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## Historical Tradition in the Pre-Serial Atonal Music of Alban Berg.

William Glenn Walden

*Louisiana State University and Agricultural & Mechanical College*

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**Historical tradition in the pre-serial atonal music of Alban Berg**

**Walden, William Glenn, Ph.D.**

**The Louisiana State University and Agricultural and Mechanical Col., 1988**

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HISTORICAL TRADITION IN THE PRE-SERIAL  
ATONAL MUSIC OF ALBAN BERG

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The School of Music

by  
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May 1988

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## ABSTRACT

The purpose of this study is to examine and discuss the traditional compositional elements in the pre-serial atonal music of Alban Berg. The dissertation is divided into eight chapters. Chapter One serves as an introduction, Chapters Two through Seven form the main body, and Chapter Eight contains a summary and conclusions.

In the introductory chapter, the essential techniques for composing atonal music are described, as well as solutions to the problems of creating unity and cohesiveness without the organizational potential provided by tonality. Berg's own special melodic techniques, imitative constructions, ostinatos, and utilizations of traditional forms are also described in this chapter.

The main body of the dissertation is divided into seven chapters, one for each composition. Chapter two deals with Berg's first completely atonal work, the String Quartet, Op. 3, which contains most of the special compositional techniques he uses throughout all of his atonal works.

Chapter Three contains the discussion of Berg's first work for full orchestra, the Altenberg Lieder, Op. 4. His only aphoristic work, the Four Pieces for Clarinet and Piano, Op. 5, is discussed in Chapter Four.

Berg's first large-scale orchestral work, the Three Pieces for Orchestra, Op. 6, is presented in Chapter Five. The third piece in this composition represents both the highest degree of musical complexity and the most extensive combinations of formal structures in Berg's atonal music.

Because Wozzeck has been thoroughly analysed by many scholars, only a summary of the opera is presented in this study. This summary is placed at the end of the main body instead of in its proper chronological order.

Chapter Six deals with the Chamber Concerto which, with its numerous passages in retrograde, inversion, and retrograde-inversion, represents the final step towards twelve-tone serial technique. Berg demonstrates his extraordinary compositional skills in this work by freely combining the first two movements to form the third movement.

## CHAPTER I

### INTRODUCTION

Scholarly investigations into the pre-serial atonal music of Arnold Schoenberg (1874-1951), Alban Berg (1885-1935), and Anton von Webern (1883-1945) are frequently concerned mostly with intervallic content, melodic construction, and the analysis of non-triadic chordal structures in a sound world void of tonally-oriented progressions.<sup>1</sup> Rather than following a similar path, this study deals primarily with the traditional compositional procedures or devices in the music. Schoenberg's pedagogical writings show his familiarity with past masterpieces and Webern's knowledge of music history is evident by the Ph.D. he earned in musicology. Although Berg's historical knowledge apparently was considerably less, attention in this report is directed toward his atonal works because they seem to be more closely related to the musical past.

Tonality in music developed as the result of three major factors. The first of these factors is an acoustical phenomenon through which

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<sup>1</sup>For instance, George Perle, Serial Composition and Atonality, 4th edition (Berkeley & Los Angeles: University of California Press, 1968); Jerry Dean, "Schoenberg's Vertical-Linear Relationships in 1908," Perspectives of New Music, Fall-Winter, 1973/Spring-Summer, 1974; Robert Barclay Brown, "The Early Atonal Music of Anton Webern: Sound Material and Structure," Ph.D. dissertation, Brandeis University, 1965; and David Congdon, "Composition in Berg's Kammerkonzert," Perspectives of New Music, Fall/Winter, 1986.

a gravitational pull toward a single tone as a center is created by an emphasis on certain intervals in the construction of melodic lines. The second factor is an intellectual process that resulted in aural distinctions between consonance and dissonance when two or more different pitches were sounded either simultaneously or consecutively. The third factor involves the establishment of cultural aesthetic values in relationship to both the acoustical and intellectual factors.

Tonality crystallized as an essential structural element in the music of composers active in the early baroque period (c. 1600-1650). From that time, tonality pervaded the musical thought of the West up to the beginning of its breakdown in the music of Franz Liszt, Richard Wagner, and Claude Debussy.

Tonality made possible the development and integration of numerous musical devices that became important compositional elements in the music. These elements include several types of repetitive formal structures, melodic structures that required conformity to harmonic directions imposed by hierarchical arrangements of functionally related chordal structures, and metric and rhythmic structures that created points of stress and repose in relationship to the melodic and harmonic material. Tonality provided a strong sense of musical unity and coherence, whether it was an extended composition such as an opera or short compositions such as hymns and folk songs.

From about 1908, Schoenberg, Webern, and Berg created the first body of music that completely broke the bonds imposed by tonality on music composed after the renaissance. The path on which these composers embarked eventually led to the development of a new method of musical composition called twelve-tone serial technique, which

has served as a major compositional procedure for more than sixty years.

Although the term "atonality," coined to describe the new direction in music, was rejected by the three composers, it soon became, and has continued to be, the most widely preferred term. George Perle defines atonality as

a term which may be used in three senses: first, to describe all music that is not tonal; second, to describe all music which is neither tonal nor serial; and third, to describe specifically the post-tonal and pre-12-note music of Berg, Webern, and Schoenberg.<sup>1</sup>

Tonality is negated or destroyed by consistently constructing chordal aggregates from intervals other than those normally used in tertian harmony. In melodic structures, tonality is negated or avoided by a preponderance of intervals of a minor ninth or a major seventh. A second procedure for negating tonality in melodic structures is the construction of chromatic passages both with and without octave displacement of tones. The final method is the avoidance of ascending minor seconds that form leading tones and descending major seconds at phrase endings and cadence points, both of which tend to create tonal magnetism.

The avoidance or negation of tonality in the atonal period provided unprecedented liberties in the use of the entire twelve chromatic tones. The avoidance of repetition in the twelve-tone scale eventually led to the development of serial technique, which is not within the scope and design of this study.

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<sup>1</sup>New Grove Dictionary of Music and Musicians, s.v. "Atonality," by George Perle.

With the organizational potential of tonality no longer available to Schoenberg, Webern, and Berg, other means for organization had to be found. One of these means for organization consisted of the continuation of certain traditional musical devices that could function apart from tonal associations. To name a few, these include such devices as repetitive forms, imitation, ostinatos, and sequences.

In addition to historical elements in Berg's music, perhaps the most striking aspect is the symmetrical construction. Although frequently aurally obscured by the various atonal compositional procedures, Berg's careful and perhaps unprecedented attention to the mathematical details of proportions and formal elements in his music resulted in some of the most complex, symmetrically-organized works ever composed. Walter Sokol's reference to early twentieth-century German literature also applies to Berg's atonal music: "We shall find the same paradox as in Expressionism, where the greatest sense of formal abstraction exists side by side with the most chaotic formlessness."<sup>1</sup> In Berg's atonal music, the seemingly chaotic sound resulting from wide melodic intervals, non-repetitive melodic figures, and lack of tonal centers is contrasted by close attention to the intricate details of formal structure.

The composition of atonal music took several directions which were largely the result of an earlier concept called "perpetual variation" or "continuous development." This concept, which grew out of Schoenberg's instruction to his students: "never compose in

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<sup>1</sup>Walter H. Sokol, The Writer in Extremis: Expressionism in Twentieth-Century German Literature (Stanford, California: Stanford University Press, 1959), p. 13.

the manner of a copyist,"<sup>1</sup> required that exact duplication of musical material be avoided. One of the directions provided by perpetual variation was greater limitations on the repetition of music elements in melodic structures. The traditional concepts of tonal and motivic construction were largely abandoned and, as a result, melodic structures were less suitable for developmental processes in the course of a composition. This direction in melodic construction, appropriately called "athematicism," is first seen in "Das obligate Rezitativ," the last of Schoenberg's Fünf Orchesterstücke, Op. 16 (1909) and, later that same year, in Erwartung, Op. 17.

Athematicism, or the abandonment of melodic development, pointed to a further direction in atonal music. The abandonment of melodic repetition restricted the means for lengthy compositions; consequently, short aphoristic works evolved in which a few notes represented or hinted at larger melodic and formal elements. The most extreme reductions resulted in compact forms that ended soon after all, or almost all, twelve notes in the chromatic scale had been stated, a procedure which Webern describes in The Path to the New Music (see Ex. 1).<sup>2</sup> In this sense, aphoristic composition provided the sharpest contrast to the mammoth-sized structures that culminated in the late romantic period.




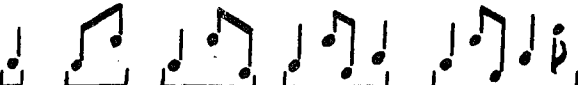
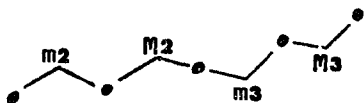
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<sup>1</sup>René Leibowitz, Schoenberg and His School, trans. by Dika Newlin (New York: Da Capo Press, 1949).

<sup>2</sup>Anton von Webern, The Path to the New Music, edited by Willi Reich, trans. by Leo Black (Bryn Mawr, Pennsylvania: Theodore H. Presser, 1963), p. 51.



a "chromatic relationship" with the first or second note.<sup>1</sup> The direction of the fourth note is upward.<sup>2</sup> The second type consists of an outward expansion in both directions from the first note, forming the shape of a wedge. The third type consists of a reiterated pedal point alternating with melodic notes similar to melodic figures frequently found in baroque instrumental and keyboard music. The fourth type involves a cumulative repetition of melodic notes immediately before the introduction of each new one.

TYPE 1		Turning Figure
TYPE 2		Wedge Theme
TYPE 3		Reiterated Pedal
TYPE 4		Each Consecutive Note Repeated
TYPE 5		Expansion Theme

Ex. 2--Berg: melodic types

<sup>1</sup>The special process through which these intervals are incorporated into melodic passages is referred to as "chromatic relationships." Henri Pousseur, "Webern's Organic Chromaticism," trans. by Eric Smith in *Anton Webern*, Vol. II of *die reihe*, (Bryn Mawr, Pennsylvania: Theodore Presser Co. in association with Universal Edition, 1959), p. 52.

<sup>2</sup>Because of its prominence at critical locations in Webern's music, Wallace C. McKenzie recognizes these melodic shapes as a "signature phrase" that resembles an expanded contour of the late fifteenth- and early sixteenth-century *nota cambiata*. "The Music of Anton Webern" (Ph.D. dissertation, North Texas State University, 1960) p. 105.

The fifth melodic construction involves a process of intervallic expansion in which each successive interval is larger than the one that precedes it. The above brief discussions of Berg's special melodic constructions are simplified basic descriptions which have many variations that provide a sense of individuality among his melodic structures.

In some instances, imitative figures at close rhythmic proximity form passages that are simplifications of a new type of ostinato which originated in the atonal music of the Second Viennese School (see Ex. 16, p. 30). This ostinato consists of two or more different repetitive melodic patterns that combine to form a much more complex composite type than traditional single-voice ostinatos (see Ex. 25, p. 44). In some instances, the entrances of the individual melodic patterns are rhythmically delayed in a manner so that the composite ostinato is in a constant state of change.

The numerous isolated passages in Berg's atonal music in which tonality seems to be momentarily present have been given considerable attention by scholars.<sup>1</sup> Consequently, in this report, tonal areas are discussed only as they relate to other aspects of historical tradition.

Berg transferred the function of tonality in generating traditional forms to melodic structure. In regard to Berg's melodic

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<sup>1</sup>Douglas Jarman, The Music of Alban Berg (Berkley and Los Angeles: University of California Press, 1979), pp. 15-79; Robert B. Archibald, "Harmony in the Early Works of Alban Berg" (Ph.D. dissertation, Harvard University, 1965), pp. 31, 41-48, 56-107, and 139-77; and Christopher Lewis, "Tonal Forces in Atonal Music, Berg's Op. 5/3," Music Theory Spectrum, Vol. 3, (1981), pp. 84-97.

structure, Stravinsky states: "The essence of his work is thematic structure, and the thematic structure is responsible for the immediacy of the form."<sup>1</sup>

The most significant historical feature in Berg's atonal music is the use of traditional formal structures, such as sonata form, binary form, ternary or tripartite A-B-A' form, arch form, and theme-and-variations form. Schoenberg comments on the necessity for traditional forms in atonal music in an article entitled "Die alten Formen in der neuen Musik," dated January 12, 1927.

The old forms in the new music--their application is thoroughly justifiable and is in accordance with the principle, set up by me, concerning comprehensibility:

If comprehensibility is hindered on the one side, it must be simplified on the other.

In the new music the chords and the melodic intervals and their successions are often hard to comprehend.

Therefore a form has to be chosen which on the other side provides facilitation by establishing a known course.

To use such a form only superficially, however, is senseless if one does not also utilize its advantages; namely: to facilitate the comprehension of the ideas by a<sub>2</sub> certain slow tempo of development and by frequent repetition.

Berg's use of traditional forms in his atonal music falls into two categories. The first one, which is found earlier in Liszt's Sonata in B minor (1852-1853), consists of the movements of a long form compacted or "telescoped" into only one movement. The second category is somewhat related to the first one and is perhaps the most remarkable aspect in the construction of Berg's atonal music. This procedure involves a complex process in which the music is

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<sup>1</sup>Igor Stravinsky and Robert Craft, Conversations with Igor Stravinsky (Garden City, New York: Doubleday, 1959), p. 71f.

<sup>2</sup>Christoph von Blumröder, "Schoenberg and The Concept of 'New Music'," Journal of the Arnold Schoenberg Institute (June, 1982), pp. 101-2.

organized according to the simultaneous combination of two or more traditional forms. The most frequent combinations consist of an organization of the music at the macrolevel according to a long form, such as sonata or theme and variations, and, at the microlevel, largely by a network of repetitive tripartite structures (A-B-A'). Closely related to this construction is a binary organization of the music that becomes more apparent in his later atonal works.

A special characteristic of Berg's atonal music involves cyclic construction in which melodic and harmonic material from the first movements are used to generate subsequent movements. This procedure consists of a reworking of the material, usually as thematic transformations, but may also include exact or near-exact quotations. Berg perhaps borrowed this particular procedure for repeating material from Franck's Symphony in D Minor and Mahler's last four complete symphonies (nos. 5-9).

The Golden Mean is a geometric division of distance in which the proportion of the full length to the larger part corresponds to the proportion of the larger to the smaller part.<sup>1</sup> Although the Golden Mean has seemingly less significance in music than in other art forms, when applied to formal structure, the highest climactic point occurs at the measure corresponding to 61.8 percent of the total length. In sonata forms, the Golden Mean sometimes occurs at the point where the recapitulation commences. Frequently in Berg's sonata forms, however, the Golden Mean curiously misses the beginning of the recapitulation by one measure.

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<sup>1</sup>Ernö Lendvai, "Duality and Synthesis in the Music of Bela Bartok," in Module, Proportion, Symmetry, Rhythm, ed. Gyorgy Kepes (New York: George Braziller, 1966), p. 174.

Berg made the transition from tonal to atonal composition in "Warm die Lüfte," the last of the Vier Lieder für Singstimme mit Klavier nach Gedichten von Hebbel und Momberg, Op. 2. Except for numerous pedal points in this song, the various historical elements are missing that provide unity and coherence in the atonal works that follow.

The use of traditional forms is seen clearest in Wozzeck, Berg's most monumental work of the atonal period. Wozzeck has been thoroughly analysed by such scholars as George Perle, Douglass Greene, Douglas Jarman; and Janet Schmalfeldt; consequently, in this report, the opera is given a less exhaustive treatment, consisting mainly of charts of the formal structures and general comments.<sup>1</sup> For these reasons, the discussion of Wozzeck does not appear in its proper chronological position, but is placed at the end of the discussions of the other compositions, which are listed as follows:

Chapter II--Streichquartett, Op. 3 (1909-1910)

Chapter III--Fünf Orchesterlieder nach Ansichtskarten-Texten von Peter Altenberg, Op. 4 (1911-1912)

Chapter IV--Vier Stücke für Klarinette und Klavier, Op. 5 (1913)

Chapter V--Drei Orchesterstücke, Op. 6, (1914)

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<sup>1</sup>George Perle, The Operas of Alban Berg, Vol. 1: Wozzeck (Los Angeles: University of California Press, 1980); Douglass Greene, "Cantus Firmus Techniques in the Concertos and Operas of Alban Berg," Alban Berg Symposium, Wien, 1980, Alban Berg Studien, Band II, Universal Edition (Wien, 1981), pp. 56-68; Douglas Jarman, The Music of Alban Berg (Los Angeles: University of California Press, 1979); Janet Schmalfeldt, Berg's "Wozzeck," Harmonic Language and Dramatic Design (New Haven and London: Yale University Press, 1983).

Chapter VI--Kammerkonzert für Klavier und Geige mit  
dreizehn Bläsern (1923-1925)

Chapter VII--Wozzeck (1917-1921)

## CHAPTER II

### STREICHQUARTETT, OP. 3

Many of the special compositional procedures in Berg's atonal music are set forth in his first fully-atonal composition, the two-movement String Quartet, Op. 3 (1909-1910). Although it is a mature work, the String Quartet is his first chamber composition and his first large form in which the second movement is a reworking of melodic material drawn from the first one (see below, p. 23). Hans Redlich says "the relationship of these movements is that of a development to its exposition."<sup>1</sup> This particular compositional technique was modeled, not after Schoenberg or Webern, but after the symphonic music of Mahler, which Berg greatly admired. For instance, Mahler's Symphony No. 5 in C<sup>#</sup> Minor (1902), "begins with two movements (Trauermarsch and Allegro) based on the same thematic material."<sup>2</sup>

A second related compositional technique in Berg's String Quartet, described as telescoped form (see above, p. 9), was drawn from his earlier Piano Sonata, Op. 1 (1908).<sup>3</sup> Although Berg may

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<sup>1</sup>Hans Redlich, Alban Berg: The Man and His Music (New York: Abelard-Schuman Limited, 1957), p. 50.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., pp. 47-50.

have been familiar with Liszt's Sonata in B Minor (1853), he was perhaps influenced more by Schoenberg's tonal pieces that have telescoped formal structures: Verklärte Nacht, Op. 4 (1899), Pelleas und Melisande, Op. 5 (1902-1903), Streichquartett, Op. 7 (1904-1905), and Kammersinfonie, Op. 9 (1906).<sup>1</sup> The telescoping of long forms perhaps suggested to Berg the possibility for combining two or more traditional forms simultaneously in a composition.

The first movement of the String Quartet is a sonata form in which the exposition divides symmetrically into two thematic sections that are each forty measures in length (see Table 1, sections A and B). The initial five notes of the movement form a turning figure (see Ex. 2, Melodic Type 1, p. 7, and Ex. 3) that serves as an

Ex. 3--Berg: Streichquartett, Op. 3,  
Mvt. 1, mm. 1-6, turning figure and first theme

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<sup>1</sup> A telescoped two-movement work contemporary with Berg's String Quartet is Mahler's Symphony No. 8 in E Major (1907) which was premiered in September 1910, six months after the completion of Berg's quartet.

TABLE 1

BERG: STREICHQUARTETT, OP. 3, MVT. 1, FORMAL CHART

EXPOSITION				DEVELOPMENT				RECAPITULATION				CODA	
A				B				C				A/B	
a				Intro.				Trans.				Trans.	
b				c				d				a/c	
aB				c'				a				c	
40				80				105				183	
10	14	27		58	61	75	90	108	120	126	131	144	149
												153	160
												170	177
													187

introduction for the second and third major types of themes found in Berg's atonal music.

The second type is a wedge structure that expands outward from the first note by half-steps (see Ex. 2, p. 7, Melodic Type 2, and Ex. 3). This theme is stated first by the second violin and is imitated by the viola commencing at the fourth complete measure. Imitative introductions of thematic material are common in Berg's atonal music; however, in this instance, the answer in the viola is a free retrograde. The completion of the answer ends the beginning section (langsam), which is nine measures in length and corresponds to the slow introduction of traditional sonata form.

At measure 10, a transition containing three statements of the turning figure leads to the third type of theme at measure 14 (see Ex. 2, Melodic Type 3, p. 7). This theme contains a prominent reiterated pedal point ( $\underline{g}^b$ ) that alternates with the melodic notes. It is accompanied by a similar figure in the violoncello that closely resembles baroque melodic construction containing a reiterated pedal, such as in measures 20-21 of Prelude No. 15 in G Major in Bach's Well-Tempered Clavier, Book II (see Exs. 4 and 5). The accompanimental figure is also related to the intervallic content of the theme in that the first three notes ( $\underline{g}^{\sharp}$ ,  $\underline{a}^b$ ,  $\underline{b}^{\sharp}$ ) are an inversion of the first three notes of the theme ( $\underline{g}^{\sharp}$ ,  $\underline{g}^b$ ,  $\underline{e}^b$ ) and the melodic notes that alternate with the pedal ( $\underline{f}^{\sharp}$ ) are a transposed inversion ( $\underline{c}^{\sharp}$ ,  $\underline{c}^{\sharp}$ ,  $\underline{e}^{\sharp}$ ). Following a rather lengthy elaboration of these two themes, the turning figure and the wedge theme reappear in the second half of measures 27 and 32, respectively, creating a tripartite a-b-a' structure (see Ex. 6).



Ex. 4--Berg: Streichquartett,  
Op. 3, Mvt. 1, mm. 14-17, second theme  
and counterpoint with reiterated pedal point

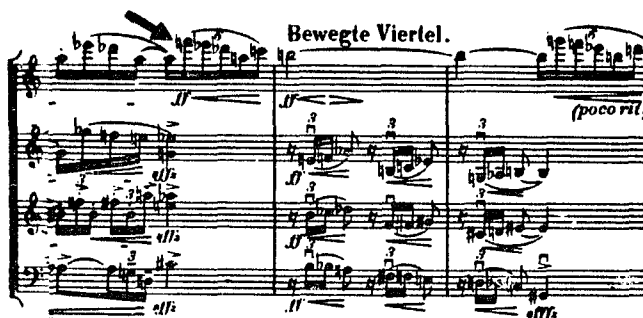
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Ex. 5--Bach: Prelude No. 15, mm. 20-21,  
melodic note used as a reiterated pedal point

The second thematic section (B) is constructed in much the same manner as the first one. The slow introduction to the main theme in the second section has an imitative reiterated pedal point consisting of repeated notes and rests in the viola and violoncello that create the effect of medieval "hocket" (see Ex. 7).

The contour of the main theme (1st violin), which commences in the second half of measure 47, rises by leap, but descends in whole tones (see Ex. 8). These notes are freely imitated one-half beat later by the second violin and the viola. A freely transposed



Ex. 6--Berg: Streichquartett, Op. 3,  
Mvt. 1, mm. 27-37, first return of main theme

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inversion of the main theme (violoncello), with half steps replacing whole tones, provides a rising counterpoint in diminution for the descending whole-tone figure.



Ex. 7--Berg: Streichquartett,  
Op. 3, Mvt. 1, mm. 41-44, "hocket effect"

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Ex. 8--Berg: Streichquartett, Op. 3, Mvt. 1,  
mm. 47-49, main theme in second thematic group (c)

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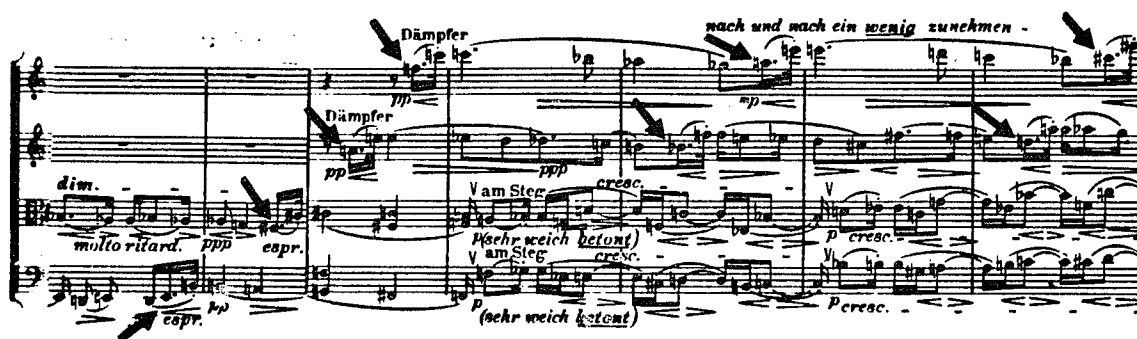
At measure 58, a quiet (piano) secondary theme is constructed from an intervallically-expanding ornamental figure interspersed among the notes of a transposition of descending whole tones drawn from the main theme (see Ex. 9). This theme is accompanied by fortissimo chords that lead to a restatement (a') of the main theme

at measure 62. Here, the main theme becomes the subject for a free four-voice canon (see Ex. 10).



Ex. 9--Berg: Streichquartett, Op. 3, Mvt. 1,  
mm. 58-60, secondary theme of second thematic group (d)

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Ex. 10--Berg: Streichquartett, Op. 3,  
Mvt. 1, mm. 61-67, free four-voice canon

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The second thematic section ends with a transition constructed primarily from the inversion of the main theme (mm. 48-49, cello) and the secondary theme (d).

The development (C) begins in the second half of measure 80 and is articulated with a pause that serves to separate the music into two parts (mm. 1-80 and 81-187, respectively). This division

represents the first example of an underlying binary structure that is found in much of Berg's atonal music.<sup>1</sup> The development starts with the secondary theme (d) of the second thematic group (see Table 1 and Ex. 8), which is the last theme introduced in the exposition, and it ends with music from the c section. This presentation of themes in reverse order illustrates the principle of an implicit retrograde construction that is found in the second half of several of Berg's atonal compositions (e.g., Op. 3, "Passacaglia"; Op. 6, "Marsch"; and the Chamber Concerto, Mvts. 2 and 3). Because developmental treatment pervades both the exposition and the recapitulation, the short twenty-four measures comprising the development section seem sufficient in length to provide balance in the sonata structure.

The recapitulation (A/B) begins at measure 105. Although the turning figure and the accompanying rhythmic pattern appear first in the recapitulation, the order of the themes thereafter is different from the exposition in that the two tripartite structures (a-b-a' and c-d-c') seem to be "telescoped" into one. Except for an almost exact restatement of the turning figure and the accompanying rhythmic pattern, the remainder of the recapitulation is largely a continuation of developmental processes that involve masterly combinations of thematic elements from the exposition (see Ex. 11). The areas of concentration of these thematic elements are shown in Table 1 (p. 15).

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<sup>1</sup>For Berg's statements concerning binary structure in his Drei Orchesterstücke, Op. 6, No. 3, see below, p. 143.

The image displays three staves of musical notation, likely for a string quartet, illustrating various musical techniques and dynamics. The notation includes notes, rests, and dynamic markings such as *frem.*, *gew.*, *zurücktreten*, *poco espress.*, *zart betont.*, *poco cresc.*, *Führend.*, *Peopress.*, *Führend.*, *A-Salte.*, *E-Salte.*, *zurücktreten*, *cresc.*, *f*, *nicht zu stark*, *sehr ausdrucksvoll*, and *f sehr ausdrucksvoll*. The staves are arranged in a system, with the first staff at the top and the third staff at the bottom. The notation is in a standard musical format, with notes and rests on a five-line staff.

Ex. 11--Berg: Streichquartett,  
Op. 3, Mvt. 1, mm. 130-38, combinations of  
the turning figure and wedge theme in the recapitulation

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The process of development starting at measure 108 of the recapitulation continues to the coda, which begins at measure 183. The coda is based on the turning figure and rhythmic pattern at the beginning of the movement and provides the final portion of an arch

structure within the sonata form.<sup>1</sup>

Although the second movement of the String Quartet is largely a reworking of melodic material drawn from the first movement, its sonata structure is organized in a much more complex manner that also resembles rondo form (see Table 2, p. 23). Melodic material in the second movement ranges from strict quotations of passages from the first movement to rather loosely associated figures that merely have similar contours, or share prominent rhythmic and intervallic content. In addition to traditional formal structures, the more striking historical elements in the second movement include various types of imitation, pedal points, and ostinato figures.

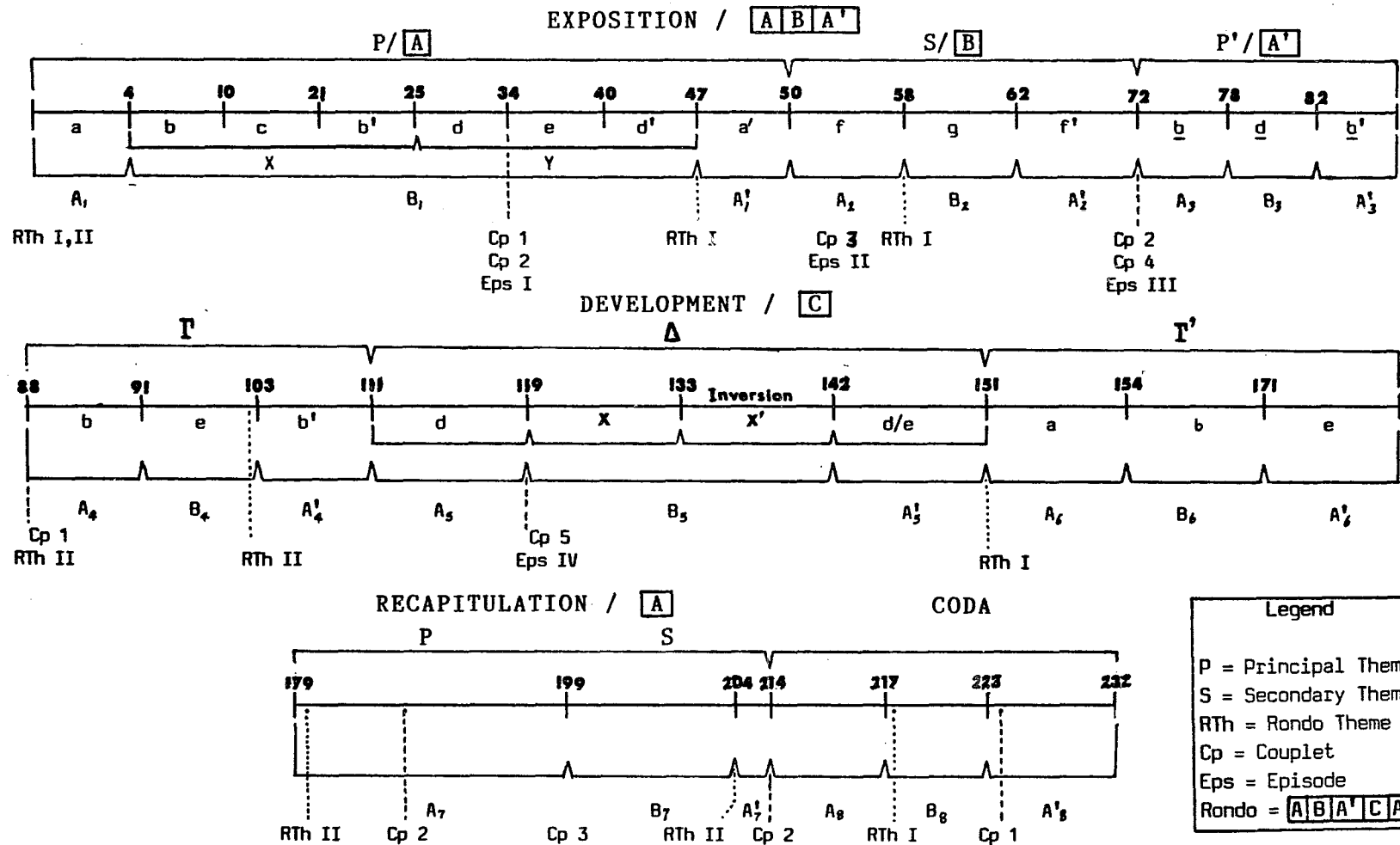
In his analysis of the second movement, Klaus Schweizer describes the rondo structure of the music as having two separate rondo themes that alternate with five transitional passages or couplets (see Table 2).<sup>2</sup> The locations of these couplets in the chart are indicated by vertical broken lines drawn at the appropriate measures (labeled Cp. 1, Cp. 2, etc.). In a similar analysis by Mosco Carner, the couplets

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<sup>1</sup>Jim Samson, Music in Transition: A Study of Tonal Expansion and Atonality 1900-1920 (New York: W.W. Norton and Co., Inc., 1977), p. 163. Samson states that the coda commences at measure 153. The music at this point, however, consists largely of the rhythmic patterns from measures 109-10 (2nd violin and viola) and 114-18 (1st and 2nd violin and viola). Both of these passages are near the beginning of the recapitulation (m. 105), and form the final part (a') of the telescoped tripartite structure. The music from measures 159-65 is almost identical to that found in the exposition at measures 60-63. Furthermore, there is a free recapitulation of melodic material to measure 183; consequently, the coda begins at this point rather than at measure 153.

<sup>2</sup>Klaus Schweizer, Die Sonatensatzform im Schaffen Alban Bergs (Stuttgart: Musikwissenschaftliche Verlags-Gesellschaft, 1970, pp. 81-85.

TABLE 2

BERG: STREICHQUARTETT, OP. 3, MVT. 2, FORMAL CHART

are referred to as "episodes" (labeled Eps. 1, Eps. 2, etc.).<sup>1</sup> Neither Schweizer nor Carner, however, describes the tripartite divisions on the macro or micro level, and, as shown in Table 2, their formal divisions do not always coincide with the tripartite design of the music.

Like that of the first movement, the sonata structure is formed largely by a network of tripartite divisions at three levels: macro, micro, and submicro. The last of these three levels does not always refer to clear divisions in the music, but to changes in melodic and/or harmonic content. In addition to the principal (P) and secondary (S) thematic sections (macrolevel), which are structurally comparable to those in the first movement, the sonata exposition is extended by a return of material (P') drawn from the principal thematic section. This return of material (see below, p. 28) expands the bi-thematic exposition into a structure that closely resembles the first three sections of rondo form (labeled **A** **B** **A'** in Table 2).

The tripartite structure of the principal (P) thematic section is created by a return of the slow introductory theme (A<sub>1</sub>/a) after the ending of the B<sub>1</sub> section (see Table 2, A<sub>1</sub>-A<sub>1</sub>' and Ex. 12a). The B<sub>1</sub> section (microlevel) divides into two groups of themes (X and Y) which subdivide into two smaller tripartite structures at the sub-microlevel (see Table 2, b-c-b' and d-c-d').

The secondary (S) thematic section in the exposition (macrolevel), like those in Berg's later atonal compositions, is much shorter and the formal structure is less clearly defined than the principal (P)

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<sup>1</sup>Mosco Carner, Alban Berg, The Man and His Work (New York: Holmes and Meir Publishers, 1975), pp. 105-8.

a m. 1

b m. 5-6

c m. 10-11

d m. 25

e m. 34-38

Molto riten. - - - - - Langsam.

f m. 50-51

f' m. 62-64

Ex. 12--Berg: Streichquartett, Op. 3, Mvt. 2, Thematic Chart

section. In this instance, the entire section is organized according to one tripartite division only (see Table 2,  $A_2-B_2-A_2'$ ). The restatement of the  $A_2$  theme at measure 63 consists of only a transposed inversion of the first three notes (see Ex. 12f).

Most of the melodic figures in the second movement are derived in one way or another from the turning figure at the beginning of the first movement (see Ex. 3, p. 13). For instance, the introductory theme (Ex. 12a) in the first measure, the main theme (Ex. 12b) in the fifth measure, theme c (Ex. 12c) in the ninth measure, and theme d (Ex. 12d) in measure 25 have contours similar to the turning figure.

The expanding half-steps in the wedge theme from the first movement also become prominent intervals in several melodic figures in the second movement. The expansion process is first seen in the half-step oscillations which grow out of a bariolage passage (m. 5) that accompanies the main theme (Ex. 12b) in the exposition (see Ex. 13). A similar half-step oscillation is also found in the chordal passage that occurs in measures 34-41, 91-92, 177-78, and 217-30 (see Ex. 12e).

Ex. 13--Berg: Streichquartett, Op. 3,  
Mvt. 2, mm. 4-7, bariolage half-step oscillation

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Half-steps are prominent also in the first part of the secondary (S) thematic section (see Table 2, A<sub>2</sub>, p. 24), but they are used in a different manner from those discussed above. The ending of the B<sub>2</sub> section at measure 62, however, suggests the structure of the wedge theme in the first movement (Ex. 14).

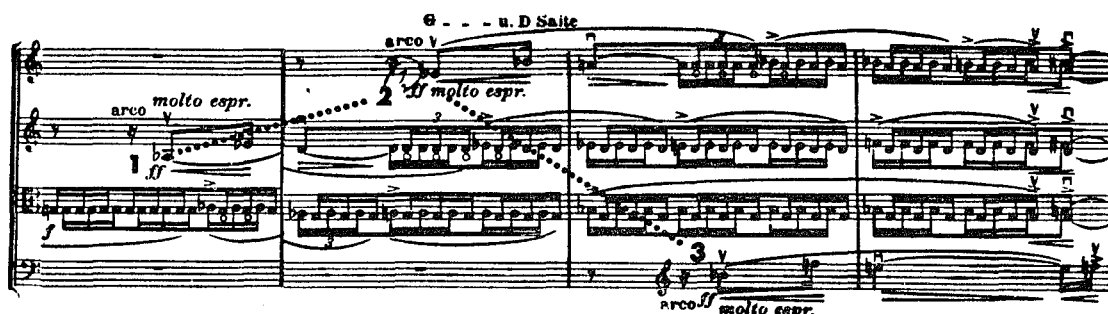
Ex. 14--Berg: Streichquartett,  
Op. 3, Mvt. 2, mm. 60-63, wedge theme

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The bariolage pedal on  $\underline{d}^{\flat}$  returns in the A<sub>2</sub>' section (m. 64) and prepares for the return of material (m. 72) drawn from the principal section. In this first return of principal material, the bariolage begins on  $\underline{g}^{\flat}$ , which suggests a V-I progression to join the two sections.

The half-step intervallic expansion process in the A<sub>3</sub> section (mm. 72-88) seems to be an extension of the one that commences at the beginning of the B<sub>1</sub> section (mm. 4-8). The expansion in the B<sub>1</sub> section only reaches a major second ( $\underline{d}^{\flat}-\underline{e}^{\flat}$ , m. 8), whereas in the latter one (A<sub>3</sub>'), the process continues until a major sixth is reached ( $\underline{e}^{\flat}-\underline{c}^{\sharp}$ ) at measure 88.

A rudimentary three-note thematic fragment is presented in the second measure of the  $A_3'$  section (m. 72) instead of a restatement of the main theme (Ex. 12b) from the  $A_3$  section (see Table 2). This figure, which is stated in three-part imitation, consists of a perfect fifth that recalls the intervallic and rhythmic content of the beginning of the B theme as first presented in measures 47-49 of the first movement (see Ex. 8, Mvt. 1, p. 19, and Ex. 15).



Ex. 15--Berg: Streichquartett, Op. 3, Mvt. 2,  
mm. 73-76, thematic fragment similar to the B theme in Mvt. 1

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The  $B_3'$  section, similar to the secondary (S) thematic section in the macrostructure, is very short (mm. 78-81) and serves mainly as an interlude between two separate passages of the pedal point. An imitative ostinato, which begins at measure 78 and continues to the end of the  $A_3'$  section at measure 88, consists of five notes that seem to have been derived from theme c (Ex. 12c). The ostinato figure is a transposed retrograde-inversion of this theme with the two minor thirds changed to major (see Ex. 16). Each repetition of the ostinato in both the subject and answer commences on a different

part of the beat in each successive measure. This construction, which obscures both pulse and meter, creates a complex ostinato (see Chap. I, p. 8) through the interaction of the two musical lines.

The image displays two systems of musical notation for a string quartet. The first system consists of four staves. The top two staves (likely Violins I and II) begin with a *pp* dynamic and a *molto marc.* tempo marking. The bottom two staves (likely Violas and Cellos/Double Basses) also start with *pp* and *molto marc.*. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A *ff marc.* marking appears in the middle of the first system. The second system continues the piece, with a *poco a poco accel. e cresc.* instruction at the top. It includes various dynamics like *pp*, *ppp*, and *ppp* *begleitend*. The notation is dense, with many slurs and accents, creating a complex ostinato effect as described in the text.

Ex. 16--Berg: Streichquartett, Op. 3,  
Mvt. 2, mm. 78-84, ostinato derived from theme c

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The development section, which constitutes the "C" portion of the rondo form, is organized according to tripartite structures (macro and micro levels) that present the thematic material in a significantly different manner than the exposition. Because of these differences, the three macro sections of the tripartite structure are labeled in Table 2 with the Greek letters:  $\Gamma$  (gamma),  $\Delta$  (delta), and  $\Gamma'$  (gamma

prime). In the gamma ( $\Gamma$ ) section of the development (macro), the  $A_4$  and  $A_4'$  microsections are based on the b theme (Ex. 12b) in the exposition, whereas the  $B_4$  section is based on the melodic and harmonic material stated in the e portion (mm. 34-41).

The delta section in the development commences with free four-part canonic imitation whose second and fourth statements are preceded by different figures which disguise the entrances of these two voices (see Ex. 17). This canon serves as an introduction to the main theme in the delta section, which is the one stated at the beginning of the second half (m. 25) of the  $B_1$  section in the exposition (Ex. 12d). In the development, theme d is treated as a two-part canon.

One of the more remarkably constructed canonic passages in the second movement starts at measure 119. The subject, which does not seem to be closely related to previous material, consists of three three-note groups that, in one way or another, are varied by a half step with each statement (see Ex. 18). A countersubject to the first statement of the subject is formed from a series of ascending minor thirds, but deviates considerably from this construction at the second statement of the subject. Following the third statement of the subject, the midpoint of the development is reached at measure 133. From this point onward, both the subject and countersubject are inverted.

Chordal structures that have oscillating half steps similar to those in measure 34 of the exposition mark the return of gamma material (m. 142,  $A_5'$ ). At measure 145, a retrograde version of the first five notes from the figure stated in measure 25 of the exposition (Ex. 12d) appears in two-part imitation with some of the intervals

expanded a half step (see Ex. 19).

Ex. 17--Berg: Streichquartett, Op. 3,  
Mvt. 2, mm. 111-17, four-part canonic imitation

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Tripartite divisions in the gamma prime section (m. 151-78) of the development are not as clearly defined as in the two previous sections. The gamma prime section commences with the a theme (Ex. 12a) in the first violin, which is imitated an eighth of a beat later by the second violin and viola. This passage is followed by a four-part imitative elaboration of the second half (mm. 153-57). Because there is no clear division in the flow of the music at this point, the passage from measures 154 to 171 is arbitrarily labeled as the B<sub>6</sub> section (see Table 2) on the basis of the developmental

Sehr ruhig und mäßig. m. Dpf. gew. m. D. G Saite (G Saite)

1 G Saite m. D. am Steg pp am Steg

2 portamento (p) ruhig

3 gewöhnlich p ma espress. D Saite - - - D Saite - - -

poco accel. - - a tempo

port. port. port. pp

gew. pp

portamento poco pp portamento

D. ab v

pp col legno gestr. v

pp col legno gestr. v

pp führend

Noch ruhiger.

portamento

Ex. 18-Berg: Streichquartett,  
Op. 3, Mvt. 2, mm. 119-35, fugato

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treatment of the thematic content and a lengthy pedal point on  $\underline{c}^\sharp$  that continues to the  $A_\flat$  section (see Ex. 20). A climactic point is reached at measure 165, which marks the beginning of a preparation for the first exact quotation of the turning figure at the beginning from the first movement. This preparation also includes a return of the bariolage pedal point on  $\underline{d}^\flat$  from the beginning of the exposition (see Ex. 13, p. 27).

Sehr bewegt. molto riten.

*f* *cresc.* *p* *mf* *molto espreso* *arco* *pizz.* *arco*

*ppp* *pp* *p* *mf* *f* *ff* *cresc.* *ein wenig*

Ex. 19--Berg: Streichquartett, Op. 3, Mvt. 2,  
mm. 142-50; (1) chordal structures varied by half steps  
and (2) retrograde and intervallic expansion of thematic figures

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*f* *ff* *p* *pp* *arco* *pizz.*

*cresc.* *molto p*

Ex. 20--Berg: Streichquartett, Op. 3, Mvt. 2,  
mm. 163-70, climax, bariolage, and turning figure from Mvt. 1

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The return of material in the  $A_4'$ ,  $A_5'$ , and  $A_6'$  sections of the microstructure in the development is frequently hidden by the statement of melodic figures in retrograde or inversion. Sometimes these melodic figures are not actually present, but the association is merely suggested by similar chords. For example, in the microstructure of the gamma prime section, the chords in measures 151-53 of the first section ( $A_6$ ) are recalled in measures 171-75 of the third section ( $A_6'$ ). Although the corresponding chords in these two sections are not identical, most of them have one or more common tones and some, or all, of the other tones are altered by half-step expansions or contractions (see Ex. 21).

The recapitulation, which commences at measure 179, is also based on a tripartite formal structure. Melodic material in the principal (P) section consists mostly of the b theme in the exposition (Ex. 12b) and the first violin theme at measure 25, which has a similar contour (see m. 25 and Ex. 12d).

The secondary (S) section, which begins in measure 199 at the mark "Führend," is virtually a restatement of the music in measures 54-59 (S) of the exposition. This repetition continues to measure 206 and, although exact or near-exact repetitions are extremely rare in atonal music, it is similar to an earlier repetition of material that occurs in the first movement (see Mvt. 1, mm. 60-63 and 159-65). The  $A_7'$  section (mm. 214-16) consists of only the a theme in the second movement.

The coda, which begins at measure 217, combines a number of the more prominent elements in both movements. Starting in the first measure, the chords joined by oscillating half-steps (Ex. 12e) and

the  $\underline{c}^\sharp$  pedal point (with an added  $\underline{g}^{\flat}$ ) provide an accompaniment for a repeated diatonic figure ( $\underline{a}^{\flat}$ ,  $\underline{b}^{\flat}$ ,  $\underline{c}^\sharp$ ,  $\underline{d}^{\flat}$ ) in the first violin that

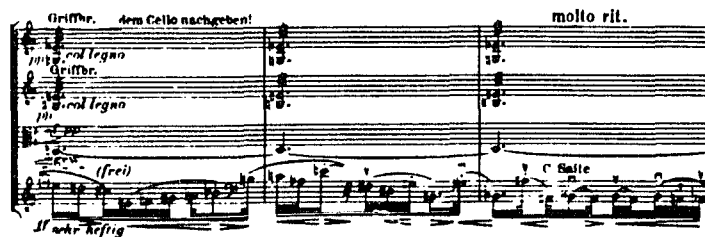
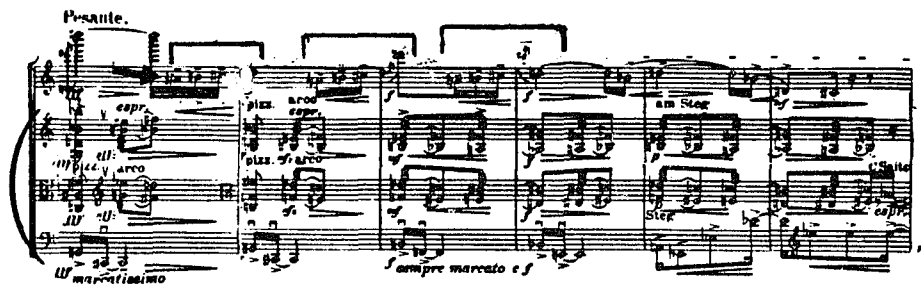
The musical score is divided into two main sections. The upper section shows measures 151-175, with corresponding chords between sections A<sub>6</sub> and A<sub>6</sub>'. The lower section shows measures 151-175, with corresponding chords between sections A<sub>6</sub> and A<sub>6</sub>'. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Annotations include 'Breit.', 'pizz.', 'arco', 'lang gezogen', 'ff', 'ppp', 'Schleppend.', 'Klang', 'flag. v', 'col legno gestrichen', and 'gewöhnl.'. Arrows connect specific notes in the lower staves to measures in the upper staves.

\*) Ausführung der Doppelgriff-Flag. g-fiq (Br.) und as-b (2. Gr.)

Ex. 21--Berg: Streichquartett, Op. 3, Mvt. 2, mm.  
151-53 and 171-75, corresponding chords between sections A<sub>6</sub> and A<sub>6</sub>'

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moves upward diatonically in a manner similar to the notes approaching the tonic root near the ending of Schoenberg's Kammersinfonie, Op. 9 (1906, mm. 114-20), and the fifth of the tonic chord in Webern's Quintet for Strings and Piano (1907, mm. 349-69, see Exs. 22-24). In measures 221-24 (cello), this chordal passage leads to a statement of the beginning a theme transposed downward a perfect fifth. At measure 226, the  $\underline{c}^{\#}-\underline{g}$  pedal point resumes in the violoncello and continues to the second beat of the final measure in the movement. This pedal point underpins a quotation of the turning figure and first wedge theme from the first movement which commences at measure 227 (2nd violin). The bariolage on  $\underline{d}$  returns in measure 231 and, like the  $\underline{c}^{\#}-\underline{g}$  pedal point, it also continues to the second beat of the final measure. The music in the final measure is an elaboration of the second part of the a theme; consequently, the coda ends with material drawn from the beginning of both movements, which provides the final portion of an arch structure in the second movement and the composition as a whole.



Ex. 22--Berg: Streichquartett, Op. 3, Mvt. 2, mm. 217-32, coda

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Ex. 23--Schoenberg: Kammer-sinfonie  
Op. 9, Rehearsal No. 115, diatonic melodic figure

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360

365

365

Ex. 24—Webern: Quintet for  
Strings and Piano, mm. 358–69, diatonic motion

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### CHAPTER THREE

#### FÜNF ORCHESTERLIEDER NACH ANSICHTSKARTEN-TEXTEN

#### VON PETER ALTENBERG, OP. 4

Berg's second atonal composition (1912) is a cycle of five songs more frequently referred to as the Altenberg Lieder. This composition, which has been proclaimed a masterpiece in the song-cycle genre, is Berg's first composition following his studies with Schoenberg and his first mature work for orchestra. The text for the Altenberg Lieder consists of only a group of trivial, aphoristic poems; however, the size of the orchestra approaches that of Mahler's with a wide array of wind and percussion instruments apt for the most sensitive musical expression. Berg solves the problem posed by this contrast in text and orchestral size by dividing the huge post-romantic orchestra into smaller chamber-like ensembles, and avoiding passages having massive combinations of instruments that would overpower the vocal music. The model for this orchestral technique, which Schoenberg and especially Webern also used in their music, is found in the orchestral songs of Mahler.<sup>1</sup> In addition to the reduction in orchestral forces, special articulations and frequent mutings are employed which provide a lower dynamic range and a wider spectrum of orchestral colors for dramatic expression.

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<sup>1</sup>Carner, Alban Berg: The Man and His Work, p. 87.

The premier of the complete Altenberg Lieder was not given until 1953, seventeen years after the composer's death. The reason for this long delay stemmed largely from a fight that broke out in the audience during the premier performance of the second and fourth songs on March 31, 1913, at the Grosser Musikvereinsaal des Akademischer Verband für Literatur und Musik, and the unfavorable criticism that followed.<sup>1</sup> Apparently, the audience was already in a restless state during the performance of the first two controversial works on the program: Webern's Sechs Orchesterstücke, Op. 6, and Schoenberg's Kammerkonzert, Op. 9. When the time came for Berg's two songs, the audience's tension had reached a peak. Egon Wellesz speculates that the ensuing uproar was triggered by a "reaction to the shortness of Altenberg's verses and the colossal and extravagant orchestra required for the performance."<sup>2</sup>

The Altenberg Lieder represents Berg's most original atonal composition to that time and anticipates twelve-tone serial technique more than Schoenberg and Webern's works of the same period. However, it was the originality of the music that prompted Schoenberg's well-known sharp criticism in which he praised the orchestration but strongly objected to Berg's "obvious attempts to find something new and different."<sup>3</sup> Apparently Schoenberg's criticism was short-lived, because he was solely responsible for scheduling two of the songs (Nos.

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<sup>1</sup>Hans Moldenhauer, Anton von Webern: A Chronicle of His Life and Work (New York: Alfred A. Knopf, 1978), p. 171 and Willi Reich, Alban Berg, trans. by Cornelius Cardew (New York: Harcourt, Brace, and World, Inc., 1963). p. 39.

<sup>2</sup>Egon Wellesz, Arnold Schoenberg (Vienna, 1921), p. 44.

Hilmar, Rosemary. Alban Berg: Leben und Wirken in Wien bis zu seinen ersten Erfolgen als Komponist. Wiener Musikwissenschaftliche Beiträge, Band 10. Wien: Verlag Hermann Böhlaus Nachf., 1978.

2 and 4) on the Akademischer Verband concert program and adamantly defended his position when, at the last minute, members of the orchestra objected to the music. Karen Monson maintains that, although Berg's formal studies with Schoenberg were finished, he carefully monitored the progress of the composition and may have been the unknown person who, in an earlier autograph, penned a short vocal phrase in measure 5 of the fifth song.<sup>1</sup>

Disillusioned by distorted press coverage and the adverse audience reaction to the premier performance of the two songs, Berg apparently made no further attempts to have the Altenberg Lieder performed other than preparing a piano-vocal score of the fifth song in 1924. The first two performances of the complete cycle were given in Paris and Rome following the first publication of the orchestral score, prepared by Hans E. Apostel, in 1952.

Except for the tripartite structures in the String Quartet, Op. 3, the Altenberg Lieder represents the first of Berg's atonal works in which elements ranging from intervallic structures to macroforms are based on the number three or multiples thereof. Among the many instances in which these constructions are found in the Altenberg Lieder, the most significant ones are major and minor thirds that frequently appear vertically as triads or as interlocked horizontal pairs in melodic passages.

Although there are five songs, the entire cycle is a tripartite **A B A'** form similar to the structure of most of Berg's other atonal music. The tripartite structure is created largely by motives and

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<sup>1</sup>Karen Monson, Alban Berg (Boston: Houghton Mifflin Company, 1979), p. 103.

figures used almost exclusively in the outer two songs. The motivic structure of the music is thoroughly discussed by Mark DeVoto and his analysis is incorporated into the present writer's description of other historical elements.<sup>1</sup>

Although the first song, "Seele wie bist du schöner," commences with an aurally chaotic introduction that achieves much the same aesthetic effect as the overture to The Creation (Franz Josef Haydn), its structure is extremely well-organized and provides a clear example of the expressionist principle of artistic coexistence of both order and chaos (see Chap. I, p. 4). The introduction begins with an extremely complex ostinato formed by a combination of five shorter ostinato patterns and one reiterated pedal point (see Ex. 25). Four of the five ostinato patterns, however, are created from the same melodic notes (g<sup>b</sup>-e<sup>b</sup>-f<sup>b</sup>-b<sup>b</sup>-a<sup>b</sup>) which form turning figures (see Ex. 2, Melodic Type 1, p. 7). These four ostinato patterns (see Ex. 25, Pattern 1), as described below, differ only in rhythmic structure.

The first of these ostinatos forms a four-part canon in which a broad spectrum of colors is represented. The exposition of the subject is scored for piccolo, first B<sup>b</sup> clarinet, and glockenspiel. The second statement, scored for clarinet and viola, is a rhythmic

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<sup>1</sup>Mark DeVoto describes the formal design of the complete cycle as an arch form in which three short aphoristic songs in the middle of the cycle are grouped together and framed on either side by the much longer first and fifth songs. Consequently, the individual songs do not conform to the conventional A B C B A designations for arch structures. "Some Notes on the Unknown Altenberg songs," Perspectives of New Music (Fall, 1966), p. 39.

Nicholas Chadwick considers the entire song cycle to be organized according to the principles of first-movement sonata form in which the exposition consists of the first four songs and the fifth song is a telescoped development and recapitulation. "Thematic Integration in Berg's Altenberg Lieder," Music Review (Winter, 1968), p. 304.

P  
A  
T  
T  
E  
R  
N  
S

1

Xylophone  
Piccolo, Clarinet  
Glockenspiel  
Violin  
Clarinet  
Viola  
Piano

2

Flutes  
1 & 2  
Violin II  
(divisi)

3

Trumpets  
2 & 3

4

Celeste  
Harp

Ex. 25--Berg: Altenberg Lieder, Op. 4, No. 1, mm. 1-3, ostinatos and pedal point

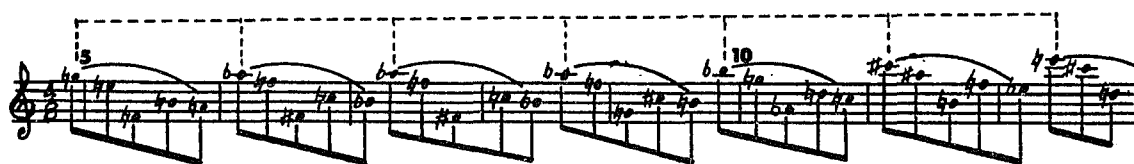
diminution that starts simultaneously with the subject in a manner similar to mensuration canonic technique. The third statement, which is an ornamentation of the subject, occurs in the first violin after only a thirty-second rest. Each of the five notes is embedded in a series of five sextuplet patterns consisting of reiterations of major thirds below each note of the melodic figure. These major thirds, however, become important generative devices later in the cycle. The fourth statement occurs in the xylophone a half beat later than the subject.

The pedal point formed by a reiterated rhythmic pattern occurs only in the piano. This pedal point, however, consists of the three centermost notes (e<sup>4</sup>-f<sup>4</sup>-b<sup>4</sup>) of the five contained in the first melodic figure; consequently, apart from adding extra weight to the three notes in each ostinato, it has no motivic function later in the music.

The second pattern, which forms the second ostinato, appears in the second violin (divisi) and first and second flutes (the music for the first and second flutes, which is a composite of the pitches and rhythms of the two second violins, is not shown in Example 25). This ostinato consists of a reiteration of the minor third d<sup>#</sup>-f<sup>#</sup>, an interval that, similar to the major thirds in the violin ostinato, becomes an important generative element later in the song cycle. The other two melodic figures (patterns 3 and 4), which appear in the second and third trumpets and the celesta and harp, respectively, are described in more detail below in the section dealing with the structure of the song.


At measure 6, the ostinato patterns constructed from the first melodic figure commence a sequential ascent that prepares for the

entrance of the main theme. The intervallic degree of the ascent is based on a melodic outline that becomes an important independent theme in the fifth song. This melodic outline (see Ex. 2, Melodic Type 5, p. 7) consists of a series of five notes that expands by increasingly larger intervals commencing with a half-step and ending with two minor thirds:  $\underline{g}^{\sharp}-\underline{a}^b-\underline{b}^b-\underline{c}^{\sharp}-\underline{e}^{\sharp}$  (see Ex. 26). Starting with the last note of measure 4 and continuing through measure 12, these notes are embedded as the beginning note in each reiteration of the sequential figures. The ostinato formed by the minor-third pattern (2) also ascends sequentially at the same intervals as the melodic outline, but transposed downward a minor second.



Ex. 26--Berg: Altenberg Lieder,  
Op. 4, No. 1, mm. 5-12, melodic outline

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At measure 9, an augmentation of the rhythm in the third motive () , which forms the second and third trumpet fanfare figure at the beginning, becomes the first three notes of the main theme in the introduction. This theme appears in the first horn and viola and starts with a wedge figure. In measures 10 and 11, the three-note figure is repeated and additional notes are added in the viola as a variation of Berg's fourth melodic type (see Ex. 2, Melodic Types 2 and 4, p. 7). Also in measure 11, new notes are added in the viola

so that, when measure 15 is reached, all twelve tones have been stated, creating what DeVoto considers to be the first dodecaphonic melody written by any of the "New Viennese" composers (see Ex. 27).<sup>1</sup>

After having made a chromatic ascent from measure 5, the fourth pattern, which is stated by celesta and harp (see Ex. 25, Pattern 4), reaches the fruition of a transformation process at measure 9 coinciding with the beginning of the main theme. At this point, unlike the other patterns, it becomes a new one based on two groups of ascending perfect fourths separated by a diminished fourth (see Ex. 28).

A transitional passage commencing at measure 15 leads to a short passage that anticipates the entrance of the voice part at measure 20. The vocal music divides into three distinct phrases and seems to be derived largely from the music in the introduction. In the first phrase (mm. 20-24) of the vocal music, the intervals formed by the three notes for the word Seele are an expansion at a ratio of four to one ( $8 : 2 = 4 : 1$ ) of the first two intervals of the main theme (see Ex. 27). The four-note melisma  $\underline{d}^{\sharp} - \underline{f}^{\sharp} - \underline{e}^{\sharp} - \underline{c}^{\sharp}$  on the first syllable of the word schöner forms a freely inverted contour of the  $\underline{d}^{\sharp}$  and triplet figure  $(\underline{a}^{\sharp} - \underline{e}^{\flat} - \underline{a}^{\flat})$  in the main theme. Following these similar figures, the notes of the vocal part form a disjunct melodic line that contrasts with the much smaller intervals in the second half of the main theme (see Ex. 27).

The second phrase in the vocal music (mm. 25-26), without the anacrusis, is an ornamentation of pattern one (see Ex. 29). Except

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<sup>1</sup>Ibid., p. 48.

Viola m. 11

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

See - - - la, wie bist du schö - - - her, tie - - - fer nach Schnee - - - stür - - - men

\* Half-steps

Ex. 27--Berg: Altenberg Lieder, Op. 4, No. 1, mm. 11-15,  
dodecaphonic melody (main theme), mm. 20-24, reworking of dodecaphonic melody

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for the final note  $\underline{a}^{\flat}$ , which would have to be  $\underline{a}^{\#}$ , this phrase contains an embedded transposed retrograde version of the ascending melodic outline (see Ex. 2, Melodic Type 5, p. 7). A complete statement of the normal version of the melodic outline, however, is clearly embedded in the third and final phrase (mm. 29-32) of the vocal music (see Ex. 30). This phrase also contains a prominent reiterated pedal point on the note  $\underline{g}^{\flat}$ , which resembles Berg's third special melodic type (see Ex. 2, Melodic Type 3, p. 7).



Ex. 28--Berg: Altenberg Lieder, Op. 4, No. 1, m. 9, new motive derived from Pattern 4

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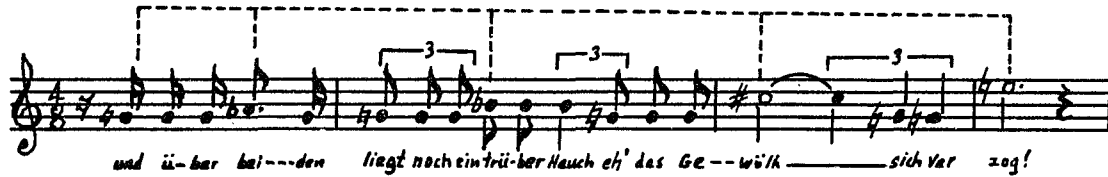


Ex. 29--Berg: Altenberg Lieder, Op. 4, No. 1, mm. 25-26, embedded retrograde version of melodic outline

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DeVoto describes the formal structure of the song as a "bogenform" in an abstract sense in that the A and A' sections are made up of motivic tissue and the B section (mm. 18-24) lacks any of the motives

found elsewhere."<sup>1</sup> DeVoto also points out that "the A' section sounds more like a continuation of B, and hence the part of the song following the frenzied pulsation before measure 18 seems more like Part Two of a bipartite construction."<sup>2</sup>



Ex. 30--Berg: Altenberg Lieder, Op. 4, No. 1,  
mm. 29-32, embedded melodic outline and reiterated pedal point

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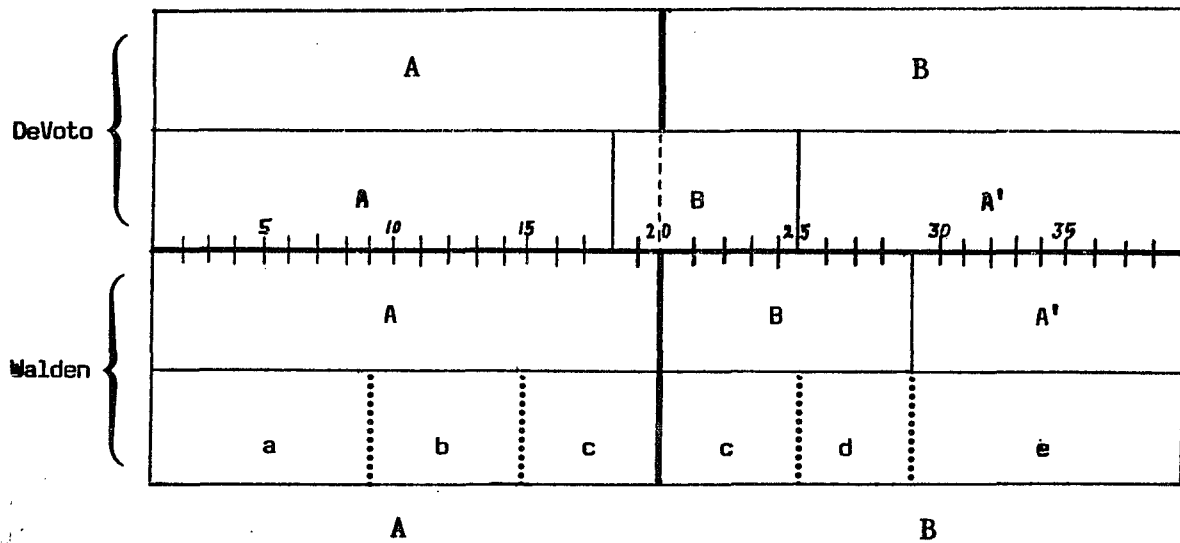
DeVoto does not, however, discuss tripartite divisions that occur in each half of the binary structure. The tripartite structure in the first half is also an abstraction in that the three sections are determined more by the recurrence of musical events rather than by clear divisions in the flow of the music. The first division occurs at the beginning of the main theme (m. 9) and the second one at the beginning of the transitional passage (m. 15). The lengths of the three sections in the second half seem to be a mirror of those in the first half (see Table 3). All three of these tripartite divisions in the second half correspond to the beginning points of the three phrases in the vocal part.

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<sup>1</sup>Ibid., p.39.

<sup>2</sup>Ibid.

TABLE 3

BERG: ALTENBERG LIEDER, OP. 4, NO. 1, FORMAL CHART

A greater preponderance of elements based on the number three are found in the second song, "Sahst du nach dem Gewitterregen den Wald." For instance, the song commences with an intricate three-part imitative passage based on permutations of a three-note cellular unit. This cell, which consists of an ascending minor second and a descending major third ( $\underline{b^b}-\underline{b^{\sharp}}-\underline{g^{\sharp}}$ ), is a transposed composite of two motivic elements in the first song: the beginning major third ( $\underline{g^{\sharp}}-\underline{e^b}$ ) in the first violin ostinato and the minor third ( $\underline{d^{\sharp}}-\underline{f^{\sharp}}$ ) in the ostinato for second violin and first and second flutes (see Exs. 25 and 31a). The cell is imitated three times. The first of these imitations is stated by the viola and is constructed as an inversion of the subject transposed upward a perfect fifth. The second imitation, a transposition of the cell which includes an inversion of the second interval, occurs in the voice in measure 2. The third imitation is stated by the first horn and is constructed as a transposed retrograde of the

cell. The end of the third note in the third imitation coincides with the end of the first verse in the text and marks the end of the A section in the tripartite structure of the song. These permutations of the three-note cell form intervallic patterns similar to the beginning of "Dies ist ein Lied für dich allein," the first song in Webern's Fünf Lieder aus „Der siebente Ring“ von Stefan George, Op. 3 (1908-1909, see Ex. 32b). A second cellular unit (voice, m. 2) consists of a descending perfect fourth, minor second, and perfect fourth ( $\underline{e^b-b^b-a^4-e^4}$ ).

Ex. 31a--Berg: Altenberg Lieder, Op. 4,  
No. 2, mm. 1-3, beginning intervallic cells and imitation

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\*Refers to answers in Ex. 31a.

Ex. 31b--Webern: Fünf Lieder aus „Der siebente Ring“  
von Stefan George, Op. 3, No. 1, mm. 1-4, intervallic cells

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In the B section, the voice commences with a wedge theme accompanied by several ascending figures consisting major and minor thirds (mm. 4-5) and perfect and augmented fourths (m. 6, see Exs. 31a and 32). At the end of the fifth measure, a bariolage pedal point commences in the upper violin part (m. 5) and ends in the harp in measure 6.

The musical score for Ex. 32, titled "Ex. 32--Berg: Altenberg Lieder, Op. 4, No. 2, mm. 4-7, wedge theme". The score is written for a full orchestra and voice. The top system includes staves for 1. Fl., 1. Kl. (in A), 1.2. Fg., 1. Hr. (in F), 2. Hr., 1. Trp. (in F), 1. (Alti), 2. (Ten.), 4. (Bass), Trp., Hr., and Con. The bottom system includes staves for Solo, VI I, d. bbr., Solo, VI II, d. bbr., Solo, Hr., d. bbr., 1. Solo, Vcl., 2. Solo, d. bbr., Solo, Kb., and d. bbr. The score is marked with "poco rit." and "molto rit." and includes dynamic markings like "pp", "p", "f", "fff", and "Dpf.".

Ex. 32--Berg: Altenberg Lieder,  
Op. 4, No. 2, mm. 4-7, wedge theme

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The A' section (mm. 8-11) resembles the A section only in the construction of the vocal music and certain portions of the text. Following its first note (a<sup>4</sup>"), the vocal music consists of a series of interlocking permutations of the three-note cell. This passage ends with a repetition of the notes and text found earlier in measure 2 (see Ex. 33). The voice is imitated in unison by the violoncellos

The musical score for Ex. 33 consists of two systems of staves. The first system includes staves for 1.2. Ob., 2.2. Hr. (in F), 1.2. Trp. (in F), 1.2. Pos., Timpani, Cello, and Contrabass. The second system includes staves for 1. Solo, 2. Solo, Vcl., 4. Str. div., 1. Solo, Kb., and 2. Solo. The vocal part (Soprano) is shown with German lyrics: "Stille. So. Pres. - e. noch du. brauchst Ge. mit. - - - ter. - re. - gen!". The score is marked "a tempo" and features a circled measure number "10". The vocal part includes the lyrics "Stille. So. Pres. - e. noch du. brauchst Ge. mit. - - - ter. - re. - gen!". The instrumental parts show various dynamics like "pp", "p", "f", "ff", "fff", and "ffff", and articulation like "Dpf. ab" and "spring. Bog.". A section of the string parts is labeled "Imitation".

Ex. 33--Berg: Altenberg Lieder, Op. 4,  
No. 2, mm. 8-11, thematic structure and imitation

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(divisi a4) which dwindle in number as the quiet end of the song (pppp) is approached.

The prominence of major thirds is also seen in the winds. These intervals appear in pairs that form vertical dyads which become freely imitated throughout the A' section. Transposed fragments of the perfect fourth motive that appeared as a transformation of pattern four (m. 9, harp) in the first song are recalled in the celesta music (mm. 8-9).

The third and central song, "Über die Grenzen des All blicktest du sinnend hinaus," is a tripartite A-B-A' structure whose most striking element is an anticipation of twelve-tone serial technique. The first chord consists of a twelve-tone aggregate that forms the A and A' sections of the song (see Ex. 34). In its initial appearance, this chordal aggregate is scored for winds only with the tones alternated among the instruments. The tonal colors created by the alternation are similar to Farben, the third movement of Schoenberg's Fünf Stücke für Orchester, Op. 16 (1909, see Ex. 35).

Whereas major and minor thirds were prominent intervals in the melodic structure of the second song, the inverted forms (major and minor sixths) are important motivic elements in the B section (mm. 8-18) of the third song. The first half is constructed largely from figures containing major or minor sixths in descending motion. These falling sixth figures are anticipated by the final two notes of the vocal music in the A section (a<sup>b</sup>'-c<sup>b</sup>') which marks the beginning of a freely imitative passage that has various falling-sixth figures



scattered amongst the instruments in a manner approaching Klangfarbenmelodie (see Ex. 36). This passage ends with an ostinato in measures 11-12 that is also constructed from falling major and minor sixths.

Ex. 36--Berg: Altenberg Lieder,  
Op. 4, No. 3, mm. 8-12, falling sixth figures

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The main melodic passage in the B section is stated by the first oboe in measures 9-11. This figure contains one transposed inversion of the main three-note cell in the second song ( $\underline{d^{\sharp}}-\underline{d^{\flat}}-\underline{f^{\sharp}}$ ) and a pair of prominent falling major and minor sixths. Instead of its usual dominating role over the orchestral instruments, the vocal music in the B section is treated as a rhythmic pedal point in which the alternating notes form a major third ( $\underline{f^{\sharp}}-\underline{a^{\sharp}}$ , see mm. 9-10). At measure

13, the vocal melody is a repetition of the first six notes at the beginning of the song transposed upward a major sixth (see Ex. 37).

The B section dwindles to a static end with a number of pedal points and a Sprechstimme passage in the vocal music. Minor thirds are recalled in the reiterated pedal point stated by the harmonium and first and second horns at measures 12-16 (see Ex. 37).

Ex. 37--Berg: Altenberg  
Lieder, Op. 4, No. 3, mm. 13-18, pedal points

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In the A' section, which commences at the middle of measure 18, the twelve-tone chordal aggregate is scored for strings (harmonics) and celesta instead of winds. The twelve notes are commenced one

at a time in the exact same order as they end in the A section; consequently, the full sonority is not reached until the final measure of the song (see Ex. 38). This unusual construction is the clearest passage in Berg's early atonal music in which the second half of the music contains exact, or near exact, retrograde passages from the first half.

Ex. 38--Berg: Altenberg Lieder,  
Op. 4, No. 3, mm. 19-25, 12-tone chordal aggregate

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Permutations of the three-note cell are also prominent in the fourth song, "Nichts ist gekommen, nichts wird kommen für meine Seele." The first two permutations appear as an interlocking pair at the beginning of the vocal music, followed by a third version with the

last note displaced upward an octave (see Ex. 39). Another pair of permutations appears in measure 9 at the beginning of the second phrase of the text (see Ex. 40).

Ex. 39--Berg: Altenberg Lieder,  
Op. 4, No. 4, mm. 1-5, interlocking three-note cells

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At measure 10, the melodic outline from measures 4-12 of the first song is stated by the voice and xylophone (see Ex. 26, p. 46). When measure 13 is reached, slightly different rhythmic patterns in each part create two heterophonic melodic lines. In this passage, the rhythmic alteration was perhaps made mainly to accommodate the addition of the note c between the third and fourth notes b<sup>b</sup> and c<sup>#</sup>. This variation of the cell is also found in the figure that follows in the solo viola (mm. 13-14).

The B section starts with a passage for the B<sup>b</sup> bass clarinet and three soprano B<sup>b</sup> clarinets (see Ex. 41). Each part is stated simultaneously in a different rhythmic pattern, but with a preponderance of similar intervallic patterns. At measure 18, however, all four clarinet parts become ostinato figures which are later imitated

ein wenig bewegter (10) poco accel.

*Melodic Outline*

*Heterophonic Melodic Outline*

ein wenig bewegter (10) poco accel.

(15) wieder zurückhalten

Ex. 40--Berg: Altenberg Lieder, Op. 4, No. 4, mm. 9-15, heterophonic melodic outline

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by the brass in measures 20-22. The voice also commences as an ostinato at the end of measure 19, but ends with a contracted permutation of the three-note cell (see Ex. 41). An  $\underline{a}^b$  pedal point, which commences at the beginning of the B section, ends at measure 19 with a variant of the second cell stated in the solo viola and is imitated one and one-half measures later by the second viola.

The musical score for Ex. 41 shows measures 17-21 of Altenberg Lieder, Op. 4, No. 4. The score includes staves for Kl. (on 2), 3., Bkl., 1. (Alt), Pos. 2., 2., Bth., Ges., Solo v. 1. (Halt), Hr., and 2. (Halt). The music features ostinato figures and a three-note cell. Key markings include 'dimin.', 'pp (sempre)', 'poco rit.', 'col legno', and 'Solo Dpf. ab'. Measure numbers 20, 21, and 22 are indicated, along with time signatures (2/4, 3/4) and a key signature change (F major to D minor).

Ex. 41--Berg: Altenberg Lieder, Op. 4,  
No. 4, mm. 17-21, ostinato figures and three-note cell

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The relationships between the A and A' sections are more subtle than those in the preceding songs. The clearest relationship, however, is found in the vocal music. For instance, if the third note,  $\underline{d}^b$  (m. 23), were transposed downward one octave, the first three notes would form a chromatic figure that consists of a

transposition a minor second below the earlier one in measure 9. The  $\underline{d}^4$ , however, also serves as the first note of a transposed permutation of the three-note cell which follows the chromatic figure (see Ex. 43).

3-1  
8-4 a tempo primo

25

1. Ob.  
1. Kl.  
2. Kl.  
1. Fg.  
1.2. Hr.  
3.4. Hr.  
1. Typ.  
(Alb) 1.  
Pos. 2.3.  
4.  
Bb.  
Pic.  
Cel.  
Cea.  
Viol. I.  
Viol. II.  
Vcl. div.

mod. um. - - - - -  
we. - - - - -  
mel. - - - - -  
auch - - - - -  
blon - - - - -  
des.

3-1  
8-4 a tempo primo

25

Ex. 42--Berg: *Altenberg Lieder*, Op. 4,  
No. 4, mm. 22-26, similarities with voice music in A section

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The five notes occurring in the voice at measures 25-26 are an exact transposition of the beginning notes in the A section downward a major third except for the slight difference created by

the minor third  $\underline{g}^{\#}-\underline{b}^{\flat}$  (see Ex. 39, p. 60). In the A section, this interval is an enharmonic major third ( $\underline{e}^{\flat}-\underline{a}^{\flat}$ ). In the final six measures, an elaborated retrograde transposition of the melodic outline from the first song (mm. 4-12) brings the song to an end (see Ex. 26, p. 46 and Ex. 43).

Ex. 43--Berg: Altenberg Lieder, Op. 4,  
No. 4, mm. 27-32, transposed permutation of three-note cell

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A prominent pedal point (mm. 22-28) constructed from diverse articulations and timbres similar to the complex ostinato at the beginning of the first song forms chords constructed from a series of notes arranged almost entirely according to a circle of fifths:  $\underline{f}^{\#}-\underline{b}^{\flat}-\underline{e}^{\flat}-\underline{a}^{\flat}-(\underline{e}^{\flat}-\underline{g}^{\flat})$ . These notes are scored as follows:

$\underline{b}^{\flat} - \underline{e}^{\flat}$ :	cello harmonics
$\underline{b}^{\flat} - \underline{a}^{\flat}$ :	muted trumpet ( <u>Flutterzunge</u> )
$\underline{e}^{\flat}$ ---:	tympani roll

$\underline{a}^\#$  --- : alternation among several instruments<sup>1</sup>  
 $\underline{f}^\# - g^\flat$ : major 7th tremolo

After the first beat in measure 22, the rhythm of the major seventh tremolo ( $\underline{f}^\# - g^\flat$ , celesta) becomes increasingly slower and leads to an expansion theme with the  $g^\flat$  reiterated as a pedal point at measure 27. In measures 28-30 (first flute), this expansion process is abated by shrinking melodic intervals.

The final pedal point is a much shorter one that appears only in the flute music in measures 30-31. Here, the  $\underline{b}^\flat$  that forms the pedal point, ends on  $\underline{b}^\flat$ , which recalls the flute music at the beginning of the song (see Ex. 39, p. 60 and Ex. 43).

In many ways, the fifth song is the most interesting one in the entire cycle, both in musical content and historical elements. "Hier ist Friede" closely conforms to a "textbook" definition of a baroque passacaglia. Jay Weldon Wilkey describes the passacaglia as follows: "The five-measure length of the theme determines the length of each segment of the form, which might be described as a theme with ten variations."<sup>2</sup> The even-numbered symmetrical construction, however, is frequently aurally obscured by the overlapping of phrases and thematic structures at many of the beginnings and endings of the variations. The passacaglia theme also overlaps in some variations and is totally absent in others; however, in these instances, there are definite beginnings and endings of secondary

---

<sup>1</sup>The  $\underline{a}^\flat$  is stated first by the bassoon at measure 22, and shifts to the B $^\flat$  bass carinet two measures later (m. 24). At measure 25, the  $\underline{a}^\flat$  is continued by fourth trombone and, in measure 26, by first horn.

<sup>2</sup>Jay Weldon Wilkey, "Certain Aspects of Form in the Vocal Music of Berg," (Ph.D. dissertation, University of Indiana, 1965), p. 98.

themes support the five-measure structure of each variation (see Table 4).

In addition to the symmetrical structure of the variations, the music is also organized according to sonata form, which perhaps was an attempt by Berg to compose a work similar to that of Webern, whose earlier Passacaglia, Op. 1, as McKenzie discusses in his dissertation, is also in sonata form.<sup>1</sup>

Much of the thematic content in „Hier ist Friede“ is based on ostinato patterns from the first song (see Ex. 25, p. 44). The passacaglia theme consists of the notes found in the melodic outline in the first song stated in whole notes (see Ex. 26, p. 46 and Table 4). When the fifth measure is reached, the main theme from the first song (mm. 11-15), which consists of all twelve notes of the chromatic scale, commences at the final note of the passacaglia theme. This twelve-tone theme (see Ex. 2, Melodic Type 2, p. 7) is an ornamentation of the five-note passacaglia theme, and it marks the beginning of the first variation. In passing, it foreshadows the manner in which themes were later conceived in the twelve-tone serial method (see Table 4).

A third theme, which is a transposition of the fourth ostinato pattern in the first song (m. 9), begins at measure 7. For the most part throughout the movement, this "quartal" theme appears only in the bass register and could be thought of as a subsidiary passacaglia theme (see Table 4).

In the second variation, the passacaglia theme plays a secondary role to a fourth theme which is characterized by two falling minor

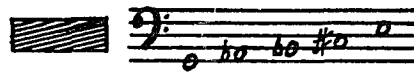
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<sup>1</sup>McKenzie, "The Music of Anton Webern," pp. 76-77.

TABLE 4

BERG: ALTENBERG LIEDER, NO. 5, THEMATIC AND FORMAL STRUCTURES

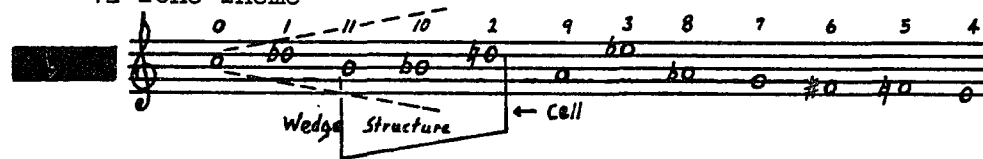
	EXPOSITION					DEVELOPMENT					RECAP.	CODA
	Variations: I. II. III. IV. V. VI. VII. VIII. IX. X.											
	5	10	15	20	25	30	35	40	45	50	55	
SOPR.	[Solid black bar]					[Solid black bar]					[Solid black bar]	
ALTO	[Solid black bar]					[Solid black bar]					[Solid black bar]	
TENOR	[Solid black bar]					[Solid black bar]					[Solid black bar]	
BASS	[Solid black bar]					[Solid black bar]					[Solid black bar]	

Passacaglia  
ThemeQuartal  
Theme

"Falling Sixth" Theme



12-Tone Theme



minor sixths. This theme provides the source for some of the vocal music in which falling sixths are also prominent (see Table 4).

Because of the expository nature of the first and second variations, they, along with the passacaglia theme, form the exposition of the sonata structure. The development section is formed by Variations III through VII. In these variations, the themes are treated in many of the ways one would expect to find in sonata development sections; however, of particular interest are some developmental techniques that predate the emergence of sonata form. For instance, the beginning of the third variation is anticipated two measures earlier by the falling sixth figure. The figure is imitated twice and anticipates the entrance of the vocal music in the same manner as in Vorimitation, which is first associated with late fifteenth and early sixteenth-century polyphonic Lieder (see Ex. 44). In measures 18-19 (harp), the first note of the passacaglia theme ( $g^4$ ) is alternated with the remaining notes as a reiterated pedal point (see Ex. 2, Melodic Type 3, p. 7).

In the fourth variation (m. 21), the passacaglia theme is stated in long notes in the bass register for the first time after the exposition. Throughout this variation, the development of the passacaglia theme becomes more complex because of numerous sequential and imitative statements that follow, commencing first as a triplet figure, and then in sixteenth notes (see Ex. 45).

In the vocal part in the fifth variation, Berg continues to create special melodic figures. Anticipated two measures earlier at measure 23, the passacaglia theme is stated in the original order of notes simultaneously with its retrograde (see Ex. 46). First,

15 *poco rit.* Wieder ins Tempo I zurückkehren

1. Fl.  
1. Ob.  
2. Hr.  
1. Kl.  
2. Kl.  
Bsl.  
Fg.  
Hr.  
1. Trp.  
2. Trp.  
1. Tromb.  
2. Tromb.  
Pec.  
Hr.  
Glap.  
Cel.  
Hr.  
Klav.  
Con.  
Vl. I  
Vl. II  
Br.  
Vcl.  
Cb.

15 *poco rit.* Wieder ins Tempo I zurückkehren

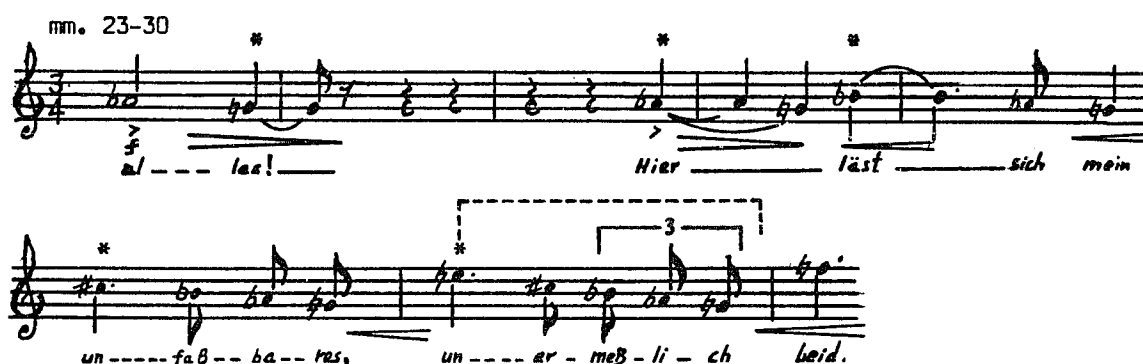
15 *poco rit.* Wieder ins Tempo I zurückkehren

Ex. 44--Berg: Altenberg Lieder, Op. 4,  
No. 5, mm. 13-19, Vorimitation and rhythmic pedal points

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the two initial pitches  $\underline{g}^{\flat}$  and  $\underline{a}^{\flat}$  are reiterated in retrograde. After the  $\underline{b}^{\flat}$  is reached, the  $\underline{g}^{\flat}$  and  $\underline{a}^{\flat}$  are again stated in retrograde, followed by  $\underline{c}^{\sharp}$ , the fourth note of the theme. The first three notes are then stated in retrograde, which makes the theme complete and marks the end of this variation.



\*Original order of passacaglia theme

Ex. 46--Berg: Altenberg Lieder, Op. 4, No. 5, mm.  
23-30, notes of passacaglia theme interspersed in retrograde

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The complexity and intensity of the developmental process continue to grow in the sixth variation. Several statements of the passacaglia theme in various rhythmic patterns and instrumentations commence at measure 30. Various articulations reflecting the idiomatic characteristics of the instruments chosen for each statement of the theme are illustrated in Example 47. In addition to the passacaglia theme, the twelve-tone theme is stated by the first and second violins (tremolo), and the quartal theme is sustained in long notes by the contra-tuba and double-bass. The various rhythmic patterns, instrumentations, and articulations of the notes lead to the end of the

Golden Mean

Ex. 47--Berg: Altenberg Lieder,  
Op. 4, No. 5, mm. 33-36, climactic section

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climactic section at measure 35, one measure from the point corresponding to the Golden Mean in the movement (see Chap. 1, p. 10). Momentarily freed from the chromatic structure associated with atonality, the climactic section ends with an A major triad scored for full orchestra (m. 35). The passacaglia theme is stated thereafter as a vertical chordal aggregate in the harp (g<sup>b</sup>-a<sup>b</sup>-b<sup>b</sup>-c<sup>#</sup>-e<sup>b</sup>).

Attention is given in the seventh variation to the development of the falling sixth theme in which such traditional processes as fragmentations, imitations, strettos, and transpositions are employed. After the passacaglia theme is completed in the voice, it is stated once again in retrograde, anticipating the end of the development section one measure later (see Ex. 48).

As in the second movement of Schoenberg's Fünf Orchesterstücke, Op. 16, the recapitulation of the themes in the Altenberg passacaglia is done in reversed order. In the eighth variation, only the twelve-tone and quartal themes are recapitulated.

The recapitulation of the passacaglia theme commences in the ninth variation. It is, however, recapitulated in much the same manner as it is developed in the fifth variation, that is, with the theme stated forward and in retrograde simultaneously.

The final variation, which forms the coda of the sonata structure, consists solely of the notes in the passacaglia theme as does the beginning of the song. In addition to its sonata and theme and variations structure, this repetition of thematic content in the final variation suggests an arch structure. The process of variation, however, is continued. Starting at measure 50, the passacaglia

theme is transposed upward one half-step and imitated with some freedom in retrograde in the trombones and first trumpet, with some doublings in the strings. The final sustained notes of each consecutive entry form the passacaglia theme vertically in the final two measures with woodwinds and harp added to punctuate the ending (see Ex. 49).

Ex. 48--Berg: Altenberg Lieder, Op. 4,  
No. 5, mm. 35-39, development of the "falling sixth" theme

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Ganz langsam (55)

1.2 Fl.  
1.2 Ob.  
1.2 Kl. (no B)  
3.  
1.2 Fg.  
2.  
1. Trp. (in F)  
1.  
2.  
3.  
4.  
Pon.  
Pko.  
Hra.  
Klav.  
Ges.  
1. Solo  
2. Solo  
4. Str.  
VI. I  
VI. II  
1. Solo  
2. Solo  
4. Str.  
1.  
2.  
3.  
Vcl. div.  
1.  
2.  
3.  
4.  
5.

Ganz langsam (55)

Ex. 49--Berg: Altenberg Lieder,  
Op. 4, No. 5, mm. 51-55, final variation

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In conclusion, the various historical elements and special melodic structures in the Altenberg Lieder differ little from those in Berg's other atonal works. With the exception of the Chamber Concerto, however, the Altenberg Lieder anticipates twelve-tone technique more than any of Berg's other atonal works. Although the three middle songs are miniatures, the length of the first and last ones are such that the cycle as a whole is considerably longer than the miniatures of Webern and should be ranked among Berg's major works. Aside from the many old and new techniques in the construction of the music, the most important value of the work lies in its beauty, which makes it one of Berg's most enjoyable compositions.

## CHAPTER FOUR

### VIER STÜCKE FÜR KLARINETTE UND KLAVIER, OP. 5

Although Webern, and to some extent Schoenberg, composed works with aphoristic dimensions, Berg's only composition approaching the brevity of his colleagues' music is his Four Pieces for Clarinet and Piano, Op. 5. The Four Pieces was composed in the summer of 1913 and, although it shows the strong influence of Schoenberg's Sechs kleine Klavierstücke, Op. 19 (1910) and Webern's Vier Stücke für Geige und Klavier, Op. 7 (1910),<sup>1</sup> historical tradition seems to play a greater role in the organization and construction of Berg's music.

According to René Leibowitz, "these pieces were derived from the four traditional sonata movements--the first being a sonata Allegro, the second an Adagio, the third a Scherzo, and the fourth a Rondo."<sup>2</sup> The exposition in the first piece commences with a turning figure stated by the clarinet (see Ex. 2, Melodic Type 1, p. 7). This entire solo passage consists of a total of nine notes that, in one way or another, generate the music of all four pieces.<sup>3</sup> At the beginning of the first piece, the nine-note solo passage is divisible into three groups having three notes each. The third group is a varied

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<sup>1</sup>Redlich, Alban Berg: The Man and His Music, pp. 36 and 55.

<sup>2</sup>Leibowitz, Schoenberg and His School, p. 150.

<sup>3</sup>Jarman, The Music of Alban Berg, pp. 23-25.

repetition of the first one and, in a sense, suggests the essence of the sonata structure of the first piece in an abridged capsule form (see Ex. 50).

Ex. 50--Berg: Vier Stücke,  
Op. 5, No. 1, mm. 1-2, nine-note clarinet solo

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A sensation of tonality is momentarily suggested in the three-note groups. As sometimes is necessary to maintain the proper tonality in traditional fugal practice, perfect fourths expand or invert to form perfect fifths. In this example, the descending perfect fourth ( $\underline{a}^{b''}-\underline{e}^{b''}$ ) that forms the first interval expands to form a perfect fifth ( $\underline{a}^{b''}-\underline{d}^{b''}$ ) in the third group.<sup>1</sup> The second interval, a minor sixth ( $\underline{e}^{b''}-\underline{g}^{b''}$ ), is transposed downward a half step in the third group. These variations in intervallic and pitch content are done in such a manner that the notes of the first group form one upward and two downward leading tones to the respective notes in the third group (see Ex. 50).

<sup>1</sup>All references to clarinet notes are at sounding pitch.

The tonal magnetism created by the first and third groups is strengthened by the second three-note group ( $\underline{a}^{\flat'} - \underline{c}^{\flat''} - \underline{e}^{\flat''}$ ), which forms an ascending arpeggiated  $\underline{a}$  minor triad. Although this chord could function as the minor dominant of the third group of tones, an arpeggiated second-inversion  $\underline{D}$  major triad ( $\underline{a}^{\flat''} - \underline{d}^{\flat''} - \underline{f}^{\sharp'}$ ), it seems to function more appropriately as the supertonic chord (II) in a  $\underline{G}$  tonality. Immediately following the final note of the third group, the notes of the tonic chord ( $\underline{g}^{\flat'} - \underline{b}^{\flat'} - \underline{d}^{\flat'}$ ) are found embedded in the bass part of the piano accompaniment (see Ex. 50).

Whereas tonality seems to be created by the three-note groups, certain intervals, particularly those that form chromatic relationships (see Chap. I, pp. 6-7), are present which obscure or destroy it. Tonal magnetism is created within the first three-note group by tension generated from the descending minor-ninth formed by the first and third notes ( $\underline{a}^{\flat''} - \underline{g}^{\flat'}$ ). The peak of this tension, focused primarily on the final note,  $\underline{g}^{\flat'}$ , would cause it to function as a leading tone to  $\underline{a}^{\flat'}$  if the magnetism were not destroyed by movement to  $\underline{a}^{\flat'}$  instead (see Ex. 50).

At the conclusion of the third group of notes, tonal instability is again created by the counterpoint in the piano. At the point where the arpeggiated  $\underline{G}$  major triad completes the tonality suggested by the three-note groups, chromatic relationships are also present to obscure the tonality. For example, an  $\underline{f}^{\sharp}$  creates a major seventh with the tonic  $\underline{G}^{\flat}$  and, as the melodic triad is completed, a  $\underline{B}^{\flat}$  creates a bi-modal chromatic relationship with the  $\underline{b}^{\flat}$ .

The third group of three notes is a quasi-sequential figure that continues the process of "perpetual variation" (see Chap. I, p. 4).

The rhythm of the third group is different from the first group and, as discussed above, the previous perfect fourth ( $\underline{a^b}-\underline{e^b}$ ) is expanded to a perfect fifth ( $\underline{a^{\sharp}}-\underline{d^{\sharp}}$ ). The third group also illustrates one of the more important repetitive techniques in aphoristic music. Usually only the general contour and register of a musical line are maintained which only hint at or suggest an actual repetition of the music. Pitch and intervallic content is similar in the repetition, but is rarely exact.

A second example of the technique is found at the recapitulation (see Ex. 51, m. 9). Here, the pitch content of the first three-note clarinet group, which now appears in the right-hand piano part, is transposed downward an enharmonic major third ( $\underline{e^{\sharp}}-\underline{b^{\sharp}}-\underline{e^{b'}}$ ). The piano music from the exposition is telescoped in the recapitulation so that it appears simultaneously with the reprise of the beginning clarinet music. The  $\underline{f^{\sharp}}$ ,  $\underline{g^{\sharp}}$ , and  $\underline{b^{\sharp}}$  at the beginning of the left-hand piano part (see Ex. 50) become the second, third, and fourth written notes for the clarinet, but sound transposed downward one step (see Ex. 51). These three notes are followed by the first three written notes of the right-hand piano part cleverly rearranged so that the new order forms a retrograde-inversion of the original without changing the letter names of the notes ( $\underline{b^b}-\underline{a^b}-\underline{a^{\sharp}} = \text{sounding } \underline{a^b}-\underline{g^b}-\underline{g^{\sharp}}$ ). The

The image shows a musical score for Clarinet and Piano. The Clarinet part (top staff) starts with a 'Rit. - kurzer Halt' marking, followed by notes G4, A4, and B4. The Piano part (bottom staff) starts with a 'kurzer Halt' marking, followed by notes F#4, G#4, and B4. The tempo is marked 'Sehr mäßiges Tempo. (ohne Ausdr.)'. The piano part includes markings for 'molto espress.' and 'p'.

10 (ohne rit.) Poco rit.

*p* *dimin.* *pp* *ppp*

(ohne rit.) *pp* *ppp* *ppp* *ppp*

*Pedal (bis zum Schluß)*

Ex. 51--Berg: Vier Stücke,  
Op. 5, No. 1, mm. 9-12, recapitulation

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contour of the second three-note group in the right-hand piano part remains the same as in its former clarinet counterpart; however, both the pitch and intervallic content are changed ( $\underline{g}^{\flat'} - \underline{a}^{\flat'} - \underline{c}^{\flat''}$ ) to form an ascending three-note scale ( $\underline{d}^{\flat'} - \underline{e}^{\flat'} - \underline{f}^{\sharp'}$ ).

As in many of the three composers' recapitulations, not all of the original musical material from the exposition is given. In this instance, the third three-note group is not stated except in the final chordal aggregate of the piece, which is reiterated in the last three measures. Here, the written pitches of all three groups of notes in the beginning clarinet solo except for  $\underline{e}^{\flat}$  are found in the piano (the  $\underline{b}^{\flat}$  does not sound until the last measure is reached). This part of the recapitulation is transposed upward a whole step and, because the music is stated vertically as a chord, it may seem from this point onward more convincing to the eye (Augenmusik) than to the ear (see Ex. 51). The  $\underline{G}$  tonality of the beginning is recalled by the clarinet reiterated pedal point that starts at the end of measure 9.

The first of Berg's Four Pieces, Op. 5 was perhaps modeled after the second piece in Webern's Vier Stücke für Geige und Klavier, Op. 7 (1910). Berg's exposition and recapitulation are comparable to those in Webern's piece, which also has a recapitulation consisting of little more than the basic contour of the expository material and vague similarities in pitch and intervallic content.<sup>1</sup>

The beginnings of the second, third, and fourth pieces seem to be based on the beginning nine-note clarinet passage in much the same manner that "head-motives" or "mottos" are stated at the beginning of each movement in fifteenth and sixteenth century motto Masses. The second piece commences with a major third formed by  $\underline{d}^{\sharp}$  and  $\underline{f}^{\sharp}$ , the eighth and ninth of these pitches (see Ex. 52). These notes form a reiterated dyad that becomes a pedal point at the entrance of the

<sup>1</sup> In Webern's exposition, the initial first and third notes in the first passage form a minor-ninth which frames or flanks an enharmonic minor-sixth ( $[\underline{f}^{\sharp} - \underline{c}^{\sharp}] \underline{f}^{\sharp}$ ). These two intervals become the two most distinguishing wide intervals in this movement. In the recapitulation of this passage (m. 18), the last four notes also span a minor-ninth and frame an internal enharmonic minor-sixth ( $\underline{b}^{\flat} [\underline{c}^{\sharp} - \underline{g}^{\sharp}] \underline{b}^{\flat}$ ). Although the order of the notes is different, five of the six notes in the expository passage are found within the first eight notes of the recapitulation.

The image shows a musical score for Piano and Violin. The Piano part is at the top, with measures 2, 6, 9, 2, and 7. The Violin part is at the bottom, with measures 18, 6, 9, 2, and 9. Dashed lines connect notes between the two parts, highlighting intervallic similarities. The Piano part starts with a major third (d# and f#) and the Violin part starts with a minor-ninth (b and c#).

The intervallic similarities between the two passages are related mostly by contour in that the minor-second  $\underline{c}^{\sharp} - \underline{d}^{\sharp}$  is expanded in

clarinet at the end of the measure. This passage is similar to the  $\underline{g^{\flat}}-\underline{b^{\flat}}$  pedal point in measures 1-5 of Schoenberg's Sechs kleine

The musical score is for a piece titled "Vier Stücke, Op. 5, No. 2" by Alban Berg. It is in 3/4 time and marked "Sehr langsam. (♩ = ca. 62)". The score is for two parts: Klarinette in B and Klavier. The Klarinette part starts with a whole note G-flat, followed by a half note B-flat, and then a series of eighth notes. The Klavier part provides a harmonic accompaniment with a pedal point. The score includes various dynamic markings such as ppp, pp, and mf, and performance instructions like "Beide Pedal" and "Zeit lassen". The piece concludes with a "Rit." (ritardando) marking.

Ex. 52--Berg: Vier Stücke, Op. 5,  
No. 2, mm. 1-4, original nine-note passage

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the recapitulation by a half-step ( $\underline{g^{\flat'''}}-\underline{a^{\flat'''}}$ ) and the major-seventh  $\underline{d^{\flat''}}-\underline{e^{\flat'}}$  is expanded a whole-step to form a minor-ninth ( $\underline{a^{\flat''}}-\underline{a^{\flat'}}$ ). The final interval, an enharmonic major-third, changes direction and expands to an enharmonic minor-sixth ( $\underline{a^{\flat''}}-\underline{e^{\flat''}}$ ).

An intervallic content similar to the expository passage is obtained in the recapitulation if certain notes are considered to be interpolated ones. The second expository interval, a perfect fourth consisting of the notes  $\underline{c^{\sharp'}}-\underline{f^{\sharp'}}$  is formed in the recapitulation if the  $\underline{d^{\flat'}}$  between these two notes is intended as a melodic addition. Similarly, a transposition of the third expository interval, also a perfect fourth ( $\underline{f^{\sharp'}}-\underline{b^{\flat''}}$ ), is formed in the recapitulation with the notes  $\underline{g^{\flat'}}-\underline{c^{\flat''}}$  if the  $\underline{b^{\flat'}}$  between these two notes is also a melodic addition. The third expository interval, a minor-third formed by the notes  $\underline{b^{\flat'}}-\underline{d^{\flat''}}$ , becomes a transposition in the recapitulation formed by the notes  $\underline{g^{\sharp''}}-\underline{b^{\flat''}}$ . In this sense, the second passage is not only a recapitulation of the first, but it is also a paraphrase vaguely similar to fifteenth-century paraphrase technique.

Klavierstücke, Op. 19, No. 2 (see Ex. 53). The clarinet melodic line is drawn from a scrambled version of the first six notes of the beginning nine-note passage in the first piece and includes the addition of two  $\underline{d}^b$ s interpolated before and after the original fifth note ( $\underline{c}^{\sharp}$ ). These  $\underline{d}^b$ s, however, form an appoggiatura and an accented passing tone with the other notes in the clarinet melodic line, which consists of an arpeggiated  $\underline{a}^b$  major chord. Consequently, the  $\underline{d}^b$ s create an ornamentation rather than breaking up the implied tonality.



Ex. 53--Schoenberg: Sechs kleine Klavierstücke, Op. 19, No. 2, mm. 1-5, major-third pedal point

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An  $\underline{a}^{\sharp}$ , which appears as notes four and seven of the original nine-note passage, is delayed until the downbeat of measure 4 (see Ex. 52). This passage illustrates Berg's tendency to emphasize the

absence of a note by delaying it until a more conspicuous point is reached in the music.

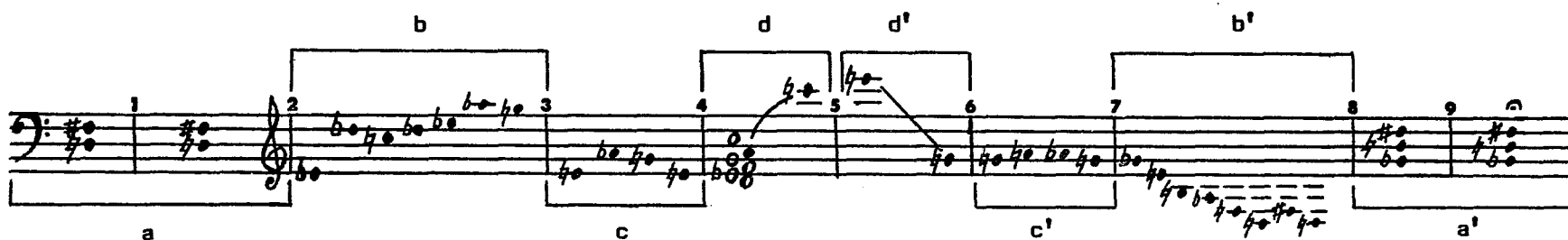
The midpoint of the second piece is reached at measure 5. The second half, in one way or another, is a restatement of the musical elements of the first half in reverse order, creating an arch structure. As can be seen in measures 4 (d) and 5 (d') of Example 54, the melodic range of both sections is similar ( $\underline{a}^{\sharp'} - \underline{c}^{\sharp''}$  and  $\underline{e}^{b''} - \underline{g}^{\sharp'}$ ) and the second one is an inversion of the first.

The melodic content of measures three (c) and six (c') is similar both in pitch content (c:  $\underline{e}^{\sharp}, \underline{a}^b, \underline{g}^{\sharp}, \underline{e}^{\sharp} / c': \underline{g}^{\sharp}, \underline{a}^{\sharp}, \underline{a}^b, \underline{g}^{\sharp}$ ) and contour. Measures 2 (b) and 7 (b') represent the most active areas of melodic content in the second piece. The music of b' is an inverted melodic contour of b with few similarities in intervallic content. The intervallic range encompassed by each part, however, is almost identical ( $\underline{e}^{b'} - \underline{a}^{b''}$  and  $\underline{g}^{b'} - \underline{d}^{\sharp}$ ). The rhythmic and chordal structure of the anacrusis and measure 1 (a) is the same as measures 8 and 9 (a'), except for the added  $\underline{b}^b$ .

The third piece commences with all of the nine clarinet notes from the beginning of the first piece transposed upward a major third and rearranged in the order illustrated in Example 55.<sup>1</sup> A scherzo character is created by a diverse array of musical elements organized into four sections that are differentiated primarily by tempo, meter, and melodic construction. Each of the first two of these sections is four measures in length and forms the first half of a binary structure that divides at measure 9 into two almost equal portions.

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<sup>1</sup>Allen Forte, The Structure of Atonal Music (New Haven and London: Yale University Press, 1973), pp. 32-34, passim.



Ex. 54--Berg: Vier Stücke, Op. 5, No. 2, arch structure

Likewise, the third and fourth sections, each of which is five measures in length, form the second half of the binary structure.

The image shows a musical score for two instruments: Klarinette in B (Clarinet in B) and Klavier (Piano). The tempo is marked 'Sehr rasch. (♩ = ca. 72)'. The score is in 8/8 time. The Klarinette part starts with a series of notes, including a trill marked 'ppp'. The Klavier part starts with a series of notes, including a trill marked 'pp'. The score is a transposition of nine original notes.

Ex. 55--Berg: Vier Stücke, Op. 5,  
No. 3, m. 1, transposition of nine original notes

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Two musical elements found in the first section provide a sense of unity and coherence in the third piece as a whole: (1) prominent minor sixths and (2) quartal chords. The first of these elements is formed by the beginning two notes in the left-hand piano part (see Ex. 55). These notes form an ascending minor sixth (enharmonically spelled  $\underline{c}^{\sharp'} - \underline{g}^{\sharp'}$ ) that, including transposed forms, appears in the more prominent melodic passages. For instance, transpositions of the minor sixth ( $\underline{a}^{\sharp'} - \underline{f}^{\sharp'}$ ) are stated by the clarinet near the beginning of the second section (m. 5) and by the piano ( $\underline{d}^{\sharp'} - \underline{b}^{\flat'}$ ) at the beginning of the third section (see Exs. 56a and 56b, m. 9). Although there are no melodic minor sixths in the fourth section, it can be seen that the rhythmic pedal point formed by the major third,  $\underline{c}^{\sharp'} - \underline{e}^{\sharp'}$ , is a transposed inversion of the beginning minor sixth (see Ex. 57).

Etwas langsamer, aber immer

a

b

Langsame Viertel. (♩ = 42 - 46)

pp

poco espress.

legatissimo

poco rit.

sempre ppp

Rit.

sehr lang

Viel Ped.

dim.

sehr lang

Ex. 56--Berg: Vier Stücke, Op. 5, No. 3,  
a (m. 5) and b (mm. 9-13), melodic minor-sixths

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The second music element of importance consists of chords that contain more than one perfect fourth. These quartal chords appear at the beginning and ending of the third section (see Ex. 56b, mm. 9 and 13) and the last three measures of the fourth section (see Ex. 57, mm. 16-18).

The influence of Webern's music is again seen in the construction of a complex ostinato (Chap. I, pp. 7-8) that commences with the beginning chord of the third section (see Ex. 56b). This ostinato is created by three separate repetitious figures, one in the clarinet and the other two in the upper and lower piano registers, whose beginnings and endings overlap in a contrapuntal manner.

**Sehr hastig. (♩) = 170 - 182**  
*a tempo*

*a tempo*  
*ppp* (so rasch und leise als möglich) *ppp*  
*i. H.* \* ohne Ped.

**15** **Immer noch rascher.**

*ppp* Echoton *pp* quasi Flatterzunge *pp* *pppp*  
*sempre ppp* *Hände weg.* *pppp* \*

Ex. 57--Berg: Vier Stücke,  
 Op. 5, No. 3, mm. 13-18, quartal chords

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Section four (mm. 14-18) is a recapitulation of the first section. As one might expect, it is transposed and abridged. Although the major third ( $\underline{c}^{\flat'} - \underline{e}^{\flat'}$ ) reiterated as a pedal point at the beginning of the fourth section is described above as a transposed inversion of the prominent melodic minor sixth, it also serves as a recapitulation of the first and third notes of section one (see Ex. 55, m. 1 and Ex. 57, mm. 13-15). Because of the nearly equal lengths of the four sections of the piece and the lack of a clearly defined development, the recapitulatory aspects do not suggest sonata form, but rather the

rounded binary form which is found in many minuets and scherzos of the classical period.

Although Leibowitz describes the fourth piece as a rondo,<sup>1</sup> which one might expect to find in the final movement of a traditional large form, many aspects of the music also suggest other formal structures. As with much of Berg's atonal music, the fourth piece seems to be organized according to sonata form. Leibowitz points out that a reiterated chord, which begins the first thematic section, functions as the rondo theme,<sup>2</sup> a circumstance found in the last of Schoenberg's Sechs kleine Klavierstücke, Op. 19.<sup>3</sup>

At measure 2 in the fourth of Berg's Four Pieces, the chord becomes a pedal point for a descending chromatic clarinet solo (A) that is divided into two phrases in a manner similar to traditional melodic construction (see Ex. 58). The second thematic section (B), which starts with an anacrusis leading into measure 5, is, as in Schoenberg's Klavierstücke, No. 6, unaccompanied throughout the first complete measure. Two free canonic answers to the latter part of the clarinet solo commence in measure 6 (the second one inverted) and, as the music unfolds, these answers have closer similarities in rhythmic aspects and contour than in intervallic content.

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<sup>1</sup>Leibowitz, Schoenberg and His School, p. 150

<sup>2</sup>Ibid.

<sup>3</sup>In the sixth piece of Schoenberg's Opus 19, two alternating bell-like chords sound throughout the first half with no other melodic elements present except for two  $\underline{d}^\sharp$ 's played simultaneously in octaves in measure three, followed by an  $\underline{e}^{\sharp\prime\prime}$  in the "crossed-over" left-hand part. In measure four, the  $\underline{e}^{\sharp\prime\prime}$  returns to  $\underline{d}^\sharp$  with a contour resembling traditional suspension resolution figures.

The first cadence point, which is reached at measure 6, provides a major dividing point in the music. The most substantial melodic

Perhaps more in this piece than in any of Berg's other atonal compositions, the musical elements of one section anticipate or provide the material for subsequent sections. This procedure is first seen at the end of the exposition (m. 8), where the clarinet ceases abruptly on a descending minor third ( $\text{b}^{\flat}-\text{g}^{\sharp}$ ). This minor third is then continued as a tremolo in the development section that follows (see Ex. 59).

material in the piece commences in measure 7. Here, the music has no chordal structures and presents a linear contrast to the "chordal melody" that precedes it. Both of the original chords return in the final measure (m. 9) as an abbreviated recapitulation.

The image shows a musical score for three systems of piano music. The first system is marked "Sehr langsam (♩)" and features a descending minor third in the clarinet. The second system continues the material. The third system, starting at measure 7, includes the markings "Sehr kurz", "genau im Takt", and "Wie ein Hauch". The score is written for piano with various dynamics like pp, ppp, and pppp.

*Langsam.* (♩ = ca. 68)

Klarinette in B

Klavier *pp*

ein wenig zögernd

5

Noch langsamer.

*pp*

*rit.*

*dimin.*

*zögernd* - *zurücktreten*

*ppp*

*poco espress.*

*molto legato*

*espr.*

*poco espr.*

\*

Ex. 58--Berg: Vier Stücke, Op. 5, No. 4, mm. 1-7, Exposition

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Starting earlier in measure 7 on the second note in the clarinet ( $\underline{a}^{\flat}$ '), a process of intervallic expansion emerges that overlaps the end of the exposition (i.e., the minor-third discussed above). At the midpoint of measure 8, the expansion process is momentarily suspended as a static tremolo is formed by the minor-third (see Exs. 58-59).

**DEVELOPMENT**

\*)  $\text{♩}$  der Triole bleibt beiläufig 88, so daß das anfängliche  $\text{♩}$  dem jetzigen  $\text{♩}$  entspricht.

Ex. 59--Berg: Vier Stücke, Op. 5,  
No. 4, mm. 8-12, development and recapitulation

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At the cessation of the tremolo following the beginning of measure 9, the process of expansion is continued in a slightly higher register than before. Many of the original nine notes appear in this passage which expands freely outward from above and below an  $\underline{a}^{b'}$  on the second beat, creating a modified wedge theme (see Ex. 2, Melodic Type 2, p. 7 and Ex. 59).

In measure 8, the piano accompaniment settles into two different chords that alternate in an ostinato manner. This ostinato overlaps the ending of the exposition and extends onward into the development section where it leads to a third chord near the beginning of measure 9 (see Ex. 59). This chord contains an inner dyad formed by the two notes,  $\underline{b}^{\sharp} - \underline{c}^{\sharp}$ , which anticipates the recapitulation. The dyad is reiterated as a pedal point to the end of the development section at the midpoint of measure 11. At measure 9, the outer two notes of the third chord,  $\underline{g}^{\sharp}$  and  $\underline{f}^{\sharp}$ , form trills with the upper and lower neighbor tones, respectively, and then in measure 10, move in contrary motion into the dyad  $\underline{b}^{\sharp} - \underline{c}^{\sharp}$ . These outer parts converge with the dyad at the midpoint of measure 10 as the development section ends quietly (*pppp*) with only the final clarinet note ( $\underline{c}^{\sharp''}$ ) of the wedge theme underpinned by the pedal point formed by the dyad.

The recapitulation is described by Redlich as having an "elliptic" design.<sup>1</sup> It commences at the midpoint of measure 11 with the same chord as the beginning. The dyad ( $\underline{b}^{\sharp} - \underline{c}^{\sharp}$ ) is then continued in its linear form suggesting a retrograde-inversion of the first three-note chromatic phrase stated by the clarinet in the exposition except that the middle note ( $\underline{c}^{\sharp}$ ) is missing. In the recapitulation, the dyad is

---

<sup>1</sup>Redlich, Alban Berg: The Man and His Music, p. 57

stated three times in succession over the pedal point formed by the recapitulation of the beginning chord.

Following its third statement, the dyad shifts back to the piano, where it becomes the first two notes of a figure whose contour resembles the latter part of the second theme (see Ex. 60). This figure extends into a lengthy and "dramatic"<sup>1</sup> coda that is largely a combination of other prominent thematic elements from the exposition and the rapid reiterations of the trills and tremolos from the development. The figure is stated a total of four times in the coda. A new note is added to the end of the second, third, and fourth statements, which creates a gradual lengthening of the melodic figure (see Ex. 2, Melodic Type 4, p. 7). Throughout the coda, the last notes of each statement of the figure become tremolos which increase in the number of reiterated notes as new ones are added (see Ex. 61).



Ex. 60--Berg: Vier Stücke, Op. 5,  
No. 4, mm. 4-5 and 12-13, similar contours

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Starting at measure 13, a new figure appearing exclusively in the clarinet is interpolated between each statement of the piano

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<sup>1</sup>Ibid.

Viel bewegteres Tempo. (♩ = 80-88.) *langsam steigend*

*p* *mp* *(rit.)* *(a tempo)* *sfz* *mf* *(accel. - rit.)*

15 *immer steigend* *(a tempo)* *sfz* *immer steigend* *f* *(accel. - rit.)*

*Rit.* *Molto rit.* *(accel. - molto rit.)* *ff*

Wieder sehr langsam. *Noch langsamer.* *pp* *rit. Echoton.* 20

*fff r. H.* *Unhörbar niederdrücken* *(quasi flag.)* *(so leise als möglich anschlagen)* *ppp*

*fff* *ppp* *ppp*

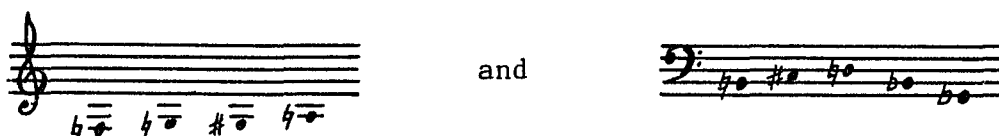
Frühjahr 1913

Ex. 61--Berg: Vier  
Stücke, Op. 5, No. 4, mm. 13-20, coda

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figure. The clarinet figure consists of two repetitions of four chromatic notes ( $\underline{e}^{\flat}$ ,  $\underline{f}^{\flat}$ ,  $\underline{f}^{\sharp}$ ,  $\underline{g}^{\flat}$ ) which could be thought of as a retrograde

transposition of the second phrase in the exposition (m. 5). Variations in the figure are made by having the second statement commence and end on the second note (f<sup>4</sup>) instead of the first one, the third statement commences and ends on note three (f<sup>#</sup>), and the fourth one on note four (g). The second statement of the figure is followed by the first two notes (e<sup>4</sup>, f<sup>4</sup>) restated at the octave, the third one is followed by the first three notes stated in the same manner (e<sup>4</sup>, f<sup>4</sup>, f<sup>#</sup>), and the fourth one by all four notes restated in three different octaves (e<sup>4</sup>, f<sup>4</sup>, f<sup>#</sup>, g<sup>4</sup>). Consequently, the entire coda up to measure 17 consists of varied repetitions of only two different melodic patterns:



This extensively developed passage does not warrant Schoenberg's criticism of the Four Pieces as being "so brief as to exclude any possibility of extended thematic development."<sup>1</sup>

In the final portion of the coda (mm. 18-20), there is an intensification of musical elements from the exposition. The beginning of the final portion is anticipated one measure earlier by a C<sup>7</sup> chord scored for the piano and indicated to be played by silently pressing the keys (unhörbar niederdrücken). These notes resonate while the same chord with an added a is played loudly (fff) in the left-part part. Although the chord is not quite the same as the beginning aggregate, it does have the same root, third, and fifth (see Ex. 61).

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<sup>1</sup>Reich, Alban Berg, p. 41.

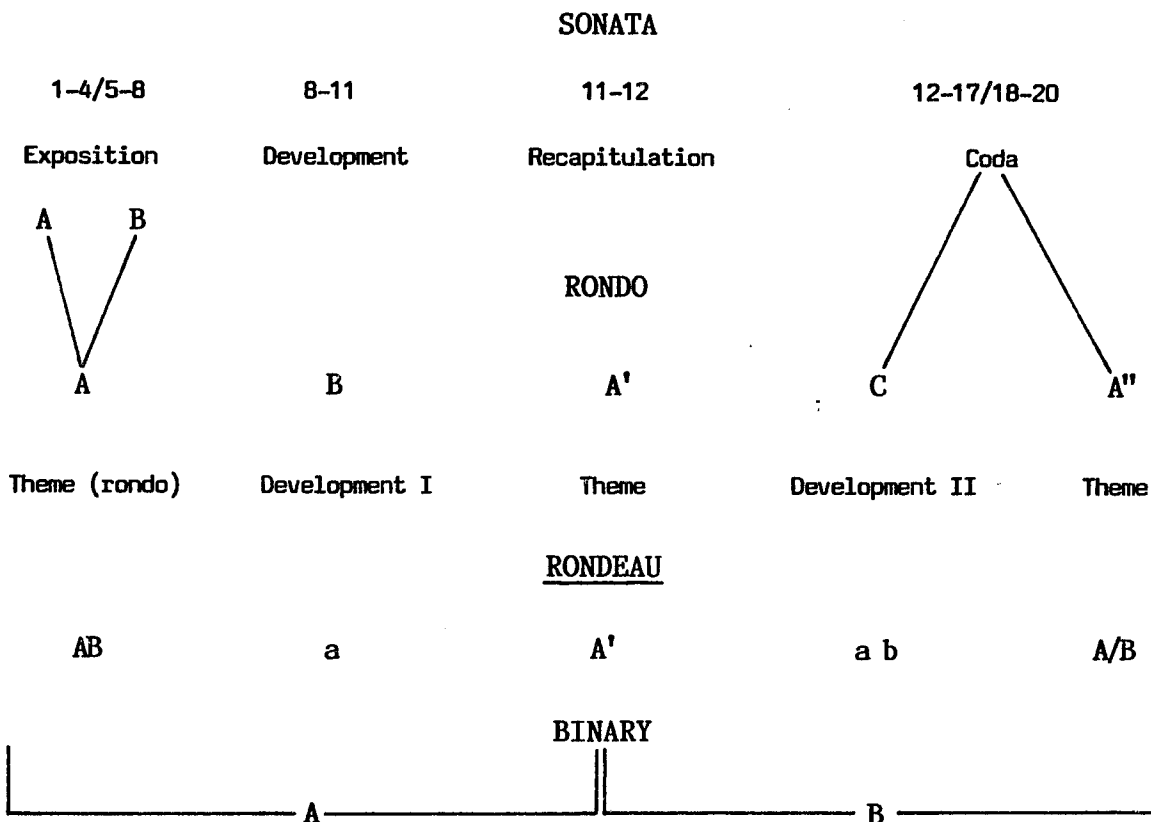
The clarinet solo (mm. 18-19) is largely a free inversion of the second theme. More importantly, however, it recalls seven of the original nine notes of the first piece and provides a short recapitulation for the composition as a whole.

This detailed discussion of how the first (A) and second (B) thematic sections function in the sonata organization of the music provides reference points for the divisions of the music according to other formal structures. Although Leibowitz does not describe the rondo structure of the music except for stating that the beginning chord serves as the rondo theme, the following analysis of two different rondo structures seems appropriate.

The first type of rondo is the five-part form in which the music is organized according to the designations: A B A' C A". This formal plan, which is also an arch structure, differs little from the sonata form discussed above. A comparison of the two forms is illustrated in Table 5.

The long coda in the sonata structure, however, has a totally different function in the rondo form. Because of the extensive reiteration and variation of thematic and rhythmic elements in the first part of the coda (mm. 12-17), the passage serves more as a second development section rather than as an ending section for the piece. In the second part of the coda (mm. 18-20), the intensification of thematic elements (also discussed above) is such that it more appropriately serves as the final recapitulation of the rondo theme than as a continuation of the developmental processes commenced in the previous section.

TABLE 5

BERG: VIER STÜCKE, OP. 5, NO. 4, FORMAL STRUCTURES

The second of these formal organizations of the music, which is not articulated by Leibowitz, requires a more careful consideration of the location and function of the A and B thematic elements. If allowances are made for developmental and "perpetual variation" processes in the music, the thematic aspects seem to be arranged in a pattern that resembles the late medieval French rondeau form: A B a A a b A B (see Table 5). Unless Berg learned about the rondeau in discussions he may have had with Webern regarding the text of

Schoenberg's Pierrot Lunaire,<sup>1</sup> in all likelihood, the associations of the structure of the first piece to the former are purely accidental. Because there is no text in Berg's rondeau, all differences between upper and lower case letters are purely musical ones, but are helpful in this analysis for distinguishing between sections in the music having straight-forward statements of thematic elements and those which are essentially developmental sections.

The first A and B sections of the rondeau correspond conveniently with those of the sonata exposition. Because the development section of the sonata structure is derived almost entirely from the thematic elements in the A section of the exposition, the appropriate designations for this passage in the rondeau structure is the first a.

The recapitulation in the sonata structure, as discussed above, contains only the beginning chord and the retrograde inversion of the first clarinet phrase with the middle note (c<sup>4</sup>) missing. Because of the lack of further variation in this section, it is appropriate to represent it in the formal scheme with an upper case letter A.

Divisions of A and B thematic elements in the coda of the sonata structure are not as clear as in rondeau practice; however (as discussed above), all of the music in this passage is derived, in one way or another, from these two thematic elements. Considering the possibility that medieval performers may have improvised ornamentations and variations when repeating section of the music, the use of a and b

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<sup>1</sup>Perle describes the structure of the poems as that of a rondeau (i.e., each poem contains thirteen lines with lines 1-2 repeated as 7-8, and line 1 repeated as line 13). "Notes" for The Music of Arnold Schoenberg, Vol. I, Columbia Recording M2S679 (New York, 1963).

in the rondeau structure to designate the thematic content and function in the passage is plausible.

Although the divisions between A and B thematic elements in the final passage of the piece tend to be more vertical than horizontal ones, that is, the clarinet solo derived from B over the chordal pedal point derived from A, the distinctions between theme are clear. Consequently, the use of A and B to complete the rondeau seems quite appropriate.

The music of the fourth piece also divides into two halves (m. 11), creating a traditional binary structure (see Table 5). This point in the music corresponds to the beginning of the sonata recapitulation. Binary forms appear frequently in Berg's later atonal pieces, many of which have varying degrees of retrograde construction in the second half. This piece is no exception, although the number of retrograde passages are few in comparison with the larger later works.

## CHAPTER FIVE

### DREI ORCHESTERSTÜCKE, OP. 6

Berg presented his Three Orchestra Pieces, Op. 6 to Schoenberg in celebration of the latter's fortieth birthday (September 14, 1914). Although a note at the end of the printed score indicates that the composition was finished August 23, 1914, the completion of the second piece did not take place until August 1915.<sup>1</sup> In addition to Schoenberg's birthday, Berg perhaps wanted to compose a work similar to Fünf Orchesterstücke, Op. 16 out of a debt of gratitude for the earlier years Schoenberg was his teacher. Consequently, there seems to be a stronger relationship between the Three Orchestra Pieces and Fünf Orchesterstücke than any of Berg and Schoenberg's other works. Because of this closer association, the discussion of the Three Orchestra Pieces below contains a more detailed comparison of the two compositions than other related works in this study.

Berg described Opus 6 to his pupil, Theodor W. Adorno, as having passages "more complex than anything written before."<sup>2</sup> In this masterly display of technical compositional skills, however, the numerous intricate melodic figures and symmetrical formal elements evoke aesthetic qualities approaching classical clarity and balance.

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<sup>1</sup>Redlich, Alban Berg: The Man and His Music, p. 291.

<sup>2</sup>Volker Scherliess, Alban Berg (Hamburg, 1975), p. 58.

Whereas the orchestral songs of Mahler served as a guide for the thin orchestration in the Altenberg Lieder, Berg's familiarity with the complex passages frequently found in the orchestral music of both Mahler and Ravel resulted in a thickly-scored orchestra of huge proportions consisting of winds in groups of four (six French horns), a large battery of percussion, and strings (stark besetzt).<sup>1</sup> Because of the difficulty of the music, Berg purposely delayed performances until June 5, 1923, when Webern conducted the first two pieces at the Austrian Music Week in Berlin. After having been especially pleased with Johann Schuler's conducting of the premier of Wozzeck (1925), Berg selected him for the first complete performance of the Three Orchestra Pieces, which was given in 1929.<sup>2</sup>

Berg's assignment of titles to each of the three pieces follows the tendency of Schoenberg and Webern "to replace the traditional cyclic symphonic forms by short, self-contained movements with a certain programmatic bias."<sup>3</sup> The titles for Schoenberg's Fünf Orchesterstücke, Op. 16 (Vorgefühle, Vergangenes, Sommormorgen an einem See or Farben, Peripetia, and Das obligate Rezitativ) and Webern's Fünf Orchesterstücke, Op. 10 (Urbild, Verwandlung, Rückkehr, Erinnerung, and Seele) served as models for the ones Berg chose for his Three Orchestra Pieces (Praeludium, Reigen, and Marsch).<sup>4</sup> Schoenberg's Opus 16 provided a model for Berg's Opus 6 in one other

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<sup>1</sup>Monson, Alban Berg, p. 125.

<sup>2</sup>Redlich, Alban Berg, p. 69.

<sup>3</sup>Ibid., pp. 64-65.

<sup>4</sup>Hans and Rosaleen Moldenhauer, Anton von Webern (New York: Alfred A. Knopf, 1979), p. 198.

way. Monson states that Berg adopted "Schoenberg's practice of marking the principal and subsidiary voices with **H** for Hauptstimme (principal voice) and **N** for Nebenstimme (secondary voice)" to indicate which sounds were to dominate in passages of thick orchestral scoring,<sup>1</sup> which may have occurred at a later time between the 1922 publication of Schoenberg's Opus 16 and the second version of Three Orchestra Pieces in 1929.<sup>2</sup> Although the Three Orchestra Pieces as a group suggests a suite, Berg described the composition as a "symphony" in the notes he prepared for the 1929 premier performance.

It is interesting to observe how a symphonic process is concentrated into the three pieces "Praeludium," "Reigen," and the "Marsch;" that is, how an approximation of the Praeludium would represent the first movement; Reigen, contains scherzo and slow movement (in that order!) and the Marsch could be considered the last movement of the "supposed" symphony.<sup>3</sup>

Considering the frequency that sonata or quasi-sonata structures appear in the atonal music of Berg, one would expect the "first movement" of this symphony to be organized in a similar manner. Actually, the music more closely resembles two related structures: (1) arch form and (2) rounded binary form,<sup>4</sup> which is a forerunner of sonata form and is also used in the third of the Four Pieces for Clarinet and Piano, Op. 5 (see Chap. 4, pp. 89-90).

The first eight measures, which form the A section of the rounded binary structure (see Table 6), are scored for percussion instruments

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<sup>1</sup>Monson, Alban Berg, pp. 125-26.

<sup>2</sup>Schoenberg's 1922 edition of Opus 16 has brackets (┌ . . . ┐) to indicate the principal voices, which were changed to **H** and **N** in the 1949 edition.

<sup>3</sup>These programs notes were edited by Dr. Fritz Uhlenbruck. Monson, Alban Berg, pp. 126-127.

<sup>4</sup>In the preface to the pocket score, Friedrich Saatehn presents an analysis of the rounded binary organization of the Praeludium.

alone (bass and snare drums, large and small gongs, two pairs of tympani, cymbals, and celesta). In constructing the pattern of non-pitched percussion notes at the beginning of this passage, Berg applies the repetitive technique of melodic type four, in which the introduction of each note (following the first one) is preceded by a cumulative repetition of those that have already been stated (see Ex. 2, Melodic Type 4, p. 7 and Ex. 62a).

TABLE 6

BERG: DREI ORCHESTERSTÜCKE, OP. 6, NO. 1, FORMAL DESCRIPTIONS

	A		B	B'		A'
	mm. 1-8	mm. 9-14	mm. 15-24	mm. 25-39	mm. 40-48	mm. 49-56
Rounded Binary	35 sec.	30 sec.	42 sec.	60 sec.	42 sec.	32 sec.
Arch	A	B	C		B'	A'
			mm. 15-39	102 sec.		
Sonata	Exposition	Development		Recapitulation		
	mm. 1-14	mm. 15-39		mm. 40-56		
Binary	A			B		
	mm. 1-24	107 sec.	mm. 25-56	134 sec.		

The first scored pitches ( $\underline{f}^{\sharp}-\underline{G}^{\sharp}$  and  $\underline{B}^{\flat}-\underline{e}^{\flat}$ ), which occur in the second half of the third measure, form an ostinato pattern in the tympani and are stated in the same manner as the non-pitched notes discussed above. Commencing near the end of measure 4, this ostinato is continued in the strings (without double basses), flutes, and French horns (see Exs. 62a and 62b).

The first melodic notes in Section A are stated by the bassoon at measure 6 and are also separated by cumulative repetitions of

the preceding notes (see Ex. 2, Melodic Type 4, p. 7). In this passage, however, Berg reverses his previous procedure and states the last melodic note first, followed by interpolated cumulative repetitions in measure 8 (3, 2-3, 1-2-3, etc., see Ex. 62b). In the later part of the same measure concurrently with reiterations of the third note, the figure is restated as a transposed retrograde inversion by the first trumpet in a manner similar to the way Schoenberg inverts thematic elements at the beginning of Fünf Orchesterstücke, No. 2, "Vorgefühle" (see Ex. 63, mm. 1-3, Vc. and D.ba.). In the first of the two passages in Vorgefühle, simultaneous inversion occurs in the clarinet in A music.

Although Vorgefühle is clearly a tripartite A-B-A' form, the closest structural similarities occur between its B section and that

Ex. 62a--Berg: Drei  
Orchesterstücke, Op. 6, No. 1, mm. 1-4, "introduction"

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MM. 6-8

rit. — Sehr

1. Fl. *Flüsternd*

2. Fl.

1. Kl. in F

1. Fg. *Flüsternd*

1. Hr. in F

2. Hr. in F

Gr. Tr.

Kl. Tr.

Bok. *Klingen lassen*

Gr. Tuba *Klingen lassen*

Kl. Tuba *Klingen lassen*

2. Har. Fm.

2. Hr. *etwas hervorheben*

2. Gg.

Br.

Vic.

rit. — Sehr

1. Fl. *Flüsternd*

2. Fl.

1. Kl. in F

1. Fg. *Flüsternd*

1. Hr. in F

2. Hr. in F

Gr. Tr.

Kl. Tr.

Bok. *Klingen lassen*

Gr. Tuba *Klingen lassen*

Kl. Tuba *Klingen lassen*

2. Har. Fm.

2. Hr. *etwas hervorheben*

2. Gg.

Br.

Vic.

langsam rit.

1. Fl. *Flüsternd*

2. Fl.

1. Kl. in F

1. Fg. *Flüsternd*

1. Hr. in F

2. Hr. in F

Gr. Tr.

Kl. Tr.

Bok. *Klingen lassen*

Gr. Tuba *Klingen lassen*

Kl. Tuba *Klingen lassen*

2. Har. Fm.

2. Hr. *etwas hervorheben*

2. Gg.

Br.

Vic.

langsam rit.

Ex. 62b--Berg: Drei Orchesterstücke,  
Op. 6, No. 1, mm. 6-8, introduction of melodic notes

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of Berg's Praeludium. In both pieces, the B sections seem to be more closely related to historical musical construction than the A sections.

*Molto allegro* ♩ = 88

Piccolo I, II  
Flutes I, II  
Oboes I, II  
English Horn  
Clarinet in B $\flat$   
Clarinets I, II in A  
Bass Clarinet in B $\flat$   
Bassoons I, II  
Contra Bassoon  
Horns I, II  
Violoncellos  
can. word.  
Double Basses

Picc. I  
Ob. I, II  
Bas. I, II  
C. Bas.  
Hrn. III.  
Trp. III.  
Vi. I  
Vi. II  
Vcl.  
can. word.  
D. Bn.

Ex. 63--Schoenberg: Fünf Orchesterstücke, Op. 16,  
No. 1, mm. 1-14, inversion in introductory melodic material

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The B section in Vorgefühle (m. 26) commences with a free three-voice fugato that grows in intensity until the climactic point of the music is reached at measure 79, which coincides with the Golden Mean (see Chap. 1, p. 10). This point in the music also marks the beginning of a three-part canon (based on the same subject as the fugato) whose rhythmic structure involves two levels of diminution

that resembles renaissance Netherlands mensural technique. Unless Schoenberg learned about mensuration canons from Webern, it is unlikely that he was familiar with the procedure and constructed his canon in the manner of the Netherlands purely by accident. Shown in Example 64 is Schoenberg's canon and how it would have been notated in the renaissance practice. Although the complete orchestra is sounding in this passage, the canon is stated only in the first violin, trumpet, and trombone, and, as is frequently the case with mensuration canons, all three parts begin simultaneously. Different metric signs are not used for the three instruments that realize the canon, as was the practice with mensuration canons; however, the rhythmic values for each part were written so as to simulate the rhythmic relationships which would have been derived from the only written part in a mensuration canon, that is, one-half and one-fourth or, in mensural terminology, proportio dupla and proportio quadrupla.

Ex. 64--Schoenberg: Fünf Orchesterstücke,  
Op. 16, No. 1, mm. 79-88, mensuration canon

Although the imitation in the B section of Berg's Praeludium is not constructed quite as strictly as the fugato in Schoenberg's Vorgefühle, the imitative aspects of both sections are remarkably similar. Section B in the Praeludium starts with a development of the three-note figure introduced in Section A. Here, the figure is rotated in various ways and expanded by repeating one of the notes in each set (see Ex. 65).



Ex. 65--Berg: Drei Orchesterstücke, Op. 6,  
No. 1, mm. 15-18, three-note figure rotated and expanded

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Starting on the last beat of measure 27, a variation of the figure created by lowering the  $\underline{g}^{\sharp}$  to  $\underline{g}^{\flat}$ , leads into a much longer melodic line (see Ex. 66).



Ex. 66--Berg: Drei Orchesterstücke, Op. 6, No. 1,  
mm. 27-30, imitative figure derived from the three-note figure

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Thereafter, this second figure is imitated at rhythmic intervals that constantly grow shorter until the climactic point in the music

is reached at measure 36. Although the climax misses the exact point of the Golden Mean (see Chap. 1, p. 10) by one and a half measures, an approximate distance which is frequently seen in the construction of Berg's atonal music, it marks the point where a short canonic figure like Schoenberg's is also found (see Ex. 64, p. 109). This canon closely resembles Schoenberg's model with its descending contour, but, although it consists of only four notes, it is more complex because of its construction at five different temporal levels instead of three. Example 67 shows Berg's canon and how it would have been notated in renaissance practice. Because the middle level is designated in the score as the principal voice (Hauptstimme), it functions as the "integer valor" in determining the mensural values of each of the other four voices. Consequently, the mensural canonic structure consists of two levels of diminution below and two levels of augmentation above that of the integer valor, or, in mensural terminology from the highest to the lowest rhythmic levels: proportio subdupla ( $C = \text{♩}$ ), proportio subsesquitercia ( $02 = \text{♩}^{\frac{3}{2}}$ ), integer valor ( $\text{♩} = \text{♩}$ ), proportia dupla ( $\text{♩} = \text{♩}$ ), and proportio quadrupla ( $\text{♩}2 = \text{♩}$ ).

The developmental process in the music starting at Section B continues to the end of the B' section (m. 39), which is past the midpoint of the binary structure at measure 25. Except for some rhythmic punctuations, a crescendo, and sudden simultaneous reductions in dynamics and orchestral texture, there is little at this point to suggest the end of the first half and the beginning of the second (see Ex. 68).

Geige 1 & 2  
Glsp.

Proportio quadrupla  
8<sup>va</sup> -----

4 Flöte  
2 Harfen

Proportio subdupla  
8<sup>va</sup> -----

4 Kl in A  
2 Tpt. in F  
Xyl.

Integer valor

Posuane 1  
4 Pauken

Proportio subsequitertia

Posuanen  
1 & 2

Proportio dupla

Ex. 67--Berg: Drei Orchesterstücke,  
Op. 6, No. 1, mm. 35-37, mensuration canon

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B

25 *a tempo (II)*

The musical score is for the midpoint of the binary structure of 'Drei Orchesterstücke, Op. 6, No. 1' by Alban Berg. It is marked 'a tempo (II)' and begins at measure 25. The score is written for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. in B), Bassoon (Fg.), Horn in F (Hr. in F), Trumpet in F (Tpt. in F), Trombone (Pos.), Snare Drum (Slap.), Cymbals (3 Pk.), and Double Bass (Kb.). The score features various musical notations such as dynamics (ff, p, f, mf, cresc., decresc.), articulation (acc., stacc.), and performance instructions (e.g., 'Schalltrichter hoch', 'immer gestopft', 'mit Dof. Klatternd', 'Flüg.', 'am Frosch'). The score is divided into two systems, with the second system starting at measure 25. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

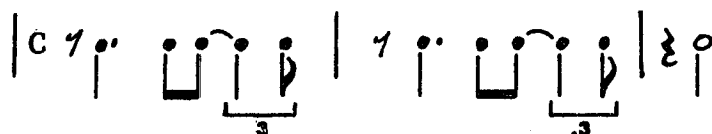
Ex. 68--Berg: Drei Orchesterstücke, Op. 6,  
No. 1, mm. 24-26, midpoint of the binary structure

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The most prominent musical device to suggest a division is an almost note-for-note inversion of the rotated four-note melodic figure that begins one beat before measure 25 (see Exs. 65 and 68). This process continues to measure 29, where the figure is once again expanded in the same manner as in measures 17-19 of the B section. However, from this point onward to the end of the B' section, the original structure of the music is restored.

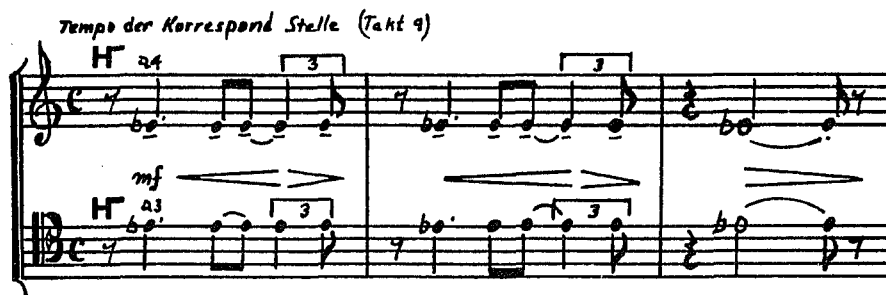
The final section (mm. 49-56) of the Praeludium (see Table 6, A', p. 105) is a retrograde of the beginning eight measures of the piece (A). At first, this retrograde is constructed in a free manner with variations in pitch, rhythm, and instrumentation. As the ending measures are reached, however, the retrograde structure of the music approaches a more strict form (mm. 52-56), resulting in only slight variations from the percussion music at the beginning of the piece (see Ex. 69 and Ex. 62a, p. 106).

No mention has been made of the two transitory sections (mm. 9-14 and 40-44) that separate the A section from the B section (mm. 9-14) and the B' section from the A' (mm. 40-48). Both passages are constructed from the same or similar musical materials. For instance, in measures 9-11, a prominent  $\underline{e}^{b''}$  articulated according to the rhythmic pattern



in the first trombone becomes a unison in the flutes and bassoons in measures 42-44 of the second transitory section (see Ex. 70).





Ex. 70--Berg: Drei  
Orchesterstücke, Op. 6, No. 1, mm. 42-44, repeated e<sup>b</sup>

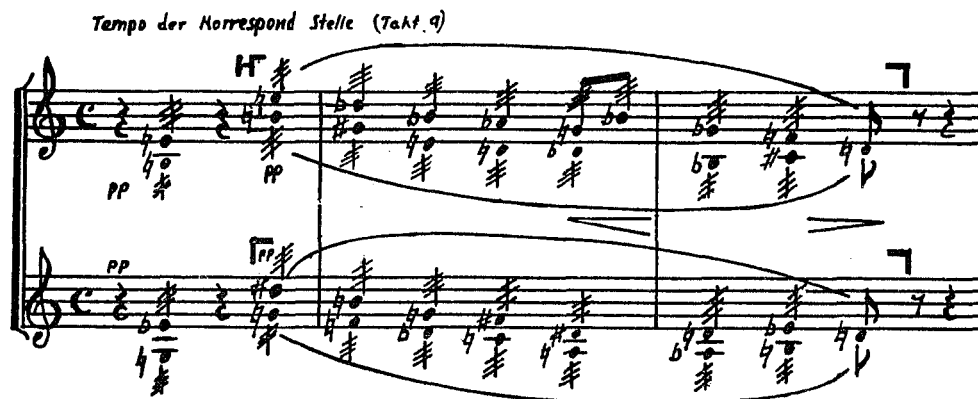
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A harmonization of a four-note figure stated by the low brass in measures 12-14 becomes a transposed harmonized variation in the violins (a4) in measures 44-46 (see Exs. 71a and 71b).

*Langsam*

Ex. 71a--Berg: Drei Orchesterstücke, Op. 6,  
 No. 1, mm. 12-14, variation of four-note figure

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Ex. 71b--Berg: Drei Orchesterstücke, Op. 6, No. 1,  
mm. 44-46, transposition and variation of four-note figure

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The close similarities of these two transitory sections, the lack of a clear dividing point in the middle part of the music, and the almost exact retrograde of the final section (A') suggest that the music more clearly follows arch form than it does binary (see Table 6). Although the sequence and contents of the various sections also suggest a sonata form with the materials of the recapitulation in reversed order, the proportions resulting from these units more strongly support an arch structure. The total number of measures in what would be the recapitulation (17 mm.) and the performance time necessary to realize the music would be longer than that of the exposition. Sonata forms in the atonal music tend to have recapitulations that are much shorter in length than their respective expositions.

The completion of the second piece in Opus 6 was delayed because of problems in the music that Berg mentions, but does not describe,

in the letter he sent with the first and third pieces to Schoenberg.<sup>1</sup> Berg appropriately titled the second piece, "Reigen" (round dance), because of its relationship to the late eighteenth and early nineteenth century German Ländler or waltz. In many ways, Reigen seems to be more closely linked to the historical past than the Praeludium and Marsch. In this sense, it is comparable to "Vergangenes," which is also the most historically-related piece in Schoenberg's Opus 16. Because of the close relationship between the two movements, a discussion of Vergangenes is included along with Reigen.

Berg's allusion to Reigen's function as both the "fast and slow" movements of a symphony (see p. 104) suggests a binary organization of the music. Although this viewpoint is supported by Redlich,<sup>2</sup> there is no clear division at, or near, the midpoint of the music.

Similar to much of Berg's atonal music, Reigen seems also to be organized in a complex manner that involves the simultaneous combination of several different traditional structures. For instance, the formal structure of Reigen is described on the one hand by Friedrich Saatehn as an arch form,<sup>3</sup> whereas, on the other hand, it is described by Bruce Archibald as a sonata form.<sup>4</sup> Although both of these descriptions of the music have merit, a third, but more appropriate description of the music is that of a tripartite A-B-A'

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<sup>1</sup>Redlich, Alban Berg, pp. 66-67.

<sup>2</sup>Ibid., p. 115

<sup>3</sup>Friedrich Saatehn, Preface to Drei Orchesterstücke, Op. 6 by Alban Berg (Wien: Universal Edition, 1929), viii.

<sup>4</sup>Bruch Archibald, "The Harmony of Berg's 'Reigen'," Perspectives of New Music (Fall-Winter, 1967), pp. 73-91.

structure. It is here that the closest relationship of Reigen to Schoenberg's Vergangenes is found (see Table 7).

The formal structure of Reigen closely follows the tripartite design of Vergangenes at both the macro and micro levels. Before a discussion of the formal structures is made, it is essential to point out that the most striking historical element in both pieces lies not in the form, but in the varieties of imitation. In Reigen, imitation involving two or more parts is found almost throughout the entire piece, not in the free, quasi-fugato passages such as those in measures 185-92 of Vergangenes (see Ex. 72), but in a likeness to "pervading imitation" as practiced by the renaissance Netherlands composers. At, or near the beginning of almost every section in the music are imitative passages consisting of different material than that which precedes. In many instances, the imitative figures overlap sectional divisions in the music, and vary from small fragments that serve as head motives, to full-length subjects. The discussion of the various "points of imitation" are incorporated into the formal analysis below.

Although the form of Vergangenes has been described as a-b-C-a (b-c) by Robert Craft in the Notes to accompany his recording of the composition,<sup>1</sup> and ABA-CDC-ABA by Philip Friedheim in his dissertation,<sup>2</sup> a close examination of the cellular content of the thematic material reveals some associations that have been overlooked.

---

<sup>1</sup>Robert Craft, "Notes" from Music of Arnold Schoenberg, Vol. III. Columbia Stereo Recording M2S 709.

<sup>2</sup>Friedheim, Philip Alan, "Tonality and Structure in the Early Works of Schoenberg," Ph.D. dissertation (New York University, 1963), p. 493.

TABLE 7

FORMAL STRUCTURES IN BERG'S REIGEN AND SCHOENBERG'S VERGANGENES

## REIGEN

	A				B				A'		
	a		b		a'	c	d	c'	a <sub>2</sub> b <sub>2</sub>	a <sub>2</sub> '	
Walden	10	20	30	40	50	60	70	80	90	100	110
Saatehn	A		Trans	B		C		B'	Trans	A'	
Archibald											
	Introduction		Exposition		Development		Recapitulation		Coda		

## VERGANGENES

Walden	A				B				A'		
Craft	A		B		C				B	A	
*Friedheim	a		b	a'	c		d	c'	a <sub>2</sub>	b <sub>2</sub>	a <sub>2</sub> '
Walden	10			20	23	33	43	53	63	73	
SUBJECTS:	1 2 3		4 5	1 2	6 7 8 9 10		11 12 13		6 6b 7		1 1 2

\*Friedheim does not point specifically  
where the divisions are made.

Oboe I, II  
 Clarinet in C, I, II  
 Bassoon I, II  
 Horn I, II  
 Trumpet I, II  
 Trombone I, II  
 Violin I, II  
 Viola  
 Cello  
 Double Bass

Tempo:  $J = 100$   
 Dynamics:  $p$ ,  $f$ ,  $ffp$   
 Performance instructions: *inner stacc.*, *stacc. hard*, *con hard*

Oboe I, II  
 Clarinet in C, I, II  
 Bassoon I, II  
 Horn I, II  
 Trumpet I, II  
 Trombone I, II  
 Violin I, II  
 Viola  
 Cello  
 Double Bass

Tempo:  $J = 100$   
 Dynamics:  $p$ ,  $f$   
 Performance instructions: *inner stacc. and ffp*

Ex. 72--Schoenberg: Fünf Orchesterstücke,  
Op. 16, No. 2, mm. 185-92, quasi-fugato passages

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It is largely on the basis of the cellular content that the music divides into tripartite A-B-A' macro and microstructures (see Ex. 73, A-B-A' and a-b-a').

Except for scattered appearances of cells from Section A (indicated in the B area of Ex. 73 by various geometric designs drawn with dashes instead of solid lines around the respective notes), the thematic material of Section B is created mainly from a single new cell that consists of three descending chromatic notes. The numerous appearances of this cell create highly-chromatic thematic material that presents a strong contrast to Section A.

The thematic material of subdivision d in Section B contrasts that of subdivision c mainly by the total absence of the chromatic cell. Again, in a manner similar to the tripartite design of the macrostructure, subdivision c' is an abbreviation of subdivision c.

Except for its shorter length, the recapitulatory A' is constructed similarly to Section A. Throughout the entire piece, the distribution of the cellular content of the music does not support the formal divisions suggested by Craft and Friedheim as accurately as it does the above tripartite structure.

Whereas the cellular content of the music is an important factor in determining the A-B-A' structure in Vergangenes, the same form is created in Reigen largely by the recurrence of complete melodic figures. Following a "chordal introduction," two melodic figures are introduced in close rhythmic proximity. The first melodic figure begins with ascending half steps in the bassoon and trumpet. The second melodic figure appears in the celesta and violins and contrasts

---

<sup>1</sup>Ibid., pp. 71-72.

A	B	A'
<p><b>a</b></p> <p>M. 128 <math>\frac{2}{4}</math> 1 66 ① 3 4 2 3</p> <p>M. 130 ② 1 3 2 8 1 3</p> <p>M. 132 ③ 4 2 2 5 4 2 3 8 4 2 4</p> <p>8 1 6 2 2 2 6 11 2</p>	<p><b>c</b></p> <p>M. 151 ① 1 1 4 1 2 1 1 3 3 5 1 1</p> <p>4 4 1 1 3 1 1</p> <p>M. 160 ② 2 1 4 7 6 2 4 10 12 2 1 1</p> <p>M. 162 ③ 12 2 1</p> <p>M. 164 ④ 1 1 5 3 1 1 3 1 1</p> <p>M. 168 1 1 4 4 1 1 1 2 4 1 1 1</p>	<p><b>a<sub>1</sub></b></p> <p>M. 205 ① 3 4 2 3 1 1</p> <p>M. 209 ③ 1 3 2 13 1 3 2</p>
<p><b>b</b></p> <p>M. 138 <math>\frac{1}{4}</math> 56 ① 3 2 2 9 3 6 4 1 1 2 2 2</p> <p>M. 143 ② 2 3 4 2 3 1 1</p>	<p><b>d</b></p> <p>M. 173 1 3 2 ① 2 1 6</p> <p>M. 177 ② 4 7 3 7 3 7 5</p>	<p><b>b<sub>1</sub></b></p> <p>M. 210 3 4 2 M. 212 3 4 3 ③ 3</p>
<p><b>a'</b></p> <p>M. 148 <math>\frac{1}{4}</math> 1 66 ① 3 4 4 4 2 4</p> <p>M. 149 ③ 1 3 2 8 1</p>	<p><b>c'</b></p> <p>M. 185 1 1 4 1 2 1 1 3 4 ① 1 1 4 1 2 1 1 3 4</p> <p>M. 190 ② 1 1 3 3 1 1 2</p> <p>M. 193 2 1 3 4 1 1 3 6 1 ③ 2 1 3 4 1 1 3 6 1</p>	<p><b>a'<sub>1</sub></b></p> <p>M. 214 4 4 1 1 3 1 ① 4 4 1 1 3 1</p> <p>M. 215 3 4 1 1 ① 3 4 1 1</p> <p>M. 216 3 4 1 1 ① 3 4 1 1</p>

Ex. 73--Schoenberg: Fünf Orchesterstücke, Op. 16, No. 2, cellular structure

the first one by downward motion. Both figures are closely derived from the Praeludium (see Exs. 74 and 62b, p. 107).

*Anfangs etwas zögernd - Leicht beschwingt* [5]

1. Klar. in D  
2. Klar. in F o. D.  
1. Fag.  
1. Trp. in F, m. D.  
2. Trp. in F, m. D.  
1. Violon  
2. Violon  
1. Violine  
2. Violine  
1. Viola  
2. Viola  
1. Violoncello  
2. Violoncello  
Celesta

*Anfangs etwas zögernd - - Leicht beschwingt* [5]

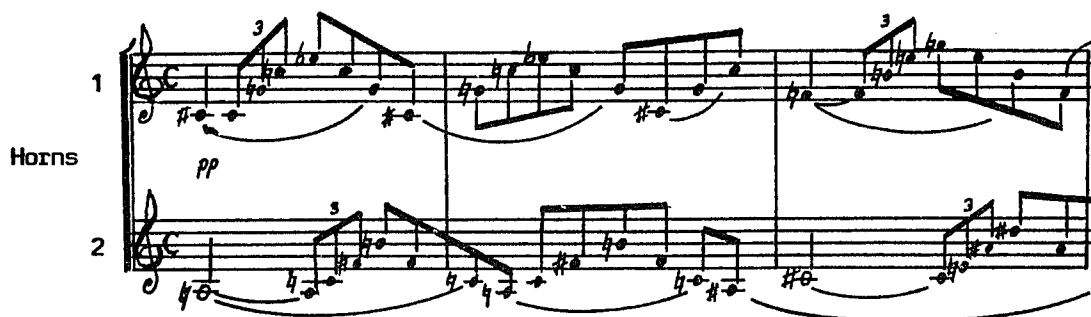
1. Geige m. D.  
2. Geige m. D.  
Br.  
Vic.  
Kb.

Ex. 74--Berg: Drei Orchesterstücke, Op. 6,  
No. 2, mm. 1-5, melodic figures derived from the Praeludium

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The first "point of imitation," which commences at measure 6,  
is an expansion of the beginning melodic figure (see Ex. 75). A  
variation of the beginning melodic figure and a transposition of the





Ex. 76--Berg: Drei Orchesterstücke, Op. 6, No. 2,  
mm. 14-16, similar ostinato to Schoenberg's Vergangenes, mm. 185-92

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Subdivision **b** of the A section is distinguished by a slower tempo, a change to triple meter ( $\frac{3}{4}$ ), and a seven-measure vamp figure (waltz rhythm) that, for the most part, is played by the low strings (including harp, see Ex. 77). In Schoenberg's Vergangenes, subdivision **b** is also distinguished from subdivision **a** by a slower tempo and a change to triple meter (see Table 7, p. 120).

The vamp figure leads to a passage starting at measure 27 that suggests the second point of imitation. The subject, which is stated by the first and second violas, is a sixteenth-note figure whose initial notes resemble the half-step reiterations in the first melodic figure of subdivision **a** (see Exs. 74 and 78). The first answer (mm. 28-29), however, does not begin with the traditional tonal construction at a perfect fifth, but is an echo at the same pitch level by the first and second clarinets in A and first violas. The second answer (mm. 29-32) maintains only the sixteenth-note rhythmic pattern and the initial half-step reiterations. This passage starts with first horn and second violas, but adds the first and second clarinets in

A at measure 30. The third answer (mm. 32-36) more closely resembles the subject and commences in the traditional manner at a perfect fifth above it. This answer is stated three times with a slightly different ending each time.

*langsame Walzer-tempo*

*a. Hologge fortsetzend*

*abasso*

*langsame Walzer-tempo*

*1. u. 2. Klar. noch im 2. Satz zu phrasieren.*

*(m. D.)*

*ppp*

*gelsitz am Griffbrett*

*4) Alle Dreiecke - bzw. Vcl. - Flz. - Doppelschiffe gebrochen (mit 1. Finger über 2. Saite)*

Ex. 77--Berg: Drei Orchesterstücke,  
Op. 6, No. 2, mm. 20-23, beginning of waltz section

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Ex. 78--Berg: Drei Orchesterstücke,  
Op. 6, No. 2, mm. 27-32, second point of imitation

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The third point of imitation starts at the end of measure 32. The fourth point of imitation, which commences at measure 35, also completes a kind of tripartite design in subdivision b and provides a transition to subdivision a'.

Like subdivision a' in Vergangenes, the corresponding passage in Reigen (a', m. 40) is an abbreviated recapitulation of subdivision a. Only a rhythmically-shortened statement of the first melodic figure in subdivision a, with some different intervals, appears in this subdivision, and it is imitated only once (see Ex. 78). Thus, Section

A of the macrostructure is unified by statements of this melodic figure at the beginning as an exposition, the middle as a shortened imitative figure, and at the end as a recapitulation.



Ex. 79--Berg: Drei Orchesterstücke,  
Op. 6, No. 2, mm. 40-45, abbreviated recapitulation

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The B section in Reigen, starting at the midpoint of measure 49, does not follow its corresponding model in Vergangenes nearly as closely as does Section A. The B section in Vergangenes presents contrasting musical material to Section A, whereas Section B of Reigen is largely a development of the musical material presented in Section A. In this sense, Reigen comes much closer to a sonata structure than does Vergangenes.

Regardless of the above difference, tripartite design is maintained in the structure of Section B in both Reigen and Vergangenes. Subdivision c in Reigen (m. 49, flutes and violins), begins with half-step reiterations similar to subdivision a (Section A) and measures 6-8 of the Praeludium (see Ex. 62b, p. 107; Table 7, p. 120; and Ex. 80).

The beginning of subdivision d, which starts at measure 56, is obscured by overlapping imitation. Also occurring in this same measure is an expansion of the main melodic figure from subdivision b (m. 30). This passage is stated by the first flute and is a return of the imitative figure that begins in the solo violin and viola at measure 32 of subdivision b. In measure 57, the second trombone commences the melodic figure exactly as it appears (except for octave levels) in the flutes at measure 37 of subdivision b (see Ex. 81).

The recapitulatory subdivision c', similar to subdivision d, is also obscured by overlapping imitation. Starting on the second beat of measure 69 in the trumpets and strings, the first recapitulated melodic material consists of a rearrangement and expansion of the beginning two intervals in the first theme from subdivision c (see Ex. 80, m. 49, vns. and Ex. 82). Whereas the minor-second ( $\underline{a^{\flat}}-\underline{b^b}$ ) in the former passage is expanded and inverted ( $\underline{f^{\flat}}-\underline{e^b}$ ), the contour of the falling minor seventh ( $\underline{g^{\flat'''}}-\underline{a^{\flat''}}$ ) is retained in the latter, but is expanded to form a diminished eleventh ( $\underline{e^{b''}}-\underline{b^{\flat}}$ ). The most striking similarity between the two figures, however, is that both of them are stated several times in succession, but with the rhythmic values shortened in the last ones, perhaps as a minute reflection

of the shortened A' sections and a' subdivisions in the various tripartite structures.

The musical score is presented in two systems. The first system (mm. 49-51) is marked 'terando' and 'Schwungvoll, 50' (moderato), with a 'fast roh' (raw) character. The second system (mm. 52-54) continues the 'terando' section. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Horn (Hr.), Trombone (Tbn.), Tuba (Tuba), Snare Drum (Bck.), and Cymbal (Hr.). The music is in 3/4 time and features a variety of melodic and rhythmic patterns, including a 'General Pause' at measure 82.

Ex. 80--Berg: Drei Orchesterstücke,  
Op. 6, No. 2, mm. 49-51, introduction of melodic notes

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A "General Pause" at measure 82 marks the end of subdivision c' and the beginning of a transition that leads to Section A'. This passage, which has no counterpart in Vergangenes, contains some of the music that Berg was obviously referring to above as being "more

*Etwas gehalten*

*Zeit lassen!*

*gestopft kurz gestossen!*

*deutlich*

*pizz.*

*sehr ausdrucksroll*

*(p)*

*(Echoton)*

*ppp*

*(Echoton)*

*ppp*

*(Echoton)*

*ppp*

*pp dolce*

*(p)*

*mp*

*Solo*

Ex. 81--Berg: Drei Orchesterstücke, Op. 6,  
No. 2, mm. 56-59, main melodic figure for subdivision b

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complicated than anything ever written before" (see p. 102). Throughout this passage, the music consists of a massive ostinato that (mm. 89-96) is constructed from six different levels of shorter

The image shows a page of a musical score, specifically measures 68-72 of 'Drei Orchesterstücke, Op. 6, No. 2' by Alban Berg. The score is written for a large orchestra, with staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Oboe (Hr.), Violin (Vcl.), Viola (Vla.), Cello (Vcl.), Double Bass (Gr. Kb.), and Percussion (Perc.). The music is characterized by a massive ostinato pattern. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and a large '70' in a box. The score is divided into two systems, with the first system ending at measure 70 and the second system starting at measure 71.

Ex. 82--Berg: Drei Orchesterstücke, Op. 6, No. 2, mm. 68-72, shortened rhythmic values in repeated melodic figures

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ostinato figures (see Ex. 83). The recapitulatory Section A', in a manner similar to Vergangenes, has elements of subdivisions a and b combined ( $a_2$  and  $b_2$ ). The only returning element at the beginning of the recapitulation in Reigen, is the transitory theme in the

Fl. 4 Kl.  
B. Kl. 3 Fg.  
Kfg. Kb. Tuba  
Va. Vlc. Kb.

4 Oboes

6 Hr. in F  
Ubrg.

4 Kl. in A  
6 Hr. in F  
Geige, Br.

1 Pult  
m. D.

2 Geige

4 Pos.  
Pk.

Ex. 83--Berg: Drei Orchesterstücke, Op. 6, No. 2,  
mm. 89-90, complex ostinato constructed from six smaller figures

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first bassoon and trumpet between subdivisions a and b (see Ex. 77, p. 127). Although the first two notes are anticipated earlier starting at measure 90, the recapitulation of the transitory theme commences at measure 94 in the horns and violins before the end of the ostinato figures. As the transitory theme ends at measure 97, a rhythmically-augmented inversion of the second melodic figure from subdivision a is stated in the solo violin. In the next measure (98), a second statement of the figure commences in the lower strings in which the augmented rhythmic values of the preceding statement are further increased two-fold, but the original version of the notes is restored (see Ex. 84).

A passage starting at measure 101, creates a return from triple meter ( $\frac{3}{4}$ ) to duple ( $\frac{4}{2}$ ) in a manner that is similar to a metric modulation.<sup>1</sup> From this point onward to the end, the major melodic construction consists mainly of statements of the second melodic figure from subdivision a in augmentation, inversion, fragmentation, imitation, and various combinations of these.

When the duple meter is firmly established at measure 111, a coda-like section ends the piece (subdivision a<sub>2</sub>'). This passage begins with a free four-part imitative section based on the above second melodic figure from subdivision a (see Ex. 85).

As the final measures are reached, most of the orchestral parts degenerate into a static tremolo that produces an aural effect similar

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<sup>1</sup>A  $\frac{4}{2}$  ( $\frac{12}{8}$ ) time signature replaces the previous  $\frac{3}{4}$  signature. The unit of pulse shifts from the quarter-note to the half-note and the length of the new measures encompasses the time value of four of the preceding  $\frac{3}{4}$  measures. However, the previous waltz rhythm continues as a cross rhythm  $\frac{7}{8}$  in the new time signature and disintegrates by expanding into larger values at measure 109 before the duple  $\frac{4}{2}$  signature appears at measure 111.

(langsame Walzertempo)

100

Der jetzige 1.-Takt entspricht vier vorigen 2.-Takten  
 schlagen (daher 1. der Violon - vorigen 1.)

\*) Das mit der Solo - Hr., Vcl. u. Kb. Klasse unbekanntes um die nicht weiterzuerwartenden anderen Instrumente (die übrigen Dr., Hr., Kl. u. Fg.)

Ex. 84--Berg: Drei Orchesterstücke, Op. 6, No. 2  
 mm. 96-105, augmented recapitulation of second theme from subdivision a

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to the percussive music at the end of the Praeludium. A remarkable orchestral sonority is created with the combination of harp and tuba producing the melodic figure from subdivision a in augmentation against the tremolos and a four-part imitative passage for violas, second trombone, bassoons, and cellos. All of the final notes at the end create a twelve-tone chordal aggregate that contributes to the static qualities produced by the tremolos (see Ex. 86). Thus, the tripartite



time also do not provide the proper proportions for the Golden Mean to occur at measure 75.

As is indicated in Table 7 (p. 120), Archibald considers the beginning nineteen measures to be an introduction and the exposition to commence at measure 20 where the meter shifts from duple to triple (see Ex. 77. p. 127). This division creates an extremely long introduction in comparison with the other portions of the sonata structure. In consideration of the detailed tripartite analysis above, it seems more appropriate that the exposition of Thematic Section I begin at subdivision a and Thematic Section II at subdivision b (m. 20). In

The image displays a page from a musical score, specifically measures 115 through 117. The page is numbered '115' in the top left corner. The score is written for a large ensemble, with staves for various instruments including Flutes (1. Fl., 2. Fl.), Oboes (1. Ob., 2. Ob.), Clarinets (1. Cl., 2. Cl.), Bassoons (1. B., 2. B.), Horns (Hr.), Trumpets (Tp.), Trombones (Tbn.), Tuba (Tuba), Euphonium (Euph.), Timpans (Timp.), and Strings (Str.). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Key performance instructions include 'ohne ritard. bis zum Schluss' (without ritardando until the end) and 'zurücktreten' (step back). Dynamic markings like 'sempre pp' (sempre pianissimo) and 'poco f' (poco forte) are used throughout. The score is divided into measures 115, 116, and 117, with measure 115 starting with a box containing the number '115'.

120

Fl. Fl.  
1. 2.  
3. 4.  
sempre pp

Ob.  
1. 2.  
3. 4.  
sempre pp

Fg.  
1. 2.  
3. 4.  
sempre pp

Hr.  
1. 2.  
3. 4.  
sempre pp

Tpt.  
1. 2.  
3. 4.  
sempre pp

Pos.  
1. 2.  
3. 4.  
sempre pp

Tuba  
1. 2.  
3. 4.  
sempre pp

Kt.  
1. 2.  
3. 4.  
sempre pp

Cym.  
1. 2.  
3. 4.  
sempre pp

Wie aus der Ferne

120

Fl. Fl.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Ob.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Fg.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Hr.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Tpt.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Pos.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Tuba  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Kt.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

Cym.  
1. 2.  
3. 4.  
sempre pp am Griffbrett

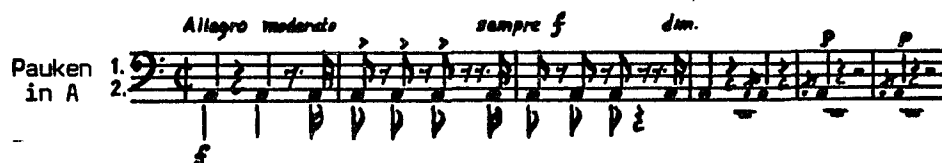
Ex. 86--Berg: Drei Orchesterstücke, Op. 6,  
mm. 115-21, static tremolos and ending 12-tone aggregate

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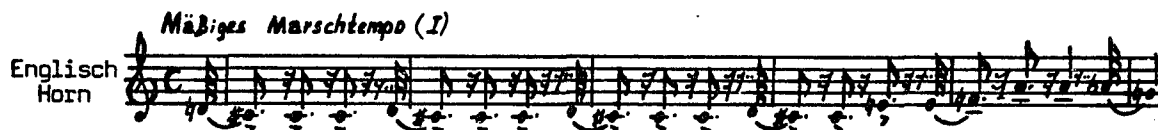
Saatehn's analysis of the arch structure of Reigen, the divisions of  
the sections conform closely to the large divisions in Archibald's

sonata description and the A-B-A' macrostructure.

The march-like characteristics in the Marsch consist of numerous passages of dotted rhythms and triplet patterns which frequently create quasi-fanfare figures. One of the more prominent figures is a percussive, hammer-like motive similar to the one in the fourth movement of Mahler's Symphony No. 6 in A Minor, a work for which Berg expressed deep admiration in a letter to Webern (a comparison of the two motives is shown in Exs. 87a and 87b).



Ex. 87a--Mahler: Symphony No. 6 in A Minor, Mvt. 4, mm. 9-14, "hammer-stroke" motive



Ex. 87b--Berg: Drei Orchesterstücke, Op. 6, No. 3, mm. 2-8, "hammer-stroke" motive

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Consistent with a tendency for Berg's final movements to "sum-up" musical elements from previous ones, much of the thematic content

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<sup>1</sup>Scherliess, Alban Berg, p. 67.

of the Marsch is derived from the preceding two pieces and involves what is perhaps the most complex examples of thematic transformation in Berg's atonal music. This compositional procedure in the Marsch seems to be closely related to "Das obligate Rezitative," the final piece in Schoenberg's Fünf Orchesterstücke, Op. 16, which Philip Alan Friedheim describes as the "first athematic music."<sup>1</sup> Das obligate Rezitativ consists of a continual developmental process in which there are no literal repetitions in its thematic structure except for some scattered passages of imitative figures.

Because of the manner in which the themes in the Marsch are "shuffled"<sup>2</sup> as Erwin Stein suggests happens in the construction of the music, the existence of traditional formal structures is not as clearly perceived as in Berg's other atonal music. Saatehn describes the formal structure as having four unequal sections,<sup>3</sup> but makes no mention of any formal relationships that might exist among these sections (see Table 8). Jarman describes the music as having a "three-sectioned sonata design, distinguishable in the background of the piece . . . . but destroyed from within by its own developmental tendencies."<sup>4</sup> Carner also describes the piece as a sonata form;<sup>5</sup>

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<sup>1</sup>Philip Alan Friedheim, "Tonality and Structure in the Early Works of Schoenberg" (Ph.D. dissertation, New York University, 1963), p. 483.

<sup>2</sup>Erwin Stein, "Orpheus in New Guises" in D. Mitchell, Gustav Mahler: The Wunderhorn Years (London: Faber & Faber, 1975), p. 115.

<sup>3</sup>Alban Berg, Drei Orchesterstücke, Op. 6 (Wien-London: Universal Edition, 1929), pp. 10-11 (preface).

<sup>4</sup>Jarman, The Music of Alban Berg, p. 177.

<sup>5</sup>Carner, Alban Berg: The Man and His Work, pp. 126-27.

TABLE 8

BERG: DREI ORCHESTERSTÜCKE, OP. 6, NO. 3, VARIOUS FORMAL DESCRIPTIONS

Reich	"March-Like" Section			March							
Redlich	(INTRODUCTION)			EXPOSITION		DEVELOPMENT		RECAPITULATION		CODA	
Carner	INTRODUCTION		EXPOSITION		DEVELOPMENT		RECAPITULATION		CODA		
	20	29	Theme I	53	Theme II	91	126	135	142	156	174
Saatehn	Section I	Trans	Section II		Trans	Section III		Trans	Section IV		
Walden	A <sub>1</sub>		B <sub>1</sub>		A <sub>1</sub> '		A <sub>2</sub>		B <sub>2</sub>		A <sub>2</sub> '
<div><div><div></div><div>A</div><div></div></div><div><div></div><div>B</div><div></div></div></div>											

however, the sectional divisions he suggests create some rather unusual proportions for sonata structures. For instance, his designation for the development section consists of only thirty-five measures (mm. 91-126) compared with a much longer exposition consisting of fifty-seven measures (mm. 33-90).

In his program notes for the premier performance mentioned above, Berg describes the music as having a "binary structure in which a march-like section precedes the march proper."<sup>1</sup> Reich considers these two sections to be an "introduction and sonata form" and pinpoints the "division of the two sections at measure 53."<sup>2</sup> Although the tempo is slightly faster and there is a concentration of hammer-stroke figures which begin three measures earlier, the continual flow of the music does not suggest a major division occurring at that point (see Ex. 88).

Based on the total number of measures in the piece (174), however, a clear binary division is found at measure 91, which is only four measures from the midpoint of the music (m. 87). Commencing at this point, the music differs considerably from that which precedes it because of a marked intensification of such developmental techniques as imitation, variation, and transformation (see Ex. 89).

A close examination of the thematic material reveals that, instead of the loose "shuffling of themes" mentioned above by Stein, an intricate and orderly system of tripartite A-B-A' structures is formed

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<sup>1</sup>Monson, Alban Berg, p. 127.

<sup>2</sup>Reich, The Life and Work of Alban Berg, p. 115.

in each of the binary portions. These large tripartite sections are then subdivided into similar smaller ones at the microlevel.

Ex. 88—Berg: Drei Orchesterstücke, Op. 6, No. 3,  
mm. 52-53, division of introduction and sonata form (Reich)

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One table and one thematic chart are provided to illustrate these structures in the music. Table Nine shows the various divisions of the formal structure and the numerical listing of the subjects found

Ex. 89--Berg: Drei Orchesterstücke,  
Op. 6, No. 3, mm. 89-92, binary division of the music

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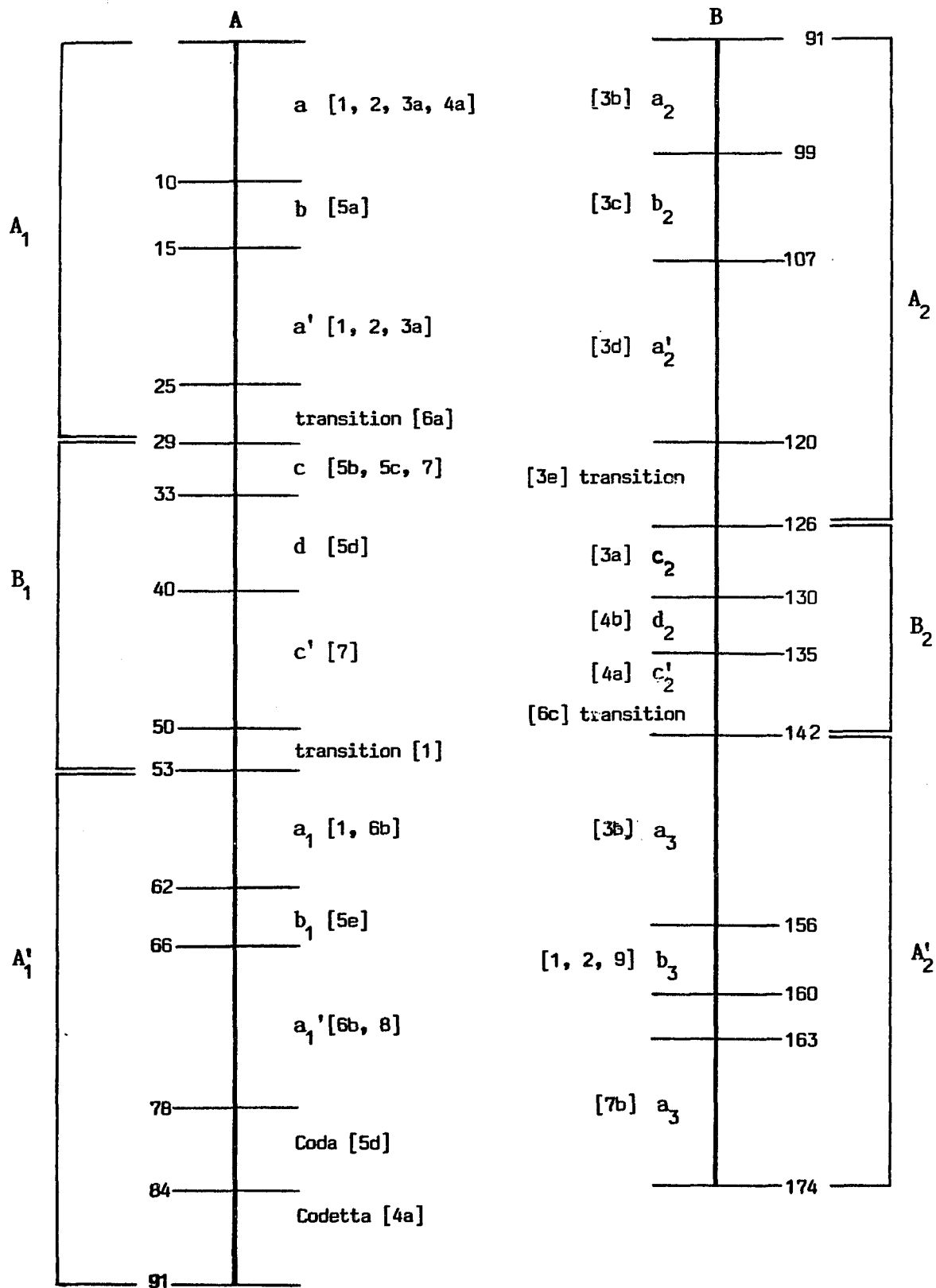
in each section. Many of the subjects in the Marsch are related either by the process of thematic transformation or by such other features

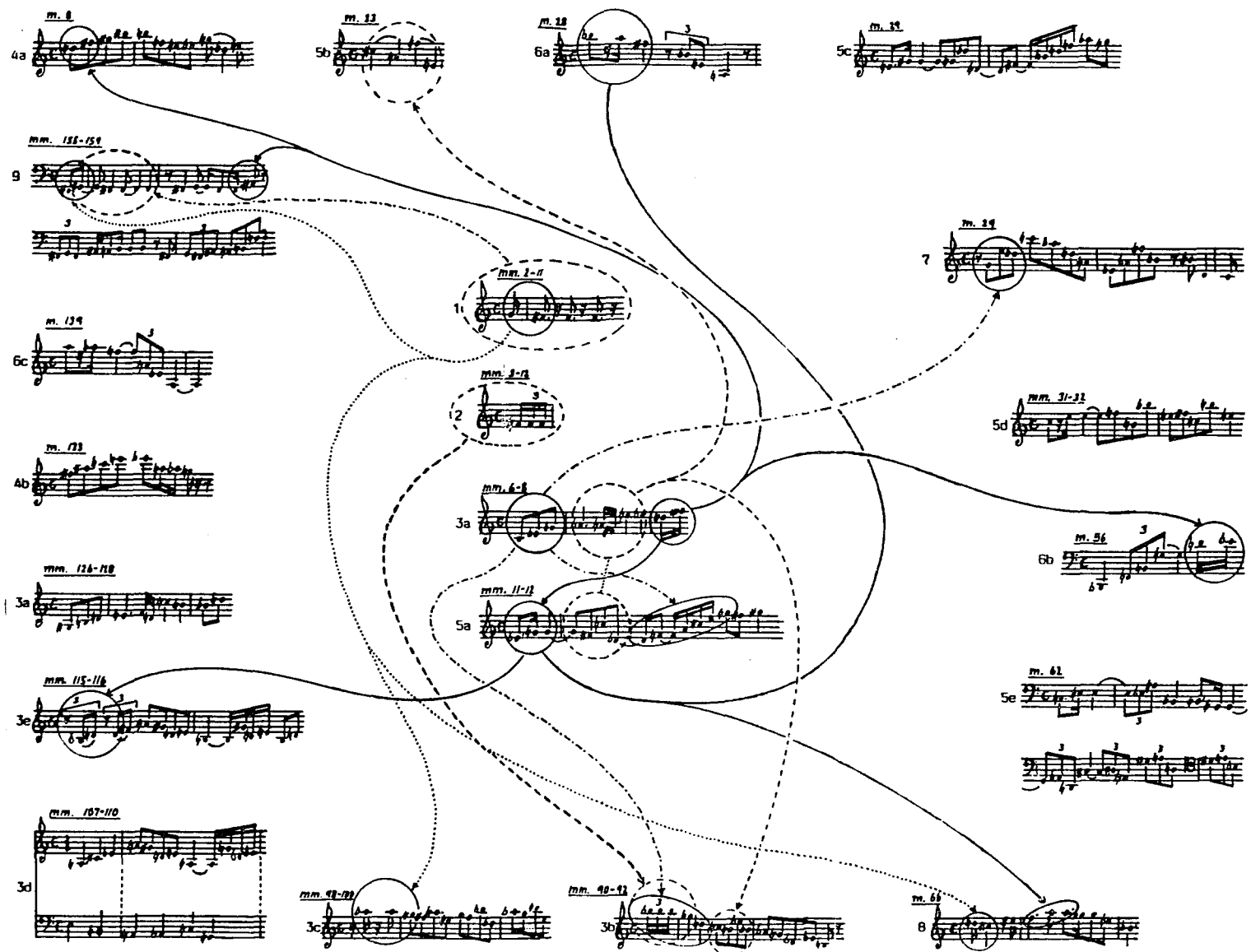
as prominent intervals, rhythmic patterns, or similar contours. These subjects and their various transformations are shown in Example 90. In this illustration, the various stages of thematic transformation are indicated by alphabetical subscripts (3a, 3b, 3c, etc.) and the recurring prominent intervals, rhythmic patterns, and contours that generate the various subjects are conjoined by various types of lines (solid, broken, dotted, etc.).

Because of their generative properties, rhythmic motives 1 and 2, and Subjects 3a and 5a are shown in the center of the illustration. Subject 4a is a transitional melodic figure that does not generate other ones and therefore it is not included among those shown in the center. All of the other melodic figures and transformations of the above subjects are arranged clockwise around the outer edges of the illustration starting with subject 4a in the upper left-hand corner.

The first two "fanfare-like" patterns, which are introduced at measures 2 and 3, respectively, consist of a triplet motive and the "hammer-stroke" motive discussed above (see Ex. 87b, p. 140 and Ex. 90, rhythmic motives 1 and 2). These two motives are found frequently at dividing points in the formal structure and serve to unify the numerous thematic variations and transformations. The first major subject (i.e., 3a) is an inversion of the one introduced in the Praeludium at measure 44 (see Ex. 71b, p. 117 and Ex. 90). Subject 3a serves as the primary subject of the a and a' sections in the microstructure of the first half of the Marsch and it provides some of the motivic material for most of the other subjects.

TABLE 9

BERG: DREI ORCHESTERSTÜCKE, OP. 6, NO. 3, FORMAL CHART



Ex. 90--Berg: Drei Orchesterstücke, Op. 6, No. 3, chart of rhythmic motives and thematic subjects

Subject 3a divides into three areas of intervallic content that, in reversed order, form similar contours and intervals for Subject 5a, the second major subject in the Marsch (see Ex. 90). Similar to the function of 3a, Subject 5a serves as the primary subject for the **b** sections of the microstructure in the first half. The tripartite sections of these two subjects seem also to be reflected in the design of the various tripartite portions in the formal structure. Transformations of Subject 3a are found in the second half of the piece (mm. 91-174), whereas, those of Subject 5a appear mainly in the first half (mm. 1-90). There are, however, certain reciprocal processes in which melodic elements of one subject anticipate those of the other. The first example is seen in the ascending minor thirds at the beginning of Subject 3a, which are transposed and expanded to form the string of major and minor thirds in the third part of Subject 5a. A second reciprocal example is found in the upward half-step transposition of the ascending major third at the end of Subject 3a ( $\underline{d}^{\sharp} - \underline{f}^{\sharp}$ ), which forms the beginning of Subject 5a ( $\underline{e}^b - \underline{g}^{\sharp}$ ).

The figure forming the middle section of Subject 5a, however, bears only a vague resemblance to that forming the middle section in Subject 3a. This free construction is reflected in the microstructure of the Marsch in that the various **b** sections are not as closely related to each other as are the **A** and **A'** sections.

The complexity with which the thematic material is interwoven throughout the Marsch produces one of the more intricate and symmetrically-organized structures in Berg's atonal music. Tripartite subdivisions in the first half of the binary structure (**A**) are created

by repetitions of thematic material in each of the first and third sections (see Table 9). Most of the subjects appearing in the first and third portions of the tripartite sections are variations of Subject 3a, whereas the mid-sections (b-d-b<sub>1</sub>) consists largely of music drawn from Subject 5a and two its transformations (5d and 5e).

In the second half (B) of the binary structure (macrolevel), the proportions of the sectional divisions in the music are a mirror of those in the first half. For the most part, the tripartite subdivisions (microlevel) are based on consecutive statements of thematic transformations rather than repetitions separated by contrasting elements as in the first half. These transformations commence at measure 91 with 3b and continue with consecutive statements of other transformations until the completion of 3e is reached at measure 126. Some of these transformations reappear in the recapitulatory third portion of the tripartite structure (m. 141).

There are two additional compositional factors in support of measure 91 as the dividing point of the binary structure. First, it is the only place in the music where Berg has placed a double bar. The second factor is the greater preponderance of imitation that occurs after measure 91. Imitative figures are stated almost continuously throughout the second half of the binary structure. Most of the imitative passages in both portions of the binary structure are in two parts; however, in the second half, three or four voice imitations are also found in the passages that have the greatest musical complexity. In passing, it is perhaps in this aspect that the music of the Marsch differs most strikingly from that of Schoenberg's Das

obligate Rezitativ which, as mentioned above, has only a few sporadic imitative passages.

Although sonata structures frequently appear in Berg's atonal music, the various descriptions which scholars of his music have proposed for the Marsch lack the appearance of symmetry found in the other sonata movements. For instance, most of Berg's sonata structures have equal or near-equal thematic sections in the expositions, developmental sections that are longer than the expositions, and short, abridged recapitulations that curiously commence one or two measures from the point of the Golden Mean. None of the sonata structures presented for the Marsch by Berg scholars comply with these descriptions; consequently, it seems unlikely that Berg conceived the Marsch as a sonata structure.

## CHAPTER SIX

### KAMMERKONZERT FÜR KLAVIER UND GEIGE

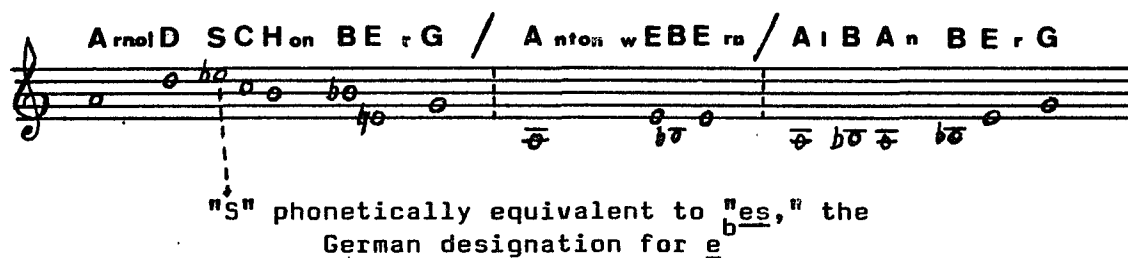
#### MIT DREIZEHN BLÄSERN

Because of the prior exhaustive analyses of historical elements in Wozzeck, as mentioned above on page eleven, the opera is given a less thorough treatment than the other atonal works in this study. For this reason, the discussion of the opera does not appear in its proper chronological order, but follows the Chamber Concerto, Berg's last free atonal composition.

Berg's Chamber Concerto was dedicated to Schoenberg in honor of the latter's fiftieth birthday (September 2, 1924), but it was not completed until almost a year later, on July 23, 1925. Many aspects of the concerto are described by Berg in an open letter to Schoenberg dated February 9, 1925.<sup>1</sup> Among the historical compositional elements discussed by Berg is a musical anagram that precedes the beginning of the concerto. This anagram consists of the musical notes whose letter names appear in the names of the three composers, Schoenberg, Berg, and Webern, and suggests a kind of musical trinity to represent their close friendship and professional relationship (see Ex. 91).

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<sup>1</sup>Printed in its entirety in Pult und Taktstock (February, 1925). Reprinted in Reich, Alban Berg, pp. 143-48.



Ex. 91--Berg: Kammerkonzert, Mvt. I, "anagram"

In a further, but more subtle allusion to the three composers, Berg states that the formal structure of the concerto is based on the "number three or its multiples."<sup>1</sup> This formal element, however, pervades virtually every aspect of the structure of the music, and is first seen in the construction of a theme and set of five variations which comprise the first movement (see Table 10). The theme, which occurs in the beginning thirty measures, is divided into three segments that consist of fifteen, nine, and six measures, respectively--all multiples of the number three. The division of the theme in this manner is also reflected in the structure of each of the five variations.

In the first three measures of the movement, the beginning melodic notes of the theme are introduced in a manner that combines the features of Berg's fourth and fifth melodic types. Each successive interval is larger than the preceding one, and, following the first two notes of the theme, each of the later notes is preceded by a cumulative repetition of all of the previous thematic notes that have

<sup>1</sup>Ibid., p. 144.

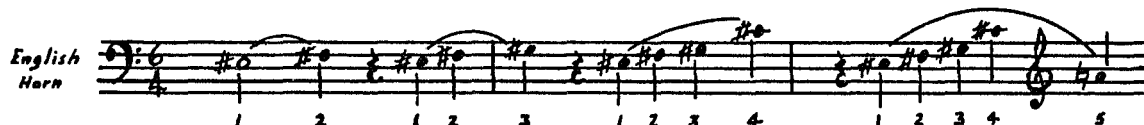
<sup>2</sup>Ibid.

TABLE 10

BERG: KAMMERKONZERT, MVT. I, FORMAL CHART

EXPOSITION				DEVELOPMENT				RECAPITULATION			
31				121				181			
61				GOLDEN MEAN [138]				240			
THEME		VAR. I		VAR. II		VAR. III		VAR. IV		VAR. V	
6 4	15	9	6	15	9	6	4	15	9	6	4
				RETROGRADE				RETROGRADE INVERSION			
				INVERSION							

sounded up to that point (see Ex. 2, Melodic Types 4 and 5, p. 7 and Ex. 92).



Ex. 92--Berg: Kammerkonzert,  
Mvt. 1, mm. 1-3, beginning of the theme

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In the first movement, the anagram is used mainly as a "motto" that normally appears near the beginning or near the end of each variation. The first appearance of the motto starts in the English horn on the sixth beat of the third measure (see Ex. 93).

In addition to its function as a motto, the anagram provides a source for the formation of thematic structures. Following the initial statement, the notes of the motto appear in large groupings in which the original order of the notes is rearranged to form new intervallic relationships, or with other notes interspersed. A passage illustrating both of these methods is found in measures 9-13. Shown in Example 94a, the rearranged notes of the motto have other notes interspersed in a manner suggesting the technique for early fifteenth-century English paraphrase construction. Berg perhaps learned the procedure from Webern, who, as discussed above (pp. 82-83), used paraphrase technique in Vier Stücke für Geige und Klavier, Op. 7, No. 2 (mm. 18-19). Example 94b illustrates paraphrase technique

by John Dunstable, one of the first to compose in this manner.<sup>1</sup>

Ex. 93--Berg: Kammerkonzert, Mvt. 1, mm. 3-6, motto

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The theme and variations are organized according to sonata form similar to the passacaglia in Berg's Altenberg Lieder, No. 5 (see Table 10, p. 154 and Table 4, p. 67). Berg described in his letter the manner in which the combination of the two forms was conceived. Except for an ascending chromatic passage stated by the clarinet in A in the final two measures (mm. 69-70), the first variation is scored entirely for solo piano. All aspects of the thematic, harmonic, and formal structure of the first variation resemble the theme so

<sup>1</sup>Frank Harrison, Medieval Britain, 4th ed. (Holland: Prince B.V. Cullenborg, 1890), pp. 250-52.

mm. 9-13  
♩ = ca. 66

Kl. in A

Kl. in E♭

Flöte

Dboc

f

p

x = Notes of the motto

Ex. 94a--Berg: Kammerkonzert,  
Mvt. 1, mm. 9-13, paraphrase technique

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♩ = 8

Spi - ri - tus et al - - -

ma or - - - pha - - -

rum pa - - - ra - - - eli - - -

(x)

(x)

x = Notes of the cantus firmus

Ex. 94b--John Dunstable: Gloria, mm. 1-14

closely that Berg considered it to be a reprise as well as a variation.<sup>1</sup> In support of the composer's viewpoint, Leibowitz states that "the piano adapts the previously heard material to its specifically virtuoso style."<sup>2</sup> Most of the differences between the theme and the first variation are found in the rhythm of the melodic figures and pianistic elaboration of harmonic and accompanimental figures, some of which are necessary because of the performance limitations of the piano as compared with the preceding orchestral music. Thus, the theme and the "reprise-like" Variation I correspond to a sonata exposition with a repetition.

Variations II (mm. 61-120), III (mm. 121-150), and IV (mm. 151-180) comprise the development section of the sonata form. The segmental structure of the theme is retained, but these variations do not resemble it nearly as closely as does the first one. These three variations reveal Berg's inclination towards Schoenberg's newly formed twelve-tone serial technique. In Variation II the notes of the theme are in retrograde, in Variation III they are in inversion, and in Variation IV they are in retrograde-inversion.

The second variation (mm. 61-120) commences as a waltz with the traditional waltz rhythm in the accompaniment. Because of the retrograde construction of this variation, the motto appears at the end instead of its normal position at the beginning (see Ex. 95).

The lengths of the segments in the second variation are also reflected in the retrograde structure. The number of measures, however, is doubled in this variation, forming sections that are

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<sup>1</sup>Reich, Alban Berg, p. 144.

<sup>2</sup>Leibowitz, Schoenberg and His School, p. 115.

Ex. 95--Berg: Kammerkonzert,  
Mvt. I, mm. 110-14, motto in retrograde

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twelve, eighteen, and thirty measures long in order to compensate for a change in meter from  $\frac{6}{4}$  to  $\frac{3}{4}$ . Because the number of pulses in  $\frac{3}{4}$  measures is only one-half of those in  $\frac{6}{4}$  measures, the total length of the second variation is virtually the same as the first one.

Many of the historical aspects of the second variation involve three-part imitation. A three-part canon commencing at the beginning of the third segment (m. 91) leads to a brief tonal area starting at measure 98. A brief tonal center on  $\underline{C}$  is created by a quasi-baroque sequence of rising perfect fourths (horns, trumpets, piano) and chromatically descending minor sevenths and major thirds (piccolo, flute,  $E^b$  clar.), which create a progression of chords according to a "circle-of-fifths."

The third variation (mm. 121-50) presents a free inversion of the notes of the theme. Chordal structures and accompanimental figures are either newly-conceived elements or elaborations and variations of those stated earlier in the exposition. As is illustrated in Example 97, the inverted intervals are calculated from  $\underline{f^{\sharp}}$ , the first melodic note of the theme (see Ex. 92, p. 155 and Ex. 93, p. 156). The note  $\underline{b^{\sharp}}$ , which corresponds to the letter "H" in the motto, becomes a common tone between the theme and the inversion.

Ex. 96--Berg: Kammerkonzert,  
Mvt. 1, mm. 98-102, quasi-baroque sequence

Ex. 96--Berg: Kammerkonzert,  
Mvt. 1, mm. 98-102, quasi-baroque sequence

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Inversion

Theme

The notes of the motto are represented by capital letters.

Ex. 97--Berg: Kammerkonzert, Mvt. 1, inverted interval chart

In a similar manner to the beginning of the theme in the exposition, each of the melodic notes in the first two measures of the third variation is separated by a reiteration of all of the melodic notes that have occurred up to that point ( $\underline{f}^{\flat}-\underline{e}^{\flat} / \underline{f}^{\flat}-\underline{e}^{\flat}-\underline{d}^{\flat} / \underline{f}^{\flat}-\underline{e}^{\flat}-\underline{d}^{\flat}-\underline{a}^{\flat}$ ). This presentation of the notes differs from that in the exposition by a new instrumentation (Klangfarbenmelodie) for each return to the beginning melodic note (see Ex. 93, p. 155). Not only does this procedure create contrasting timbres, but it also creates an imitative passage in which each successive answer is lengthed by an additional note (see Ex. 98). The inversion of the motto commences on the final beat of a three-measure introductory passage, and is also scored as a Klangfarbenmelodie described in the following.

As is illustrated above in Example 97, the beginning note of the motto (m. 124) is a  $\underline{c}^{\#}$  (inversion of  $\underline{A}^{\flat}$ ) scored for the three clarinets ( $\underline{E}^b$ ,  $\underline{A}$ , and bass clarinet) and sustained as a pedal point to measure 126. Following the beginning of the pedal point on  $\underline{c}^{\#}$ , there is an immediate shift to the upper piano register for the next four notes:  $\underline{g}^{\#}$ ,  $\underline{g}^{\flat}$ ,  $\underline{a}^{\#}$ , and  $\underline{b}^{\flat}$  (inversions of  $\underline{D}^{\flat}$ ,  $\underline{E}^b$ ,  $\underline{C}^{\flat}$ , and, as is pointed out above, because  $\underline{B}^{\flat}$  or "H" is the common note between the original form and the inversion, it does not invert). In free imitation of this passage, the notes  $\underline{b}^{\flat}$ ,  $\underline{c}^{\flat}$ ,  $\underline{f}^{\#}$ , and  $\underline{d}^{\#}$  (inversions of  $\underline{B}^b$ ,  $\underline{E}^{\flat}$ , and  $\underline{G}^{\flat}$ ) are stated in the left-hand part. The next three notes,  $\underline{c}^{\#}$ ,  $\underline{f}^{\#}$ , and  $\underline{c}^{\flat}$  (inversions of  $\underline{A}^{\flat}$ ,  $\underline{E}^{\flat}$ , and  $\underline{B}^b$ ) are embedded in the piano chords in measure 125, and lead to an  $\underline{f}^{\#}$  doubled by the trombone (inversion of  $\underline{E}^{\flat}$ ). In the latter part of measure 125, the four notes  $\underline{c}^{\#}$ ,  $\underline{c}^{\flat}$ ,  $\underline{c}^{\#}$ , and  $\underline{c}^{\flat}$  (inversions of  $\underline{A}^{\flat}$ ,  $\underline{B}^b$ ,  $\underline{A}^{\flat}$ , and  $\underline{B}^b$ ) occur in the clarinet in  $\underline{A}$ , as the piano settles into a reiterated pedal point that is rhythmically constructed as a composed accelerando

**Mvt. 1. 1st.**  
**Arzählend bewegt**  
 122  
 minuet E. große Fl.

**Mvt. 1st.**  
**Kraftig bewegt**  
 125  
 D...E<sup>b</sup>C B  
 B B<sup>b</sup> E G

125

A B...A...B  
 E...G

Ex. 98--Berg: Kammerkonzert, Mvt. 1, mm. 121-26, inverted motto

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followed by a ritardando. The next two notes,  $\underline{c}^{\#}$  and  $\underline{c}^{\flat}$  (inversions of  $\underline{A}^{\flat}$  and  $\underline{B}^b$ ), are stated by the clarinet in  $\underline{A}$  followed by a repetition, first in all three clarinets, and then in the upper piano register. The final two notes  $\underline{f}^{\#}$  and  $\underline{e}^b$  (inversions of  $\underline{E}^{\flat}$  and  $\underline{G}^{\flat}$ ), which are scored for the trombone, complete the array of instrumental colors that illuminate the melodic notes of the inverted motto.

The length and sequence of the three segments in the third variation are curiously altered from the other variations to form new ones that are seven, seventeen, and six measures in length. The final note ( $\underline{e}^b$ ) of the inverted motto appears in the sixth measure of the third variation (see Ex. 98, m. 126), which corresponds with the position of the original final note of the motto in the exposition (see Ex. 93, m. 6). Instead of ending the first segment of the third variation at the conclusion of the sixth measure, which would have restored the lengths of the first and second segments to multiples of the number three, a strong cadential measure is added as a closing for the segment. This measure does not seem in any way to be related to the one immediately following the motto in the exposition (m. 7), which serves as a transition to the next melodic phrase rather than as a cadence. It seems to be a necessary addition, however, because in the preceding six measures the interaction of the dynamic, melodic, and harmonic tension with the rhythmic momentum creates a growth in intensity that does not reach its peak until the fourth beat of the sixth measure. A resolution of the level of intensity reached at this point within the remaining time of the measure would be too abrupt; consequently, the appended cadential measure provides a balanced conclusion for the first segment as well as a transition to the second one. In order to compensate for the additional measure

and to restore formal balance equivalent of segmental lengths based on multiples of the number three, the second segment of the third variation is shortened one measure. Thus, the first segment is  $6 + 1 (=7)$  measures and the second segment is  $18 - 1 (=17)$  measures, and the essential multiples of the number three remain.

Most of the remaining measures of the third variation are imitative in a variety of ways; however, only the ones having the stronger historical precedence are considered in this report. The first of these imitative passages commences at the midpoint of measure 133. As can be seen in Example 99, the interval between the first pair of notes is a major seventh and, with each successive group except for the fourth one, the interval becomes smaller. The contraction of the intervallic structure is created by the repetition of the upper melodic note ( $g^{\sharp}$ ) as a reiterated pedal point (see Ex. 2, Melodic Type 3, p. 7) alternating with lower chromatic notes that span the enharmonic perfect fifth  $g^{\sharp}$  ( $a^b$ ) to  $e^b$ .

The shortening of the intervallic gap in this canonic passage creates a growth in intensity that is further heightened by a crescendo and a tremolo pedal point. The climactic point is reached at measure 138 which, in passing, falls short by one measure to coincide with the Golden Mean (see Chap. 1, p. 10, and Ex. 100).

Instrumental combinations in which contrasting timbres are conceived have played an enduring historical role in musical composition. In the first three measures of the third segment, this concept is exploited in a pointillistic manner in which short durations of sound are scored for alternating choirs of instruments similar to measures 194-222 in the first movement of Beethoven's Symphony No. 5 in C Minor (see Exs. 101a and 101b).

wieder zurück  
in's Tempo und  
nimmt Proc.

begleitend

m. Dyl.

2

haltend . . . wieder zurück  
in's Tempo und

ohne Ped.

Als Klar. tritt ein

poco cresc.

poco cresc.

poco cresc.

pp die Klar. Begleitung begleitet

poco cresc.

accol.

poco rit.

begleitend

Ex. 99--Berg: Kammerkonzert, Mvt. I,  
mm. 133-35, melodic note treated as a pedal point

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The musical score is for a chamber ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), and Piano (Pn.). The score is divided into three systems. The first system shows the beginning of the climactic point, marked by a downward arrow. The second system continues the music, with the piano part marked 'marcato' and 'a tempo'. The third system shows the end of the climactic point, with the piano part marked 'a tempo' and 'a tempo'.

Ex. 100--Berg: Kammerkonzert,  
Mvt. 1, mm. 136-38, climactic point

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The fourth variation presents the theme in a retrograde inversion transposed downward a major third and the time signature changes from the previous  $\frac{6}{4}$  to  $\frac{6}{8}$ . In the same manner as in the second variation, the lengths of the three segments are in the reversed order of six, nine, and fifteen measures, respectively, and the motto appears at the end of the variation instead of its normal position at the beginning (see Ex. 102). This rearrangement of the notes is shown as follows:





The most striking imitative passage found in the fourth variation is a strict canon at the fifth starting at measure 171 in the piano. Except for an intervallic content that avoids tonality, the close rhythmic span between the subject and answer resembles that in measures 263-65 of Brahms's German Requiem, Op. 45 (see Exs. 103a and 103b).

The fifth variation provides the recapitulation in the sonata structure of the movement. Metrically and formally, the fifth variation is comparable to the second variation in that it is also in  $\frac{3}{4}$  time and the number of measures in each segment is doubled to form units that are thirty, eighteen, and twelve measures in length. Based on the total number of pulses, however, the fifth variation is precisely the same length as the other variations. It is not, as one might expect, the total length of the exposition, which, as discussed above, includes both the theme and the first variation. In the fifth variation, elements from both the theme and the first variation are combined to form a telescoped recapitulation. Although the piano is used almost exclusively in the first variation, and is totally absent in the preceding exposition of the theme, it is treated as an equal instrument in the recapitulation.

The second movement (Adagio) of the Chamber Concerto contains precisely the same number of measures as does the first one although the metric and formal structure is different. The second movement is a binary structure in which the second half is a retrograde of the first. Each half is divided into smaller ternary units, which are illustrated in a chart that appears in Berg's letter. Jarman



points out that the reproductions of the chart by Reich,<sup>1</sup> Redlich,<sup>2</sup> and Carner<sup>3</sup> contain a division between the third and fourth sections of the first half (and their corresponding retrogrades in the second half) that does not correspond to the music. The same error also exists in the reproduction of the chart by Monson.<sup>4</sup> These divisions should be thirty-nine and nine measures and not thirty-six and twelve measures as shown in Reich, Redlich, Carner, and Monson's reproductions (Berg's divisions with Jarman's corrections are incorporated into the chart shown in Table 11, see B<sub>1</sub> and B<sub>2</sub>).<sup>5</sup>

Based on the total number of measures, the music divides equally into two parts at the midpoint of the movement (m. 361), forming the binary structure (see Table 11). The retrograde structure of the second half is an exact mirror in the six measures following the midpoint (mm. 361-65) and measures 411-38 of B<sub>2</sub> exactly mirror measures 283-310 of B<sub>1</sub>. Other than these two passages, usually only the passages marked H' (Hauptstimme) and N' (Nebenstimme) are stated in retrograde with adjustments made when necessary to prevent awkward rhythmic and phrase structures (see Ex. 104). In many instances, these mirrored passages are scored for a different instrument or combination of instruments than the original statement in the first half of the movement.

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<sup>1</sup>Reich, Alban Berg, p. 146.

<sup>2</sup>Redlich, Alban Berg, pp. 124-25.

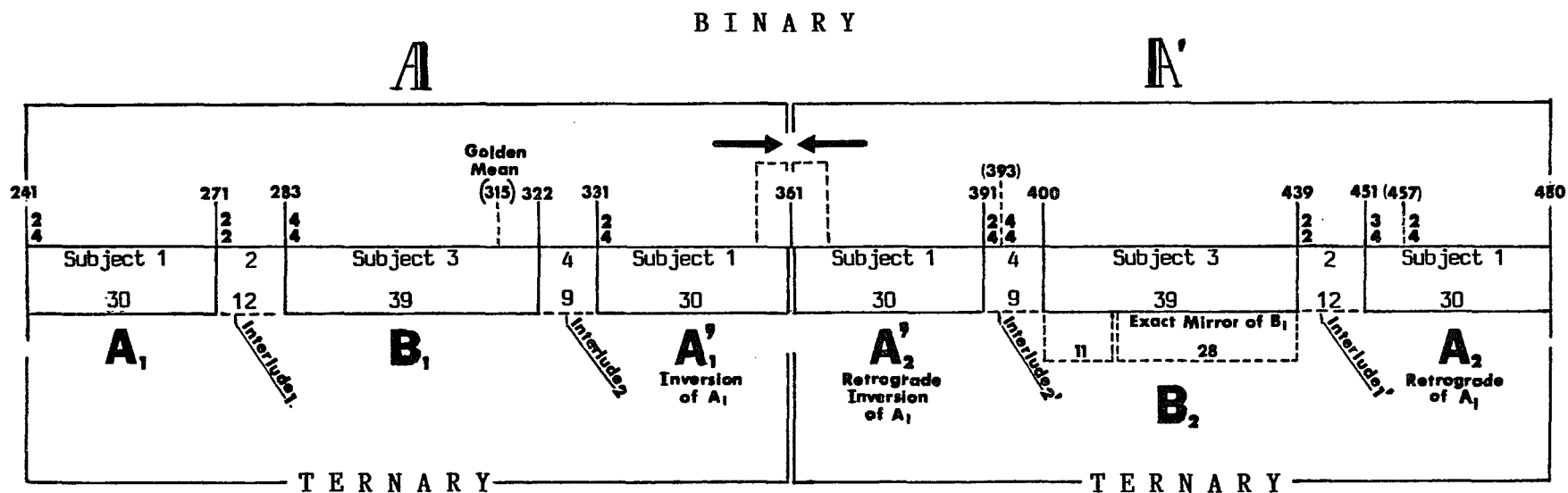
<sup>3</sup>Carner, Alban Berg: The Man and His Music.

<sup>4</sup>Monson, Alban Berg, p. 217.

<sup>5</sup>Jarman, The Music of Alban Berg, p. 186.

TABLE 11

BERG: KAMMERKONZERT, MVT. 2, FORMAL CHART



Berg describes the third portion of the ternary structure as the "inversion of the first."<sup>1</sup> Consequently, because of this construction, the subject in  $A_1$ , in addition to its statement in inversion in  $A_1'$ , is stated in retrograde-inversion in  $A_2'$  and in retrograde in  $A_2$ --all of which suggests Berg's anticipation of twelve-tone serial technique (see Table 11,  $A_1$ - $A_1'$  and  $A_2'$ - $A_2$ ).

The image displays two systems of musical notation. The top system, measures 322-326, features a treble staff with a melodic line and a bass staff with a supporting line. The bottom system, measures 396-399, is labeled 'Reconstructed In Retrograde' and shows a similar structure with a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Ex. 104--Berg: Kammerkonzert, Mvt. II,  
mm. 323-25 and 396-98, retrograde structure of  $H'$  and  $N'$

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The binary division of the second movement is determined not only by the retrograde structure of the second half, but also by the number of measures within each section of the tripartite

<sup>1</sup>Reich, Alban Berg, p. 144.

organization of the music (see Table 11). Except for the first section in the second half ( $A_2'$ ) which comprises the first thirty measures and corresponds to the last section of the first half ( $A_1'$ ), sections  $B_2$  and  $A_2$  are combinations of smaller subsections that have different time signatures. Regardless of the differences in metric structure, the number of measures within each section corresponds to those in the first half ( $A_1$  and  $B_1$ ). For instance, the combination of subsections in  $B_2$ , including the interludes that precede and follow  $[(2 + 7) + 39 + (7 + 5) = 60]$ , equals the number of measures in  $B_1$ , including the interludes preceding and following it  $[(12) + 39 + (9) = 60]$ . The total number of measures in the subsections of  $A_2$  ( $6 + 24 = 30$ ) equals the number of measures in  $A_1$  (30). Consequently, the total number of measures in all of the tripartite sections and interludes in the binary structure ( $A_1 - B_1 - A_1' / A_2' - B_2 - A_2$ ) are multiples of the number three [i.e.,  $30 - (12) - 39 - (9) - 30 / 30 - (9) - 39 - (12) - 30$ ].

The melodic structure of the second movement consists of four different subjects followed by a free inversion of the first one (see Table 11). Except for the first one, these subjects provide the material for a series of three-part imitative sections or fugatos. In the first half of the movement, each section except for the fourth one, corresponds to one of the various different metric sections shown in Table 11. Although none of the subjects seems to be derived from the motto, perhaps the numerous three-part imitations were intended to represent the three composers.

The first subject, which appears in  $A_1$ , is not imitated; however, it is stated three times with the beginning notes starting in a

different rhythmic position in each statement. This procedure is similar to isorhythmic music (modern transcriptions) except that the order of the melodic notes does not operate independently of the rhythmic pattern. It should be noted that the four final notes of the subject,  $\underline{c}^{\flat}-\underline{c}^{\sharp}-\underline{e}^{\flat}-\underline{b}^{\flat}$ , are repeated two more times at the end of the third statement. The relationship of the final two notes  $\underline{e}^{\flat}-\underline{b}^{\flat}$  to the three composers seems particularly significant in that they are the retrograde of the only common interval in the motto drawn from the three composers' names (Ex. 105).

Ex. 105---Berg: Kammerkonzert,  
Mvt. 2, mm. 241-60, introductory theme

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The first three-part fugato commences in the interlude (m. 271) following the thirty-measure  $A_1$  section. The subject, which appears first in the violin, starts on the note  $\underline{e}^b$  and contains all twelve chromatic tones except  $\underline{g}^\#$  (see Table 11, Subject 2, and Ex. 106). This note, however, is stated by the trumpet immediately after the final note of the subject and leads to the answer, which commences a perfect fifth (twelfth) below the first note of the subject. At this point (m. 274), the countersubject shifts to the violin and is stated in a free inversion, transposed upward a perfect fourth (eleventh) creating invertible counterpoint.

The third statement of the subject (m. 277, bassoon) does not return to the original pitch level, but, perhaps in order to prevent tonal relationships, is stated an augmented fifth below the first statement (displaced three octaves). The cadence at the end of the first fugato suggests the traditional cadence of the renaissance Netherlands' style with its extensive syncopated rhythms followed by a broad cadential measure (see Ex. 107).

The second three-part fugato (see Table 11, Subject 3), which starts in the clarinet in  $\underline{A}$  at the beginning of  $B_1$ , (m. 283), is based on a twelve-tone subject that has several repetitions of pitch content (see Table 11 and Ex. 108). The two intervals formed by notes three through five in the subject consist of an ascending major sixth,  $\underline{e}^{b'} - \underline{c}^{b''}$ , and a descending minor seventh,  $\underline{c}^{b''} - \underline{d}^{b'}$ . In the answer (first horn), which begins a tritone below the subject perhaps to avoid a tonal relationship, these intervals are altered to form an ascending minor sixth ( $\underline{a}^{b'} - \underline{f}^{b'}$ ) and a descending major sixth ( $\underline{f}^{b'} - \underline{a}^b$ ). This alteration momentarily restores both the traditional fifth relationship



The image shows a page of a musical score for a chamber concert. It includes staves for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The score contains various musical notations, including notes, rests, and dynamic markings such as *pp*, *f*, and *molto ff*. There are also performance instructions in German, such as *(singt wie vorher)* and *verlängern*.

Ex. 107--Berg--Kammerkonzert, Mvt. 2,  
mm. 280-83, "quasi-Netherlands" cadence

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between the subject and answer ( $\underline{c}^{\sharp} - \underline{f}^{\sharp}$ ) and the half-step relationship ( $\underline{g}^{\sharp} - \underline{a}^{\flat}$ ) established between the first and fifth notes in the subject ( $\underline{c}^{\sharp} - \underline{d}^{\sharp}$ ). The third statement, which is in stretto (m. 287), starts in the traditional manner with a return to the original pitch level; however, notes 4-7 are lowered by a semitone.



Following the fugato, the subject is developed in a similar manner to themes in sonata forms. First, the subject is fragmented into motives which are imitated in measures 291-93 (see Ex. 109a). Starting at measure 303, there is a saturation of traditional contrapuntal techniques in which musical materials are presented in distinct planes or layers of sound. The first three "planes" consist of statements of the subject in augmentation, original rhythm, and diminution (see Ex. 109b). A fourth layer of sound consists of an ostinato in the violin followed by a statement of the Hauptrhythmus at measure 304.

Ex. 109a--Berg: Kammerkonzert,  
Mvt. 2, mm. 290-93, traditional development

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The musical score for Ex. 109b is a complex orchestral arrangement. It features multiple staves for different instruments, including woodwinds, strings, and percussion. Key annotations include:

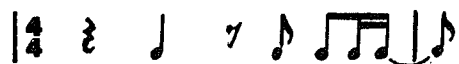
- Answer**: Located at the top of the first staff, indicating a response to a previous musical idea.
- Diminution**: A label in the middle section, indicating a reduction in the rhythmic value of the notes.
- Augmentation**: A label in the lower section, indicating an increase in the rhythmic value of the notes.
- Wieder zurück in's Tempo (IV)**: A section heading indicating a return to the original tempo.
- sehr rhythmisch**: A tempo marking meaning "very rhythmic".
- vorwärts**: A tempo marking meaning "forward".

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *pp*, *ppp*).

Ex. 109b--Berg: Kammerkonzert,  
Mvt. 2, mm. 303-5, traditional development

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In the process of development through measures 297-309, Berg introduces new material in the form of a Hauptrhythmus:



The numerous repetitions of the Hauptrhythmus serve as a unifying device similar to the "hammer-stroke" figure in the Three Orchestra Pieces, No. 3 (see p. 140) and the two Hauptrhythmen in Wozzeck, Act 1 (Scene 1, see p. 216) and Act 3 (interlude between Scenes 2 and 3, see p. 230).

In measures 297-303, the Hauptrhythmus is stated on the pitch class A<sup>h</sup> in the contra-bassoon and trombone and functions as a pedal point (in m. 299, the Hauptrhythmus shifts from the contra-bassoon to the trumpet). In measure 304, the Hauptrhythmus is stated by the violin with a B<sup>b</sup> added below the A<sup>h</sup> (see Ex. 109b). A second change in pitch occurs in measure 306. Here, the Hauptrhythmus is stated in the bass clarinet and bassoon in augmentation, forming a pedal point on the note C<sup>#</sup>. The final statement of the Hauptrhythmus (m. 308) rises to D<sup>h</sup> on the last two notes of the figure, which is then sustained as a pedal point. The half-step rises in the pitch level of the Hauptrhythmus from A<sup>h</sup> to B<sup>b</sup> and C<sup>#</sup> to D<sup>h</sup> were perhaps suggested by the beginning half steps in the fugato subject.

The second interlude (m. 322) begins with a fugato based on the fourth subject (see Table 11 and Ex. 110). The answer (m. 325) is stated an octave below the subject and has a number of pitch and rhythmic alterations. A second passage, beginning two measures later in the violin, forms a rhythmic diminution of the subject so altered that it merely suggests the contour of the subject. A similar figure starts in the E<sup>b</sup> clarinet (m. 327) and ends in the flute (m. 328) simultaneously with a free imitation of the first portion in the bassoon.

Although Berg described the A<sub>1</sub>' portion of the ternary structure of the first half of the movement as an inversion of the A<sub>1</sub> portion (see p. 171), a closer examination of the music reveals that, except for the subject, the inversion of other musical lines is very free. One small intervallic adjustment is curiously made in the subject.

The second interval in the inversion is a major twelfth ( $\underline{d}^{\flat'} - \underline{f}^{\sharp''}$ ), whereas in the original statement, it is a major ninth ( $\underline{g}^{\flat''} - \underline{f}^{\flat'}$ ).

Ex. 110--Berg: Kammerkonzert,  
Mvt. 2, mm. 323-28, fugato on fourth theme

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The inverted subject in the  $A_1'$  portion is repeated twice at the unison as in its  $A_1$  counterpart. However, following the first four notes which occur in the violin, the remaining notes of each statement appear in other instruments and merely suggest the staggered entrances in a fugato (see Ex. 111). The second and third statements of the subject begin at measures 338 and 343, respectively.

As mentioned above (p. 171), the second half of the binary structure of the second movement begins with an exact retrograde of the six final measures of the first half (see Ex. 112). These twelve measures are strategically placed so as to mark the midpoint of both the second movement and the entire concerto as a whole. The return to the "beginning" of the movement created by the retrograde structure of the second half is also programmatically suggested by the sounding of twelve consecutive  $\underline{C}^\sharp$ 's in the piano, which represent the striking of a clock at midnight to signify the return to day (see Ex. 112, mm. 358-62). Except for the transition to the third movement (m. 476-80), this is the only passage in which the piano is used in the entire movement.

Fl. (L&R)  
Cl. (A)  
Bsn. (B)  
Hr.  
Tr.  
Pn.

Tempo I  
♩ = 48

(quasi poco accel.)  
mit den Hornen beginnend

Zerklüftung / quasi Echo / hier



*molto riten.* — *Ganz langsam (♩ = 48)*

357 *Moll abklingen!*

*ffg. metall hart*

*molto f*

*Bei einem Mal, das ich von dir hör, das ist's, das ich hören will. Dann ist, wenn ich dich höre, das ist's, das ich hören will.*

*molto f*

*ppp*

*molto riten.* — *Ganz langsam (♩ = 48)*

*immer mit Regenschall*

*ppp*

*Das Klavierwerk war für das Pfl., das das ganze Konzert gewann.*

*ppp*

*ppp*

*also wieder Tempo I.* — *molto accel.*

361 *Moll a Harca!*

*Moll a Harca!*

*molto f*

*Go metall hart*

*molto f*

*ppp*

*also wieder Tempo I.* — *molto accel.*

*immer mit Regenschall*

*ppp*

*ppp*

*ppp*

Ex. 112--Berg: Kammerkonzert, Mvt. 2, mm. 357-64, midpoint

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Following the exact mirror of the last six measures in  $A_1'$ , only two passages in the  $A_2'$  section are noteworthy. The first one starts in measure 368 in the bassoon and contra-bassoon and is imitated three measures later (m. 371) by flute and piccolo. This subject is the retrograde of a non-imitated melodic passage for flute and piccolo (simultaneously inverted in the horns) in measures 350-55 of  $A_1'$ .

The second passage in  $A_2'$  starts at measure 375 and is based on the retrograde of the subject in measures 331-46 of  $A_1'$  (see Ex. 111, pp. 184-85 and Ex. 113). Unlike the treatment in  $A_1'$ , in which the subject is merely repeated twice, this passage is a fugato in four parts with the answer and second restatement transposed. The subject begins in the bass clarinet at measure 375 and shifts to the violin in measure 368. The answer is freely-transposed downward a major third at measure 380 in the trombone and then shifts to the violin in measure 383. The second restatement of the subject, which commences in the bassoon in measure 396, is transposed downward an enharmonic minor seventh from the original, but omits the final portion. The final restatement appears in the violin at measure 385 and returns to the original pitch level. The first portion of the subject is stated in diminution with octave transpositions of some of the notes.

Although Berg states in his letter that "the whole of middle section B [is] in the form of an exact mirror image [of  $B_1$ ],"<sup>1</sup> only measures 411-38 ( $B_2$ ) fit this strict description. The beginning

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<sup>1</sup>Ibid., p. 145.

m. 375 Bkl. *f*

m. 380 Pos. *mp*

m. 384 Fag. *f*

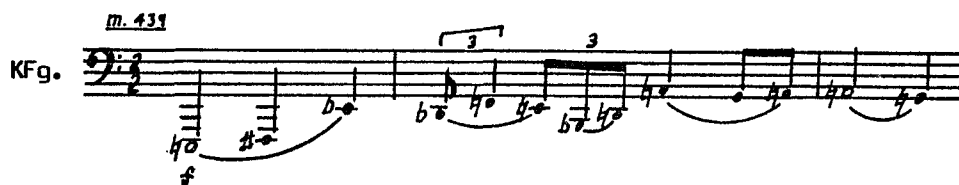
m. 388 Geige *ff*

Ex. 113-Berg: Kammerkonzert, Mvt. 2,  
mm. 375-90, various statements of fugato subject  
based on retrograde of fugato from  $A_1'$ , mm. 331-46

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eight measures (400-407) are thinly scored compared with their  $B_1$  counterparts. In these eight measures, the retrograde structure consists of only the main and secondary melodic figures ( $H'$  and  $N'$ ). Starting with measure 408, however, the texture of the scoring gradually thickens and the number of retrograde lines increase through the next two measures, which lead to the exact mirroring of the remainder of  $B_1$  (mm. 411-38).

Interlude $_1'$  between  $B_2$  and  $A_2$  (mm. 439-50) is a three-part fugato based on the transposed retrograde of the eleven-tone fugato subject in Interlude $_1$  between  $A_1$  and  $B_1$  (mm. 271-82). The first note of Interlude $_1'$ , which begins on the note  $\underline{E}^4$ , moves upward to the next pitch instead of downward according to the retrograde motion of the subject in Interlude (see Ex. 114).



Ex. 114--Berg: Kammerkonzert, mvt. 2,  
mm. 439-41, fugato subject from Interlude

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The retrograde structure of the music at the outset of  $A_2$  (m. 437) consists of only the bass line in the contra-bassoon (bassoon in  $A_1$ ) which rises three notes chromatically ( $\underline{B^b} - \underline{B^b} - \underline{C^b}$ ), and then sustains the final note as a pedal point to measure 456. In the four measures that follow (mm. 457-60), the retrograde line occurs only in the  $\underline{E^b}$  clarinet, which leads to the beginning of a retrograde version of the subject in  $A_1$ . As may be seen by comparing Example 115 with Example 105 (p.175), the design of the three repetitions of the subject in  $A_1$  is retained, but the treatment of the subject is much more elaborate with numerous changes in the instrumentation in a manner that creates free imitation. The end of the subject at measure 480 also marks the end of the second movement.

As stated in the letter to Schoenberg, Berg conceived the third movement of the Chamber Concerto as a showpiece of his compositional skill by, among other things, simultaneously combining elements from both the first and second movements. The third movement is a modified rondo structure formed by recurring rhythmic patterns instead of recurring themes (see Table 12: RH [Hauptrhythmus], PR [Primary Rhythm], and SR [Subsidiary Rhythm]). In this aspect of the music,

Geige

m. 461 (260) \*

*p* *ff* *3*

*dim.* *pp* *Oboe mp.*

Geige

(253) *mf* *3*

E<sup>b</sup> Kl.

*p* *p*

Bra. *7* *pp* *Picc.*


(243) *1*

\* Numbers in parentheses refer to corresponding measures in Ex. 105.

Ex. 115--Berg: Kammerkonzert, Mvt. 2,  
mm. 461-80, three-part fugato based on subject in A<sub>1</sub>

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these rhythmic patterns function with melodic material similar to the talea in fourteenth and early fifteenth-century isorhythmic motets.<sup>1</sup> In addition to the modified rondo structure, the third movement is also organized according to sonata form (see Table 12). Jarman's analysis of the music according to these two formal structures is incorporated in the present writers's analysis.<sup>2</sup>

The third movement commences with a lengthy quasi-cadenza (mm. 481-534) for the two solo instruments, violin and piano, which serves as an introduction to the sonata form. The Hauptrhythmus, which appears first in measures 297-99 of the second movement (see p. 181), consists of a series of rhythmic units that, for the most part, decrease in length with each consecutive note (in most instances, the final note is tied to an additional one twice its length, e.g., ). Unlike its appearances in only two passages in the second movement (see p. 181-82), the Hauptrhythmus, which is described by Berg as "a sort of motive,"<sup>3</sup> pervades much of the music in the third movement and serves to strengthen the organization and unification of the music provided by the modified rondo and sonata structures. Perhaps the most intriguing aspect of the third movement is the numerous ways the Hauptrhythmus is altered by augmentation, diminution, retrograde, and perpetual variation to form the rhythmic content for melodic patterns, pedal points, and punctuations at the beginnings and ends of formal sections. One of the more remarkable ways in which the Hauptrhythmus is treated in the third movement

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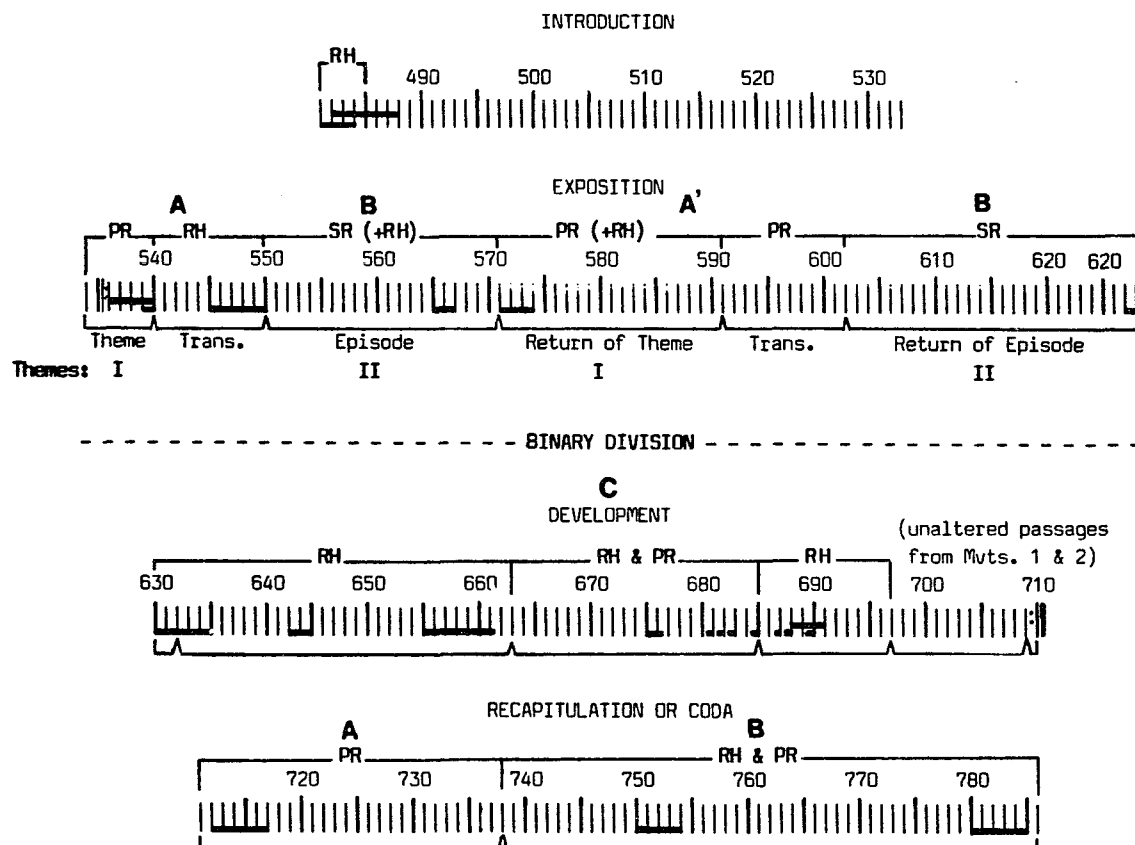
<sup>1</sup>Carner, Alban Berg, p. 135

<sup>2</sup>Jarman, The Music of Alban Berg, pp. 152-56

<sup>3</sup>Ibid., p. 153

TABLE 12

BERG: KAMMERKONZERT, MVT. 3, FORMAL STRUCTURE



MOTTO ———



occurs in the violin at the end of the first measure (m. 481). Here, the Hauptrhythmus is stated on a<sup>4</sup>, the first note of the motto, and accelerates rhythmically until a bariolage pedal point is formed in measures 483-84 (see Ex. 116). An augmentation of the Hauptrhythmus stated on a four-note cluster chord very low in the piano (F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>, and E<sup>#</sup>) starts two beats before the beginning of the bariolage pedal point. Following the bariolage, the second note in the motto, d<sup>4</sup>, forms a new pedal point which leads to the statement of the remainder of the motto in measures 485-88 (see Ex. 116). Much of the pitch content in the cadenza section is also derived from the motto.

The combination of musical elements from the first and second movements commences at measure 535, which marks the beginning of the Rondo ritmico. Although the quotations from the first movement begin rather mechanically with elements drawn from the first measure, the quotations from the second movement curiously do not start until forty-two measures after the beginning (see Exs. 117a and 117b).

The primary and secondary rhythms serve the joint function of main and secondary themes in the rondo structure (see Table 12). The first six measures of the Rondo ritmico form the primary thematic section in the sonata structure, which is constructed with a complex combination of musical elements from the preceding two movements. Although the first three notes (c<sup>#</sup>, d<sup>4</sup>, e<sup>b</sup>) are concentrated in the previous measure, the primary rhythm is stated in the violin, accompanied by the theme from the beginning of the first movement in the piano and several woodwinds (piccolo, flute, clarinet in A, bass clarinet, and contra-bassoon, see Ex. 92, p. 155 and Ex. 117b).





In addition to formal structures, the most frequent traditional elements in the Rondo ritmico are numerous imitative figures which range from short, two-part passages to more extensive three and four-part quasi-fugatos. The first imitative figure is found at the beginning of a transitional passage between the primary and subsidiary thematic sections (mm. 540-49). In this passage, the imitative figure consists of only three ascending chromatic notes; however, these notes function in a manner similar to head-motive imitation (Ex. 118).

The image displays a musical score for an orchestral work, specifically focusing on a section of head-motive imitation. The score is written for multiple staves, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tub.), Horn (Hr.), Violin (Vn.), Viola (Va.), Cello (Vcl.), and Double Bass (Db.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *f* (forte). A dotted line with arrows indicates the imitative figure, showing how a motif is passed from one instrument to another. The score is in 3/4 time, as indicated by the '3' over the '4' in the bottom left corner. The key signature has one flat (B-flat). The score is labeled 'Ex. 118' and 'Mvt. 3, mm. 540-41, head-motive imitation'.

Ex. 118--Berg: Kammerkonzert,  
Mvt. 3, mm. 540-41, head-motive imitation

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At measure 541, two additional chromatic notes stated by the violin are added to a transposition of the chromatic figure which, in this instance, forms an anacrusis to an imitative subject based on diminutions of the Hauptrhythmus (mm. 541-43). Except for the anacrusis, this subject is imitated at the same pitch classification in the flute (mm. 542-44), freely in the violin (mm. 543-45), piccolo and flute (mm. 544-45), and piano (mm. 544-46, see Exs. 118 and 119). Beginning in measure 545, the Hauptrhythmus also appears as a reiterated pedal point on the note a<sup>4</sup> which, along with an A<sup>7</sup> chord in the piano on the final beat of measure 549, provides the dominant for a momentary d minor chord on the downbeat of the beginning measure in the first episode in the rondo structure or the subsidiary thematic section of the sonata structure (see Ex. 120).

The first appearance of the subsidiary rhythmic pattern is stated by the violin in measures 550-65. This thematic passage consists mainly of a series of reiterated ascending minor-thirds not found in the previous two movements and is accompanied by a freely-imitated subject that commences with an augmentation of the three-note chromatic figure found in the preceding transition. Each of the three consecutive answers imitate in diminution (see Ex. 120).

The return of the primary thematic section (A') at measure 571 consists largely of inverted melodic lines. For example, the chromatic head motive in the first transition (see Ex. 118, mm. 540-41) is inverted in the E<sup>b</sup> and A clarinets (m. 571), and the violin notes are a transposed inversion of those appearing in the primary rhythmic pattern at measure 535 (see Ex. 117b, p. 195 and Ex. 121a). A slightly altered version of the Hauptrhythmus appears in the trumpet (mm.

Ex. 119--Berg: Kammerkonzert, Mvt. 3, mm. 541-45, four-part imitation based on the Hauptrhythmus

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571-72), which is a diminution of the head-motive of the flute music from the transition leading to the first variation at measure 25 in the first movement (see Exs. 121a and 121b).

The return of the primary thematic section (A') concludes with a lengthy waltz-like passage based largely on the primary rhythmic pattern (mm. 577-90). The only imitation appearing in the transition between the closing section and the return of the episode commences at measure 591 with a three-part canon at the unison based on the retrograde of the primary rhythmic pattern (see Ex. 122). At the end of this transition, a figure containing the notes  $\underline{b}^b$ ,  $\underline{a}^{\sharp}$ ,  $\underline{c}^{\sharp}$ ,  $\underline{b}^{\sharp}$  (BACH) is presented in such a way as to suggest homage to the baroque master (see Ex. 123, m. 606).

The return of the episode at measure 602 is marked by a return of the subsidiary rhythm which permeates the constantly varied melodic material. Because of this constant variation, there are no imitative passages in the return of the episode. The ending of the return of the episode as well as the ending of the exposition are punctuated by the Hauptrhythmus in the piano.

A General Pause occurring near the midpoint of the music (based on the total number of measures following the introduction) divides the music into two halves and separates the exposition from the development. The development section itself divides into two nearly-equal parts each of which subdivides into three smaller sections (see Table 12). In the first half, there is a "working-out" of the Hauptrhythmus involving a growing complexity based on retrograde order of the rhythmic durations, including a preponderance of diminutions and augmentations.



Ex. 122--Berg: *Kammerkonzert*, Mvt. 3,  
mm. 591-95, three-part canon at the unison

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In the first section of the development (mm. 631-44), there is a strong concentration of retrograde versions of the Hauptrhythmus, which also serves as the rhythmic structure for virtually all of the music in the second and third sections (mm. 645-52). In these latter two sections, the Hauptrhythmus involves some very complex combinations of original and retrograde orders, diminutions and augmentations, and variations created by the insertion of rests between some of the notes. For instance, the second section (m. 645) commences with retrograde order in the bassoon, contra-bassoon, and bass clarinet. Augmentations of the Hauptrhythmus occur in the violin; however, the piano commences in normal order and reverses the pattern of durations when the last note is reached (see Ex. 124).

The image shows a musical score for a section of Berg's Kammerkonzert, Mvt. 3, m. 601, featuring a Bach acrostic. The score is written for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part is particularly prominent, showing a large augmentation of a rhythmic pattern. The text "wieder zurück in's - - - - - Tempo" is written above the piano staff, indicating a tempo change. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 123--Berg: Kammerkonzert, Mvt. 3, m. 601, BACH acrostic

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Although the third section (m. 652) commences with a greater concentration of the Hauptrhythmus in the various parts, it leads to a disintegration of the pattern by subdividing the large rhythmic units into sixteenth notes. The process of disintegration, however, is contrasted by one of the largest augmentations in the entire movement, which is stated by the piano (see Ex. 125, mm. 658-61). A similar augmentation is found in measures 645-48 (see Ex. 124, Vn.).

The midpoint of the binary structure in the development is located at measure 663. Although at this point the "working-out" of the primary rhythmic pattern commences in the violin, the Hauptrhythmus continues to pervade the music, appearing first on the second beat of measure 666. The transition theme preceding the first variation

in the first movement (mm. 25-30), which consists of a descending half step and a rhythmic pattern vaguely similar to the Hauptrhythmus in retrograde motion, is recalled at measure 657.

Ex. 124--Berg: Kammerkonzert, Mvt. 3,  
mm. 645-48, concentration of the Hauptrhythmus

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Starting at measure 685, the fourth section features a cascading cadenza-like figure in the piano which leads to statements of the Hauptrhythmus that are the shortest diminutions appearing in the entire composition. This passage prepares for a statement of the Schoenberg portion of the motto in the piccolo, oboe, bassoon, and trumpet (see Ex. 126).

The musical score is for a chamber concert, specifically the third movement of Berg's Kammerkonzert. It focuses on the disintegration of the main rhythm (Hauptrhythmus). The score includes staves for various instruments: Flute (Fl.), Oboe (Ob.), English Horn (EN), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vcl.), Double Bass (Kontr.), and Percussion (Perc.). The percussion part is particularly detailed, showing a complex rhythmic pattern with various markings like 'poco cresc.', 'poco decresc.', and 'Wieder schwerer (Quasi Hauptzeitmaß: 4/4)'. The score is annotated with 'Disintegration' and 'Augmentation'.

Ex. 125--Berg: Kammerkonzert, Mvt. 3,  
 mm. 658-63, disintegration of Hauptrhythmus

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The final section is a transition which leads to the coda (m. 710b) and consists of musical elements from the first two movements that are not based on either the Hauptrhythmus or the primary and secondary rhythmic patterns. The development section ends with a

repetition of the exposition and development sections, which apparently relates only to the rondo organization of the music.

The musical score for Ex. 126 from Berg's *Kammerkonzert*, Mvt. 3, measures 687-90, is presented in a single system with multiple staves. The instruments included are Flute, Oboe, Clarinet, Bassoon, Violin, Viola, Cello, Double Bass, Trumpet, Trombone, and Piano. The score is written in a single system with multiple staves. The music features a complex rhythmic pattern with many accidentals and dynamic markings. The piano part has a prominent bass line with a repeating rhythmic motif. The woodwinds and strings play in a more melodic, imitative style. The score is written in a single system with multiple staves.

Ex. 126--Berg: *Kammerkonzert*,  
Mvt. 3, mm. 687-90, embedded Schoenberg motto

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The recapitulation or coda (rondo) begins with the primary rhythmic pattern in four-part imitation (contra-bassoon, m. 710; violin, m. 711; trombone, m. 713; and bass clarinet, m. 713, respectively), which pervades most of the music to measure 725 (see

Ex. 127). The motto commences in the third measure (m. 712) with the first two notes ( $\underline{a}^{\flat} - \underline{d}^{\flat}$ ) appearing in the oboe and continues in the flute until measure 715 is reached. Here, the final three notes for Schoenberg's name ( $\underline{B}^{\flat}, \underline{e}^{\flat}, \underline{g}^{\flat}$ ) appear in the oboe part, followed by the completion of the motto in the piano (mm. 715-16).

This musical score snippet covers measures 712 through 716. It features staves for Oboe (Ob.), Flute (Fl.), Clarinet in B-flat (Cl. Bb.), Bassoon (Fag.), Contrabassoon (Kb.), Trumpet (Tpt.), Trombone (Tbn.), Horn (Hrn.), Piano (Pno.), and Cello/Double Bass (Vcll./Kb.). The key signature has one flat (B-flat major or D-flat minor). The motto begins in measure 712 with the notes A-flat and D-flat in the Oboe. The Flute continues the melody in measure 713. In measure 715, the Oboe plays the notes B-flat, E-flat, and G-flat, which are the final notes of Schoenberg's name. The Piano completes the motto in measures 715-716.

This musical score snippet covers measures 717 through 722. It features the same instruments as the previous snippet. The key signature changes to two flats (B-flat major or D-flat minor). The motto continues in the Oboe and Flute. In measure 717, the Piano enters with a new melody. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also performance instructions like "Dpi. ab" and "Dpi. ab". The score is marked with numbers 2 and 3, indicating different endings or sections. The Piano part is marked with "mp" (mezzo-piano) and "f" (forte). The Oboe part is marked with "pp" (pianissimo) and "f" (forte). The Flute part is marked with "pp" (pianissimo) and "f" (forte). The Clarinet in B-flat part is marked with "pp" (pianissimo) and "f" (forte). The Bassoon part is marked with "pp" (pianissimo) and "f" (forte). The Contrabassoon part is marked with "pp" (pianissimo) and "f" (forte). The Trumpet part is marked with "pp" (pianissimo) and "f" (forte). The Trombone part is marked with "pp" (pianissimo) and "f" (forte). The Horn part is marked with "pp" (pianissimo) and "f" (forte). The Piano part is marked with "mp" (mezzo-piano) and "f" (forte). The Cello/Double Bass part is marked with "pp" (pianissimo) and "f" (forte).

Ex. 127--Berg: Kammerkonzert,  
Mvt. 3, mm. 710-14, coda and four-part imitation

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The final imitative passage is a fugato consisting of three separate three-part imitative sections as follows: (1) clarinet in A (m. 738), clarinet in E<sup>b</sup> (m. 739), and oboe (m. 740); (2) first horn (m. 743), trumpet (m. 744), and clarinets in A and E<sup>b</sup> (m. 745); and (3) first and second horns (m. 748), oboe and trumpet (m. 747), and clarinets in A and E<sup>b</sup> (m. 750). Variations of this figure continue to measure 780 where the end of the Chamber Concerto consists of a quiet statement of the motto (see Ex. 128, tbn., hr. I, and tpt.) followed by three of the first four notes of the second movement (Vn.:  $\underline{b^4-f^4-a^4}$ ).

*a tempo (Strauss)*

781 *a tempo (Strauss)*

Die fünf in dem Maße

WEBERN: A D S C H B E G

*a tempo (Strauss)*

783 *a tempo (Strauss)*

verlangern, daß die Dauer der letzten mit den Wirkungen des Klavierakkordes zusammenfällt.

BERG: A B A B E G

Ex. 128--Berg: Kammerkonzert,  
Mvt. 3, mm. 780-85, motto in final measures

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## CHAPTER SEVEN

### WOZZECK

Berg adapted the text of his monumental operatic masterpiece (composed 1917-1923) from Karl Emil Franzos's edition of Woyzeck, a play by the German dramatist Georg Büchner (1813-1837) which was first performed in 1913 and exerted a strong literary influence on the Expressionist movement.<sup>1</sup> Büchner did not complete Woyzeck before his untimely death, but left it in the form of a collection of twenty-seven loosely-connected scenes not organized into acts.<sup>2</sup>

Although Berg was influenced by Schoenberg's brief one-act monodramas Erwartung (1909) and Die Glückliche Hand (1909-1913), he faced the problem of composing a large-scale atonal opera "without the time-tested resources of tonality and its possibilities for formal organization."<sup>3</sup> The first task was to convert the text of Woyzeck into one suitable for opera, which resulted in an organization of the contents of the drama into three acts consisting of five scenes each. In order to achieve unity and coherence in the opera, Berg

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<sup>1</sup>Berg saw the play in 1914. George Perle, The Operas of Alban Berg, Vol. I: Wozzeck (Berkeley: University of California Press, 1980), p. 22.

<sup>2</sup>Redlich, Alban Berg: The Man and His Music, p. 262n.

<sup>3</sup>Alban Berg, „Der Wozzeck Vortrag von 1929" in Wozzeck: Texte, Materialien, Kommentare, ed. Attilio Csampai and Dietmar Holland (München: G. Ricordi and Co., 1985), p. 160.

conceived of a masterly organization of the music and text in which traditional forms musically reflect the unfolding of the dramatic action in each act and scene.<sup>1</sup>

When criticised for attempting to create a reform in opera by using traditional forms associated with non-operatic music, Berg recognized that "his introduction of such forms on a large scale was unusual," but denied the charges by insisting that the choice of forms were suggested by the dramatic unfolding of the text itself.<sup>2</sup> Emil Petschnig attacked Berg for the unsuitability of the music to conform to the distinguishing characteristics of some of the traditional forms in the opera, which Berg refutes in an essay entitled „Die musikalischen Formen in meiner Oper Wozzeck."<sup>3</sup> For instance, Berg states that "construction of the sonata (Act II/1) from its infused themes is in no way proof [as Petschnig claims] that its form is not a completely-strict classical sonata movement."<sup>4</sup>

Because of the intricate manner in which the dramatic action provides a means for the organization of the music, a discussion of the text precedes the analysis of the traditional elements in the music. Reich cites Heinrich Jalowetz and Rudolf Schäfke's description of the plot of this drama as follows:

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<sup>1</sup>Berg, „Der Wozzeck Vortrag von 1929),“ pp. 153-77, passim.

<sup>2</sup>Alban Berg, „Das Opernproblem“ in Wozzeck: Texte, Materialien, Kommentare, ed. Attilio Csampai and Dietmar Holland (München: G. Ricordi and Co., 1985), p. 156.

<sup>3</sup>Emil Petschnig, „Atonales Opernschaffen“ in Die Musik, XVI, 1924, S. 340-45; Alban Berg, „Die musikalischen Formen in meiner Oper Wozzeck“ in Wozzeck: Texte, Materialien, Kommentare, ed. Attilio Csampai and Dietmar Holland (München: G. Ricordi and Co., 1985), pp. 150-53.

<sup>4</sup>*Ibid.*, p. 151.

The story of Büchner's drama is told in a few words. From the loose concatenation of twenty-seven scenes Berg chose fifteen which he grouped into three acts of five scenes each. The orderly, Wozzeck, is tormented by his superior, the Captain; by a physician to whom he surrenders himself for medical experiments that he may be able to support his beloved Marie and child; and by visions rising out of his fantastic reveries. Marie is seduced by the Drum-Major. When Wozzeck, after torturing uncertainty, has convinced himself<sup>1</sup> of her infidelity, he stabs his beloved and drowns himself.

The divisions of the three acts are based on specific concentrations of events which Berg gave the following designations:

Act I -- Exposition  
Act II -- Dénouement  
Act III -- Catastrophe

Act I--The action in each of the five scenes concerns Wozzeck and his relationship to five other characters. A "character sketch" of each of these people is produced by the action in each of the five scenes, respectively, according to the following order:

Scene 1 -- The Captain  
Scene 2 -- Andreas  
Scene 3 -- Marie  
Scene 4 -- The Physician  
Scene 5 -- The Drum-Major

Act II--The main course of the drama in this act unfolds in a chain of events resulting in Wozzeck's becoming gradually convinced of Marie's infidelity. Each of the scenes portrays a specific event leading to Wozzeck's conclusion as follows:

Scene 1 -- Wozzeck's first suspicion  
Scene 2 -- Wozzeck is mocked  
Scene 3 -- Wozzeck accuses Marie  
Scene 4 -- Marie and Drum-Major dance  
Scene 5 -- The Drum-Major trounces Wozzeck

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<sup>1</sup>Willi Reich, A Guide to Alban Berg's Opera Wozzeck, trans. by Aldoph Weiss (New York: The League of Composers, 1931), p. 9.

Act III--This final act involves Wozzeck's murder of Marie and his atonement through suicide. The action in the five scenes is divided as follows:

- Scene 1 -- Marie's remorse
- Scene 2 -- Death of Marie
- Scene 3 -- Wozzeck tries to forget
- Scene 4 -- Wozzeck drowns in the pond
- Scene 5 -- Marie's son plays unconcerned

The significance of the characters lies not in their external deeds and happenings in the course of the drama, but in the personification of each character. Reich also cites Jalowetz and Schäfke's personification of each character as follows:

The Captain becomes the mask of fear-tormented, moralizing philistinism; the Physician, the demon of cold, materialistic science, hostile to man and his soul; the Drum-Major, the embodiment of the beast in man; and Marie, simply the poor unfortunate. But Wozzeck is far more than the representative of the oppressed class, die arme Leut', who must not only suffer extreme misery but assume all the blame. This figure is akin to the "pure Fool," the primitive being, still outside morality; close to the forces of nature, surrounded by their hidden mysteries and forced to surrender to them. He loves tenderly yet murders and, from the same compulsion, cleanses his guilty soul by suicide in the very pond where he had washed the blood from his murderous knife.<sup>1</sup>

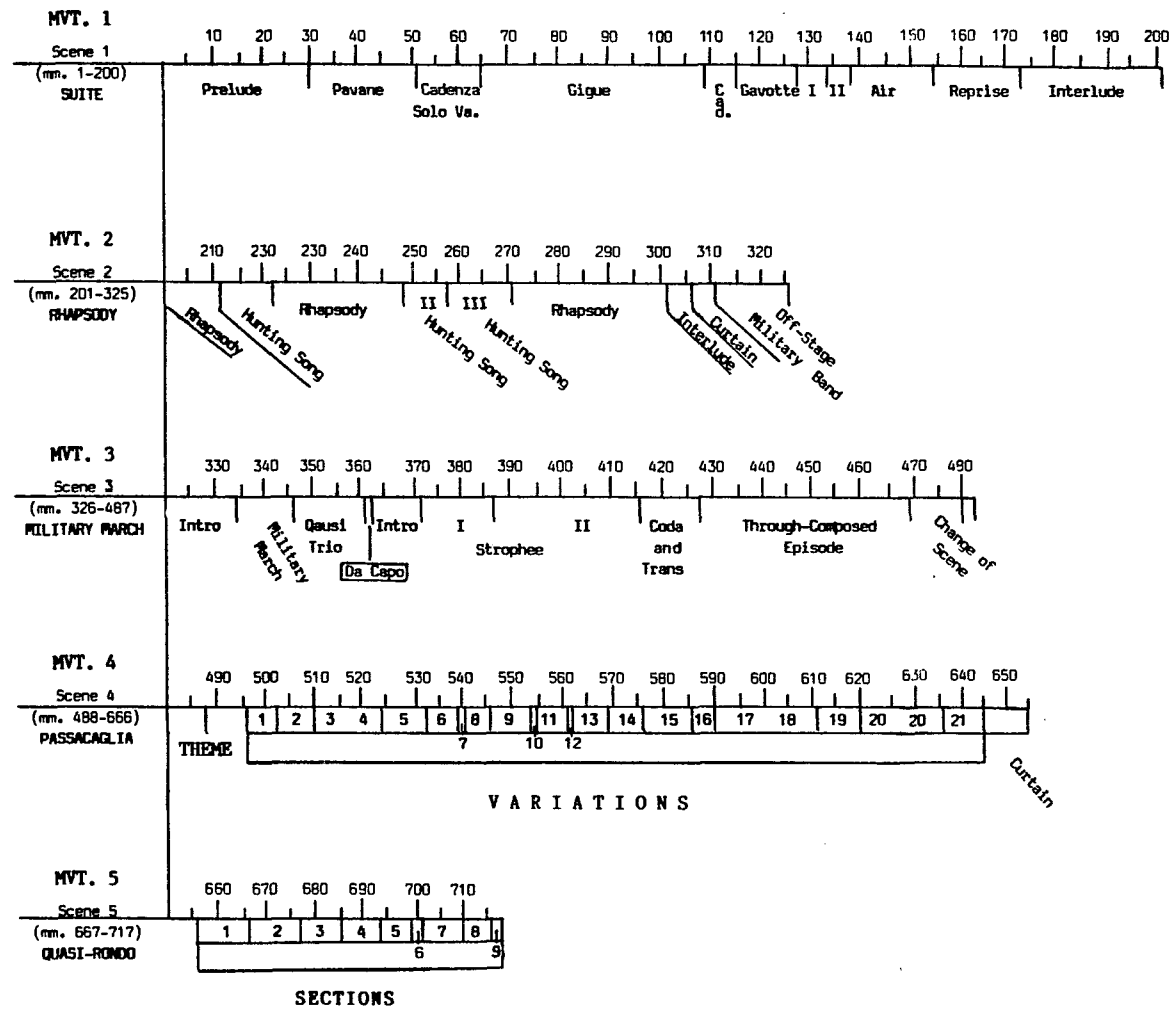
The numerous traditional forms and such imitative devices as head motives, canons, and fugues have been exhaustively dealt with by George Perle, whose analyses are incorporated in the discussion of the relationship of the text to traditional forms below.<sup>2</sup> Perle's analysis of Berg's traditional forms has been summarized in three tables (see Tables 13-15, pp. 194, 201, and 205, respectively).

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<sup>1</sup>Ibid., p. 9.

<sup>2</sup>George Perle, The Operas of Alban Berg, Vol. I: Wozzeck (Berkeley: University of California Press, 1980). passim.

TABLE 13

BERG: WOZZECK, ACT I, FORMAL CHART

## ACT I

The first act concerns Wozzeck and his relationship to his environment. A group of loosely-connected conversations between Wozzeck and each of the five characters reveal their individual nature and relationship to Wozzeck. Because the first act has very little dramatic action, Berg chose short baroque dance forms for each of the five conversations, which, including a prelude, forms a "suite" consisting of the following:

Prelude (mm. 1-29)  
 Pavane (mm. 30-50)  
 Gigue (mm. 65-108)  
 Gavotte (mm. 115-26 with two)  
 Doubles (mm. 127-32 and 133-35)  
 Air (mm. 136-53)

According to Berg's own words, the drum roll at the beginning of the prelude suggests the "general military atmosphere of the opera."<sup>1</sup> An English horn solo at measure 4 contains a Leitmotiv associated with the "Captain" that also provides material for further construction of the opera (Ex. 129).



Ex. 129--Berg: Wozzeck,  
 Act I, m. 4, "Captain" motive

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<sup>1</sup>Berg's "Lecture on Wozzeck" preceded a performance in Oldenburg (March 1929). Later it was used in connection with other performances, but was published for the first time in its entirety from a revised copy of the typescript, trans. by Hans Redlich in Alban Berg, pp. 261-85.

Wozzeck's conversation with the Captain contains two other important motives. The first one is Wozzeck's rhythmic answer, "Jawohl, Herr Hauptmann," which is similar to the "hammerstroke" figure in the Three Orchestra Pieces, No. 3 (see Ex. 87b, p. 140 and Ex. 130). The second motive is Wozzeck's cry: "Wir arme Leut'" which is one of the most important in the entire opera. This motive emphasizes again and again throughout the opera the point that Wozzeck is the chief representative of the "oppressed class" (see Ex. 131).



Ex. 130--Berg: Wozzeck, Act I,  
mm. 25-26, Wozzeck's "answer motive"

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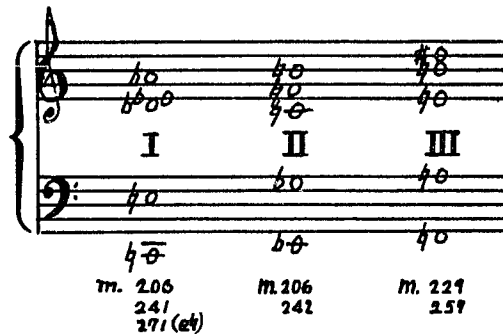


Ex. 131--Berg: Wozzeck,  
Act I, m. 136, Wozzeck's motive

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The second scene is cast as a Rhapsody. Being a free musical form, it suggests the free open air of the countryside where Andreas and Wozzeck are working on duty. The musical elements of the rhapsody are based on a harmonic unifying structure consisting of three chords that occur at the beginning, ending, and at several of the

sectional divisions (see Ex. 132 and mm. 206, 229, 241-42, 257, 271, and 298-371).



Ex. 132--Berg: Wozzeck,  
Act I, Scene 2, chordal aggregates

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The first tonal folk-like music in the opera, which consists of an imitation of a "hunting song" whose beginning is similar to "Pop Goes the Weasel," appears in measures 212-22. An elaborated restatement of the hunting song with a different text occurs later in measures 249-69. Folk-like music also leads into Scene 3 (mm. 302-325).

The third scene begins with a "march" (mm. 326-62) played by the military band which passes outside Marie's window. The only folk element in the third scene consists of a "cradle song" or lullaby that is associated with the portrayal of Marie (mm. 363-403). The introduction to the cradle song begins with a subdued motive based on quartal chords, providing an appropriate musical setting for Marie's "lament" (see Ex. 133a). The transitional cadence at the end of the song is composed of open fifths that seem to suggest the "aimless

waiting of Marie," which can be ended only by her death (see Ex. 133b).<sup>1</sup> Marie's "aimless waiting" is suddenly interrupted by a third motive relating to Wozzeck, which occurs as he appears at her window. Wozzeck's appearance is quite a surprise as is indicated by the sudden appearance of his thirty-second note motive in the long sustained chords of Marie's "waiting" (Ex. 133c).



Ex. 133a--Berg: Wozzeck, Act I,  
Scene 3, m. 363, Marie's "plaintive motive"



Ex. 133b--Berg: Wozzeck, Act I, Scene 3,  
mm. 425-26, transitional cadence, "Marie's aimless waiting"



Ex. 133c--Berg: Wozzeck, Act I,  
Scene 3, m. 427, Wozzeck's intrusion

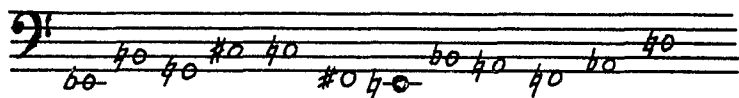
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<sup>1</sup>Reich, A Guide to Alban Berg's Opera "Wozzeck", p. 16.

Starting at measure 439, the previous formal schemes are abandoned and the music is constructed in a through-composed manner, which, in addition to the rhapsody, provides contrast to the more rigid formal structures in the first act.

The fourth scene, similar to "Hier ist Friede" (Altenberg Lieder, No. 5), consists of twenty-one variations on a twelve-note passacaglia theme (see Ex. 134). The first appearance of the passacaglia theme in the cello at the beginning of the scene serves as an accompaniment for the Physician's opening recitative. The development of the passacaglia theme in the course of the twenty-one variations is dramatically significant in that it portrays the development of the Physician's scientific megalomania in regards to his experiments with Wozzeck. Two new motives are presented: the first one is derived from the passacaglia theme and the second one commences with a sequential figure (see Exs. 135a and b).



Ex. 134--Berg: Wozzeck, Act I,  
Scene 4, mm. 488-95, 12-note passacaglia theme

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Ex. 135a--Berg: Wozzeck, Act I, Scene 4,  
m. 488, motive derived from passacaglia theme



Ex. 135b--Berg: Wozzeck, Act I,  
Scene 4, mm. 491-92, sequential figure

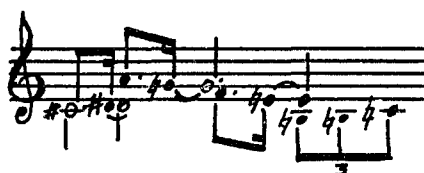
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The fifth scene, marking the close of Act I, contains three areas of action relating to the Drum-Major's seduction of Marie: the preliminaries, the seduction, and the aftermath. The musical form is a sort of free rondo ("Andante affetuoso") based on two motives suggestive of the action. (see Exs. 136 and 137).



Ex. 136--Berg: Wozzeck, Act I, Scene 5,  
mm. 666-68, rondo theme, "Drum-Major and Marie"

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Ex. 137--Berg: Wozzeck,  
Act I, Scene 5, m. 700, attack motive

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The essence of the dramatic use of these motives is easily apparent. As the rondo theme representing Marie and the Drum-Major progresses along, it is overshadowed by the "attack motive," thus representing the Drum-Major's seductive manners (mm. 700-11). As the Drum-Major and Marie enter the house, the rondo theme recurs in a distorted rhythm (mm. 712-14).

## ACT II

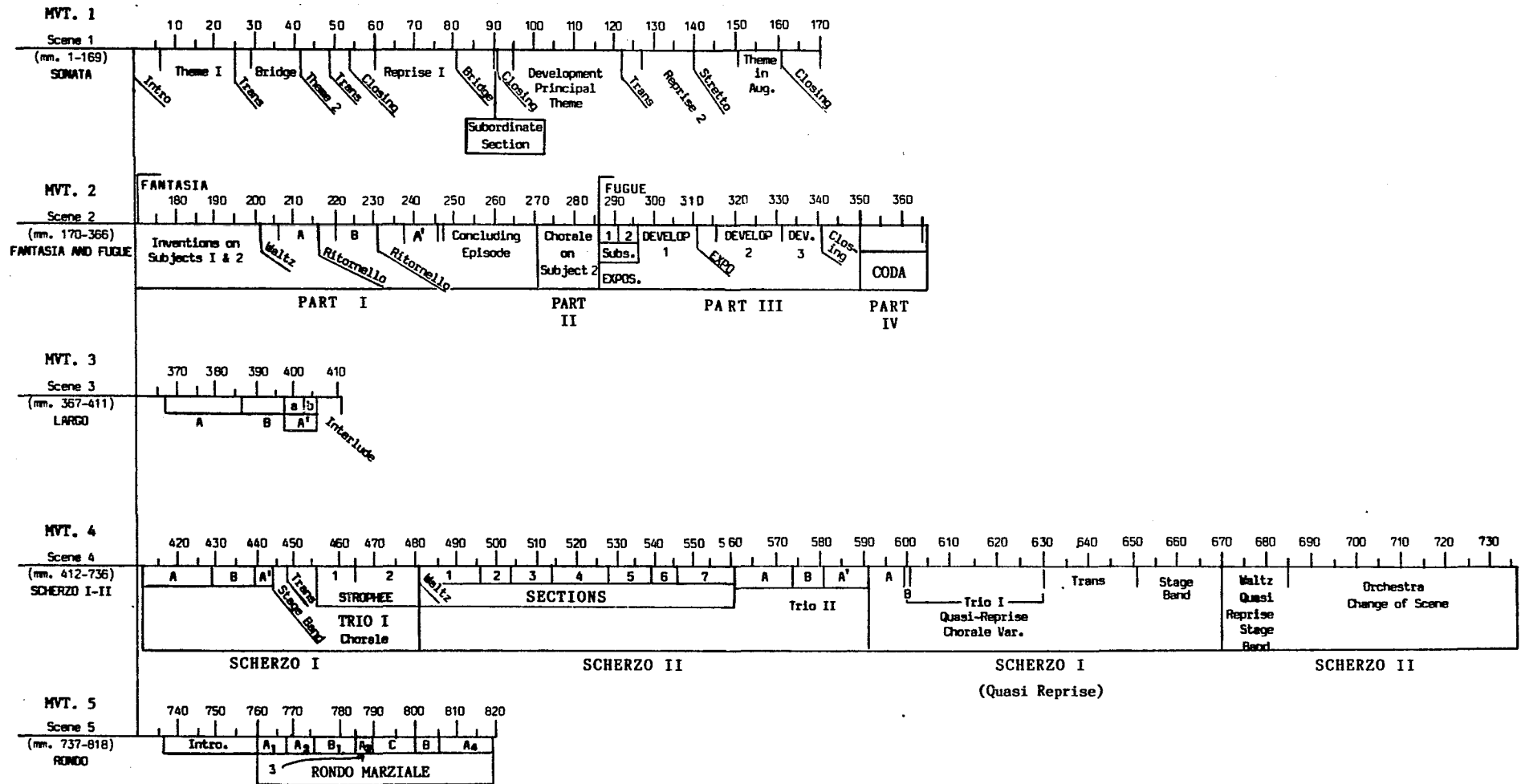
The second act is a symphony in five movements (see Table 14). The selection of symphonic form provides a very effective musical means for expressing the dramatic issue of this act: Wozzeck's increasing suspicion of Marie's infidelity.

The first scene contains the sonata movement of the symphony. Sonata form is especially appropriate because a "musical relationship" of Wozzeck's family is achieved through the representation of the three characters in this scene (Marie, her child, and Wozzeck) by the principal theme, second theme, and closing theme of the sonata exposition.

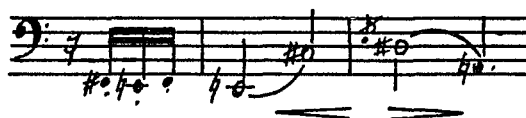
The human conflicts of Wozzeck's family are portrayed through musical conflicts created in the development section. A recurrence (m. 114) of the permeating motive of the opera, "Wir arme Leut" (see Ex. 131, p. 215), precedes the dramatic action in which Wozzeck gives Marie his wages. This event is accompanied by a C-major triad, thus emphasizing the "plainness" and "insignificance" of money (mm. 116-24).

Like the first scene, the second one has three people on stage: the Captain, the Physician, and Wozzeck; however, the relationship

TABLE 14--BERG: WOZZECK, ACT II, FORMAL CHART



is obviously not that of a family. Musically, the scene consists of a fantasia and a fugue with three subjects representing the three characters (mm. 286-92, 292-312, and 313-17). Prominent in this music are the dominating Captain motive (see Ex. 129, p. 214), the Physician motive (see Ex. 138), and a new motive derived from the Wozzeck motive (see Ex. 132, p. 216 and Ex. 139).



Ex. 138--Berg: Wozzeck, Act II,  
Scene 2, mm. 294-96, the Physician motive

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Ex. 139--Berg: Wozzeck, Act II,  
Scene 3, mm. 313-14, new Wozzeck motive

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The slow movement (Largo) of this symphony is scored for chamber orchestra. A sense of unity and completeness is achieved in the movement by a special repetition of music found in the introduction and closing. In the introduction, melodic figures from the previous movement stated by the clarinets (2 and 4) and bassoons (2 and 3) carry over into the Largo. The end of the movement recalls a free

retrograde of these figures in the first violin and viola, which, in a similar manner to the introduction, continues into the beginning of the next scene.

The fourth scene contains two scherzo sections and two trios. The action takes place in a tavern in which a stage band furnishes most of the accompanimental music throughout the scene. For the first scherzo, Berg uses a Ländler to depict musically the tavern scene, characterized by comical polytonalities and "wrong-note effects" similar to Mozart's Musical Joke, K. 522. Berg described this special treatment of the Ländler in his lecture on Wozzeck (see p. 214n).<sup>1</sup>

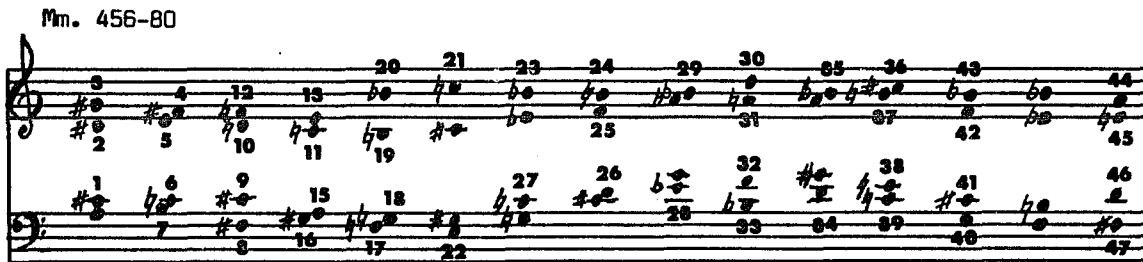
The first trio consists of the song of the journeyman (mm. 456-80). The second scherzo consists of both the waltz of the tavern band (mm. 481-95) and the second trio, which also includes the hunting chorus of soldiers (mm. 561-89). In the repetition of these sections, starting at measure 605, a cantus firmus in half-notes is derived from the harmonies that accompany the journeyman's song in the first trio (see Ex. 140). The cantus firmus, which is stated by the bombardon, lays the foundation for a melodrama consisting of the journeyman's mock sermon. Divisions in the cantus firmus suggest

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<sup>1</sup>The antecedent of a Ländler in G minor--according to the rules of formal construction--either leads to the Dominant (D major) or back to the Tonic. The fact that both things happen simultaneously (who could blame the blind-fold rhapsodizing of an alcoholic band of beer fiddlers?) leads to musical chaos: cf. v. sc. Act II, p. 136, bars 424-25.

This chaos is prolonged when the section of the beer fiddlers which had reached the Dominant returns to the Tonic of B minor according to rule, whereas another section--with equal justification by the laws of modulation--turns into the mediant of E<sup>b</sup> major: cf. v. sc. Act II, p. 126, bar 429 (trans. by Hans Redlich in Alban Berg, p. 278).

the stanzas of a chorale variation. According to Perle, this particular construction "is evidently intended as a reference to the chordal texture and strophic form of a chorale, in analogy with the grotesque employment of religious verbal motives in the text."<sup>1</sup> The repetition of the tavern-band waltz forms the transitional music into the next scene.

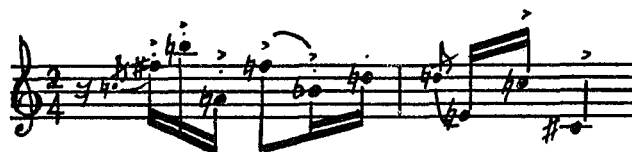


Ex. 140--Berg: Wozzeck, Act II, Scene 4,  
mm. 456-80 and 605-32, cantus firmus in chorale variations

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<sup>1</sup>Perle, The Operas of Alban Berg, Vol. I, Wozzeck, p. 144.

The transition (mm. 685-730) to the fifth scene (Rondo-martiale) is a quasi-fugato which includes a complex ostinato that ends with the "snoring chorus" of soldiers in the guardroom. This scene, which ends Act II, presents the struggle between the Drum-Major and the jealous Wozzeck in a manner that resembles the rondo form of the last scene of the first act, thus providing a sense of unity between the two acts. The strict adherence to rondo form suggests the military setting of the last scene in Act II (see Ex. 141). The final chord of Act II is approached by oscillating figures similar to those preceding the final chord in Act I, which provides the final link between Acts I and II.



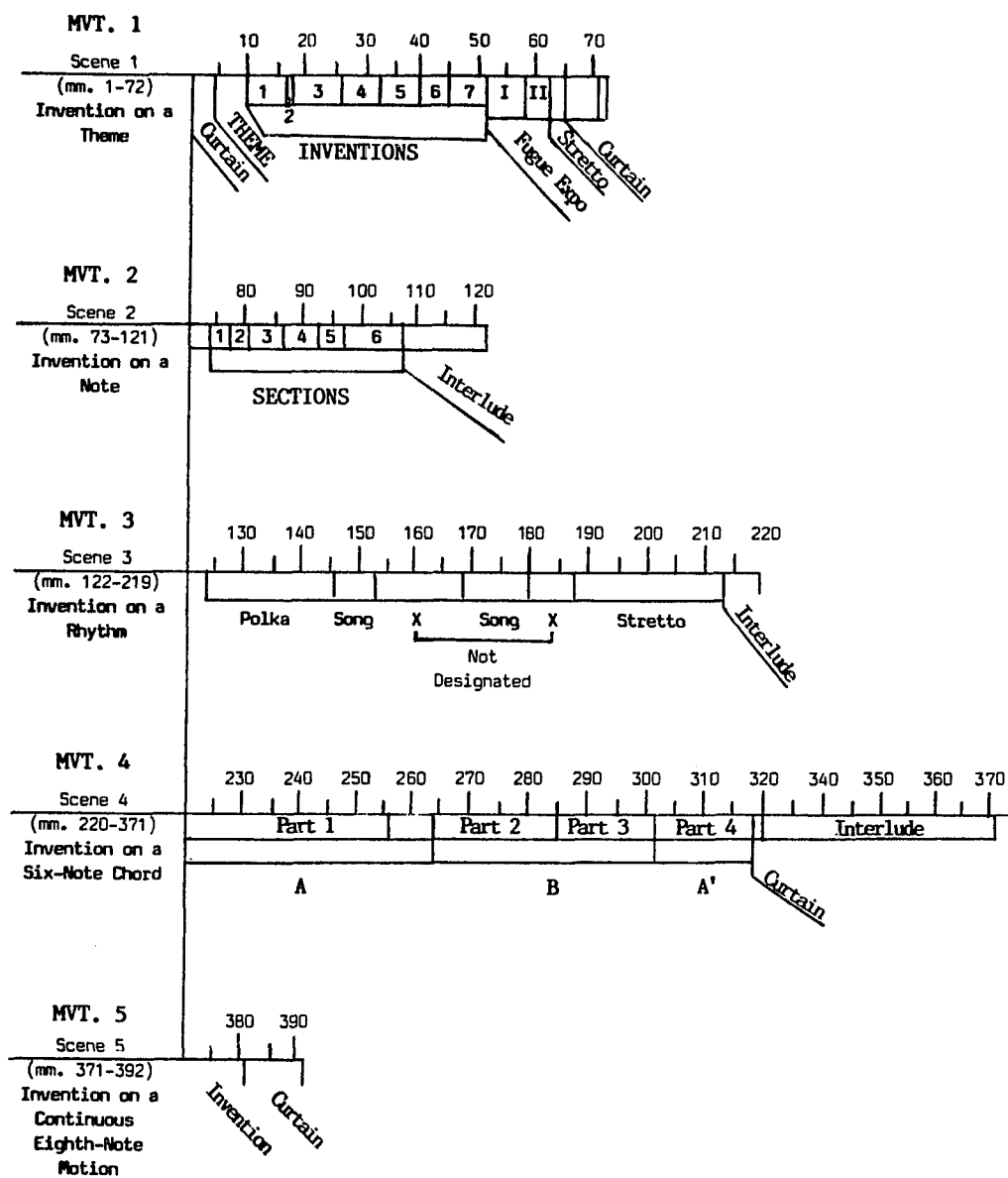
Ex. 141--Berg: Wozzeck, Act II,  
Scene 5, mm. 761-62, second rondo theme

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### ACT III

The musical elements of the third act consist of a set of inventions based on five different musical ideas: one for each scene (see Table 15). The function of the inventions in regard to the dramatic action of the final act is Wozzeck's "invention" of a solution to the infidelity of Marie. Wozzeck's solution resulted not only in his murdering Marie, but in his eventual atonement through suicide.

TABLE 15

BERG: WOZZECK, ACT III, FORMAL CHART

The first invention is based on a theme that divides into two parts: an antecedent (mm. 3-7) and a consequent (mm. 7-9). This theme is seven measures long and recurs one time in each of a set of seven variations. In the fifth variation of the theme (mm. 33-39) Marie tells (gesprochen) a brief fairy tale to her son. The F-minor tonality in the fifth variation contrasts with the atonality of the invention as a whole.<sup>1</sup> The retrograde of Wozzeck's "intrusion motive" (see Ex. 133c, p. 217) recurs in the sixth variation as a Leitmotiv supporting Marie's speech on the absence of Wozzeck (see Ex. 142). A double fugue based on two nine-note subjects (mm. 52 and 57-58) concludes the invention (m. 72). This dual construction of the invention consisting of a theme and variations and a double fugue relates to the text in which Marie's objective reading of the Bible is contrasted with her subjective reflections.<sup>2</sup>

The second scene is an invention on a "single tone" (i.e., pitch class), which is the B<sup>b</sup> that forms the pedal point at the end of the



Ex. 142--Berg: Wozzeck,  
Act III, mm. 42-44, Leitmotiv

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<sup>1</sup>Reich, A Guide to Alban Berg's Opera Wozzeck, p. 20.

<sup>2</sup>Ibid.

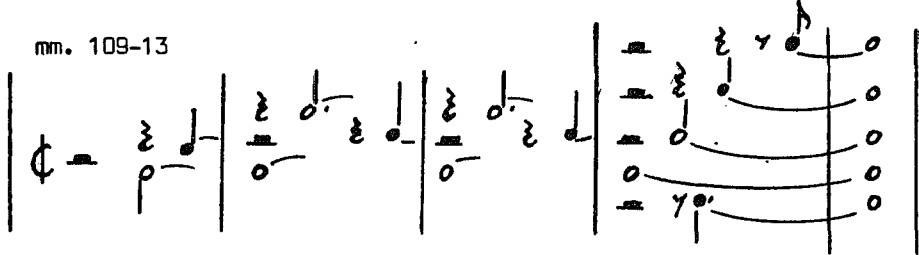
fugue in the previous scene (mm. 71-72). This tone is subjected to a variety of uses, the most significant of which are pedal points that appear in consecutive chords as a stationary bottom note (mm. 73-79, upper note (mm. 80-81, 89-91, and 94-95), middle note (m. 82), and as a reiterated note in intervallically-expanding themes (see Ex. 2, p. 7, Melodic Types 3 and 5 and mm. 84-85). The tone is also placed in several registers to produce different colors (mm. 83 and 91) and, in one instance, doubled in several octaves (mm. 97-100). Perhaps the most effective use of the tone is to unify and coördinate the events in the murder scene. Here, the tone is used both as a pedal point (tympani) and the pitch for Marie's last call for help (mm. 103-6). All of the important musical motives associated with Marie are sounded over the tone as an attempt to create the illusion of life passing rapidly and in distortion before the mind of a dying person. These motives consist of the jewel scene (Act II, mm. 100-1 and Act III, mm. 103-4); the Drum Major (see Ex. 139, p. 222 and Act III, m. 104); and Marie's lament on her misery from the cradle song (see Ex. 133a, p. 217 and Act III, mm. 105-6). Marie's lament melts into the perfect fifths of her "vain waiting" motive (see Ex. 133b, p. 217 and Act. III, mm. 106-8).

The beginning of the transitional section (m. 109) consists of a tremendous crescendo on B<sup>4</sup> starting with muted horn (pppp) and gradually adding the other instruments of the orchestra until the full forces (fff) are sounded at measure 14. These entrances of the instruments occur in a manner that simulates canonic entrances of voices that, for the most part, are delayed by either a quarter or eighth rest (mm. 9-14). A six-note chord is formed by the full


orchestra at measure 114 that later becomes the basic musical element for the invention in the fourth scene.

The rhythmic pattern created by the entrances of the instruments becomes the foundation for a shorter pattern that functions as the pattern for the "invention on a rhythm" in the third scene:

mm. 109-13



mm. 109-13

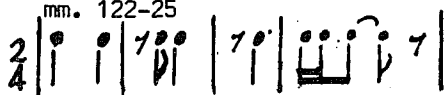


Composite rhythm of the above pattern

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Shortened Rhythmic Pattern

mm. 122-25



This rhythmic pattern is treated in a variety of ways so that it becomes the basis for melodic and accompanimental figures. Throughout the invention, the rhythm is augmented (mm. 145-54) contracted (mm. 180-82), changed metrically (mm. 161-69), and imitated in stretto (mm. 186-218). In these passages, the different levels of augmentation, diminution, and syncopation create rhythmically complex imitative passages such as the one shown in Example 143.

As mentioned above, the six-note chord formed at the end of the climactic crescendo in Scene 3 becomes the basis for the invention in the fourth scene (see Ex. 144). Some of the more striking functions of the chord consist of sustained and reiterated pedal points (mm. 222-24, 257-64, 230-34, 241-43, and 302-19); melodic figures generated

Ex. 143--Berg: Wozzeck, Act III, Scene 3, mm. 180-86, rhythmic augmentations and diminutions

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by the chord (mm. 226-30 and 235-41); and ostinatos (mm. 247-49).



Ex. 144--Berg: Wozzeck,  
Act III, Scene 3, m. 114, six-note chord

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Unity and cohesiveness are achieved in the fourth scene largely by the organization of the music according to a tripartite A-B-A' formal structure (mm. 220-64, 265-301, and 302-19). The three formal divisions in the music are made on the basis of the locations of transpositions of the six-note chord. In the first and third sections, the chord is not transposed; however, in the middle section, transpositions are built on all twelve notes of the chromatic scale. At the end of the third section, the chord prepares for the D minor tonality of an orchestral interlude that leads to scene 5.

This interlude is a three-part structure (mm. 320-45, 346-64, and 365-71) that dramatically forms an epilogue to Wozzeck's suicide through a thematic development of all the important motives previously related to him. The strongest coordinating element in the music, however, is the D minor tonality. Although the middle section is atonal, a dominant chord is formed in the climactic measure of the interlude (m. 364) that leads to a resumption of D minor tonality in the third section.

The fifth and final scene of the opera is an "invention on a continuous eighth-note rhythm (Perpetuum mobile).\" This scene ends on the same basic chord that ends the first act, to which the first measure of the opera could be attached and create a circle that could go on and on.<sup>1</sup>

The division of the opera into three acts afforded the possibility of using an A-B-A' structure as a means of achieving unity and completeness. The first and third acts are more loosely connected and much shorter than the second act, which is a completely coherent musical structure from beginning to end.

The final means for creating unity and coherence is perhaps the most consistent one throughout the opera. The dyad, "B<sup>4</sup>-F<sup>4</sup>," permeates the opera and occurs at several dividing points in the music. It appears in the final chords of the last two acts as well as with the rise and fall of the curtain at the beginning and ending of many of the scenes (see Table 16). The dyad also is a component of most of the important motives found throughout the opera (see Table 16).<sup>2</sup> The B<sup>4</sup>-F<sup>4</sup> dyad could not refer to Hannah Fuchs, Berg's alleged mistress, as has recently been documented by Perle in relationship to the Lyric Suite, because Berg did not meet Hannah Fuchs until May 1925.<sup>3</sup>

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<sup>1</sup>Reich, A Guide to Alban Berg's Opera Wozzeck, pp. 9-23.

<sup>2</sup>George Perle, "The Musical Language of Wozzeck," in The Music Forum, ed. by William J. Mitchell and Felix Salzer (New York: Columbia University Press, 1967), pp. 210-18.

<sup>3</sup>Monson, Alban Berg, p. 226.

TABLE 16  
LOCATIONS OF  $B^b - F^b$

Motive	Illustration in Report		Primary Location in Score	
	Example	Page	Act	Scene
Captain	129	214	I	1
Chordal Aggregate	132	216	I	2
Military March	(not illustrated)		I	3
Marie's Plaintive Theme	133a	217	I	3
Conclusion of Cradle Song	(not illustrated)		I	3
Development of 12-Note Passacaglia Theme	134	218	I	4
Sequential Figure	135b	219	I	4
Physician	138	222	II	2
Wozzeck	142	227	II	1-2
Second Rondo Theme	141	225	II	5
Transformation Chord	(not illustrated)		III	3-4

The percentage of conventional ostinatos as traditional compositional devices in Wozzeck is curiously far less than in Berg's other atonal music. Prominent special ostinatos, however, are found in two instances. The first one is the twelve-tone passacaglia theme in Act I, Scene 4, and the second is the basic unit of each of the inventions in Act III.

One of the closest relationships between the text and music is an example of "word-painting" comparable to such masters as Josquin, Lassus, and Bach. Perle's description of this passage, which occurs in measure 380 of the second act, is incorporated into the present writer's comments (see Ex. 145). The text at this point compares Marie's sin to "smoke so thick and wide that it would stink enough to smoke the angels out of heaven."<sup>1</sup> Four instruments (clarinet, solo viola, oboe, and solo cello) start in unison on c<sup>4</sup>, but rise upward on their own respective melodic intervals as follows:

clarinet --- major thirds  
 solo viola --- minor thirds  
                   oboe --- whole tones  
 solo cello --- semi-tones

The ascent of these instruments is contrasted by the solo violin which both rises and falls. This irregular motion by the solo violin creates "wrong notes" with the consistently ascending notes of the other instruments. These wrong notes represent Marie's "sin," and are further contrasted by the perfect fifths that form the final chord, which represents "heaven."

A similar, but less complex example of word painting is found in Act III (scene 2, mm. 97-100). An ascending figure with stretto imitation musically depicts the rising of the moon.

Although there are tonal folk elements in Wozzeck which serve dramatic needs, Berg proved it was possible with the limitations

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<sup>1</sup>Perle, Wozzeck, pp. 124-25.

The image shows a musical score for five instruments: Solo Vn., Klar., Solo Va., Oboe, and Solo Vc. The notation is complex and atonal, with various dynamics and articulations. The Solo Vn. part has a dynamic of *mf* and a *sf* marking. The Klar. part has a dynamic of *mf*. The Solo Va. part has a dynamic of *mf*. The Oboe part has a dynamic of *mf*. The Solo Vc. part has a dynamic of *mf*. The score is for mm. 330-331 of Act II, Scene 3 of Berg's *Wozzeck*.

Ex. 145--Berg: Wozzeck,  
Act II, Scene 3, mm. 330-331, word-painting

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posed by atonality for extensive development of musical material to create an opera comparable to the musical and dramatic magnitude of operatic tradition. Berg accomplished in Wozzeck not only the most monumental work of the atonal period, but also the greatest synthesis of historical and atonal elements in a manner that produced one of the operatic masterpieces of the twentieth century.

## CHAPTER EIGHT

### SUMMARY AND CONCLUSIONS

The foregoing study has shown that historical elements provide the major means for organization and compositional development in Berg's atonal music. These historical elements are grouped according to three basic classifications as follows: 1) traditional formal structures; 2) special melodic types; and 3) repetitive devices which include several types of imitation, ostinatos, reiterated pedal points, and cyclical construction.

Berg's compositional technique in his atonal music is clearly set forth in his first completely atonal work, the String Quartet, Op. 3, and remains remarkably consistent throughout the atonal period. The essence of his atonal technique is summarized below.

1) Traditional formal structures--Berg's music is intricately organized according to complex combinations of two or more traditional formal structures. The combinations of formal structures frequently include binary divisions in which the second portion contains retrograde constructions drawn from the first. In addition to the use of large forms, such as sonata and theme and variations, an orderly network of tripartite A-B-A' structures is created by hierarchical divisions in the music at the macro, micro, and submicro levels.

2) Special melodic types--Berg's melodic structure consists mainly of five special melodic types that are found in varied forms throughout the atonal music. Three of these melodic types have historical precedences. The first type is a turning figure whose expanded contour resembles that of a nota cambiata; the second type contains one note reiterated as a pedal point in alternation with the other notes similar to certain baroque melodic figures; and the third type contains repetitions of each consecutive melodic note before the next one is stated (1, 1-2, 1-2-3, etc.).

3) Repetitive devices--Imitation is the most important repetitive device in Berg's atonal music. Most imitative passages are three-part quasi-fugatos in which the third part is shorter and slightly varied from the first two. Several special historical imitations are found less frequently in Berg's atonal music. These imitations include mensuration canons, pervading "Netherlands" imitation, head-motives, short canons, and invertible counterpoint.

Many of the ~~ostinatos~~ in Berg's atonal music are a special type which are also found in Schoenberg and Webern's music. These ostinatos consist of complex structures created by the combination of two or more shorter patterns that are frequently of different lengths; consequently, the overlapping of the beginnings and endings of these patterns create constantly changing ostinato figures.

Cyclical construction in which melodic material from the first movement appears in subsequent movements is found in all of Berg's atonal works. In some movements (e.g., String Quartet, Mvt. 2; Altenberg Lieder, No. 5; Three Orchestra Pieces, No. 3; and Chamber

Concerto, No. 3), however, the borrowed material is reworked to the point that a totally new piece is created.

Except for the numerous short ostinatos, pedal points, and imitations, the locations of the major historical elements discussed in this report are summarized in the following list.

### TRADITIONAL FORMAL STRUCTURES

#### String Quartet:

Three-movement sonata design telescoped into two movements

Mvt. 1--combination of sonata, arch, and a-b-a' (micro levels) forms

Mvt. 2--combination of sonata, rondo, and a-b-a' (micro level) forms

#### Altenberg Lieder:

Form of entire cycle--A-B-A'

No. 1--combination of binary and A-B-A' (macro and micro levels)

No. 2--A-B-A'

No. 3--A-B-A'

No. 4--A-B-A'

No. 5--Passacaglia organized according to sonata and arch forms

#### Four Pieces for Clarinet and Piano:

Four movements derived from traditional sonata design

No. 1--sonata form

No. 2--combination of binary and arch forms

No. 3--scherzo, combination of binary and rounded binary forms

No. 4--combination of binary, sonata, rondo, and medieval rondeau forms

- Three Orchestra Pieces: Four-movement sonata design telescoped into three
- No. 1--combination of rounded-binary arch, and sonata forms
- No. 2--combination of arch, sonata, and A-B-A' (macro and micro levels) forms
- No. 3--combination of binary and A-B-A' (macro and micro levels) forms
- Chamber Concerto: Mvt. 1--theme and variations organized according to sonata form
- Mvt. 2--combination of binary and A-B-A' (macro and micro level forms)
- Mvt. 3--combination of binary, sonata and rondo forms
- Wozzeck: ACT I--"FIVE CHARACTER PIECES"
- Mvt. 1--Suite
- Prelude  
Pavane  
Gigue  
Gavotte I and II  
Air
- Mvt. 2--Rhapsody
- Mvt. 3--Military March
- Mvt. 4--Passacaglia
- Mvt. 5--Quasi-Rondo
- ACT 2--"SYMPHONY"
- Mvt. 1--Sonata
- Mvt. 2--Fantasia and A-B-A'  
in Fantasia, part 1
- Mvt. 3--Largo, A-B-A', (macro level)
- Mvt. 4--Scherzo I (A-B-A', beginning)  
Scherzo II (A-B-A', ending)
- Mvt. 5--Rondo

## ACT 3--"INVENTIONS"

Mvt. 1--Invention on a Theme

Mvt. 2--Invention on a Note

Mvt. 3--Invention on a Rhythm

Mvt. 4--Invention on a six-note chord,  
A-B-A' form (macro)Mvt. 5--Invention on a continuous  
eight-note motionSPECIAL MELODIC TYPESTurning Figures:  
(Melodic Type 1)String Quartet, Mvt. 1--mm. 1, 5, 27-  
33, 105, 132-37, 183Mvt. 2--mm. 1-2, 5-6,  
9-11, 25, 168-69,  
227Altenberg Lieder, No. 1--mm. 1-12Four Pieces for  
Clarinet and  
Piano,

No. 1--m. 1

Chamber Concerto, Mvt. 1--m. 12Wozzeck,

Act I--m. 136

Wedge Theme:  
(Melodic Type 2)String Quartet, Mvt. 1--mm. 3-6, 32-37,  
130-38, 227-31Altenberg Lieder, No. 1--mm. 9-15

No. 2--mm. 2-6

No. 5--mm. 5-10

Four Pieces for  
Clarinet and  
Piano,

No. 4--mm. 9-11

Melodic Figure with  
Reiterated Pedal  
Point:  
(Melodic Type 3)String Quartet, Mvt. 1--mm. 14-17, 41-44

Altenberg Lieder, No. 1--mm. 29-31

No. 5--mm. 18-19

Four Pieces for  
Clarinet and  
Piano,

No. 2--mm. 1-4

Chamber Concerto, Mvt. 1--mm. 133-35

Wozzeck,

Act 3--mm. 84-85

Melodic Figures with  
Cumulative Repetitions  
of Notes:

(Melodic Type 4)

Altenberg Lieder, No. 1--mm. 9-12

Four Pieces for  
Clarinet and  
Piano,

No. 4--mm. 14-16

Three Orchestra  
Pieces,

No. 1--mm. 6-8

Chamber Concerto, Mvt. 1--mm. 1-3

Expansion Theme:

(Melodic Type 5)

Altenberg Lieder, No. 1--mm. 5-15, 29-32

No. 4--mm. 27-30

No. 5--mm. 1-5

Four Pieces for  
Clarinet and  
Piano,

No. 4--mm. 12-15

Three Orchestra  
Pieces,

No. 1--mm. 3-8

Chamber Concerto, No. 1--mm. 1-2

No. 3--335-36

Wozzeck,

Act 3--mm. 84-85

#### OTHER MELODIC TYPES

Anagram:

Chamber Concerto, Mvt. 1--Beginning

BACH Acrostic:

Chamber Concerto, Mvt. 3--m. 601

Paraphrase Technique: Chamber Concerto, Mvt. 1--mm. 9-13

### IMITATION

Fugatos: String Quartet, Mvt. 1--mm. 61-67  
 Mvt. 2--mm. 119-35  
Chamber Concerto, Mvt. 2--mm. 271-81, 283-89, 322-30, 331-36  
 Mvt. 3--mm. 591-95, 738-85

Fugues: Wozzeck, Act 2--mm. 286-366  
 Act 3--mm. 52-70

Two-Part Imitation: Chamber Concerto, Mvt. 1--mm. 171-76

Two-Part Imitation: Chamber Concerto, Mvt. 1--mm. 133-35

Three-Part Imitation: String Quartet, Mvt. 2--mm. 73-76

Four-Part Imitation: String Quartet, Mvt. 2--mm. 111-19  
Altenberg Lieder, No. 1--mm. 1-14  
Three Orchestra Pieces, No. 2--mm. 110-14  
Chamber Concerto, Mvt. 3--mm. 541-45, 710-14

Imitation by Diminution: Chamber Concerto, Mvt. 3--mm. 550-62

Mensuration Canons: Altenberg Lieder, No. 1--m. 1  
Three Orchestra Pieces, No. 1--mm; 35-37

Invertible Counterpoint: Chamber Concerto, Mvt. 2, mm. 271-81

Head Motives: Chamber Concerto, Mvt. 3, mm. 540-41, 571-77

Pervading Imitation: Three Orchestra Pieces, No. 2--mm. 6-8, 27-34, 32-36, 36-40

Vorimitation: Altenberg Lieder, No. 5--mm. 13-15

Motto Technique:                    Four Pieces for  
    Clarinet and  
    Piano,                    No. 2--mm. 3-4  
                       No. 3--mm. 1-3  
                       No. 4--mm. 1-4  
    Chamber Concerto, Mvt. 1--3-6, 33-36,  
                       110-14, 123-27,  
                       176-78, 185-95,  
                       210-12  
                       Mvt. 3--mm. 481-535,  
                       536-39, 687-90,  
                       712-16, 781-84

#### OTHER REPETITIVE DEVICES

Complex Ostinatos:                    String Quartet,                    Mvt. 2--78-84  
    Altenberg Lieder, No. 1--mm. 1-14  
                       No. 4--mm. 17-21  
    Four Pieces for  
    Clarinet and  
    Piano                    No. 3--mm. 9-12,  
    Three Orchestra  
    Pieces                    No. 2--mm. 90-93  
 Hocket:                    String Quartet,                    Mvt. 1--mm. 41-44

#### PROGRAMMATIC DEVICES

Word Painting:                    Wozzeck,                    Act 2--mm. 380-1  
                       Act 3--mm. 97-100  
Augenmusik:                    Four Pieces for  
    Clarinet and  
    Piano                    No. 1, coda, mm. 10-12

Whereas, Schoenberg established his reputation both as a composer and teacher early in his career and Webern's twelve-tone serial technique later served as a guiding point for many composers in the 1940's and 1950's, Berg received little recognition for his music before the premier of Wozzeck in 1929. For many years thereafter, his reputation as a composer depended largely on Wozzeck and the twelve-tone serial works: Lyric Suite (1925-1926), Lulu (1928-1935), and the Concerto for Violin and Orchestra (1935).

After the complete première performance of the earlier ill-fated Altenberg Lieder in 1953 (see p. 39), however, performances of Berg's atonal music have greatly increased. The highest peak thus far was reached in 1984, which marked the one-hundredth anniversary of his birth and sparked a number of performances and scholarly conferences on his music.

It is hoped that the foregoing analyses and discussions of historical elements in Berg's atonal music have uncovered some of the finer and more obscure aspects of his masterly compositional skills. It is also hoped that this study has revealed Berg's extraordinary ability to combine old and new elements in a manner to produce not only some of the world's most complex and symmetrically-organized music, but also some of the most esthetically-evoking music of his time.

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## VITA

William Glenn Walden was born April 21, 1943, in Gadsden, Alabama, where he attended elementary and secondary schools. In 1966, he received a Bachelor of Science Degree in Music Education (with Special Honors) from the Jacksonville State University in Jacksonville, Alabama.

Following graduation, he served as a high school band director for eight years in the Etowah County (Alabama) School System. During this time, he produced a Superior Division band and held the position as chairman for the music division of the school system.

Also, he served as trombonist in community musical productions.

In 1974, he received a Master of Arts Degree in Music History and Literature at the Louisiana State University. The title of his thesis is "The Development of Orchestration in the Late Works of Igor Stravinsky: A Study of the Relationship of Orchestration to Serial Technique and Formal Structure." He immediately began working toward the Doctor of Philosophy Degree in Music History and Literature, also at LSU. During this time, he served as a graduate assistant, first as a recording technician, then in music history. For the past eight years, he has served as the Supervisor of the Listening Rooms Department in the Troy H. Middleton Library at LSU.

He has published one article entitled "Igor Stravinsky's Movements for Piano and Orchestra: The Relationships of Formal Structure, Serial Technique, and Orchestration" (Journal of the Canadian Association of University Schools of Music, Vol. IX, No. 1, Spring 1979). He has presented papers on Igor Stravinsky and the composers of the Second Viennese School at regional chapter meetings of the American Musicological Society, the Society for Music Theory, and the American Society of University Composers, which are listed as follows:

"Igor Stravinsky's Abraham and Isaac"

American Musicological Society, Southern Chapter 1975  
Annual Meeting

"Historical Tradition in the Early Atonal Music of Arnold Schoenberg"

American Musicological Society, Southern Chapter 1980 Annual  
Annual Meeting

"Traditional Compositional Elements in Alban Berg's  
Kammerkonzert"

American Society of University Composers, Southern Region  
1981 Annual Meeting

"Sonata Forms in the Early Atonal Music of Alban Berg"

American Musicological Society, Southern Chapter 1982  
Annual Meeting

"Webern's Violin Piece, Op. 7, No. 2, and Berg's Clarinet Piece,  
Op. 5, No. 1: A Comparison of Historical Elements"

Anton von Webern Centennial Celebration, "Scholar's  
Symposium," Louisiana State University, December 1983

"Thematic Transformation and Structural Elements in Alban  
Berg's Marsch"

Central Gulf Coast Theory Society 1984 Annual Meeting and  
American Musicological Society, Southern Chapter 1986  
Annual Meeting


# DOCTORAL EXAMINATION AND DISSERTATION REPORT


Candidate: William Glenn Walden

Major Field: Music


Title of Dissertation: Historical Tradition in the Pre-Serial Atonal Music of Alban Berg

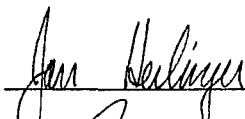
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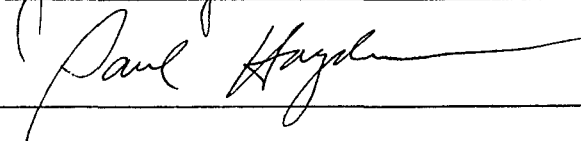
  
Major Professor and Chairman

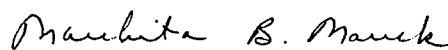
  
Dean of the Graduate School

## EXAMINING COMMITTEE:

  
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Date of Examination:

\_\_\_\_\_

April 21, 1988

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