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## A Scholarly/Performing Edition of Arnold Schoenberg's "Variations on a Recitative," Op. 40.

Ruby Bloxom Dart  
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A SCHOLARLY/PERFORMING EDITION  
OF  
ARNOLD SCHOENBERG'S  
VARIATIONS ON A RECITATIVE, OP. 40,

A Monograph

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 Musical Arts

in

The School of Music

by  
Ruby B. Dart  
B.M., M.M., Southern Methodist University, 1959  
May, 1974

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## ACKNOWLEDGMENTS

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## ABSTRACT

The goal of this scholarly/performing edition of Arnold Schoenberg's Variations on a Recitative is to provide an edition of Op. 40 which will preserve Schoenberg's manuscript, insofar as possible, while simultaneously preserving the integrity and idiomatic expression of the instrument for which he wrote.

This writer has attempted to find guidelines for the edition by carefully examining Schoenberg's acquaintance with, attitude toward, and output for the organ, and by studying Schoenberg's objections to the current edition in the light of the evolution in organ building since the nineteenth century.

PART I  
INTRODUCTION  
TO THE  
SCHOLARLY/PERFORMING EDITION



## CHAPTER I

## SCHOENBERG AND THE ORGAN

Arnold Schoenberg (1874-1951) was born to Jewish parents in Vienna, a city which not only had become the center of musical life in Europe after the Napoleonic Wars, but also had assumed a hostile stance in regard to the Jewish race. The feelings against Jews in this home of Haydn, Mozart, Beethoven, and Schubert were so strong, in fact, that Mahler had to be baptized into the Christian faith in 1897 to receive the position of director of the Vienna Court Opera.<sup>1</sup> Schoenberg was converted to Christianity during the same year, perhaps also for professional reasons. Sources conflict as to whether he joined the Roman Catholic<sup>2</sup> or the Lutheran Church.<sup>3</sup>

It is difficult to determine the actual extent of Schoenberg's acquaintance with the organ and organ music. During the years that he was a Christian, he spent

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<sup>1</sup>Joan Peyser, The New Music (New York: Delacorte, 1971), p. 14.

<sup>2</sup>Dika Newlin, Bruckner, Mahler, Schoenberg (Morningside Heights, New York: King's Crown, 1947), p. 258.

<sup>3</sup>Peyser, p. 15.

thirteen years in Berlin and twenty-three in Vienna. It is impossible, however, to document his participation in the church life of the two cities, thereby pinpointing the organs or the type of organ music he might have heard.

Though it is impossible to determine exactly to what extent Schoenberg was influenced by organ music in Europe, he can be linked indirectly to various European organists and composers of organ music. Dika Newlin, one of Schoenberg's American disciples, has traced the roots of Schoenberg's style, concluding that Schoenberg is not only the heir of Anton Bruckner (1824-1896) and Gustav Mahler (1860-1911); but also the culmination of centuries of the great Viennese tradition, a continuity made more vivid by a conception of "the vast network of personal relationships between the generations of Viennese composers."<sup>4</sup>

Simon Sechter (1788-1867), a composer of organ music, theorist, and contrapuntist in Vienna, was Bruckner's most important teacher. Bruckner composed works for the organ from the age of twelve until twelve years before his death. He held positions as organist from the time he was twenty-four until he reached sixty-eight, and taught organ in the Vienna Conservatory. He also toured as an organist. Mahler, having met Bruckner in 1878 and having been

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<sup>4</sup>Newlin, p. 9.

greatly influenced by him, in turn formed a friendship with Schoenberg after their initial meeting in 1903. Schoenberg was a frequent visitor to Mahler's apartment, and dedicated his Harmonielehre to the older musician. Mahler himself was not a composer of organ music, but included the organ in his Eighth Symphony. Dr. Newlin contends that Mahler was influenced by organ music, as evidenced in numerous passages of his symphonic music.

A German contemporary of Schoenberg, Max Reger (1873-1916), wrote significant quantities of organ music and was considered by Schoenberg to be a genius.<sup>5</sup> It is difficult to believe that Schoenberg could have struck an acquaintance with the music of this composer without coming into contact with at least some of his output for the organ.

With the rise of Hitler in 1933, Schoenberg left Berlin and his position as professor of composition at the Prussian State Academy of the Arts.<sup>6</sup> He traveled with his wife and child first to Paris (where he reconverted to Judaism) and then to the United States.

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<sup>5</sup>Erwin Stein (ed.), Arnold Schoenberg Letters, trans. Eithne Wilkins and Ernst Kaiser (New York: St. Martin's Press, 1965), p. 80.

<sup>6</sup>Most sources indicate Schoenberg's dismissal from this position, but in his article, "Schoenberg in America" (Musical Quarterly, XXXVII, n. 4, October, 1951, p. 469), Walter H. Rubsamen maintains that Schoenberg did not wait to be dismissed.

This formality was not the first manifestation of Schoenberg's recommitment to Judaism; this had occurred as early as 1923, in an angry exchange with Kindinsky, who sought Schoenberg's entrance into the Bauhaus at Weimar. Schoenberg had heard the unlikely fact that some of its members were anti-Semitic and expressed his rage at those intellectuals who exempted him from the onus of being a Jew. . . .<sup>7</sup>

The events of 1933 caused a complete change in Schoenberg's life. He was deeply hurt and indignant at being driven out of the country to which he belonged, and the more so because his work was rooted in the world of German music. . . . In the given situation his loyalty was inevitably all on the Jewish side, yet as a composer he remained loyal to the German tradition.<sup>8</sup>

In correspondence with Mahler, Schoenberg used the phrase "our hated and loved Vienna."<sup>9</sup> This loving enmity toward his native city closely parallels his attitude toward the organ, e.g., writing a critical essay concerning the organ and its "insurmountable" problems early in his career, then composing a masterpiece for it near the end of his life. As early as the beginning of the century and throughout his career, Schoenberg berated the instrument, conditionally stating that it was obsolete. At a much later date, the composer indicated to Marilyn Mason that he wished that he had written more for it.<sup>10</sup>

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<sup>7</sup>Peyser, p. 51.

<sup>8</sup>Stein, p. 177.

<sup>9</sup>Newlin, p. 13.

<sup>10</sup>Marilyn Mason, "An Organist Plays for Mr. Schoenberg," Organ Institute Quarterly, VI, n. 1 (1956), p. 19.

About the year 1904 Schoenberg began an essay on speculative organ design, "Die Zukunft der Orgel" ("The Future of the Organ"), to which he referred in a letter to Dr. Werner David (Johann Sebastian Bachs Orgeln, Berlin, 1951) in Berlin-Zehlendorf during 1949:

Actually, I have set down my views about the organ more than forty years ago in an article which I never finished and therefore never published. Among other things, I demanded that such a huge instrument should be playable by at least two to four players at once. Eventually, a second, third or fourth set of manuals could be added. Above all, the dynamics of the instrument were very important to me, for only dynamics make for clarity and this cannot be achieved on most organs.

If one did not remember the splendid organ literature and the wonderful effect of this music in churches, one would have to say that the organ is an obsolete instrument today. No one--no musician and no layman--needs so many colours (in other words, so many registers) as the organ has. On the other hand, it would be very important to have the instrument capable of dynamically altering each single tone by itself (not just an entire octave-coupling)--from the softest pianissimo to the greatest forte.

Therefore, I believe that the instrument of the future will be constructed as follows: there will not be 60 or 70 different colours, but only a very small number (perhaps 2 to 6 would certainly be enough for me) which would have to include the entire range (7-8 octaves) and a range of expression from the softest pianissimo to the greatest fortissimo, each for itself alone.<sup>11</sup>

In this quotation Schoenberg sounds as if he is describing a type of electronic organ or a synthesizer; in fact, Op. 40 is said to have been performed with success on a Ham-

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<sup>11</sup>Josef Rufer, The Works of Arnold Schoenberg, trans. Dika Newlin (London: Faber and Faber, 1959), p. 68.

mond Organ, with Schoenberg's approval!<sup>12</sup> Schoenberg again indicated that organists are incapable of making individual lines clear in a contrapuntal texture.<sup>13</sup> As in the previous reference, his main objection to the organ seemed to be its lack of a capability for wide, independent, dynamic alterations without octave doublings.

In 1941, Schoenberg was commissioned by the publisher, H. W. Gray, to contribute to their Contemporary Organ Series. In response to the commission, Schoenberg began the composition of a twelve-tone Sonata for Organ, but after writing fifty measures, he abandoned it and in less than seven weeks (August 25 to October 12, 1941) he completed Op. 40, Variations on a Recitative. Schoenberg said of the work: "Actually, I was supposed to write a short piece, but the variations interested me very much and it became a long piece."<sup>14</sup>

Op. 40 is the composer's most extensive work for a solo instrument. It was written during a period of relatively concentrated keyboard composition. Other works composed during this time include Op. 38B, a two piano version (unpublished) of Schoenberg's Second Chamber

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<sup>12</sup>Ben Weber, "Arnold Schoenberg's Variations on a Recitative," jacket notes accompanying the earlier of two recordings of Op. 40 by Marilyn Mason (Hollywood, California: Counterpoint/Esoteric, n.d.).

<sup>13</sup>Rufer, p. 94.

<sup>14</sup>Ibid., p. 68.

Symphony; the unfinished Sonata for Organ; a twenty-two measure transcription of Op. 40 for two pianos in manuscript; Op. 41, Ode to Napoleon, for speaker, piano, and string quartet; and Op. 42, Schoenberg's Concerto for Piano.

## CHAPTER II .

SCHOENBERG'S CRITICISMS OF THE  
CURRENT EDITION OF OP. 40

In 1944, while discussing the publication of Op. 40, Schoenberg offered his publisher two possibilities: (1) the publication of an unedited version of the work, or (2) the use of Carl Weinrich, a member of the organ faculty at Princeton University, as editor of the publication, since Weinrich had given the first performance of the composition in March, 1944, for the U. S. section of I.S.C.M. (International Society for Contemporary Music). The latter option was chosen. Variations on a Recitative was published in 1947 by the H. W. Gray Co. as the thirteenth composition in the Contemporary Organ Series, for which William Strickland served as general editor.

In 1949, two years after the publication of Op. 40, Schoenberg himself expressed displeasure with the edition:

Through the registration of a Mr. Weinrich, who has an unusually large organ in Princeton, the whole picture of my music is so confused that most people cannot make it out; but Mr. Stein [Ed. note: the publisher?] has promised to give me a list which shows my original version.

. . . The registration of my Organ Variations is . . .



apparently designed for the Princeton University organ. This does not suit me at all and so many people have complained about it. I have asked my publisher to bring out an unregistered edition also, so that each player can make his own registration. For me, an edition in which the bass is often higher than the tenor is really unreadable. It seems unmusical to me, and, besides, I do not believe that a well-educated musician needs this.<sup>1</sup>

Schoenberg's first objection to the H. W. Gray edition of Op. 40 centers about the registration scheme added by the editor. Weinrich stated in his preface to the edition that the registration was intended for the organ at Princeton. In registering the work he used no less than seven pedal pistons, three choir pistons, four great pistons, seven swell pistons, and two solo pistons. As Glenn Watkins, a member of the faculty of the University of Michigan, correctly observes, "The instrument at Princeton is obviously of the large Romantic type and calls for layers of sound to be piled on top of one another in order to make marked variations in tone quality."<sup>2</sup> It should be noted that since this edition was published, the organ at Princeton has been rebuilt along more classical lines, and Weinrich, according to his correspondence of 15 October 1971 with this writer, now performs Op. 40 with a much less complicated registration scheme.

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<sup>1</sup>Rufer, pp. 67-68.

<sup>2</sup>Glenn E. Watkins, "Schoenberg and the Organ," Perspectives of New Music, IV, n. 1 (1965), p. 121.

Schoenberg's second objection to the H. W. Gray edition arises from the editor's treatment of the pedal line at various locations in the work. Schoenberg's objection is leveled, specifically, at Weinrich's practice of notating at a higher octave those low pedal notes of the original score which correspond to no available pedal keys on the instrument. Since Schoenberg had written to the editor, saying, "I write always the pitch which I want to hear,"<sup>3</sup> Weinrich arranged for the notes that are beyond the pedal keyboard to be printed an octave higher and played on a sixteen-foot sound, thus producing the desired pitch. The resultant notation placed the bass note, not the pitch, higher than the tenor at several places in the score. What Schoenberg apparently neglected to mention is that it was also important for him to see the concert pitch in his music, as well as to hear it, although musicians are ordinarily quite accustomed to looking at orchestral scores and realizing the actual sounds that will emerge from transposing instruments. While in the above quotation Schoenberg's objections are leveled specifically at the H. W. Gray edition of Op. 40, it would seem that he is, in his objection, not so much in opposition to Weinrich's editorial practice in Op. 40

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<sup>3</sup>Arnold Schoenberg, Variations on a Recitative, Op. 40, ed. Carl Weinrich (New York: H. W. Gray, 1947), preface.

as he is in opposition to the established and generally accepted practices of pitch notation. Rufer states that in Schoenberg's manuscripts the notation of transposing instruments "in all non-tonal and twelve-tone compositions from Op. 22 onwards is given as sounded, while in all tonal compositions and also partly in those written later during the twelve-tone period it is transposed in the usual way."<sup>4</sup> It would appear that in spite of Schoenberg's objections to established procedures of notation as used in the H. W. Gray edition of Op. 40, Schoenberg used these methods himself, and furthermore, he exhibits them in his own practice of notating actual pitch.

In reply to Schoenberg's criticisms, the H. W. Gray Co. suggested that the composer write a sheet of his own registration suggestions and/or comments on the performance of the work to be included as a supplement to the edited version, but the composer did nothing more about the matter before his death two years later. The publisher contends that Weinrich's edition would never have been published if Schoenberg had raised an objection when he read the proof, for it is certain that he gave his signature to proceed with the publication, though it is not ascertainable with what diligence he proof-read the pre-

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<sup>4</sup>Arnold Schönberg, Sämtliche Werke, ed. Josef Rufer (Mainz: Schott, 1955), Vol. I, p. xvi.

publication copy.<sup>5</sup> In opposing the contentions of the H. W. Gray Co., Rufer states that the indications for registration given in the published version were included without the knowledge of Schoenberg and were in complete opposition to his artistic intentions.<sup>6</sup> At this point in time and on the basis of evidence at hand, it would seem that this particular controversy cannot be resolved.

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<sup>5</sup>John Walker, "Performance of Schoenberg's Opus 40," Music (The A.G.O.-R.C.C.O. Magazine), IV (October, 1970), p. 34.

<sup>6</sup>Rufer, p. 67.

## CHAPTER III.

ADDITIONAL CONSIDERATIONS IMPLICIT IN THE PREPARATION  
OF A NEW EDITION OF OP. 40

The following areas, of vital and immediate interest in the preparation of a new edition of Op. 40, remain to be considered: (1) changes in organ design since the composition of Op. 40, (2) Schoenberg's writings concerning doublings, (3) Schoenberg's transcriptions of organ works, (4) Schoenberg's own registration directions in the manuscript of Op. 40, (5) Schoenberg on Op. 40 according to Marilyn Mason, and (6) variation sets and the organ.

As previously noted, Schoenberg was highly critical of the organs he knew, and as early as 1904 began writing an essay in which he expounded upon changes he proposed for the instrument. In order to bring his criticisms of both the organ and the registrations given in the present edition of Op. 40 into perspective, it is necessary to identify the type of instrument that Schoenberg knew, and to consider the changes in organ design which have occurred during the period of time from the early twentieth century to that of the Orgelbewegung.

During the nineteenth century there were two major developments in organ building and design, both of which moved away from the elements essential to clarity in the polyphonic texture of music. The first movement was led by Georg Joseph (called Abbé) Vogler (1749-1814), who grouped stops according to their individual sounds (diapasons, flutes, strings, and reeds), combining them to synthesize symphonic sound. The second movement involved the grouping of stops by volume to produce terraced dynamic levels between the manuals. In this latter movement, interest in tone color was largely replaced by that of volume.

The late nineteenth century organ that Schoenberg knew was little more than a poor imitation of an orchestra with an overabundance of eight-foot stops. Its main drawback was its lack of compound synthesized choruses and voices of the type that would lend themselves to such a chorus. Schoenberg severely criticized the lack of clarity which characterized the organs which grew out of Romantic design principles.

Schoenberg was not alone in his criticism. The Orgelbewegung, a movement involving the close study of older organ builders, especially Schnitger and Silbermann, came into being during the 1920's in Germany. It attempted to incorporate eighteenth century practices such as variable scaling and "classical" registration into contemporary

organ building. It championed the lowering of wind pressures to three inches or less, employing generous numbers of mutations and mixtures, and improving voicing techniques, overall tonal structure, and ensemble capabilities. The movement has met with a great deal of success in Germany and in this country. However, since Schoenberg left Germany in the early 1930's, and since the movement did not gain momentum in the United States until much later, it is safe to assume that he was not in any way involved in the Orgelbewegung. It is, in fact, improbable that he ever heard an organ built in the Baroque tradition.

Had Schoenberg been acquainted with the organs of the Orgelbewegung his attitude toward them could not have been other than favorable, for the bright, clear sound of these organs transmits polyphonic texture with great clarity, and their timbres are more varied, more individual, and more characteristic of organ sound than the romantic orchestral organ. Their stops are designed to develop choruses, to complement the ensemble rather than to call attention to themselves. For these reasons, this writer feels that Schoenberg's objections to the organ must be revalued in the light of these mid-twentieth century changes in organ design.

Much emphasis has been placed on statements made by Schoenberg concerning his intolerance of octave doublings in the Variations on a Recitative. The

following excerpts from letters written by Schoenberg are helpful in understanding the composer's ideas in this area:

I am not very fond of unnecessary doublings in octaves. I realize that the organ to some extent can become louder only by addition of upper and/or lower octaves. I realize that one must allow an organist to do this if there is no better way of balancing the voices according to their structural importance. But I would like to have such doubling avoided if clearness and transparency can be achieved without addition of octaves.<sup>1</sup>

In my Harmonielehre, on page 505, I speak very cautiously about tonal harmonies and their use among dissonant harmonies. At this time I was of course eager (perhaps too eager) to have my new works different in every respect from the past. Nevertheless, you will find in all the works written between 1906 and 1921 occasional doublings in octaves. That is also quite correct. The fear that it might produce similarity to tonal treatment proved to be an exaggeration, because very soon it became evident that it had--as a mere device of instrumentation--no influence upon the purposes of construction.

.....  
Every single tone contains octave doubling. Curiously I still do it not all too frequently, though I am today conscious that it is a question merely of dynamics: to emphasize one part more distinctly.<sup>2</sup>

It is clear from the above that Schoenberg does not condemn doubling, but rather urges caution in dealing with this area of registration and/or orchestration.

Schoenberg's concern about doubling may well have been in part a repudiation of the late romantic organ, which has already been discussed, as well as a

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<sup>1</sup>Schoenberg, Variations (preface).

<sup>2</sup>Stein, pp. 236, 247.



repudiation of the oversize romantic orchestra with which he was acquainted. The upperwork of the Romantic organ was thick, and adding a mixture to the ensemble (doubling) decreased rather than increased the clarity. Some of these organs are still in existence, and the muddying effect of much of the so-called "upperwork" can be clearly documented. Since the romantic organ had an overabundance of eight-foot stops, couplers were used for brilliance and clarity when there was insufficient upperwork, but this often resulted only in making the upper register screechy and shrill while the lower register remained muddy.

It is apparent that Schoenberg understood little of the true art of organ registration. For example, he has been quoted as saying that "only dynamics make for clarity" (page 5), but many other factors are involved. While it is true that a part of the whole texture of a passage of music can be singled out, emphasized, by the use of dynamics (see quotation from Schoenberg on preceding page), this does not insure clarity on the organ. More important in the area of clarity is the judicious choice of stops involving such factors as pitch, weight, color, speech characteristics, balance, and blend. Of equal importance is the organist's skill of performance in utilizing articulation, touch, and phrasing.

Orchestration of a composition has often been likened to registration, and in the 1920's Schoenberg

orchestrated three organ works of J. S. Bach for large orchestra--two chorale preludes (Schmücke dich, O liebe Seele, BWV 654, and Komm, Gott Schöpfer, heiliger Geist, BWV 667) and the Prelude and Fugue in E Flat, "St. Anne" (BWV 552). Schoenberg obviously realized that Bach intended the compositions to be performed on a richer combination than mere eight-foot sound, for his orchestra doubles the four and five-voice settings from thirty-two-foot (two octaves below concert pitch) to one-foot pitch (three octaves above concert pitch). In 1930 Schoenberg discussed his transcriptions of Bach's works in a letter to the conductor Fritz Stiedry:

III. What the Bach organ was like, we barely know!

IV. How it was played we do not know at all!

V. If we assume that the organ of today has, at least in some particulars, developed from the spirit of the Bach organ, the tremendous multiplication of registers cannot be entirely contradictory to this spirit. In that case, the organist who exploits his instrument not only in pleno, but also in a differentiated manner, must use all registers and change them frequently.<sup>3</sup>

Can it not then be assumed that this last statement by Schoenberg is also pertinent in the registration of Op. 40?

The composer spoke to Rufer of his intention for registration of the Variations on a Recitative in 1949: "If I were doing the registration, I should work it out

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<sup>3</sup>Rufer, p. 94.

only in such a way that all the voices come out clearly."<sup>4</sup> Schoenberg clearly indicated that the instrument should be used to the best of its capabilities, keeping in mind his all-important desire for clarity. He was not interested in any sort of inflexible registration of the composition, and had no particular stops in mind for certain passages:

I am little interested in the instrument's colours--for me, the colours have a meaning only when they make the idea clear--the motivic and thematic idea, and eventually its expression and character.<sup>5</sup>

The registration of a composition normally indicates the stops to be utilized, the pitch and color needed at a particular point. Schoenberg stated that the color in itself was not important to his composition, but should be used only for the sake of clarity. Discounting color as important to Schoenberg's concept of the performance of Op. 40, let us examine the indications in the manuscript of the Variations that are registration-oriented.

Neither the first five variations nor the fugue of Op. 40 have any registration directives by Schoenberg, only variations six through ten plus the cadenza have suggestions, and these are only for the manuals, not the pedals. Furthermore, the word "foot" or the symbol "f" used in organ registration never appears. Following are the indications utilized in the manuscript and the measures in

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<sup>4</sup>Ibid., p. 68

<sup>5</sup>Ibid., p. 68.

which each is used:

Schoenberg's designation	measure number
col 8 and 16 - - - -	mm 75-76
+ 8 & 16	mm 80-83
senza 8+16	m 83
col 8va ~~~~~~	mm 95-98, 109
+ 8 and 16	m 113
col 8 - - - - -	mm 125-129, 133
col 8 and 16	mm 126, 133
8 ~~~~~~	mm 127-128, 130
col 8 basso	m 133

Registration is normally built up from an eight-foot fundamental in the manuals and from a sixteen-foot fundamental in the pedals, and yet Schoenberg never went higher in his indications than eight-foot. If an organist is to consider these instructions as indications of pitch, he is confronted with a dilemma. What pitches should be used before measure 75 if 8' and 16' stops are to be added there? More puzzling still is measure 83 where the composer wrote "without 8 & 16," for this is apparently all that has been used. Should the organist play on the blank keyboard? Schoenberg solves this dilemma in part for the performer:

In my original draft, I included an occasional indication of sonority. But this is only to indicate whether something should be played tenderly and cantabile, or more roughly and staccato, or energetically--nothing more than that.<sup>6</sup>

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<sup>6</sup>Ibid., p. 68.

With the knowledge of Schoenberg's intention of indicating mood rather than actual pitch by his designations of sonority in Op. 40 the organist can register according to his particular taste and circumstance, following Schoenberg's "mood indications" and honoring his all-encompassing demand for clarity.

Marilyn Mason, concert organist on the faculty of the University of Michigan, studied the Variations with Schoenberg in 1949. She indicates that the composer was partial to the flutes and strings of the organ, which he said were pleasing to the ear. He especially liked the brilliance of the reed choruses.

Sometimes he would refer to sounds as "too smooth," or "too harsh," even "louder" or "softer." Often, "more pedal," or "more alto," or "more top." He was highly conscious of the 8' tone, always urging the use of a strong basic tonal line, and preferring it to the brighter mixtures.<sup>7</sup>

Concerning the tempo of Op. 40, Schoenberg told Miss Mason that even though the metronomic markings were accurate, he preferred that the performance be on the slow side, rather than fast and muddy. She says that the phrasing and articulation of the work are exactly as Schoenberg wanted, so that the "inconsistencies" in articulating similar figures in the fugue, with some not marked at all, apparently are deliberate and not to be "corrected." Above all, Marilyn Mason emphasizes that the composer was interested in

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<sup>7</sup>Mason, p. 19.

precision, clearness, and a sound that is pleasing to the hearer.

In her two commercial recordings of Op. 40 (Esoteric 507 and Columbia M23767), Marilyn Mason uses a well-balanced organ registered with a goodly portion of upperwork and a sixteen-foot fundamental sound in the pedals. She makes no major alterations of pitch at the points of Schoenberg's indications of sonority. In the light of Miss Mason's study of the Variations on a Recitative with its composer, it seems foolish to assume that she would have registered the work in complete opposition to Schoenberg's will.

While the composer builds the variation set by varying texture, motivic activity, and other compositional devices, the organist exploits the unique resources and possibilities inherent in his instrument by registering and performing the variation set to its best advantage through manipulation of pitch, color, weight, blend, balance, contrast, spacing, speech characteristics, intensity, dynamics, phrasing, articulation, and touch.

In Schoenberg's Variations on a Recitative the composer announces the solo, unharmonized recitative and then builds a set of ten variations, a cadenza and a fugue, around the theme as a kind of cantus firmus. The complete recitative melody is maintained in each variation, untransposed, but is usually concealed without its

rhythmical frame. Schoenberg builds motivic interconnections between the variations and creates a cumulative effect by developing points of tension through the texture and the dynamics, building to a climax in each of the three larger sections: (1) theme plus five variations, (2) variations 6 through 10 plus the cadenza, (3) fugue. The work as a whole presents a continuously developing series of increasing complexity, using three principal motives derived from the recitative. The registration of Op. 40 must aid in contrasting each variation as a complete entity, yet help to unify the larger sections by building gradually to full organ during the course of the sections.

**PART II**

**THE SCHOLARLY/PERFORMING EDITION**



## PREFACE

In this edition of Arnold Schoenberg's Op. 40, Variations on a Recitative, changes in or additions to the original manuscript have been indicated by footnotes, dotted lines, and/or brackets. Braces and Roman numerals are also editorial additions, as are the typed registration indications.

Footnotes indicate when parts have been transposed an octave higher or lower than the original manuscript when passages contain notes corresponding to no available keys on the instrument. In instances where a particular voice line was split between manuals and pedal, the line has been placed entirely in one or the other so as to preserve the continuity of the line. The original appears in the footnotes. Also included in the footnotes are changes suggested by Reinhold Brinkmann, one of the editors of the Complete Works of Schoenberg.

Registration indications in the Variations are merely suggestive, with the basic assumption of a three-manual organ and 8' intra-manual and manual to pedal couplers. Abbreviations and symbols used in the

registration indications are identified in the following tabulation:

III	(Swell)	R	(Reed)
I	(Great)	F	(Flute)
II	(Positive)	S	(String)
Ped.	(Pedal)	Mix.	(Mixture)
+ or - (alteration of previous registration)			

The fingering indications included in Carl Weinrich's edition of the Variations on a Recitative have proven useful to this editor in the performance of the work. They are not included here because of copyright restrictions.

# VARIATIONS ON A RECITATIVE

Edited by  
Ruby B. Dart

Arnold Schoenberg  
Opus 40  
August 25, 1941

LENTO  $\text{♩} = 54$

Handwritten musical score for measures 1 through 4. The score is written on a grand staff with treble and bass clefs. Measure 1 begins with a piano (*mf*) dynamic and a solo stop for a reed. Measures 2 and 3 contain melodic lines with various accidentals and a crescendo hairpin. Measure 4 features a *poco accel.* marking, a fortissimo (*f*) dynamic, and a melodic line with a fermata. The bottom staff contains rests for measures 1-3 and a repeat sign for measure 4.

solo stop: e.g., reed

Handwritten musical score for measures 5 through 8. Measure 5 starts with a fortissimo (*ff*) dynamic. Measures 6 and 7 show a melodic line with a crescendo hairpin and a *dim.* (diminuendo) marking. Measure 8 is marked *poco a poco rit.* (ritardando). The bottom staff contains rests for measures 5-7 and a repeat sign for measure 8.

9 10 11 a tempo 12 VAR. I  $\text{♩} = 64$

III: 3 (8')

I: 8', 4', 2'

II: F (8', +') + III

Ped.: 16', 8', + III

13 14 15 (4) cresc

1MS: pedal written an octave lower through m44 (Variations, I - III).

2MS: (five counts in the measure)

3MS:

4MS:

16 17 18

*f* *dim*

19 20 21

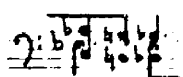
*f* (1)

22 23 24

VAR. II (2)

III: e', 4', 2'

1M3:



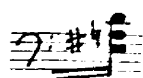
2Bracket in M3.

Ped: + 4', - III

I: + Mix.

III: + Mix.

1.13:



Brinmann:



a tempo  $\text{♩} = 66$  VAR. III

33 I 34 35 36

III: + R

III

37 38 I poco accelerando

*p* *cresc*

(1)

39 40

I

*f* *sf*

1<sup>st</sup> K3:

1. H. indicates main voices.  
2. Pedal as written in manuscript.

III: 8, 4, 2/3, 1  
I: 8, 4, 2/3, 1  
II: 8, 4, 2/3, 1  
Ped.: 8, 4, 2/3, 1

Ped.: + R + I + III



49

III

7 50

51

I { f }

52

III {

II { ff }

53

P

III

54

III

II { dim }

55

MOLTO RIT. ---

III { f }

VAR. V

PIU MOSSO

$\text{♩} = 80$

III: 8', 4', 2', Mix.  
 I: 8', 4', 2', Mix., + II, + III  
 Ped.: 16', 8', 4'

56

57

58

59

60

61

1M3:

62 63

II: 8', 4', 2', Mix., R, + III

POCO RIT..... POCO ACCELERANDO RIT.....

64 65

III: + R, box closed

I: + R  
Ped.: + Mix. + R

ff (6)

MOLTO RIT. --- VAR. VI ANDANTE  
(In the manner of a recitativo)

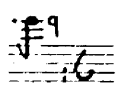
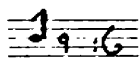
66 67 ♩ = 80

ff

III: 3. (8')

II: 7. (8')

Ped.: 8'

Brinkmann: 1.  2. 

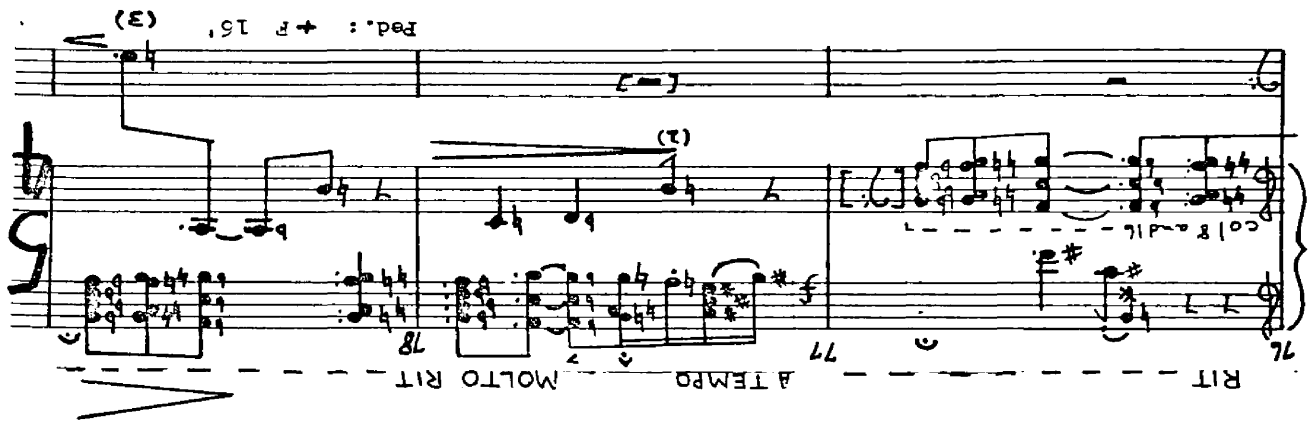
1. Parentheses of the composer.

76 RIT - A TEMPO - MOLTO RIT

77 78

col 8 and 16

Ped.: + F 16' (3)



72 LENTO (d. = 69) RIT MOLTO RIT A TEMPO MOLTO

73 74 (d. = 56) 75

mf

col 8 and 16



68 Lento (d. = 69) RIT - - - MOLTO RIT

69 70 71 (d. = 56)

mf

col 8 and 16



79 AGITATO  $\text{♩} = 96$

80 *ff*

*ff*

+ 8 + 16

(1)

I.: -II, -III

Ped.: 16', 8', 4', Mix., R

81 *ff*

82

+ 8 + 16

1M3:

79

83 *ff* + 8-16 *senza 8-16* 84 *[#]*

(1) I: -*ri*  
Ped.: -*ri* (2)

85 *TEMPO I* *mo* (*♩* = 80) 86 *II* *p* *dolce* 87 *RIT.*

1<sup>st</sup> K3:

83

2<sup>nd</sup> K3: pedal written an octave lower mm83-85.

3<sup>rd</sup> K3:

[VAR. VII  
MODERATO (♩ = 104)] (1)

RIT. ---

P  
dolcissimo

III: 8', 4', 2', Mix.  
I: -8'  
Ped.: + R, + I, + III

91  
sf

92  
f

93  
P

<sup>1</sup>MS: variation and tempo change marked at m89.

<sup>2</sup>MS: right hand written an octave higher through count 1 of m93.

94 *col 8va* 95

(1) I: + 8'

96 97

I: + R

98 *poco a poco cresc e accel* 99 *RIT*

I: + R (2)

<sup>1</sup> M3: pedal written an octave lower through m126.

<sup>2</sup> M3: double bar



VAR. VIII  $\text{♩} = 116$

100 101 102

II:  $f$

II: F (8', 2')  
Ped.: 15', 8', 2')

103 104 105

106 107 108

col 8va *mm* VAR. IX  
 (poco rit.)  $\text{♩} = 84$

(1) (4) (2) II: 8', 4', 2', Mix., + III  
 Ped.: + 4'  
 (3)

+ 8 and 16

1MS: end of line.

2MS: double bar.

3MS: no meter change indicated.

4MS: III

114 **POCO RIT** **A TEMPO** **PESANTE**

**ff**

**II**

**I: + R, + II**

**PESANTE RIT** **A TEMPO**

**ff**

**II**

**TRANQUILLO**

**p**

**I**

**II**

**(1)**

**Ped: + R, + Mix.**

1.3.3:

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*. A bracket labeled 'I' is placed over a section of the music.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*. A bracket labeled 'II' is placed over a section of the music.

III: 3 (8')  
I: 8' (solo)  
II: R (8')  
Ped.: 15'

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*. A bracket labeled 'III' is placed over a section of the music.

VAR. X

III: 8', 4', 2', Mix.  
 I: 8', 4', 2', Mix., + II, + III  
 II: 8', 4', 2', Mix., + III  
 Ped.: 15', 8', 4', Mix., + III

POCO RIT — — — — — col 8 and 16 — — — — — A TEMPO

143:

<sup>2</sup> Pedal as written in manuscript.

## ACCELERANDO

7 127

*f* *P*

Ped.: -III. -lix.

129  
TEMPO I

III 129

*fP*

8 130

*PP*

Ped.: +R

135:

130

*PP*

131

III  
II  
I  
PESANTE  
ff  
(rall.)  
I: + R

ACCELERANDO

132

III  
II  
I  
(1) molto cresc.  
III: 3 (S')  
II: R  
Ped.: 15', E'

col 8 and 16-7

133

[CADENZA]

ff  
III Tasto solo  
III: 2', +', 2', M1x.. R  
(2)

1M3: mollo

2M3: CADENZA

col 8 and 16-7

133

ff  
III Tasto solo  
III: 2', +', 2', M1x.. R  
(2)

ac[c]elerando poco a poco

Handwritten musical score for the first system. The piano part (left) has a 'II' marking. The right-hand part (right) has a 'II' marking and a 'f' dynamic marking.

II: 8', 4', 2', Mix., R, +III

Handwritten musical score for the second system. The piano part (left) has a 'I' marking. The right-hand part (right) has a 'I' marking and a 'ff' dynamic marking.

PRESTISSIMO

Handwritten musical score for the third system. The piano part (left) has a 'col 8 and 16' marking. The right-hand part (right) has a 'col 8' marking and a 'col 8ve basso' marking.

col 8 and 16

Handwritten musical score for the fourth system. The piano part (left) has a 'col 8' marking. The right-hand part (right) has a 'col 8' marking and a 'V' marking.



col 8 - - - - , *tasto solo* (12)  
*poco a poco cresc e accel*

(1)      Ped.: + III      Ped.: + II

ALLEGRO MODERATO (♩ = 116)

Ped.: + I      (3)

(4)

III: 8', +', 2', mix.  
 I: 8', 4', 2',  
 II: 8', +', 2', mix., + III  
 Ped.: 15', 8', +'

<sup>1</sup>MS: pedal written an octave lower through completion of cadenza (ml33).

<sup>2</sup>This cresc. may be achieved on some organs with judicious use of the crescendo pedal.

<sup>3</sup>MS:

<sup>4</sup>MS: double bar.

Handwritten musical score for measures 136 to 139. The notation is on a grand staff (treble and bass clefs). Measure 136 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with a slur over measures 137 and 138. The bass clef part consists of whole and half notes. Measure 139 ends with a double bar line.

Handwritten musical score for measures 140 to 142. The notation is on a grand staff. Measure 140 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with a slur over measures 141 and 142. The bass clef part consists of whole and half notes. Measure 142 ends with a double bar line.

Handwritten musical score for measures 143 to 146. The notation is on a grand staff. Measure 143 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with a slur over measures 144 and 145. The bass clef part consists of whole and half notes. Measure 146 ends with a double bar line.

147 (1) 148 149 150

151 152 153

154 155 156

1 M3: 147

2 M3: 149

3 Bracket in M3.

4 M3:

157 158 159

(1)

160 161 (2)

ff RIT--

162 163 RIT--

ACCEL--

P (3)

(4)

1 MS: 157

3 MS: 163

2 Brinkmann:

4 MS: pedal written an octave lower through m155.

(2)

164

165

(1)

System (1) contains measures 164 and 165. It features a grand staff with treble and bass clefs. Measure 164 has a treble staff with a melodic line and a bass staff with a supporting line. Measure 165 continues the melody in the treble staff, with the bass staff providing harmonic support. The key signature has one sharp (F#).

166

167

I: + II

System (2) contains measures 166 and 167. Measure 166 shows a treble staff with a melodic line and a bass staff with a supporting line. Measure 167 continues the melody in the treble staff, with the bass staff providing harmonic support. The key signature has one sharp (F#).

168

169

cresc.

(3)

System (3) contains measures 168 and 169. Measure 168 shows a treble staff with a melodic line and a bass staff with a supporting line. Measure 169 continues the melody in the treble staff, with the bass staff providing harmonic support. The key signature has one sharp (F#).

1. MS:

164

Handwritten musical notation for measure 164, showing a treble staff with a melodic line and a bass staff with a supporting line. The key signature has one sharp (F#).

2. Brinkmann:

Handwritten musical notation for measure 164, showing a treble staff with a melodic line and a bass staff with a supporting line. The key signature has one sharp (F#).

3. Brinkmann in MS.

170 171 172

Ped. + Mix.

III: + R  
I: + Mix.

173 174

(1)

175 176

1M3:

173

<sup>2</sup>Bracket in M3.

177 178 RIT. ---

179 ATEMPO 180

Ped.: -Mix. 11

181 182

<sup>1</sup> 113: pedal octave lower through m162.

RIT

MENO MOSSO ( $\text{♩} = 84$ )

183

184

II

f

(1)

Ped.: + R

185

186

RIT

(2)

187

188

A TEMPO ( $\text{♩} = 84$ )

II: + R

1MS:

2MS:



189 190

close III, open gradually

191 192

*cresc* — — — — —

I: + R

193 194 195

*cresc.* — — — — —

Ped. + Mix.

(1) PESANTE

[196] [197] [198]

PPP

II

(2)

III: F 8'  
I: R 8'  
II: F 8', 4'

(4) [199]

(5)

1M3: two measures numbered 195.

2M3: meter signature changes from 4/4 to 5/4 only for m[198].

3M3:

4M3:

5M3: [196]

[200] RIT--

[201] dim--

crescendo poco a poco dimin -

[202] ff

[203] I

Box closed, gradually open

III: 8', 4', 2', Mix.  
 I: 8', 4', 2', Mix., +II, +III  
 II: 8', 4', 2', Mix., R, +III  
 Ped.: 16', 8', 4', Mix.

uendo poco a poco e rallentando MOLTO

[204] PP II

[205] PP

[206] PP

III closed,  
 gradually open  
 and increase to  
 full organ.

1Brinkmann: omit unessential doubling at the upper fifth (mm 206-7 ).

CRESCENDO - - - - -

(v) October 21, 1941

LM3: pedal written an octave lower to end.

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## VITA

The author, Ruby B. Dart, was born on September 25, 1936, in Shreveport, Louisiana, the daughter of Ruby and Charles Edward Bloxom. She attended grade school and high school in Shreveport, graduating from C. E. Byrd High School in May, 1954.

Mrs. Dart entered the School of Music at Centenary College in Shreveport in June, 1954, transferring in September, 1956, to the School of Music of Southern Methodist University, Dallas, Texas. She received the Bachelor of Music Degree with honors in January, 1959, and the Master of Music Degree in June, 1959. She became a Fellow of the American Guild of Organists in 1971.

Mrs. Dart was employed as organist at Cedar Grove Methodist Church, Shreveport, Louisiana, from 1949 to 1956. She was assistant organist-choir director at East Dallas Christian Church, Dallas, Texas, from 1956 to 1960. In 1965 she was employed as organist at St. Luke's Episcopal Church, Baton Rouge, Louisiana, and has been organist-choir director there since 1968. She is married to Olin K. Dart, Jr., Ph. D., Professor of Civil Engineering at Louisiana State University, Baton Rouge.

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## EXAMINATION AND THESIS REPORT

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Major Field: Music

Title of Thesis: A Scholarly/Performing Edition of Arnold Schoenberg's Variations on a Recitative, Op. 40

Approved:

Richard Aschke  
Major Professor and Chairman

*James G. Traynham*  
Dean of the Graduate School

**EXAMINING COMMITTEE:**

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Date of Examination:

April 23, 1974