fernen
dich loben auf den Sonnenwanderungen.

---

**Yes, hail and thanks to you**
who brought this blessing!
You gently calmed the constant
loud heartbeat
with the anticipation of you, dear one
during these radiance filled weeks
of dying.
You came and we were holding each other
in embrace.
I will learn soft words for you
and I will praise you
on sunlit wanderings
as if you were like the One who’s distant.\(^{147}\)

---

\(^{147}\) *DD/WL*
**So ich traurig bin**

*from Fünf Lieder nach gedichten von Stefan George, Op. 4*

<table>
<thead>
<tr>
<th>Weben</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/8</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Sehr fließend und zart</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-E5</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

**Vocal:** Chromatic, separated melodic material; frequent meter changes; independent from piano; alternates between triplet and 8\(^{th}\)-note patterns, with occasional dotted 16\(^{th}\)-note passages

**Piano:** Scarce accompaniment; chordal, somewhat rhythmically ambiguous; highly chromatic and harmonically separated from voice line; expressive dynamics; extended range in right hand

So ich traurig bin
weiss ich nur ein Ding:
ich denke mich bei dir
und singe dir ein Lied.
Fast vernehm ich dann
deiner Stimme Klang,
ferne singt sie nach
und minder werd mein Gram.

When I am sad
I have but one thought:
I think myself with you
and sing you a song.
Then I seem to hear
the sound of your voice,
far away it echoes
and my sorrows diminish.\(^{148}\)

\(^{148}\) DD/WL
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Webern</strong></td>
<td><strong>No key signature</strong></td>
</tr>
<tr>
<td><strong>Stefan George</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Universal Edition</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1908-1909</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Soprano/Mezzo-Soprano</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Post Advanced (33)</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Vocal:** Disjunct melodic material; short phrases; contained range; declamatory, haunting expression; highly chromatic; frequent use of triplet; independent from piano

**Piano:** First six bars entirely triplet material, frequent meter changes, chordal, expressive dynamics, extended range in left hand, provides no harmonic support for voice line

---

Ihr tratet zu dem Herde  
from *Fünf Lieder nach gedichten von Stefan George, Op. 4*

<table>
<thead>
<tr>
<th>Ihr tratet zu dem Herde</th>
<th>You stepped towards the hearth</th>
</tr>
</thead>
<tbody>
<tr>
<td>wo alle Glut verstarb,</td>
<td>where the glow had died,</td>
</tr>
<tr>
<td>Licht war nur an der Erde</td>
<td>The light on the ground</td>
</tr>
<tr>
<td>vom Monde leichenfarb.</td>
<td>came only from the death-pale moon.</td>
</tr>
<tr>
<td>Ihr tauchtet in die Aschen</td>
<td>You dipped into the ashes</td>
</tr>
<tr>
<td>die bleichen Finger ein</td>
<td>your pale fingers,</td>
</tr>
<tr>
<td>mit Suchen Tasten Haschen!</td>
<td>searching, touching, grasping</td>
</tr>
<tr>
<td>wird es noch einmal Schein!</td>
<td>once more it comes aglow!</td>
</tr>
<tr>
<td>Seht was mit Trostgeberde</td>
<td>Look what the moon imparts</td>
</tr>
<tr>
<td>der Mond euch rät:</td>
<td>with consoling gesture:</td>
</tr>
<tr>
<td>tretet weg vom Herde,</td>
<td>step back from the hearth,</td>
</tr>
<tr>
<td>es ist worden spät.</td>
<td>it has grown late.</td>
</tr>
</tbody>
</table>

---

149 DD/WL
**Vier Lieder, Op. 12**

<table>
<thead>
<tr>
<th>Der Tag ist vergangen</th>
<th>from <em>Vier Lieder, Op. 12</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Webern</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Volkslied</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Universal Edition</strong></td>
<td></td>
</tr>
<tr>
<td>1915-1917</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td></td>
</tr>
<tr>
<td><strong>Vocal:</strong> Disjunct melodic material; wide intervallic leaps; requires control of upper register; frequent use of <em>mezza di voce</em>; expressive, independent from piano</td>
<td>No key signature</td>
</tr>
<tr>
<td><strong>Piano:</strong> Chordal, contains 8th-note echo-like figure; frequent meter changes; dramatic use of dynamics; provides no harmonic support for voice line</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td>Sehr ruhig</td>
</tr>
<tr>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>B♭4-A♭5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Der Tag ist vergangen,  
die Nacht ist schon hier,  
gute Nacht, o Maria, bleib ewig bei mir.  
Der Tag ist vergangen,  
die Nacht kommt herzu,  
gib auch den Verstorben die ewige Ruh.

The day has gone,  
the night is already here,  
goodnight, O Maria, stay always with me.  
The day has gone,  
the night is approaching,  
give eternal rest also to the departed.  

150 DD/WL
Die geheimnisvolle Flöte  
from *Vier Lieder*, Op. 12

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li-Tai Po</td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Langsam</td>
</tr>
<tr>
<td>1915-1917</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-E♭5</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Disjunct melodic material; combination of short and long phrases; frequent use of triplet; wide intervallic leaps; every phrase contains *mezza di voce*; highly chromatic, independent from piano
- **Piano:** Complicated rhythmic material; frequent meter changes; dramatic use of dynamics; extended range in both hands; provides no harmonic support for voice


Upon an evening, when the scent of flowers and trees pervaded the air, the wind brought me the song of a distant flute. I cut a willow branch from the bush, and my song, giving answer, flew through the blossoming night. Since that night when the earth is asleep, the birds hear a discourse in their own language.\(^\text{151}\)

\(^\text{151}\) DD/WL
<table>
<thead>
<tr>
<th><strong>Webern</strong></th>
<th><strong>No key signature</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>August Strindberg</strong></td>
<td><strong>3/8</strong></td>
</tr>
<tr>
<td><strong>Universal Edition</strong></td>
<td><strong>Ruhig fließend</strong></td>
</tr>
<tr>
<td><strong>1915-1917</strong></td>
<td><strong>Medium High</strong></td>
</tr>
<tr>
<td><strong>Soprano/Mezzo-Soprano</strong></td>
<td><strong>A3-A5</strong></td>
</tr>
<tr>
<td><strong>Post Advanced (33)</strong></td>
<td><strong>Through-composed (recurring motives)</strong></td>
</tr>
</tbody>
</table>

**Schien mir’s als ich sah die Sonne**

**from Vier Lieder, Op. 12**

**Vocal:** Combination of lyrical and disjunct melodic phrases; wide intervallic leaps; declamatory; requires control of upper register; accented, dramatic tempo changes; independent from piano

**Piano:** Active 8\(^{th}\)/16\(^{th}\)-note scalar passages; frequent meter changes; highly chromatic; extended range in both hands; trills, both hands occasionally play in treble clef; provides no harmonic support for voice line

Schien mir’s, als ich sah die Sonne,  
dass ich schaute den Verborgnen:  
ejeder Mensch geniesst die Werke,  
selig der das Gute übet.  
Für die Zornestat, die du verübtest,  
büsse nicht mit Bosheit; tröste den,  
den du betrübtest, gütig,  
und es wird dir frommen.  
Der nur fürchtet, der sich hat vergangen,  
gut ist schuldlos leben.

It seemed to me as I saw the sun  
that I glimpsed the hidden one:  
every man enjoys his doings,  
blessed is he who practices the good.  
For the angered deep you committed,  
don’t repent with malice; with good  
console the one you saddened  
and it will do you good.  
Only he who has sinned fears;  
it is good to live without guilt.\(^{152}\)

\(^{152}\) DD/WL
### Gleich und Gleich

from *Vier Lieder*, Op. 12

<table>
<thead>
<tr>
<th>Vocal:</th>
<th>Disjunct melodic material; short phrases; use of staccato; dotted rhythms; wide intervallic leaps; declamatory; expressive; independent from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano:</td>
<td>Short phrases, use of staccato; 8th-note chromatic scalar passages; scarce, blatantly secondary to voice line; contained range; provides no harmonic support for voice line</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Webern</th>
<th>Johann Wolfgang von Goethe</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Universal Edition</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td>1915-1917</td>
<td>Sehr fließend</td>
</tr>
<tr>
<td></td>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Post Advanced (33)</td>
<td>C4-G5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
<td></td>
</tr>
</tbody>
</table>

Ein Blumenglöckchen vom Boden hervor  
A flowerbell blossomed  
war früh gesprosset  
from the ground  
in lieblichem Flor:  
in lovely bloom:  
da kam ein Bienchen  
there came a little bee  
und naschte fein: -  
and sucked: -  
Die müssen wohl beide für einander sein.  
They must have been made for each other.153  

---

153 DD/WL
Das dunkle Herz
from Drei Gesänge aus Viae Inviae von Hildegard Jone, Op. 23

Das dunkle Herz,
das in sich lauscht,
erschaut den Frühling
nicht nur am Hauch und Duft,
der durch das Leuchten blüht;
es fühlt ihn
an dem dunklen Wurzelreich,
das an die Toten rührt:
Was wird,
legt sich mit zarten Wurzeln
an das Wartende im Dunkel,
trinkt Kraft und Stille
aus der Nacht,
eh’ sich’s dem Tage schenkt,
eh’ es als Liebeskelch
zum Himmel düftet
und eh’ aus ihm zu ihm
ein goldnes Flattern Leben trägt:
ich bin nicht mein.

The dark heart
which hearkens to itself,
perceives spring
not only by the breeze and scent
which blossom through its glow;
it feels spring
in the dark realm of roots,
which reaches to the dead.
That which grows
lays its tender roots
against which waits in the dark;
it drinks strength and repose
from the night.
before it gives itself to the day,
before as a chalice of love
it sends its fragrance to heaven,
and before from heaven
a golden flutter bears it life.
I do not belong to myself.

(continued)
Die Quellen meiner Seele,
sie sprudeln in die Weisen dessen,
der mich liebt,
und machen seine Blumen blühen
und sind sein.
Du bist nicht dein.

Die Flüsse deiner Seele,
du Mensch von mir geliebt,
sie strömen in das Meine,
dass es nicht verdorre.
Wir sind nicht unser,
ich und du und Alle.

The springs of my soul,
they flow into the meadows of him
who loves me,
and makes his flowers blossom
and are his.
You do not belong to yourself.
The rivers of your soul,
thou man, loved by me,
they flow into what is mine
so that it will not wither.
We do not belong to ourselves,
not I, not you, not anyone.154

154 DD/WL
### Es stürzt aus Höhen Frische
**from Drei Gesänge aus Viae Inviae von Hildegard Jone, Op. 23**

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Frantic melodic material; speech-like; wide intervallic leaps; requires stamina and flexibility in upper register; closing section lyrical and expressive; accented, independent from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hildegard Jone</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td>No key signature</td>
</tr>
<tr>
<td>1934</td>
<td>1/2</td>
</tr>
<tr>
<td>Soprano</td>
<td>Bewegt</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>High</td>
</tr>
<tr>
<td></td>
<td>C4-B5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Es stürzt aus Höhen Frische,  
die uns leben macht:  
das Herzblut  
ist die Feuchte uns geliehen,  
die Träne ist die Kühle uns gegeben:  
sie fliesst zum Strom der Gnade  
wunderbar zurück.  
Ach, ich darf sein,  
wo auch die Sonne ist!  
Sie liebt mich ohne Grund,  
ich lieb’ sie ohne Ende.  
Wenn wir einander Abend, Abschied scheinen,  
den Himmel und die Seele überglüht  
noch lange Glut. 

Plunging from above is freshness  
which causes us to live:  
the heart’s blood  
is the moistness lent to us,  
the tear is the coolness given to us;  
wonderously it flows back  
to the stream of grace.  
Oh, I am privileged to be  
where the sun also is!  
It loves me without reason;  
I love it endlessly.  
When in the evening we bid goodbye  
the sky and my soul  
remain aglow long after.\textsuperscript{155}

\textsuperscript{155} DD/WL
**Herr Jesus mein** from *Drei Gesänge aus Viae Inviae von Hildegard Jone, Op. 23*

<table>
<thead>
<tr>
<th><strong>Webern</strong></th>
<th><strong>No key signature</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hildegard Jone</strong></td>
<td>3/4</td>
</tr>
<tr>
<td><strong>Universal Edition</strong></td>
<td>Langsam</td>
</tr>
<tr>
<td><strong>1934</strong></td>
<td>High</td>
</tr>
<tr>
<td><strong>Soprano</strong></td>
<td>C#4-A5</td>
</tr>
<tr>
<td><strong>Post Advanced (33)</strong></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Speech-like, frantic melodic material; advanced rhythmic material; wide intervallic leaps; highly chromatic; requires stamina and flexibility in upper register; dramatic use of dynamics; closing section more lyrical; independent from piano

- **Piano:** Advanced rhythmic material; short, disjunct phrases; alternating 8\(^{th}\)/16\(^{th}\)-note passages; extended range in right hand; frequent meter and tempo changes; secondary to voice line; provides no harmonic support for voice line

Herr Jesus mein,  
Du trittst mit jedem Morgen ins Haus,  
in dem die Herzen schlagen,  
und legst auf jedes Leid  
die Gnadenhand.  
Der Frühling sagt mir mit allen Vögeln,  
wie viel's zum Freuen gibt.  
Es ist so vieles, es ist alles da,  
nur keine Wände  
zwischen uns und Gott.  
Er rührt uns an mit jedem Wind  
und Zweige  
und neigt sich sanft  
noch mit den Wiesenblumen  
um unsern Schritt –  
das zwingt uns in die Knie.  
Und morgen, Atmende,  
ist wieder Sonne.  
Und, ewig Schlafende,  
auch euch erwartet Tag.  

Lord Jesus, mine  
every morning you enter the house  
where hearts are beating,  
and lay on each sorrow  
your hand of mercy.  
Spring with all its birds tells me  
how much cause for joy there is:  
there is so much, there is everything.  
and there are no walls  
between ourselves and God.  
He touches us with every breeze  
and twig  
and bends down gently  
with the meadow flowers  
around our feet –  
and we are forced to kneel.  
And tomorrow, you who breathe,  
will again be sunshine.  
And you who sleep forever,  
you too will see the dawn.\(^{156}\)

\(^{156}\) DD/WL
### Drei Lieder nach gedichten von Hildegard Jone, Op. 25

#### Wie bin ich froh!
*from Drei Lieder nach gedichten von Hildegard Jone, Op. 25*

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Short, frantic melodic material; extremely wide intervallic leaps; highly chromatic; haunting and dramatic; requires control throughout entire register; expressive dynamics; independent from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hildegard Jone</td>
<td>No key signature</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>3/4</td>
</tr>
<tr>
<td>1934</td>
<td>Langsam</td>
</tr>
<tr>
<td>Soprano</td>
<td>Medium High</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>B3-B5</td>
</tr>
<tr>
<td></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Wie bin ich froh!**
noch einmal wird mir alles grün
und leuchet so!
noch überblühn die Blumen
mir die Welt!
noch einmal bin ich ganz ins Werden
hingestellt und bin auf Erden.

**What great delight!**
Once more all the green’s unfurled
and shines so bright!
And still the world
is overgrown with flowers!
Once more I in creation’s portal
live my hours, and yet am mortal.  

---

157 DD/WL
Des Herzens Purpurvogel
from Drei Lieder nach gedichten von Hildegard Jone, Op. 25

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hildegard Jone</td>
<td>3/8</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Fließend</td>
</tr>
<tr>
<td>1934</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano</td>
<td>C4-A5</td>
</tr>
<tr>
<td>Post Advanced (34)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Disjunct melodic material; short phrases; wide intervallic leaps; highly chromatic; requires control in upper register; accented, frequent use of tenuto; *mezza di voce*; advanced rhythmic material; independent from piano

- **Piano:** Short 16\textsuperscript{th}-note accompaniment motives; highly rhythmic and chromatic; frequent tempo changes; expressive dynamics; secondary to voice line; provides no harmonic support for voice line

---

Des Herzens Purpurvogel
fliegt durch Nacht.
Der Augen Falter,
die im Hellen gaukeln,
sind ihm voraus,
 wenn sie im Tage schaukeln.
Und doch ist er’s
der sie aus Ziel gebracht.
Sie ruhen oft,
die bald sich neu erheben
zu neuem Flug.
Doch rastet endlich er
am Ast des Todes,
müd und flügelschwer,
dann müssen sie
zum letzten Blick verbeben.

The heart’s purple eagle
flies by night,
The eyes, like daylight’s butterflies
that hover,
flutter ahead
and fly before it ever.
Yet it’s the bird
that brought them to their goal.
They often rest,
who soon must rise to heaven
to fly again.
Yet finally he rests
on death’s grey branches,
tired with heavy wings:
the butterflies then look their last
and perish.\textsuperscript{158}

\textsuperscript{158} DD/WL
# Sterne, Ihr silbernen Bienen der Nacht

from *Drei Lieder nach gedichten von Hildegard Jone*, Op. 25

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hildegard Jone</td>
<td>2/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Sehr rasch</td>
</tr>
<tr>
<td>1934</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano</td>
<td>B3-B5</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

### Vocal:
- Declaratory melodic phrases;
- Wide intervallic leaps;
- Frequent use of triplet;
- Requires stamina and flexibility in upper register;
- Dramatic, independent from piano

### Piano:
- Short, staccato quartet-note motive;
- Scarce, several empty measures;
- Extended range in both hands;
- Secondary to voice line;
- Provides no harmonic support for voice line

---

Sterne, Ihr silbernen Bienen der Nacht um die Blume der Liebe!
Wahrlich der Honig aus ihr hängt schimmernd an Euch.
Lasset ihn tropfen ins Herz, in die goldene Wabe,
füllet sie an bis zum Rand.
Ach schon tropfet sie über,
selig und bis ans Ende mit ewiger Süsse durchtränkt.

---

Stars, Ye little bright bees of night round the flowers of love!
Truly the honey from it hangs shimm'ring on you.
Let it then drop in the heart,
in the gold comb of honey,
fill up the comb to the brim.
Oh, the heart runneth over,
happy and full for ever,
full of the great sweetness of love.\(^{159}\)

---

\(^{159}\)DD/WL
**Vorfrühling II**
*from Frühe Lieder aus 1899-1909*

- **Vocal:** Long lyrical opening phrases followed by short phrases; narrow intervallic leaps; brief use of triplet; minimal chromaticism; harmonically supported by piano

- **Piano:** Chordal, repetitive rhythmic patterns in right hand; sparse material throughout; repeated dotted rhythms; doubled octaves in left hand; brief meter and key change; tonal harmonic language

<table>
<thead>
<tr>
<th>Webern</th>
<th>1900</th>
<th>Ferdinand Avenarius</th>
<th>Carl Fischer</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-D5</td>
<td>Medium</td>
<td>ABA’</td>
<td></td>
</tr>
<tr>
<td>Intermediate (14)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Verloren im Raume
Ein erster Vogelruf.

Doch schwer hinschnaubend
Durchs dampfende Marschland
Mit dem Eisen durchwühlt
Der gewaltige Stier.
Und festen Tritts hinter ihm
Schreitet der Mensch,
Die Körner schleudernd,
Wo auseinander
Mit schwarzen Wellen
Schäumt der Grund.

Final strophe (not set by Webern):

Regenschwanger
Der Himmel darüber,
Breit, lagernd
In schlafender Kraft.

Lost in the expanse
A first birdcall.

But panting heavily
Through the steaming marshland
The enormous bull ploughs
With the iron.
And a solid step behind him,
The human strides,
Flinging the seeds
Where the ground
Foams apart
With black-red waves.

The skies above
Pregnant with rain,
Broad, resting
In sleeping strength.\(^{160}\)

\(^{160}\) CFs
### Wolkennacht
from *Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th>Webern</th>
<th>• <strong>Vocal:</strong> Lyrical, tonally melodic phrases; requires brief moments of stamina in upper register; narrow intervallic leaps (step-wise motion); tonally supported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferdinand Avenarius</td>
<td>• <strong>Piano:</strong> Highly chordal; frequent use of triplet; extreme use of dynamics (<em>sfz, fff, ppp</em>); doubled octaves in left hand; wide range in both hands; tonally supportive of voice line</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td></td>
</tr>
<tr>
<td>1900</td>
<td></td>
</tr>
<tr>
<td>Baritone</td>
<td></td>
</tr>
<tr>
<td>Intermediate (16)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Db Major</strong></td>
</tr>
<tr>
<td></td>
<td><strong>4/4</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Langsam</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Medium High</strong></td>
</tr>
<tr>
<td></td>
<td><strong>E3-G4</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ABA’</strong></td>
</tr>
</tbody>
</table>

Nacht, dein Zauberschleier  
Webt um meinen Sinn,  
Dass ich welten weit entrückt  
Von der Erde bin.  

In den Wolkenfluten,  
Wie das wogt und gärt!  
Wie wenn dumpf sich eine Welt  
Aus dem Nichts gebärt.  

Und es will sich trennen,  
Und vom Schlafes schwer  
Tauchen dunkle Lande stumm  
Traumhaft aus dem Meer.  

Schneegärige wachsen  
Strahlend drüber auf,  
Und die Märchensonne schwebt,  
Und der Mond schwebt auf.  

Night, your magic veil  
Weaves around my senses,  
So that I am transported  
Worlds away from earth.  

In the flood of clouds,  
How it surges and seethes!  
As if a muffled world  
Is born from nothingness.  

And it wishes to separate,  
And from a heavy sleep  
Dark lands silently emerge  
Dreamlike out of the sea.  

Glaciers glow  
Radiant above them,  
And the fairytale sun hovers,  
And the moon floats upward.\(^\text{161}\)

\(^{161}\) CFs
<table>
<thead>
<tr>
<th>Webbren</th>
<th>E Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>4/4</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Langsam</td>
</tr>
<tr>
<td>1901</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>G3-E5</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal**: Begins dramatically in lower register; consistent four-bar phrases; narrow intervallic leaps; chromaticism support harmonically by piano; no dynamic or expression markings in voice line

- **Piano**: Chordal, sustained chords in left hand; several rolled chords; minimal use of chromaticism; brief use of melodic doubling in accompaniment; dramatic use of *mezza di voce*; gradual progression of dynamics; tonally supportive of vocal line

Aus des Abends weissen Wogen taucht ein Stern; tief von fern kommt der junge [blasse] Mond gezogen.

Tief von fern aus des Morgens grauen Wogen langt der grosse Bogen nach dem Stern.

From the white billows of evening A star emerges; Drawn deep from afar Comes the youthful [pale] moon.

Deep from afar From the gray billows of morning Stretches the great arc To the star.$^{162}$

---

$^{162}$ CFs
### Wehmut

*from Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Narrow intervallic leaps (with the exception of one minor 6th); short, two-bar phrases; occasional use of chromaticism; no dynamic or expression markings in voice line; voice line occasionally doubled in piano and harmonically supported through entire piece</th>
</tr>
</thead>
</table>
| Ferdinand Avenarius | B♭ Major
| Carl Fischer | 4/4
| 1901 | No tempo marking |
| Soprano/Mezzo-Soprano | Medium |
| Beginner (6) | C4-A5 |

<table>
<thead>
<tr>
<th></th>
<th>Piano: Chordal, narrow range in both hands; frequently changing dynamics; minimal chromaticism; occasional doubling of vocal melody in right hand; tonally supportive of vocal line</th>
</tr>
</thead>
</table>

| Darf ich einer Blume still |
| --- | --- |
| Heut ins Auge sehen, |
| Wie ein Heimlich Grüßen will |
| Mirs entgegenwehen. |

| May I silently look |
| --- | --- |
| Into the eye of a flower today, |
| Like a secret greeting |
| It will waft towards me. |

| Schau ich nun ins Land hinaus, |
| --- | --- |
| Wills mich fast berücken, |
| Dass ich säh ein Antlitz draus |
| Herzlich auf mich blicken. |

| If I now look out across the countryside, |
| --- | --- |
| It almost enchants me, |
| So that I see a face there, |
| Looking at me lovingly. |

| Wenn dann Lerchensänge weit |
| --- | --- |
| Durch den Himmel schwimmen, |
| Hör ich aus der Ewigkeit |
| Jubeln liebe Stimmen. |

| When the song of the lark swims |
| --- | --- |
| Throughout the heavens, |
| Out of eternity I hear |
| Beloved voices rejoicing. |

163 CFs
| **Aufblick**  
| *from Frühe Lieder aus 1899-1909*  |
|---|---|
| **Webern** |  
| **Richard Dehmel** | Vocal: Prominent chromatic descending half-step melody; melody begins lyrical, followed by more declamatory two bar phrases; frequent use of dotted rhythms; narrow intervallic leaps; melodic line separated by piano interludes; tonally supported by piano (melody occasionally doubled)  
| **Carl Fischer** | Piano: Chordal, sequential parallel 5\textsuperscript{th} -pattern in bass line; chromatic, brief meter change; several short piano interludes; dramatic use of dynamics (sf, ppp); occasional doubling of voice line in right hand; highly dramatic and reflective  
| **1903** |  
| **Soprano/Mezzo-Soprano** | No key signature  
| **Beginner-Intermediate (9)** | 4/4  
| | No tempo marking  
| | Medium  
| | C4-F#5  
| | Through-composed (recurring motives)  

Über unsre Liebe hängt  
A great weeping willow.  

eine tiefe Trauerweide.  
Night and shadow above us both.  

Nacht und Schatten um uns beide.  
Our brows are lowered.  

Unsre Stirnen sind gesenkt.  

Wortlos sitzen wir im Dunkeln.  
Wordless, we sit in the gloom.  

Einstmals rauschte hier ein Strom,  
Once a stream murmured here,  

einstmals sahn wir Sterne funkeln.  
Once we saw stars twinkle.  

Ist denn alles tot und trübe?  
Is everything dead and dreary?  

Horch: - ein ferner Mund – vom Dom: -  
Hark: - a distant voice – from the cathedral –  

Glockenchöre, Nacht und Liebe.  
Bell choirs, night and love.\textsuperscript{164}  

\textsuperscript{164} CFs
**Sommerabend**

from *Frühe Lieder aus 1899-1909*

| Webern
| Wilhelm Weigand
| Carl Fischer
| 1903
| Soprano/Mezzo-Soprano
| Beginner (7) |
|---|---|---|---|---|---|
| **Vocal:** Condensed, short melodic phrases; minimal chromaticism; narrow intervallic leaps; harmonically supported by piano |
| No key signature |
| 6/8 |
| Voll heiligster Ruhe |
| Medium Low |
| A3-D5 |
| Through-composed (recurring motives) |

Du Sommerabend! Heilig, goldnes Licht!  
In sanftem Glühen steht die Flur entzündet.  
Kein Laut, der dieses Friedens Lauschen bricht,  
in ein Gefühl ist alles hingemündet.  
Auch meine Seele sehnt sich nach der Nacht  
und nach des Dunkels taugeperltem Steigen,  
und will nur lauschen, wie in Rosenpracht  
die dunklen Himmelsstunden leuchtend schweigen.  

You summer evening! Holy, golden light!  
The meadow ablaze in a soft glow.  
Not a sound breaks this peaceful hush,  
In one emotion is everything merged.  
My soul too yearns for the night  
And for the dark’s dew-pearled arising,  
And wishes only to listen, how in rosy splendor,  
The dark hours of heaven are silent.

---

165 CFs
Blumengruß
from Frühe Lieder aus 1899-1909

Webern

- **Vocal:** Three legato, lyrical phrases; minimal chromaticism; moderate intervallic leaps; melodic line supported tonally by piano
- **Piano:** Sequential rhythm pattern throughout entire piece; moderate amount of chromaticism; highly accented material; frequent use of *mezza di voce*; vocal melody found frequently in right hand; lyrical six-bar postlude

Johann Wolfgang von Goethe

 Carl Fischer

1903

Soprano/Mezzo-Soprano

Beginner (8)

No key signature

4/4

Innig

Medium

F4-G5

ABA’

Der Strauss, den ich gepflücket,  
grüsse dich vieltausendmal!  
Ich habe mich oft gebücket,  
ach, wohl eintausendmal,  
und ihn ans Herz gedrücket  
viel hunderttausendmal!

May the nosegay that I gathered  
Greet you many thousand times!  
I have often bent down,  
Ah, certainly a thousand times,  
And against my heart pressed it  
Many a hundred thousand times!  

166 CFs
Heimgang in der Frühe
from Frühe Lieder aus 1899-1909

| Weburn | Detlev von Liliencron | Carl Fischer | 1903 | Soprano/Mezzo-Soprano | Intermediate (13) | No key signature | 3/4 | No tempo marking | Medium | B♭3-A♭5 | Through-composed |

- **Vocal:** Short, declamatory phrases; moderately chromatic; frequent use of dotted rhythms; narrow intervallic leaps; requires a brief moment of stamina in high register; vocal line supported by piano harmonically with occasional doubling

- **Piano:** Chordal, moderately chromatic; dramatic use of dynamics (ppp-fff); wide range in both hands; harmonic support for vocal line is prominent at beginning of piece and gradually decreases

In der Dämmerung,
um Glock zwei, Glock drei,
trat ich aus der Tür
in die Morgenweihe.

Klanglos liegt der Weg,
und die Bäume schweigen,
und das Vogellied
schläft noch in den Zweigen.

Hör ich hinter mir
sacht ein Fenster schliessen
Will mein strömend Herz
übers Ufer fließen?

Sieht mein Sehnen nur
blond und blaue Farben?
Himmelsrot und Grün
samt den andern starben.

Ihrer Augen Blau
küsst die Wölkchenherde,
und ihr blondes Haar
deckt die ganze Erde.

In the half-light,
At two, three o’clock,
I stepped out of the door
Into the morning’s solemnity.

The road lies soundless
And the trees are silent,
And the birdsong
Still sleeps among the boughs.

Behind me I hear
A window close gently.
Will my surging heart
Overflow its bank?

Does my longing only see
Blond and blue colors?
Sky-red and green
Die with the others.

The blue of her eyes
Kisses the flock of little clouds,
And her blond hair
Covers the whole earth.

(continued)
Was die Nacht mir gab,
werd mich lang durchbeben,
meine Arme weit
fangen Lust und Leben.

Eine Drossel weckt
plötzlich aus den Bäumen,
und der Tag erwacht
still aus Liebesträumen.

What the night gave me
Long will vibrate through me,
My outstretched arms
Grasp joy and life.

A thrush wakes
Suddenly from the trees,
And the day awakes
Softly from dreams of love.  

167 CFs
<table>
<thead>
<tr>
<th></th>
<th>C minor</th>
<th>2/2</th>
<th>Voll schmerzlicher Trauer</th>
<th>Medium Low</th>
<th>B♭3-E♭5</th>
<th>Through-composed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Webern</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Matthias Claudius</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Carl Fischer</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1903</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Soprano/Mezzo-Soprano</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Beginner (10)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal:** Short, declamatory phrases; narrow range; minimal chromaticism; text painting; moderate vocal doubling in piano; requires a wide range of dynamics within a short amount of material
- **Piano:** Extremely low doubled octaves (represents bells tolling); highly accented material; highly dramatic dynamics (fff); narrow range in right hand; extremely tonal and supportive of vocal line

Ach, es ist so dunkel in des Todes Kammer, tönt so traurig, wenn er sich bewegt und nun aufhebt seinen schweren Hammer und die Stunde schlägt.  

Ah, it is so dark in Death’s chamber, It sounds so sorrowful when he stirs And now lifts his heavy hammer And the hour strikes.  

---

168 CFs
## Heiter
from *Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Short, dramatic melodic phrases; frequent use of dotted rhythms; moderately chromatic; narrow intervallic leaps; tonally supported by piano</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friedrich Nietzsche</td>
<td><strong>Piano</strong>: Majority of material in treble clef (both hands); double dotted rhythmic material; chordal middle section; narrow range in left hand; wide range in right hand; moderately chromatic; harmonically supportive of vocal line with minimal doubling</td>
<td>6/8</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>1904</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
<td>B3-G#5</td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td>ABA’</td>
<td></td>
</tr>
</tbody>
</table>

**Translation**

Mein Herz ist wie ein See so weit, mein Herz ist wie ein See so weit, mein Herz ist wie ein See so weit, mein Herz ist wie ein See so weit,

drin lacht dein Antlitz sonnenlicht drin lacht dein Antlitz sonnenlicht drin lacht dein Antlitz sonnenlicht drin lacht dein Antlitz sonnenlicht

in tiefer, süßer Einsamkeit, in tiefer, süßer Einsamkeit, in tiefer, süßer Einsamkeit, in tiefer, süßer Einsamkeit,

wo leise Well’ an Well’ sich bricht. wo leise Well’ an Well’ sich bricht. wo leise Well’ an Well’ sich bricht. wo leise Well’ an Well’ sich bricht.


Lacht doch auf mich so lieb und lind Lacht doch auf mich so lieb und lind Lacht doch auf mich so lieb und lind Lacht doch auf mich so lieb und lind

dein sonnenlichtes Angesicht, dein sonnenlichtes Angesicht, dein sonnenlichtes Angesicht, dein sonnenlichtes Angesicht,

und selig bin ich wie ein Kind. und selig bin ich wie ein Kind. und selig bin ich wie ein Kind. und selig bin ich wie ein Kind.

My heart is like a lake so wide, My heart is like a lake so wide, My heart is like a lake so wide, My heart is like a lake so wide,

Within its laugh your sunlit countenance Within its laugh your sunlit countenance Within its laugh your sunlit countenance Within its laugh your sunlit countenance

In deep, sweet solitude, In deep, sweet solitude, In deep, sweet solitude, In deep, sweet solitude,

Where wave on wave gently breaks. Where wave on wave gently breaks. Where wave on wave gently breaks. Where wave on wave gently breaks.


But your sunlit face But your sunlit face But your sunlit face But your sunlit face

Smiles at me so lovingly and gently, Smiles at me so lovingly and gently, Smiles at me so lovingly and gently, Smiles at me so lovingly and gently,

And I am happy as a child. And I am happy as a child. And I am happy as a child. And I am happy as a child. And I am happy as a child. And I am happy as a child.

\(^{169}\) CFs
<table>
<thead>
<tr>
<th><strong>Vocal:</strong> Short, two-bar phrases; declamatory, dramatic; narrow range; harmonic support provided by piano without melodic doubling</th>
<th>G Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Piano:</strong> Sparse texture; mostly sustained chords; narrow range in both hands; minimal chromaticism; no dynamic or expression markings; tonally supportive of voice line; optional postlude</td>
<td>6/8</td>
</tr>
</tbody>
</table>

**Hans Böhm**

Carl Fischer

1904

Soprano/Mezzo-Soprano

Beginner-Intermediate (9)

---


Whether I laugh or am solemn, Whether I create or rest, I hardly know. My deeply internal soul laughs quietly. Has its eyes closed And dreams of you.  

---

170 CFs
### Hochsommnacht

*from Frühe Lieder aus 1899-1909*

| Webern | Vocal: Mezzo line – Lyrical, legato phrases; extremely narrow range; minimal chromaticism (supported by baritone line and piano)  
Bartione line – Lyrical, legato phrases; frequent use of dotted rhythms; extremely narrow range; minimal chromaticism (supported by mezzo line and piano)  
Piano: Alternating 8th-note passages in both hands; recurring rhythmic pattern in right hand; wide range in right hand; minimal chromaticism; doubled octaves in bass line; tonally supportive of both voices, but minimal doubling | C Major |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin Greif</td>
<td>3/4</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Medium (Mezzo and Baritone)</td>
<td></td>
</tr>
<tr>
<td>1904</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mezzo-Soprano/Baritone duet</td>
<td>C4-D5 (Mezzo), D♭3-E4 (Baritone)</td>
<td>ABA’</td>
</tr>
<tr>
<td>Intermediate (13)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Stille ruht die weite Welt,  
Schlummer füllt des Mondes horn,  
Das der Herr in Händen hält,  
Nur am Berge rauscht der Born  
Zu der Ernte Hut bestellt,  
Wallen Engel durch das Korn.  

The wide world quietly sleeps,  
Slumber fills the moon’s horn,  
Which the Lord holds in his hands,  
Only on the mountain does the spring murmur  
To cultivate the crop with care  
Angels surge through the grain.  

---

171 CFs
**Bild der Liebe**  
*from Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin Greif</td>
<td>2/2</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Voll Innigkeit</td>
</tr>
<tr>
<td>1904</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>F4-B♭5</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>AA‘</td>
</tr>
</tbody>
</table>

- **Vocal:** Vague harmonic material in prelude leads to a difficult opening entrance; several octave leaps; frequent use of triplet; short, lyrical phrases
- **Piano:** Harmonically vague prelude; occasional use of triplet; narrow range in left hand; wide range in right hand; occasional doubling of voice line in right hand; closing section is chordal

---

<table>
<thead>
<tr>
<th>Von Wald umgeben</th>
<th>By woods surrounded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ein Blütenbaum</td>
<td>A tree in bloom –</td>
</tr>
<tr>
<td>So lacht ins Leben</td>
<td>Thus smiles love’s dream</td>
</tr>
<tr>
<td>der Liebe Traum,</td>
<td>In the midst of life,</td>
</tr>
<tr>
<td>ihm nah verbunden</td>
<td>Closely bound to it</td>
</tr>
<tr>
<td>und fern zugleich.</td>
<td>Yet distant,</td>
</tr>
<tr>
<td>bis er entschwunden</td>
<td>Until it vanishes,</td>
</tr>
<tr>
<td>dem Zauberreich.</td>
<td>From the magic realm.</td>
</tr>
</tbody>
</table>

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1172 CFs
Erwachen aus dem tiefsten Traumesschoße  
from *Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th></th>
<th><strong>Vocal</strong>: Mixture between lyrical and declamatory phrases; highly chromatic; narrow intervallic leaps; occasional use of <em>mezza di voce</em>; vocal line completely independent from piano</th>
<th><strong>Piano</strong>: Choral drone in left hand; highly chromatic 8th-note passages in both hands; dramatic use of dynamics (<em>ppp-fff</em>); frequent use of triplet; wide range in both hands; tonally independent from vocal line</th>
<th>C# minor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Webern</strong></td>
<td></td>
<td></td>
<td>4/4</td>
</tr>
<tr>
<td><strong>Stefan George</strong></td>
<td></td>
<td></td>
<td>Sehr langsam</td>
</tr>
<tr>
<td><strong>Carl Fischer</strong></td>
<td></td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td><strong>1908</strong></td>
<td></td>
<td></td>
<td>A3-G5</td>
</tr>
<tr>
<td><strong>Soprano/Mezzo- Soprano</strong></td>
<td></td>
<td></td>
<td>Through-composed</td>
</tr>
<tr>
<td><strong>Advanced (24)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Erwachen aus dem tiefsten traumes-schoße:  
Als ich von langer spiegelung betroffen  
Mich neigte auf die lippen die erblichen  
Ertragen sollet ihr nur mitleidgrosse!  
Seid nur aus dank den euch geweihten offen  
Und die berührten dann in solchen gluten  
Die antwort gaben wider höchstes hoffen  
Dass dem noch zweifelnden die sinne wichen...  
O rinnen der glückseligen minuten!  

Awakened from the deepest bosom of dreams:  
When I, dismayed from long reflection,  
Bent over the lips that paled  
You shall endure only great tendermess!  
In thanks only accept one devoted to you  
And they that were touched then in such fervor  
Gave answer against highest hopes  
That, still doubting, my senses failed...  
O trickle of blissful minutes!\(^{173}\)

---

\(^{173}\) CFs
### Kunsttag I
from *Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>4/4</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>1908</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A3-D5</td>
</tr>
<tr>
<td>Advanced (25)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

**Vocal:** Short, declamatory phrases; extremely narrow range; highly chromatic; frequent use of triplet; vocal line receives little harmonic support from piano

**Piano:** Recurring 8\textsuperscript{th}-note chromatic passages; frequent meter changes; dramatic use of dynamics (ppp); frequent use of triplet; wide range in left hand; independent from voice line

---

Dem bist du kind, dem freund
Ich seh in dir den Gott
Den schauernd ich erkannt
Dem meine andacht gilt.

To one you are a child, to another a friend.
I see in you the God
Whom, trembling, I recognized
To whom my devotion is due.

Du kamst am lezten tag
Da ich von harren siech
Da ich des betens müd
Mich in die nacht verlor:

You came on the final day
When I sickened from waiting
When I weary of praying
Lost myself in the night:

Du an dem strahl mir kund
Der durch mein dunkel floss,
Am trite der die saat
Sogleich erblühen liess.

You were revealed to me on the beam
That flowed through my darkness,
That, at the step, instantly caused
The seed to blossom.\(^{174}\)

---

\(^{174}\) CFs
Trauer I
from Frühe Lieder aus 1899-1909

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>4/4</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Sehr bewegt</td>
</tr>
<tr>
<td>1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B♭₃-E₅</td>
</tr>
<tr>
<td>Advanced (25)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

- **Vocal**: Short, disjunct phrases; frequent use of triplet; *mezza di voce*; highly chromatic; narrow range, occasional use of three-against-two in the piano; tonally separated from piano

- **Piano**: Disjunct phrases; wide range in both hands; frequent use of triplet; 32\textsuperscript{nd}- and 64\textsuperscript{th}-note scalar passages; several meter changes; dramatic use of dynamics (ppp-fff); completely independent from vocal line

So wart bis ich dies dir noch künde:  
Dass ich dich erbete – begehre.  
Der tag ohne dich ist die sünde,  
Der tod um dich ist die ehre.  

Wenn einen die Finstren erlasen:  
So schreit ICH die traurige stufe.  
Die nacht wirft mich hin auf den rasen.  
Gib antwort dem flehenden rufé…  

„Lass mich in die himmel entschweben!  
Du heb dich vom grund als gesunder!  
Bezeuge und preise mein wunder  
Und harre noch unten im leben!”

But wait until I proclaim this to you:  
That I ask for you – desire you.  
A day without you is a sin,  
To die in your stead is an honor.  

If the Darkness were to allow it:  
Then I would traverse the sad threshold.  
The night flings me down on the grass.  
Give answer to my pleading cry…  

“Let me float away to heaven!  
Arise from the ground and be well!  
Witness and extol my miracle  
And remain alive on earth!”

\[175 \text{CFs}\]
Das lockere Saatgefilde lechzet krank
from *Frühe Lieder aus 1899-1909*

<table>
<thead>
<tr>
<th>Webern</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefan George</td>
<td>3/4</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Bewegt</td>
</tr>
<tr>
<td>1909</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-Ab5</td>
</tr>
<tr>
<td>Advanced (26)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Vocal:** Chromatic, lyrical phrases; frequent use of triplet; *mezza di voce*; highly rhythmic; wide intervallic leaps; dramatic dynamics (*ppp*); tonally separated from piano

**Piano:** Extremely disjunct; highly rhythmic phrases; extremely wide range in both hands; frequent use of triplet; extreme dynamics (*sfff-ppp*); several meter changes; tonally independent from vocal line

Das lockere saatgefilde lechzet krank
Da es nach hartem froste schon die lauern
Lenzlichter fühlte und der pflüge zähne
Und vor dem stoss der vorjahr-stürme keuchte:
Sei mir nun fruchend bad und linder trank
Von deiner nackten brust das blumige schauern
Das durften deiner leichtgewirrten strahne
Dein hauch dein weinen deines mundes feuchte.

The field of loosened soil is sick and thirsts
Since after the hard frost it felt the lurking
Lightness of spring and the plough’s teeth,
And gasped at the shock of last year’s storms:
Now let this be my fertile bath and gentle draught,
From your naked breast the flowery showers,
The fragrance of your softly tangled hair,
Your breath, your tears, your moist mouth. 176

176 CFs
### Vorfrühling
from *Drei Gedichte für Stimme und Klavier*

<table>
<thead>
<tr>
<th>Composers</th>
<th>Vocal Description</th>
<th>Piano Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Webern</td>
<td>• <strong>Vocal:</strong> Short two-bar phrases; narrow range; no dynamic markings; repetitive material; tonally supported by piano</td>
<td>• <strong>Piano:</strong> Recurring triplet pattern in right hand; extremely wide range in right hand; repeated open-fifth drone in left hand; moderate chromaticism; tonally supportive of vocal line without blatant doubling</td>
</tr>
<tr>
<td>Ferdinand Avenarius</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carl Fischer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1900</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginner-Intermediate (8)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| | Eb Major | 6/8 | Durchwegs zart | Medium | B♭3-E♭5 | ABA’ |

Leise tritt auf, nicht mehr in tiefem Schlaf,  
In leichtem Schlummer nur liegt das Land;  
Und der Amsel Frühruf –  
Spielt schon liebliche Morgenbilder  
ihm in den Traum  
Leise tritt auf.  

Enter gently, no longer in a deep sleep,  
The land lies only in a light slumber;  
And the blackbird’s early call –  
Already plays sweet pictures  
of morning in its dream.  
Enter gently.  

---

177 CFs
### Nachtgebet der Braut

**from Drei Gedichte für Stimme und Klavier**

<table>
<thead>
<tr>
<th>Webern</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>3/4</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Sehr erregt und leidenschaftlich</td>
</tr>
<tr>
<td>1903</td>
<td>Medium</td>
</tr>
<tr>
<td>Mezzo-Soprano</td>
<td>E4-C#6</td>
</tr>
<tr>
<td>Intermediate (13)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Lyrical phrases, requires stamina in upper register; only one dynamic marking (ff); tonally supported by piano with occasional doubling in right hand

- **Piano:** Chordal, expressive dynamics and expression markings; moderately chromatic (frequent use of double sharp); tonally supportive of vocal line with occasional doubling in right hand; repetitive 8\(^{th}\)-note pattern in left hand during middle section; expressive postlude

---

**Translation**

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>O mein Geliebter – in die Kissen bet ich nach dir, ins Firmament!</td>
<td>O my beloved, into the pillows I pray to you, in the firmament!</td>
</tr>
<tr>
<td>O könnt ich sagen, dürft er wissen, wie meine Einsamkeit mich brennt!</td>
<td>Oh, could I say, could he know, How my solitude burns me!</td>
</tr>
<tr>
<td>O Welt, wann darf ich ihn umschlingen!</td>
<td>O world, when may I embrace him!</td>
</tr>
<tr>
<td>O lass ihn mir im Traume nahn, mich wie die Erde um ihn schwingen und seinen Sonnenkuss empfahn,</td>
<td>Oh, let him approach me in a dream, Let me, like the earth, revolve about him And receive the sun of his kiss,</td>
</tr>
<tr>
<td>und seine Flammenkräfte trinken, ihm Flammen, Flammen wiedersprühn, o Welt, bis wir zusammensinken in überirdischem Erglühn!</td>
<td>And drink his flaming might, Shower flames upon flames back to him O world, till we sink together In transcendent passion!</td>
</tr>
<tr>
<td>O Welt des Lichtes, Welt der Wonne!</td>
<td>O world of light, world of bliss!</td>
</tr>
<tr>
<td>O Nacht der Sehnsucht, Welt der Qual!</td>
<td>O night of longing, world of torment!</td>
</tr>
<tr>
<td>O Traum der Erde: Sonne, Sonne!</td>
<td>O dream of this earth: sun, sun!</td>
</tr>
<tr>
<td>O mein Geliebter – mein Gemahl!</td>
<td>O my beloved, my husband!</td>
</tr>
</tbody>
</table>

---

178 CFs
### Fromm

*from Drei Gedichte für Stimme und Klavier*

<table>
<thead>
<tr>
<th>Webern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gustav Falke</td>
</tr>
<tr>
<td>Carl Fischer</td>
</tr>
<tr>
<td>1902</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
</tr>
<tr>
<td>Beginner (7)</td>
</tr>
</tbody>
</table>

**Vocal:** Alternating declamatory and lyrical phrases; narrow range; expressive markings; tonally supportive with minimal doubling in piano

**Piano:** Entirely chordal; several rolled chords; frequent use of *mezza di voce*; expressive dynamics (*ppp-f*) and markings; tonally supportive of vocal line with minimal doubling

|  |
|---|---|
| **Eb Major** | **4/4** |
| **Langsam und innig** | **Medium Low** |
| **B♭3-E♭5** | **Through-composed** |

---

Der Mond scheint auf mein Lager.  
Ich schlafe nicht; meine gefalteten Hände ruhen in seinem Licht.  
Meine Seele ist still; sie kehrte von Gott zurück; und mein Herz hat nur einen Gedanken, dich und mein Glück.

The moon shines on my bed,  
I do not sleep; My folded hands Rest in its light.  
My soul is calm, It has returned from God; And my heart has only one thought: You and my happiness.\(^{179}\)

---

\(^{179}\) CFs
**Drei Lieder nach gedichten von Ferdinand Avenarius**

<table>
<thead>
<tr>
<th>Webern</th>
<th>Ferdinand Avenarius</th>
<th>Carl Fischer</th>
<th>1904</th>
<th>Soprano/Mezzo-Soprano</th>
<th>Advanced (24)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal:</td>
<td>Phrases begin lyrical and transition to highly rhythmic; expressive tempi and markings; minimal harmonic support from piano</td>
<td>No key signature</td>
<td>4/4</td>
<td>Mit begeisterter Hingebung</td>
<td>Medium</td>
</tr>
<tr>
<td>Piano:</td>
<td>Mixture of chordal and rhythmic passages; use of triplet; middle section highly chromatic with accented material; expressive markings and dynamics (sf-fff); minimal harmonic support for vocal line</td>
<td></td>
<td></td>
<td></td>
<td>C4-A5</td>
</tr>
</tbody>
</table>

Nun wir uns lieben, rauscht mein stolzes Glück hoch ob der Welt, was kann uns treffen, wenn uns das Geschick beisammen hält? Und wenn hinab in seine Nacht das Meer die Erde reisst, die Liebe schwebt über den Sternen her als Schöpfergeist.

Now that we love, my proud happiness soars high above the world, What can touch us when our destiny holds us together? And when the sea draws down the earth into its night, Love soars above the stars as the spirit of creation.\textsuperscript{180}

\textsuperscript{180} CFs
Gebet
from Drei Lieder nach gedichten von Ferdinand Avenarius

• **Vocal:** Lyrical phrases; narrow range; minimal chromaticism; tonally supported by piano with frequent doubling in right hand

• **Piano:** Highly chordal; minimal chromaticism; gradual use of dynamics; sparse texture; tonally supportive of vocal line with frequent doubling in right hand

<table>
<thead>
<tr>
<th>Webern</th>
<th>Ferdinand Avenarius</th>
<th>Eb Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Fischer</td>
<td>4/4</td>
<td>Langsam und mit grösster Innigkeit</td>
</tr>
<tr>
<td>1903</td>
<td>Medium</td>
<td>B3-E♭5</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Through-composed</td>
<td></td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ertrage du’s, lass schneiden dir den Schmerz scharf durchs Gehirn und wühlen hart durchs Herz
Das ist der Pflug, nach dem der Sämman sät. dass aus der Erde Wunden Korn ersteh.
Korn, das der armen Seele Hunger stilt –
Mit Korn, o Vater, segne mein Gefild: reiss deinem Pflug erbarmungslos den Pfad, doch wirf auch ein in seine Furchen Saat!

Endure it, let the pain cut through your brain and Tunnel through the heart
That is the plow, after which the farmer sows
That out of the earth’s wounds, grain may arise.
Grain that stills the poor soul’s hunger –
With Grain, o Father, bless my field:
Let your plow rend its way mercilessly,
But also cast seed in its furrows!¹⁸¹

¹⁸¹ CFs
### Freunde

*from Drei Lieder nach gedichten von Ferdinand Avenarius*

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Short, declamatory phrases; requires occasional stamina in upper register; highly chromatic; minimal tonal support from piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferdinand Avenarius</td>
<td>No key signature</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>Common time</td>
</tr>
<tr>
<td>1904</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium High</td>
</tr>
<tr>
<td>Intermediate-Advanced (21)</td>
<td>B♭3-A5</td>
</tr>
</tbody>
</table>

**No key signature**

**Common time**

**No tempo marking**

**Medium High**

**B♭3-A5**

**Through-composed**

---

**Schmerzen und Freuden**

<table>
<thead>
<tr>
<th>Pains and joys</th>
</tr>
</thead>
<tbody>
<tr>
<td>reift jede Stunde</td>
</tr>
<tr>
<td>Ripen each hour</td>
</tr>
<tr>
<td>zu goldenen Ernten,</td>
</tr>
<tr>
<td>Into golden fields,</td>
</tr>
<tr>
<td>und zwischen den Ähren lächelt auf</td>
</tr>
<tr>
<td>And amidst the grain smiles</td>
</tr>
<tr>
<td>aus Blumen die Schönheit.</td>
</tr>
<tr>
<td>The beauty of flowers.</td>
</tr>
</tbody>
</table>

**Aber den herzen einzusammeln,**

<table>
<thead>
<tr>
<th>But to reap for our hearts</th>
</tr>
</thead>
<tbody>
<tr>
<td>dass voller stets beflüge sich ihr Schlag,</td>
</tr>
<tr>
<td>With ever fuller beat of wings,</td>
</tr>
<tr>
<td>Freunde, eint eure Kraft mit uns:</td>
</tr>
<tr>
<td>Friends, join your strength with us:</td>
</tr>
<tr>
<td>aus dem Irdischen</td>
</tr>
<tr>
<td>From the earthly</td>
</tr>
<tr>
<td>sammelnd das Göttliche,</td>
</tr>
<tr>
<td>Let us secure the divine,</td>
</tr>
<tr>
<td>dass wir das Leben</td>
</tr>
<tr>
<td>That life will be our</td>
</tr>
<tr>
<td>ernnten!</td>
</tr>
<tr>
<td>Harvest!</td>
</tr>
</tbody>
</table>

---

182 CFs
Du hattest einen Glanz auf diener Stirn,  
und eine hohe Abendklarheit war,  
und sahst nur immer weg von mir,  
ins Licht –  
und fern verscholl das Echo meines Aufschreis.

You had a luster upon your brow,  
And there was a majestic evening clarity,  
And you always looked away from me,  
Into the light –  
And the echo of my cry vanished in the distance.^[183\text{CFs}]
### Am Ufer
from *Fünf Lieder nach gedichten von Richard Dehmel*

<table>
<thead>
<tr>
<th>Voice</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal</td>
<td>Chromatic melodic material; opening section contains long lyrical phrases; followed by short, disjunct phrases; dramatic use of dynamics; contained range; expressive, independent from piano</td>
</tr>
<tr>
<td>Piano</td>
<td>Frequent use of triplet; dramatic use of dynamics; extended range in right hand; chordal B section; secondary to voice line; provides little harmonic support for voice line</td>
</tr>
</tbody>
</table>

| *Richard Dehmel* | *Carl Fischer* | *1908* | *Soprano/Mezzo-Soprano* | *Advanced-Post Advanced (29)* | *D minor* | *3/4* | *Sehr ruhig und langsam* | *Medium* | *C4-E5* | *ABA’* |

<p>| <em>The world falls silent, your blood rings out;</em> | <em>The distant day,</em> |
| <em>Die Welt verstummt, dein Blut erklingt;</em> | <em>It does not tremble; the glow embraces</em> |
| <em>in seinen hellen Abgrund sinkt</em> | <em>The highest land, in the sea struggles</em> |
| <em>der ferne Tag,</em> | <em>The distant night.</em> |
| <em>er schaudert nicht; die Glut umschlingt</em> | <em>It does not linger; from the water springs forth</em> |
| <em>das höchste Land, im Meere ringt</em> | <em>A little star, your soul drinks</em> |
| <em>die ferne Nacht,</em> | <em>The eternal light.</em> |
| <em>sie zaudert nicht; der Flut entspringt</em> | <em>184</em> |
| <em>ein Sternchen, deine Seele trinkt</em> | <em>CFs</em> |
| <em>das ewige Licht.</em> |  |</p>
<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Highly chromatic; wide intervallic leaps; contrasting dynamics with piano (never reaches dynamic above ( p )); long lyrical phrases; frequent use of \textit{mezza di voce}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td>Eb Major</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td>3/4</td>
</tr>
<tr>
<td>1908</td>
<td>Sehr ruhig</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
</tr>
<tr>
<td>Advanced-Post Advanced (31)</td>
<td>B3-F#5</td>
</tr>
<tr>
<td></td>
<td>ABA’</td>
</tr>
</tbody>
</table>

Schwebst du nieder aus den Weiten,
Nacht mit deinem Silberkrankz?
Hebt in deine Ewigkeiten
mich des Dunkels milder Glanz?

Als ob Augen liebend winken:
alle Liebe sei enthüllt!
Als ob Arme sehnd sinken:
alle Sehnsucht sei erfüllt –

Strahlt ein Stern mir aus den Weiten,
alle Angste fallen ab,
 seligste Versunkenheiten,
strahlt und strahlt und will herab.

Und es treiben mich Gewalten
ihm entgegen, und er sinkt –
und ein Quellen, ein Entfalten
seines Scheines nimmt und bringt

und erlöst mich in die Zeiten,
da noch keine Menschen sahn,
wie durch Nächte Sterne gleiten,
wie den Seelen Rätsel nahn.

Do you float down from the distance,
Night, with your silver wreath?
Does the soft glow of darkness
Lift me into your eternities?

It is as though eyes beckoned lovingly:
Let all love be revealed!
It is as though arms drop in longing:
Let all longing be fulfilled –

A star shines upon me from the distance,
All fears fall away.
Most blessed contemplations,
It shines and shines and will descend.

And forces drive me
Towards it, and it sinks –
And a flow, an unfolding
Of its brightness takes and transports

And releases me into times,
When no man yet saw,
How stars glide through nights,
How riddles draw near to souls.\(^{185}\)

\(^{185}\) CFs
Nächtliche Scheu
from Fünf Lieder nach gedichten von Richard Dehmel

<table>
<thead>
<tr>
<th>Webern</th>
<th>D minor</th>
<th>4/4</th>
<th>Nicht zu langsam</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td></td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Carl Fischer</td>
<td></td>
<td></td>
<td>A3-G5</td>
</tr>
<tr>
<td>1907</td>
<td></td>
<td></td>
<td>Through-composed</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced-Post Advanced (28)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal:** Wide intervallic leaps; chromatic melodic phrases; frequent use of triplet; several uses of minor sevenths; extreme use of dynamics (\textit{ppp}); highly lyrical two-bar phrases

- **Piano:** Prominent rocking 8\textsuperscript{th}-note pattern in left hand that becomes more chromatic and eventually chordal; doubled octave bass line; thick, chromatic chords in both hands; extreme use of dynamics (\textit{ppp}); frequent use of triplet in left hand

Zaghaft vom Gewölk ins Land
fliesst des lichtes Flut
aus des Mondes bleicher Hand,
dämpft mir alle Glut.

Ein verirrter Schimmer schwebt
durch den Wald zum Fluss,
und das dunkle Wasser bebt
unter seinem Kuss.

Hörst du, Herz? Die Welle lallt:
„küsse, küsse mich!“
Und mit zaghafter Gewalt,
Mädchen, kusse ich dich.

Timidly from the clouds into the countryside
Flows the tide of light
From the moon’s pale hand,
Subduing all my fervor.

A stray glimmer floats
Through the forest to the river,
And the dark water trembles
Beneath the kiss.

Do you hear, Heart? The wave mumbles,
“Kiss me, kiss me!”
And with timid force,
Maiden, I kiss you.\textsuperscript{186}

\textsuperscript{186} CFs
# Helle Nacht

*from Fünf Lieder nach gedichten von Richard Dehmel*

<table>
<thead>
<tr>
<th>Webern</th>
<th>Vocal: Mixture of declamatory two-bar phrases and lyrical four-bar phrases; highly chromatic; requires brief period of stamina in high tessitura; frequent use of triplet; expressive dynamics (<em>ppp</em>); tonally unsupported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Dehmel</td>
<td></td>
</tr>
<tr>
<td>Carl Fischer</td>
<td></td>
</tr>
<tr>
<td>1908</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Intermediate-Advanced (19)</td>
<td></td>
</tr>
</tbody>
</table>

**F Major**

<table>
<thead>
<tr>
<th>4/4</th>
<th>Sehr zart, mäßig</th>
</tr>
</thead>
</table>

| Piano: Recurring doubled octave triplet pattern in bass; wide range in both hands (8va passages in right hand); highly chromatic; frequent use of *mezza* di *voce*; dramatic dynamics (frequent alternation of *pp* and *ppp*); tonally independent from vocal line |

**Medium**

<table>
<thead>
<tr>
<th>Cb4-G5</th>
<th>ABA’ (coda)</th>
</tr>
</thead>
</table>

Weich küsst die Zweige
der weisse Mond.
Ein Flüstern wohnt
im Laub, als neige
als schweige sich der hain zur Ruh:
Geliebte du –

Der Weiher ruht, und
die Weide schimmert.
Ihr Schatten flimmert
in seiner Flut, und
der Wind weint in den Bäumen:
Wir träumen – träumen

Die Weiten leuchten
Beruhigung.
Die Niederung
hebt bleich den feuchten
Schleier hin zum Himmelssaum:
o hin – o Traum –

Softly the white moon
Kisses the branches.
A whispering dwells
In the foliage, as though the grove
Were nodding, were falling silent for rest:
You beloved –

The pond rests, and
The willow shimmers,
Its shadow flickers
In its waters, and
The wind weeps in the trees:
We dream – dream –

The distance shines
Reassurance.
The lowland
Pallidly raises the moistened
Veil toward the fringe of heaven:
O thither – O dream; - -

---

187 CFs
Alban Berg

_Vier Lieder, Op. 2_

Schlafen, schlafen nichts als schlafen
from _Vier Lieder, Op. 2_

| Berg | Vocal: Begins with short, expressive phrases followed by longer lyrical phrases; highly chromatic; narrow range; frequent use of _mezza di voce_; expressive dynamics; occasional tonal support from piano with very little doubling |
| Christian Friedrich Hebbel | D minor |
| Universal Edition | 6/8 |
| 1909-1910 | Sehr langsam |
| Soprano/Mezzo-Soprano | Medium |
| Intermediate-Advanced (19) | A3-F5 |
|  | ABA’ |

Schlafen, schlafen, nichts als schlafen!
Kein Erwachen, keinen Traum!
Jener Wehen, die mich trafen,
Leisestes Erinnern kaum,
Dass ich, wenn des Lebens Fülle
Nieder klingt in meine Ruh,
Nur noch tiefer mich verhülle,
Fester zu die Augen tu!

To sleep, to sleep, merely to sleep,
not to wake, not to dream,
scarcely recalling, even faintly,
those woes that afflicted me,
so, that, when life’s fullness
sounds down to where I rest
I may simply cover myself more deeply,
and close my eyes more tightly!\(^{188}\)

\(^{188}\) LS
### Schlaufend trägt man mich in mein Heimatland

*from Vier Lieder, Op. 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th><strong>Vocal:</strong> Lyrical four-bar phrases; highly chromatic; narrow range; expressive tempi, dynamics, and markings; tonally difficult to hear vocal line within piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred Mombert</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1909-1910</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Advanced (23)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Piano:</strong> Begins with chromatic chords, followed by highly rhythmic 8(^{th})-note chromatic passages and ends with chordal material; frequently changing tempi; gradual dynamics; tonally drifts from vocal line; provides only minimal support</td>
<td></td>
</tr>
<tr>
<td>G♭ Major</td>
<td></td>
</tr>
<tr>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td>Langsam</td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>B3-F♭5</td>
<td></td>
</tr>
<tr>
<td>ABA’</td>
<td></td>
</tr>
</tbody>
</table>

Schlaufend trägt man mich in mein Heimatland.
Ferne komm’ ich her,
über Gipfel, über Schlunde,
über ein dunkles Meer
in mein Heimatland.

Sleeping, I am carried to my homeland.
From afar I come,
over peaks and gorges,
over a dark sea
to my homeland.\(^{189}\)
Nun ich der Riesen Stärksten überwand  
from *Vier Lieder, Op. 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short, highly rhythmic phrases; frequent tempo changes; chromatic, expressive dynamics; narrow range; occasional tonal support from piano, but difficult to find vocal line</th>
<th>C♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>3/4</td>
</tr>
<tr>
<td>Alfred Mombert</td>
<td></td>
<td>Erst ziemlich bewegt, dann langsam</td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>1909-1910</td>
<td></td>
<td>C♭4 - E5</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>ABA’</td>
</tr>
<tr>
<td>Advanced (24)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Nun ich der Riesen Stärksten überwand,  
aus dem dunkelsten Land  
mich heimfand  
an einer weissen Märchenhand

Hallen schwer die Glocken,  
Und ich wanke durch die Strassen schlafbefangen.

Now I’ve overcome the strongest of the giants,  
from the darkest land  
have found my way home  
to a white legendary hand

The bells reverberate loudly,  
and I stagger through the streets,  
umbed with sleep. 190

190 LS
Warm die Lüfte
from Vier Lieder, Op. 2

Warm die Lüfte
es spriesst Gras auf sonnigen Wiesen.
Horch!
Horch, es flötet die Nachtigall...
Ich will singen:

Droben hoch im düstern Bergforst,
es schmilzt und sickert kalter Schnee,
ein Mädchen in grauem Kleide
leht an feuchtem Eichstamm,
krank sind ihre zarten Wangen,
die grauen Augen fiebern
durch Düsterriesenstämmle.
„Er kommt noch nicht. Er lasst mich warten."

Stirb!
Der Eine stirbt, daneben der Andere lebt:
Das macht die Welt so tiefschön.

Vocal: Highly chromatic; combination of lyrical and declamatory phrases; frequent use of triplet; rapidly changing dynamics and tempi markings; speech-like, wide intervallic leaps; no tonal support from piano

Piano: Highly chromatic; extremely high range in both hands; 64th-note chromatic scale passages in contrary motion; doubled dotting; chordal material; highly expressive dynamics and marking; use of glissando; no tonal supportive given for vocal line

No key signature

Common time

Langsam

Medium

A3-G#5

Through-composed

Warm are the breezes,
grass sprouts from sunny meadows.
Hark!
Hark, the nightingale is pipping...
I will sing:

High aloft in the sombre mountain forest
cold snow is melting and dripping,
a girl clad in grey is leaning
against an oak’s moist trunk:
her tender cheeks are sick,
her grey eyes feverish
through the gloomy giant trees.
“Still he does not come! He keeps me waiting.”

Die!
One dies, beside him the other lives:
that makes the world so deeply beautiful.191

191 LS
### Zwei Lieder

**Schliesse mir die augen beide**  
from Zwei Lieder

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short, one-bar phrases; lyrical, narrow range; expressive, accented material; melody frequently found in the piano (doubled at the octave in the right hand)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theodor Storm</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1900</td>
<td><strong>C Major</strong></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td><strong>5/4</strong></td>
</tr>
<tr>
<td>Beginner (8)</td>
<td><strong>Mäßig bewegt</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Medium Low</strong></td>
</tr>
<tr>
<td></td>
<td><strong>B3-E5</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ABA’</strong></td>
</tr>
</tbody>
</table>

Schliesse mir die Augen beide  
mit den lieben Händen zu;  
geht doch alles, was ich leide,  
unter deiner Hand zur Ruh.  
Und wie leise sich der Schmerz  
Well‘um Welle schlafen leget,  
wie der letzte Schlag sich reget,  
fülest du mein ganzes Herz.  

Close both my eyes  
with your dear hands;  
under your hand,  
all my sufferings are allayed.  
And as wave on wave of anguish  
gently subsides in sleep,  
and the last blow is felt,  
you fill my whole heart.  

---

192 LS
**Schliesse mir die augen beide**  
from *Zwei Lieder*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short, lyrical phrases; wide intervallic leaps; highly chromatic; <em>mezza di voce</em>; gradual dynamic and tempi changes; tonally unsupported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theodor Storm</td>
<td>No key signature</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>3/4</td>
</tr>
<tr>
<td>1925</td>
<td>Quarter note = 72</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium High</td>
</tr>
<tr>
<td>Post Advanced (33)</td>
<td>B3-A5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Schliesse mir die Augen beide  
mit den lieben Händen zu;  
geht doch alles, was ich leide,  
unter deiner Hand zur Ruh.  
Und wie leise sich der Schmerz  
Well’um Welle schlafen leget,  
wie der letzte Schlag sich reget,  
füllst du mein ganzes Herz.

Close both my eyes  
with your dear hands;  
under your hand,  
all my sufferings are allayed.  
And as wave on wave of anguish  
gently subsides in sleep,  
and the last blow is felt,  
you fill my whole heart.\(^{193}\)

\(^{193}\) LS
**Jugendlieder, Band 1**

### Herbstgefühl

*from Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Melodic material doubled in piano (all but last three measures); narrow range; minimal chromaticism; frequent use of triplet; short phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siegfried Flesicher</td>
<td>C Major</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>3/4</td>
</tr>
<tr>
<td>1901-1904</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td>C4-C5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Verwelkte Blätter, entseelte Götter,
ertoschene Liebe, versunknes Glück.
Das Laub der Bäume, der Jugend Träume,
sie sinken mählich in das Nichts zurück.
Was rauscht die Linde,
was seufzt im Winde?
Gar todesbange so Busch wie Strauch.
Erstorbene Triebe, erloschne Liebe,
die Welt durchschauert ein Grabeshauch.

Withered leaves, lifeless gods,
extinct love, lost happiness.
Trees, foliage, youth’s dreams,
gradually sink back into nothingness.
Why does the lime-tree blow,
what sighs in the wind?
Bush and shrub alike are in fear of death.
Faded desires, extinct love;
a breath of the grave run through the world.  

---

194 LS
### Spielleute
#### from Jugendlieder, Band 1

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henrik Ibsen</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Leicht fließend</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-G5</td>
</tr>
<tr>
<td>Beginner-Intermediate</td>
<td>Binary (coda)</td>
</tr>
</tbody>
</table>

- **Vocal:** Dramatic opening phrases; frequent use of *mezza di voce*; dramatic dynamics (fff); several changes in tempo markings; moderate chromaticism; short phrases, tonally supported by piano

- **Piano:** Repeated 8\textsuperscript{th}-note chromatic pattern; frequent use of tremelo in left hand; chromatic scalar passages; dramatic dynamics (*ppp-fff*); moderate chromaticism; tonally support of voice line without deliberate doubling

---

Zu ihr stand all’ mein Sehnen,  
in der lichten Sommernacht;  
Doch der Weg ging vorüber am Fluß,  
wo heimlich der Wassermann lacht.

Ja, verstehst du mit Grau’n und Singen  
zu umgaukeln der schönen Sinn,  
so lockst du zu großen Kirchen  
und prächtigen Säulen sie hin.

All my longing was to her,  
in the light summer night;  
But the path followed a river,  
where the water man secretly laughs.

Yes, you know with horror and singing  
how to play with the beautiful sense,  
in order to entice them to big churches  
and magnificent pillars.\textsuperscript{195}

---

\textsuperscript{195} KF
Wo der Goldregen steht
from *Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>C Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>F. Lorenz</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>In langsam gehender Bewegung</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>G3-D♭5</td>
</tr>
<tr>
<td>Beginner (6)</td>
<td>ABA’ (postlude)</td>
</tr>
</tbody>
</table>

---

**Vocal:** Prominent use of 8\(^{th}\)-note patterns; minimal chromaticism; consistent four-bar phrase; tonally supported by piano; but minimal doubling

**Piano:** Sweeping arpeggios in left hand; wide range in right hand; minimal chromaticism; middle section more chordal; tonally supportive of vocal line

---

Eh’ wir weitergehen, laß uns stille stehen, hier ist alles ruhig, weit und klar.
Eine Blütendolde von dem gelben Golde
dieses Strauches in dein braunes Haar!
Seine Zweige hängen schwer und voll und drängen über uns mit süßer Kraft herein.
Laß uns stehn und warten tief im fernsten Garten
kann die Liebe nicht verborg’ner sein.
Eine alte Weise klingt verträumt und leise,
und du siehst mich an und lächelst hold.
Quellen gehn und rinnen, ach, was jetzt beginnen?
Sieh, es regnet Glück und Sonnengold.

Before we go on, let us stand silently. Here everything is quiet wide and clear.
A blossom from the yellow gold From this bush in your brown hair!
Two branches hang heavy and full and crowd us with sweet power.
Let us stand and wait deep in the garden farthest away
love cannot be more hidden.
An old saying sounds dreamy and quietly.
And you look at me and smile so meekly.
springs go and flow
Ah, what to begin now?
Look, it is raining happiness and gold of the sun.

---

\(^{196}\)KF
Lied des Schiffermädels
from Jugendlieder, Band 1

Berg

• **Vocal**: Long, lyrical opening phrases; second section is more rhythmic and chromatic; frequent tempo changes; melody line doubled in piano; usually in the right hand (occasionally at the octave)

• **Piano**: Opening section entirely tremelo; second section contains arpeggios in left hand with chordal material in right hand; tonally supportive of vocal line

<table>
<thead>
<tr>
<th>Otto Julius Bierbaum</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal Edition</td>
<td>4/4</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Ziemlich schnell</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
</tr>
<tr>
<td>Beginner (8)</td>
<td>D4-F#5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Auf der fernen See ein Segel steht,
mein Schatz ist auf der See;
der Wind mir an die Beine weht,
der Wind, der Wind von der See.
Blas ihn her zu mir, blas ihn schnell zu mir her,
du Wind, du Wind auf der See;
mein Herz ist so tief, so tief wie das Meer
und so stark wie der Wind auf der See.

On the far away sea a sail stands,
my darling is out on the sea;
the wind blows against my legs,
the wind, the wind from the sea.
Blow him to me; blow him quickly here to me,
you wind, you wind on the sea;
my heart is so deep, as deep as the sea
and as strong as the wind on the sea.\(^{197}\)

\(^{197}\) KF
# Sehnsucht I
from *Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Hohenberg</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Recht langsam und ruhig</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A3-F5</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Voice:** Short, lyrical phrases; narrow range, minimal chromaticism; simple rhythmic material; tonally supported by piano with frequent doubling.

- **Piano:** 8th-note pattern prominent throughout; sparse texture; minimal chromaticism; narrow range in both hands; tonally supportive of voice line.

Hier in der öden Fremde,  
ach so fern von dir,  
wildes qualvolles Sehnen  
bricht mir das Herz schier.  
Düstre Wälder und Klüfte  
sind der Aufenthalt mir  
hier in der öden Fremde,  
ach so fern von dir.

Here in bleak foreign parts,  
ah, so far from you,  
wild agonizing yearning  
is almost breaking my heart.  
Sombre woods and ravines  
are abodes for me  
here in bleak foreign parts,  
ah, so far from you.  

---

198 LS
### Abschied
from *Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>berg</th>
<th>Vocal: Requires stamina in lower register; minimal chromaticism; short two-bar phrases; simple rhythmic material; tonally supported by piano (usually doubled at the octave)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elimar von Monsterberg-Muenckenau</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1901-1904</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner (6)</td>
<td></td>
</tr>
<tr>
<td>C Major</td>
<td></td>
</tr>
<tr>
<td>2/4</td>
<td></td>
</tr>
<tr>
<td>Einfach, im Volkston</td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td></td>
</tr>
<tr>
<td>G2-B♭4</td>
<td></td>
</tr>
<tr>
<td>Through-composed</td>
<td></td>
</tr>
<tr>
<td>Ein Spielmann, der muss reisen, das ist ein alter Brauch, drum weht aus seinen Weisen auch stets ein Abschiedschauch.</td>
<td>A band man, he must travel, this is an old tradition, that is why with him flows a sense of goodbye-breeze.</td>
</tr>
</tbody>
</table>

KF
### Grenzen der Menschheit
from *Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Johann Wolfgang von Goethe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal Edition</td>
<td>C Major</td>
</tr>
<tr>
<td>1901-1904</td>
<td>4/4</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Sehr langsam</td>
</tr>
<tr>
<td>Beginner (8)</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>G3-Eb5</td>
</tr>
<tr>
<td></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Combination of lyrical and declamatory phrases; dramatic use of tempo markings; several meter changes; moderate chromaticism; tonally supported by piano

- **Piano:** Repeated 8\textsuperscript{th}-note figure alternating between left and right hand throughout; expressive dynamics and tempo markings; extended range in right hand; combination of highly rhythmic and chordal material; tonally supportive of voice line with frequent doubling

**Wenn der uralte,**
Heilige Vater
Mit gelassener Hand
Aus rollenden Wolken
Segnende Blitze
Über die Erde sät,
Küss’ ich den letzten
Saum seines Kleides,
Kindliche Schauer
Treu in der Brust.

Denn mit Göttern
Soll sich nicht messen
Irgendein Mensch,
Hebt er sich aufwärts
Und berührt
Mit dem Scheitel die Sterne,
Nirgends haften dann
Die unsichern Sohlen,
Und mit ihn spielen
Wolken und Winde.

When the very old
Holy Father
with composed hand
out of rolling clouds
blessed lightening
over the earth sends,
I will kiss the last
seam of his dress,
childish shiver
loyal in the bosom.

For with the gods
no human can
compare himself.
He lifts himself up
and touches
with the crown the stars,
then nowhere cling
the insecure soles,
and play with him
clouds and winds.

(continued)
Steht mit festern,
Markigen Knochen,
Auf der wohlgegründeten
Dauernden Erde.
Reicht es nicht aus
Nur mit der Eiche
Oder der Rebe
Sich zu vergleichen.

Was unterscheidet
Götter von Menschen?
Daß viele Wellen
Vor jenen wandeln,
Ein ewiger Strom:
Uns hebt die Welle,
Und wir versinken.

Ein kleiner Ring
Begrenzt unser Leben,
Und viele Geschlechter
Reihen sie dauernd
An ihres Daseins
Unendliche Kette.
Vielgeliebte schöne Frau
from *Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heinrich Heine</td>
<td>2/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Andante</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>D4-G5</td>
</tr>
<tr>
<td>Beginner (5)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Vocal:** Lyrical four-bar phrases; expressive dynamics; narrow range; moderate chromaticism; tonally supported by piano

**Piano:** Combination of chordal and rhythmic material; accented material, expressive dynamics, repeated ostinato in bass line; deliberate doubling of voice line in right hand throughout entire piece

Spätherbstnebel, kalte Träume, überfloren Berg und Tal; Sturm entblättert schon die Bäume, und sie schau’n gespenstisch kahl.

Nur ein einz’ger, traurig schweigsam einz’ger Baum steht unentlaubt, feucht von Wehmutstränen gleichsam, schüttelt er sein grünes Haupt.

Ach, mein Herz gleicht dieser Wildnis, und der Baum, den ich dort schau’ sommergrün, das ist dein Bildnis, vielgeliebte schöne Frau.

Late fall fog, cold dreams, flew over mountains and valleys; the storm is blowing the leaves from the trees and they look ghostly empty.

Only a single, sadly silent single tree stands with it’s leaves, damp from tears of wistfulness, it shakes it’s green head.

Ah, my heart is like the wilderness, and the tree that I see there green from summer, that is your picture, much loved beautiful woman. 

---

201

KF
**Sehnsucht II**  
*from Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Lyrical four-bar phrases; simple rhythmic material; minimal chromaticism; narrow range, tonally supported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heinrich Heine</td>
<td><strong>Piano:</strong> Repetitive quarter note pattern left hand; chordal, minimal chromaticism; expressive dynamics; accented material; voice line doubled in right hand throughout entire piece</td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1901-1904</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner (7)</td>
<td></td>
</tr>
<tr>
<td>C Major</td>
<td><strong>Langsam, ruhig</strong></td>
</tr>
<tr>
<td>4/4</td>
<td><strong>Medium</strong></td>
</tr>
<tr>
<td>F4-G5</td>
<td><strong>ABA’</strong></td>
</tr>
</tbody>
</table>

Mir träumte: traurig schaute der Mond,  
und trauig schienen die Sterne;  
es trug mich zur Stadt, wo Liebchen wohnt,  
viel hundert Meilen ferne.  
Es hat mich zu ihrem Hause geführt,  
ich küßte die Steine der Treppe,  
die oft ihr kleiner Fuß berührt  
und ihres Kleides Schleppe.  
Die Nacht war lang, die Nacht war kalt,  
es waren so kalt die Steine;  
es lugt’ aus dem Fenster die blasse Gestalt,  
beleuchtet vom Mondenscheine.  

I dreamed: the moon looked sadly,  
and the stars seemed sad;  
I was carried to the city where my beloved lives,  
many hundreds of miles away.  
I was taken to her house,  
I kissed the stones of her steps,  
that her small foot has often touched  
and the train of her dress.  
The night was long, the night was cold,  
the stones were so cold;  
the pale figure looks out of the window,  
lit from the moonlight.  

---

\(^{202}\) **KF**
### Sternenfall
#### from *Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>C Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Wilhelm</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Langsam</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>E4-F#5</td>
</tr>
<tr>
<td>Beginner (6)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Opening section consists of lyrical four-bar phrases; last several bars more rhythmic; narrow range, tonally supported by piano

- **Piano:** Combination of chordal and rhythmic material; frequent use of triplet in left hand; expressive dynamics; minimal chromaticism; double dotted material; narrow range in both hands; voice line doubled frequently in right hand

---

Meine Sehnsucht ist zum Licht
in die Nacht emporgestiegen
und sie wandelt scheu und sacht,
wo im blauen Meer der Nacht
ihre gold’nen Inseln liegen.
Manchmal löst sie mir zum Gruße
eine Silberfackel droben,
nieder zuckt ihr grüßend Licht,
seelig hebt sich mein Gesicht
und ich winke stumm nach oben.

In the night my longing
has soared aloft to the light,
and it wanders shyly and cautiously
where in night’s blue sea
its golden islands lie.
At times, in greeting,
it detaches a silver torch up there;
down darts its light in salute;
my face lifts blissfully,
and mutely I wave upwards.\(^{203}\)

\(^{203}\) LS
Sehnsucht III  
from Jugendlieder, Band 1

Berg

Paul Hohenberg  
Universal Edition  
1901-1904  
Soprano/Mezzo-Soprano  
Beginner (8)

**Vocal:** Requires stamina in lower register; long lyrical phrases; expressive dynamics; moderate chromaticism; tonally supported by piano

**Piano:** Combination of chordal and highly rhythmic material; arpeggiated chromatic scales in left hand; frequent use of *mezza di voce*; doubled octave descending bass line; moderate chromaticism; tonally supportive of voice line with doubling in the right hand

No key signature  
4/4  
Lento  
Low  
F#3-D5  
ABA’

Wenn die Nacht sich über die Welt senkt mit den segnenden Schwingen, dann erwacht das Sehnen in mir. Nicht mehr kann ich’s bezwingen.

Dann erwacht’ das Sehnen in mir nach entschwunten Tagen, wo ich der Liebe, Lied, und Lust in dem Herzen getragen.

Wo ich ein leuchtendes Sternenpaar sah in mein Leben scheinen, teures Lieb! Wenn ich daran denke muss ich weinen, so bitterlich weinen.

When the night falls over the world with consecrated swings, then the longing awakes in me. I cannot hardly fight it anymore.

Then the longing awakes in me after vanished days, when I held the love, sorrow, and desire in my heart.

On which I saw a glowing pair of stars shine in my life dearest love! When I think of that I have to cry, cry so bitterly.  

---

204 KF
Ich liebe dich!
from Jugendlieder, Band 1

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Playful, lyrical phrases; minimal chromaticism; narrow range; simple rhythmic and harmonic material; tonally supported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• <strong>Vocal:</strong> Playful, lyrical phrases; minimal chromaticism; narrow range; simple rhythmic and harmonic material; tonally supported by piano</td>
</tr>
<tr>
<td></td>
<td>• <strong>Piano:</strong> Descending doubled octave pattern in bass line; ascending chromatic scale passages; extended range in both hands; moderate chromaticism; accented material; use of sforzando; tonally supportive of piano without deliberate doubling</td>
</tr>
<tr>
<td></td>
<td>A minor</td>
</tr>
<tr>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td></td>
<td>Ziemlich langsam</td>
</tr>
<tr>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>A3-D5</td>
</tr>
<tr>
<td></td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

Wie ein Goldadler reißt der Blitz
Sich los vom Gipfel des Himmels;
Der Eichwald stürzt vor ihm zu Staub
Und flammt dabei empor in seliger Vernichtung.
So sink ich hin zu deinen Füßen, Weib,
und jauchze laut, daß ich dich liebe!

As a gold eagle the lightening tears itself from the peak of the sky;
the oak woods fall to him to dust
and flame up in blessed destruction.
So, I sink to your feet, woman,
and exult loudly, that I love you!\(^{205}\)
**Ferne Lieder**  
**from Jugendlieder, Band 1**

<table>
<thead>
<tr>
<th>Berg</th>
<th>G minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friedrich Rückert</td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Largo</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>G3-Bb4</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal**: Short, declamatory phrases; frequent tempo and meter changes; expressive dynamics; narrow range, simple rhythmic and harmonic material; minimal chromaticism; tonally supported by piano

- **Piano**: Repetitive ostinato in bass line; frequent use of triplet; several meter changes; minimal chromaticism; dramatic use of dynamics (sf-p-ppp); tonally supportive of voice line without deliberate doubling

---

Rosen!  
Ein Zypressenhain,  
alte Brunnen fließen.  
Auf dem Meer im Abendschein  
schwarze Schwalben schießen.

Aus der weißen Villa dringt  
eine sanfte Klage:  
Eine Frau, die spielt und singt  
Lieder and’rer Tage.

Eine große Stille spinnt,  
die Fontänen steigen.  
Und die fernen Lieder sind  
Laut geword’nes Schweigen.

---

Roses!  
A cypress grove,  
an ancient springs flowing.  
Above the sea in the evening glow  
black swallows are darting.

From the white villa  
comes a sweet lament:  
a woman playing and singing  
songs of another day.

A great silence is spun,  
the fountains rise;  
and the distant songs  
are silence turned to sound.\(^{206}\)
Ich will die Fluren meiden
from *Jugendlieder*, Band 1

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friedrich Rückert</td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Sehr mäßig</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>D#4-G5</td>
</tr>
<tr>
<td>Beginner-Intermediate (10)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

**Vocal:** Short two-bar phrases; moderate chromaticism; expressive dynamics; simple rhythmic material; tonally supported by piano

**Piano:** Repetitive 8\textsuperscript{th}-note chromatic ascending scale in left hand; frequent use of *mezza di voce*; moderate chromaticism; mostly chordal material in right hand; tonally supportive of voice line with occasional doubling

Ich will die Fluren meiden
mit meinem trüben Gram,
daß nicht der Lenz muß scheiden,
wo ich zu nahe kam;
daß nicht der Quell zu springen,
zu blüh’n der Blume Herz,
die Nachtigall zu singen
vergisst ob meinem Schmerz.

With my heavy grief
I will avoid the fields,
so that Spring should not leave
the places where I came too near,
so that the source as it gushes,
the heart of the flower as it blooms,
the nightingale in its singing
should forget my sorrow.\(^{207}\)
Geliebte Schöne
from Jugendlieder, Band 1

**Vocal:** Lyrical three- to four-bar phrases; moderate chromaticism; frequent use of *mezza di voce*; narrow range; dramatic use of tempo changes; tonally supported by piano

**Piano:** Repetitive rhythmic pattern in left hand; moderate chromaticism; narrow range in both hands; frequent tempo changes; tonally supportive of voice line without deliberate doubling

---

Ernst ist der Frühling, seine Träume
sind traurig, jede Blume schaut
von Schmerz bewegt, es bebt geheime
Wehmut im Nachttigallenlaut.

O! lächle nicht, geliebte Schöne,
so freundlich heiter, lächle nicht.
O! weine lieber! Eine Träne
küss’ ich so gern dir vom Gesicht.

---

The spring is serious, it’s dreams
are sad, every flower looks like it’s
moved by pain, it shakes secret
wistfulness in the sound of the nightingale.

Oh! Don’t smile beautiful beloved,
so kind, cheerful, don’t smile.
Oh! It’s better you cry! A tear
I like to kiss it from your face.\(^{208}\)

---

\(^{208}\) *KF*
Schattenleben
from Jugendlieder, Band 1

Berg
Martin Greif
Universal Edition
1901-1904
Soprano/Mezzo-Soprano
Beginner (7)

No key signature
2/4
Durchaus Gefühlvoll und langsam
Medium
E4-E5
ABA’

Still ist’s, wo die Gräber sind
Meiner Liebe,
Nur bisweilen klagt der Wind
Bang und trübe.
Seh’ die Schattenwelt auf Erden
Rings vergehn,
Fühle alles spurlos werden
Und verweh’n.

It is still where the graves are
From my love,
So far the wind only complains
Anxious and dull.
I see the shadow land on earth
Go by around me,
I feel how everything becomes untraceable
And blown away.209

209 KF
### Am Abend
from *Jugendlieder*, Band 1

<table>
<thead>
<tr>
<th><img src="image" alt="Am Abend" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berg</strong></td>
</tr>
<tr>
<td>Emanuel Geibel</td>
</tr>
<tr>
<td>Universal Edition</td>
</tr>
<tr>
<td>1901-1904</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
</tr>
<tr>
<td>Beginner (6)</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, lyrical two-bar phrases; moderate chromaticism, simple rhythmic material; narrow intervals; moderate chromaticism; dramatic use of tempo markings; tonally supported by piano

- **Piano:** Recurring 8\(^{th}\)-note pattern in left hand; middle section more chordal; moderate chromaticism; extended range in right hand; dramatic use of tempo markings; tonally supportive of voice line; doubling found both directly in the right hand or within the harmonic texture of chords

---

Du feuchter Frühlingsabend,
wie hab' ich dich so gern!
Der Himmel wolkenverhangen,
nur hier und da ein Stern.

Ein leiser Liebesodem
hauchet so lau die Luft,
es steigt aus allen Talen
ein warmer Veilchen duft;
es steigt aus allen Talen
ein warmer Veilchen duft.

Ich möcht' ein Lied ersinnen,
das diesem Abend gleich,
und kann den Klang nicht finden,
so dunkel, mild und weich.

You damp evening in spring,
how much I like you!
The sky is filled with clouds,
only here and there a star.

A soft song of love
breaths so quietly the air,
from all the valleys
a scent of violets fills the air;
from all the valleys
a scent of violets fills the air.

I want to think of a song,
that compares to this evening,
and I cannot find that sound,
so dark, mild and soft.
**Vorüber!**
*from Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franz Wisbacher</td>
<td>2/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Nicht schleppend</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-D5</td>
</tr>
<tr>
<td>Beginner (6)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, declamatory two-bar phrases; simple rhythmic material (vocal material made up of almost entirely 8\textsuperscript{th} notes); minimal chromaticism; tonally supported by piano

- **Piano:** Begins with dramatic soft trill in left hand; rhythmic material slightly more challenging than voice line; minimal chromaticism; narrow range in both hands; tonally supportive of voice line without deliberate doubling

Die Luft ist kühl und trübe,  
der Frühling rief Ade!  
So scheidet auch die Liebe  
Nach kurzem Wonneweh.  
Es ist ein altes Leiden,  
was Lenz und Liebe raubt:  
O hätten wir den beiden,  
mein Herz, doch nie geglaubt!

The air is cool and gloomy,  
the spring has said Goodbye!  
As does love cease  
after a short grief of joy.  
It is an old suffering,  
that spring and love steal:  
Oh my heart I wish that we had never,  
believed the two of them!\textsuperscript{211}

\textsuperscript{211} KF
**Schlummerlose Nächte**  
*from Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin Greif</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Leidenschaftlich und schmerzlich</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>A3-B4</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, two-bar phrases; middle section more slow and dramatic; simple harmonic and rhythmic material; narrow range, tonally supported by piano; but only moderately (very little doubling)

- **Piano:** Opening contains use of tremolo in bass line; frequent use of triplet; highly accented material; moderately chromatic; closing section contains a repeated accented doubled octave pattern; extended range in left hand; moderately tonally independent from voice line

---

Legt mir unters Haupt Melissen, meine Träume sind so wild.  
Ihrer Grabesnacht entrissen  
schwebt vielleicht ihr süßes Bild  
über mein verödet Kissen.  
Legt mir unters Haupt Melissen, meine Träume sind so wild.  

Put balm under my head, my dreams are so wild.  
Snatched from her night in the grave  
her sweet picture floats  
over my desolate pillow.  
Put balm under my head, my dreams are so wild.\(^{212}\)

\(^{212}\) **KF**
| **Es wandelt, was wir schauen**  
from *Jugendlieder, Band 1* |
|-----------------------------|

<table>
<thead>
<tr>
<th><strong>Berg</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph Freiherr von Eichendorff</td>
</tr>
<tr>
<td>Universal Edition</td>
</tr>
<tr>
<td>1901-1904</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
</tr>
<tr>
<td>Beginner (6)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocal:</th>
<th>Lyrical four-bar phrases; requires stamina in the lower register; several uses of <em>mezza di voce</em>; frequent tempo changes; minimal chromaticism; narrow range; tonally supported by piano</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Piano:</th>
<th>Choral, recurring doubled octave chromatic pattern in left hand; extremely soft dynamic level throughout; extended range in both hands; several tempo changes; tonally supportive of voice line with occasional doubling</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Choral</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>E minor</td>
</tr>
<tr>
<td>Common time</td>
</tr>
<tr>
<td>Largo</td>
</tr>
<tr>
<td>Low</td>
</tr>
<tr>
<td>G3-C5</td>
</tr>
<tr>
<td>ABA’</td>
</tr>
</tbody>
</table>

Es wandelt, was wir schauen,  
Tag sinkt ins Abendrot,  
die Lust hat eig’nes Grauen,  
und alles hat den Tod.  
Ins Leben schleicht das Leiden  
Sich leise wie ein Dieb,  
Wir alle müssen scheiden  
von allem, was uns lieb.  

What we examine wanders,  
day sinks into the red of the evening,  
the pleasure has it’s own horror,  
and everything has death.  
The sorrow seeps into life  
quietly like a thief,  
we all have to leave  
everything we love.  

---

213 **KF**
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berg</strong></td>
<td><strong>No key signature</strong></td>
</tr>
<tr>
<td><strong>Rainer Maria Rilke</strong></td>
<td><strong>4/4</strong></td>
</tr>
<tr>
<td><strong>Universal Edition</strong></td>
<td><strong>No tempo marking</strong></td>
</tr>
<tr>
<td><strong>1901-1904</strong></td>
<td><strong>Medium High</strong></td>
</tr>
<tr>
<td><strong>Soprano/Mezzo-Soprano</strong></td>
<td><strong>F4-A5</strong></td>
</tr>
<tr>
<td><strong>Intermediate (14)</strong></td>
<td><strong>Through-composed</strong></td>
</tr>
</tbody>
</table>

- **Vocal**: Lyrical three- to four-bar phrases; requires stamina in upper register; moderate chromaticism; simple rhythmic material; moderately tonally supported by piano; voice line rather independent during opening section
- **Piano**: Choral, repetitive rhythmic pattern in both hands; accompaniment (harmonically and rhythmically) becomes increasingly difficult; 32\(^{nd}\) and 64\(^{th}\)-note chromatic scalar passages; extended range in both hands; occasionally tonally supportive of voice line

---

Und wie mag die Liebe dir kommen sein? And how may love have come for you?
Kam sie wie ein Sonnen-, ein Blütenschein? Did she come like the sun or a beam of blossoms?
Kam sie wie ein Beten? Did she come like a prayer?
Erzähle: Ein Glück löste leuchtend vom Himmel sich los
Tell me: Happiness came shining from heaven
und hing mit gefalteten Schwingen groß an meiner blühenden Seele.
and hung with folded large wings on my blooming soul.\(^{214}\)

\(^{214}\) KF
**Im Morgengrauen**  
*from Jugendlieder, Band 1*

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Stieler</td>
<td>3/8</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Adagio religioso</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C#4-C5</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Vocal:** Lyrical three- to four-bar phrases; rhythmic material; frequent use of 16\textsuperscript{th}-note patterns; minimal chromaticism; narrow range; dramatic use of tempo markings; tonally supportive of voice line without deliberate doubling.

**Piano:** Repeated rhythmic pattern in bass line; extended range in left hand; becomes increasingly chromatic; accented material; occasionally doubles voice line within texture of chords.

---

So harrte ich schweigend;  
durch die Hand, die kalte,  
pocht leis’ der Puls.  
An meiner Liegestatt  
Brennt stumm die Ampel, die getreue, alte,  
sie brennt so matt.  
Auch sie ist müd!  
Ich hör die Hähne schreien von fern,  
es geht dem grauen Morgen zu.  
Wer wird zuerst verlöschen von uns beiden,  
ich oder du?

Thus I waited in silence;  
my pulse beat faintly  
through my cold hand.  
By my couch  
the faithful old lamp  
burns mutely and dimly.  
It too is weary!  
I hear from afar the cocks crowing  
to the grey morning.  
Which of us two will be first extinguished,  
I or you?\(^{215}\)

---

\(^{215}\) LS
Grabschrift  
from Jugendlieder, Band 1

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ludwig Jakobowski</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Sehr ausdrucksvoll</td>
</tr>
<tr>
<td>1901-1904</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>D#4-E5</td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, declamatory phrases; dramatic B section; highly accented material; moderate chromaticism; narrow range; simple rhythmic material; tonally supported by piano

- **Piano:** Begins with both hands in bass clef with an accented doubled octave pattern in left hand; moderate chromaticism; extended range in both hands; B section contains challenging harmonic and rhythmic material; tonally supportive of voice line with occasional doubling within texture of chords or at the octave

„Dem Auge fern, dem Herzen nah!“  
Als ich die alte Grabschrift sah  
im eingesunkenen Marmorstein,  
da fiel mein totes Lieb mir ein.  
O Gott, ich schrieb schon tausendmal  
das gleiche Lied aus gleicher Qual,  
und war doch keins wie dieses da:  
„Dem Auge fern, dem Herzen nah!“

“Far from the eyes, close to the heart!”  
When I saw the old epitaph  
on the sunken marble gravestone,  
my dead love came to my mind.  
O God, a thousand times I have written  
the same song from the same anguish,  
yet there was nothing like this:  
“Far from the eyes, close to the heart!”

216 LS
### Sieben Frühe Lieder

#### Nacht

*from Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Carl Hauptmann</th>
<th>F# minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Hauptmann</td>
<td>Universal Edition</td>
<td>Common time</td>
</tr>
<tr>
<td>1905-1908</td>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium</td>
</tr>
<tr>
<td>Intermediate-Advanced (21)</td>
<td></td>
<td>C4-G#5</td>
</tr>
</tbody>
</table>

#### Vocal: Long, lyrical phrases; frequent tempi changes; frequent use of *mezza di voce*; narrow range; chromatic melodic material, but tonally supported by piano

#### Piano: Sweeping 8th-note chromatic passages in both hands; gradual use of dynamics; wide range in left hand; frequent use of expression markings and change of tempi; highly chromatic, but tonally supportive of vocal line without blatant doubling

---

Dämmern Wolken über Nacht und Tal  
Nebel schweben, Wasser rauschen sacht.  
Nun entschleiert sich’s mit einemmal:  
O gib Acht! Gib Acht!  
Weites Wunderland ist aufgetan.  
Silbern ragen Berge, traumhaft groß,  
Stille Pfade silberlicht talen  
Aus verborg’nem Schöß;  
Und die hehre Welt so traumhaft rein.  
Stummer Buchenbaum am Wege steht  
Schattenscharzw, ein Hauch vom fernen Hain  
Einsam leise weht.  
Und aus tiefen Grundes Düsterheit  
Blinken Lichter auf in stummer Nacht.  
Trinke Seele! Trinke Einsamkeit!  
O gib Acht! Gib Acht!

---

Twilight floats above the valley’s night,  
mists are hanging, there’s a whisp’ring brook.  
Now the cov’ring veil is lifted quite:  
come and look! O look!  
See the magic land before our gaze:  
tall as dreams the silver mountains stand,  
crossed by silent silver paths shining  
from a secret land;  
Noble, pure, the dreaming country sleeps.  
By the path the shadow black and high,  
of a beech; a wisp of white smoke creeps  
to the dark’ning sky.  
Where the valley is the darkest hued  
countless little lights shine silently.  
O my soul! Drink of solitude!  
Come and see! O see!  

---

217 ES
### Schilflied
from *Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th><strong>Berg</strong></th>
<th><strong>Vocal:</strong> Highly lyrical, expressive phrases; frequent use of <em>mezza di voce</em>; narrow range; accented material; dramatic use of dynamics; tonally supported by piano without blatant melodic doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nikolaus Lenau</td>
<td><strong>Piano:</strong> Repetitive rhythmic pattern in right hand; wide range in both hands; gradual use of dynamics; 64th-chromatic scalar passages in both hands; tonally supportive of vocal line without blatant doubling</td>
</tr>
<tr>
<td>Universal Edition</td>
<td><em><strong>F minor</strong></em></td>
</tr>
<tr>
<td>1905-1908</td>
<td><strong>6/8</strong></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td><strong>Mäßig bewegt</strong></td>
</tr>
<tr>
<td>Intermediate-Advanced (18)</td>
<td><strong>Medium</strong></td>
</tr>
<tr>
<td></td>
<td><strong>E4-F5</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ABA’</strong></td>
</tr>
</tbody>
</table>

Auf geheimem Waldespfade
Schliech’ ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein.

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.

Und ich mein’, ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

Through green secret paths I wander
through the reedy pool’s quiet brink,
in the evening there to ponder,
sweet girl, there of thee to think.

Soon the sun’s rays will be dying,
rustling reeds speak secretly,
ever moaning, ever sighing,
telling me to weep for thee.

And it seems the breezes blowing
in the air your voice retain,
and the water, scarcely flowing,
brings your song to me again.

218 ES
Die Nachtigall
from Sieben Frühe Lieder

Berg

Theodor Storm

Universal Edition

1905-1908

Soprano/Mezzo-Soprano

Intermediate-Advanced (18)

Vocal: Lyrical phrases; requires stamina in upper register; frequent tempi changes; moderate chromaticism; tonally supported by piano with occasional doubling

Piano: Alternating 8th-note passages between left and right hands; moderate chromaticism; narrow range in both hands; repetitive staccato pattern in left hand; expressive gradual tempi and dynamics; tonally supportive of vocal line with occasional doubling in right hand (usually at the octave)

D Major

3/4

Zart bewegt

Medium High

C#4-A5

ABA’

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

The nightingale, which sings to thee throughout the night, discloses in gardens its sweet melody, heard echoing from tree to tree, that bears a thousand roses.

She used to be a wild young maid, now she in meditation walks in the sun and scorns the shade, nor of the wind and rain afraid, is it pain or exaltation?\textsuperscript{219}

\textsuperscript{219}ES
### Traumgekrönt
from *Sieben Frühe Lieder*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berg</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rainer Maria Rilke</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1905-1908</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced (23)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal:** Begins with lyrical three-bar phrases; frequent use of *mezza di voce*; frequent tempi changes; gradual use of dynamics; narrow range; only occasional tonal support from piano

- **Piano:** Highly rhythmic opening material; frequent use of 16\(^{th}\)-note chromatic scalar passages; several meter changes; wide range in right hand; expressive dynamics and tempi markings; highly chromatic with minimal tonal support for vocal line

---

Das war der Tag der weißen Chrysanthemen,  
Mir bangte fast vor seiner Pracht...  
Und dann, dann kamst du mir die Seele nehmen  
Tief in der Nacht.

Mir war so bang, und du kamst lieb und leise,  
Ich hatte grad im Traum an dich gedacht.  
Du kamst, und leis’ wie eine Märchenweise  
Erklang die Nacht.

G minor  
Common time  
Langsam  
Medium  
C4-G5  
Modified Strophic

The white chrysanthemums did bloom as never:  
I almost feared their brilliant light...  
And then, and then you came my soul to gather deep in the night.

I was afraid, and you came softly to me,  
as I’d just hoped in dreaming that you might.  
You came, and softly like an old, old story we heard the night.  

---

220 ES
### In Zimmer
from *Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short, lyrical phrases; expressive tempi and dynamic markings; narrow range; minimal chromaticism; several tempi changes; tonally supported by piano with frequent melodic doubling</th>
<th>B♭ Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes Schlaf</td>
<td></td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
<td>Leicht bewegt</td>
</tr>
<tr>
<td>1905-1908</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-</td>
<td>Piano: Majority of piece in treble clef; sparse harmonic texture; repetitive 8&lt;sup&gt;th&lt;/sup&gt;-note pattern in both hands; wide range in right hand; frequent use of <em>mezza di voce</em>; several tempi changes; highly tonal with frequent doubling in right hand</td>
<td>D4-G5</td>
</tr>
<tr>
<td>Soprano</td>
<td></td>
<td>ABA’</td>
</tr>
<tr>
<td>Intermediate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Herbstsonnenschein.**
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.
So! Mein Kopf auf deinen Knien,
So ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten ziehn.

**An autumn night.**
The evening looks in with its dying light.
A fire gaily burns,
crackles and brightly glows by turns.
So! My head upon your knee,
that’s happiness!
When my eyes your lovely face caress,
how silently the minutes flee.\(^{221}\)
### Liebesode

*from Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Berg</th>
<th>F# minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otto Erich Hartleben</td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Sehr langsam</td>
</tr>
<tr>
<td>1905-1908</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>C4-F#5</td>
</tr>
<tr>
<td>Intermediate-Advanced (19)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

**Vocal:** Lyrical, chromatic phrases; wide intervallic leaps within narrow range; frequent use of triplet; highly expressive dynamics; frequent use of *mezza di voce*; tonally supported by piano without doubling

**Piano:** Opening sequential motive in right hand; 64th-note scalar passages in right hand; wide range in both hands; *mezza di voce* in all bars except two; expressive dynamics; moderate chromaticism; tonally supportive of vocal line without blatant doubling

---

Im Arm der Liebe schliessen wir selig ein.
Am offnen Fenster laschete der Sommerwind,
Und unser Atemzüge Frieden trug er
hinaus in die helle Mondnacht.
Und aus dem Garten tastete zagend sich
ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches, so reich an Sehnsucht.

Embraced by love we blissfully fell asleep.
A breeze of summer stood by the garden door,
waiting to bear our peaceful breathing
out to the night that was bathed in moonlight.
And from the garden came to us timidly
the roses’ fragrance blessing our bed of love
and bringing wonderful sweet dreaming,
dreaming in rapture, and filled with longing.²²²
**Sommertage**  
from *Sieben Frühe Lieder*

<table>
<thead>
<tr>
<th>Vocal: Chromatic; lyrical phrases; requires stamina in upper register; frequent use of <em>mezza di voce</em>; expressive dynamics; several tempi changes; tonally supported by piano with occasional doubling in right hand</th>
<th>C minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano: Opening chromatic chords with sequential descending 8th-note phrase in right hand; middle section highly rhythmic with frequent use of triplet in both hands; ascending chromatic doubled octaves in right hand; wide range in both hands; frequent tempi changes; expressive dynamics; tonally supportive of vocal line with occasional doubling in right hand</td>
<td>Cut time</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Soprano/Mezzo-Soprano</th>
<th>C#4-A5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate-Advanced (21)</td>
<td>ABA’</td>
</tr>
</tbody>
</table>

Nun ziehen Tage über die Welt,  
Gesandt aus blauer Ewigkeit,  
Im Sommerwind verweht die Zeit.  
Nun windet nächtens der Herr  
Sternenkränze mit seliger Hand  
Über Wander und Wunderland.  
O Herz, was kann in diesen Tagen  
Dein hellstes Wanderlied denn sagen  
Von deiner tiefen, tiefen Lust:  
Im Wiesensang verstummt die Brust,  
Nun schweigt das Wort, wo Bild um Bild  
Zu dir zieht und dich ganz erfüllt.  

Now days of summer ride through the world,  
heralds of blue eternity,  
on gentler winds the hours flee.  
By night the Lord gently weaves  
starry posies with his blessed hand,  
hangs them over his magic land.  
My heart, in these days summer’s bringing  
what can you say with all your singing  
of what you deeply, deeply feel?  
For beauty all your words doth steal;  
and comes in silence with the view  
of eventide, and filleth you.  

---

223 ES
**Jugendlieder, Band 2**

<table>
<thead>
<tr>
<th><strong>Traum</strong></th>
<th><strong>from Jugendlieder, Band 2</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berg</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Frida Semler</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Universal Edition</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1904</strong></td>
<td>1904</td>
</tr>
<tr>
<td><strong>Soprano/Mezzo-Soprano</strong></td>
<td>4/4</td>
</tr>
<tr>
<td><strong>Beginner (7)</strong></td>
<td>Langsam</td>
</tr>
<tr>
<td></td>
<td>Medium Low</td>
</tr>
<tr>
<td></td>
<td>C4-D5</td>
</tr>
<tr>
<td></td>
<td>AA‘</td>
</tr>
</tbody>
</table>

- **Vocal**: Lyrical four-bar phrases; narrow range; simple rhythmic material; middle section becomes more chromatic; several tempo changes; expressive dynamics and phrasing; tonally supported by piano with frequent doubling in the right hand.

- **Piano**: Opening section is chordal; middle section becomes more rhythmic and chromatic; several tempo changes; simple harmonic material; extended range in both hands; tonally supported of voice line with frequent doubling in right hand.

---

Der Mondschein lag auf dem Wasser
und eigen des Windes Gesang,
ein Lied wie die flehende Seele,
so traurig und tief war der Klang.

Ich hörte in ihm deine Stimme,
du sprachst mit unendlichem Weh
die Worte wie einst mir am Abend:
„du einziger Geliebte, Adieu!“

Da strahlte mir wonnig im Herzen
ein Traum von unendlichem Glück,
es schien mir als wolltest du sagen:
„bald komm ich auf ewig zurück!“

Der Mondschein lag auf dem Wasser,
man hörte den Wind nun kaum,
auf tränenbefeuchtetem Kissen
erwacht ich...es war nur ein Traum.

The moonlight was on the water
and the song of the wind alone,
a song of a pleading soul,
so sad and deep was the sound.

I heard your voice in him,
you spoke with unending pain
the words that you once spoke to me at night:
“you only beloved, farewell!”

Then in my heart beams lovely
a dream of unending happiness,
it seemed as if you wanted to say:
“soon I will be back forever!”

The moonlight was on the water,
one barely even heard the wind,
on a tearstained pillow
I awoke...it was only a dream.

(continued)
Geliebter, es können die Welten
des Tages mich trennen von dir,
mein Trost sind die herrlichen Nächte,
im Traume gehörst du ganz mir.

Beloved, the worlds can
separate me from you by day,
my comfort are the magnificent nights,
in my dreams you belong only to me.
### Augenblicke
from *Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short two-bar phrases; requires stamina in lower register; minimal chromaticism; expressive tempi and dynamics; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Piano: Opening section is chordal which becomes increasingly rhythmic; A’ section contains highly rhythmic and chromatic material; extended range in both hands; dramatic dynamics (<em>ppp</em>) tonally supportive of voice line without deliberate doubling</td>
</tr>
<tr>
<td></td>
<td>No key signature</td>
</tr>
<tr>
<td></td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td>No tempo marking</td>
</tr>
<tr>
<td></td>
<td>Low</td>
</tr>
<tr>
<td></td>
<td>F3-C5</td>
</tr>
<tr>
<td></td>
<td>AA’</td>
</tr>
</tbody>
</table>

Augenblicke gibt es, zage,  
wo so grabesstill die Heide,  
wo der Wald den Odem anhält  
wie in unnennbarem Leide,  

Wo die Wasser klanglos rauschen,  
Blumenaugen ängstlich harren,  
und mir ist, als wär dies Leben  
eingeengt in banges Harren,  
und als müßt’ in diese Stille  
nun ein Donnerschlag erklingen  
oder tief die Erd’ erbeben  
oder mir das Herz zerreissen.  

There are timid moments,  
when the heath is as silent as a grave,  
when the woods hold their breath  
as if they are in pain that cannot be expressed,  

When the waters flow without sound,  
the eyes of flowers anxiously wait,  
and it seems as if this life is  
constricted in frightened waiting,  
and as if in this silence  
a thunderbolt has to sound  
or the earth must tremble deeply  
or break my heart.\(^{225}\)

---

\(^{225}\) KF
Die Näherin
from Jugendlieder, Band 2

<table>
<thead>
<tr>
<th>Bereiche</th>
<th>Beschreibung</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocal:</strong></td>
<td>Lyrical two-bar phrases; moderate use of chromaticism; several meter changes; requires stamina in low and middle registers; very little expression and dynamic markings; tonally supported by piano within texture of chords</td>
</tr>
<tr>
<td><strong>Piano:</strong></td>
<td>Repetitive rhythmic pattern in left hand; highly chromatic; extended range in both hands; several meter changes; frequent use of doubled octaves in bass line; tonally supportive of voice line but melody is within texture of chords rather than deliberately doubled</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verfasser</th>
<th>Rainer Maria Rilke</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verlag</td>
<td>Universal Edition</td>
</tr>
<tr>
<td>Komponiert am</td>
<td>1904</td>
</tr>
<tr>
<td>Stimme</td>
<td>Soprano/Mezzo-Soprano</td>
</tr>
<tr>
<td>Komplexität</td>
<td>Intermediate (15)</td>
</tr>
<tr>
<td>Tastatur</td>
<td>No key signature</td>
</tr>
<tr>
<td>Zeitstrich</td>
<td>7/4</td>
</tr>
<tr>
<td>Tempo</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>Singstimme</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Register</td>
<td>B3-E5</td>
</tr>
<tr>
<td>Durachweis</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

Alle Mädchen erwarten wen,
wend die Bäume in Blüten stehn;
wir müssen immer näh’n und näh’n,
bis uns die Augen brennen.
Unser Singen wird nimmer froh,
fürchten uns vor dem Frühling so:
finden wir einmal ihn irgendwo,
wird er uns nicht mehr erkennen.

All girls wait for someone
when the trees are in bloom;
we must draw always sew and sew,
until our eyes ache.
Our singing never becomes joyous
if we are so afraid of Spring:
once we find him somewhere,
he will no longer recognize us.

226 LS
Erster Verlust
from Jugendlieder, Band 2

<table>
<thead>
<tr>
<th>Berg</th>
<th>No key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Wolfgang von Goethe</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Sinnegemäß</td>
</tr>
<tr>
<td>1904</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Mezzo-Soprano</td>
<td>A3-C5</td>
</tr>
<tr>
<td>Beginner (7)</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

- **Vocal:** Lively opening, then becomes more lyrical; several tempo and meter changes; requires stamina in low and middle registers; moderate use of chromaticism; minimal use of dynamics; tonally supported by piano
- **Piano:** Mostly chordal; several tempo and meter changes; moderate use of chromaticism; extended range in right hand; tonally supportive of voice line with occasional doubling in right hand

Ach, wer bringt die schönen Tage, jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde jener holden Zeit zurück!
Einsam nähr’ ich meine Wunde, und mit stets erneuter Klage
traur’ ich um’s verlor’ne Glück.

Ah, who will bring the fair days back, those days of first love,
ah, who will bring back but an hour of that lovely time!
In loneliness I feed my wound and with ever-renewed lament
I mourn lost happiness.\(^\text{227}\)

\(^{227}\) LS
### Süß sind mir die Schollen des Tales

**from Jugendlieder, Band 2**

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Expressive three- to four-bar phrases; requires stamina in upper tessitura; frequent use of triplet; moderate use of chromaticism; minimal tempo and dynamic markings; briefly in A Major tonally supported by piano with occasional doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Ernst Knodt</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td>A♭ Major</td>
</tr>
<tr>
<td>1904</td>
<td>2/2</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Langsam, mit zarter Betonung</td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td>Medium High</td>
</tr>
<tr>
<td></td>
<td>E4-A5</td>
</tr>
<tr>
<td></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

Süß sind mir die Schollen des Talles.  Sweet are the clods of the valleys to me.
So oft ich wander zum Heim   So often I wander home
im Geleit des letzten Strahles in the path of the last beam
erneu ich den trostenden Reim. I renew the comforting rhyme.

Süß sind mir des Talles Schollen, des Tals,  Sweet are the clods of the valleys to me,
das zur Heimat mir ward.   that bring me home.
Die bald auf mich nieder rollen, That soon will roll on top of me,
drücken den Träumer nicht hart. don’t press the dreamer hard.\(^\text{228}\)

\(^\text{228}\) KF
Er klagt, daß der Frühling so kortz blüht
from *Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>• <strong>Vocal:</strong> Lyrical two-bar phrases; simple harmonic material; moderate use of chromaticism; occasional change of tempo and dynamic level (not overtly expressive); tonally supported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arno Holz</td>
<td>• <strong>Piano:</strong> Repetitive rhythmic pattern in left hand; moderate use of chromaticism within a thin texture; brief extension in right hand, but mostly narrow ranges in both hands; occasional changes in tempo and dynamic level; tonally supportive of voice line with frequent doubling in the right hand or at the octave</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>No key signature</td>
</tr>
<tr>
<td>1905</td>
<td>4/4</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Lustig</td>
</tr>
<tr>
<td>Beginner (6)</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>A3-E5</td>
</tr>
<tr>
<td></td>
<td>ABA’</td>
</tr>
</tbody>
</table>

Kleine Blumen wie aus Glas
seh’ ich gar zu gerne, 
durch das dunkelgrüne Gras
gucken sie wie Sterne.
Gelb und rosa, rot und blau,
schön sind auch die weißen,
Trittmadam’ und Himmelstau,
die alle heißen. 
Komm und gib mir mitten drin
Küßens ohnbemessen. 
Morgen sind sie längst dahin
und wir selbst vergessen.

I am only too glad to see
small flowers, as of glass,
peeping out like stars
Through the dark-green grass.
Yellow and pink, red and blue,
the white too are lovely.
Creeping-Jenny and Manna-grass,
How they are all called.
Come and give me amid them
Kisses without number.
Tomorrow they will long be gone
And we ourselves forgotten.²²⁹
<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Lyrical, expressive phrases; requires stamina in lower register; minimal chromaticism; several tempo changes; narrow range; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detlev von Liliencron</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1905</td>
<td></td>
</tr>
<tr>
<td>Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner (6)</td>
<td></td>
</tr>
<tr>
<td>D Major</td>
<td></td>
</tr>
<tr>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>Quarter note = 104</td>
<td></td>
</tr>
<tr>
<td>Medium Low</td>
<td></td>
</tr>
<tr>
<td>A3-C5</td>
<td></td>
</tr>
<tr>
<td>AA’</td>
<td></td>
</tr>
</tbody>
</table>

Maienkätzchen, erster Gruß,
ich breche dich und stecke dich
an meinen alten Hut.

Maycats, first greeting,
I break you and put you
on my old hat.

Maienkätzchen, erster Gruß,
einst brach ich dich und steckte dich
der Liebsten an den Hut.

Maycats, first greeting,
one once I broke you and put you
on my darling’s hat.²³⁰

²³⁰ KF
### Über den Bergen

from *Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Dramatic two-bar phrases; requires stamina in lower register; frequent use of triplet; narrow range; moderate use of chromaticism; expressive dynamics; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Busse</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1905</td>
<td></td>
</tr>
<tr>
<td>Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Intermediate (15)</td>
<td></td>
</tr>
<tr>
<td>A Major</td>
<td></td>
</tr>
<tr>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td>Mäßig</td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td></td>
</tr>
<tr>
<td>G3-B♭4</td>
<td></td>
</tr>
<tr>
<td>AA‘</td>
<td></td>
</tr>
</tbody>
</table>

Über den Bergen, 
weit zu wandern, sagen die Leute, 
wohnt das Glück.

Ach, und ich ging, 
im Schwarme der andern, 
kam mit verweinten Augen zurück.

Über den Bergen, 
weit, weit drüben, sagen die Leute 
wohnt das Glück.

To travel far
over the mountains, people say,
Is where happiness dwells.
Ah, and I went
in a crowd of others,
and returned with eyes red with tears.
Over the mountains
far, far yonder, people say,
Is where happiness dwells.231

---

231 LS
### Am Strande
from *Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georg Scherer</td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Mit Leidenschaft, Ziemlich langsam</td>
</tr>
<tr>
<td>1905</td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>B3-F5</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Vocal:** Alternating short and long phrases (as instructed by composer); frequent use of triplet; narrow intervals; moderate use of chromaticism; expressive dynamics; tonally supported by piano without deliberate doubling

**Piano:** Repetitive rhythmic pattern in bass line; middle section becomes increasingly rhythmic; brief three-against-two section with voice line; frequent use of triplet; extended range in both hands; moderate use of chromaticism; expressive dynamics; tonally supportive of voice with occasional doubling found within texture of chords

---

Ich saß am Strand und hub an, dem Meer von deiner Schönheit zu singen, da lauschte der Wogen unendliches Heer, sie schwollen und stiegen und stürmten daher, als wollten das Land sie verschlingen.

Doch als ich den schäumenden Wogen erzählte, von deiner Falschheit und Tücke, die all mir dein lächelnder Zauber verheilt, und wie du mein Herz dann zu Tode gequält: da wallten sie staunend zurück.

I sat on the beach and started to sing to the ocean of your beauty, then the unending army of waves listened, they swelled and rose and stormed on, as if they wanted to engulf the land.

But as I told the foaming waves of your deceitfulness and malice, that all your smiling magic hides from me, and how you then tortured my heart to death: they went back in astonishment.²³²

²³² KF
**Winter**
*from Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Johannes Schlaf</th>
<th>D Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal:</td>
<td>Lyrical three- to four-bar phrases; narrow intervals; moderate use of chromaticism; simple rhythmic material; tonally supported by piano</td>
<td>3/4</td>
</tr>
<tr>
<td>Piano:</td>
<td>Right hand mostly chordal while left hand is more rhythmic; highly accented material; moderate use of chromaticism; extended range in right hand; tonally supportive of voice line with occasional doubling within chords or doubled at the octave in the right hand</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Medium</td>
<td>C4-F#5</td>
</tr>
<tr>
<td>1905</td>
<td>Through-composed</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Beginner-Intermediate (9)</td>
<td></td>
</tr>
</tbody>
</table>

Der schönste Cherub kommt; mit weitweißen sanften Schwingen schimmert er durchs Dunkel: kalt, starr und schaurig und süß wie der Wille Gottes, heimatliederumraunt.

The most beautiful cherub comes; with wide white soft swinging he shines through the dark: cold, stiff and scary and sweet like the will of God, Murmurs songs of home.²³³

²³³ KF
Fraue, du Süße
from Jugendlieder, Band 2

Berg

Ludwig Finckh

Universal Edition

1906

Soprano/Mezzo-Soprano

Beginner-Intermediate (10)

Vocal: Alternating long and short phrases (as instructed by the composer); several tempo changes; moderate use of chromaticism; several wide intervallic leaps; frequent use of mezza di voce; highly expressive dynamics and markings; tonally supported by piano with occasional doubling

Piano: Begins chordal and becomes increasingly rhythmic; repetitive arpeggiated pattern in left hand; frequent use of triplet; highly accented material; ending section is chordal with a thinner harmonic texture; extended range in both hands; tonally supportive of voice line with occasional doubling in the right hand and within texture of chords

Eb Major

3/4

Nicht schlepen

Medium High

B♭3-E♭5

Modified Strophic

Ich hab’ es nicht gewußt, was Liebe ist.
Es ist so, daß Tod und Welt vergißt,
und Glück und Leid und alles, was es gibt,
und daß man liebt.

Und ist so, daß die leichte Siegerkraft
im Arm sich reckt, die Königreiche schafft,
daß man im Kissen liegt die ganze Nacht
und weint und lacht.

Was ist die Welt? Ein Stäubchen auf der Hand.
Der größte Berg, ein kleines Körnchen Sand.
Kein Hauch. Kein Laut. Nur ein Gedanke da:
Du mist mir nah...

I have not known what love is.
What is true is that death and the world are forgotten, happiness and sorrow And everything else, and that one loves.

And what is true is that the easy spoils of victory, which create a kingdom, are stretched in one’s arms, that one lies in cushions all night, and weeps and laughs.

What is the world? A handful of dust.
The greatest mountain a tiny grain of sand.
No breath. No sound. But one thought there: you are close to me.

234 LS
Verlassen
from Jugendlieder, Band 2

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Lyrical four- to five-bar phrases; simple rhythmic material; narrow intervals; minimal use of chromaticism; several tempo changes; expressive use of dynamics; tonally supported by piano</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Piano: Repetitive rhythmic pattern in left hand; moderate use of chromaticism; extended range in left hand; expressive and dramatic use of dynamics (ppp) and tempi; tonally supportive of voice line with frequent doubling in right hand</td>
</tr>
<tr>
<td></td>
<td>Eb Major</td>
</tr>
<tr>
<td></td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td>Mäßig, nicht schleppen</td>
</tr>
<tr>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>C4-F5</td>
</tr>
<tr>
<td></td>
<td>ABA'</td>
</tr>
</tbody>
</table>

Knabe, dir gefiel die duftige Rose, als sie glühend hängen am grünen Strauch, aufgeküsst vom warmen Sonnenstrahle, rotgeküsst vom warmen Frühlingshauch.

Und mit Schmeicheln hast du sie gebrochen, satt geliebt, verlassen sie darauf.
Ach, wer hebt die hingeworfene Rose, die am Boden liegt, verwelkend, auf?

Boy, you liked the sweet-smelling rose, as she hung glowing on the green bush, kissed open by warm sunshine, kissed red from the warm breath of spring.

And by flattering her, you broke her, loved her until you were satisfied and then left her.
Ah, who picks up the rose that was thrown, on the ground and is now fading?235

235 KF
### Regen
from *Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short, declamatory phrases; minimal use of chromaticism; simple rhythmic material; narrow intervals; no use of tempo or dynamic markings; several meter changes; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes Schlaf</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner (8)</td>
<td></td>
</tr>
<tr>
<td>C Major</td>
<td></td>
</tr>
<tr>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>No tempo marking</td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>C4-E5</td>
<td></td>
</tr>
<tr>
<td>Through-composed (recurring motives)</td>
<td></td>
</tr>
</tbody>
</table>

Geht ein grauer Mann durch den stillen Wald, 
A grey man goes through the silent woods
Singt ein graues Lied. 
Singing a dismal song.
Die Vöglein schweigen alsbald. 
The birds at once fall silent,
Die Fichten ragen so stumm und schwül mit ihrem schweren Astgewühl. 
The spruces tower so mute and sultry 
Mit ihrem schweren Astgewühl. 
With the heavy turmoil of their branches.
In fernen tiefen vergrollt ein Ton. 
A sound rumbles in distant depths. 236
### Traurigkeit
from Jugendlieder, Band 2

<table>
<thead>
<tr>
<th>Berg</th>
<th>Peter Altenberg</th>
<th>Universal Edition</th>
<th>1906</th>
<th>Mezzo-Soprano</th>
<th>Beginner-Intermediate (10)</th>
<th>No key signature</th>
<th>4/4</th>
<th>No tempo marking</th>
<th>Low</th>
<th>F3-C#5</th>
<th>Through-composed (recurring motives)</th>
</tr>
</thead>
</table>

- **Vocal:** Short, declamatory phrases; requires stamina in lower register; frequent use of triplet; moderate use of chromaticism; narrow intervals; no tempo or dynamic markings; tonally supported by piano without deliberate doubling

- **Piano:** Begins chordal and becomes increasingly rhythmic; moderate use of chromaticism; repetitive rhythmic pattern in left hand; use of ascending chromatic scalar passage in right hand; extended range in right hand; tonally supportive of voice line with occasional doubling in right hand

---

"Weinet, sanfte Mädchen...!"
"So lang ihr weinet, tragt ihr im traurigen Herzen die Welt!"
"Weinet, sanfte Mädchen!"
"Haltet vor das bebende Antlitz die Hände."
"Wenn ihr sie lächelnd senkt, ist es zu Ende."

"Cry, gentle girls...!"
"As long as you cry, you carry the world with sad hearts!"
"Cry, gentle girls!"
"Hold your hands in front of your shaking face."
"If you let them sink and smile, it will all be over."  

---

237 KF
**Hoffnung**
*from Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>A minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Altenberg</td>
<td>4/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>No tempo marking</td>
</tr>
<tr>
<td>1906</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>D#3-A5</td>
</tr>
<tr>
<td>Beginner-Intermediate</td>
<td>Through-composed</td>
</tr>
<tr>
<td>(9)</td>
<td>(recurring motives)</td>
</tr>
</tbody>
</table>

- **Vocal:** Short, declamatory phrases; requires stamina in upper register; active rhythmic material; minimal use of chromaticism; wide intervallic leaps; several tempo changes; tonally supported by piano

- **Piano:** Harmonic texture begins sparse and becomes increasingly thick; active rhythmic material; highly accented, moderate use of chromaticism; extended range in left hand; several tempo changes; tonally supportive of voice line with occasional doubling in the right hand

*Was erhoffst du dir, Mädchen, noch?!?*  What are you still hoping for, girl?!?  
*Da du, geschlossene Blüte,*  Since, you, closed blossom,  
*alles Lebendige in dir birgst?!?*  hold everything living in you?!?  
*Bleibe verschlossenes Blühn, oh Mädchen!*  Stay closed bloom, oh girl!  
*Denn die gewöhnliche Tat des Seins*  Because the usual act of being  
*mordet dein göttliches Ungeschehnis.*  murders your godly act of nothing happening.

---

238 KF
**Flötenspielerin**  
*from Jugendlieder, Band 2*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berg</strong></td>
<td></td>
</tr>
<tr>
<td>Peter Altenberg</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td></td>
</tr>
</tbody>
</table>

- **Vocal:** Lively four-bar phrases; narrow intervals; active rhythmic material; no dynamic or tempo markings; minimal use of chromaticism; tonally supported by piano without deliberate doubling

- **Piano:** Repetitive rhythmic pattern in left hand; chordal; minimal use of chromaticism; no dynamic or tempo markings; narrow range in both hands; tonally supportive of voice line with frequent doubling in right hand in opening section with less doubling throughout

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>E Major</td>
<td></td>
</tr>
<tr>
<td>2/4</td>
<td></td>
</tr>
<tr>
<td>No tempo marking</td>
<td></td>
</tr>
<tr>
<td>Medium Low</td>
<td></td>
</tr>
<tr>
<td>A3-E5</td>
<td></td>
</tr>
<tr>
<td>Through-composed</td>
<td></td>
</tr>
</tbody>
</table>

Von der Last des Gedankens und der Seele befreit, Freed from the burden of thought and soul,  
Mädchen, singt deine Jugend in dir sich ein Lied. girl, your youth sings a song.  
Süßes einfält’ges Tönen der Hirtenflöte, Sweet, naive tones of the shepherd’s flute,  
oh Wunder gebunden wieder trägst du in dir oh, wonder, you carry again bound in you  
alles Sehnen und Denken der Spielerin. all desire and thoughts of the female player.  

---

239 KF
**Spaziergang**  
*from Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Lyrical four-bar phrases; several meter changes; moderate use of chromaticism; frequent use of <em>mezza di voce</em>; wide intervallic leaps; active rhythmic material; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred Mombert</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td></td>
</tr>
</tbody>
</table>

| Piano: Begins with drone-like chords in left hand while right hand is more active; middle section becomes increasingly more rhythmic; moderate use of chromaticism; several meter changes; tonally supportive of voice line with very little doubling (occasionally at the octave) |

| G minor |                                                                                                                                                                                                                                                                                          |
| 6/8 |                                                                                                                                                                                                                                                                                          |
| No tempo marking |                                                                                                                                                                                                                                                                                          |
| Medium |                                                                                                                                                                                                                                                                                          |
| G3-E5 |                                                                                                                                                                                                                                                                                          |
| ABA’ |                                                                                                                                                                                                                                                                                          |

Sie wandeln durch des Waldes Grün;  
Vögel singen und Blumen blühn,  
Ein blasser Mann und ein stilles Kind,  
sie schlürfen durstig den Frühlingswind.  
Und der Knabe bleibt verwundert stehn: „Ich glaub’ ich kann die Mutter sehn.“  
Sie starren in das junge Grün.  
Vögel singen und Blumen blühn.  

They walk through the forest’s green,  
birds singing and flowers blooming.  
A pale man and a silent child,  
they thirstily drink in the Spring wind,  
And the boy stops:  
“I think I can see my mother.”  
They stare at the forest green,  
birds singing and flowers blooming.

---

240 LS
**Eure Weisheit**  
*from Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>C Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Georg Fischer</td>
<td>3/2</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>Mäßig</td>
</tr>
<tr>
<td>1906</td>
<td>Medium High</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>E4-A5</td>
</tr>
<tr>
<td>Beginner-Intermediate (11)</td>
<td>AA’</td>
</tr>
</tbody>
</table>

**Vocal**: Lyrical two- to three-bar phrases; requires stamina in upper register; frequent use of *mezza di voce*; minimal use of chromaticism; expressive dynamic and tempo markings; fairly narrow range; tonally supported by piano without deliberate doubling

**Piano**: Repetitive doubled octaves in bass line, with arpeggiated scalar passages in both hands; thin harmonic texture; extended range in both hands; minimal use of chromaticism; tonally supportive of voice line with minimal doubling

---

Ich sah am liebsten hoch im Turm weit nach den blauen Landen,  
bin jauchzend bei dem lauten Sturm des Glockenschwungs gestanden;  
ich kam hernieder, doch empor  
schlägt noch mein Herz nach Jahren.  
So blieb ich immer euch ein Tor,  
die niemals droben waren.

I liked to look from the height of the tower far at the blue countries,  
at the loud storm I stood cheering  
at the swing of the bells;  
I came down but also  
my heart still beats fast after all these years.  
So I always remained your door,  
you who never were above.  

---

241 **KF**
### So regnet es sich langsam ein
from Jugendlieder, Band 2

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Lyrical four- to five-bar phrases; expressive dynamics and tempo markings; minimal use of chromaticism; wide intervallic leaps; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cäsar Flaischlen</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td></td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
</tr>
<tr>
<td>Beginner-Intermediate (9)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Piano:</strong> Repetitive 8th-note scalar passages in both hands; minimal use of chromaticism; extended range in right hand; expressive dynamics and tempo markings; tonally supportive of voice line with minimal doubling</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>F Major</strong></td>
</tr>
<tr>
<td></td>
<td>4/4</td>
</tr>
<tr>
<td></td>
<td><strong>Nicht zu schnell</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Medium High</strong></td>
</tr>
<tr>
<td></td>
<td><strong>B3-A5</strong></td>
</tr>
<tr>
<td></td>
<td><strong>AA’</strong></td>
</tr>
</tbody>
</table>

So regnet es sich langsam ein
und immer kürzer wird der Tag
und immer seltener der Sonnenschein.
Ich sah am Waldrand gestern Rosen stehn.
gib mir die Hand und komm...
wir wollen sie pflücken gehn...
Es werden wohl die letzten sein!

It’s slowly starting to rain more often
and the days are getting shorter
and the sunlight is getting less and less.
Yesterday I saw roses at the edge of the woods.
give me your hand and come...
we want to go and pluck them...
They will be the last ones!  

---

242 KF
**Mignon**  
from *Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th><strong>Vocal:</strong> Combination of lyrical and declamatory three to four-bar phrases; requires stamina in lower register; wide intervallic leaps; active rhythmic material; moderate use of chromaticism; tonally supported by piano with occasional doubling</th>
<th>F Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Wolfgang von Goethe</td>
<td><strong>Piano:</strong> Begins chordal and becomes increasingly more rhythmic; occasional use of triplet; repetitive descending 8\textsuperscript{th}-note scalar passages in right hand; moderate use of chromaticism; narrow range in both hands; tonally supportive of voice line with minimal doubling</td>
<td>3/4</td>
</tr>
<tr>
<td>Universal Edition</td>
<td></td>
<td>No tempo marking</td>
</tr>
<tr>
<td>1907</td>
<td></td>
<td>Medium</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td></td>
<td>B3-F5</td>
</tr>
<tr>
<td>Beginner-Intermediate (10)</td>
<td></td>
<td>AA’</td>
</tr>
</tbody>
</table>

Kennst du das Land, wo die Zitronen blühn,  
im dunkeln Laub die Goldorangen glühn?  
Ein sanfter Wind vom blauen Himmel weht,  
die Myrte still und hoch der Lorbeer steht?  
Kennst du es wohl? Dost thou know it?  
Dahin, dahin möcht ich mit dir,  
o mein Geliebter, ziehn.

Knowest thou the land where the citrons bloom,  
where golden oranges gleam amid the dark leaves,  
a gentle breeze blows from the blue sky,  
and the calm myrtle and tall laurels grow?  
Dost thou know it?  
There, there I long to go,  
beloved, with thee.\textsuperscript{243}

\textsuperscript{243} LS
## Die Sorglichen

*from Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Short three- to four-bar phrases; requires stamina in lower register; highly rhythmic, frequent use of staccato and accents; wide intervallic leaps; moderate use of chromaticism; several tempo changes; tonally supported by piano without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gustav Falke</td>
<td>A Major</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>2/4</td>
</tr>
<tr>
<td>1907</td>
<td>Durchwegs mit komischem Ernst bewegt</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Medium Low</td>
</tr>
<tr>
<td>Intermediate (14)</td>
<td>A3-F#5</td>
</tr>
<tr>
<td></td>
<td>Modified Strophic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Piano: Repetitive 16th-note pattern in right hand; with ascending chromatic scalar passages in left hand; harmonic and rhythmic texture becomes increasing difficult; frequent use of staccato and accents; dramatic dynamics (sfz); extended range in both hands; moderate use of chromaticism; tonally supportive of vocal line without deliberate doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Im Frühling, als der Märzwind ging, als jeder Zweig voll Knospen hing, da fragten sie mit Zagen: was wird der Sommer sagen?</td>
</tr>
<tr>
<td></td>
<td>In the spring, when the march wind blew, when every branch was full of buds, they then asked me with hesitation: what will the summer say?</td>
</tr>
<tr>
<td></td>
<td>Und als das Korn in Fülle stand, in lauter Sonne briet das Land, da seufzten sie und schwiegen: bald wird der Herbstwind fliegen.</td>
</tr>
<tr>
<td></td>
<td>And as the grain stood plentiful, in the loud sun on the far land, there they sighed and were silent: soon the fall wind will fly.</td>
</tr>
<tr>
<td></td>
<td>Der Herbstwind blies die Bäume an und ließ auch nicht ein Blatt daran. Sie sahn sich an: dahinter kommt nur der böse Winter.</td>
</tr>
<tr>
<td></td>
<td>The fall wind blew the trees and it didn’t leave a leaf on them. They looked at each other: behind that only the mean winter comes.</td>
</tr>
<tr>
<td></td>
<td>Das war nicht eben falsch gedacht, der Winter kam auch über Nacht. Die armen, armen, Leute, was sorgen sie nur heute?</td>
</tr>
<tr>
<td></td>
<td>That thought was not false, the winter came over night. The poor, poor people, what are they worrying about today?</td>
</tr>
</tbody>
</table>

(continued)
Sie sitzen hinterm Ofen still und warten, ob’s nicht tauen will, und bangen sich und sorgen um morgen.

They sit still behind the oven and wait to see if it will thaw, and worry about tomorrow.244

244 KF
Das stille Königreich
from Jugendlieder, Band 2

| Berg | Vocal: Lyrical four-bar phrases; wide intervalllic leaps; minimal use of chromaticism; expressive dynamic and tempo markings; tonally supported by piano with occasional doubling |
| Karl Busse | G minor |
| Universal Edition | Cut time |
| 1908 | Sehr langsam |
| Soprano/Mezzo-Soprano | Medium |
| Beginner (7) | C#4-F5 |
| | ABA’ |

Es gibt ein stilles Königreich,
ist keinem Land der Erde gleich,
liegt über Wolken und Winden.
O weh, wer wird es finden?
Und wer es findet, ich sag es dir:
wer so in Sehnsucht lebt wie wir.

There is a silent kingdom,
it is different than all the countries of the earth,
it lies over the clouds and winds.
Oh my, who will find it?
And who will find it, I will tell you:
whoever lives in desire as we do.245
**Leukon**  
*from Jugendlieder, Band 2*

<table>
<thead>
<tr>
<th>Berg</th>
<th>Vocal: Lyrical two-bar phrases; requires stamina in lower register; wide intervallic leaps; moderate use of chromaticism; expressive dynamics; tonally supported by piano with occasional doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Wilhelm Ludwig Gleim</td>
<td></td>
</tr>
<tr>
<td>Universal Edition</td>
<td>E minor</td>
</tr>
<tr>
<td>1908</td>
<td>Common time</td>
</tr>
<tr>
<td>Soprano/Mezzo-Soprano</td>
<td>Leicht bewegt</td>
</tr>
<tr>
<td>Beginner-Intermediate (10)</td>
<td>Medium Low</td>
</tr>
<tr>
<td></td>
<td>G#3-G5</td>
</tr>
<tr>
<td></td>
<td>Through-composed (recurring motives)</td>
</tr>
</tbody>
</table>

**Rosen pflücke, Rosen blühn,**  
*Gather roses while roses bloom,*  
*morgen ist nicht heut!*  
*Let no hour escape,*  
*flüchtig ist die Zeit!*  
*Drink and kiss: see,*  
*es ist heut Gelegenheit,*  
*there is opportunity today.*  
*weißt du, wo du morgen bist?*  
*Do you know where you will be tomorrow?*  
*Flüchtig ist die Zeit.*  
*Time is fleeting.*  
*Aufschub einer guten Tat*  
*Postponement of a good deed*  
*hat schon oft bereut.*  
*has often been regretted.*  
*Hurtig leben ist mein Rat.*  
*My advice is to live actively:*  
*Flüchtig ist die Zeit.*  
*Time is fleeting.*

---

246 LS
This appendix contains four sample programs for various voice types. As mentioned in Chapter 1, the majority of the vocal repertoire written by the Second Viennese School is appropriate for Soprano and Mezzo-Soprano, therefore, two programs are provided for Soprano and two programs are provided for Mezzo-Soprano. Each program features a variety of works that represent early and later periods of the Second Viennese School. Due to the length of many of the song cycles, two of the programs feature only selected movements from within the song cycles in order to highlight other works.

The first program for Soprano features works by all three composers. The first two sets, *Drei Lieder nach gedichten von Ferdinand Avenarius* and *Acht Lieder* are both atonal works. The second half of the program features tonal selections from *Jugendlieder*, the twelve-tone song cycle *Drei Gesänge aus Viae Inviae von Hildegard Jone*, Op. 23, and an appropriate closing piece “Jane Grey” from *Vier Lieder*. The intent of this program is to highlight contrasting atonal and tonal vocal works of varying difficulty levels. For instance, Berg’s *Jugendlieder* is highly tonal and contains simplistic vocal melodies and piano accompaniment, whereas Webern’s Op. 23 is completely atonal and extremely challenging.

The second program for Soprano also features works by all three composers. It begins with the song cycle *Das Buch der Hängenden Gärten*, which is Schoenberg’s first atonal work. Due to the length of the cycle, it serves as the entire first half of the
program. The second half is shorter in duration and features two song cycles by Webern and two contrasting settings of Schliesse mir die augen beide by Berg. The first song cycle by Webern is Fünf Lieder, which consists of five brief atonal pieces, while the second cycle features three tonal works from his early period. Positioned in between the Webern song cycles are Berg’s two settings of Theodor Storm’s poem Schliesse mir die augen beide. The first setting, written in 1900, represents Berg’s early period, while the second, written in 1925, represents his later period. This program is similar to the previous one in terms of level of difficulty. It features a combination of both simpler works from Berg and Webern’s early periods and more difficult atonal works.

The first program for Mezzo-Soprano features all tonal works. The opening set is Schoenberg’s Vier Lieder, followed by Berg’s Sieben Frühe Lieder. Both of these cycles represent their use of Romanticism influenced by composers such as Brahms, Mahler, and Strass. The second half of the program highlights Schoenberg’s highly entertaining Brettl-Lieder. In terms of level of difficulty, this program is the easiest. I wanted to feature a program of entirely early works, in order to provide a less-advanced singer with accessible recital repertoire.

The second program for Mezzo-Soprano provides repertoire suggestions for tonal and atonal works by all three composers. The opening cycle, Sieben Frühe Lieder by Schoenberg contains pieces with tessitura more appropriate for Soprano, so the selected pieces for this program are chosen specifically with a Mezzo-Soprano in mind. The second set is Berg’s Vier Lieder, which features his first atonal piece. This cycle serves as an intersection between his tonal and atonal periods. Closing the first half of the program is Schoenberg’s Zwei Lieder, which features two highly atonal works. The second half of
the program draws attention to tonal vocal works of Schoenberg and Webern.

Schoenberg’s *Deutsche Volkslieder* features four songs set to poems drawn from traditional German folklore in a hymn-like style. The six selected pieces from Webern’s *Frühe Lieder aus 1899-1909* contain highly contrasting rhythmic and melodic material. Similar to the two programs for Soprano, this program intersperses both demanding atonal and uncomplicated tonal works by the Second Viennese School. I find this an important way to organize recital programs in order to provide the singer and audience with contrasting musical elements and repertoire. The total duration of each program is provided, in addition to separate durations for the first and second halves of the program. These durations are only for the programmed music, not the intermission.
Program for Soprano

*Drei Lieder nach gedichten von Ferdinand Avenarius*  
Anton Webern  
(1883-1945)  
Gefunden  
Gebet  
Freunde

*Acht Lieder*, Op. 6  
Arnold Schoenberg  
(1874-1951)  
Traumleben  
Alles  
Mädchenlied  
Verlassen  
Ghasel  
Am Wegrand  
Lockung  
Der Wanderer

Intermission

Selections from *Jugendlieder*  
Alban Berg  
(1885-1935)  
Abschied  
Sehnsucht II  
Ich liebe dich!  
Augenblicke  
Winter

*Drei Gesänge aus Viae Inviae von Hildegard Jone*, Op. 23  
Webern  
Das dunkle Herz  
Es stürzt aus Höhen Frische  
Herr Jesus mein

Jane Gray  
*Schoenberg*  
*Vier Lieder*, Op. 12

Duration of First Half = 27 minutes  
Duration of Second Half = 19 minutes  
**Total Duration of Program = 46 minutes**
Program for Soprano

Das Buch der Hängenden Gärten, Op. 15
  Unterm schutz von dichten blättergründen
  Hain in diesen paradiesen
  Als neuling trat ich ein in dein gehege
  Da meine lippen reglos sind und brennen
  Saget mir auf welchem pfade
  Jedem werke bin ich fürder tot
  Angst und hoffen wechselnd mich beklemmen
  Wenn ich heut nicht deinen leib berühre
  Streng ist uns das glück und spröde
  Das schöne beet betracht ich mir im harren
  Als wir hinter dem beblümten tore
  Wenn sich bei heilger ruh in tiefen matten
  Du lehnest wider eine silberweide
  Sprich nicht immer
  Wir bevölkerten die abend-düstern

Intermission

Fünf Lieder, Op. 4
  Eingang
  Noch zwingt mich Treue
  Ja Heil und Dank dir
  So ich traurig bin
  Ihr tratet zu dem Herde

Zwei Lieder
  Schliesse mir die augen beide (1925)
  Schliesse mir die augen beide (1900)

Drei Gedicht für Stimme und Klavier
  Vorfrühling
  Nachtgebet der Braut
  Fromm

Duration of First Half = 29 minutes
Duration of Second Half = 17.5 minutes

Total Duration of Program = 46.5 minutes
Program for Mezzo-Soprano

Vier Lieder, Op. 2   Arnold Schoenberg
   Erwartung
   Schenk mir deinen goldenen Kamm
   Erhebung
   Waldsonne

Sieben Frühe Lieder   Alban Berg
   Nacht
   Schilflied
   Die Nachtigall
   Traumgekrönt
   Im Zimmer
   Liebesode
   Sommertage

Intermission

Brettl-Lieder   Schoenberg
   Galathea
   Gigerlette
   Der genügsame Liebhaber
   Einfältiges Lied
   Mahnung
   Jedem das Seine
   Arie aus dem Spiegel von Arcadien

Duration of First Half = 25 minutes
Duration of Second Half = 21 minutes
Total Duration of Program = 46 minutes
Program for Mezzo-Soprano

Sieben Frühe Lieder

Mädchenfrühling
Mädchenlied
Waldesnacht
Mannesbangen
Deinem Blick mich zu bequemen

Arnold Schoenberg (1874-1951)

Vier Lieder, Op. 2

Schlafen, schlafen nichts als schlafen
Schlafend trägt man mich in mein Heimatland
Nun ich der Riesen Stärksten überwand
Warm die Lüfte

Alban Berg (1885-1935)

Zwei Lieder

Gedenken
Am Strande

Schoenberg

Intermission

Deutsche Volkslieder

Der Mai tritt ein mit Freuden
Es gingen zwei Gespielen gut
Mein Herz ist mir gemenget
Mein Herz in steten Treuenn

Schoenberg

Selections from Frühe Lieder aus 1899-1909

Tief von fern
Sommerabend
Bild der Liebe
Blumengruss
Der Tod
Heiter

Anton Webern (1883-1945)

Duration of First Half = 25
Duration of Second Half = 19
Total Duration of Program = 44 minutes
This collection of compact-disc titles was compiled to provide teachers and singers resources specific to the selected vocal works of the Second Viennese School discussed in this project. For instance, there are recordings that feature the representative works highlighted in Chapters II, III, and IV. There are also performances by singers highlighted in Chapter V, such as Jan DaGatani and Phyllis Bryn-Julson. Based on the suggested further research in Chapter VI, selected recordings of songs with orchestra and chamber ensembles are also included. The list is not intended to be exhaustive.


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