The Development of Alban Berg's Compositional Style: A Study of His Jugendlieder (1901-1908)

Sara Ballduf Adams
THE DEVELOPMENT OF ALBAN BERG’S COMPOSITIONAL STYLE:
A STUDY OF HIS JUGENDLIEDER (1901-1908)

by

SARA BALDUF ADAMS

A Dissertation submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

Degree Awarded:
Fall Semester, 2008

Copyright © 2008
Sara Balduf Adams
All Rights Reserved
The members of the Committee approve the Dissertation of Sara Balduf Adams defended on 27 October 2008.

____________________________________
Douglass Seaton
Professor Directing Dissertation

____________________________________
Matthew Shaftel
Outside Committee Member

____________________________________
Charles E. Brewer
Committee Member

____________________________________
Denise Von Glahn
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.
ACKNOWLEDGEMENTS

I must first thank the Austrian National Library and the Alban Berg Stiftung for permitting me to study Berg’s manuscripts. Without their support, this dissertation would not have been completed.

Many sincere thanks to Dr. Douglass Seaton, my mentor, whose textbook initially sparked my interest in music history and whose classes encouraged me to pursue a degree in musicology. I will never forget his encouragement and support throughout the writing process.

Many thanks to Dr. Charles Brewer, Dr. Denise Von Glahn, and Dr. Matthew Shaftel, whose comments on my drafts helped produce a better document.

Much love and thanks to my family, who had the utmost faith in me, even in those times when I lost faith in myself.

Many thanks to Madisonville Community College’s faculty, staff, administration, and students who supported me as I finished this degree, especially Dr. Deborah Cox, Dr. Judith Rhoads, Dr. Susan Edington, the Humanities Division, and the MCC Singers.

One cannot complete a dissertation without the support of wonderful friends, especially Cindy and Brian Tinkel, David and Laura Pruett, and Stephanie Rea.

Finally I am most indebted to my wonderful husband, Randy, who sacrificed much during these last years. I love you.
# TABLE OF CONTENTS

List of Musical Examples vii  
List of Tables xiv  
Abstract xv  

**INTRODUCTION**  
1. **THE BIOGRAPHY OF AN AMATEUR COMPOSER** 6  

*JUGENDLIEDER, VOLUME 1 (1901-04)*  

2. **THE EARLY MANUSCRIPTS** 13  
3. **THE POEMS AND POETS** 24  

<table>
<thead>
<tr>
<th>Year</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1901</td>
<td>25</td>
</tr>
<tr>
<td>1902</td>
<td>29</td>
</tr>
<tr>
<td>1903</td>
<td>37</td>
</tr>
<tr>
<td>1904</td>
<td>45</td>
</tr>
</tbody>
</table>

4. **DRAMATIC ACCOMPANIMENT FIGURES AND TEXT PAINTING** 53  
5. **RHYTHMIC TECHNIQUES** 74  

<table>
<thead>
<tr>
<th>Technique</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeated Syncopated Patterns</td>
<td>74</td>
</tr>
<tr>
<td>Time Signatures</td>
<td>87</td>
</tr>
<tr>
<td>Triplets</td>
<td>95</td>
</tr>
</tbody>
</table>

6. **FORM** 110  
7. **MELODIC TECHNIQUES** 123  

<table>
<thead>
<tr>
<th>Technique</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Similar Melodic Gestures</td>
<td>123</td>
</tr>
<tr>
<td>Motivic Thirds</td>
<td>128</td>
</tr>
<tr>
<td>Appoggiaturas</td>
<td>132</td>
</tr>
<tr>
<td>Continuous Melodies</td>
<td>135</td>
</tr>
</tbody>
</table>

8. **HARMONIC TECHNIQUES** 138
14. HARMONIC TECHNIQUES

Keys 337
Pre-Dominant Harmonies 340
Seventh Chords and Major Triads with added Sixths and Ninths 346
Dissonant Sonorities 350
Alternating Harmonies and Repeating Progressions 352
Wandering and Non-Functional Harmonic Passages 359
Chromaticism 360
Phrase Exchange 363

15. CONCLUSION 366

Jugendlieder Characteristics in “Warm die Lüfte,” op. 2/4 368

BIBLIOGRAPHY 373

BIOGRAPHICAL SKETCH 381
**LIST OF MUSICAL EXAMPLES**

**Chapter 2**

<table>
<thead>
<tr>
<th>Example</th>
<th>Measure(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Heiliger Himmel”</td>
<td>m. 6</td>
<td>14</td>
</tr>
<tr>
<td>“Herbstgefühl”</td>
<td>m. 22</td>
<td>14</td>
</tr>
<tr>
<td>“Unter der Linden”</td>
<td>mm. 14-15</td>
<td>15</td>
</tr>
<tr>
<td>“Heiliger Himmel”</td>
<td>m. 39</td>
<td>15</td>
</tr>
<tr>
<td>“Herbstgefühl”</td>
<td>m. 20</td>
<td>15</td>
</tr>
<tr>
<td>“Geliebte Schöne”</td>
<td>mm. 21-22</td>
<td>16</td>
</tr>
<tr>
<td>“Unter der Linden”</td>
<td>mm. 19-20</td>
<td>17</td>
</tr>
<tr>
<td>“Unter der Linden”</td>
<td>mm. 5-7</td>
<td>20</td>
</tr>
<tr>
<td>“Unter der Linden”</td>
<td>m. 30</td>
<td>20</td>
</tr>
</tbody>
</table>

**Chapter 4**

<table>
<thead>
<tr>
<th>Example</th>
<th>Measure(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Heiliger Himmel”</td>
<td>mm. 20-21</td>
<td>54</td>
</tr>
<tr>
<td>Schubert, “Der Atlas”</td>
<td>mm. 5-6</td>
<td>54</td>
</tr>
<tr>
<td>“Herbstgefühl”</td>
<td>mm. 16-17</td>
<td>55</td>
</tr>
<tr>
<td>“Unter der Linden”</td>
<td>mm. 2-3</td>
<td>55</td>
</tr>
<tr>
<td>“Spießelute”</td>
<td>mm. 6-7</td>
<td>55</td>
</tr>
<tr>
<td>“Lied des Schiffermädels”</td>
<td>mm. 1-2</td>
<td>56</td>
</tr>
<tr>
<td>“Spießelute”</td>
<td>mm. 1-2</td>
<td>56</td>
</tr>
<tr>
<td>Schubert, “Am Meer”</td>
<td>mm. 14-15</td>
<td>56</td>
</tr>
<tr>
<td>“Schlummerlose Nachte”</td>
<td>mm. 2-3</td>
<td>57</td>
</tr>
<tr>
<td>“Nachtgesang”</td>
<td>mm. 10-11</td>
<td>57</td>
</tr>
<tr>
<td>“Ich liebe dich”</td>
<td>mm. 3-4</td>
<td>58</td>
</tr>
<tr>
<td>“Ich liebe dich”</td>
<td>mm. 10-11, 14-15</td>
<td>59</td>
</tr>
<tr>
<td>“Lied des Schiffermädels”</td>
<td>mm. 21-22</td>
<td>60</td>
</tr>
<tr>
<td>“Sehnsucht II”</td>
<td>mm. 1-2</td>
<td>61</td>
</tr>
<tr>
<td>“Traum”</td>
<td>mm. 1-2</td>
<td>61</td>
</tr>
<tr>
<td>“Sternfall”</td>
<td>mm. 8-9</td>
<td>62</td>
</tr>
<tr>
<td>“Nachtgesang”</td>
<td>mm. 35</td>
<td>63</td>
</tr>
<tr>
<td>“Liebe”</td>
<td>mm. 15-16</td>
<td>63</td>
</tr>
<tr>
<td>“Liebe”</td>
<td>m. 18</td>
<td>64</td>
</tr>
<tr>
<td>“Wandert ihr Wolken”</td>
<td>mm. 17-19</td>
<td>65</td>
</tr>
<tr>
<td>“Vielgeliebte schöne Frau”</td>
<td>mm. 3-5</td>
<td>66</td>
</tr>
<tr>
<td>“Geliebte schöne”</td>
<td>mm. 35-41</td>
<td>66</td>
</tr>
<tr>
<td>“Herbstgefühl”</td>
<td>mm. 20-24</td>
<td>67</td>
</tr>
<tr>
<td>“Grabschrift”</td>
<td>mm. 1-2, 19-20</td>
<td>67-68</td>
</tr>
<tr>
<td>“Vom Ende”</td>
<td>mm. 17-18</td>
<td>68</td>
</tr>
<tr>
<td>“Liebe”</td>
<td>mm. 7-9</td>
<td>69</td>
</tr>
<tr>
<td>“Spießelute”</td>
<td>mm. 4-6</td>
<td>69</td>
</tr>
<tr>
<td>Chapter 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.27</td>
<td>“Sternenfall”</td>
<td>mm. 5-7</td>
</tr>
<tr>
<td>4.29</td>
<td>“Sehnsucht II”</td>
<td>mm. 11-12</td>
</tr>
<tr>
<td>4.30</td>
<td>“Wenn Gespenster”</td>
<td>mm. 13-15</td>
</tr>
<tr>
<td>4.31</td>
<td>“Es wandelt was wir schauen”</td>
<td>mm. 13-19</td>
</tr>
<tr>
<td>4.32</td>
<td>“Es wandelt was wir schauen”</td>
<td>mm. 20-22</td>
</tr>
<tr>
<td>4.33</td>
<td>“Im Morgengrauen”</td>
<td>mm. 1-2</td>
</tr>
</tbody>
</table>

| Chapter 5 |  |  |
| 5.1 | “Sternenfall” | mm. 1-2 | 75 |
| 5.2 | “Augenblicke” | mm. 7-8, 12-14, 19-21, 25 | 76-77 |
| 5.3 | “Ich will die Fluren meiden” | mm. 8-9 | 79 |
| 5.4 | “Lied der Schiffermädels” | mm. 23-24 | 80 |
| 5.5 | “Schattenleben” | mm. 7-9 | 83 |
| 5.6 | “Am Abend” | mm. 1-2 | 83 |
| 5.7 | “Sehnsucht III” | mm. 14-15 | 84 |
| 5.8 | “Unter der Linden” | mm. 16-17 | 87 |
| 5.9 | “Wo der Goldregen steht” | mm. 26-27 | 88 |
| 5.10 | “Liesbeslied” | mm. 10-11 | 88 |
| 5.11 | “Grabschrift” | mm. 4-6 | 89 |
| 5.12 | “Sternenfall” | mm. 18-19 | 90 |
| 5.13 | “Sehnsucht III” | mm. 23-25 | 90 |
| 5.14 | “Furcht” | mm. 23-25 | 92 |
| 5.15 | “Ferne Lieder” | mm. 6-7 | 93 |
| 5.16 | “Ich will die Fluren meiden” | mm. 10-11 | 94 |
| 5.17 | “Herbstgefühl” | mm. 4-5 | 96 |
| 5.18 | “Unter der Linden” | m. 1 | 96 |
| 5.19 | “Spielleute” | mm. 8-10 | 97 |
| 5.20 | “Wo der Goldregen steht” | m. 6 | 98 |
| 5.21 | “Sehnsucht II” | m. 19 | 99 |
| 5.22 | “Furcht” | mm. 26-27 | 99 |
| 5.23 | “Sehnsucht III” | m. 11 | 101 |
| 5.24 | “Ferne Lieder” | m. 17 | 101 |
| 5.25 | “Über meinen Nächten” | mm. 27-29 | 102 |
| 5.26 | “Schlummerlose Nächte” | mm. 6, 16 | 103 |
| 5.27 | “Grabschrift” | mm. 12-13 | 104 |

<p>| Chapter 7 |  |  |
| 7.1 | “Abschied” | mm. 3, 18 | 124 |
| 7.2 | “Liesbeslied” | mm. 6, 22 | 124 |
| 7.3 | “Über meinen Nächten” | m. 3 | 125 |
| 7.4 | “Sehnsucht I” | mm. 8, 19 | 125 |
| 7.5 | “Vielgeliebte schöne Frau” | mm. 8-9 | 126 |
| 7.6 | “Sternenfall” | mm. 3-4, 7-8 | 126 |
| 7.7 | “Sehnsucht II” | mm. 19-20 | 127 |
| 7.8 | “Sternenfall” | mm. 5-6 | 127 |</p>
<table>
<thead>
<tr>
<th>Chapter 8</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1</td>
<td>“Heiliger Himmel” mm. 10-12 139</td>
</tr>
<tr>
<td>8.2</td>
<td>“Heiliger Himmel” mm. 38-39 140</td>
</tr>
<tr>
<td>8.3</td>
<td>“Liebeslied” mm. 23-24 141</td>
</tr>
<tr>
<td>8.4</td>
<td>“Vielgeliebte schöne Frau” first ending 142</td>
</tr>
<tr>
<td>8.5</td>
<td>“Vielgeliebte schöne Frau” second ending 142</td>
</tr>
<tr>
<td>8.6</td>
<td>“Sehnsucht III” mm. 29-32 143</td>
</tr>
<tr>
<td>8.7</td>
<td>“Schlummerlose Nächte” mm. 18-19 144</td>
</tr>
<tr>
<td>8.8</td>
<td>“Spielleute” mm. 42-47 145</td>
</tr>
<tr>
<td>8.9</td>
<td>“Augenblicke” mm. 25-30 146</td>
</tr>
<tr>
<td>8.10</td>
<td>“Sehnsucht III” mm. 7-8 147</td>
</tr>
<tr>
<td>8.11</td>
<td>“Am Abend” mm. 23, 33 147</td>
</tr>
<tr>
<td>8.12</td>
<td>“Schattenleben” mm. 27-29 148</td>
</tr>
<tr>
<td>8.13</td>
<td>“Fürcht” mm. 24-28 148</td>
</tr>
<tr>
<td>8.14</td>
<td>“Ich will die Fluren meiden” mm. 4-7 149</td>
</tr>
<tr>
<td>8.15</td>
<td>“Spielleute” mm. 5-6 153</td>
</tr>
<tr>
<td>8.16</td>
<td>“Spielleute” m. 41 153</td>
</tr>
<tr>
<td>8.17</td>
<td>“Abschied” m. 17 153</td>
</tr>
<tr>
<td>8.18</td>
<td>“Sehnsucht III” m. 26 154</td>
</tr>
<tr>
<td>8.19</td>
<td>“Sehnsucht III” m. 24 155</td>
</tr>
<tr>
<td>8.20</td>
<td>“Ich liebe dich” mm. 18, 22 155</td>
</tr>
<tr>
<td>8.21</td>
<td>“Ferne Lieder” m. 10 156</td>
</tr>
<tr>
<td>8.22</td>
<td>“Wo der Goldregen steht” m. 26 157</td>
</tr>
<tr>
<td>8.23</td>
<td>“Wandert ihr Wolken” mm. 3-5 157</td>
</tr>
<tr>
<td>8.24</td>
<td>“Scheidelied” mm. 16-17 158</td>
</tr>
<tr>
<td>8.25</td>
<td>“Schlummerlose Nächte” mm. 4-6 158</td>
</tr>
<tr>
<td>8.26</td>
<td>“Vielgeliebte schöne Frau” mm. 1-2 159</td>
</tr>
<tr>
<td>8.27</td>
<td>“Wandert ihr Wolken” mm. 14-15 160</td>
</tr>
<tr>
<td>8.29</td>
<td>“Spielleute” m. 4 162</td>
</tr>
<tr>
<td>8.30</td>
<td>“Wenn Gespenster” mm. 40-45 162</td>
</tr>
<tr>
<td>8.31</td>
<td>“Ich liebe dich” m. 5 163</td>
</tr>
<tr>
<td>8.32</td>
<td>“Ich liebe dich” m. 19 163</td>
</tr>
<tr>
<td>8.33</td>
<td>“Scheidelied” mm. 25-26 163</td>
</tr>
<tr>
<td>8.34</td>
<td>“Sehnsucht I” mm. 6-7 164</td>
</tr>
<tr>
<td>8.35</td>
<td>“Sternenfall” m. 6 165</td>
</tr>
<tr>
<td>8.36</td>
<td>“Es wandelt was wir schauen” m. 3 165</td>
</tr>
<tr>
<td>8.37</td>
<td>“Augenblicke” m. 26 166</td>
</tr>
<tr>
<td>8.38</td>
<td>“Schlummerlose Nächten” mm. 11-12 167</td>
</tr>
<tr>
<td>8.39</td>
<td>“Nachgesang” mm. 20-23 167</td>
</tr>
<tr>
<td>8.40</td>
<td>“Über meinen Nächten” mm. 12-13 170</td>
</tr>
<tr>
<td>8.41</td>
<td>“Sehnsucht I” mm. 12-13 170</td>
</tr>
<tr>
<td>8.42</td>
<td>“Am Abend” mm. 24-25, 33-34 171</td>
</tr>
<tr>
<td>8.43</td>
<td>“Traum” mm. 1-3, 25-27 172</td>
</tr>
<tr>
<td>8.44</td>
<td>“Liebeslied”</td>
</tr>
<tr>
<td>8.45</td>
<td>“Sehnsucht III”</td>
</tr>
<tr>
<td>8.46</td>
<td>“Sehnsucht III”</td>
</tr>
<tr>
<td>8.47</td>
<td>“Ich liebe dich”</td>
</tr>
<tr>
<td>8.48</td>
<td>“Augenblicke”</td>
</tr>
<tr>
<td>8.49</td>
<td>“Heilige Himmel”</td>
</tr>
<tr>
<td>8.50</td>
<td>“Unter der Linden”</td>
</tr>
<tr>
<td>8.51</td>
<td>“Furcht”</td>
</tr>
<tr>
<td>8.52</td>
<td>“Spielleute”</td>
</tr>
<tr>
<td>8.53</td>
<td>“Geliebte Schöne”</td>
</tr>
<tr>
<td>8.54</td>
<td>“Nachtgesang”</td>
</tr>
<tr>
<td>8.55</td>
<td>“Schlummerlose Nächte”</td>
</tr>
<tr>
<td>8.56</td>
<td>“Liebe”</td>
</tr>
</tbody>
</table>

**Chapter 9**

| 9.1 | “Die Näherin” | m. 1 | 190 |
| 9.2 | “Er klagt, daß der Frühling” | mm. 1-2 | 190 |
| 9.3 | “Liebesode” | m. 1 | 191 |
| 9.4 | “Aus ‘Pfingsten ein Gedichtsreigen” mm. 1-4 | 191 |
| 9.5 | “Traurigkeit” | m. 10 | 192 |
| 9.6 | “Trinklied” | m. 1 | 193 |
| 9.7 | “Traurigkeit” | m. 11 | 194 |
| 9.8 | “Hoffnung” | m. 13 | 194 |
| 9.9 | “Über den Bergen” | m. 1 | 196 |
| 9.10 | “Über Nacht und Tag” | m. 1 | 196 |
| 9.11 | “Winter” | m. 1 | 197 |
| 9.12 | “Soldatenbraut” | m. 21 | 197 |
| 9.13 | “Er klagt, daß der Frühling” | mm. 28-30 | 198 |

**Chapter 10**

<p>| 10.1 | “Erster Verlust” | m. 1 | 206 |
| 10.2 | “Mignon” | mm. 8-9 | 209 |
| 10.3 | “Regen” | m. 1 | 211 |
| 10.4 | “Traurigkeit” | m. 1 | 213 |
| 10.5 | “Traurigkeit” | mm. 11-12’ | 214 |
| 10.6 | “Traurigkeit” | mm. 13-14 | 214 |
| 10.7 | “Hoffnung” | m. 1 | 215 |
| 10.8 | “Er klagt, daß der Frühling” | m. 7 | 217 |
| 10.9 | “Eure Weisheit” | m. 1 | 219 |
| 10.10 | “Eure Weisheit” | m. 6 | 220 |
| 10.11 | “Die Näherin” | m. 1 | 225 |
| 10.12 | “Ich und Du” | m. 1 | 227 |
| 10.13 | “Tiefe Sehnsucht” | mm. 1-2 | 227 |
| 10.14 | “Am Strande” | mm. 1-2 | 228 |
| 10.15 | “Reiselied” | mm. 1-2 | 229 |
| 10.16 | “Spuk” | mm. 1-2 | 230 |</p>
<table>
<thead>
<tr>
<th>Chapter 11</th>
<th>Chapter 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.17</td>
<td>“Aus ‘Pfingsten” mm. 1, 16 232</td>
</tr>
<tr>
<td>10.18</td>
<td>“Soldatenbraut” mm. 1-3 232</td>
</tr>
<tr>
<td>10.19</td>
<td>“So regnet es sich langsam ein” mm. 1, 14 234</td>
</tr>
<tr>
<td>10.20</td>
<td>“Das stille Königreich” mm. 1-2 234</td>
</tr>
<tr>
<td>11.1</td>
<td>“Regen” mm. 6-8, 10-12 241</td>
</tr>
<tr>
<td>11.2</td>
<td>“Traurigkeit” mm. 4-7 242</td>
</tr>
<tr>
<td>11.3</td>
<td>“Hoffnung” mm. 5-7 242</td>
</tr>
<tr>
<td>11.4</td>
<td>“Soldatenbraut” mm. 20-22 243</td>
</tr>
<tr>
<td>11.5</td>
<td>“So regnet es sich langsam ein” mm. 14-16 243</td>
</tr>
<tr>
<td>11.6</td>
<td>“Die Näherin” mm. 1-2 244</td>
</tr>
<tr>
<td>11.7</td>
<td>“Was Zucken die braunen Geigen” mm. 1-2 244</td>
</tr>
<tr>
<td>11.8</td>
<td>“Süß sind mir die Schollen” m. 1 245</td>
</tr>
<tr>
<td>11.9</td>
<td>“Ich und Du” mm. 6-8 246</td>
</tr>
<tr>
<td>11.10</td>
<td>“Süß sind mir die Schollen” mm. 9-11 247</td>
</tr>
<tr>
<td>11.11</td>
<td>“Er klagt, daß der Frühling” m. 10 248</td>
</tr>
<tr>
<td>11.12</td>
<td>“Hoffnung” mm. 9-11 248</td>
</tr>
<tr>
<td>11.13</td>
<td>“Flötenspielerin” m. 1 249</td>
</tr>
<tr>
<td>11.14</td>
<td>“Ballade des äußeren Lebens” m. 11 249</td>
</tr>
<tr>
<td>11.15</td>
<td>“Die Sorglichen” mm. 5, 25 250</td>
</tr>
<tr>
<td>11.16</td>
<td>“Über den Bergen” mm. 17-18 251</td>
</tr>
<tr>
<td>11.17</td>
<td>“Verlassen” mm. 41-42 251</td>
</tr>
<tr>
<td>11.18</td>
<td>“Winter” mm. 18-19 252</td>
</tr>
<tr>
<td>11.19</td>
<td>“Eure Weisheit” mm. 13-14 252</td>
</tr>
<tr>
<td>11.20</td>
<td>“Erster Verlust” mm. 10-12 253</td>
</tr>
<tr>
<td>11.21</td>
<td>“Süß sind mir die Schollen” mm. 3-6, 12-14 254</td>
</tr>
<tr>
<td>11.22</td>
<td>“Am Strande” m. 23 255</td>
</tr>
<tr>
<td>11.23</td>
<td>“Am Strande” mm. 32-33 256</td>
</tr>
<tr>
<td>11.24</td>
<td>“Fraue, du Süße” mm. 1-2, 8-9 256</td>
</tr>
<tr>
<td>11.25</td>
<td>“Fraue, du Süße” mm. 5-7 257</td>
</tr>
<tr>
<td>11.26</td>
<td>“Spaziergang” m. 20 257</td>
</tr>
<tr>
<td>11.27</td>
<td>“Er klagt, daß der Frühling” m. 11 258</td>
</tr>
<tr>
<td>11.28</td>
<td>“Über den Bergen” mm. 1-2 258</td>
</tr>
<tr>
<td>11.29</td>
<td>“Am Strande” m. 7 259</td>
</tr>
<tr>
<td>11.30</td>
<td>“Reiselied” mm. 1-2 259</td>
</tr>
<tr>
<td>11.31</td>
<td>“Spuk” mm. 1-2 260</td>
</tr>
<tr>
<td>11.32</td>
<td>“Fraue, du Süße” m. 27 261</td>
</tr>
<tr>
<td>11.33</td>
<td>“Mignon” m. 10 261</td>
</tr>
<tr>
<td>11.34</td>
<td>“Der milde Herbst” m. 8 262</td>
</tr>
<tr>
<td>12.1</td>
<td>“Trinklied” mm. 1-2, 26-27 279</td>
</tr>
</tbody>
</table>

xi
## Chapter 13

| 13.1 | “Über den Bergen” | mm. 1-2 | 301 |
| 13.2 | “Hoffnung” | m. 1 | 302 |
| 13.3 | “Süß sind mir die Schollen” | mm. 1-2 | 305 |
| 13.4 | “Am Strande” | mm. 2-4 | 307 |
| 13.5 | “Am Strande” | mm. 10-12 | 307 |
| 13.6 | “Winter” | mm. 1-3 | 309 |
| 13.7 | “O wär mein Lieb” | mm. 1-2 | 310 |
| 13.8 | “O wär mein Lieb” | mm. 5-6 | 310 |
| 13.9 | “Verlassen” | m. 4 | 311 |
| 13.10 | “Verlassen” | mm. 1-2 | 312 |
| 13.11 | “Verlassen” | mm. 27-31 | 312 |
| 13.12 | “Traurigkeit” | mm. 1-2 | 313 |
| 13.13 | “Traurigkeit” | mm. 9-12 | 314 |
| 13.14 | “Spaziergang” | mm. 1-5 | 314 |
| 13.15 | “Spaziergang” | mm. 5-6 | 315 |
| 13.16 | “Soldatenbraut” | mm. 1-3 | 317 |
| 13.17 | “Ballade des äußeren Lebens” | mm. 1-2 | 318 |
| 13.18 | “Ballade des äußeren Lebens” | mm. 5-6 | 319 |
| 13.19 | “Ballade des äußeren Lebens” | mm. 17-19 | 319 |
| 13.20 | “Ballade des äußeren Lebens” | mm. 33-34 | 320 |
| 13.21 | “Das stille Königreich” | mm. 2-3 | 322 |
| 13.22 | “Das stille Königreich” | mm. 17-18 | 323 |
| 13.23 | “Erster Verlust” | m. 1 | 324 |
| 13.24 | Schubert, “Erster Verlust” | mm. 1-3 | 326 |
| 13.25 | “Erster Verlust” | mm. 1-5 | 326 |
| 13.26 | “Erster Verlust” | mm. 11-12 | 327 |
| 13.27 | “Liebeslied” | | 328 |

## Chapter 14

| 14.1 | “Über den Bergen” | mm. 5-6 | 340 |
| 14.2 | “Spaziergang” | m. 17 | 341 |
| 14.3 | “Die Näherrin” | mm. 13-15 | 341 |
| 14.4 | “Aus ‘Pfingsten gedichtsreigen’” | mm. 11-13 | 341 |
| 14.5 | “Trinklied” | m. 25 | 342 |
| 14.6 | “Spuk” | mm. 5-6 | 342 |
| 14.7 | “Verlassen” | mm. 19-21 | 343 |
| 14.8 | “Hoffnung” | mm. 14-15 | 343 |
| 14.9 | “Spaziergang” | mm. 23-24 | 344 |
| 14.10 | “Süß sind mir die Schollen” | mm. 8-11 | 345 |
| 14.11 | “Spuk” | mm. 1-2 | 345 |
| 14.12 | “Fraue, du Süße” | mm. 2-3 | 346 |
| 14.13 | “Regen” | m. 4 | 346 |
| 14.14 | “Flötenspielerin” | m. 10 | 347 |
| 14.15 | “Holephann” | mm. 1-5 | 347 |
| 14.16 | “Holephann” | mm. 22-24 | 348 |
| 14.17 | “Am Strande” | mm. 2 | 349 |
| 14.18 | “Winter” | mm. 7-8 | 351 |
| 14.19 | “So regnet es sich langsam ein” | mm. 14 | 352 |
| 14.20 | “Fromm” | mm. 9-10 | 352 |
| 14.21 | “So regnet es sich langsam ein” | mm. 1 | 352 |
| 14.22 | “Eure Weisheit” | mm. 1-2 | 352 |
| 14.23 | “Trinklied” | mm. 19-20 | 356 |
| 14.24 | “Trinklied” | mm. 23-24 | 356 |
| 14.25 | “Traurigkeit” | mm. 5-8 | 358 |
| 14.26 | “Traurigkeit” | mm. 14-16 | 358 |
| 14.27 | “Reiselied” | mm. 1-2 | 362 |
LIST OF TABLES

TABLE 1  List of the Poems in the *Jugendlieder*, volume 1 (1901-04)  22
TABLE 2  Biographical Timeline (1900-04)  51
TABLE 3  Common Topics in the Selected Texts of volume 1  52
TABLE 4  Time Signatures in volume 1  94
TABLE 5  Syncopated Rhythmic Patterns  104
TABLE 6  Art song models with syncopated rhythmic patterns  104
TABLE 7  Forms in volume 1  121
TABLE 8  Keys in volume 1  150
TABLE 9  List of the Poems in the *Jugendlieder*, volume 2 (1904-08)  199
TABLE 10 Biographical Timeline (1904-07)  202
TABLE 11 Poetic Topics and Images in volume 2  237
TABLE 12 Common Text Painting Devices in the Volume 2 Songs  238
TABLE 13 Time Signatures in volume 2  262
TABLE 14 Repeating Rhythmic Patterns and Devices in volume 2  263
TABLE 15 Arts Songs That May Have Served As Models  264
TABLE 16 Forms in volume 2  296
TABLE 17 Unfolding Intervals and Scalar Passages in “Winter”  330
TABLE 18 Scale Aggregates and Motivic Imitation in “Verlassen”  332
TABLE 19 Scale Aggregate in “Traurigkeit”  334
TABLE 20 Keys in the Volume 2 Songs  337
ABSTRACT

This dissertation explores the compositional and stylistic development of Alban Berg (1885-1935), as demonstrated in his Jugendlieder, two volumes containing 81 art songs composed between 1901 and 1908. The biographical and cultural context in which they were composed is explained, and each volume of song manuscripts is separately described with respect to poetic, rhythmic, formal, melodic, and harmonic elements. The first 34 songs (volume 1, 1901-1904) demonstrate Berg’s initial efforts to set German poetry to music. Due to his limited musical training and skill during these years, the earliest songs contain unconventional traits that would only be produced by a novice, but they also suggest that Berg modeled his compositions after nineteenth-century art songs, particularly those of Schubert, Schumann, and Brahms, which were performed in the family home by his siblings. Berg’s first love was literature, and it is therefore not surprising that illustrating the poetic images in the texts appears to have been his primary focus.

During the time when Berg composed the second volume of songs (1904-1908), he began to study music theory and composition with Arnold Schoenberg. As a result, the songs of the second phase reveal an improved understanding of tonality, chord function, and formal structure. The illustration of poetic topics, themes, and images remained a principal focus for Berg, but the texts were treated in a more subtle manner, allowing for the appearance of a greater concentration on musical devices. These songs implement exercises in variation techniques, rhythmic devices, chromaticism, and dissonance, pointing to the development of his personal style.

Ultimately, this study demonstrates that the Jugendlieder served as the foundation upon which Berg cultivated the skills needed to develop a mature compositional style that balanced Romantic conventions and modern practices.
INTRODUCTION

Scholars have studied Alban Berg’s early songs, particularly those published and readily available, but few have written in depth about the extensive collection known as his Jugendlieder. This examination of Berg’s compositional and stylistic development throughout the years 1901-08, in which he composed these art songs, will demonstrate his initial affinity for a Romantic musical style as an autodidact, his acquisition of a more thorough understanding of tonal techniques during the time period in which he studied with Arnold Schoenberg, and his interest in new techniques and sonorities likely inspired by exposure to the music of contemporary composers. The musical style that developed in these early years led to the “Bergian Sound,” that of the Second Viennese School composer who created progressive works in a personal style but clearly never left Romanticism behind.

The Jugendlieder, Berg’s first compositions, are divided into two volumes. Along with the collection of his manuscripts at the Österreichische Nationalbibliothek, a handwritten Inhaltsverzeichnis for each volume provides a numerical listing of song titles and poets. Volume 1 contains thirty-four songs composed between 1901 and fall 1904, the years preceding Berg’s association with Arnold Schoenberg. The second index lists fifty-six songs, including the Vier Lieder op. 2 (1910; nos. 82-85) and the Altenberg Lieder op. 4 (1912; nos. 86-90). Songs 35-81, the second volume of Jugendlieder, were composed between winter 1904-05 and 1908, during his studies with Schoenberg.1 Berg ultimately rejected these early songs considering them merely student works. In fact, they were set aside in a folder until the death of his wife in 1976, with the intention that they

would never be published. The inscription on the folder read, “Songs by Alban Berg, composed autodidactically in his early youth. He expressed the wish that they should never be published. I ask that this wish be respected! Helene Berg.”

Perhaps this is why a thorough study of the Jugendlieder has not been undertaken by more scholars.

The repertoire that inspired this dissertation posed biographical, cultural, aesthetic, and analytical questions. Studying Berg’s youth and early musical training, particularly his literary and musical interests, provided a biographical context for his compositions. Other sources also revealed how he was immersed in German Romantic traditions, as well as engaged in the contemporary fin-de-siècle culture of Vienna. Once the biographical and historical content had been established, the body of this dissertation provided analysis that is essential to understand the aesthetic framework for Berg’s songs, as well as to offer evidence of stylistic development.

For this study, the Jugendlieder were initially evaluated rhythmically, melodically, harmonically, and with respect to their form, making special note of the trends and patterns appearing throughout the repertoire. The songs’ poetic texts were also closely studied for their literary style, poetic imagery, emotional expression, and structure. Poetry into Song by Deborah Stein and Robert Spillman proved to be an excellent model for describing the connection between the language of German Romantic poetry and the specific style elements of music as specifically related to Lieder. Ellen Bruner’s dissertation, “The Relationship of Text and Music in the Lieder of Wolf and Mahler,” also served as a resource for an approach which describes the significant relationship between the poetic text and musical accompaniment.

Analyses of Berg’s songs often focus entirely on the music but leave out discussion of the text altogether. This is surprising since Berg’s first interest was literature, not music. According to Naudé, Berg explained to Webern in a letter (18 July 1914) that he had planned to be a poet before becoming a composer: “Before I composed,
I actually wanted to become a poet and I still remember whole epics that were stimulated by school literature at the time.\textsuperscript{5} Berg also kept several notebooks between 1902 and 1908, each titled “Von der Selbsterkenntnis,” which contained extensive lists of poetic quotes, subjects, and citations from 232 authors’ works. Berg likely referred to these notebooks when composing songs.\textsuperscript{6} My musico-poetic approach aligns with one described by Kofi Agawu in which “words function [in song] in a generative capacity to release a composer’s creative energies.”\textsuperscript{7} Berg’s enthusiasm for song composition was likely influenced by the poetry he chose. Susanne Langer also claims “what all good composers do with language is neither to ignore its character nor to obey poetic laws, but to transform the entire verbal material, sound, meaning and all into musical elements.”\textsuperscript{8} Berg’s extensive use of text painting, described in this dissertation, demonstrates his compositional connection between text and music. Asserting Berg’s interpretation of the poems may seem problematic at times, but one can utilize his biography and musical techniques accompanying the texts to offer viable readings.

Rather than providing a complete analysis of individual songs, my approach to this dissertation synthesizes the original analytical findings into an extensive catalogue of style traits observed across the entire collection of songs, characterizing Berg’s early musical style and compositional process. For example, the first half of the dissertation describes Berg’s handling of the poetic and musical elements in the volume 1 songs, starting with a discussion of the selected texts, the aspect of song which likely attracted him to the genre. The chapters that follow hierarchically address the prominent devices and techniques identified in Berg’s earliest compositions. The second half of the dissertation illustrates the elements of the volume 2 songs and compares them to their treatment in volume 1, leading to a new, original distinction between Berg’s autodidactic style (1901-04) and the new phase in his compositional development (1904-1908). To


accomplish this distinction, this study required an approach that focused on style features rather than the presentation of thorough analyses of each song in turn (utilizing Schenkerian or atonal analytical techniques, for example).

Providing the foundation for this analysis, an article and dissertation by Nicholas Chadwick were the first studies to investigate the two volumes of unpublished manuscripts and present a chronological catalogue of songs with brief analyses. A decade or so later forty-six of the early songs became available for performance and scholarship, edited by Christopher Hailey and published by Universal Edition. Microfilm reproductions of the entire two volumes of song manuscripts were also obtained in 2002 by the author from the Musiksammlung of the Österreichische Nationalbibliothek in Vienna. These manuscripts provided the material for analysis, which would help demonstrate how Berg, while composing his Jugendlieder, developed basic musical skills and techniques that foreshadow his mature compositional style.

A handful of songs from Berg’s Jugendlieder have been discussed in academic publications, but the analyses are often terse. Anthony Pople’s chapter in The Cambridge Companion to Berg contains a five-page overview of his earliest songs. A longer article by Mark DeVoto explores Berg’s songs but spends most of the article analyzing his later published and atonal songs and only briefly mentions the Jugendlieder. Mosco Carner contributes a chapter of his book on Berg’s vocal compositions, but the only Jugendlieder described are the published and orchestrated Sieben frühe Lieder (The Seven Early Songs; 1905-08; pub. 1928). Other extensive books on Berg’s music, such as Douglas Jarman’s The Music of Alban Berg and Dave Headlam’s The Music of Alban Berg, barely mention

---

11 The manuscript copies are filed in the music manuscript section [F 21 Berg 2, 3].
14 Published in the following order: “Nacht” (1908; no. 76); “Schilflied” (1908; missing; possibly 77); “Die Nachtigall” (1907: 71); “Traumgekrönt” (1907: 73); “Im Zimmer” (1905: 45); “Liebesode” (1906: 59); “Sommertage” (1908: 80); Alban Berg, Sieben frühe Lieder für eine Singstimme und Klavier (Vienna: Universal Edition, 1928); Mosco Carner, Alban Berg, Second revised edition (NY: Holmes and Meier Publishers, 1988), 93-112.
the unpublished songs at all and primarily focus on motivic and atonal analysis of the published works.\textsuperscript{15} Berg’s \textit{Vier Lieder} op. 2 and his \textit{Fünf Orchesterlieder nach Ansichtkarten} von Peter Altenberg op. 4 (1912), like the \textit{Sieben frühe Lieder}, have been analyzed and addressed in several sources.\textsuperscript{16} The approaches that these authors take to their subjects, although helpful and enlightening, typically have a different kind of objective, so they did not serve as models for my approach.

Style analysis of these songs, as offered in this dissertation, indicates that Berg’s earliest compositional techniques emanate from a strong Romantic tradition. The discussion of the second volume of songs explores how Berg’s studies with Arnold Schoenberg added to his understanding of tonal composition, while they also indicate his exposure to the music of contemporary composers, including, but not limited to, Gustav Mahler, Richard Strauss, Claude Debussy, and Maurice Ravel, likely influencing his sonic palette. Berg biographies and literature regarding \textit{fin-de-siècle} Viennese culture, combined with the aforementioned sources, emphasized the historical significance of the \textit{Jugendlieder}. All of the analytical results led to the conclusion that Berg’s early songs provided the foundation upon which he employed Romantic conventions, as well as cultivated his unique musical style.


CHAPTER 1

THE BIOGRAPHY OF A YOUNG, AMATEUR COMPOSER

In his teenage years Alban Berg (1885-1935) was a “self-taught musical dilettante,” but this amateur became one of the most revered modern composers of the early twentieth century. This chapter will address the familial musical interest and talent passed down to Berg’s generation, his initial attraction to music, and the reasons that Berg eventually focused on a career in composition.

From all accounts Berg and his siblings inherited musical talent from their maternal grandfather, Franz Xaver Melchior Braun (1820-1896), who was a regular concertgoer and pianist. Even though limited to performing music by ear, he could play his parlor piano and recreate concert repertoire in the home. Music was not his only artistic interest, however, as he also drew and designed jewelry. Berg’s mother, Johanna Maria Anna Braun (1851-1926), possessed her father’s artistic talent. She was a gifted singer and painter and had an ear for language, as she studied both English and French. Conrad Berg (1846-1900), Berg’s father, also contributed to the musical environment in the home. When the old Burgtheater in Vienna was razed, Conrad installed its pipe organ in their home. Adding to the musical significance of this event, Anton Bruckner often visited the Berg family and performed on the instrument.

Due to Conrad Berg’s successful import-export business selling books and art, the Berg family lived a comfortable, upper-middle-class lifestyle until he died from heart failure at the age of 53 (30 March 1900). They lived at Tuchlauben 8 in Vienna’s seventh

---

19 Rosemary Hilmar, Alban Berg: Classic Composer of Twentieth Century Music, anniversary pamphlet (Vienna: Federal Press Service, 1984), 5; Monson, 2, 3, 5, 7;
district, a fourth-floor flat in the building called the Schoenbrunner House, whose location likely enhanced Berg’s musical experiences as a teenager. Just steps away from their home sat St. Peter’s Church and St. Stephen’s Cathedral, in addition to a music store, the birthplace of the Vienna Philharmonic, and the Haslinger publishing house where the music of Beethoven and Schubert had been published. The aesthetic culture of Vienna surrounded Berg in his formative years and influenced him whether he was conscious of it or not.

The Berg children, Hermann (1872-1921), Charly (1881-1952), Alban, and Smaragda (1886-1954), experienced the arts most often with each other and their Alsatian governess, Ernestine Götzlich. They regularly visited art galleries, concerts, the theater, and the opera (where the children would read scores with flashlights in the top gallery). At home they rehearsed and performed productions of plays for their parents and guests (Ibsen’s *Rosmersholm*, for example). Their governess also taught the children French and piano lessons, instilling in them an appreciation for art, music, and culture.

At first, Alban did not appear as talented in music as Charly and Smaragda. Charly sang baritone in the Udel Quartet. In the Berg home he would often sing folk tunes and songs by Schubert, Schumann, Brahms, Mahler, and Wolf, as well as melodies from Wagner’s operas. A gifted pianist and chamber musician, Smaragda had a particular interest in the contemporary music of Debussy and Ravel. Alban would often practice playing four-hand piano works with his sister and serve as accompanist for his brother. Even though his main interests during childhood included literature and poetry, Berg absorbed an appreciation for music from his siblings and developed piano technique from his lessons, and when he began composing in 1900-01, it is not surprising that he chose a genre for which he had performers ready at a moment’s notice.

In 1895, at age 10, Berg entered the Communal-Oberrealschule where he studied religion, German, French, history, mathematics, natural science, drawing and gymnastics.

---

20 Monson, 2.
21 Ibid., 14.
22 Hilmar, 5; Reich, 13.
23 Erich Alban Berg ed., 13; Monson, 5-6;
24 Carner, 4.
25 Monson, 6.
… physics, chemistry, and English.” Unfortunately, the fine arts, particularly literature and music, were not part of the “monotonous, heartless, and lifeless” curriculum, and Berg struggled to succeed. In his fifth year at the Oberrealschule, geometry and German were his difficult subjects because he had trouble following the rules. The subsequent year Berg did not complete the spring semester and therefore voluntarily repeated his sixth year in 1901-02. Berg continued to struggle with German and math, specifically when faced with written exams. His concentration most likely continued to diminish the following year as a result of a love affair with his family’s maid, Marie Scheuchl, who would later give birth to their illegitimate daughter. Berg’s lack of focus forced him to repeat his seventh (and final) year, as well. In May 1904, at age 19, he finally passed his exams. Considering how difficult the grammar school years were for him, Berg opted not to pursue a university education and instead five months later secured an unpaid probationary position as a civil servant accountant trainee at the Niederösterreichische Statthalterei (Administrative Authority of Lower Austria).

When disillusioned with his failure in school, Berg depended on literature and music for comfort. Literature was his first fascination. During his grammar school days Berg studied German masters ranging as variously as Walther von der Vogelweide and Goethe. Another of the primary interests influencing his career was dramatic literature. The teenage Berg’s favorite author was Henrik Ibsen, whose works were studied and acted out by the Berg children throughout their formative years. A few of the Ibsen plays performed in the home included Hedda Gabler, Ghosts, and A Doll’s House. Berg’s attendance at and continued enthusiasm for the 29 May 1905 performance of Franz Wedekind’s Die Bühnse des Pandora at Vienna’s Trianon Theatre (produced by

---

26 Ibid., 4.
28 Nicholas Chadwick, “From ‘Freund Hein’ to Hermann Hesse: Hermann Watznauer and His Friendship with Alban Berg,” Music and Letters 79/3 (August, 1998): 399. He was ill and did not attend most of the spring months.
29 Reich, 18; Carner, 7; Chadwick (1998), 406.
32 Monson 14; Chadwick (1998), 407
Karl Kraus with Wedekind portraying Jack the Ripper) is one manifestation of his attraction to modern German literature.\textsuperscript{33} Berg was also stimulated by the works of other modern writers such as Hugo von Hofmannsthal, Arthur Schnitzler (\textit{Reigen}), August Strindberg, and Karl Kraus (\textit{Die Fackel}).\textsuperscript{34} Additional venues in which Berg interacted with writers, artists, and thinkers were the Viennese coffeehouses, which he frequented with his sister Smaragda. There he encountered modern writers, poets, and artists such as Karl Kraus, Peter Altenberg, Stefan Zweig, Adolf Loos, and Gustav Klimt, as well as the works of other contemporary writers and artists.\textsuperscript{35} Berg’s access to numerous periodicals and literary journals, such as \textit{Der Kunstwart}, for example, as well as his participation in intellectual discussions, likely influenced his choice of poetry for his songs.

Like Berg’s early exposure to and love of literature, music and musicians in the home, concert halls, and theaters played a role in informing his stylistic choices. The Berg children, particularly Charly (baritone) and Smaragda (piano), performed the Romantic art songs of Schubert, Schumann, and Brahms in the home and likely introduced Berg to the late Romantic works of Hugo Wolf and Richard Wagner.

According to Willi Reich, Berg attended Wolf’s burial on 24 February 1902 and was “shaken” by his death, indicating the knowledge of Wolf and his works.\textsuperscript{36} In his teenage years Berg was well aware of the Viennese musical culture and attended as many operas and concerts as possible. It is known that Berg attended Beethoven’s \textit{Fidelio} in 1900-01 and the Viennese premiere of Mahler’s Fourth Symphony, led by Mahler himself, in 1902.\textsuperscript{37} At the latter performance Berg reportedly entered Mahler’s dressing room and took his baton as a memento of his idol; it was one of Berg’s “most prized possessions.”\textsuperscript{38} Mahler conducted a production of \textit{Tristan und Isolde} on 21 February 1903, which, if Berg attended, may have invigorated Berg’s interest in the dramatic, late Romantic works of Wagner.\textsuperscript{39} In 1906-07 Berg attended the premiere of Mahler’s Sixth Symphony and

\begin{thebibliography}{99}
\bibitem{34} Monson, 14; Jarman (2001), 314.
\bibitem{35} Monson, 42-3.
\bibitem{36} Reich, 15.
\bibitem{37} Ibid., 28, 14.
\bibitem{38} Monson, 43; Reich 19.
\end{thebibliography}
his farewell performance conducting Beethoven’s *Fidelio* at Vienna’s Staatsoper.\(^{40}\) By mid-decade Mahler was among Berg’s favorite composers. In letters (dated August 1904) to his friend and mentor, Hermann Watznauer (1875-1939), Berg revealed that when he vacationed at his summer home, the Berghof, he surrounded himself with his “favorite picture of Beethoven, then the statue of Brahms – to the left and right of that, portraits of Mahler and Ibsen, my living ideals. On my night table there is Beethoven again – a statue ... .There – that is my surrounding – a little child of man set amongst gods and heroes!”\(^{41}\) Berg also admired another contemporary composer, Richard Strauss. On 16 May 1906 Berg and Watznauer attended Strauss’s premiere of *Salome* in Graz and in the same year traveled six more times to see it.\(^ {42}\)

Until Berg’s studies with Arnold Schoenberg began in 1904, his compositional process and techniques were largely self-taught, but he did have some assistance and support. It is believed that Hermann Watznauer,\(^ {43}\) an architect and Viennese civil servant ten years Berg’s senior, who became his mentor and close friend from 1899 to 1906, especially after the death of Berg’s father in 1900, encouraged Berg to compose music, possibly as an expressive outlet.\(^ {44}\) Berg first met Watznauer in November 1898 at a party hosted by Baroness Salzgeber, a friend of Watznauer and neighbor of the Berg family.\(^ {45}\) In the summer of 1899 Watznauer spent a month with the Bergs at their summer estate, Berghof. It was there that Conrad Berg confided in Watznauer regarding his declining health and asked him to be a mentor to Alban.\(^ {46}\) As a friend of the family, Watznauer accepted the responsibility of “introducing all the Berg children to the rich avant-garde

\(^{40}\) Monson, 31; Reich, 20.
\(^{41}\) Reich, 16-17; Leibowitz, 137.
\(^{42}\) Carner, 6; Monson, 31, 52; Reich, 20. Mahler, Zemlinsky, and Schoenberg also attended the 1906 premiere.
\(^{43}\) Berg and Watznauer corresponded with each other throughout the early to mid 1900s, and Berg’s letters to Watznauer are held in the Mary Flagler Cary collection in New York’s Pierpont Morgan Library. Watznauer also wrote a biography of Berg in the late 1920s. It remains unpublished, but carbon copy pages of the manuscript are held at the *Österreichische National Bibliothek* (F 21 Berg 434). Parts of an edited version of the work appeared in Erich Alban Berg’s biography of his uncle in 1985. One may also find Watznauer’s scrapbooks and the original copies of the Berg biography in the Wiener Stadt- und Landesbibliothek. More information about Berg’s youth might be gleaned from studies of his relationship with Watznauer, but that will be left to future scholarship.\(^ {44}\) Chadwick (1998), 396, 402; Erich Alban Berg, *Der unverbesserliche Romantiker: Alban Berg 1885-1935* (Vienna: Österreichischer Bundesverlag, 1985), 9-106.
\(^{44}\) Chadwick (1998), 396; Monson, 6; Hilmar (1984), 5; Erich Alban Berg (1976), 15.
\(^{45}\) Chadwick (1998), 404.
\(^{46}\) Ibid., 405.
side of Vienna’s culture, suggesting reading material, and, it seems, inspiring Alban to put his first compositions on paper.”\textsuperscript{47} Berg also received an empathetic ear regarding his difficulty in grammar school, as Watznauer, years earlier, had likewise struggled to succeed at the same Oberrealschule Berg attended.\textsuperscript{48} On Berg’s fifteenth birthday (9 February 1900) Watznauer encouraged his musical development by giving him a copy of the popular \textit{Golden Book of Music}, which “he studied avidly.”\textsuperscript{49} This may have been Berg’s first book providing a thorough description of music history and theory. “Despite its elementary level and superficiality,” it likely helped establish the musical foundation upon which Berg built his musical career.\textsuperscript{50}

By 1904 Berg had composed over thirty art songs for voice and piano, most likely performed in the home, sung by Charly or Smaragda and accompanied by Smaragda or Alban. It is not surprising that Berg’s siblings were conscious of his interest in music composition. On 8 October 1904 Smaragda read an advertisement in Vienna’s \textit{Neuen musikalischen Presse}, announcing classes in music theory, harmony, and counterpoint taught by Arnold Schoenberg, held from 15 October 1904 to 15 May 1905, 5:00-9:00 p.m., at Wallnerstrasse 2 (a girl’s school in Vienna).\textsuperscript{51} Charly, aware that his brother could benefit from these classes, took some of Berg’s songs, including “Es wandelt, was wir schauen,” “Liebe,” “Wandert ihr Wolken,” “Im Morgengrauen,” “Grabschrift,” and “Traum,” to Schoenberg.\textsuperscript{52} After examining these songs, and perhaps understanding Berg’s limited finances, Schoenberg invited him to study free of charge. Berg began making payments for his studies, however, when his mother received a family inheritance in November 1905.\textsuperscript{53} His lessons with Schoenberg featured the music and techniques of Bach, Beethoven, and Brahms, introducing Berg to the theory of tonal harmony. Even though Schoenberg’s lessons were built around the music of the masters, he encouraged his students to listen to contemporary music as well.\textsuperscript{54} Berg completed his studies in

\textsuperscript{47} Monson, 8.
\textsuperscript{48} Chadwick (1998), 403.
\textsuperscript{49} \textit{Spemanns goldenes Buch der Musik; eine Hauskunde fuer Jedermann}; 2\textsuperscript{nd} edition (Berlin and Stuttgart: W. Spemann, 1900); Reich, 14
\textsuperscript{50} Monson, 8.
\textsuperscript{51} Erich Alban Berg (1976), 89; Monson, 25-6. Alexander Zemlinsky was also offering classes in form and instrumentation, and Dr. Elsa Bienenfeld offered a music history course.
\textsuperscript{52} Monson, 26.
\textsuperscript{53} Reich, 18; Monson 26.
\textsuperscript{54} Monson, 27, 31.
harmony, counterpoint, form, and instrumentation in July 1907, after which he began studying composition.\textsuperscript{55}

In correspondence with Emil Hertzka in 1910 Schoenberg stated, “Alban Berg is an extraordinarily gifted composer, but the state he was in when he came to me was such that his imagination apparently could not work on anything but lieder. Even the piano accompaniments to them were songlike.…”\textsuperscript{56} Schoenberg may have believed that Berg limited himself by composing only \textit{Lieder}, but history should not fail to recognize the importance of these early works. The first volume of songs demonstrates the influence of Berg’s family, education, musical background, literary preferences, and inherent musical skills. Comparing it with the later volume, one observes the maturation of Berg’s musical style, undoubtedly resulting from his studies with Schoenberg combined with his own self-study and experiences. The following chapters will specifically address the songs, poems, techniques, preferences, and skills that Berg developed during these formative, compositional years, 1901-08, and how, or if, one aesthetic style continued to appear throughout his works.

\textsuperscript{55} Carner, 13.
\textsuperscript{56} Jarman (2001), 312-13.
CHAPTER 2

THE EARLY MANUSCRIPTS

Berg composed the first volume of *Jugendlieder* (songs 1-34)\(^ {57} \) when he was a teenager (between the ages of 16 and 19), and these thirty-four songs were probably no more than the result of a musical hobby. Berg’s fervor for music composition could have been overshadowed, however, by one particular life obstacle: grammar school. His difficulties with the many rules in German grammar and mathematics held him back from completion of his basic education for two additional years.\(^ {58} \) One might anticipate that Berg, who had no formal music education as a child or teenager, would also have had trouble understanding and/or following the numerous rules associated with music notation and composition. This was indeed the case, as demonstrated by the many notational inconsistencies observed in his early manuscripts. Berg composed songs at this time as a diversion that presumably brought him personal satisfaction. His compositional process and techniques were governed by his instincts and experiences, rather than structured studies. It is not surprising that the Romantic tradition of Schubert, Schumann, and Brahms, whose music was likely performed in the home, guides the prevailing style in these early songs. Some late-Romantic techniques may have also been gathered from exposure to the music of Wagner, Wolf, Mahler, and Strauss. This chapter, as well as those that follow, will not only discuss the notational *errata* detected in the manuscripts but also address the significant features observed in the analyses of the first thirty-four songs, including the compositional techniques associated with the Romantic tradition, as well as the melodic, rhythmic, and harmonic characteristics that occur in consecutively composed songs.

---

\(^ {57} \) A numerical listing of song titles, poets, and dates can be found at the end of this chapter.
Several songs in the first volume of *Jugendlieder* include notable instances of musical orthography, omissions, and/or characteristics that reveal Berg’s status as a novice and amateur composer. The first feature observed throughout the first three song manuscripts is the absence of sharps. Berg spelled many chords in “Heiliger Himmel,” “Herbstgefühl,” and “Unter der Linden” with only flat and natural signs, demonstrating his apparent ignorance of tertian harmonic construction within a major or minor key. For example, in “Heiliger Himmel” (m. 6) Berg spelled a D-major ninth chord, eventually resolving to G-major, as D³-G♭⁴-A³-C⁵-E⁵, employing the G♭ as the third of the chord rather than F# (ex. 2.1). Similarly, in measure 22 of “Herbstgefühl” Berg employed an A-major sonority, substituting a D♭(A²-D♭⁴-E³) for the C♯ that would have represented an understanding of the function of both the pitch and the chord (ex. 2.2). An identical A-major spelling also appears in “Unter der Linden” (mm. 14-15), immediately resolving to a D-minor chord (ex. 2.3).

---

**Example 2.1**  
“Heiliger Himmel” m. 6  

**Example 2.2**  
“Herbstgefühl” m. 22

---

59 Berg’s manuscripts are filed in the music manuscript section of the *Österreichische Nationalbibliothek* in Vienna [F 21 Berg 2, 3].  
60 The musical examples provided throughout this dissertation reflect Berg’s notation in his manuscripts, preserving unconventional practices that occur from time to time.
Another peculiar chord spelling occurs at the climax of “Heiliger Himmel.” In m. 39 the chord of arrival is B-E♭-G♭ (ex. 2.4). This rather unusual chord spelling also appears in m. 20 of the following song, “Herbstgefühl.” Berg did not employ sharps in this B-major-sounding triad, even though one might expect a D♯ and F♯ spelling in a common practice period composition (ex. 2.5). These examples demonstrate Berg’s lack of understanding regarding chord spelling and function.

Perhaps unknowingly, he also avoided enharmonic spellings, especially the use of C♭. In “Geliebte Schöne” (song 18; mm. 21-22), Berg spelled the A♭-minor, tonic triad

---

61 Tristan und Isolde was Berg’s brother’s favorite opera during these early years, and therefore Berg would be conscious of this sound. The final chord of Isolde’s Transfiguration is a B-major chord (B D♯ F♯). This sonority’s climactic use (even misspelled) in “Heiliger Himmel,” whose text is associated with Norse mythology and the German Nibelungenlied, is probably not a coincidence. The chord’s misspelling does highlight, however, Berg’s amateur status as a composer. More discussion of “Heiliger Himmel,” its text, and Wagner will appear in a later chapter.
as A\(_{\#}\)-B-E\(_\flat\), further confirming that he did not comprehend tertian and key-related chord spellings (ex. 2.6).

![MIDI notation example](image)

**Example 2.6**

*“Geliebte schöne” mm. 21-22*

As his skills improved, he eventually incorporated enharmonic accidentals. In songs 27 and 31, “Es wandelt was wir schauen!” and “Grabschrift,” Berg employed B\(_\flat\) and C\(_\flat\), but only within the context of chromatic voice leading and not yet because of chord function.

An alternative explanation for Berg’s preference for particular accidentals may be that he selected sharps and flats according to the direction of the chromatic motion in each line. If the melodic line was ascending, Berg would employ sharps. If the line was descending, he chose flats. Perhaps he was introduced to this principle during his piano lessons: if a black-key note lead upward, then it should be written as a sharp, and if it lead downward, it should be written as a flat. Berg may have also encountered this concept in the “Das Lernen” section of The Golden Book of Music. Page 230 includes an example of an ascending chromatic scale utilizing sharps and a descending chromatic scale employing flats.\(^62\)

The first appearances of sharps in Berg’s *Jugendlieder*, specifically F\(_\#\) and C\(_\#\), occurred in mm. 19-20 of “Unter der Linden.” In m. 19 a D-major chord (A\(^3\)-D\(^4\)-F\(_\#\)\(^4\)-A\(^4\)) precedes an unusually spelled G half-diminished seventh\(^63\) (G\(^3\)-B\(^\flat\), C\(_\#\)\(^4\)-F\(^4\)) creating a deceptive resolution. Berg varied the progression in m. 20 with D major chromatically resolving to a dominant seventh chord spelled G\(_\#\)\(^3\)-B\(^3\)-C\(_\#\)\(^4\)-F\(^4\) (ex. 2.7).

---

\(^62\) *Spemanns goldenes Buch der Musik: eine Haustkunde für Jedermann*, 230.

\(^63\) This is the first half-diminished seventh chord in Berg’s songs that employed sharps.
Example 2.7
“Unter der Linden” mm. 19-20

These two measures form a very distinctive moment in this song, and the new usage of sharps in this uncharacteristic way suggests that Berg may have been imitating another composer or had a musical model in mind. In fact the half-diminished sonority in m. 19 is reminiscent of Wagner’s “Tristan” chord.⁶⁴ According to Watznauer, Wagner’s music was a staple in the Berg household, particularly due to his brother Charly’s devotion:

[He] was a limitless worshipper of Richard Wagner … . Although it may be true that he was a long way from mastering the techniques of singing and piano-playing, he played Meistersinger, the Ring, and Tristan und Isolde from beginning to end and sang all the vocal parts, the men’s as well as the women’s.⁶⁵

All of the Berg children may have participated in family readings of Wagner’s operas, since piano reductions, published at the turn of the century, were in Berg’s possession.⁶⁶ They might have also heard Tristan und Isolde on one of those occasions during which the Berg siblings attended concerts and operas with their governess.⁶⁷ The

---

⁶⁴ Janet Joan Naudé’s dissertation describes the many occurrences and variations of the “Tristan” chord throughout Berg’s Jugendlieder. Naudé, 45-57.
⁶⁶ Nicholas Baragwanath, “Alban Berg, Richard Wagner, and Leitmotifs of Symmetry,” 19th-Century Music 23/1 (Summer, 1999), 81. Footnote 31 states that the ÖNB owns piano reductions, once belonging to Berg, of Wagner’s Göterdämmerung (Mainz: Karl Klindworth, 1900) and Siegfried (Mainz: Karl Klindworth, 1899).
⁶⁷ Karen Monson, Alban Berg (London: MacDonald General Books, 1980), 5: Mahler conducted a production of Tristan und Isolde on 21 February 1903, which, if Berg attended, may have stimulated Berg’s
influence of Wagner’s music clearly made an impression on Berg. In a letter to his wife, Helene, dated 2 June 1907 Berg referred to *Tristan* and the renowned half-diminished seventh sonority:

> To write works like *Tristan*, the *Mastersingers* and *Parsifal* does not demand only a fertile imagination plus subtle harmonies and melodies. Someone who could write *Tristan* must surely have believed in love with the utmost conviction. Would all those who are transported into ecstasy by it, explain their state of mind as the effect on their nervous system of the altered diminished seventh?\(^{68}\)

According to Baragwanath, “whenever Alban Berg entered a room with a piano he would invariably head straight for the keyboard to play the ‘Tristan’ chord.”\(^{69}\) It thus seems very likely that Berg’s exposure to Wagner and *Tristan und Isolde* in the early years of his career could have influenced the new progression of sonorities in “Unter der Linden” (and others), provided a model for Berg’s use of sharps, and impacted the choice of texts set in his songs.

Berg’s early manuscripts also lack key signatures. One might regard this as evidence of his modernity, as later, more chromatic and atonal works are conventionally notated without signatures. It seems improbable, however, that the intentions of a self-taught, teenage musician would be so progressive. In fact it helps confirm Berg’s juvenile status. Quite probably he did not yet clearly understand keys or chord functions during the years in which he composed these earliest songs.

Key signatures appear in only four of the songs collected in Volume 1. Berg’s first attempt to use a key signature indicates an increased interest in music composition and notation. His effort, however, also displays his lack of understanding. “Ferne Lieder” (song 16) is the first song with a key signature (two flats; G minor). Three noteworthy characteristics are evident within the first measure. First, the key signature

---


\(^{69}\) Baragwanath, 62.
has been misplaced behind the time signature. Second, the two flats appear in the reverse of conventional order (E♭ followed by B♭), and lastly, Berg continued to place cautionary flats (specifically B♭ in m. 1) throughout the song, even though the key signature rendered that unnecessary.

The second song including a key signature – “Es wandelt was wir schauen” (song 27) – correctly contains one sharp indicating the key of E minor, but Berg again placed the key signature after the time signature, as in the previous example. The last two songs containing key signatures in Volume 1 are nos. 28 and 29 (“Liebe” and “Wandert ihr Wolken”). In these two instances no key signatures appears in the opening staves, as was common practice in Berg’s songs, but he unexpectedly added signatures near the climax of each piece. In m. 17 of “Liebe,” an A-major signature is correctly inserted, preparing the pianist for sweeping A-major arpeggios in the last three measures. “Wandert ihr Wolken” includes a great deal of chromaticism, but it contains two cadential resolutions in D major. Therefore Berg’s addition of a key signature with two sharps, preceding m. 14, is not entirely surprising. Here the tonal center shifts, however, from D major to its relative key, B minor, for the remainder of the song. As in “Ferne Lieder,” addressed above, Berg employed cautionary accidentals even when including the key signatures. This could suggest a pair of theories. Perhaps Berg thought a key signature was unnecessary. Most of the keys in which he composed his songs required few sharps or flats (C major, C minor, A minor, G major, G minor, E minor, and F major). He could easily add the accidentals when needed. On the other hand, maybe Berg did not fully understand the key signature’s purpose and was not thinking within a key.

Berg’s Volume 1 manuscripts contain a few other inaccuracies in notation that suggest his lack of formal musical training. In songs 3 and 4, “Unter der Linden” and “Spielleute,” it appears that Berg unconventionally notated eighth- and quarter-note rests. The eighth-note rest in the scores received one beat, while the quarter rest (which he wrote as a backwards eighth-note rest) received half a beat (ex. 2.8).
Example 2.8
“Unter der Linden” mm. 5-7

Berg also created confusion in “Unter der Linden” when he attempted to use dotted half-notes in mm. 30 and 32. Here it seems he originally composed two half note durations in the bass clef, rethought the first chord by inserting a dotted half note, but then did not go back to change the duration of the last chord. The result of the added note value provided too many beats per measure (ex. 2.9).

Example 2.9
“Unter der Linden” m. 30

Berg’s most consistent notational error occurs in his use of time signatures. He was unaware of the common practice of placing the time signature on the first system only. In fact, in half the Volume 1 songs, Berg placed the time signature on every staff of his manuscripts. Sometimes he failed to include the signature at all, making it particularly problematic when meters would change.

---

70 Includes song nos. 2, 3, 8, 15-17, 19, 23, 25, 28-34. This error persists throughout many of the Volume 2
These errors observed within his manuscripts may not be stylistically significant, but they reveal Berg’s lack of theoretical study and comprehension during the years in which he composed the first volume of Jugendlieder (1901-04; the same years in which his educational aptitude at the Oberrealschule was tested). Yet despite these many inaccuracies and the unconventional notation at times, Berg composed thirty-four noteworthy songs modeled after the works of the Romantic masters.

songs: nos. 43, 46, 53-58.
## TABLE 1: LIST OF POEMS IN THE JUGENDLIEDER, VOLUME 1 (1901-04)\textsuperscript{71}

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
<th>Poet</th>
<th>Date\textsuperscript{72}</th>
<th>Date\textsuperscript{73}</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Heiliger Himmel</td>
<td>Franz Evers (1871-1947)</td>
<td>1900-01</td>
<td>Summer 1901</td>
</tr>
<tr>
<td>2.</td>
<td>Herbstgefühl</td>
<td>Siegfried Fleischer</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Unter der Linde\textsuperscript{74}</td>
<td>W. v.d. Vogelweide (c.1170-1230)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>Spießleute</td>
<td>Henrik Ibsen (1826-1906)</td>
<td>c. 1902</td>
<td>Spring 1902</td>
</tr>
<tr>
<td>5.</td>
<td>Wo der Goldregen Steht</td>
<td>F. Lorenz\textsuperscript{75} (1875-1930)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6.</td>
<td>Lied des Schiffermädels</td>
<td>O. J. Bierbaum (1865-1910)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>7.</td>
<td>Abschied</td>
<td>E. von Monsterberg-Muenckenau (b. 1877)</td>
<td>Summer 1902</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Liebeslied</td>
<td>Kory Towska (1868-1930)\textsuperscript{76}</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>9.</td>
<td>Über meinen Nächten</td>
<td>Dolorosa\textsuperscript{77} (c. 1879)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>10.</td>
<td>Sehnsucht I</td>
<td>Paul Hohenberg (1885-1956)</td>
<td>&quot;</td>
<td>Fall 1902</td>
</tr>
<tr>
<td>11.</td>
<td>Vielgeliebte, schöne Frau</td>
<td>Heinrich Heine (1797-1856)</td>
<td>?</td>
<td>&quot;</td>
</tr>
<tr>
<td>12.</td>
<td>Sehnsucht II</td>
<td>Heinrich Heine</td>
<td>?</td>
<td>&quot;</td>
</tr>
<tr>
<td>13.</td>
<td>Sternenfall</td>
<td>Karl Wilhelm</td>
<td>c. 1902</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Sehnsucht III</td>
<td>Paul Hohenberg</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Ich liebe dich!</td>
<td>C. D. Grabbe (1801-1836)</td>
<td>1904-05</td>
<td>1903</td>
</tr>
<tr>
<td>16.</td>
<td>Ferne Lieder</td>
<td>??\textsuperscript{78}</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

\textsuperscript{71} The titles and poets listed are given as they appear in the manuscripts.

\textsuperscript{72} The most recent chronological dating of the songs is provided by Nicholas Chadwick, “Berg’s Unpublished Songs in the Österreichische Nationalbibliothek,” *Music and Letters* 52/2 (April, 1971):123-125.

\textsuperscript{73} The first chronological dating of Berg’s songs was established by Hermann Watznauer in his 1927 biography of Berg published in Erich Alban Berg’s *Der unverbesserliche Romantiker*, 9-76.

\textsuperscript{74} Vogelweide’s poem begins “Unter der Linden.” Walther von der Vogelweide, *Die Gedichte Walthers von der Vogelweide*, ed. Hermann Paul (Halle a. S: Max Niemeyer, 1895), 41. The title page and title on the first page of the manuscript has the incorrect spelling “Linde.”

\textsuperscript{75} Chadwick lists Conrad Lorenz as the poet (pp. 123). The manuscript and Hermann Watznauer name F. Lorenz as the poet, possibly Felix Lorenz (1875-1930), a writer and editor of Theodor Storm’s works.

\textsuperscript{76} Pseudonym for Kory Elisabeth Rosenbaum (maiden name: Korytowski) who was an editor of Berlin’s *Lustige Blätter*.

\textsuperscript{77} Dolorosa was the pseudonym for Maria Eichhorn.

\textsuperscript{78} Chadwick lists Rückert as the poet (pp. 124). This poem has not been found, however, in Rückert’s collected works.
<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
<th>Poet</th>
<th>Date</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Ich will die Fluren meiden</td>
<td>Friedrich Rückert (1788-1866)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Geliebte Schöne</td>
<td>Heinrich Heine</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>19</td>
<td>Schattenleben</td>
<td>Martin Greif (1839-1911)</td>
<td>&quot;</td>
<td>Summer 1903</td>
</tr>
<tr>
<td>20</td>
<td>Am Abend⁷⁹</td>
<td>Emanuel Geibel (1815-1884)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>21</td>
<td>Wenn Gespenster auferstehn</td>
<td>Felix Dörmann (1870-1928)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>22</td>
<td>Vom Ende</td>
<td>Marie Madeleine⁸⁰ (b. 1881)</td>
<td>&quot;</td>
<td>Fall 1903</td>
</tr>
<tr>
<td>23</td>
<td>Vorüber!</td>
<td>Franz Wisbacher (1849-1912)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>24</td>
<td>Scheidelied</td>
<td>Baumbach (1840-1905)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>25</td>
<td>Schlummerlose Nächte</td>
<td>Martin Greif</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>26</td>
<td>Nachtgesang⁸¹</td>
<td>O. J. Bierbaum</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>27</td>
<td>Es wandelt, was wir schauen</td>
<td>J. F. v. Eichendorff (1788-1857)</td>
<td>&quot;</td>
<td>1904</td>
</tr>
<tr>
<td>28</td>
<td>Liebe</td>
<td>Rainer Maria Rilke (1875-1926)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>29</td>
<td>Wandert, ihr Wolken</td>
<td>Ferdinand Avenarius (1856-1923)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>30</td>
<td>Im Morgengrauen</td>
<td>Karl Stieler (1842-1885)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>31</td>
<td>Grabschrift</td>
<td>Ludwig Jacobowski (1868-1900)</td>
<td>1904</td>
<td>?</td>
</tr>
<tr>
<td>32</td>
<td>Traum</td>
<td>Frida Semler (1887-1954)</td>
<td>Fall 1904⁸²</td>
<td>Fall 1904</td>
</tr>
<tr>
<td>33</td>
<td>Furcht</td>
<td>Georg Bussa-Palma</td>
<td>1904-05</td>
<td>&quot;</td>
</tr>
<tr>
<td>34</td>
<td>Augenblicke</td>
<td>Robert Hamerling (1830-1889)</td>
<td>Fall 1904⁸³</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

⁷⁹ Geibel’s poem is titled “Im April.” Emanuel Geibel, *Gedichte* (Stuttgart: 1890), 33.
⁸⁰ Chadwick (pp. 124) also lists the poet’s name as Marie Madeleine Freifrau von Puttkamer.
⁸³ Ibid., 2.
CHAPTER 3

THE POEMS AND POETS

As indicated in the Introduction, literature was Berg’s main interest as a teenager, and it initiated his compositional process. Berg would have encountered a wide variety of texts at school, in journals and/or magazines, and from friends’ writings. Of the volume 1 poets who have been identified, many are well-known writers associated with an older, traditional, and/or Romantic style, such as Walther von der Vogelweide (c.1170-1230), Heinrich Heine (1797-1856), Friedrich Rückert (1788-1866), Christian Dietrich Grabbe (1801-1836), and Henrik Ibsen (1826-1906). On the other hand, some were contemporaries of Berg, particularly Franz Evers (1871-1947) and Rainer Maria Rilke (1875-1926). Even his schoolmates and friends, specifically Paul Hohenberg and Frida Semler, contributed poems to the volume 1 songs.

Several of the texts selected by Berg contain similar poetic topics and images, particularly the Romantic imagery embodying love (20 of 34 texts), nature (18 of 34), death (9 of 34), dreams, wandering, yearning, and sadness, which often express Romantic irony as described by Stein and Spillman:

…and the central irony of the Romantic period was that the poet sought the infinite, which by definition was unobtainable. This irony is expressed through different combinations of contradictory elements, for example: Romantic yearning (romantische Sehnsucht) for unattainable love; weeping for joy because love is full of pain; or the moon’s light creating shadows on the landscape.84

Berg, a naïve teenager and not yet a mature artist at the time, presumably chose texts whose topics, images, and emotions related to his own feelings, fears, and adolescent

84 Stein and Spillman, 5.
experiences. It may seem problematic to connect Berg’s poetic choices with his biography, but such speculation may justifiably be based on typical behaviors of adolescents (or even post-adolescents). Additionally, Berg’s later works, such as the Lyric Suite and the Violin Concerto, are renowned for including autobiographical material. It is reasonable to suppose his emotional connection to music in this way began while composing the Jugendlieder.

In 1900 a tragic death became a turning point for the teenage Berg and initiated his focus on composition. On 30 March his father and male mentor, Conrad Berg, died of heart failure. This also placed a financial burden on his mother and the remaining family members. Fortunately for Berg, Hermann Watznauer stepped in as a father figure and encouraged him to compose songs, perhaps as an outlet for his grief and/or self-expression. After Watznauer questioned Berg about the possibility of composing, Berg admitted that he had considered it, but did not know where to start (“Ja, wenn ich nur wüßte, wie man das anfangen soll! Der Gedanke ist mir schon öfters gekommen.”).85

1901

The first text that Berg set to music was “Heiliger Himmel” by Franz Evers (1871-1947). Inspired by Norse mythology and perhaps motivated by the popularity of the German Nibelungenlied, Evers’s text describes how a summer evening’s sunset transports one into a dream of the Norse gods in their home and fortress Asgard, enjoying the spectacular environment governed by Odin, the chief deity:86

“Heiliger Himmel”
Sommerträume Ihr, purpurne Abende …
Odins waltender Speer
Teilt die Wolkenbahn, und ein letzter
Goldblitz flammt durch Luft und Land.

“Asgard’s holy halls crown the sky
Asgards heilige Hallen krönen den Himmel

“Holy Heaven”
You summer dreams, violet evenings
Odin’s governing spear
divides the clouded path, and a last
Golden lightning flames through air and land.

“Holy Heaven”
You summer dreams, violet evenings
Odin’s governing spear
divides the clouded path, and a last
Golden lightning flames through air and land.

“Asgard’s holy halls crown the sky
Asgards heilige Hallen krönen den Himmel

85 E.A. Berg (1985), 36.
86 A history of Norse mythology has been written by Tor Åge Bringsvaerd (b. 1939) and found at http://www.hamline.edu/law/registrar/pages/syllabi/summer2007/norway/4-Norse_Mythology.pdf.; 10 September 2008.
Glühende Götter wandeln in seliger Jugend as radiant gods stroll in blessed youth
Über die funkelnden Gefilde des Lichts. over the sparkling fields of lights.
Sommerträume Ihr: purpurne Abende. You summer dreams, violet evenings

Berg may have chosen this text for several reasons. His penchant for drama might have attracted him to German mythology, perhaps encountered in German literature studies at the Oberrealschule. Berg was also familiar with Wagner’s treatment of the Nibelungenlied, due to Charly’s devotion to everything Wagnerian. The dreamlike state, heroic deities, magic spears, golden flashes of lightning, and brilliant atmosphere, all images in Evers’s text, enable the reader to escape temporarily from reality, especially if that reality is rather bleak. In 1901, when Berg set this text, he had struggled through his fifth year at the Oberrealschule, not without some serious difficulties. In view of his father’s still recent death, it seems possible that Berg may have turned to literature as a means of distancing himself from the stresses of reality.

One might draw some similar connections between the second text set by Berg, “Herbstgefühl,” by Siegfried Fleischer, and “Heiliger Himmel”:

“Herbstgefühl”
Verwelkte Blätter, entseelte Götter, Withered leaves, lifeless gods,
erloschne Liebe, versunknes Glück. expired love, sunken happiness.
Das Laub der Bäume, der Jugend Träume, The foliage of the trees, the dreams of youth
Sie sinken mählich in das Nichts zurück. Gradually sink back into nothingness.
Was raucht die Linde, was seufzt im Winde? What rustles the lime-tree, what sighs in the wind?
Gar todesbange so Busch wie Strauch. Both the bush and shrub fear death.
Erstorbene Triebe, erloschene Liebe, Faded desires, expired love,
Die Welt durchschauert ein Grabeshauch. A breath of the grave runs through the world.

87 Franz Evers, Der Halbgott: Gedichte von Franz Evers (Leipzig: VKR, 1900), 266. The punctuation is copied here exactly as published in this edition.
88 The translations are those of the author, unless otherwise noted.
89 Berg also experienced his first asthma attack, possibly also caused by stress, 23 July 1900 at the Berghof.; Monson, 9.
The imagery of the gods here connects the first text to the second, but the wonder and awe captured in “Heiliger Himmel” have been replaced by images of loss, fear, and death. A specific date has not been associated with this musical setting, but one could place this within Berg’s autobiography in a couple of ways. He may have chosen this text because of the analogy between autumn (the beginning of the end for nature’s cycle of life) and the loss of human life. In 1901 the imagery may also be connected to the death of his father but with a reading or meaning contrary to that found in the previous text. No longer are the gods from “Heiliger Himmel” brilliant and youthful; now they are lifeless. This contrast appears consistent with different stages of grieving. At one point Berg may have felt hopeful that his father was still with him, looking down from the heavens. At another, the realities of death and nothingness would have taken over. Just as the leaves wither and die in autumn, love and happiness are lost when a family member dies. Berg’s father at this time may have seemed a “lifeless god” for the teenage boy. On the other hand, perhaps Berg came across this poem during the autumn of 1901 and merely found its imagery and personification of nature appropriate to the season. As fall approaches, the vibrancy, love, and happiness of summer fade away, and the natural world fears the inevitability of winter. This may, of course, parallel people’s fear of death as they enter the “autumn” of their existence, so these hypotheses about Berg’s reason for selecting this text are not mutually exclusive.

The chosen texts that follow the first two described above manifest an obvious shift in imagery and tone. The next thirteen songs contain topics relating to love and longing. These songs parallel the time during which Berg had an affair with the family’s Küchenmädchen Marie Scheuchl (1870-1945) and fathered an illegitimate daughter, Albine (4 December 1902-1954). Marie worked for the family at their summer/vacation home, the Berghof, in Carinthia. A photo published in Erich Alban Berg’s biography captures Marie with the family in 1900, before the death of Berg’s father.90 In an article on this period in Berg’s life Pat Bamford-Milroy reports, “Marie had been friendly with Alban since 1900, but as he grew older the nature of the friendship changed to that of lovers. They met in his room when the family were away at concerts in the nearby town.

---

of Klagenfurt.” It is unknown when the affair between Berg and Marie began, but the birth of Albine in December of 1902 supports the notion that the conception took place in the spring of the same year. Even though it is speculation, Berg could have likely been attracted to texts that resonated with the emotions and events of the affair. Janet Naudé presents a similar argument in her writings, connecting Berg’s biography to his choice of poems.

In his sixteenth and seventeenth years Berg chose texts that clearly depicted characters in passionate settings. For his third song Berg set the first verse of “Unter der Linden” (song 3), a Minnelied in middle-high German written by Walther von der Vogelweide (c.1170-c.1230). He may have encountered Vogelweide and this text at the Oberrealschule, while studying German literature. Several modern German translations were published in the late nineteenth and early twentieth centuries.

### Contemporary Publication

<table>
<thead>
<tr>
<th>Under der linden</th>
<th>Unter der Linden</th>
</tr>
</thead>
<tbody>
<tr>
<td>An der heide,</td>
<td>Bei der Haide</td>
</tr>
<tr>
<td>Dâ unser zweier bette was,</td>
<td>Da unser Beider Bette war</td>
</tr>
<tr>
<td>Da’ müget ir vinden</td>
<td>Dort könnt Ihr finden</td>
</tr>
<tr>
<td>Schöne beide</td>
<td>Wie wir beide</td>
</tr>
<tr>
<td>Gebrochen bluomen unde gras.</td>
<td>Die Blumen brachen, wunderbar --</td>
</tr>
<tr>
<td>Vor dem walde in einem tal,</td>
<td>Vor dem Walde in einem Thale</td>
</tr>
<tr>
<td>Tandaradei,</td>
<td>Tandareidei</td>
</tr>
<tr>
<td>Schöne sanc diu nahtegal.</td>
<td>Sang so süß die Nachtigal.</td>
</tr>
</tbody>
</table>

### Berg’s Setting

<table>
<thead>
<tr>
<th>Under the linden</th>
<th>Beneath the linden trees,</th>
</tr>
</thead>
<tbody>
<tr>
<td>on the heath,</td>
<td>near the heath</td>
</tr>
<tr>
<td>where we two had our bed</td>
<td>there was a bed for us two.</td>
</tr>
<tr>
<td>there you can find both flowers</td>
<td>There you could find both of us</td>
</tr>
</tbody>
</table>

---

91 Bamford-Milroy, 57.
92 Naudé, 18-35.
93 The manuscript cover page, the title on the first page of the manuscript, and the Volume 1 index of songs provide a grammatically incorrect title “Unter der Linde,” but the text within the score is “Unter der Linden.” This may be an example of an oversight or evidence of Berg’s school troubles, as he was failing German specifically.
94 At this time, Berg may have been developing his interest in literature and specific, well-known authors. The song following “Unter der Linden” was “Spielleute,” a text written by Berg’s favorite writer, Henrik Ibsen.
95 To date I have not located a translation that matches Berg’s setting.
and grass carefully plucked. breaking the wonderful flowers,
In front of the forest in a valley In front of the forest in a valley
Tandaradei, “Tandaradei”
the nightingale was sweetly singing. so sweetly sang the nightingale.

This text depicts a pair of lovers frolicking in the countryside and hearing the sweet song of the nightingale. It is easy to imagine that pubescent teenagers might read this text and fantasize about such a scenario. As Watznauer dates this song in the summer of 1901, Berg may have chosen this text because he envisioned himself as one of the characters. Depending on the chronology, perhaps he imagined the woman as Marie.

1902

“Wo der Goldregen steht” (song 5) followed in the spring of 1902, the time during which Berg and Marie’s relationship is confirmed and she became pregnant.

“Wo der Goldregen steht”
Eh’ wir weiter gehn, laß uns stille stehn, Before we go any farther, let us stand silently,
Hier ist alles ruhig, weit und klar. Here all is quiet, wide, and clear.
Eine Blütendolde von dem gelben Golde A blossom from the yellow-gold
Dieses Strauches in dein braunes Haar! of this bush in your brown hair!

Seine Zweige hängen schwer und voll und drängen Its branches hang heavy and full and
über uns mit süßer Kraft herein press
Laß uns stehn und warten tief im fernsten garden
Kann die Liebe nicht verborg’ner sein. Love cannot be hidden.

Eine alte Weise klingt verträumt und leise, An old tune sounds dreamily and softly
Und du siehst mich an und lächelst hold. and you look at me and you smile sweetly.
Quellen gehn und rinnen. Ach, was jetzt beginnen? Springs run and flow. Ah, what is now beginning?
Sieh, es regnet Glück und Sonnengold. Look, it rains happiness and gold sunshine.

99 The author of this poem has eluded scholars. The manuscript and Watznauer list F. Lorenz as the poet. Chadwick lists F. (Conrad) Lorenz. This may be Felix Lorenz (1875-1930), writer and editor of Theodor Storm’s collected works. This poem may be included in Felix Lorenz’s Jugend und Tod (Berlin: Baum, 1897). Only the Deutsche Nationalbibliothek contains this collection (according to the WorldCat database), and it has not been possible to obtain a copy for the present study.
This poem depicts a vivid picture of a present-time, first-person encounter between a man and his lover. He suggests to her that they stop and treasure their time alone together with nature, while they are, perhaps, far away from other people. A yellow flower has fallen into the woman’s dark hair. He wants to embrace this moment in which nature has enveloped and isolated them. Their love may be hidden from society but not from this remote garden. He is enchanted as she smiles and looks at him lovingly, and his enchantment culminates with a cascade of happiness and golden sunshine, prefigured by the yellow flower, descending upon them.

It is not implausible to suspect that Berg was drawn to this text due to his relationship with Marie Scheuchl. One could imagine that the scenario depicted here reflects an autobiographical reading. Alban and Marie may have had moments like these on the Berghof grounds while the family was away. It was common practice for a young bourgeois male to have sexual liaisons with a woman of a lower class, but both would recognize that a long-lasting relationship would not be realistic. Marie’s resulting pregnancy, therefore, burdened their lives and relationship. Berg’s age and social class made it difficult for him to bear the responsibility, and Marie’s status as a single woman with an illegitimate child ended her job with the Berg family. In a letter from Alban to “Meine liebe Marie,” dated only “Samstag,” Berg admittedly regretted that he didn’t take responsibility for their child after her birth:

Instead of stepping outside and loudly declaring: ‘See, this is my child – which I procreated – it is my second ‘I’ – instead of this I hide everything behind a lying veil – and to the world I am the dear, innocent Alban – and am much loved and revered, instead of being spat at as is done to a beast/rotting carcass -- !!!!!!’

Alban and Marie’s secret relationship ended once her pregnancy became obvious. She left the service of his family and was shipped away to her family’s home for

---

the duration of her pregnancy, which likely affected Berg greatly. According to Bamford-Milroy’s reading of the aforementioned letter:

> When Marie’s condition became obvious she tried to cover it up and incurred great physical discomfort, thereby hoping no doubt to end her adversity in a miscarriage. She was eventually confined away from the ‘Berghof’ in her family home in Linz, and then hospitalized in Vienna for the birth. \(^{101}\)

The next eleven songs (nos. 6-16) composed between spring and fall/winter 1902 contain texts that collectively depict love (particularly lost love and love from afar) and yearning. Alban and Marie were separated during and after the pregnancy, and this perhaps caused him emotional distress. Berg could hardly have failed to relate to the emotions, themes and images expressed in the texts selected during this period.

“Lied des Schiffermädels” (the text for song 6) is attributed to the well-known German writer and poet Otto Julius Bierbaum (1865-1910). Max Brod, an expressionist writer in Prague, recollected in 1960 that Bierbaum, along with Hermann Bahr, edited a short-lived daily paper in Vienna titled *Zeit*, a paper that many had hoped would be “an organ for the modern literary movement of free speech and unchauvinistic Viennese politics.” \(^{102}\) Perhaps Berg encountered Bierbaum’s works in a daily paper or in his contemporary collection of poems *Irrgarten der Liebe*, published in 1901 by Schuster and Loeffler in Berlin. Whatever the poem’s source, Berg chose a current text that may have described his, or perhaps Marie’s, present situation in the spring of 1902.

**“Lied der Schiffermädels”**

Auf der fernen See ein Segel steht,
Mein Schatz ist auf der See;
Der Wind mir an die Beine weht,
Der Wind, der Wind von der See.

**“Song of the Sailor’s Girl”**

On the distant sea stands a sail,\(^{103}\)
my love is on the sea;
the wind blows on my legs,
The wind, the wind from the sea.

---

\(^{101}\) Bamford-Milroy, 58.


\(^{103}\) One could also interpret “See” as “lake” since Berg spent his summers on the Ossiachersee, where many of these early songs were composed.
This text describes a woman longing for her love, who is at sea. She sees a sailboat in the distance, which reminds her of her love. She begs the wind to bring her lover back quickly, as her heart is as deep as the sea and as strong as the wind. Perhaps the woman feels out of control and vulnerable, as she encounters and pleads with this powerful force of nature. This is the first of many of Berg’s songs to handle the Romantic topics of lost love and yearning, as well as the first to contain a female narrator. His family’s vacation home was on the Ossiachersee, a lake in Carinthia. The water setting of “Lied der Schiffermädel” likely reminded Berg of his summers at the Berghof.

Songs 7-9, composed in the summer of 1902, contain texts with very strong but varied images of love. The last two draw on texts written by women poets who were publishing under male pseudonyms. “Abschied” (song 7), a text attributed to E. v. Monsterberg (Elimar von Monsterberg-Muenckenau, 1877-?), depicts a traveling minstrel, a tradition dating back to the Middle Ages.

“Abschied”
Ein Spielmann, der muss reisen, 
Das ist ein alter Brauch, 
Drum weht aus seinen Weisen 
Auch stets ein Abschiedshauch. 
Ob ich einst wiederkehre? 
Mein Lieb, das weiß ich nicht. 
Des Todes Hand, die schwere, 
Viel Rosenknospen bricht.

“Farewell”
A minstrel, he must travel, 
that is an old custom, 
and around from his melodies 
a parting breath always blows. 
Shall I ever return again? 
My love, that I do not know. 
The heavy hand of death 
breaks many rosebuds.

This minstrel must leave his loved one and cannot predict when or even if he will return. The image of premature death crushing a rosebud symbolizes the possibility of his

---

105 Translation by Lionel Salter from the liner notes to the recording *Alban Berg*, Jesse Norman, soprano; Ann Schein, piano; Pierre Boulez conducting the London Symphony Orchestra, Sony Classical, SK 66 826, 1995.
demise while traveling. The Romantic themes of the wandering musician and the
personification of death in this poem evidently were attractive to the young Berg.

The text for the following song, “Liebeslied” (song 8), presents a heartfelt
declaration of love stronger than any text had previously.

“Liebeslied”
Kniend im Staube lieg ich vor dir,  Kneeling in the dust, I lie before you.
Du bist mein Glaube und mein Brevier.  You are my faith and my Breviary.
Du bist mein Lieben, du bist mein Hort,  You are my loving, you are my stronghold,

Bist meine Wahrheit und bist mein Traum.  You are my truth and my dream.
Bist die Erkenntnis in Zeit und Raum.  You are the knowledge in time and space.
Du bist das Gute, das Ding an sich.  You are goodness, the thing itself.
Du bist die Schönheit. Ich liebe dich.  You are beauty. I love you.

Berg chose this intensely emotional text, written by Kory Towska (the pseudonym for
Kory Elizabeth Rosenbaum; 1868-1930), during the summer in which he learned of
Marie Schuechl’s pregnancy and she departed from the Berghof. Berg could have
similarly declared his love for Marie.

The last text selected for Berg’s songs in the summer of 1902 is attributed to
Dolorosa, the pseudonym of Maria Eichhorn-Fischer, and calls on Romantic topics
relating to lost love, yearning, memories of love at night, and dreaming.

“Über meinen Nächten”
Über meinen Nächten
Träumt ein leiser, goldner Klang;  dreams a quiet, golden sound;
Schues Flüstern in den Halmen,  shy whispers in the grass,
Dunkles Rauschen fremder Palmen,  dark rustling of strange palm trees,
Halverweheter Liebes sang.  half-drifting song of love.

Über meinen Nächten
Glühn und leuchten grosse Sterne,  large stars glow and shine,
Sonnenhaft aus tiefen Blau,  sunlike from the deep blue,
Deine Augen, schöne Frau,  your eyes, beautiful woman,
Grüßen mich aus weiter Ferne.  greet me from a far distance.

Über meinen Nächten
Weint ein unvergessenes Weh:  cries an unforgotten pain:
Dass ich deine Lieben Reinheit,  That I, your love’s purity,
Deiner Locken Glanz und Feinheit,  your glossy curls and refinement,
Niemals widerseh’. will never see again.

The narrator will never see his love again, but he will continue to visualize and think of her as he looks up at the evening stars. (Longing during the night becomes a significant and recurring theme in the songs that follow “Über meinen Nächten.”) Similarly, Berg may have longed for a recent lost love and wondered if he would ever see Marie or his child again. According to Bamford-Milroy, Berg’s daughter would pervade his thoughts throughout his entire lifetime.  

In the fall of 1902 Berg began his seventh year at the Oberrealschule, after repeating his sixth year, and no longer had contact with Marie, as she was at her family’s home in Linz preparing for the birth of their child. Five songs were written during these months. The first three texts (songs 10-12) may be described together due to their similar topics: love left behind, lost love, and loving from afar. Likewise, the texts for songs 12-14 collectively depict lost love, yearning, and passion within the context of nighttime.

The poem for “Sehnsucht I” (song 10), written by Paul Hohenberg (1885-1956), one of Berg’s friends at the Oberrealschule, is the first of three songs in volume 1 titled “Sehnsucht.” Framed by a refrain, this short poem describes the narrator’s distance from his love and depicts his heart’s painful longing for his love left behind.

“Sehnsucht I”  “Longing”
Hier in der öden Fremde, Here in this desolate foreign land,
Ach so fern von dir, Ah so far from you,
Wildes qualvolles Sehnen wild, painful longing
Bricht mir das Herze schier. nearly breaks my heart.
Düstre Wälder und Klüfte Gloomy woodlands and chasms
Sind der Aufenthalt mir are my abode
Hier in der öden Fremde, Here in this desolate foreign land,
Ach so fern von dir. Ah so far from you.

\[107\] A discussion of his meetings and correspondence with his daughter, Albine, is published in Pat Bamford-Milroy’s “Fleisch und Blut,” The Musical Times 143/1881 (Winter 2002), 57-62. “Janet Naude believes that the birth of the child affected Berg for the rest of his life, and there exists in print a letter from Berg to Marie outlining the emotional turbulence caused by the pregnancy.” Bamford-Milroy, 57, citing Naude, 5, 353-53.


“Sehnsucht I” is followed by Heinrich Heine’s “Vielgeliebte schöne Frau.”

<table>
<thead>
<tr>
<th>“Vielgeliebte schöne Frau”</th>
<th>“Much Beloved Beautiful Woman”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spätherbstnebel, kalte Träume, Überfloren Berg und Thal, Sturm entblättert schon die Bäume, Und sie schaun gespentisch kahl.</td>
<td>Late autumn mist, cold dreams, veiling hill and valley, (A) storm already defoliates the trees and they appear leafless, ghostly.</td>
</tr>
<tr>
<td>Nur ein einz’ger, traurig schweigsam Einz’ger Baum steht unentlaubt, Feucht von Wehmutstränen gleichsam Schüttelt er sein grünes Haupt.</td>
<td>Only a single, sad, silent solitary tree stands unshorn, damp with melancholy tears seemingly it shakes its green head.</td>
</tr>
<tr>
<td>Ach mein Herz gleicht dieser Wildnis, Und der Baum, den ich dort schau’ Sommergrün, das ist dein Bildnis, Vielgeliebte, schöne Frau!110</td>
<td>Ah my heart equals this wilderness and the tree, which I see there summer green, that is your portrait, much beloved, beautiful woman.</td>
</tr>
</tbody>
</table>

The narrator’s heart in Heine’s poem is lifeless and cold like nature in late autumn. The single green tree, alive in his empty heart, represents his lost love, and their separation leaves him lonely. His memories of her image are all that he has left. Owing to the autumn setting in this poem, Berg apparently chose texts that corresponded with the seasons (and perhaps his frame of mind) at the time. His last memory of Marie would have been in a greener, happier season, and thoughts of her may have pervaded his heart in the following autumn. His only contact with her would be through photographs or portraits.

Berg coupled “Vielgeliebte schöne Frau” with another Heine text, “Mir träumte: traurig”111 and titled this song “Sehnsucht II” (song 12). Heine’s poem continues the theme of reminiscence and faraway love, but it also incorporates a nighttime setting observed in a few of the following song texts.

<table>
<thead>
<tr>
<th>“Sehnsucht II”</th>
<th>“Longing II”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mir träumte: traurig schaute der Mond. Und traurig schiener die Sterne; Es trug mich zur Stadt, wo Liebchen wohnt, Viel hundert Meilen ferne.</td>
<td>I dreamed: sadly gazed the moon, and sadly shone the stars; it carried me to the town where my sweetheart lives, many hundred miles away.</td>
</tr>
</tbody>
</table>


111 Heine, 107-8. This is the twenty-sixth poem in the collection *Die Heimkehr*. 
Es hat mich zu ihrem Hause geführt,  
Ich küßte die Steine der Treppe,  
Die oft ihr kleiner Fuß berührt  
Und ihres Kleides Schleppe.  

Die Nacht war lang, die Nacht war kalt,  
Es waren so kalt die Steine;  
Es lugt’ aus dem Fenster die blasse Gestalt,  
Beleuchtet vom Mondenscheine,  
(Vom Mondenschein!)\textsuperscript{112}

The night was long, the night was cold,  
thus the stones were so cold;  
the pale form peered out of the window,  
illuminated by moonlight,  
by moonlight!

In the narrator’s dreams he travels to his beloved’s home many miles away. He touched the earth where her feet had trod, and he saw her image in the window by the moonlight. Perhaps Berg was drawn to this poem because of its depiction of lovers separated by a long distance. The only way the narrator can visit his love is in his dreams. Berg may have identified with these circumstances, as dreams were now his only connection to Marie.

The following text, “Sternenfall” (song 13), maintains the pervasive “longing” theme, as well as the nighttime setting. Here the narrator’s only companion in the night is a falling star.

“Sternenfall”
Meine Sehnsucht ist zum licht  
In die Nacht emporgestiegen  
Und sie wandelt scheu und sacht,  
Wo im blauen Meer der Nacht  
Ihre gold’nen Inseln liegen.

“Falling Stars”
My longing has toward the light  
in the night ascended,  
and it wanders shy and gentle  
where in the blue sea of the night  
its golden island lies.

Manchmal lost sie mir zum Gruße  
Eine Silberfackel droben  
Nieder zuckt ihr grüßend Licht,  
Selig hebt sich mein Gesicht  
Und ich winke stumm nach oben.

Sometimes it releases for me as a greeting  
a silvertorch above;  
downward flashes its greeting light,  
my blessed face lifts itself  
and I wave quietly to it above.

“Sehnsucht III” (song 14) presents another poem written by Berg’s classmate and friend Paul Hohenberg.

\textsuperscript{112} The last line (repetition) of text was not in the original Heine poem.
“Sehnsucht III”
Wenn die Nacht sich über die Welt
Senkt mit den segnenden Schwingen,
Dann erwacht das Sehnen in mir.
Nicht mehr kann ich’s bezwingen.

“Longing III”
When night descends over the world
with blessed wings,
then longing awakens in me.
No more can I subdue it.

Dann erwacht’ das Sehnen in mir
Nach entschwundenen Tagen,
Wo ich der Liebe Leid und Lust
In dem Herzen getragen.

Wo ich ein leuchtendes Sternenpaar
Sah in mein Leben scheinen,
Teures Lieb! Wenn ich daran
Denke muss ich weinen,
So bitterlich weinen.

Where I saw a bright pair of stars
shining in my life,
dearest beloved! When I think of it,
I must weep,
weep so bitterly.

This text shares its sentiment with “Über meinen Nächten” and “Sehnsucht II.” The longing and yearning emotion appears to be strongest at night, when the world slows down and the mind has time to reflect and reminisce. Sadness, tears, and pain also often accompany this longing. Berg’s choice of texts during this period gives the impression that he was in pain and grieving for a lost love, and may also help confirm that he, like the poem’s speaker, suffered from insomnia.\textsuperscript{113}

1903

The year 1902 was a very fruitful year of composition for Berg, as he composed at least eleven songs, based on Watznauer’s chronology. Perhaps song composing provided an emotional outlet for the tumultuous year he had, including a love affair, academic failure, and the shame of fathering an illegitimate child. The next year would bring additional turmoil with the failure of another academic year, the knowledge that his illegitimate daughter was in an orphanage, and a failed suicide attempt. In a letter to Watznauer, Berg was particularly upset with having to repeat another year of school:

\textsuperscript{113} Berg suffered many ailments after the death of his father. Asthma attacks would trigger “sleepless nights … and mental and physical exhaustion.” (Carner, 21.) Other ailments were caused by a “small heart, a so-called Kinderherz, and his thorax, which was too narrow in proportion to his height … so that the lungs pressed against heart and stomach.” (Carner, 21.) According to Redlich, Berg “was a life-long invalid,” had “physical frailty,” and “his debility became manifest in two forms; a tendency to develop abscesses, and an inclination to tidal waves of asthma.” H. F. Redlich, \textit{Alban Berg: The Man and the Music} (New York: Abelard-Schuman, 1957), 219.
...It is a drama with the saddest of ends --- a tragedy --- sadder than many tragedies ---!!! 13 June 1903 (the day of the written exam) has severed all my desire --- I am a barren person --- it inflicts a huge guilt on me --- which admits no joy --- I want to bury myself in Ibsen --- also a little in Grillparzer’s autobiography.\textsuperscript{114}

The texts Berg chose in 1903 may shed light on his emotional condition, and they continue to provide evidence that he preferred texts with Romantic topics of love, loss, night, dreams, and yearning.

According to Watznauer, the first song composed in 1903 was “Ich liebe dich” (song 15),\textsuperscript{115} a distinctive text in that it is an excerpt from a four-act drama, Christian Dietrich Grabbe’s (1801-36) \textit{Don Juan und Faust – Eine tragödie in vier Akten} (1829). The characters in the narrative, Don Juan and Donna Anna, are well known from literary and operatic works. It is no surprise, then, that Berg composed a highly dramatic musical accompaniment.\textsuperscript{116} The only other text setting that seemed to foreshadow Berg’s capacity for operatic composition was “Heiliger Himmel” (song 1).

\begin{quote}
*Erster Akt*\textsuperscript{117}

*Erste Szene*

\textit{Rom. Gegend des spanischen Platzes.}

\textit{Don Juan tritt auf, gleich nachher Leporello.}

(\textit{An einem Fenster im Palaste des Gouverneurs erscheint eine Dienerin mit brennenden Kerzen auf Armleuchtern, - dann Donna Anna, die einen Augenblick spähend hinausseht.})

\textbf{Don Juan} (erblickt die Donna Anna).

\textbf{Ha}, wie ein Goldadler reißt
Der Blitz sich los vom Gipfel des \textbf{Nachthimmels};
Der Eichwald stürzt vor ihm zu Staub und flammt
Dabei empor in seliger Vernichtung -
\end{quote}

\textsuperscript{114} E. A. Berg (1985), 43-4. “…Es ist ein Drama mit traurigstem Ausgang --- eine Tragödie --- trauriger als viele Trauerspiele ---!!!!...Der 13 Juni 1903 (der Tag der schriftlichen Prüfung) hat mir meine ganz Lust abgeschnitten --- ich bin ein öder Mensch --- es liegt wie eine große Schuld auf mir --- die läßt keine Freude aufkommen --- Ich will mich in Ibsen vergraben --- auch ein wenig in Grillparzers Selbstbiographie ---” Naude, 22, fn 114.
\textsuperscript{115} Erich Alban Berg (1985), 42.
\textsuperscript{116} Discussion of the musical characteristics of these songs will follow in the next section of Chapter 2.
- So sink ich hin zu deinen Füßen, Weib,
Und jauchze **dennoch** laut, daß ich dich liebe!

*(Donna Anna winkt ihn zürnend fort und entfernt sich.)*

**Translation:**
Like a golden eagle
the lightning tears itself loose from the top of the night sky;
The oak forest crumbles to dust before it and flames
upward in ecstatic annihilation.
Thus I sink down at your feet, woman,
and rejoice aloud that I love you!

Compared with the previous texts, a different outlook and/or emotion appears here. It
depicts passion as grand, dramatic, and Romantic, without the pain, anguish, or loss felt
in the earlier texts.

In the spring of 1903, when one might expect to find hope springing with the
flowering blooms and singing birds, Berg chose texts that depicted great sadness during
springtime.

“Ich will die Fluren meiden”
Ich will die Fluren meiden
Mit meinem trüben Gram;
Daß nicht der Lenz muß scheiden,
Wo ich zu nahe Kam.
Daß nicht der Quell zu springen,
Zu blüh’n der Blüme(n) Herz,
Die Nachtigall zu singen
Vergiß ob meinem Schmerz.

“I want to avoid the meadows”
I want to avoid the meadows
with my dreary grief;
so that spring must not leave
where I come too near.
So the brook will not flow,
the flowers’ heart bloom,
the nightingale sing
because of my pain.

Berg returned to texts illustrating nature in the springtime and the singing nightingale
(last referenced in “Unter der Linden”; song 3), but here the narrator does not celebrate
spring and is concerned that he must avoid nature, fearful that his pain would dull the
season. This is in stark contrast to the texts selected a year earlier, in which nature and
spring provided the setting for the lovers’ liaisons.

---

118 The words in bold type above (Ha, Nacht, dennoch) were omitted in Berg’s song.
119 The first page of the score lists this text as coming from Rückert’s *Liebesfrühlung III.90*. Friedrich
Rückert, *Liebesfrühlung*, ed. Philipp Stein (Leipzig: Philipp Reclam, 1889), 127. The refrain at the end of
the text is not original and was added by Berg in his composition.
Song 18’s text, “Geliebte Schöne,” the third text chosen from Heinrich Heine’s collected works, continues to portray a melancholy springtime.

“Geliebte Schöne”
Ernst ist der Frühling, seine Träume
Sind traurig, jede Blume schaut
Von Schmerz bewegt, es bebt geheime
Wehmut im Nachtigallenlaut.

O lächle nicht, geliebte Schöne,
So freundlich heiter, lächle nicht!
O, weine lieber, eine Träne
Küss ich so gern dir vom Gesicht.¹²⁰

The narrator would rather be solemn and kiss tears of sorrow than smile and laugh. Berg chose texts in the spring of 1903 reflecting a new, darker pessimism, replacing the hopeful and exciting images of love observed in earlier texts. A lost teenage love, combined with the disappointment of failing yet another year of school and the anniversary of his father’s death could well have influenced Berg’s selection of such poems. The following song text, by Martin Greif, continues with dark themes presenting an individual at a grave.

“Schattenleben” (song 19)
Still ist’s, wo die Gräber sind
Meiner Liebe,
nur bisweilen klagt der Wind
Bang und trübe.

Seh’ die Schattenwelt auf Erden
Rings vergehen,
Fühle alles spurlos warden
Und verwehen.¹²¹

The last song composed in the summer of 1903, according to Watznauer, incorporates a text by Felix Dörmann (1870-1928), a contemporary Viennese Secessionist poet. In “Wenn Gespenster aufersteh’n” (song 21; original poetic title

¹²⁰ Heine, 219-20. This is the thirty-eighth poem in the collection titled Neuer Frühling.
¹²¹ Martin Greif, Gedichte von Martin Greif (Leipzig: T. F. Amelangs Verlag, 1903), 36. This text is found in the collection titled Lieder.
“Confiteor”), another text with a topic regarding death, the narrator confesses his disconcerting demeanor and bitter attitude.

“Wenn Gespenster aufersteh’ n”
Sieh! Du muß es mir vergeben,  
Wenn ich manchmal schroff und hart:  
Toll und traurig war mein Leben  
Eine wüste Pilgerfahrt.  

“When Ghosts Rise From the Dead”
See! You must forgive me,  
if I am sometimes curt and hard.  
Wild and sad was my life  
a desolate pilgrimage.

Schwer hab’ ich nach Haus gefunden,  
Bitter musst’ ich irre geh’ n,  
Und ich kenne Stunden … Stunden,  
Wo Gespenster aufersteh’ n.

I have found my way home difficult,  
bitter I must go astray.  
and I know hours … hours  
where ghosts rise from the dead.

Life has been difficult for the narrator, and it has caused him to feel that he must defend his actions and/or words. Perhaps his mind relives the ghosts of his past during periods of insomnia. Berg may have empathized with the emotional distress of this narrator. He already had a trying life by the age of 18. Perhaps Berg felt he needed to express his disposition to others, and this text could have represented what he wanted to say. Berg removed the poem’s religious overtones, however, by changing its title.

Berg composed five songs in the fall of 1903, during which he began his second attempt at his seventh and last year of school. Had he succeeded without repeating his sixth and seventh years, he would already have completed his schooling in the spring of 1902. Berg likely looked forward to bringing his time at the Oberrealschule to a close and contemplated his future and career. Considering his difficulty with his studies, the university would not be an option for him. What would be his life’s work? How would he support himself financially? Questions such as these would not be answered at this time.

The first text Berg chose with unmistakable religious sentiment is “Vom Ende” (song 22) by Marie Madeleine (pseudonym Baroness von Puttkamer, 1881-1944).

---

122 Berg repeated this final line of text in his setting, delaying a tonic resolution. In the manuscript, however, it appears that he either altered the text or made an error, as the line reads “eine müste Pilgerfahrt.”
123 This poem is titled “Confiteor” in Felix Dörmann, Sensationen, 2nd edition (Wien: 1897), 49-50. It is curious that Berg titles this song incorrectly. He uses “wenn” instead of Dörmann’s “wo.”
The distinctive element here is the depiction of Mary Magdalene present at “the end.” No other text chosen by Berg had such a clear religious tone. As Mary was present at the crucifixion of Christ, her spirit may be felt at the narrator’s death. This poem also includes the mention of “longing,” a subject to which Berg had frequently been drawn. According to Rosemary Hilmar, Berg attempted suicide in September of 1903, about the time in which he set this text, because, at eighteen years old, the heartbreak and stress he faced likely overwhelmed him. In addition to “Vom Ende,” the next text, “Vorüber,” also illustrates “the end;” in this case, the end of love and the season.

Again poetry appealed to Berg because the words could relate to his immediate situations. For example, he often selected texts that corresponded with the season in which he was composing, Song 23, “Vorüber,” is no exception.

Vorüber

Die Luft ist kühl und trübe,
Der Frühling rief Ade!
So scheidet auch die Liebe
Nach kurzem Wonneweh.

Es ist ein altes Leiden,
Was lenz und liebe raubt,
O hätten wir den beiden,
Mein Herz, doch nie geglaubt!

To Be Over

The air is cool and gloomy,
Spring cries out “Good-bye!”
Thus also love leaves
after a short blissful-pain.

It is an old suffering
which robs spring and love,
Oh, we had them both,
my heart, but never believed!

In “Vorüber” the narrator bids the spring (and presumably the summer, considering the first line), as well as a lover, farewell. The second stanza claims that this is not a new

124 Berg’s manuscript uses “alles.”
125 Marie Madeleine, Auf Kypros (Berlin: Vita, 1895), 122. “Das aber ist das Ende allen Sehnens” is the ninth poem in the section titled “Meinem Dämon.”
127 Franz Wisbacher’s (1849-1912) poem may be included in his Gedichte, published in Salzburg in 1901, or his Neue Gedichte, published in Salzburg in 1902, both held at the University of Chicago.
affliction. Parting with a love in autumn has been a topic to which Berg had been drawn before, particularly in “Herbstgefühl” (song 3) and “Vielgeliebte schöne Frau” (song 11). Berg may have chosen this text as he reminisced about prior loves lost. The two-fold conclusion of spring and love in Franz Wisbacher’s text is a familiar idea for Berg, “an old suffering” as it were.

In the fall of 1903 Berg contacted Marie Scheuchl regarding their illegitimate daughter, born in December of 1902. He wrote, “I certify herewith, that I am the father of the child Albine born on 4 December 1902 and that I will never withdraw from the duties associated with it. Alban Berg, 8 December 1903.” At nearly 19 years old Berg decided to take responsibility for his daughter and demonstrated a newfound maturity. This may also be expressed in the following text, written by Rudolf Baumbach (1840-1905) and set as Berg’s song 24.

“The most beautiful child of all
Sadly lets her kerchief wave;
I let two tears fall
Nevertheless, nobody has seen.

A multicolored stake stands
At the crossroads in the field:
That points down to the village
And in the vast world.

In the east or in the west,
Where can I find happiness?
I believe it is best if
I return to it.

This poem depicts an individual at the fabled crossroads of life. He might run away, but in the end he resolves to return. As the document just quoted demonstrates, Berg

evidently sensed he was at his own crossroads. He could choose to take responsibility for his illegitimate daughter or refuse to acknowledge her existence for the rest of his life. (This is the first and only text in volume 1 with the image of “das Kind.”) At 18 years old Berg also had to choose whether to become an adult or remain a child. His academic setbacks and financial status may have played a role in this decision. In addition, in the fall of 1903 Berg had reflected upon another enormous decision: should he live or die?

The text for song 25, “Schlummerlose Nächte,” continues to include images of sleep, dreams, and death, topics typically found in Romantic and contemporary poems alike.

“Schlummerlose Nächte”
Legt mir unters Haupt Melissen, Put balm under my head,
Meine Traume sind so wild. my dreams are so wild.
Ihre Grabesnacht entrissen Ripped from her grave-like night
Schwebt vielleicht ihr süßes Bild perhaps her sweet image floats
Über mein verödet Kissen. above my deserted pillow.
Legt mir unters Haupt Melissen, Put balm under my head,
Meine Traume sind so wild.129 my dreams are so wild.

The narrator needs an ointment to help him endure his insomnia and the haunted images in his dreams. Berg certainly experienced this affliction himself. According to Magnar Breivik, “Berg suffered from insomnia, not least because of overdoses of medicine supposed to soften his severe asthmatic pains. He desperately tried to reduce his trying condition through drugs.”130 Berg again chose a text with the common images of the grave and the lost beloved appearing in a dream-like state.

The next poem that he chose, the second text selected from Bierbaum’s Irrgarten der Liebe, maintains the nighttime setting and returns to the theme of nostalgic love.

“Nachtgesang”131
Wir gingen durch die dunkle, milde Nacht, We went through the dark, mild night,
Dein Arm in meinem, your arm in mine,
Dein Auge in meinem; your eye in mine,
Der Mond goß silbernes Licht the moon poured silver light
Über dein Angesicht; over your face;

129 Martin Greif, Gedichte von Martin Greif (Leipzig: T. F. Amelangs Verlag, 1903), 36.
131 Bierbaum’s poem was titled “Nachtgang.”
Here the narrator describes an evening encounter between lovers. The woman contains a purity comparable to a saint. The tone remains hopeful until lines 10 through 12, which suggest loss or hurt. (The images in this text are reminiscent of those in Richard Dehmel’s “Verklärte Nacht.”) Following “Schlummerlose Nächte” this text extends the dream-like notion of the beloved appearing to the narrator during the night.

1904

In the early months of 1904 Berg had entered his final semester of the Oberrealschule. The texts chosen during this year continued to illustrate common themes: love, death, night, and dreams. “Es wandelt, was wir schauen,” written by Joseph Freiherr von Eichendorff (1788-1857), is the fourth poem in a five-poem cycle titled “Der Umkehrende,” included in the group of poems identified as Geistliche Gedichte, composed between 1831 and 1836. The sentiment reflected in this poem may have been the result of the death of Eichendorff’s two-year-old daughter, Anna Hedwig Josephine, in 1832.

“Es wandelt, was wir schauen” "It Changes, What We See"

132 Otto Julius Bierbaum, Irrgarten der Liebe (Leipzig: Schuster und Loeffler, 1901), 107-8. This poem is also published in prose form in Bierbaum’s Erlebte Gedichte (Berlin: Verlag von Wilhelm Issleib, 1892), 43.
135 Eichendorff’s title for this poem is “Ergebung.” It is included in his sixth collection of poems known as Geistliche Gedichte.
Es wandelt, was wir schauen.
Tag sinkt ins Abendrot,
Die Lust hat eignes Grauen,
Und alles hat den Tod.

Ins Leben schleicht das Leiden
Sich leise wie ein Dieb;
Wir alle müssen scheiden
Von allem, was uns lieb.\[137\]

“It wandals, was we see.” It changes, what we see.
Day sinks into sunset,
Joy has its own horror,
And everything has death.

Suffering creeps into life
quietly like a thief;
we all must separate
from everything that is dear to us.

“Es wandelt, was wir schauen” incorporates Romantic duality and opposition: day becomes night; happiness becomes sadness; life becomes death. The cycle of life causes both joy and suffering. Another common theme here is the inevitability of separation from the things and/or people that we love. Berg had endured the separation from his father, from Marie, and from his own daughter. Had Berg known Eichendorff’s own biography, perhaps he would have identified with the loss of a daughter, albeit in a different sense.

Berg returned to the topic of love in song 28. Rainer Maria Rilke’s poem “Liebe,” is distinctive in that the narrator participates in a dialogue, in which the first stanza contains the questions and the second stanza offers the reply.

“Liebe”
Und wie mag die Liebe dir kommen sein?
Kam sie wie ein Sonnen, ein Blütenschnein,
Kam sie wie ein Beten? – Erzähle:

“Love”
And how might love have come to you?
Did it come like the sun, a shining blossom,
Did it come like a prayer? – Tell:

Ein Glück löste leuchtend vom
Himmels sich los
Und hing mit gefalteten Schwingen groß
An meiner blühenden Seele …\[138\]

A luminescent bliss set itself loose
from heaven
and with large wings hung
on my blossoming soul …

This marks a departure from recent selections, because the speaker’s love is not coupled with loss or sadness. Love is, however, depicted with other common Romantic themes of nature and the heavenly/mystical.

\[136\] The original poem uses the word “heimlich.”
\[137\] Joseph Freiherr von Eichendorff, Werke, ed. Rudolf von Gottschall, volume 1 (Leipzig: Hesse and Becker, 1857), 264. The original poem includes two additional stanzas after the two that Berg employed.
\[138\] Rainer Maria Rilke, Erste Gedichte von Rainer Maria Rilke (Leipzig: Im Insel-Verlag, 1919), 89. This text is the opening of the “Lieben” section of Rilke’s Traumgekrönt (1896). Berg returned to this poem when composing “Traumgekrönt,” one of the Sieben frühe Lieder.
“Im Morgengrauen” (song 30) depicts a race against time. The narrator muses over which will be extinguished before daybreak: the old, dim lamp (which presumably burned all night) or the narrator himself (whose tired pulse is slow). Berg had previously chosen texts with night and death themes, but this is the first that clearly makes reference to the death of the narrator. Another interpretation might involve a narrator with insomnia, who has watched the lamp burn all night (perhaps many nights) and wonders if this is the morning in which the narrator finally “burns out” from exhaustion.

This text may have resonated with Berg’s own bouts of insomnia and/or suicidal thoughts. It also follows the theme laid out in “Es wandelt, was wir schauen” (song 27); the cycle continues from night into morning, and all life has inevitable death.

Berg composed the subsequent song, a setting of Ludwig Jacobowski’s (1868-1900) poem about an epitaph, possibly in the spring or summer of 1904.

139 The poet Karl Stieler (1842-1885) was the son of Joseph Karl Stieler, a famous painter whose portrait of Beethoven in 1820 is iconic. The younger Stieler was a writer, as well as an editor of Munich’s Fliegenden Blätter.

140 This word is used in Stieler’s original poem. Christopher Hailey’s edition of the Jugendlieder prints the word “harrte” and Berg’s manuscript uses the word “harre.”

141 Stieler’s original and Berg’s manuscript use the word “zweien,” whereas Christopher Hailey’s edition prints “beiden.”

One could imagine that Berg read this text and related to its words on several levels. As demonstrated throughout this chapter, Berg had been drawn to many texts depicting death, nostalgic love, and pain, and in this poem the narrator also acknowledges that he has dealt with the pain of death “a thousand times.” The simple words of this epitaph, however, may have clearly stated what both the narrator and Berg were feeling. Just as Berg had selected texts and composed songs over and again with the same themes and sentiments, the succinct statement in the opening of Jacobowski’s poem simply expressed his emotions. Three different interpretations could be considered. Literally, Berg’s father could represent the “dead beloved.” If the epitaph is read out of context however, “far from the eyes, near to the heart!” might also correspond to a love lost or even a child, whom Berg believed he might never know.

The poem for song 32, “Traum” (fall 1904), returned to familiar Romantic themes and topics: moonlight, nature, sadness, pain, lost love, and dreams. Written by Frida Semler (1887-1954), a friend of Berg’s who visited the Berghof during the summers, the imagery in this poem may have been inspired by the ambiance of summer months on the Ossiachersee.

---

143 Erich Alban Berg (1985), 55. This was one of the songs taken to Schoenberg by Charly in the fall of 1904, when replying to Schoenberg’s advertisement for theory and composition lessons.
144 Frida Semler described her summers at the Berghof: “Alban and Smaragda, Nora, and Mrs. Berg and I, and occasionally other paying guests, swam every morning. While we were in the water the mail arrived, and we read our letters floating about…After lunch Alban continued on whatever composition had engaged him earlier, and late in the afternoon he and Smaragda played or she sang his newest song. He was reading volume after volume of modern poetry to find words for his songs.” Quoted in Donald Harris, “Berg and Miss Frida: Further Recollections of His Friendship with an American Girl,” in Alban Berg Symposium Wien 1980, ed. Rudolf Klein (Vienna: Universal Edition, 1981), 199-200.
Du sprachst mit unendlichem Weh you spoke with unending pain
Die Worte wie einst mir am Abend: the words that you said one evening:
“du einzigen Geliebte, Adieu!” “you (my) only beloved, farewell!”

Da strahlte mir wonnig im Herzen There delight shone to me in the heart
Ein Traum von unendlichem Glück, a dream of eternal happiness,
Es schien mir als volltest du sagen: it seemed to me as if you wanted to say
“bald komm’ ich auf ewig zurück!” “soon I come back forever!”

Der Mondschein lag auf dem Wasser, The moonlight lies on the water,
Man hörte den Wind nun kaum, now one hardly heard the wind,
Auf tränenbefeuhtem Kissen On a tear-stained pillow
Erwacht’ ich es war nur ein Traum. I awoke … it was only a dream.

Geliebter, es können die Welten Beloved, the worlds of the day can
Des Tages mich trennen von dir, separate me from you,
Mein Trost sind die herrlichen Nächte, my solace are the glorious nights,
Im Traume gehörst du ganz mir. in dreams you completely belong to me.

In the moonlight the narrator’s lover says farewell but leaves hope that a homecoming
might still be possible. Unfortunately, the narrator awakes from the dream realizing that it
was just a memory or fantasy. Rather than remaining sorrowful, however, and allowing
the dreams to haunt her, the narrator accepts that the dreams will be a special, blissful
time when the two can be together again.

The optimistic tone at the end of “Traum” is rather new for Berg’s selected texts.

In the fall of 1904, however, Berg’s life showed promise. He had finally completed his
education at the Oberrealschule the previous spring, secured an unpaid probationary
position as a civil servant, an accountant trainee at the Niederösterreichische Statthaltarei
(which, it might be hoped, could lead to a paid position), and began musical studies with
Arnold Schoenberg. Perhaps when Berg selected “Augenblicke” (song 34), the last text
included in volume 1 of his Jugendlieder, he was prepared for the next chapter of his life
to begin.

“Augenblicke”

Augenblicke giebt es, zage, There are faint-hearted moments
Wo so grabesstumm die Heide, where the heath is as silent as the grave,
Wo der Wald den Odem anhält where the forest holds its breath
Wie vor namenlosem Leide, as in unspeakable sorrow,

145 “Gibt” is used in Berg’s manuscript.
146 Ibid., “grabesstill.”
Wo die Wasser klanglos schleichen, \[148\]
where the waters murmur soundlessly,
Blumenaugen ängstlich starren, \[149\]
the eyes of flowers anxiously wait,
Wo mir ist, als wär das Leben \[150\]
and to me, it is as if this life were
All’ versenkt \[152\]
compressed in anxious waiting,
Und als müßt’ in diese Stille
and as, if, in this stillness, must
Nun ein Donnerschlag erklingen
now a thunderclap resound
Oder tief die Erd’ erbeben
or the earth quake deep
Oder mir das Herz zerspringen. \[153\]
Or my heart tear.

The narrator hopes for the waiting and his stagnant existence to cease. Just as nature is perhaps more still during the autumn and winter, waiting to awaken in the springtime, the narrator (and possibly Berg) is prepared for a new life to erupt.

From 1900 to 1904 Berg selected both traditional and contemporary texts for his art songs, most of which depicted similar topics: lost love, longing, nature, night, and dreams. According to Breivik, some of these Romantic themes were also employed in the writings of the contemporary, fin-de-siècle poets.

Topics from the field of night, sleep, dream and death are characteristic for both Symbolism, Expressionism and Jugendstil. An important feature is the understanding that night, with all its implications, represents the eventful transition between sunset and sunrise. Sleep is regarded as constituting the connecting link between finitude and infinity. Through sleep, one is in touch with the boundlessness of fantasy and imagination, and experiences the complete unfolding of the soul as the true spiritual ground of the human being. The antagonisms of earthly life may be neutralized through the nocturnal dissolution of the individual. \[154\]

---

147 Ibid., “in unnennbarem.”
148 Ibid., “rauschen”
149 Ibid., “harren”
150 Ibid., “und”
151 Ibid., “das”
152 Ibid., “Eingeengt”
153 Ibid., “zerreissen.” Robert Hamerling, *Hamerling’s Werke in Vier Bänden*, ed. Dr. Michael Maria Rabenlechner, volume 3 (Leipzig: Max Hesse, 1907), 114. “Augenblicke” is included in the section titled *Sinnen und Minnen: Ein Jugendleben in Liedern* (Hamerling, 75). One of the duets composed by Berg, “Viel Träume” is also included in this section of Lieder (Hamerling, 97).
154 Breivik, 111.
Regardless of the individual poet’s style, Berg repeatedly chose texts with these themes and topics in common.

Consciously or unconsciously these texts also reflected the time, place, and emotional state of Berg’s life. Literature was Berg’s first love, and his poetic choices served as a means for personal expression. He then added music to heighten the drama and emotion of each text. This process may have sustained and encouraged Berg through the difficult years of his adolescence, and it would continue for years to come.

### TABLE 2: Biographical Timeline, 1900-1904

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 March 1900</td>
<td>Berg’s father, Conrad, dies from a heart ailment</td>
</tr>
<tr>
<td>23 July 1900</td>
<td>First asthma attack</td>
</tr>
<tr>
<td>Summer 1900?-Spring 1902</td>
<td>Affair with Marie Schuechl</td>
</tr>
<tr>
<td>1900-1901</td>
<td>Sixth year of school (missed spring due to illness)</td>
</tr>
<tr>
<td>1901-1902</td>
<td>Elected to repeat sixth year of school</td>
</tr>
<tr>
<td>1902-1903</td>
<td>Seventh and final year of school</td>
</tr>
<tr>
<td>4 December 1902</td>
<td>Daughter Albine’s birth; cared for at an orphanage.</td>
</tr>
<tr>
<td>1903-1904</td>
<td>Must repeat seventh year of school</td>
</tr>
<tr>
<td>Fall 1903</td>
<td>Attempts suicide</td>
</tr>
<tr>
<td>December 1903</td>
<td>Correspondence with Marie Schuechel; Claims responsibility as Albine’s father</td>
</tr>
<tr>
<td>May 1904</td>
<td>Completes school</td>
</tr>
<tr>
<td>October 1904</td>
<td>Obtains position at <em>Niederösterreichische Statthalterei</em></td>
</tr>
<tr>
<td>October 1904</td>
<td>Begins studies with Arnold Schoenberg</td>
</tr>
</tbody>
</table>

---

155 The number “23” thereafter would become Berg’s “number of fate.” Monson, 9. He had another asthma attack eight years to the day of his first, 23 July 1908. Monson, 77.
TABLE 3: Common Topics in the Selected Texts Set in Alban Berg’s *Jugendlieder*, volume 1

<table>
<thead>
<tr>
<th>Nature</th>
<th>Love Lost</th>
<th>Sadness</th>
<th>Death</th>
<th>Night</th>
<th>Joyful Love</th>
<th>Longing</th>
<th>Dreams</th>
<th>Nightingale</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>10</td>
<td>7</td>
<td>9</td>
<td>5</td>
<td>6</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>11</td>
<td>19</td>
<td>12</td>
<td>8</td>
<td>10</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>12</td>
<td>21</td>
<td>13</td>
<td>15</td>
<td>12</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>10</td>
<td>14</td>
<td>22</td>
<td>14</td>
<td>26</td>
<td>13</td>
<td>25</td>
<td>32</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>17</td>
<td>27</td>
<td>16</td>
<td>28</td>
<td>14</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>18</td>
<td>30</td>
<td>20</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>21</td>
<td>31</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>19</td>
<td>23</td>
<td>33</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>23</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>27</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>31</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>32</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 4

DRAMATIC ACCOMPANIMENT FIGURES AND TEXT PAINTING

Berg brought the poetic texts presented in Chapter 3 to life with effective piano
accompaniments and text painting. The striking techniques, gestures, and patterns he
employed, enhancing the vivid images in the poems, prompts one to interpret the piano
accompaniments in the light of the texts.

According to Karen Monson, by 1904 the Berg home had an impressive library of
two- and four-hand piano pieces (including orchestral scores transcribed for piano), many
of which contained critical comments inscribed by Berg. This collection included Bach
suites; Beethoven’s Septet, op. 20; Schumann’s Manfred Overture and Quintet, op. 44;
Berlioz’s Roméo et Juliette and Symphonie fantastique; Brahms’s Hungarian Dances,
symphonies (2, 3, and 4), trios (opp. 8 and 101), and Ein deutsches Requiem; Bizet’s
L’Arlesienne Suite; Tchaikovsky’s Sixth Symphony; and Richard Strauss’s Macbeth, Ein
Heldenleben, and Till Eulenspiegel.156 As a student of piano before he became a student
of composition, Berg likely approached his songs with the piano accompaniment in mind
prior to composing the vocal melody, as is indicated by his piano style reminiscent of
piano miniatures and awkward vocal lines. The piano repertoire to which he was exposed
in his piano lessons and four-hand piano performances with his sister would have
introduced him to a variety of pianistic techniques, including tremolos, parallel octave
doubling, thick piano texture, independent piano accompaniments that do not double the
voice, sweeping arpeggios, rolled chords, and virtuosic patterns. In some songs it
appears that Berg experimented with a solo pianistic style that included a secondary vocal
melody.

Tremolos in the piano accompaniment evoke an orchestral sound in Berg’s songs.
Perhaps he envisioned a dramatic or even operatic scene to express excitement,

156 Monson, 10. There are several other scores in Berg’s personal home library in Vienna that could be
included in this list, but a formal catalogue of the contents of his library has not been published at this date.
This will be an interesting line of research to pursue in a future study.
movement, and/or agitation when using this technique. Sometimes the tremolos illustrate the text. Ten of the volume 1 songs, particularly the earliest ones (nos. 1-4 and 6), exemplify this.  

In “Heiliger Himmel” (song 1, mm. 13-23; ex. 4.1) the piano presents a seven-measure transition that serves to transport the listener from the dreamlike violet summer evenings mentioned in the opening to the strength and majesty of Odin’s dominion. Berg depicted the latter scene with bold parallel octaves performed in one hand (the melody often doubling the voice), supported by tremolo accompaniment in the other. The intensity of the tremolo during this section relates directly to Odin’s power and the might of his spear. If Berg were modeling Wagner’s orchestral style, he may have imagined brass performing the melodic, parallel octaves (as one might expect with a Wagnerian leitmotif), while strings carried the accompanying tremolos. On the other hand, the use of the accompaniment pattern may have been influenced by Schubert’s “Der Atlas” (mm. 1-21, 38-56; ex. 4.2) in which parallel octaves in the bass doubling the vocal line are paired with treble tremolos.  

![Example 4.1](image1)  
**Example 4.1**  
“Heiliger Himmel” mm. 20-21  

![Example 4.2](image2)  
**Example 4.2**  
Schubert’s “Der Atlas” mm. 5-6  

Parallels between “Heiliger Himmel” (song 1) and “Herbstgefühl” (song 2) already discussed in their texts continue in their piano accompaniments. Just as Berg made a dramatic transition in the second stanza of “Heiliger Himmel,” the second and most active stanza of “Herbstgefühl” (mm. 13-26; ex. 4.3) also presents a tremolo accompaniment in one hand and a piano melody (doubling the voice an octave higher) in  

---  

157 Tremolos occur in songs 1, 2, 3, 4, 6, 25, 26, 28, 33, and 34.  
158 Another Schubert example with treble tremolos and a melodic bass line is “Die junge Nonne.” This accompaniment pattern represents a thunderstorm.
the other. Here Berg may have intended the tremolo to depict the activity of nature: 
rustling leaves, sighing winds, fearful bushes, and breathing graves.

Example 4.3
“Herbstgefühl” mm. 16-17

Text painting continued to be Berg’s impetus for employing tremolos in song 3, 
“Unter der Linden.” Rather than providing mere dramatic accompaniment, the tremolos 
and trills\textsuperscript{[159]} set the tone for this pastoral scene. The persistent right hand trills in the 
opening seven measures (notated as a continuous tremolo in 2nds or 3rds), combined 
with the left hand’s repetitive, chromatic, descending line, appear to imitate the 
overlapping bird calls heard beneath the linden trees (“Unter der Linden bei der Haide”; 
ex. 4.4). The piano’s high-octave tremolos and trills in mm. 23-28 also recall the bird-like 
sounds heard in the introduction and accompany the text’s reference to the nightingale 
(“sang so süß die Nachtigall”). A similar tremolo/trill effect occurs in the bass staff of 
song 4, “Spielleute,” accompanying the text “Doch der Weg ging vorüber am Fluss, / 
Wo heimlich der Wassermann lacht” (mm. 6-13; ex. 4.5), and seems to represent the 
river’s constant undercurrent.

Example 4.4
“Unter der Linden” mm. 2-3

Example 4.5
“Spielleute” mm. 6-7

\textsuperscript{[159]} Eight songs in volume 1 include trills. Only song no. 23 includes a trill separate from tremolos for 
oral and/or dramatic effect. No song in volume 2 employs trills.
The water theme returns in “Lied des Schiffermädels” (song 6). Berg employed continuous tremolo accompaniment in both hands throughout the entire first stanza (mm. 1-17; ex. 4.6) and the final line of text (mm. 27-31), characterizing the movement of the sea, the sails, and/or the wind (“Auf der fernen See ein Segel steht … und so stark wie der Wind auf der See”). The accompaniment pattern in “Lied des Schiffermädels,” as well as the opening rocking motion in “Spielleute,” is reminiscent of the figure depicting movement in Schubert’s “Am Meer” (mm. 12-18; the rising mists, swelling waters, and flying gulls; ex. 4.7).

![Example 4.6](image)

**Example 4.6**  
“Lied des Schiffermädels” mm. 1-2  
“Spielleute” mm. 1-2

![Example 4.7](image)

**Example 4.7**  
Schubert’s “Am Meer” mm. 14-15

Berg did not use tremolos again in his songs until “Schlummerlose Nächte” (song 25), in which the text speaks of images that haunted and distressed the narrator. Tense and dark tremolos (mm. 2-5; ex. 4.8), preceded by surging parallel octaves in the introductory measure, establish the dramatic effect that appropriately accompany the opening text, “Legt mir unters Haupt Melissen, meine Träume sind so wild.”
Example 4.8
“Schlummerlose Nächte” mm. 2-3

In the following song, “Nachtgesang” (no. 26), the piano accompaniment in the opening eight-measures includes a D⁴-E⁴ tremolo pedal that further develops into a descending tremolo at different intervals for the next five measures (mm. 9-13; ex. 4.9). (“Wir gingen durch die dunkle, milde, Nacht, dein Arm in meinem, deine Auge in meinem; der Mond goß silberne Licht über dein Angesicht”). This passage provides an effect of motion but without explicitly illustrating the text. The tremolos might represent the agitated emotion of the lovers, their movement through the night, and/or the moonlight pouring over them in the darkness.

Example 4.9
“Nachtgesang” mm. 10-11
Orchestral treatment of the piano accompaniment is also achieved by means other than tremolos. In song 15, “Ich liebe dich,” Berg complemented Grabbe’s dramatic text from *Don Juan und Faust* with fast-moving, descending bass octaves. This effect illustrates the text’s image of lightning torn loose from the sky (mm. 1-5; “Wie ein Goldadler reißt der Blitz sich los vom Gipfel des Himmels”; ex. 4.10). One might imagine this portion performed by the low string section of the orchestra.

Example 4.10
“Ich liebe dich” mm. 3-4

Berg composed two more dramatic gestures for the bass line in “Ich liebe dich.” In mm. 10-12 the descending chromatic line leaping to the B-flat pedal tone (all in octaves) depicts the crumbling and destruction of the forest (“dabei empor in seliger Vernichtung”), and the description of Don Juan sinking to Donna Anna’s feet is accompanied by broad, sweeping octaves and arpeggios (mm. 14-15; “So sink ich hin zu deinen Füßen …”; ex. 4.11).
There are also examples in volume 1 of the *Jugendlieder* in which Berg’s accompaniments are stylistically pianistic rather than simply supporting the vocal line harmonically. These gestures are regularly employed, like the more orchestral effects just discussed, to represent the images in the poems, resulting in text painting, clearly an important characteristic of Berg’s early songs. Since the poems were so important to Berg’s creative process, it is not surprising that his musical accompaniments would illustrate the images in the text. The art song repertoire with which the Berg siblings were familiar (the songs of Schubert, Schumann, etc…) were Berg’s models.

Various songs use a rising and falling accompaniment pattern in the piano to represent motion or a sentiment described in the text. For example, in song 6 “Lied des Schiffermädels” a rising and falling eighth-note arpeggiation in the bass (mm. 18-26; ex. 4.12) helps to depict the movement of the wind and/or its effect on the water described in the text (“Blas ihn her zu mir, blas ihn schnell zu mir her, du Wind auf der See”).
Example 4.12
“Lied des Schiffermädelns” mm. 21-22

The density of the piano accompaniment also seems to represent the drama of this text. Here there are three different layers, including the aforementioned ascending and descending arpeggiation in the left hand (marked *stürmisch* to represent the stormy seas), a syncopated chord figure in the right hand (representing the woman’s anxious, irregular, and/or panic-stricken heartbeat), and an additional, simplified, right-hand doubling of the vocal line, all of which add intensity to the impassioned delivery of the text in which the speaker pleads with nature to bring back her love, who is out at sea.

In contrast, the slow rising and falling thirds in the opening of Berg’s “Sehnsucht II” (song 12) remind the listener of a Romantic piano miniature. Composed by Berg the pianist, this song does not need the vocal line to convey the sentiment in the work. (In fact, the accompaniment could stand alone as a piano work, as the vocal line merely doubles the right hand of the piano.) The text, however, lends specificity to the general tone of the music. In measures 1-3 the conjunct, undulating motion in parallel thirds grows out of the narrator’s dreaming state in the opening text (“Mir träumte: traurig schaute der Mond”; ex. 4.13). This gesture is recapitulated in mm. 17-19, but this time it is in the minor mode, reflected in the long and cold night (“Die Nacht war lang, die Nacht war kalt”).
A similar rising and falling line occurs in the opening of “Traum” (song 32; ex. 4.14). The quarter-note motion in the piano in mm. 1-3 (doubled in the vocal line) represents the poem’s setting: the undulation of the moonlight on the water’s surface and/or the song of the wind (“Der Mondschein lag auf dem Wasser und eigen des Windes gesang”). This melodic gesture and the textual images return in mm. 25-28 but only in the piano; the vocal line is more static and subdued, as the narrator realizes that his love can only return in dreams (“Der Mondschein lag auf dem Wasser, man hörte den Wind nun kaum.”).

“Sternenfall” (song 13) includes an ascending and descending eighth-note triplet arpeggiation (mm. 8-11; ex. 4.15) that accompanies the textual image of the twinkling stars in the night sky (“Nacht ihre gold’nen Inseln liegen”). Musically, this pattern also provides a formal transition from the opening C-major section to the new F-major area.
The rising triplet figure returns in m. 19, combined with a slow, rising vocal line on the word “oben,” to depict the narrator’s waving to the night sky and falling stars above (“und ich winke stumm nach oben”). Again Berg paired the accompaniment figure in m. 19 with a cadential arrival; in this instance to the new and final key of G major.

Example 4.15
“Sternenfall” mm. 8-9

Dramatic and noteworthy accompaniment patterns do not appear again in volume 1 until the second half of song 26, “Nachtgesang.” Measures 26-36 include rising and falling sixteenth-note sextuplet arpeggios (mm. 26-36; ex. 4.16), in stark contrast to the vocal line’s simple quarter- and half-note rhythm, which expresses the intensity of the images in the text (“Und in die Augen schwoll mir ein warmer Drang, wie Tränennahmung. Fester faßt ich dich und küßte.”). The inner, personal turbulence of a narrator near to tears and a passionate embrace between lovers may be represented by the restless and continual accompaniment figure. This section may also indicate that Berg’s choice of accompaniment was motivated by a similar accompaniment encountered in another composer’s work, particularly Brahms’s “Wie froh und Frisch” and Schumann’s “In der Fremde” from Liederkreis.

160 The piano accompaniment is missing in mm. 37-41 of the manuscript. The last line of text seems to lack, however, the intensity and excitement of the previous three lines. Therefore, one might suggest that the arpeggiation stops and the chordal accompaniment prevalent in the first half of the song returns for the last few measures.
As in “Nachtgesang,” Berg composed an elaborate piano accompaniment with rising arpeggios in the final measures of “Liebe” (song 28), which effectively complements the vocal text in mm. 15-20 (ex. 4.17). The narrator asks an unidentified individual how love showed itself to him/her. The descriptive response, “A luminescent bliss set itself loose from heaven and with large wings hung on my blossoming soul,” may have inspired Berg to compose an equally stirring accompaniment. The image of “large folded wings” (“und hing mit gefalteten Schwingen groß”) is accompanied by a combination of intricate bass arpeggios and oscillating harmonic intervals.

Example 4.17
“Liebe” mm. 15-16
Fast sixteenth-note- to sixty-fourth-note ascending arpeggios, scales, and trills represent the depiction of “my blossoming soul” (“meine blühenden Seele”). This rising, virtuosic flourish exemplifies Berg’s proclivity for dense piano texture during the period in which he composed these later songs of volume 1. Moreover, Berg added a third piano staff below the vocal line in mm. 18-19 (ex. 4.18), reminiscent of an orchestral piano reduction, in order to enhance the texture with a dramatic tremolo. This additional staff was likely performed by a third hand (Charley or Smaragda).

Example 4.18
“Liebe” m. 18

Berg also notated the piano accompaniment for “Wandert, ihr Wolken” (song 29) on three staves (eliminating the extensive use of ledger lines), on which parallel octaves rise and fall. This accompaniment pattern gives the impression of an etude for octave displacement at a consistent eighth-note pulse. Here the leaping octave motion in each hand perhaps depicts the movement of the clouds or foam on the sea described in the independent vocal line (“Wandert, ihr Wolken, wandert über den schaümenden See!”; ex. 4.19). In the penultimate measure (m. 19) descending and chromatic parallel octaves (sixteenth-note triplets) also add dramatic motion toward the final cadence.
Example 4.19
“Wandert ihr Wolken” mm. 17-19

An additional and common text painting device in Berg’s volume 1 songs pairs descending chromaticism with melancholy texts depicting images in the scenery, falling tears, and/or death. In song 11 (“Vielgeliebte schöne Frau”), for example, measures 3-5 employ a series of chromatically descending major triads (B♭ – A – A♭), all supported by a G-D pedal, which returns to G major in m. 6 (ex. 4.20). The obvious musical reason for this colorful descent is to represent the misty autumn fog and ethereal scene expressed in the text (“Spätherbstnebel, kalte Träume”). This passage is repeated with a slight variation (A – A♭ – G) in mm. 22-24, appropriately accompanying the word “Wehmutstränen” (melancholy tears) and ultimately arriving at a G minor cadence, heightening the overall melancholy tone.
Similarly, the most audible text painting in “Geliebte schöne” (no. 18) occurs within the second verse, during which the narrator pleads with his beloved to “smile not… rather weep” (mm. 28-41). A chromatic descent in the bass line, as well as a chain of suspensions, appropriately represents this text. Berg heightened the emotion in mm. 36-41 by interrupting the vocal line with a quarter rest, delaying the entrance of the narrator’s second iteration of “weine lieber” until beat 2 of m. 38 (ex. 4.21). This syncopated entrance, added to the descending bass and suspensions, suggests that the speaker’s voice is broken up in weeping.

Descending chromaticism is also observed in conjunction with the image of death and the descent into the grave. Berg employed planing harmonies in “Herbstgefühl” (song 2, mm. 20-25; ex. 4.22), depicting the faded desires and expired love (“erstorbene Triebe, erloschene Liebe”) that nature feels during its autumnal death.
In song 27 (“Es wandelt, was wir schauen”) the word “Tod” (death; m. 10) is paired with chromatic descending fifths in the bass (E\textsuperscript{2}/B\textsuperscript{2}; E\textsuperscript{b}/B\textsuperscript{7}; D\textsuperscript{7}/A\textsuperscript{2}). A comparable example may be found in “Im Morgengrauen” (no. 30), in which the narrator questions whether the lamp or he will be the first to be extinguished. Berg accompanied this text, “Wer wird zuerst verlöschen von uns beiden,” with planing, chromatic seventh chords in mm. 32-34 (B\textsuperscript{7}-B\textsuperscript{7}/A\textsuperscript{7}). A descending and often chromatic line also occurs in “Grabschrift” (no. 31), when the narrator reads the epitaph on the tombstone and thinks of his beloved who has died. Each occurrence has the same melodic contour but is presented at a different pitch level (ex. 4.23).
In songs 22 and 28 Berg associated descending chromaticism with texts containing a religious theme or image. “Vom Ende” (no. 22) presents Mary Magdalene as she rests her sad and tired head on her knee. In m. 16 the word “Knie’n” is combined with a chromatic descent from $F^5_4$ to $C^5_4$, falling toward the final C-major cadence in m. 17 (ex. 4.24).

Example 4.24

“Vom Ende” mm. 17-18

A more obvious reference to prayer occurs in “Liebe” (song 28, mm. 7-9; ex. 4.25), in which the narrator poses a question about love: “Kam sie wie ein Beten?” The accompaniment to this inquiry contains descending, chromatic seventh chords (similar to those in “Im Morgengrauen”). Combined with the descending harmonic line, the words
“ein Beten” (a prayer) are paired with a skipping eighth-note line in the treble that also descends, perhaps alluding to the image of prayerful kneeling.

Example 4.25
“Liebe mm. 7-9

Berg associated two more textual images with this prevalent descending gesture: longing and wandering. The piano accompaniment in mm. 3-6 of song 4, “Spielleute,” is characterized by a chain of 7-6 suspensions (doubling the melody in the vocal line) resulting in an abundance of creeping chromaticism (ex. 4.26). The suspensions occur in the context of a sequence of inverted fully diminished and dominant seventh chords (D♭7; G♯7; A7; A♭7; G7) beginning with the word “Sehnen” (longing) in m. 4.161 Using these techniques, Berg set the text “Zu ihr stand all’ mein Sehnen in der lichten Sommernacht,” and separated it from the other lines in the stanza almost as a refrain or introductory line.

Example 4.26
“Spielleute” mm. 4-6

161 This combination of suspensions and harmonic progression is similar to that previously discussed in no. 18 “Geliebte schöne.”
A striking moment in “Sternenfall” (song 13; ex. 4.27) is the “wandering” chromatic harmonies in mm. 5-7, appropriately corresponding to the text “und sie wandelt scheu und sacht.” The descending chromaticism results from the way that Berg treated the melodic gesture in the vocal line sequentially. This melodic gesture and harmonic progression suitably represent the narrator’s “longing,” which wanders throughout the night sky among the stars (“Meine Sehnsucht ist zum Licht in die Nacht emporgesteigen und sie wandelt scheu und sacht”).

Example 4.27
“Sternenfall” mm. 5-7

Berg also employed rhythmic patterns to represent images and ideas in his song texts. For example in song 10, “Sehnsucht I,” the narrator, who has traveled far from his lover, claims that his longing and yearning have broken his heart completely (“wildes qualvolles Sehnen bricht mir das Herze schier”). A change in the accompaniment pattern immediately follows with a rhythm broken up by eighth-note rests (mm. 11-15; ex. 4.28). Not only does the interrupted rhythm represent the literal “brokenness” of the heart, but it also suggests the sound of the heart’s pulse.

---

162 It is noteworthy that the harmonic progression in “Sternenfall” (mm. 5-7), as well as the melodic gesture in the vocal line, replicates a passage presented in the preceding song, “Sehnsucht II” (no. 12; mm. 19-20), in which a half-diminished seventh chord resolves chromatically to a dominant seventh chord. Berg often replicated melodic and harmonic passages in consecutive songs, demonstrating preferences and compositional process.

163 An identical rhythmic pattern occurs throughout “Grenzen der Menschheit” (song 62), providing evidence that the latter song may have been composed during this period.
Berg often represented the poetic image of wandering or traveling with illustrative rhythmic patterns. For example in “Wenn Gespenster aufersteh’n” (song 21), the narrator apologizes for being “curt and hard” due to his wild and sad life, which was a desolate pilgrimage (“Toll und traurig war mein Leben eine wüste Pilgerfahrt”), immediately after which the piano embodies that description before the voice reiterates “a desolate pilgrimage.” The right hand performs a descending, sixteenth-note pattern (marked *wild losfahren*), while the left hand’s steady, quarter-and-two-eighths pattern maintains the dominant pedal (mm. 14-18; ex. 4.29). Berg may have intended the wild, driving treble to represent the narrator’s wild life and the steady bass to depict the consistency of life’s pilgrimage (perhaps even signifying again the heart’s pulse, which must steadily beat along life’s journey).

Similarly, Berg chose a rhythm to depict a textual image in “Es wandelt, was wir schauen” (song 27). Slow moving half notes and chromatic quarter notes pervade the first section of this song, during which the narrator describes the duality of life; day becomes
night, joy begets horror, life invites death. In the beginning of the second stanza (mm. 13-19; ex. 4.30), the image of “suffering that creeps into life like a thief” (“Ins Leben schleicht das Leiden sich leise wie ein Dieb”) provided Berg with an opportunity to vary the prevailing rhythm. Here he initiated a consistent syncopated rhythm (quarter-half-quarter) in the piano that interrupts each measure with the half note’s articulation and “creeps” into the long, held notes in the vocal line.

Example 4.30
“Es wandelt was wir schauen” mm. 14-15

One might consider another interpretation in which the long rhythmic values in the vocal line represent “creeping,” while the syncopated accompaniment presents a different rhythmic version of life’s pulse. The three measures following this phrase (mm. 20-22; ex. 4.31) continue with the former theme, as Berg composed a brief interlude in which three piano voices perform contrasting rhythmic patterns (whole notes; syncopated quarter-dotted half; half-eighth rest-eighth-eighth-eighth). The latter bass line with the rising and moving eighth notes may continue to illustrate how suffering might creep into one’s life.
“Im Morgengrauen” (song 30) contains the final musical illustration of the heart’s pulse. As the narrator ponders which will die out first, the lamp hanging over his bed or his heart, Berg employed a constant eighth-note rhythm (marked *adagio religioso*) throughout the song, occasionally varying the pulse to quarter-eighth (ex. 4.32).

The foregoing descriptions demonstrate how Berg enhanced the drama and imagery of the texts in his songs with his piano accompaniments. Imitating models from earlier composers’ works, his use of melodic and rhythmic figures, as well as dramatic flourishes and techniques in the piano accompaniments, set the tone for their associated texts and were often inextricably linked to the images in the poems, displaying Berg’s understanding and penchant for text painting.
CHAPTER 5

RHYTHMIC TECHNIQUES

Studies by Douglas Jarman and Dave Headlam have demonstrated that rhythm was a significant organizational element in Berg’s later and more mature works. In fact, Jarman noted:

On the basis of the procedures employed in Lulu alone, Berg emerges as one of the most ingenious, inventive, and radical rhythmic innovators of 20th century music – perhaps of the music of any period since the Renaissance.

One cannot expect to observe these mature rhythmic procedures in Berg’s early songs, but the Jugendlieder do reveal his initial interest in and experimentation with this fundamental musical element.

Repeated Syncopated Patterns

Throughout the first volume of Jugendlieder Berg favored a specific syncopated rhythmic pattern, eighth-quarter-quarter-quarter-eighth, as well as several variations thereof. This rhythmic figure occurs in 16 of 34 songs in volume 1 and is often replicated in pairs of consecutive compositions (nos. 6, 11, 13, 14, 16, 17, 19, 20, 23, 24, 26, 27, 28, 31, 32, 34). Table 4 at the end of this chapter displays the common rhythmic

---


166 The slight variations are directly related to the different meters used in each song, as shown in the following table.
patterns and variations employed by Berg, as well as several art songs from the Romantic repertoire in which similar syncopated rhythmic patterns may have served as models for Berg’s compositional style.

Jarman also noted that, as early as his *Vier Lieder*, op. 2, Berg often used structural rhythms including syncopated patterns, “which function independently of melodic and harmonic material.” In fact, he employed syncopated rhythmic patterns throughout the *Jugendlieder*. When expressing the text, the rhythm’s unsettled agitation of the metrical framework carries over into the suggestion of emotional, psychological, and physical disruption. The most common emotions accompanied by syncopated figures include grief, pain, and suffering. In addition to text painting, the repeated rhythmic patterns formally delineate phrases and stanzas, indicating that Berg was mindful of formal rhythmic organization during the early years of his career.

Berg employed two types of rhythmic text painting in his songs. In the first set of examples, the syncopated rhythmic pattern clearly relates to a specific textual image. An obvious illustration of this has already been discussed in the previous chapter, in which the broken heart image in “Sehnsucht I” (song 10) was musically depicted by the broken rhythm. Similarly, in “Es wandelt, was wir schauen” (song 27) Berg only employed the quarter-half-quarter pattern during the portion of the song in which the text described how suffering creeps into life like a thief. Another example appears in song 13, “Sternenfall,” in which an eighth rest-quarter-quarter-quarter-eighth rhythm, occurring in mm. 1-6, portrays how the narrator’s yearning wanders shyly and gently upward to the night sky (“Meine Sehnsucht ist zum Licht in die Nacht emporgestiegen und sie wandelt scheu und sacht”).

---

Example 5.1

“Sternenfall” mm. 1-2

In “Augenblicke” (song 34; ex. 5.2) an intermittent eighth-quarter-quarter-eighth pattern complements the text’s expression of unspeakable sorrow (mm. 6-9; “unnennbarem Leide”) and the anxious waiting of the flowers (mm. 12-14; “ängstlich harren”). In addition, a dramatic rising and falling version of this syncopated pattern may represent how the stillness of nature could be interrupted by a clap of thunder (mm. 18-21; “und als müßt in diese Stille nun ein Donnerschlag”) or the tearing of the narrator’s heart (m. 25; “oder mir das Herz zerreißen”).

Example 5.2

“Augenblicke” mm. 6-8
“Augenblicke” mm. 12-14

“Augenblicke” mm. 19-21

“Augenblicke” m. 25
Several examples from the Romantic art song repertoire may have served as models of this technique. Schubert, Schumann, Brahms, Richard Strauss, and Wolf all employed similar syncopated rhythmic patterns to depict specific images expressed in the text. Many of the textual ideas corresponding with the syncopated figure similarly speak of suffering, lost love, the heart, and death, all topics observed in the texts selected by Berg. One such example occurs in measures 25-28 in Brahms’s “Geheimnis.” An eighth-quarter-quarter-quarter-quarter-quarter-eighth rhythm in the bass line accompanies the text “unsrer Liebe.” In this poem the narrator, enjoying a warm, spring evening, asks the blossoming trees if they are whispering about “our love.” The syncopated figure appearing with the prolonged repetition of “unsrer Liebe” might be understood to represent the beating hearts of the two lovers, an image of which Berg was fond. Another example occurs in measures 10 and 13-16 of Strauss’s “Die Zeitlose,” in which an eighth-quarter-quarter-eighth pattern is paired with the text “[doch es ist] Gift,…dem reinen, blinkt so röthlich.” This poem describes the beauty of the saffron flower. Strauss chose the syncopated rhythm to underscore the text that declares that those pure red blooms are deceptively poisonous and deadly.

In Berg’s volume 1 songs, the second text painting approach uses the syncopated rhythmic pattern to establish and maintain the mood and/or tone of the text’s setting. An eighth rest-quarter-eighth rhythm in “Vielgeliebte schöne Frau” (song 11) appears throughout the entire song, at first seeming to represent the atmosphere of nature in late autumn (misty hills and valleys, leafless trees, and one melancholy green tree with damp limbs). Later in the text, however, one senses that the syncopated rhythm symbolizes the beating of the narrator’s heart (a technique not new to Berg) as he compares his heart to this wilderness (“Ach mein Herz gleicht dieser Wildnis”). In “Ich will die Fluren meiden” (song 17; ex. 5.3) an eighth rest-quarter-quarter-eighth pattern is used intermittently throughout the song (often alternating with measures holding a steady quarter-note pulse) and does not seem to represent any one specific textual image.

In the poem the narrator avoids the meadows because he is afraid that his dreary grief will force spring to depart and disrupt the innate workings of the brook (to flow), the flowers (to bloom), and the nightingale (to sing). Berg may have inserted the intermittent syncopated accompaniment to convey the idea of nature’s disruption, but in the end the steady pulse of nature perseveres.

Similarly, songs by Schubert, Brahms, and Wolf use rhythm to establish the tone of the text. Schubert’s “Wohin?” from Die schöne Müllerin contains a nearly continuous eighth-quarter-eighth pattern in the bass clef, which helps depict the forward rushing movement of the brook. Brahms’s “An die Nachtigall” (op. 46, no. 4; mm. 1-44) includes an eighth-quarter-eighth and eighth rest-quarter-quarter-quarter-eighth pattern throughout, creating an active piano accompaniment and setting the tone for the poem. Here a nightingale, singing songs of burning love, awakens the heart of the narrator, who orders it to fly away while staring at the heavens, tearful and alone. A sixteenth-eighth-eighth-eighth-eighth-eighth-eighth-eighth-sixteenth rhythm also appears

---

171 The piano accompaniment in Schubert’s “Der liebliche Stern” is nearly identical to that in “Wohin?” and therefore also contains a steady eighth-quarter-eighth pattern throughout much of the song. It represents the movement of the various subjects within the poem: dancing stars, spring breezes, movement of waves, etc…; Ibid., vol 3, 140-143.
throughout Brahms’s “Meine Liebe ist grün” (op. 63, no. 5). This active accompaniment depicts the delight of love, while the text presents an analogy between two lovers and the sun (the beloved) shining down on a lilac bush (the narrator). Lastly, the former syncopated figure (sixteenth-eighth-eighth-eighth-eighth-eighth-sixteenth) in Wolf’s “Das ist ein Brausen und Heulen” depicts the irregular motion of a dark, roaring tempest in the night sky, which awakens and frightens a young child.

In other Berg songs the syncopated rhythmic pattern not only represents the ideas in the text but also delineates sections of the poetic and/or musical form. The eighth rest-quarter-quarter-quarter-eighth syncopation in “Lied des Schiffermädels” (song 6) may represent the wind on the water (as the narrator pleads with the wind to blow her sweetheart out at sea back to her), but it also separates the sections of the song and the poetic stanzas (ex. 5.4). The opening section and stanza are characterized by rocking tremolos, while the narrator presents the situation of her lover at sea (“Auf der fernen See ein Segel steht, mein Schatz ist auf der See;”). The tone of the second stanza changes, as the narrator now pleads with the wind (“Blas ihn her zu mir, blas ihn schnell zu mir”).

Example 5.4

“Lied des Schiffermädels” mm. 23-24

Here it seems that Berg consciously altered the accompaniment pattern to signify the beginning of a new musical section, as well as a new stanza and poetic perspective. Schubert similarly included a sixteenth-eighth-eighth-eighth-eighth-sixteenth

173 Ibid., 188-92.
pattern in the second verse of “Der Schiffer” (“Friedlich lieg’ ich hingegossen”),\textsuperscript{175} signifying the beginning of a new stanza and poetic perspective. The first verse contains the first-person account of the narrator calmly relaxing on a boat in the moonlight. The more irregular accompaniment in the second verse accompanies the shift of the narrator’s thoughts toward the young girl, with whom he wished he was sharing this experience, and the sweet songs she would sing. His peacefulness is disrupted, which is in turn represented by the change in piano accompaniment.\textsuperscript{176}

The syncopated rhythmic pattern in Berg’s “Scheidelied” (song 24) both delineates poetic stanzas and represents textual meaning. A treble-clef eighth-quarter-quarter-quarter-eighth figure established throughout the opening stanza depicts the nature scene and the movement of its objects (mm. 1-9; the drifting swallows and swans; the blooming flowers; and the shaking rosebud). This pattern ceases, however, at the end of this stanza. The next verse describes a beautiful child waving her kerchief, while the narrator allows two unseen tears to fall. The syncopated pattern appears intermittently this time in the bass clef, in m. 13 in connection with the verb “wehn” (the waving kerchief) and, in mm. 16-19 as an interlude preparing for the third stanza (perhaps associated with the narrator’s falling tears). Berg omitted the syncopation from the third stanza, where the lines merely describe the scene (there is a stake at the crossroads pointing toward the village and the vast world) and do not present any action from the narrator or the subjects of the text. The rhythmic pattern returns to the opening treble-clef figure in the last two lines of the fourth verse (mm. 31-36) as a way to end the song as it began. The rhythm not only unifies the form musically but also relates to the text in which the narrator determines that he will return to where he started (“Ich glaub’ es ist am besten ich kehre zu ihr zurück”).

Strauss and Wolf similarly employed syncopated figures to represent textual images, as well as to separate stanzas. In Strauss’s “Glückes genug”\textsuperscript{177} a sixteenth-eighth-sixteenth pattern observed in mm. 4-5, complements the text in which the narrator is listening to the breathing of a sleeper (“Ich deinen Atem hören konnte”). Later a

\textsuperscript{175} Schubert, vol. 5, 190-92.
\textsuperscript{176} Another similar example occurs in the first verse of Wolf’s “Wo ich bin, mich rings umdunkelt” (mm. 1-7; Wolf, 42-43). Also the second verse of Wolf’s “An” contains the syncopated pattern accompanying text relating to the heart’ desire and sounding (mm. 22-36; Wolf, 3-6).
\textsuperscript{177} Strauss, vol. 1, 257-59.
sixteenth-eighth-eighth-eighth-sixteenth pattern occurs in mm. 14-15 as an interlude to separate verses. This pattern continues through measure 20, accompanying the text “Und wenn nach heissem, ernstem Tag du mir verscheuchtest schwere Sorgen,” in which the painful sorrows are chased away. Lastly, the syncopation returns in the final postlude measures (mm.31-32), unifying the work, as well as slowing down the rhythm with an eighth-quarter-eighth figure preparing for the final cadence. In the same way, Wolf used a syncopated pattern to demarcate verses, illustrate the text, and end the song. Measures 32-34 in “Traurige Wege”\(^\text{178}\) contain an eighth rest-quarter-quarter-eighth rhythm, separating verses 2 and 3. The same pattern returns in mm. 64-66 as an interlude between verses 5 and 6. This time the syncopated figure continues, however, in the penultimate verse (verse 6; mm. 67-82) corresponding with a text describing dark clouds, cold winds, graves, tombs, and eternal sleep.\(^\text{179}\) Finally, the same rhythmic pattern returns in the final measures, mm. 100-104, rounding out the song.

Berg’s songs 19 and 20 (“Schattenleben” and “Am Abend”) apply syncopated rhythms for purposes other than text painting. An eighth-quarter-eighth pattern appears in m. 8 of “Schattenleben” at the cadence point of the piano introduction leading into the opening verse (ex. 5.5). This also occurs in m. 70 of Schumann’s “Belsazar,”\(^\text{180}\) in which the syncopation slows down the rhythm in preparation for the next verse.

\(^{178}\) Wolf, 10-15.

\(^{179}\) “Graue Wolken niederhingen, durch die Kreuze strich der West, als wir einst am Kirchhof gingen; ach, wie schließen sie so fest!” The images of graves and topic of death are often associated with these syncopated patterns. Schumann made this connection in “Die alten, bösen Lieder” and “Mit Myrten und Rosen.” It is also found in Schubert’s “Der Jüngling auf dem Hügel.”

Example 5.5

“Schattenleben” mm. 7-9

In Berg’s “Am Abend” a quarter-half-quarter pattern applied throughout corresponds with the syllable stress presented in the vocal line (ex. 5.6). Using this figure, Berg emphasized the last word of each line of the poem, slowed the rhythm down to delineate each line of text, and included an anacrusis for the next line that followed. This occurs in m. 2 (“abend”), m. 6 (“hängen”), m. 16 (“luft”), m. 18 (“Talen”), m. 20 (“duft”), m. 22 (“Talen”), m. 24 (“duft”), m. 26 (“duft”), m. 28 (“sinnen”), and m. 32 (“finden”).

Example 5.6

“Am Abend” mm. 1-2
In “Sehnsucht III” (song 14) Berg employed the syncopated eighth-quarter-quarter-quarter-eighth figure to denote the arrival of the climax and apex ($A^5$) of the song. The pattern occurs in mm. 14-19, which also coincides with the last two lines of the second stanza (the two-thirds position in this three-stanza poem) and is punctuated by a rolled arpeggio on the downbeat of each measure (ex. 5.7). It is not immediately apparent that the syncopation symbolizes the text in this instance, but one cannot ignore the fact that the heart is the focus of this passage (“wo ich der Liebe Leid und Lust in dem Herzen getragen”).

Example 5.7

“Sehnsucht III” mm. 14-15

Songs by Schubert and Schumann also associate this syncopated pattern with the formal climax and the “heart” image. Schubert’s “Am Fenster” initiates a sixteenth-eighth-eighth-eighth-sixteenth figure in the last four lines of verse 2 (mm. 40-48; the climax point of this three-verse song), during which the narrator in the poem states that he no longer feels sadness at the window, but rather has found joy in his soul. Nothing will rob his heart or soul of this newfound happiness. In Schumann’s “Schöne Wiege” the last two lines of verse 5 (mm. 80-88; “Wahnsinn wühlt in meinen Sinnen, und mein Herz ist krank und wund.”) are placed at the climax point of the song and also

---

181 “Sie raubt der Zufall ewig nie aus meinem treuen Sinn: in tiefster Seele trag’ ich sie, da reicht kein Zufall hin.” (Schubert, vol 3. 77-9.)
include the sixteenth-eighth-eighth-eighth-sixteenth pattern to accompany the sickness and madness of the narrator and his heart.

In songs 16, 23, 26, 28 Berg associated the syncopated figure with the formal delineation of poetic stanzas. “Ferne Lieder” (song 16) contains an eighth rest-quarter-quarter-quarter-eighth pattern in mm. 16-20 at the beginning of the second stanza. This figure does not clearly paint the text (“Aus der weißen Villa dringt eine sanfte klage:”) but rather delineates the text from the lines that follow (“Eine Frau, die spielt und singt Lieder andrer Tage”).

Similar to song 14, “Vorüber” (song 23) employs the syncopated rhythm during the last two lines of each stanza. The bass line presents a sixteenth-eighth-eighth-sixteenth pattern in mm. 5-10 and 16-23. As in similar songs, the narrator is expressing suffering and pain during these measures. He laments that just as spring gives way to other seasons, so does love, and his heart is affected by the loss of spring and love. Text painting is not clearly apparent in this example, but again the syncopated rhythm may be connected with the image of the heart.

Songs by Schubert, Schumann, and Brahms also accompany the last lines of poetic stanzas with syncopated rhythmic patterns. For example, the last two lines of Schubert’s “Auf der Donau” include a sixteenth-eighth-eighth-sixteenth figure that continues until the final cadence (mm.48-65). Schubert may have chosen this rhythm to represent the dismay and discomfort of the little boat on the waves of the Danube. In “Mit Myrten und Rosen” Schumann employed an eighth-quarter-quarter-quarter-eighth pattern in the last line of verse 2 (mm. 21-24; “Doch mir blüht’s nur, wenn ich selber im Grab”) and the last two lines of verse 5 (mm. 55-61; “einst kommt dies Buch in deine Hand, du süßes Lieb im fernen Land”). Brahms utilized an eighth-quarter-quarter-quarter-eighth pattern during the last two lines of each of the poetic stanzas of “Immer leiser wird mein Schlummer.” In mm. 15-22, the rhythmic figure accompanies the text “niemand wacht und öffnet dir, ich erwach und weine bitterlich,” and in mm. 42-51 the rhythm is paired with “Wllst du mich noch einmal seh, komm, o komme bald!” Here the narrator is dying and hopes that his beloved will see him before it is too late. Perhaps

---

184 Schumann, vol. 1, 141-44.
185 Brahms, vol. 26, 4-6.
Brahms included this pattern to increase the rhythmic and poetic tension leading to the end of each stanza.

Berg’s “Nachtgesang” (song 26) only includes a quarter-half-quarter figure in the transition measures between the first and last stanzas (mm. 14-16). A similar example from the art song repertoire is found in Schubert’s “Die Forelle.” In the interludes before and after the poetic stanzas, an eighth rest-quarter-eighth rhythm occurs, most likely depicting the rhythmic activity of the trout and/or the brook.

Lastly, in Berg’s “Liebe” (song 28) the eighth-quarter-quarter-quarter-eighth rhythm occurs during the first verse only (mm. 1-10), distinguishing the two verses, as well as the narrators of each. This poem contains two speakers (first verse: a question is asked, “How did love come to you?”; second verse: the question is answered), and the rhythmic accompaniments help to separate the question and the answer. Schubert likewise used an eighth-quarter-quarter-eighth pattern to delineate verses 5-7 (mm. 50-68) from the others in “Der Jüngling auf dem Hügel.” Here the rhythm signifies the change in tone in the poem. In the opening four verses a sad youth observes the happiness of nature and its subjects, but then the tone is altered in verses 5-7, as he hears the funeral bells and witnesses the procession of the coffin containing the body of his dear beloved. Again the depiction of death and sorrow is complemented by a syncopated rhythmic pattern.

It is more than a coincidence that Berg employed a similar syncopated rhythm in so many of these songs. Emulating his favorite composers, he began using rhythmic patterns for different purposes. Whether for text painting or delineating formal structure, Berg favored the use of these syncopated patterns in the first volume of his Jugendlieder, and this predilection for rhythmic motives and organization would remain one of his significant compositional techniques throughout his career.

\[\textsuperscript{186}\text{Schubert, vol. 1, 197-200.}\]

\[\textsuperscript{187}\text{Schubert, vol. 2, 16-18.}\]

\[\textsuperscript{188}\text{In fact, the syncopated rhythm is also included in songs 31-34, but more intermittently, and their discussion would reiterate what has previously been presented.}\]
Time Signatures

As one might expect from a young composer, Berg set most of the thirty-four volume 1 songs, twenty, in fact, in quadruple meter or common time. From the beginning, however, Berg also employed mixed meters in these songs. His concern for staying true to the stress of the poetic text and/or musical form may have influenced his choice of meter. On the other hand, Berg’s meter changes may provide evidence of his compositional inexperience or imitation of traditional models.

Some of the earliest songs demonstrating mixed meters alternate between quadruple and duple meters. This occurs in nos. 3, 5, 8, 25, 31, and 32. In the first example, “Unter der Linden” (song 3), Berg changed the meter in the piano accompaniment from 4/4 to 2/4 in m. 16 (ex. 5.8). In this case, the meter change accentuated the “powerful” piano interlude (marked mit eindringlicher Leidenschaft). A shift to duple meter occurs once again in the postlude (m. 31), but Berg did not indicate any meter changes in the manuscript, perhaps suggesting that he was not concerned with proper notation. A similar example occurs in the piano accompaniment of “Wo der Goldregen steht” (song 5; ex. 5.9). In this case a duple measure was added in m. 27 to prolong the dominant and delay the arrival of the last line of text.

Example 5.8
“Unter der Linden” mm. 16-17

189 Songs 1, 3-6, 8, 10, 12-14, 20, 22, 24-29, and 31-32. Berg chose to use the common time symbol initially in song 20 and again in nos. 22 and 27.
190 None of Berg’s songs in volume 1 that begin and end in duple meter (nos. 7, 11, 18, 19, 21, 23) include changing or mixed meters.
191 Berg marked the duple meter as a fraction between the staves and forgot to indicate a return to common time when the measure lengths returned to quadruple values.
192 Similarly, this type of meter change and prolongation occurs in “Schlummerlöse Nächte” (song 25; m. 15) and “Traum” (song 32; m. 36).
In “Liebeslied” (song 8) Berg employed a duple-meter measure (m. 10) seemingly signifying the end of the first verse and preparing a piano transition to the second verse. The first nine measures of this song contain a consistent rhythmic pattern in the vocal line (eighth rest-eighth-eighth-eighth-eight-quarter-quarter). In measure 10, coinciding with the text “mein Himmel dort,” Berg could have continued with the aforementioned rhythm, but instead he lengthened the cadence with the additional duple meter measure, while introducing the accompaniment pattern for the second stanza (quarter-quarter-half; ex. 5.10).
Lastly Berg added a duple meter measure in “Grabschrift” (song 31, m. 5; ex. 5.11) emphasizing the cadence point at the end of the second line of text and providing a clear delineation between it and the following line.

![Example 5.11](image)

**Example 5.11**

“Grabschrift” mm. 4-6

Such changes of meter are not uncommon in the song repertoire with which Berg was familiar. Models for the use of mixed meters could include Schubert, Schumann, Brahms, Wolf, and Strauss. One such example in which the meter changes from common time to duple meter occurs in “An die Geliebte”\(^{193}\) from Wolf’s *Mörike Lieder*. Here Wolf shifted the meter from 4/4 to 2/4 in m. 27 approaching the final cadence. In Wolf’s “Und willst du deinen Liebsten sterben sehen,”\(^ {194}\) from the *Italienisches Liederbuch*, a similarly added 2/4 measure in the antepenultimate measure prepares for the final cadence, setting the final phrase of text (“schön ist, die sie strahlt!”).

Some of Berg’s songs in volume 1 also include alternation between quadruple and triple meters. This idea is employed in consecutive songs nos. 13 and 14. In song 13, “Sternenfall,” a triple measure is added in m. 18, in order to place the final word of text

---

\(^{193}\) Hugo Wolf, *The Complete Mörike Songs*, trans. Stanley Applebaum (New York: Dover, 1982), 101-103. This song may be an important model for Berg, as it contains a syncopated rhythmic pattern, tremolos, a text referring to a beloved, and a meter change, all conventions found in these early songs.

\(^{194}\) Hugo Wolf, *Italienisches Liederbuch nach Paul Heyse*, ed. Paul Müller, vol. 2 (Leipzig: Peters Edition, 1926), 6. This is another example in which the syncopated pattern, poetic topic, and meter change may have served as a model for Berg’s compositional style.
(“oben”) on the downbeat of the next measure and allow an extension of the final
cadence to follow (ex. 5.12).

Example 5.12
“Sternenfall” mm. 18-19

The meter change in “Sehnsucht III” (song 14, mm. 23-24; ex. 5.13) emphasizes
the return to tonic (D major) after a long, chromatic section and provides a more natural
syllable placement of the text (“…Sternenpaar sah in mein Leben scheinen”).

Example 5.13
“Sehnsucht III” mm. 23-25
Another notable case of changing meters appears in “Liebe” (song 28; mm. 10-20). Here Berg chose common time for the first stanza, in which the narrator asks a question, and compound meter (6/4) for the second stanza, in which the answer is given. The variation in this song helps to delineate the first stanza from the second and further clarifies the idea that there are two speakers presented in the poem. Schubert employed a similar device in his song “Dem Unendlichen”; the first verse is set in 4/4, in which the text is centered on the narrator and his relationship with God, and the last verse in 3/4 depicts how nature reacts to the glory of God. Likewise, a common time signature accompanies the first eight stanzas of Schubert’s “Der Pilgrim,” as the speaker recounts the promise of a long pilgrimage. However in the last verse, when his hope is defeated, the signature is altered to 3/4.

Several other examples in the art song literature may have served as models for changing meters in order to separate musical or poetic sections. Schubert’s “Fahrt zum Hades” varies time signatures as the stanzas change. The first stanza is in cut time, the next two stanzas are in 3/4, the fourth stanza is a recitative in common time, and the song ends with a return to the first verse in cut time. Schumann, on the other hand, would often add lengthy piano postludes to the end of his song cycles. Some of these final sections had completely different time signatures from the preceding song. Two such examples are Schumann’s “Nun hast du mir den ersten Schmerz getan” from Frauenliebe und Leben (4/4 song; 3/4 postlude) and “Die alten, bösen Lieder” from Dichterliebe (4/4 song; 6/4 postlude).

Two more of Berg’s songs similarly begin and end in different meters. The entire text of “Furcht” (song 33) appears in triple meter, after which Berg added a five-measure postlude in duple meter (mm. 24-29; ex. 5.14). The narrator in Georg Busse-Palma’s text is fraught with grief because his pregnant beloved is far away and perhaps courted by another man. His pain leads him to thoughts of death. Here Berg shifted the meter and added the short postlude incorporating a sense of urgency and sorrow with a chain of

---

suspensions (beginning in m. 22) and a descending melodic and harmonic gesture illustrating the death image in the last line of text.

Likewise Berg employed a 3/4 time signature in “Augenblicke” (song 34) until measure 21, when it changes to common time for the remainder of the song. Berg seemingly added a beat to each measure in order to represent the intensity in the final three lines of text (with images of resounding thunderclaps, earthquakes and a tearing heart), as well as to prolong the final cadence.

Only seven of the volume 1 songs contain measures in triple meter (nos. 2, 9, 16, 17, 30, 33, 34), and only two of those contain one signature throughout (nos. 9 and 30). Four of these songs (nos. 2, 16, 17, and 30) are also ones in which Berg may have experimented with new ideas. “Herbstgefühl” (song 2) is an interesting case, in that the initial time signature is 3/4 but only six of the twenty-six measures are in triple meter, the others being quadruple. The form of the song and the markings in the manuscript add to the confusion. There are symbols in the manuscript above the first and last measures of “Herbstgefühl” indicating that Berg may have tried his hand at some sort of da capo or dal segno al Fine. Christopher Hailey’s published edition acknowledges the existence of these signs in a footnote, but Hailey nevertheless inserts the double-bar line at the end of m. 26. With this reading of the song’s form, “Herbstgefühl” would be the first of four songs in volume 1 to begin and end in different meters. As mentioned previously

---

200 “...ein Donnerschlag erklingen oder tief die Erd’ erbeben oder mir das Herz zerreißen.”
201 Also the word “Schluß” in the middle of m. 4 and “Fine” at the end of m. 26.
202 If the symbols in the manuscript were adhered to by the performer, the song would end with a four-measure postlude in the opening meter, 3/4.
203 The other three songs have been discussed earlier: “Liebe” (song 28) begins in common time and ends
in this section, however, it was not particularly rare for an art song composer to write a song that begins in one meter and ends in another.

A pair of songs in volume 1 is notable for different reasons. In song 16 Berg often notated the piano accompaniment to “Ferne Lieder,” in 6/8 meter (e.g. mm. 6-9; ex. 5.15), opposing a clear 3/4 vocal line, demonstrating Berg’s interest in competing rhythmic accents. The duple compound meter was likely influenced by the previous song in the volume, “Ich liebe dich” (song 15), which was completely notated in 6/8.

![Example 5.15](image)

**Example 5.15**

“Ferne Lieder” mm. 6-7

The following song, “Ich will die Fluren meiden” (song 17) is composed in triple meter, but Berg added one 4/4 measure in m. 10, extending the cadence at the end of the first stanza and also delaying the beginning of the second (ex. 5.16). This is noteworthy because most of Berg’s instances of changing meters involve inserting a measure or measures with fewer beats. In this case he added a beat in the measure to extend the interlude between poetic stanzas. A similar example occurs in Brahms’s “Sehnsucht” (“Mein Schatz ist nicht da”). In m. 24, Brahms added one 4/4 measure to the triple-meter song in order to delay (in fact, ritard.) the final cadence two measures later. A similar occurrence appears in m. 23 of Brahms’s “Wir wandelten,” in which he added a

---

204 Brahms, vol. 23, 66.
205 Brahms, vol. 25, 182-84.
measure of 3/2 within a 4/4 framework to repeat a portion of text ("Eines sag ich:")},
delay a cadential resolution, and create anticipation for the speaker’s following words.

Example 5.16

“Ich will die Fluren meiden” mm. 10-11

Asymmetrical and/or compound meters are not part of Berg’s essential
compositional language in the volume 1 songs. He experimented with 6/8 and compound
meters in songs 15, 16, and 28, but he primarily employed the simple meters with which
he was most likely familiar. The only other song with a distinct time signature is “Im
Morgengrauen” (song 30), in which Berg first used 3/8 throughout, perhaps because of
the slow tempo marking (Adagio religioso).

This chapter has demonstrated how Berg may have modeled his use of
conventional time signatures and changing meters on the notable examples from the art
song repertoire that he would have encountered at home. One could argue that the
techniques displayed in the later songs in volume 1 indicate Berg’s compositional growth
and progression. He was willing to experiment with new meters and did not find it
necessary to begin and end in the same time signature. None of these techniques are
notable in and of themselves, as several of the art song composers such as Schubert,
Schumann, Brahms, and Wolf had already employed them several years earlier. Their
significance here is that Berg used these techniques as a means to develop a craft, one
that matured from song to song.
### TABLE 4: Time Signatures in Berg’s *Jugendlieder*, volume 1

<table>
<thead>
<tr>
<th>Song</th>
<th>Time Signature</th>
<th>Song</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4/4</td>
<td>18</td>
<td>2/4</td>
</tr>
<tr>
<td>2</td>
<td>3/4; ends 4/4</td>
<td>19</td>
<td>2/4</td>
</tr>
<tr>
<td>3</td>
<td>4/4, with 2/4 measures</td>
<td>20</td>
<td>Common Time; C</td>
</tr>
<tr>
<td>4</td>
<td>4/4</td>
<td>21</td>
<td>2/4</td>
</tr>
<tr>
<td>5</td>
<td>4/4, with 2/4 measure</td>
<td>22</td>
<td>Common Time; C</td>
</tr>
<tr>
<td>6</td>
<td>4/4</td>
<td>23</td>
<td>2/4</td>
</tr>
<tr>
<td>7</td>
<td>2/4</td>
<td>24</td>
<td>4/4</td>
</tr>
<tr>
<td>8</td>
<td>4/4, with 2/4 measure</td>
<td>25</td>
<td>4/4, with 2/4 measure</td>
</tr>
<tr>
<td>9</td>
<td>3/4</td>
<td>26</td>
<td>4/4</td>
</tr>
<tr>
<td>10</td>
<td>4/4</td>
<td>27</td>
<td>Common Time; C</td>
</tr>
<tr>
<td>11</td>
<td>2/4</td>
<td>28</td>
<td>4/4, ends 6/4</td>
</tr>
<tr>
<td>12</td>
<td>4/4</td>
<td>29</td>
<td>4/4</td>
</tr>
<tr>
<td>13</td>
<td>4/4, with 3/4 measure</td>
<td>30</td>
<td>3/8</td>
</tr>
<tr>
<td>14</td>
<td>4/4, with 3/4 measure</td>
<td>31</td>
<td>4/4, with 2/4 measure</td>
</tr>
<tr>
<td>15</td>
<td>6/8</td>
<td>32</td>
<td>4/4, with 2/4 measure</td>
</tr>
<tr>
<td>16</td>
<td>3/4, with 2/4 and 4/4 measure</td>
<td>33</td>
<td>3/4, ends 2/4</td>
</tr>
<tr>
<td>17</td>
<td>3/4, with 4/4 measure</td>
<td>34</td>
<td>3/4, ends 4/4</td>
</tr>
</tbody>
</table>

**Triplets**

Another notable feature in Berg’s *Jugendlieder* is his prevalent usage of triplets. Nineteen of the volume 1 songs contain them in one manner or another. Berg employed triplets in four key ways: as a melodic gesture; as part of a cadential gesture; as a duple-versus-triple rhythmic figure; and as an accompaniment pattern.

Triplets occur across a consecutive group of volume 1 songs (nos. 2-5) as a melodic element or perhaps even “motive.” These examples may be the earliest instances in which Berg worked with the idea of a melodic motive, a technique that became part of his mature compositional style. Triplets first appear in “Herbstgefühl” (song 2; ex. 5.17)

---

206 May end in 3/4, if the symbols in the manuscript are followed.
207 Berg’s manuscript labels it 6/8.
208 The piano staves are often notated in 6/8, but not labeled as such.
209 Nos. 1-6, 9, 12-14, 16-17, 22, 25, 28-29, 31, 33-34.
as descending anacruses in the vocal line (mm. 5, 9, 16, 20), which are, along with other melodic variations, integral to this song’s melody. Berg may have employed the descending melodic gesture in order to illustrate the text’s image of sinking into the grave of the earth.

Example 5.17
“Herbstgefühl” mm. 4-5

The following song, “Unter der Linden” (song 3; ex. 5.18), opens with a triplet anacrusis followed by high-register trills, perhaps representing the song of the nightingale (in stark contrast to the tone in “Herbstgefühl”). The triplets return in m. 22 with a recapitulation of the opening material and Vogelweide’s text regarding the sweet song of the nightingale (“vor dem Walde in einem Thale “Tan dareidei” sang so süß die Nachtigal”). A rising triplet pattern continues to drive the melody and rhythm toward the final cadence in m. 35.

Example 5.18
“Unter der Linden” m. 1
Berg duplicated the triplet anacrusis and trill gesture in the following song, “Spielleute” (song 4). This motive is introduced in m. 6, complementing the word “Sommernacht,” perhaps alluding to the song of the night birds and carrying on the meaning of the melodic gesture as it was used in “Unter der Linden.” In mm. 8-13 Berg developed this idea into a bass motive accompanying the text “doch der Weg ging vorüber am Fluss, wo Heimlich der Wassermann lacht.”), in which the gesture may now be interpreted as a representation of the river’s motion (ex. 5.19).

Example 5.19
“Spielleute” mm. 8-10

A melodic, triplet anacrusis also appears in “Wo der Goldregen steht” (song 5). In this example, the melodic gesture presented in the piano functions as a continuation of the vocal melody, as well as a cadential motion at the ends of phrases and/or poetic stanzas. This specifically occurs at the end of the song’s first phrase (m. 6; ex. 5.20), the end of the second stanza (m. 19), and preceding the final cadence (m. 33).
There are several instances in the Romantic art song literature in which triplet figuration is melodically and motivically significant, and these may have served as compositional models for Berg. For example, Schubert’s “Der Lindenbaum” from Winterreise\textsuperscript{210} contains descending triplet anacruses at the end of poetic and melodic phrases,\textsuperscript{211} similar to their occurrence in Berg’s “Herbstgefühl.” Likewise, a reasonable model for “Wo der Goldregen steht” could have been Schubert’s “Der greise Kopf,”\textsuperscript{212} in which a descending pattern of triplets leads the vocal line to a cadence and is immediately repeated by the piano as if in dialogue.\textsuperscript{213} Other possible models using triplets melodically and motivically may include Schubert’s “Wasserflut” and “Irrlicht” from Winterreise, Schumann’s “Mit Myrten und Rosen,” Strauss’s “Nachtgang,” and Brahms’s “Lerchengeäng” and “Vorschneller Schwur.”\textsuperscript{214}

After “Wo der Goldregen steht” Berg continued to use the triplet in the following song “Lied des Schiffermädels” (song 6); it no longer functioned as a melodic element but rather as a cadential gesture (mm. 31-32). Berg often employed the triplet as an anacrusus toward the downbeat of the following measure, providing a sense of forward motion at a cadence. For example, in “Sehnsucht II” (song 12) a bass triplet in beat 4 of m. 7 leads to the downbeat of m. 8 and the conclusion of the first stanza. The triplet anacrusis is transferred to the vocal line in m. 19, serving as the melodic climax of the

\textsuperscript{210} Schubert, vol. 1, 67-70.
\textsuperscript{211} Mm. 11, 15, 31, 35, 61, 65, 75.
\textsuperscript{212} Schubert, vol. 1, 96-7.
\textsuperscript{213} Mm. 3, 7, 9, 13, 15, 19, 32, 34, 38, 40, 43.
song and leading to a half cadence in m. 20, providing the momentum toward the final resolution (ex. 5.21).

Likewise, a descending, chromatic cadential triplet figure in the penultimate measure of “Vom Ende” (song 22; m. 16) not only provides forward motion toward the final cadence but helps to illustrate the image of knees bending in prayer as expressed in the last line of text (“auf deinen Knie’n”; see ex. 4.24). A similar chromatic descent occurs in the antepenultimate measure of “Wandert ihr Wolken” (song 29; m. 19). Sixteenth-note triplets in the bass line provide forward motion toward the B-minor cadence in m. 20 (see ex. 4.19). Berg again repeated this cadential gesture in “Furcht” (song 33, mm. 26-27; ex. 5.22), as descending triplets lead to the final cadence.

Several examples from the art song repertoire contain similar cadential figures and may have served as models for Berg. One such example is Schubert’s “Der
stürmische Morgan” from Winterreise, in which the piano interlude (mm. 8-9) and the postlude (mm. 18-19) contain five descending triplets. These passages most likely illustrate the motion and images of the stormy morning described in the text. Songs from Wolf’s Mörike Lieder also use triplets in cadential measures. The last six measures of “An die Geliebte” include both a triplet accompaniment pattern and a descending, triplet figure in the vocal line. The function of this descending melodic gesture is quite similar to that found in “Vom Ende.” Just as Berg chose to use descending triplets to represent falling on one’s knees, Wolf combines this figure with the text “ich kniee, ihrem Lichtgesang zu lauschen.” Wolf’s “Der Jäger” also uses piano triplets in a cadential context. The piano postlude (the final six measures) contains steady eighth-note triplets, which provide a rhythmic acceleration toward the final cadence. The natural acceleration of the faster rhythmic figure is intensified by the marking sehr schnell und leidenschaftlich. The vocal line in Schubert’s “An die Geliebte” also contains descending cadential triplets at the end of each verse.

Songs 14 and 16 in the Jugendlieder contain the first instances in which Berg employed a polyrhythmic gesture in his songs. In these cases a triplet figure in the piano accompaniment opposes a duple rhythm in the vocal line. In “Sehnsucht III” (song 14, m. 11; ex. 5.23) the duple-versus-triple pattern functions as an anacrusis into m. 12 and rhythmically separates the first and second stanzas of text. Berg precisely repeated this gesture in “Ferne Lieder” (song 16, m. 17; ex. 5.24), using it as an anacrusis leading into the beginning of the second stanza. Berg may have been introduced to the duple-versus-triple pattern in Wolf’s “Er ist’s” from the Mörike Lieder. The last twelve measures of the song (i.e., the piano postlude) contain nothing but duplets in the treble and triplets in the bass. Vocal duplets opposing piano triplets are also found in Wolf’s “An eine Aeolsharfe.” Another comparable example may be found in Schubert’s “Ständchen”

216 The lines which precede the triplet passages are “Die Wolken fetzen flattern umher in mattem Streit,” and “Es ist nichts als der Winter, der Winter kalt und wild!” respectively.
217 Wolf’s “An die Geliebte” contains a syncopated repeated rhythmic pattern, tremolos, triplet figures, and a devotional text to a “beloved,” all characteristics that have been deemed noteworthy in Berg’s songs so far in this chapter.
219 Song 15 (“Ich liebe dich”) also includes a similar triplet feel, but only because of the 6/8 time signature. Therefore the pattern is not functioning as triplets per se.
220 The second stanza is the only one to contain triplets.
(“Leise flehen meine Lieder”) from Schwanengesang, except that in this instance the triplets are found in the voice and the duplets are performed by the piano.

Berg never used one triplet accompaniment pattern throughout an entire song, in the way in which other art song composers did. Berg’s use of these figures was often tied to one particular stanza or line of text and employed to illustrate that image. Some of the common gestures in Berg’s volume 1 songs included rising and falling arpeggio figures, a static repeated pattern, and a rising arpeggio figure. In “Über meinen Nächten” (song 9), a rising and falling triplet arpeggio pattern occurs in mm. 25-29, accompanying

---

221 Schubert, vol. 1, 135.
222 For example, Schubert’s “Erstarrung,” “Der Lindenbaum,” and “Die Krähe” from Winterreise.
the text “Deiner Lieben Reinheit, deiner Locken Glanz und Feinheit” (ex. 5.25). Berg may have chosen an elaborate piano accompaniment here to reinforce the imagery in the text (i.e., the beauty and purity of the narrator’s lost love). This rhythmic figure in the piano also propels the song toward the vocal apex/climax in m. 28 and the antepenultimate cadence and fermata in m. 29.

Example 5.25
“Über meinen Nächten” mm. 27-29

“Sternenfall” (song 13) contains a similar occurrence of a rising and falling triplet arpeggio pattern, which appears with the last line of text in the first stanza (“Nacht ihre gold’nen Inseln liegen”; mm. 8-11) and may represent the twinkling stars in the night sky. Berg seemingly chose ascending triplets again in m. 19 (“oben”) to illustrate the text (the narrator raising his face to the night sky), as well as to signify the end of the second stanza (see ex. 4.15). A possible model for Berg may be found in the second verse of Schubert’s “Kriegers Ahnung” from Schwanengesang. Here an ascending and descending triplet accompaniment pattern provides an alternate environment and tone, in which the narrator daydreams about being with his beloved.

---

223 Strauss’s “Breit über mein Haupt” also uses triplets in the vocal line to highlight the vocal apex and climax (mm. 13-14).
224 “selig hebt sich mein Gesicht und ich winke stumm nach oben.”
225 Schubert, vol. 1, 126.
226 “Wie hab ich oft so süß ge träumt an ihrem Busen warm! Wie freundlich schien des Herdes Glut, lag sie in meinem Arm!”
In Berg’s “Schlummerlose Nächte” (song 25), triplet figures are used not only as a mere accompaniment pattern but also heighten the intensity at the end of a poetic stanza and unify the song motivically. Triplets are first employed in m. 6-8 at the end of the first phrase (ex. 5.26). The A\(^2\) sixteenth-note triplet\(^{227}\) in the piano accompaniment may subtly suggest the wildness of the narrator’s dreams (“meine Träume sind so wild.”). The repetitive triplets return in mm. 16-19; this time, however, they are not subtle and in the background but constant and obvious. The persistent triplets complement the return of the opening two lines of text, unify the first and last phrases in the song, and add intensity to the refrain (“Legt mir unters Haupt Melissen, meine Träume sind so wild.”)\(^{228}\)

Example 5.26

“Schlummerlose Nächte” m. 6    m. 16

The last song in volume 1 with a significant triplet accompaniment pattern is “Grabschrift” (song 31). A rising triplet arpeggio figure appears in mm. 12-16, during the piano interlude between the first and second stanzas and the first three measures of the second stanza (ex. 5.27). Berg seemingly chose this pattern to separate musical and poetic ideas. The rising, sixteenth-note triplet arpeggios melodically enhance this section, which already contains the most tuneful measures of “Grabschrift.” Combined with an extended chain of secondary dominants, this accompaniment fittingly expresses the intensity of the narrator’s exclamation to God that he had composed a thousand identical

---

\(^{227}\) Similar unison triplets are observed in the background accompaniment of Strauss’s “Befreit,” perhaps representing the fading heartbeat of the narrator’s wife.

\(^{228}\) Incidentally, Berg also chose the rising and falling triplet figure again in mm. 14-15 to accompany the last word of the poetic stanza and lead into the aforementioned refrain.
songs out of the grief from losing his beloved (“O Gott, ich schrieb schon tausendmal das gleiche Lied aus gleicher Qual.”).

Example 5.27

“Grabschrift” mm. 12-13

Berg’s pervasive use of the triplet figure was modeled on numerous examples found throughout the Romantic art song repertoire. Not only do these patterns and gestures delineate the poetic and musical form in Berg’s songs, but they help identify again what seems to have been one of Berg’s primary concerns when composing: illustrating the mood, tone, and or image expressed in the poem’s text.
### TABLE 5: Repetitions of Syncopated Rhythmic Patterns in Berg’s Volume 1 Songs

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Rhythmic Patterns</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quadruple meter</td>
<td>Eighth rest-quarter-quarter-quarter-eighth</td>
<td>6, 13, 14, 23, 24, 28, 31</td>
</tr>
<tr>
<td></td>
<td>Original pattern</td>
<td>6, 13, 24</td>
</tr>
<tr>
<td></td>
<td>Variation: Eighth-quarter-quarter-quarter-eighth</td>
<td>14, 24, 28, 31</td>
</tr>
<tr>
<td></td>
<td>Diminution: sixteenth-eighth-eighth-eighth-sixteenth</td>
<td>23</td>
</tr>
<tr>
<td>Triple meter</td>
<td>Eighth rest-quarter-quarter-eighth</td>
<td>16, 17, 34</td>
</tr>
<tr>
<td>Duple meter</td>
<td>Eighth rest-quarter-eighth</td>
<td>11, 19, 20, 26, 27, 32</td>
</tr>
<tr>
<td></td>
<td>Original pattern</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Variation: eighth-quarter-eighth</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Augmentation: quarter-half-quarter</td>
<td>20, 26, 27</td>
</tr>
<tr>
<td></td>
<td>Variation: quarter rest-half-quarter</td>
<td>32</td>
</tr>
</tbody>
</table>

### TABLE 6: Art Songs with Syncopated Rhythmic Patterns Which May Have Served As Models for Berg’s Own Compositions

<table>
<thead>
<tr>
<th>Composer</th>
<th>Song</th>
<th>Rhythmic Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brahms</td>
<td>“An die Nachtigall”</td>
<td>eighth rest-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“Geheimmis”</td>
<td>eighth rest-quarter-quarter-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“Immer leiser wird mein Schlummer”</td>
<td>eighth-quarter-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“In Waldeseinsamkeit”</td>
<td>eighth-quarter-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“Meine Liebe ist grün”</td>
<td>sixteenth rest-eight-eighth-eight-eighth-eight-eight-sixteenth-eight-eight-sixteenth</td>
</tr>
<tr>
<td>Composer</td>
<td>Song</td>
<td>Rhythmic Patterns</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-------------------</td>
</tr>
<tr>
<td></td>
<td>“Meine Lieder”</td>
<td>eighth rest-quarter-quarter-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“Nachtigallen schwingen”</td>
<td>eighth rest-quarter-quarter-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“Der Tod, das ist die kühle Nacht”</td>
<td>eighth-quarter-quarter-eighth</td>
</tr>
<tr>
<td></td>
<td>“Wie bist du, meine Königen”</td>
<td>sixteenth-eighteenth-sixteenth</td>
</tr>
<tr>
<td></td>
<td>“Wie Melodien zieht es mir”</td>
<td>quarter-half-quarter</td>
</tr>
<tr>
<td></td>
<td>“Willst du, dass ich geh?”</td>
<td>sixteenth rest-eighteenth-eighteenth-sixteenth</td>
</tr>
<tr>
<td></td>
<td>“Dämmerung senkte sich von oben”</td>
<td>sixteenth rest-eighteenth-eighteenth-sixteenth</td>
</tr>
<tr>
<td></td>
<td>“In der Fremde”</td>
<td>quarter-half-quarter</td>
</tr>
<tr>
<td></td>
<td>“Sommerabend”</td>
<td>eighth rest-quarter-quarter-quarter-quarter-quarter-quarter-quarter-quarter</td>
</tr>
<tr>
<td></td>
<td>“Minnelied”</td>
<td>eighth-quarter-quarter-quarter-quarter-eighth with tied eighths</td>
</tr>
<tr>
<td></td>
<td>“Errinnerung”</td>
<td>eighth-quarter-quarter-quarter-quarter with tied eighths</td>
</tr>
<tr>
<td></td>
<td>“O wüsst’ ich doch den Weg”</td>
<td>eighth rest-quarter-quarter-quarter-quarter-quarter-quarter-quarter-quarter</td>
</tr>
<tr>
<td></td>
<td>“Sapphische Ode”</td>
<td>eighth rest-quarter-quarter-quarter-quarter-quarter-quarter-quarter-eight</td>
</tr>
<tr>
<td></td>
<td>“Schön war, das ich dir weihte”</td>
<td>eighth rest-quarter-quarter-quarter-quarter-eight</td>
</tr>
<tr>
<td></td>
<td>“Sehnsucht”</td>
<td>eighth-quarter-quarter-quarter-quarter-eight with tied eighths</td>
</tr>
<tr>
<td></td>
<td>“Theresa”</td>
<td>eighth-quarter-quarter-quarter-eight with tied eighths</td>
</tr>
<tr>
<td></td>
<td>“Vorschneller Schwur”</td>
<td>eighth-quarter-quarter-eight</td>
</tr>
<tr>
<td></td>
<td>“Wiegenlied”</td>
<td>eighth-quarter-quarter-eight with tied eighths</td>
</tr>
<tr>
<td></td>
<td>“Rote Abendwolken”</td>
<td>eighth-quarter-eight</td>
</tr>
<tr>
<td></td>
<td>“Dämmerung senkte sich von oben”</td>
<td>sixteenth-eighteenth-sixteenth with tied sixteenths</td>
</tr>
<tr>
<td></td>
<td>“Es schauen die Blumen”</td>
<td>eighth-quarter-eight with tied eighths</td>
</tr>
<tr>
<td></td>
<td>“Im Garten am Seegestade”</td>
<td>eighth-quarter-quarter-quarter-quarter-eight with tied eighths</td>
</tr>
</tbody>
</table>

Schubert – Winterreise  
<table>
<thead>
<tr>
<th>Song</th>
<th>Rhythmic Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Gefrorne Tränen”</td>
<td>quarter-half-quarter</td>
</tr>
<tr>
<td>Composer</td>
<td>Song</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Schubert – Schwanengesang</td>
<td>“Die Taubenpost”</td>
</tr>
<tr>
<td>Schubert – Die Schöne Müllerin</td>
<td>“Wohin?”</td>
</tr>
<tr>
<td>Schubert</td>
<td>“Sei mir gegrüsst”</td>
</tr>
<tr>
<td></td>
<td>“Die Forelle”</td>
</tr>
<tr>
<td></td>
<td>“Am Fenster”</td>
</tr>
<tr>
<td></td>
<td>“Der liebliche Stern”</td>
</tr>
<tr>
<td></td>
<td>“Auf der Donau”</td>
</tr>
<tr>
<td></td>
<td>“An die Leier”</td>
</tr>
<tr>
<td></td>
<td>“Suleikas zweiter Gesang”</td>
</tr>
<tr>
<td></td>
<td>“Fragment aus dem Aeschylus”</td>
</tr>
<tr>
<td></td>
<td>“Wanderers Nachtlied”</td>
</tr>
<tr>
<td></td>
<td>“Der Jüngling auf dem Hügel”</td>
</tr>
<tr>
<td></td>
<td>“Der Schiffer”</td>
</tr>
<tr>
<td>Schumann</td>
<td>“In der Fremde”</td>
</tr>
<tr>
<td></td>
<td>“Mondnacht”</td>
</tr>
<tr>
<td></td>
<td>“Zwielicht”</td>
</tr>
<tr>
<td></td>
<td>“Ein Jüngling liebt ein Mädchen”</td>
</tr>
<tr>
<td></td>
<td>“Allnächtlich im Traume”</td>
</tr>
<tr>
<td></td>
<td>“Mit Myrten und Rosen”</td>
</tr>
<tr>
<td></td>
<td>“Schöne Wiege”</td>
</tr>
<tr>
<td>Composer</td>
<td>Song</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
</tr>
<tr>
<td></td>
<td>“Intermezzo”</td>
</tr>
<tr>
<td></td>
<td>“Die Rose, die Lilie, die Taube”</td>
</tr>
<tr>
<td></td>
<td>“Die Alten, bösen Lieder”</td>
</tr>
<tr>
<td></td>
<td>“Mit Myrten und Rosen”</td>
</tr>
<tr>
<td></td>
<td>“März Veilchen”</td>
</tr>
<tr>
<td>Wolf – Songs of Youth</td>
<td>“An”</td>
</tr>
<tr>
<td></td>
<td>“Traurige wege”</td>
</tr>
<tr>
<td></td>
<td>“Über Nacht”</td>
</tr>
<tr>
<td></td>
<td>“Wo ich bin, mich rings umdunkelt”</td>
</tr>
<tr>
<td></td>
<td>“Aus meinem großen Schmerzen”</td>
</tr>
<tr>
<td></td>
<td>“Das ist ein Brausen und Heulen”</td>
</tr>
<tr>
<td>Wolf – Mörike Songs</td>
<td>“Der Genesene an die Hoffnung”</td>
</tr>
<tr>
<td></td>
<td>“Der Knabe und das Immlein”</td>
</tr>
<tr>
<td></td>
<td>“Begegnung”</td>
</tr>
<tr>
<td></td>
<td>“Nimmersatte Liebe”</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Song</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td></td>
<td>“Auf eine Christblume I”</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“In der Frühe”</td>
</tr>
<tr>
<td></td>
<td>“Zum neuen Jahr”</td>
</tr>
<tr>
<td></td>
<td>“Gebet”</td>
</tr>
<tr>
<td></td>
<td>“An die Geliebte”</td>
</tr>
<tr>
<td></td>
<td>“Peregrina”</td>
</tr>
<tr>
<td></td>
<td>“Peregrina II”</td>
</tr>
<tr>
<td></td>
<td>“Frage und Antwort”</td>
</tr>
<tr>
<td>Wolf – <em>Italienisches Liederbuch</em></td>
<td>“Und willst du deinen Liebsten...”</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Wolf – <em>Goethe Lieder</em></td>
<td>“Mignon”</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Die Zeitlose”</td>
</tr>
<tr>
<td>R. Strauss</td>
<td>“Ich trage meine Minne”</td>
</tr>
<tr>
<td></td>
<td>“Glückes genug”</td>
</tr>
<tr>
<td></td>
<td>“Seitdem dein Aug”</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Grieg</td>
<td>“Gruss”</td>
</tr>
<tr>
<td></td>
<td>“Zur Rosenzeit I. Rosentiden”</td>
</tr>
<tr>
<td></td>
<td>“Warum schimmert dein Auge?”</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>“Nachtlied”</td>
</tr>
</tbody>
</table>
CHAPTER 6

FORM

The forms employed in Berg’s Jugendlieder, including traditional forms, such as rounded binary, ternary, and modified strophic, appear to be influenced by poetic structure and Romantic models. Some poems also contain refrains that provide the impetus for composing a song in refrain-frame form, in which a stanza is framed by an opening and closing line or couplet. Berg’s later songs set more irregular texts, which require irregular through-composed forms. It is important to understand that Berg recognized conventional art song forms and most likely emulated the Romantic models. It seems significant to observe, however, those songs and texts that are more irregular and thus reveal Berg’s creative process.

The first five songs in the Jugendlieder demonstrate Berg’s knowledge of five different musical forms. “Heiliger Himmel” (song 1) exhibits a clearly delineated refrain-frame form (Refrain-Stanza-Refrain). Franz Evers’s text presented a poem with an opening and closing refrain “Sommerträume ihr, purpurne Abende…”, and Berg composed identical music for each occurrence.

“Heiliger Himmel”

Form

Sommertäume Ihr, purpurne Abende … Refrain: mm. 1-12
Odins waltender Speer Stanza: mm. 13-42
Teilt die Wolkenbahn, und ein letzter
Goldblitz flammt durch Luft und Land.
Asgards heilige Hallen krönen den Himmel
Glühende Götter wandeln in seliger Jugend
Über die funkelnnden Gefilde des Lichts.
Sommertäume Ihr: purpurne Abende. Refrain: mm. 43-59 (includes five
229
measures of postlude)

Franz Evers, Der Halbgott: Gedichte von Franz Evers (Leipzig: VKR, 1900), 266.
Not all songs in this volume have such a clear cut form, however. As alluded to in the previous chapter, the formal interpretation of “Herbstgefühl” (song 2) has caused some confusion. Berg’s manuscript contains symbols that seem to indicate a da capo al Fine. The symbol indicating the return to the beginning (a circle with a cross in its center) has been placed both above and below the initial staff. In addition, a light set of double bar lines can be found in the piano staves (m. 4), accompanied by the word Schlüß. This leads one to believe that Berg expected the pianist to return to the beginning and finish in m. 4. The other set of signs, presumably directing the pianist to return to the introduction, are found at the beginning of m. 26, preceding the final measure, after which, Berg scribbled “Fine.”

There are two interpretations of these formal symbols. Christopher Hailey placed the double bar line at the end of m. 26 requiring the pianist to end the song with a tremolo. In an editorial note he acknowledged the markings in the manuscript but stated, “It is impossible to tell whether the word ‘Fine’ at the end of bar 26, likewise in Berg’s hand, is intended to cancel the da capo marking.”230 This interpretation of the song’s structure as binary form offers a tonal ending, but it ends the song awkwardly on a tremolo that has no real conclusion. A more logical alternative, formally and pianistically, may be a binary form framed by a four-measure introduction and the return ending of the opening as a postlude. Half of the volume 1 songs contain a reprise of the opening material at the conclusion, so the use of a da capo in this instance would not be implausible here. It would also alleviate the problem of ending with an awkward tremolo. Lastly, if the introduction were repeated, the C-minor/C-major harmonic duality present in these measures (C-minor: mm. 1-3; C-major: m. 4) would be consistent with several other Berg songs that likewise end with modal shifts.231 It is reasonable that Berg would experiment with these formal markings in the early songs. If he had encountered any of the Schubert song cycles, he would have been introduced to various types of formal symbols (repeat signs, dal Segno, etc…).232 What is remarkable is that this is the only song in volume 1 with any signs of this type.

230 Hailey, volume 1, 3.
231 A discussion of modal shifts in the Jugendlieder will be discussed in later sections of chapter 2.
232 There are several strophic and modified strophic songs in Schubert’s Die Schöne Müllerin and Winterreise with formal indicators. One possible model for Berg’s use of the da capo in “Herbstgefühl” is
“Herbstgefühl”

Verwelkte Blätter, entseelte Götter,
erloschne Liebe, versunknes Glück.
Das Laub der Bäume, der Jugend Träume,
Sie sinken mählich in das Nichts zurück.

Was rauscht die Linde, was seufzt im Winde?
Gar todesbange so Busch wie Strauch.
Erstorbene Triebe, erloschene Liebe,
Die Welt durchschauert ein Grabeshauch.

The text of “Unter der Linden” (song 3) is that of a medieval Minnelied by Walter von der Vogelweide (c.1170-c.1230) in bar form (AAB). Perhaps inspired by the poetic structure, Berg arranged the music in this common form of German folk songs and marked the vocal entrance in m. 7 Volksliederartig. Bar form does not occur in any other song in the Jugendlieder.

“Unter der Linden”

Unter der Linden
Bei der Haide
Da unser Beider Bette war
Dort könnt Ihr finden
Wie wir beide
Die Blumen brachen, wunderbar –
Vor dem Walde in einem Thale

Form
Introduction: mm. 1-7
A: mm. 8-11
A: mm. 12-15
A: mm. 16-15
B: mm. 21-28

Schubert’s “Ständchen” (“Horch, horch, die Lerch”) which uses a dal Segno al Fine in order to repeat the opening piano introduction as the piano postlude.
The form of “Spielleute” (song 4; text by Henrik Ibsen) requires some consideration. At first glance “Spielleute” may seem through-composed, but its repetition suggests that it would be better described as modified strophic. Each of Ibsen’s three stanzas can be split into two sections. The first half of stanza 1 (a) is characterized by a rocking, tritone voice-exchange and descending chromatic accompaniment. A four-note appoggiatura motive (E₄-G₄-B₄-A₄) characterizes the second half of the stanza (b). Stanza 2 begins with the opening voice-exchange and descending bass line, but the vocal line has a different melody and harmony (a'/c). The second half of stanza 2 reiterates the appoggiatura motive accompanied by a different bass line (b'). Again the introduction to stanza 3 includes the opening voice-exchange and descending chromaticism (a’), but the vocal melody presents a new variation of the appoggiatura motive (D₄-F₄-E₄-A₄-G₄) (b’). The final half of stanza 3 is nearly identical to the end of the previous stanza. This song closes with a postlude (b'') that reiterates the original appoggiatura motive. This modified strophic form displays Berg’s use of recurring ideas throughout a song. His early study of variation techniques in “Spielleute” might foreshadow Berg’s later skillfulness in developing variation.

<table>
<thead>
<tr>
<th>“Spielleute” as in Berg’s manuscript</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zu ihr stand all’ mein Sehnen</td>
<td>A</td>
</tr>
<tr>
<td>In der lichten Sommernacht.</td>
<td>a: mm. 1-6</td>
</tr>
<tr>
<td>Doch der Weg ging vorüber am Fluss,</td>
<td>b: mm. 7-13</td>
</tr>
<tr>
<td>Wo Heimlich der Wassermann lacht.</td>
<td></td>
</tr>
<tr>
<td>Ja, verstehst du mit Grau’n und Singen</td>
<td>A¹</td>
</tr>
<tr>
<td>Zu umgaukeln der Schönen Sinn</td>
<td>a'/c: mm. 14-19</td>
</tr>
<tr>
<td>So lockst du zu großen Kirchen</td>
<td>b’: mm. 20-26</td>
</tr>
<tr>
<td>Und prächtigen Säulen sie hin.</td>
<td></td>
</tr>
</tbody>
</table>
Ich rief ihn heraus aus der Tiefe
Er spielt’ und mir heute noch graut—
Da ich sein Meister geworden
War[d]²³³ sie meines Bruders Braut.

Less complicated is the charming song “Wo der Goldregen steht” (song 5), which demonstrates Berg’s understanding of ternary form. Particularly interesting is the final A section. In m. 20 the piano reprises the opening melody (sans voice), after which the voice exclaims “An old tune sounds dreamily and softly.” Here Berg was keenly conscious of the text and deliberately connected the poem and music. He also reversed the phrases in the second half of the third stanza so that the memorable main melody of the song would be at the end unifying the form.

**“Wo der Goldregen steht”**

<table>
<thead>
<tr>
<th>Form</th>
<th>A: mm. 1-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eh’ wir weiter gehn, laß uns stille stehn,</td>
<td>\textit{A}² a’/b’: mm. 27-35</td>
</tr>
<tr>
<td>Hier ist alles ruhig, weit und klar.</td>
<td>A: mm. 1-11</td>
</tr>
<tr>
<td>Eine Blütendolde von dem gelben Golde</td>
<td>B: mm. 12-19</td>
</tr>
<tr>
<td>Dieses Strauches in dein braunes Haar!</td>
<td>B: mm. 12-19</td>
</tr>
<tr>
<td>Seine Zweige hängen schwer und voll und drängen</td>
<td>B: mm. 12-19</td>
</tr>
<tr>
<td>über uns mit süßer Kraft herein</td>
<td>B: mm. 12-19</td>
</tr>
<tr>
<td>Laß uns stehn und warten tief im fernsten Garten</td>
<td>B: mm. 12-19</td>
</tr>
<tr>
<td>Kann die Liebe nicht verborg’ner sein.</td>
<td>B: mm. 12-19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>\textit{A}¹: mm. 20-34</th>
<th>Eine alte Weise klingt verträumt und leise,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und du siehst mich an und lächelst hold.</td>
<td>\textit{A}¹: mm. 20-34</td>
</tr>
<tr>
<td>Quellen gehn und rinnen. Ach, was jetzt beginnen?</td>
<td>\textit{A}¹: mm. 20-34</td>
</tr>
<tr>
<td>Sieh, es regnet Glück und Sonnengold.</td>
<td>\textit{A}¹: mm. 20-34</td>
</tr>
</tbody>
</table>

²³³ Berg’s manuscript incorrectly uses “war.” Hailey’s edition used “ward.”
“Abschied” (song 7) is only nineteen measures long, so it should not be surprising that it exhibits a simple formal structure. Berg set Monsterberg’s two stanzas to distinct melodies, constructing a clear binary form (AB). Yet even in this brief composition Berg found a way to unify the song and “round out” the form by reprising music from the opening. The first four measures of “Abschied” were condensed into the penultimate measure (m. 18) creating a one-measure return in the B section. Again Berg’s predilection for formal unity may have provided the foundation for his later techniques, particularly motivic repetition and variation.

“Abschied”

Ein Spielmann, der muss reisen,   A: mm. 1-10
Das ist ein alter Brauch,
Drum weht aus seinen Weisen
Auch stets ein Abschiedshauch.

Ob ich einst wiederkehre?       B: mm. 11-19       OR       B: mm. 11-17
Mein Lieb, das weiß ich nicht.
Des Todes Hand, die schwere,
Viel Rosenknospen bricht.

A fine example of a poem with a regular syllable and rhyme scheme is Heinrich Heine’s “Vielgeliebte schöne Frau” (song 11), but the regularity of the text did not prevent Berg from constructing a musical form contrary to the poetic structure. In this example Heine’s text is organized unconventionally into a regular modified strophic form with only two sections (AA\(^1\)) breaking up the three-stanza poem into two six-line sections.

“Vielgeliebte schöne Frau”

Spätherbstnebel, kalte Träume,   A: mm. 1-20
Überfloren Berg und Thal,
Sturm entblättert schon die Bäume,
Und sie schaun gespentisch kahl.

Nur ein einz’ger, traurig schweigsam
Einz’ger Baum steht unentlaubt,
Feucht von Wehmutstränen gleichsam
Schüttelt er sein grünes Haupt.

Ach mein Herz gleicht dieser Wildnis,
Und der Baum, den ich dort schau’
Sommergrün, das ist dein Bildnis,
Vielgeliebte, schöne Frau!

In the previous song Berg set a poem with a regular syllable and rhyme scheme to a somewhat irregular musical form. In “Sehnsucht III” (song 14) both the poem and the song have irregular structures. Berg’s interest in illustrating the images in the text (written by schoolmate Paul Hohenberg) seems to have affected the way in which he constructed the musical form. The A section, setting the first stanza, is characterized by an ascending chromatic bass line and a descending vocal line depicting the descent of night over the world and the narrator’s awakening longing. The chromatic and rather static recitative throughout the second stanza may have been chosen to help suggest a change in the narrator’s perspective, now that he is reminiscing about the past. Since the first two lines of the third stanza maintain the same perspective, Berg did not formally separate the two stanzas, but varied the melodic and harmonic framework to illustrate the “shining pair of eyes.” His fondness for unifying the form returned at the end of “Sehnsucht III,” as the opening melodic phrase brings the song to its close. Berg chose the reprise because it complemented the narrator’s return to reality and his original state of mind. In this example the images in Hohenberg’s contemporary text inspired Berg to compose a contemporary adaptation of rounded binary form.

234 Heinrich Heine, Heinrich Heines Sämtliche Werke (Vienna: Bibliographisches Institut, 1898), 43.
235 The following song “Ich liebe dich” (song 15) is constructed in a nearly identical manner, in which what seems to be a through-composed form is rounded out with material from the opening in the last few measures.
“Sehnsucht III”
Wenn die Nacht sich über die Welt
Senkt mit den segnenden Schwingen,
Dann erwacht das Sehnen in mir.
Nicht mehr kann ich’s bezwingen.

Dann erwacht’ das Sehnen in mir
Nach entschwundenen Tagen,
Wo ich der Liebe Leid und Lust
In dem Herzen getragen.

Wo ich ein leuchtendes Sternenpaar
Sah in mein Leben scheinen,
Teures Lieb! Wenn ich daran
Denke muss ich weinen,
So bitterlich weinen.

In “Ich will die Fluren meiden” (song 17) Berg returned to refrain-frame form, even though the original poem by Rückert contains only one poetic stanza without a refrain. Seemingly, Berg was not afraid to make changes to the original text to suit his musical ideas, creativity, and affinity for musical unity. As demonstrated in the previous discussion of the selected texts for the Jugendlieder, Berg often made changes to the poetic content of the original. Likewise he did not shy away from making changes to the form.236

“Ich will die Fluren meiden”
Ich will die Fluren meiden
Mit meinem trüben Gram;
Daß nicht der Lenz muß scheiden,

Form
A: mm. 1-11
B: mm. 12-25
a: mm. 26-33
B: mm. 7-19

236 Berg duplicated the poetic and formal techniques in “Schlummerlose Nächte” (song 25), adding a refrain to his setting of Greif’s poem in order to compose a unified refrain-frame form.
Wo ich zu nahe Kam.
Daß nicht der Quell zu springen,
Zu blüh’n der Blüme(n) Herz,
Die Nachtigall zu singen
Vergißt ob meinem Schmerz.

Ich will die Fluren meiden Refrain/A’: mm. 20-25
Mit meinem trüben Gram; 237

The notable formal aspect of “Am Abend” (song 20) is not the standard ternary form structure (ABA’) but rather Berg’s clever treatment of Geibel’s final stanza. Because of the narrator’s declaration that he wants to sum up his evening experience in a song, when composing music for the last A section, Berg combined the melodic ideas from both stanzas 1 and 2. The narrator cannot supply the appropriate sounds for such a song, but Berg could. He therefore combined the musical gestures originating in the first and second formal sections (complementing the description of the text’s setting) to create a modified reprise of the A section. The music of the “moist spring evening” (stanza 1; mm. 1-4) returns in mm. 27-30, and the melody of the “valley’s warm violet scent” (stanza 2; mm. 21-26) returns in mm. 31-34.

“Am Abend” Form
Du feuchter Frühlingsabend, A: mm. 1-12
Wie hab’ ich dich so gern!
Der Himmel wolkenverhangen,
Nur hie und da ein Stern.

[Ein]238 leiser Liebesodem B: mm. 13-26
Hauchet so lau die Luft,
Es steigt aus allen Talen
Ein warmer Veilchenduft.

238 “Ein” is found in Berg’s manuscript; “Wie” is found in Geibel’s original.
Ich möcht’ ein Lied ersinnen, A¹: mm. 27-35
Das diesem Abend gleich,
Und kann den Klang nicht finden
So dunkel, mild und weich.²³⁹

In the latter half of the volume 1 songs, Berg continued to round out his compositions by repeating opening material in the final measures. “Scheidelied” (song 24) adopts this approach. The fact that this standard rounded binary form (ABa) is fashioned out of four poetic stanzas is notable, however. When faced with a multi-stanza poem, Berg chose to employ the rounded/unifying forms, rather than strophic or through-composed structures.

“Scheidelied” Form
Die Schwalben zieh’n und Schwäne A: mm. 1-17
Es blüht der Weidenbaum:
Mein Rößlein schüttelt die Mähne
Und beißt im seinen Zaum.

Das schönste Kind von allen
Läßt trauernd ihr Tüchlein wehn;
Zwei Tränen ließ ich fallen
Doch niemand hat’s geseh’n

Es steht ein Pfahl ein bunter B: mm. 18-31
Am Scheideweg im Feld:
Der weist ins Dorf hinunter
Und in die weite Welt.
In Osten oder in Westen,
Wo find ich wohl das Glück?
Ich glaub’ es ist am besten a: mm. 32-38
Ich kehre zu ihr zurück.

²³⁹ Originally titled “Im April” in Emanuel Geibel, Geibel Gedichte (Stuttgart, 1890), 33.
The final form analysis in this section will address “Traum” (song 32), one of the longest texts set by Berg, written by his summer companion Frida Semler. This example demonstrates Berg’s handling of through-composed form, as well as his practice of repeating musical ideas when the text deemed it necessary. For example, the imagery in the fourth stanza is nearly identical to that in the first, and therefore Berg brought back the original material, albeit in a different key. Finally, it is no surprise that a short variation of the original opening piano accompaniment would close the song.

“Traum”

Der Mondschein lag auf dem Wasser
Und eigen des Windes Gesang,
Ein Lied wie die flehende Seele,
So traurig und tief war der Klang.

Ich hörte in ihm deine Stimme,
Du sprachst mit unendlichem Weh
Die Worte wie einst mir am Abend:
“du einzig Geliebte, Adieu!”

Da strahlte mir wonnig im Herzen
Ein Traum von unendlichem Glück,
Es schien mir als volltest du sagen:
“bald komm’ ich auf ewig zurück!”

Der Mondschein lag auf dem Wasser,
Man hörte den Wind nun kaum,
Auf tränenbefeuchtetem Kissen
Erwacht’ ich es war nur ein Traum.

Geliebter, es können die Welten

Form
A: mm. 1-8
B: mm. 9-16
C: mm. 17-24
A’: mm. 25-32
D: mm. 33-40

240 A possible model for this type of form may be Schubert’s “Die böse Farbe” from Die schöne Müllerin.”
Des Tages mich trennen von dir,
Mein Trost sind die herrlichen Nächte,
Im Traume gehörst du ganz mir.

a: mm: 40-42

These songs display Berg’s knowledge of traditional forms and his handling of irregular forms and texts during the earliest years of his career. It is notable that none of the texts chosen by Berg were set strophically, as one might expect from a young composer modeling the masters. However Berg did not select texts that could be set to a single melody. His concern with illustrating or depicting the images, emotions, and tone of the text most likely prevented him from setting texts strophically.
<table>
<thead>
<tr>
<th>Song</th>
<th>Form Description</th>
<th>Song</th>
<th>Form Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Refrain-frame (Ref/stanza/Ref)</td>
<td>18</td>
<td>Rounded Binary</td>
</tr>
<tr>
<td>2</td>
<td>Binary (OABO)</td>
<td>19</td>
<td>Through-composed</td>
</tr>
<tr>
<td>3</td>
<td>Bar form (AAB)</td>
<td>20</td>
<td>Ternary (ABA’)</td>
</tr>
<tr>
<td>4</td>
<td>Modified Strophic (AA₁A₂)</td>
<td>21</td>
<td>Rounded binary</td>
</tr>
<tr>
<td>5</td>
<td>Ternary (ABA)</td>
<td>22</td>
<td>Through-composed</td>
</tr>
<tr>
<td>6</td>
<td>Rounded binary (ABa)</td>
<td>23</td>
<td>Binary</td>
</tr>
<tr>
<td>7</td>
<td>Binary (Rounded Binary)</td>
<td>24</td>
<td>Rounded binary</td>
</tr>
<tr>
<td>8</td>
<td>Rounded Binary</td>
<td>25</td>
<td>Refrain-frame</td>
</tr>
<tr>
<td>9</td>
<td>Modified Strophic</td>
<td>26</td>
<td>Through-composed</td>
</tr>
<tr>
<td>10</td>
<td>Refrain-frame</td>
<td>27</td>
<td>Binary</td>
</tr>
<tr>
<td>11</td>
<td>Modified Strophic</td>
<td>28</td>
<td>Binary</td>
</tr>
<tr>
<td>12</td>
<td>Ternary (ABA’)</td>
<td>29</td>
<td>Binary</td>
</tr>
<tr>
<td>13</td>
<td>Binary</td>
<td>30</td>
<td>Binary</td>
</tr>
<tr>
<td>14</td>
<td>Through-composed + “a” tag</td>
<td>31</td>
<td>Rounded binary</td>
</tr>
<tr>
<td>15</td>
<td>Through-composed + “a” tag</td>
<td>32</td>
<td>Through-composed</td>
</tr>
<tr>
<td>16</td>
<td>Ternary (ABA’)</td>
<td>33</td>
<td>Modified Strophic</td>
</tr>
<tr>
<td>17</td>
<td>Refrain-frame</td>
<td>34</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>

TABLE 7: Forms in Berg’s *Jugendlieder*, volume 1
CHAPTER 7
MELODIC TECHNIQUES

One of the likely reasons that Berg did not want anyone to study or publish these songs is their lack of tunefulness and singability. The melodic element of his songs appears to be one of the least developed. However, as Berg composed his earliest Jugendlieder, similar melodic and harmonic techniques were often carried over from song to song, producing repetition and variation in consecutive songs. This practice, in addition to his use of other devices and gestures, exemplify Berg’s melodic techniques in the volume 1 songs.

Similar Melodic Gestures

In nos. 7-13 Berg employed a similar melodic and cadential gesture in the vocal line and piano accompaniment, characterized by a four-note ascent leading to the cadence, which would be varied and expanded upon in each occurrence. In some instances the motion would resemble a “horn fifth,” supported by a chain of ascending intervals: 6-5-3. In m. 3 of “Abschied” (song 7), the vocal line and piano accompaniment perform an ascending eighth-note melody from G⁴-D⁵. The piano reiterates this gesture at the final cadence in m. 18.
The first occurrence of this cadential figure in volume 1 could easily be overlooked, as its characteristics seem insignificant. It is only after observing the following examples that there appears to be a connection. Measure 6 in the following song “Liebeslied” (song 8) also contains an ascending eighth-note gesture characterized by a 6-5-3-4-6 intervallic chain in the piano accompaniment (doubling the vocal line; C⁴-D⁴-E⁴-G⁴-C⁵; ex. 7.2). This motion occurs at the end of the first phrase, corresponding with the text “und mein Brevier.” A return of this gesture takes place in the recapitulation of the opening material in m. 22 (“Ich liebe dich.”).
Ascending eighth-note motion appears again in m. 3 of “Über meinen Nächten” (song 9; ex. 7.3). The piano accompaniment and vocal line (A⁴-E⁵) present a 7-6-5-5-5 interval chain, not an exact repetition of the “horn fifth” in “Liebeslied” but clearly emulating the melodic motion.

![Example 7.3](image)

“Über meinen Nächten” m. 3

“Sehnsucht I” (song 10) does, however, nearly replicate the interval chain observed in “Liebeslied.” Measure 8 contains a 6-5-3-3-8 ascent outlining the melodic interval F⁴-C⁵ (ex. 7.4). The final cadence is also preceded by similar but reverse motion in m. 19 (6-4-3-5-6).

![Example 7.4](image)

“Sehnsucht I” m. 8 m. 19
Similarly a rising melodic line leads to the first cadence in “Vielgeliebte schöne Frau” (song 11, mm. 8-9; ex. 7.5); here, however, the interval chain consists of a more even 6-6-6-6-5 pattern (A⁴-B⁵-C⁵-E⁵-D⁵). This exact pattern is repeated in mm. 26-27.

Example 7.5
“Vielgeliebte schöne Frau” mm. 8-9

“Sternenfall” (song 13) includes the final examples of ascending melodic lines leading to cadences in consecutive songs. In mm. 3-4 the vocal line doubled by the piano ascends from A⁴-E⁵ paving the way toward the C major cadence, but there is no longer a complementary line in the accompaniment producing an interval chain (ex. 7.6). This cadential motion returns in diminution in mm. 7-8 (B⁴-F⁵). It is apparent that, whether consciously or not, Berg favored a melodic idea used in one song and continued to employ different versions and variations of it in others that followed, providing some insight into his compositional process.

Example 7.6
“Sternenfall” mm. 3-4 mm. 7-8
Berg also employed other identical melodic gestures in consecutive songs. The first song “Sehnsucht II” (song 12) introduces such a figure in m. 19, which is characterized by a decorated appoggiatura (C\(^5\)-F\(^5\)-G\(^5\)-F\(^5\)-E\(^5\)) that resolves by way of a 4-3 suspension (ex. 7.7).

Example 7.7
“Sehnsucht II’ mm. 19-20

In the following song, “Sternenfall” (song 13), this appoggiatura motion is extended and repeated sequentially in mm. 5-6 (E\(^5\)-F\(^\flat\)-E\(^5\)-D\(^\flat\); D\(^5\)-E\(^5\)-D\(^5\)-C\(^\flat\); ex. 7.8).

Example 7.8
“Sternenfall” mm. 5-6

These two examples provide evidence that Berg experimented with the development and variation of melodic fragments or motives in the early songs, a
The main interval that Berg used as the foundation for motives or melodic gestures was the third. The third, in and of itself, is not necessarily significant, given that tertian harmony is built on the interval of a third, and it is one of the most consonant intervals in common practice music. However, the way that Berg utilized motivic thirds in the early songs may confirm his preference for the interval, one that plays a large part in the motivic development found in his later, more mature works. For example, the major third, a small and consonant interval in tonal music, would later become dissonant and disjunct in an atonal context.\textsuperscript{241} Three of the volume 1 songs display an early preference for melodic and unfolding thirds, specifically nos. 2, 8, and 14.

In “Herbstgefühl” (song 2), thirds are an integral part of the melodic and intervallic content. Berg repeated this interval numerous times in two key ways: (1) as an ascending or descending arpeggiation of the fundamental pitches in the accompanying harmony and (2) as a stepwise unfolding third serving as a descending eighth-note, triplet, or sixteenth-note anacrusis.\textsuperscript{242} The opening piano accompaniment (mm. 1-4) initiates the use of thirds by way of rolled C-major and C-minor arpeggios highlighting major and minor thirds. The melodic motives follow repeatedly:

<table>
<thead>
<tr>
<th>Descending Thirds</th>
<th>Ascending Thirds</th>
<th>Unfolding Thirds</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 5: G\textsuperscript{4}-E\textsuperscript{4}; m</td>
<td>m. 5: G\textsuperscript{4}-B\textsuperscript{4}; M</td>
<td>m. 5: B\textsuperscript{4}-A\textsuperscript{4}-G\textsuperscript{4} triplet</td>
</tr>
<tr>
<td>m. 6: G\textsuperscript{4}-E\textsuperscript{4}; m</td>
<td></td>
<td>m. 6: E\textsuperscript{4}-D\textsuperscript{4}-C\textsuperscript{4} eighths</td>
</tr>
<tr>
<td>m. 7: A\textsuperscript{4}-F\textsuperscript{4}; M</td>
<td>m. 9: F\textsuperscript{4}-A\textsuperscript{4}; M</td>
<td>m. 9: A\textsuperscript{4}-G\textsuperscript{4}-F\textsuperscript{4} triplet</td>
</tr>
<tr>
<td>m. 10: G\textsuperscript{4}-E\textsuperscript{4}; m</td>
<td></td>
<td>m. 10: E\textsuperscript{4}-D\textsuperscript{4}-C\textsuperscript{4} eighths</td>
</tr>
<tr>
<td>m. 11: A\textsuperscript{4}-F\textsuperscript{4}; M</td>
<td></td>
<td>m. 11: E\textsuperscript{4}-D\textsuperscript{4}-C\textsuperscript{4} eighths</td>
</tr>
</tbody>
</table>


\textsuperscript{242} This may also be interpreted as a descending unfolding third that appears after the initial leap of an appoggiatura.
In the opening line of text in “Liebeslied” (song 8) the speaker is kneeling,\textsuperscript{243} and Berg responded to the suggested motion with descending melodic passages, including unfolding descending thirds, which serve as motivic units throughout the opening and closing sections. The descending gesture that suggests the kneeling lover most often outlines a minor third and may be presented in eighth-, quarter-, or half-note durations in the vocal line or piano accompaniment. Reminiscent of “Herbstgefühl,” this song also contains unfolding thirds that serve as eighth-note anacruses following the initial leap of an appoggiatura. In this example, however, the unfolding third anacruses appear in the piano rather than the voice.

\begin{align*}
\text{mm. 13-14: } A^4-C^5; \text{ m} & \quad \text{m. 15: } E^4-D^4-C^4 \text{ eighths} \\
\text{m. 16: } E^4-G^4; \text{ m} & \quad \text{m. 16: } G^4-F^4-E^4 \text{ triplet} \\
\text{m. 17: } C^4-E^4; \text{ M} & \quad \text{m. 17: } E^4-D^4-C^4 \text{ eighths} \\
\text{m. 18: } C^4-E^4; \text{ M} & \quad \text{m. 18: } E^4-D^4-C^4 \text{ eighths} \\
\text{m. 20: } E^4-G^4; \text{ m} & \quad \text{m. 20: } G^4-F^4-E^4 \\
\text{m. 21-22: } F^4-D^4; \text{ M} & \quad \text{m. 21: } A^4-G^4-F^4 \\
\text{mm. 25-26: } E^4-C^4; \text{ M} \\
\end{align*}

\textsuperscript{243} “Kniend im Staube lieg ich vor dir…”
m. 6: E⁵⁻G⁴ – voice
E⁵⁻G⁵ – piano
mm. 6-7: E⁵⁻D⁵⁻C⁵
mm. 7-8: F⁴⁻E⁴⁻D⁴
m. 9: E⁵⁻D⁵⁻C⁵
C⁴⁻B³⁻A³
m. 10: F⁴⁻B⁴ – voice²⁴⁵
m. 15: B⁴⁻D⁵⁻B⁴ – voice
m. 16: C⁴⁻E⁴⁻C⁴ – voice
m. 18: F⁵⁻E⁵⁻D⁵
B⁵⁻A⁴⁻G⁴
D⁴⁻C⁴⁻B³
m. 19: A⁵⁻G⁵⁻F⁵ eighths
A⁴⁻G⁴⁻F⁴ eighths
m. 20: A⁵⁻G⁵⁻F⁴ eighths²⁴⁷
m. 21: G⁵⁻F⁵⁻E⁵ eighths
G⁴⁻F⁴⁻E⁴ eighths
A⁵⁻G⁴⁻F⁴ eighths
m. 22: C⁵⁻D⁵⁻E⁵ eighths
C⁴⁻D⁴⁻E⁴ eighths
m. 6: E⁵⁻G⁴ – voice

²⁴⁴ A quarter-quarter-half rhythmic pattern in the piano accompaniment now replaces the eighth-note
anacrusis figure.
²⁴⁵ The spelling of this major third is reminiscent of the way in which Berg spelled major third sonorities in
his atonal works.
²⁴⁶ Same as m. 2; The recapitulation of the opening material begins here.
²⁴⁷ Accented as in m. 2
The occurrence of the descending unfolding third resumes in “Sehnsucht III” (song 14), associated with the text “Dann erwacht das Sehnen in mir,” stated in both the first and second stanzas (mm. 7-13). Perhaps Berg intended the descending motive, most often appearing in the piano accompaniment, to represent the awakening soul of the narrator. Berg’s treatment of this gesture in “Sehnsucht III” differs from its earlier appearances in that the descending unfolding thirds are presented sequentially. In other cases the descending third immediately ascends back to the initial pitch, creating a quarter-quarter-quarter-eighth-eighth rhythmic motive, as well. The measures that follow (mm. 14-18) contain a rolled arpeggio figure, equivalent to the opening measures of “Herbstgefühl,” which provides an accompaniment for the text “Tagen wo ich der Liebe Leid und Lust in dem Herzen getragen.” The sweeping arpeggio followed by a syncopated pattern and slow harmonic rhythm were undoubtedly chosen to depict the text, as the rolled chord may represent the verb “to carry” and the syncopated eighth-quarter-quarter-quarter-eighth pattern may represent the pulse of the narrator’s heart. Even though the accompaniment in this section is clearly different from the preceding one, the vocal line contains a melodic variation of the previously described descending/ascending third figure in m. 15 and 17 (D⁵-C⁵-B⁴-A⁴-B⁴-D⁵; with an added lower neighbor, A⁴) providing evidence that even in a new section of the song, Berg consciously manipulated and varied motivic figures. Finally, as expected in Berg’s songs, the original descending third motion returns in the final measures of “Sehnsucht III,” unifying the composition.

<table>
<thead>
<tr>
<th>Descending Unfolding Thirds</th>
<th>Unfolding Thirds with Rhythmic Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 7: G⁴-F⁴-E⁴</td>
<td></td>
</tr>
<tr>
<td>m. 8: F⁴-E⁴-D⁴</td>
<td></td>
</tr>
<tr>
<td>D³-C³-B²</td>
<td></td>
</tr>
<tr>
<td>D²-C²-B</td>
<td></td>
</tr>
<tr>
<td>m. 9: E⁴-D⁴-C⁴-D⁴-E⁴</td>
<td></td>
</tr>
<tr>
<td>C³-B²-A²-B²-C³</td>
<td></td>
</tr>
<tr>
<td>C²-B-A-B-C²</td>
<td></td>
</tr>
<tr>
<td>m. 10: F⁴-E⁴-D⁴-E⁴-F⁴</td>
<td></td>
</tr>
</tbody>
</table>
These three volume 1 songs, “Herbstgefühl,” “Liebeslied,” and “Sehnsucht III,” highlight Berg’s early interest in motivic unity and development, as well as the adaptability of major and minor thirds.

Appoggiaturas

Another gesture commonly used in the melodies of Berg’s volume 1 songs is the appoggiatura. As previously discussed concerning “Herbstgefühl” (song 2), the appoggiatura often preceded the descending third triplet anacrusis that was an essential element of the song’s melody (i.e., m. 5; G^4 - B^4 - A^4 - G^4). In “Spielleute” (song 4), a repeating five-note motive including an appoggiatura (G^4 - B^4 - A^4 - E^4 - G^4) accompanied by a trill (G^3 - A^3) illustrates the water’s motion at the river’s banks mentioned at the end of the first stanza (“Doch der Weg ging vorüber am Fluss, wo Heimlich der Wassermann lacht”). Later Berg augmented the G^4 - B^4 - A^4 appoggiatura to appear in half notes (mm.

---

248 Notable in sixteen of the volume 1 songs (nos. 2, 4, 16, 18-24, 26, 27, 31-34).
20-21) to complement the text referring to the large church ("großen Kirchen"), after which the complete five-note motive returns at the end of the second stanza in mm. 24-25. The melody accompanying the third stanza includes varied repetitions of appoggiaturas and eventually returns to the original five-note motive to close the song. The recurring appoggiaturas in juxtaposition present a continual “sighing” gesture throughout.

<table>
<thead>
<tr>
<th>Appoggiaturas</th>
<th>Five-note motive</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.6-8: G^4-B^4-A^4-E^4-G^4</td>
<td>mm.6-8: G^4-B^4-A^4-E^4-G^4; piano</td>
</tr>
<tr>
<td>mm.10-11: G^4-B^4-A^4</td>
<td>mm.8-10: G^4-B^4-A^4-E^4-G^4; voice</td>
</tr>
<tr>
<td>mm.15-17: D^4-G^4-F^4</td>
<td>mm.11-13: E^4-B^4-A^4-E^4-G^4</td>
</tr>
<tr>
<td>mm.20-21: G^4-B^4-A^4</td>
<td>mm.24-25: G^4-B^4-A^4-E^4-G^4</td>
</tr>
<tr>
<td>mm.31-32: D^4-F^4-E^4</td>
<td></td>
</tr>
<tr>
<td>mm.32-33: D^4-A^4-G^4</td>
<td></td>
</tr>
<tr>
<td>mm.33-34: B^3-F^4-E^4</td>
<td></td>
</tr>
<tr>
<td>m.34: D^4-A^4-G^4</td>
<td></td>
</tr>
<tr>
<td>mm.38-40: D^4-G^4-F^4</td>
<td></td>
</tr>
<tr>
<td>m. 41: G^4-B^4-A^4</td>
<td></td>
</tr>
<tr>
<td>mm.43-44: G^4-B^4-A^4</td>
<td></td>
</tr>
<tr>
<td>mm.44-45: E^4-B^4-A^4</td>
<td></td>
</tr>
<tr>
<td>mm.45-46: E^4-B^4-A^4-E^4-G^4</td>
<td></td>
</tr>
</tbody>
</table>

“Ferne Lieder” (song 16) continues to use an appoggiatura as the main melodic gesture. This figure provides the melody with an arch contour in which the descending side leads toward the line’s cadence. The resulting effect is a simple and traditional sounding _Lied._

249 Doubled by piano
250 Berg’s manuscript contains a natural sign above the B^4, varying the repetitive appoggiatura. Variation continues throughout the postlude.
Appoggiatura Gestures

m. 5: \( D^4-F^4-E^4-D^4 \)  stanza 1; voice

mm. 6-7: \( D^4-G^4-F^4-C^4 \)

mm. 9-10: \( D^4-B^4-A^4-G^4-D^4 \)

mm. 18-19: \( G^4-B^4-A^4-F^4-G^4 \)  stanza 2; voice

m. 29: \( D^4-F^4-E^4-D^4 \)  stanza 3; voice; recap of opening melody

mm. 30-31: \( D^4-G^4-F^4-C^4 \)

mm. 38-40: \( D^5-B^5-A^5-G^5-F^4-E^4-D^4 \)  piano postlude

None of the other volume 1 songs use appoggiaturas as frequently or with such melodic import.\(^{251}\) The melody in “Vom Ende” (song 22), however, treats the motivic motion in a different way. In one of Berg’s shortest songs containing only one stanza and seventeen measures, the first two lines of text (“Das aber ist das Ende alles Sehnen, das ist der grossen flammen letztes Glühn.”) are set to a melody derived from appoggiaturas and suspensions. The opening phrase in mm. 5-6 begins with an appoggiatura (\( E^4-G^4-F^4 \)). The beginning of the second line of text consists of a chain of appoggiaturas (\( C^\#^4-E^4-D^4-G^4-F^4-B^4-A^4 \)), building intensity at the song’s half way point. This gesture is absent from the second half of the song, however. Similarly, Berg characterized only the first stanza of “Es wandelt, was wir schauen” (song 27) with appoggiaturas (mm. 2-4: \( B^3-E^4-E^4-D^4 \); mm. 4-5: \( D^4-G^4-F^4 \); mm. 6-7: \( G^4-C^5-B^4 \)). The last notable occurrence of appoggiaturas appears at two cadences in “Nachtgesang” (song 26), both characterized by fermatas that delay the resolution. The first instance, in m. 25, separates the chordal first section from the elaborate concluding section with a simultaneous trio of appoggiaturas (\( D^4-F^4-E^4; B^3-D^4-C^4; E^3-A^3-G^3 \)). A similar cadential gesture occurs in m. 40, but only the vocal line is visible in the manuscript (\( B^3-D^4-C^4 \)) as the accompaniment for the final six measures is missing. One might deduce that m. 25 suggests a reading for the remainder of m. 40, due to Berg’s use of the appoggiatura gesture and his penchant for repetition.

\(^{251}\) Appoggiaturas do occur as melodic motives in the volume 2 songs.
Continuous Melodies

Some of Berg’s songs use continuous, wandering, and uninterrupted melodies with few clear cadences, suggesting the influence of late Romantic models, particularly Wagner. This occurs in volume 1 songs 14, 15, 26, 33, and 34. The continuous melodies appear as Berg’s accompaniments become more chromatic and complex in the volume’s later songs. If one supposed that Berg composed the piano accompaniment first, then the vocal pitches might merely be chosen to fit the harmonic foundation. If that is the case, then these melodies would not sound as consonant and memorable without their accompaniments. The melody in “Sehnsucht III” (song 14) contains both large leaps (mm. 2-3: G³-F⁴; mm. 4-5: G³-G⁴) and linear, chromatic passages (mm11-15: A⁴-B⁴-B⁵-C⁵-C⁴-D⁵). The vocal melody also suffers because Berg has placed the melodic substance in the piano accompaniment, especially the descending unfolding thirds described previously. Likewise, Berg composed a dramatic, active, chromatic accompaniment for “Ich liebe dich” (song 15) complementing the text from Grabbe’s Don Juan und Faust. With the focus on the powerful piano figures, however, the melody remains rather stepwise and chromatic and needs the accompaniment to make sense of its linear motion (ex., mm. 9-12: B⁵⁴-C⁵-C⁵-B⁴-A⁴-A⁴-G⁴-A⁴). The irregular, prose-like text of “Nachtgesang” (song 26) requires a chromatic, stepwise, and slow-moving melody not only to depict the environment conveyed in the text (“Wir gingen durch die dunkle, milde Nacht”) but to also correspond with the harmonic plan (ex. 7.9). The active accompaniment’s steady trills, rolled chords, syncopated rhythmic patterns, and sweeping sextuplets take precedence over the vocal contour, which is often characterized by an extended descending chromatic line (ex., mm. 7-10: A⁴-G⁴-F⁴-F⁴-E⁴-E⁴-D⁴; mm. 11-14: C⁵-B⁵⁴-A⁴-A⁴-G⁴-F⁴-F⁴-E⁴; mm. 30-33: F⁴-E⁴-F⁴-F⁴-E⁴).
Example 7.9

“Nachtgesang” mm. 7-9

“Furcht” (song 33) contains a more active melody than the other examples discussed, but none of the phrase endings contains a tonic arrival, thus generating melodic and harmonic irregularity. This may be due in part to the form of Georg Busse-Palma’s poem, which contained a two-line couplet separating the first and second verses and thus presented Berg with ten lines of text to set to music. The continuous character of the melody also occurs because of the wandering harmonies, chains of secondary dominants, and lack of piano interludes to separate the phrases. Lastly, Berg composed a difficult and exposed vocal line to “Augenblicke” (song 34), accompanied by non-functioning extended chords. The chromatic and continuous melody alone gives no hint of the tonal center and depends on the piano accompaniment to provide the harmonic context. Sometimes the harmonic context does not help the vocal line, as in m. 3 where the voice arpeggiates a C-minor triad while the piano sustains a D\(^{11}\) extended chord. The complexity of “Augenblicke” at the end of volume 1 hints at Berg’s future atonal techniques.

Throughout the volume 1 compositions, Berg worked out cadential and melodic ideas in the course of consecutive songs, experimented with motivic development and unity within a composition, employed similar melodic gestures characterized by thirds and appoggiaturas, and composed continuous chromatic melodies resulting from the wandering chromatic harmonies in the piano accompaniment. Berg’s harmonic language
clearly affected the melodic content and therefore necessitates a discussion of his harmonic techniques in the following chapter.
CHAPTER 8
HARMONIC TECHNIQUES

The harmonic strategies appearing in Berg’s volume 1 songs provide evidence of his unique, personal style. One can learn much about his development of harmonic techniques by studying the keys of these earliest compositions. Only six songs begin and end in the same major key (C major, F major, and B major; Nos. 3, 5, 6, 9, 10, 12), and only five begin and end in the same minor key (C minor, G minor, E minor, and A minor; Nos. 7, 11, 16, 24, 27). The others employ multiple tonal centers, often related by thirds, fifths, or sixths. In a few examples the distances between the opening and closing keys are a semitone or whole step. The unpredictability of key relationships becomes a common feature in many of these songs, anticipating the unexpected techniques in Berg’s later compositional style.

Keys and Key Relationships

Eight of the first nine volume 1 songs are centered in C major or C minor. This likely indicates Berg’s inexperience as a composer. These keys may have been chosen for a few reasons: (1) the scarcity of accidentals in both cases; (2) Berg’s lack of understanding of key signatures (or keys in general); and/or (3) his preference for keys in which the “colorful” (chromatic) pitches are simply positioned on the black keys of the piano, all of which facilitate composition and performance.

The first song in volume 1, “Heiliger Himmel,” initiates the harmonic unpredictability and ambiguity observed in the Jugendlieder. The opening refrain, “Sommerträume Ihr: purpurne Abende,” begins with a C major triad and floats chromatically toward a G major cadence in m. 11. At first glance, however, it is unclear whether G major functions as a half cadence on the dominant or as the tonic. The

---

252 Nos. 7, 11, 16, 24, 27. Song 11 also contains an alternative ending in F♯ minor.
253 Song 6 is in B major.
preceding sonority in m. 10, a French augmented sixth spelled $D^2-A_5^2-C_3^3-G_5^3$, provides
the V-I motion in the bass but does not unequivocally establish an authentic cadence (ex. 8.1).

Nevertheless, this harmonic ambiguity accompanies the calm, celestial, and dreamlike
qualities expressed in the text. In mm. 13-19 the piano presents a seven-measure, C-
minor transition, serving to transport the listener from the dreamlike atmosphere of the
opening to the strength and majesty of Odin’s dominion in the following stanza. This C
minor section helps confirm that the G major triad in mm. 11-12 indeed functions as a
half cadence. The next two authentic cadences occur in E major (m. 27) and B major (m.
39), the latter of which is notable for displaying both Berg’s youth and possible
inspiration (ex. 8.2). The chord preceding the cadence in m. 39 is a $G_5^7 (B_5^3-E_4^4-G_5^4-D_5^5)$
leading to B major ($B^2-E_5^4-G_5^4-E_5^5$). It appears Berg misunderstood or disregarded
the spelling and functionality of these harmonies, as one might expect a fifteen-year old
composing his first song to do. A $G_5$ dominant traditionally resolves to $C_5$ major. In this
case however, Berg chose $B_2$ as the root of this dramatic arrival. Perhaps this striking
 cadence, concluding the text “Asgards heilige Hallen krönen den Himmel glühende
Götter wandeln in seliger Jugend über die funkelnden Gefilde des Lichts,” is more than
reminiscent of Isolde’s “Transfiguration” in Wagner’s Tristan und Isolde, Charly Berg’s
und des Klavierspiels zu beherrschen, spielte er die ‘Meistersinger’, den ‘Ring’ und ‘Tristan und Isolde’
}
Example 8.2

“Heiliger Himmel” mm. 38-39

The text’s reference to Nordic gods “strolling over sparkling fields of lights” combined with the B-major cadence makes a case for Berg’s using Wagner and *Tristan* as a model. The final section of “Heiliger Himmel” repeats the opening refrain, but now the final G-major chord in m. 59 serves not as the dominant of C minor but as its own tonic. The complexity of the harmonic design leads us to reconsider whether this might not, in fact, have been Berg’s first attempt at composition. If he were indeed emulating Wagner, however, it would seem sensible that a young composer starting out would choose a famous composer and composition to use as his model.

The key scheme in the following song, “Herbstgefühl” (song 2), sets a standard for one of Berg’s common harmonic techniques. In this example the piano introduction begins in C minor, while the song ends in the parallel major. Similarly, in “Liebeslied” (song 8) the initial key is C minor and the final sonority is C major (ex. 8.3). The change in mode here appears in closer proximity, however, as a C minor triad is the penultimate chord. These are just the first occurrences of many in which Berg employed parallel keys and/or shifting modes. In fact twenty songs in volume 1 contain unexpected progressions and/or deceptive resolutions with the use of modal shifts, particularly between parallel modes, and in addition to the two songs described above, four others contain a shift

---

255 Nos. 1, 2, 8, 9, 11, 12, 14-16, 18-20, 22, 25, 26, 27, 29, 31, 32, 34.
from C-major to C-minor (or vice versa). This technique often delineates contrasting formal sections, but it also helps the harmony progress chromatically to remote key areas and provides the irregularity and unpredictability Berg may have been conceiving. Not all of the occurrences of the modal shifts involve changes in tonal centers, as some are merely part of a chromatic harmonic passage.

![Example 8.3](image)

**Example 8.3**

“Liebeslied” mm. 23-24

The most common use of modal shifts occurs at the final cadence of nine of the volume 1 songs. In these examples the harmonic progression leading up to the cadence prepares the listener for one modal resolution, but after the anticipated arrival a chromatic alteration provides a new final sonority. Two of these examples have been introduced in the previous paragraph. The last two measures of Herbstgefühl” (song 2) employ parallel modes: C minor in mm. 3 (after the da capo return) and a final C major chord in m. 4. Similarly, in “Liebeslied” (song 8) the penultimate chord (m. 23) is C minor and the final chord (m. 24) is C major. Berg continued to use the Picardy third conclusion in “Über meinen Nächten” (song 9), in which C minor transforms into C major in the final measure (m. 33). A different and striking use of cadential modal shifts occurs in “Vielgeliebte schöne Frau” (song 11). In the final five measures (mm. 34-38; ex. 8.4), Berg’s chromatic alterations produced an unanticipated harmonic progression (m. 34: G minor; m. 35: F♯ major; m. 36: G major; m. 38: G minor). He reworked this cadence in a second version adding an additional shift (ex. 8.5; m. 34: G minor; m. 35: G major; m. 36: F♯ major; m. 38: F♯ minor).

---

256 Nos. 1-2, 8-9, 12, 20.
257 Nos. 2, 8, 9, 11, 12, 14, 20, 25, 27.
Example 8.4

“Vielgeliebte schöne Frau” First ending

Example 8.5

“Vielgeliebte schöne Frau” Second ending

In the following song, “Sehnsucht II” (song 12), Berg returned to C-centered keys. The first shift to the parallel minor occurs in m. 16 (the recapitulation of the opening melody) to illustrate the tone of the text (“Die Nacht war lang, die Nacht war kalt, es waren so kalt die Steine;”). A shift to C major appears in the final measures (mm. 26-29), corresponding with the final word of the poem, “Mondenschein!,” the brighter sonority representing the light of the moon. A modal shift also occurs in “Sehnsucht III”
(song 14) due to the poetic text, specifically the verb “weinen” repeated twice in the final line of text. In its first appearance (m. 29; “muss ich weinen”) the accompanying harmony is an A-major triad. Two measures later, however, the narrator weeps bitterly (“so bitterlich weinen”; mm. 30-32), and Berg appropriately modified the harmony to A minor.

Example 8.6

“Sehnsucht III” mm. 29-32

A similar harmonic progression occurs in “Am Abend” (song 20), in which the penultimate measure (m. 34) contains a C-major harmony proceeding to C minor at the final fermata (m. 35), generating an unexpected ending. A chromatic descent in the inner voices of the last two measures of “Schlummerlöse Nächte” (song 25, mm. 18-19; ex. 8.7) creates an attractive progression at the final cadence from E minor to F major\(^7\) to E major (B\(^3\)-B\(^7\)-A\(^3\)-G\(^7\); G\(^2\)-G\(^7\)-F\(^2\)-E\(^7\)), appropriately accompanying the text “Meine Träume sind so wild.” Berg evidently felt that the wild dreams required an irregular harmonic succession.
Berg again reversed the previous modal shift in “Es wandelt, was wir schauen” (song 27), in which the penultimate sonority (E major; m. 29) chromatically descends to E minor (m. 30) at the final cadence. Berg may have modeled this technique after songs in Schubert’s catalogue, including those in the song cycles *Die schöne Müllerin* and *Winterreise*, many of which contain parallel key relationships and/or modal shifts at the final cadence. Berg’s consistent use of parallel key areas and chromatic mode shifts helps demonstrate his development of harmonic techniques and/or of a personal harmonic idiom. As many of the texts depict loss and sadness, the mode shifts to minor at the end of a piece add an air of pessimism or foreboding. Conversely, the Picardy third endings were obviously chosen in at least some cases to suggest hope or happiness.

“Spielteute” (song 4) is the first of four *Lieder* in which the opening and closing tonal centers are relative keys. This is not to say, however, that there are no other tonicizations or modulations to other keys within the body of the song. Berg’s use of chromatic and wandering harmonies provides evidence that he most likely chose certain

---


259 Nos. 4, 22, 29, 34.
chords because of the sound of their progression rather than their theoretical function. As a result, it is unclear whether Berg would consciously design a song’s harmony with relative keys in mind. The first cadence in “Spielleute” appears in C minor (m. 6) and the piano postlude ends with an E♭ major triad (m. 47; ex. 8.8). Significantly, though, the vocal cadence in m. 42 is in C major, and it is only in the last five measures that Berg composed a chromatic progression toward the opening harmony’s relative major key.

Example 8.8  
“Spielleute” mm. 42-47

Berg’s intentions regarding relative keys are more obvious in “Wandert ihr Wolken” (song 29). The first stanza cadences in D major, and at the midpoint of the second stanza, in which the refrain “Wandert, ihr Wolken, wander über den schäumenden See!” returns (m. 14), Berg added a key signature with two sharps, indicating the key change to B minor.²⁶⁰ Perhaps the harmonic motion to the relative key was meant to correlate with the text’s depiction of clouds moving over the lake. As in “Spielleute,” the first cadence in “Augenblicke” (song 34) is to a minor key (A minor; m. 5) followed by the relative major in the final cadence (F♯ major; m. 30). A perfect authentic cadence tonicizing F major occurs, however, with the final vocal cadence in m. 25 (ex. 8.9). A chromatic piano postlude modulates to the concluding F♯-major chord. Berg clearly experimented with juxtaposing and progressing between distantly related keys supported by the linear, chromatic voice leading.

²⁶⁰ It is notable that Berg does not use the key signature for the previous D-major section.
Several of the volume 1 songs contain opening and closing key relationships separated by a fifth (or a modulation from the tonic to dominant key areas). “Sternenfall” (song 13) begins in C major but concludes in G major most likely corresponding with the text. The opening key represents the narrator’s yearning toward the night sky (“Meine Sehnsucht ist zum Licht in die Nacht emporgestiegen”), but as he witnesses the falling star perhaps he is transfigured by the celestial light shining down on him (“nieder zuckt ihr grüßend Licht, selig hebt sich mein Gesicht und ich winke stumm nach oben”). Berg responded to this image in the second stanza with a modulation to the dominant key. In the following example, “Sehnsucht III” (song 14), the opening D major/minor section yields to a final cadence in A minor, complementing the depiction of the weeping narrator (“Denke muss ich weinen, so bitterlich weinen”). Berg connected and unified these two key areas by repeating the same cadential gesture in each key. For example, in mm. 7-8 (ex. 8.10), the first authentic cadence tonicizes D minor, while introducing the descending unfolding third motive that differentiates this section. A varied version of this gesture returns in A major (mm. 29-32; See ex. 8.6), bringing back with it the motive from the opening section before shifting to the parallel minor at the conclusion.
A similar example occurs in “Am Abend” (song 20). The opening sonority, F major, harmonically supports the vocal climax in m. 23 (ex. 8.11). A comparable gesture occurs in the antepenultimate measure (m. 33), but it now appears in C major before the eventual shift to the parallel minor.

In these two examples Berg demonstrated his propensity for variation and unification, while composing modulations to new keys. The primary key of “Schattenleben” (song 19), E minor, accompanies the poetic depiction of a quiet grave.
site ("Still ist’s, wo die Gräber sind meiner Liebe"). In the last line of text the narrator declares, "Fühle alles spurlos warden und verweh’n." Berg complemented the idea of "vanishing into nothing" with an unexpected final cadence in B major (ex. 8.12). The E minor opening key becomes the subdominant to the final key in the fourth-to-last measure, preparing an atypical, final plagal cadence.

Example 8.12
"Schattenleben" mm. 27-29

Lastly, in "Furcht" (song 33) the opening A-minor sonority is paired with an E-major final cadence. The final A-minor tonicization occurs in m. 24, submitting to the modulation only in the last four measures of the piano postlude (mm. 25-28; ex. 8.13). Berg may have chosen to modulate to E major to represent the narrator’s thoughts of death in the last line of text ("Daß ich dann sterben müßte").

Example 8.13
"Furcht" mm. 24-28
Two consecutive songs, nos. 17 and 18, employ related key areas and highlight Berg’s peculiar usage of enharmonically spelled harmonies. They also demonstrate how he continued to develop his ideas from one song to the next. The opening five-measure refrain of “Ich will die Fluren meiden” (song 17) employs sharps with an alternation of G♯- and C♯-minor sonorities (ex. 8.14). In measure 7 however, Berg respelled the G♯-minor harmony as A♭ minor. His usage of flats in this case was most likely prompted by the E♭-major cadence in m. 6.

Example 8.14

“Ich will die Fluren meiden” mm. 4-7

The opening refrain returns in mm. 20-25, as does the G♯-minor tonic, to bring the song to a close. The following song, “Geliebte Schöne” (song 18), begins with a C-minor harmony, but its first cadence, like song 17, tonicizes E♭ major (m. 11). An A♭-minor section follows in m. 19-25 (spelled A♭-B♭3-E♭3). At the beginning of the second stanza in m. 28, Berg switched to sharps and began to spell the previous A♭-minor harmony as G♯ minor.261 His use of sharps continues through a chromatic passage until m. 41, when a major A♭ harmony returns (A♭3-C♭4-E♭3) and continues to the final cadence. It is unclear why Berg employed such enharmonic key areas and spellings. It seems, however, that the chromatic voice leading was more important to Berg than staying within one particular key. He may have also been avoiding the enharmonically spelled C♭ needed in an A♭-minor chord, but it would be unclear why should have chosen to do so, since it was notated correctly in song 17 (m. 7).

261 As notated in Berg’s manuscript. Christopher Hailey’s published edition maintains A-flat-minor spellings throughout.
Berg’s songs also model a Romantic approach to tonal design by containing cadential tonal centers separated by the interval of a third or sixth. “Wenn Gespenster aufersteh’n” (song 21) begins in C minor and ends in E minor. As in other Berg songs, the modulation to the latter key does not begin until near the conclusion. The first E minor harmony occurs in m. 34, appearing with the last line of the poetic text (“Stunden, wo Gespenster aufersteh’n.”). As in “Furcht” (song 33), discussed previously, “death” is again associated with an E-centered harmony, in this case E minor. Additionally, the root of E minor happens to be a third above the opening key, C minor. The key centers have risen along with the narrator’s ghosts. “Vorüber” (song 23) begins in the final key of “Wenn Gespenster aufersteh’n” (song 21), E minor. This time the harmony seems to represent the loss of Spring (“Die Luft ist Kühl und trübe, der Frühling rief Ade!”). The next two lines of text express the loss of the narrator’s beloved, accompanied by a modulation to A minor (“So scheidet auch die Liebe nach kurzem Wonnweh”). This key center continues until m. 19, in which F major is tonicized and persists until the final measure. The modulation to F major complements the last phrase of text, “doch nie geglaubt!,” suggesting that the narrator never believed in either spring or love of the past. Berg clearly chose this key in order to differentiate it from the other two and the images that they accompanied. “Traum” (song 32) opens in F major and closes in D major, with several key areas appearing within the song’s five stanzas. The opening stanza sets the tone and surroundings with the text “Der Mondschein lag auf dem Wasser” in F major. The second and third stanzas, in G minor, shift the focus to two lovers who have parted ways, one of whom dreams that they may reunite. The next stanza, in A major (m. 25), revisits the text depicting the moonlight on the water. When the narrator awakens, realizing that it was only a dream, the harmony shifts to the parallel mode, A minor. The last two lines of text (“Mein Trost sind die herrlichen Nächte, im Träume gehörst du ganz mir.”) are accompanied by a modulation to D minor (m. 37) and a final mode shift to D major (m. 40).

“Traum” not only provides an example of an overall key scheme with third key relations, but it also demonstrates how Berg’s chromatic harmonic design often juxtaposed distantly related keys separated by a whole or half step. The A-minor opening to Berg’s dramatic “Ich liebe dich” (song 15) contrasts with its B-minor final cadence. In
fact, nearly every chord root in each measure is separated by the interval of a whole step, exemplifying Berg’s use of non-functional harmony. Berg’s manuscript suggests that he rethought the B-minor ending, crossed it out, and composed a second ending to “Ich liebe dich” in C♯ major, perhaps adding a brighter and more blissful ending, reinforcing Don Juan’s proclamation of love. The initial D-minor key area in “Schlummerlose Nächte” (song 25) results from a D²-A² pedal tone governing mm. 4-10. Chains of secondary dominants and colorful chromaticism lead to the final E-major cadence in m. 19.

“Grabschrift” (song 31) contains an F-minor opening and an F♯-minor final cadence. Berg used several secondary dominants and chromaticism in order to compose a song with keys related by a semitone.

In the earliest volume 1 songs, Berg mastered voice leading by copying models but most likely had little understanding of chord function. As he continued to compose, his skills developed through repetition and experimentation. This chapter has demonstrated that: (1) Berg explored similar harmonic structures in consecutive songs, indicating harmonic preferences at the time; (2) his chord choices provided unexpected progressions that were usually connected directly to illustrating the text; (3) in these early songs Berg developed his use of parallel, relative, tonic/dominant, and distantly-related key relationships; and (4) he continued to unify the opening and closing of songs by duplicating harmonic and melodic progressions.

<table>
<thead>
<tr>
<th>Song 1</th>
<th>CM/Cm/EM/BM/GM</th>
<th>Song 18</th>
<th>Cm/A♭M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song 2</td>
<td>Cm/CM</td>
<td>Song 19</td>
<td>Em/BM</td>
</tr>
<tr>
<td>Song 3</td>
<td>CM</td>
<td>Song 20</td>
<td>FM/Cm</td>
</tr>
<tr>
<td>Song 4</td>
<td>Cm/CM/E♭M</td>
<td>Song 21</td>
<td>Cm/Em</td>
</tr>
<tr>
<td>Song 5</td>
<td>CM</td>
<td>Song 22</td>
<td>Am/CM</td>
</tr>
<tr>
<td>Song 6</td>
<td>BM</td>
<td>Song 23</td>
<td>Em/Am/FM</td>
</tr>
</tbody>
</table>

TABLE 8: Keys in Berg’s Jugendlieder, volume 1

262 The first harmony indicates the opening key, followed by ending key and/or other modulations.
TABLE 8 Continued

| Song 7 | Cm | Song 24 | Am |
| Song 8 | Cm/CM | Song 25 | Dm-M/Em-M |
| Song 9 | CM | Song 26 | Dm-M (Gm)/Bm |
| Song 10 | FM | Song 27 | Em |
| Song 11 | Gm | Song 28 | BM/AM |
| Song 12 | CM | Song 29 | DM/Bm |
| Song 13 | CM/GM | Song 30 | Bm/Dm |
| Song 14 | DM/Dm/Am | Song 31 | Fm/Gm/F\#m |
| Song 15 | Am/C\#M | Song 32 | FM/DM |
| Song 16 | Gm | Song 33 | Am/EM |
| Song 17 | G\#m | Song 34 | Am/F\#M |

Non-Traditional Sonorities

A notable harmony observed in some of the volume 1 songs is a major triad or dominant seventh chord with an added flat sixth. For example, in “Spielleute” (song 4) the dominant harmony in m. 5, spelled G\(^2\)-D\(^3\)-F\(^4\)-E\(_6\), precedes the first vocal cadence in C minor (m. 6; ex. 8.15). In this instance the E\(_6\) appears as part of a sixteenth-note flourish, setting the word “Sommernacht” and possibly representing the song of a night bird. It also functions as a note of anticipation leading toward the C minor resolution. Berg repeats this harmony in m. 41 preparing the final vocal cadence, as well as the final C-minor cadence in the song (m. 42; ex. 8.16).\(^{267}\) The added E\(_6\) in the dominant harmony

\(^{263}\) Many mode shifts occur throughout this song.
\(^{264}\) Unfortunately, the piano accompaniment of the last system is missing from the manuscript, and therefore the B-minor final cadence is based on a D\(^6\) and F\(_\#\)\(^6\) evident in the final measure.
\(^{265}\) With the alternative ending song 11 would end in F\(_\#\) minor.
\(^{266}\) Originally ended in B minor.
\(^{267}\) The last five measures modulate to E\(_7\) major.
(G₂-F₄-B₄-E₅), however, does not illustrate the text in this case, but still anticipates the following C-minor resolution.

In both Abschied” (song 7, m. 17; ex. 8.17) and “Liebeslied” (song 8; m. 23), this harmony (G₂-F₄-B₄-E₅) immediately precedes a closing C-minor cadence, with the E₅ continuing to serve as an anticipation.
Songs 14 and 15 also contain similar harmonies but with different functions. In measures 2, 4, and 26 of “Sehnsucht III” (song 14; ex. 8.18) a G-centered harmony (G²-F³-B³-A³-E⁴) appears as a passing chord between statements of D major. This sonority may be interpreted as a dominant seventh chord with an added sixth and ninth, or a G⁷ with two non-chord tones, A³ and E⁴. Berg likely chose such pitches due to their sound, not their function, during his early, inexperienced years of composition.

![Example 8.18](image)

**Example 8.18**

“Sehnsucht III” m. 26

However, in the volume 2 songs (as well as in his later works), he would return to this type of chord often. Glenn Watkins observes that Berg employed this sonority (a major chord with an added sixth and ninth) in the Violin Concerto²⁶⁸ and Lulu, and speculates that he may have been influenced by Mahler’s *Das Lied von der Erde* (1908-09) and Ravel’s *Miroirs* (1905), both of which contain similar chords.²⁶⁹ This does not account for Berg’s use of this harmony in 1902-03, however. Nevertheless, these examples demonstrate that Berg experimented with non-triad sonorities, even in the early songs of volume 1. Another notable harmony occurs in measure 24 of “Sehnsucht III” (D²-B⁷-G³-E⁵), again between two statements of D major (ex. 8.19). In this instance, however, D² continues through all three measures as a pedal tone, clarifying the chord’s function as a passing harmony. One could interpret the chord as G-minor with an

---

added flat sixth or E♭ major (Neapolitan) with a D pedal. Either way, this progression immediately anticipates the recapitulation of the opening measures in m. 25.

Example 8.19
“Sehnsucht III” m. 24

The following song, “Ich liebe dich” (song 15; ex. 8.20), also contains passing harmonies reminiscent of those mentioned earlier. In measures 2, 4, and 18 a B²-G⁴-E⁵ sonority occurs between or adjacent to A-minor chords. Berg varied this progression in the last five measures of the song (mm. 20-24), employing an F-major chord with an added flat sixth (A³-F⁵-D⁶) alternating with a B-minor triad.

Example 8.20
“Ich liebe dich” m. 18 m. 22

---

270 Measure 18 replicates m. 4.
271 In m. 21 the vocal line continues to hold a D♭ against the piano’s D♭, adding dissonance. In each of the two occurrences of the A-F-D♭ chords that follow in mm. 22-23, the F and D♭ are lowered an octave.
The last volume 1 song in which Berg employed this type of chord is “Ferne Lieder” (song 16). A $D^2-F_6^3$-B$^3$ sonority (m. 10; ex. 8.21) precedes an authentic cadence in G minor. In this case, however, the B-flat functions as a non-chord tone (appoggiatura) that resolves to the fifth of the dominant triad. Berg did not return to this notable harmony until song 37 in volume 2, where it may provide clearer evidence of his harmonic development and/or the impact of Mahler and Ravel.

Example 8.21
“Ferne Lieder” m. 10

Neapolitan

The Neapolitan (I,II) sonority appears to be one that Berg most likely encountered in the literature but without understanding its function. It occurs in four of the volume 1 songs (nos. 5, 24, 25, 29), often within the context of chromatic voice leading and adding color to Berg’s harmonic palette. In some cases, however, the pre-dominant function was followed. “Wo der Goldregen steht” (song 5; ex. 8.22) contains a Neapolitan chord in m. 26, preceding a dominant ninth resolving to C-major.
Berg may have recognized the sound of this progression, but the chord spelling of the V/II (A$^2$-F$^3$-C$^4$) demonstrates his inexperience with harmonic function and tendency to make decisions based on the voice leading. Berg notated the C$^4$ (rather than the correct D$^3$) due to the ascending chromatic motion from the previous C$^4$, accompanied by a descending chromatic line in the bass (A$^2$-A$^5$-G$^2$; mm. 25-26). Song 29, “Wandert ihr Wolken,” is the only other song in volume 1 that contains a Neapolitan chord functioning as a pre-dominant harmony. This occurs in mm. 3-5, in which an E$^5$ dominant seventh chord (E$^5$-B$^5$-D$^5$-G$^3$) proceeds to an A-major half cadence, at the end of the first couplet of stanza 1 (ex. 8.23).
In songs 24 and 25 Berg employed the Neapolitan sonority but only as passing chord and not as a pre-dominant. A brief appearance of a $\,^6\text{II} (F^3-D^4-B^3),$, accompanied by an $A^2$ pedal, occurs in m. 16 of “Scheidelied” (song 24; ex. 8.24) as part of a chromatic line passing between two statements of A minor. Similarly, in “Schlummerlose Nächte” (song 25; ex. 8.25) an E♭-major chord, also accompanied by a tonic pedal (D♭-A♭), serves as a passing harmony between two statements of D minor in mm. 4-6 and 7-8, adding to the non-functional and chromatic character of the harmonic progression.

Example 8.24
“Scheidelied” mm. 16-17

Example 8.25
“Schlummerlose Nächte” mm. 4-6
Pedal Tones

Seven of the volume 1 songs employ pedal tones as part of a dominant or tonic prolongation and/or to illustrate an image presented in the text.272 “Vielgeliebte schöne Frau” (song 11; ex. 8.26) contains a G\textsuperscript{2}-D\textsubscript{3} pedal throughout, which allows ambiguity of mode (shifting between G major and minor) and prolongs tonic even while often supporting a series of chromatically descending triads.

Example 8.26

“Vielgeliebte schöne Frau” mm. 1-2

Schubert’s “Wohin” from Die schöne Müllerin, which contains a similar G\textsuperscript{2}-D\textsubscript{3} pedal and accompaniment pattern, may have served as a model for Berg. Only one measure of “Vielgeliebte schöne Frau” includes a shift to a different pedal tone, possibly due to the shift in the text’s focus. While the G-centered pedal accompanies the poem’s depiction of nature in late autumn, Berg employed an F\textsubscript{#}-major chord in m. 35, highlighting the last line of text (“Vielgeliebte schöne Frau”) and the only obvious poetic reference to the narrator’s beloved.273

In “Wenn Gespenster aufersteh’n” (song 21) Berg used pedal tones to prolong the dominant, illustrate the text, delineate poetic stanzas, and support a modulation to the concluding key. A G\textsuperscript{2}-G\textsubscript{3} pedal resounds throughout mm. 12-19, delaying the resolution to the tonic and musically depicting the pilgrimage mentioned in the first stanza’s final line of text, “eine wüste Pilgerfahrt.” The repeating rhythmic pattern accompanying the pedal, quarter-eighth-eighth, adds to the illustration, providing a steady march-like

\footnotesize
272 Nos. 11, 21, 23, 25, 26, 29, 30.
273 In Berg’s second version of the ending, the F\textsubscript{#}-major chord colorfully represents the word “schöne” in m. 36.
figure. See Example 4.29. A pedal tone (B\textsuperscript{2}-B\textsuperscript{3}) returns (sans rhythmic pattern) in mm. 32-39, assisting the modulation to E minor, as well as prolonging the dominant harmony, preceding the vocal line’s final cadence.

In the opening of “Vorüber!” (song 23; mm. 1-4) an E\textsuperscript{2} trill and pedal tone depicts the opening lines of text, “Die Luft ist kühl und trübe, der Frühling rief Ade!,” and coincides with Berg’s expressive marking, \textit{frostig}. This gesture is followed by an accompaniment pattern that presents several measures of pedal fifths, a technique used in several works in the Romantic art song literature, as well as Berg’s atonal song “Warm die Lüfte.” The pedal fifth provides a foundation for slow harmonic rhythm in tonal or chromatic contexts.

\textbf{Pedal Tones and Pedal Fifths in “Vorüber!”}

<table>
<thead>
<tr>
<th>mm.1-4:</th>
<th>E\textsuperscript{2} trill</th>
<th>text painting</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.5-6:</td>
<td>D\textsuperscript{2}-A\textsuperscript{2}</td>
<td>prolonging key arrival</td>
</tr>
<tr>
<td>mm.7-8:</td>
<td>F\textsuperscript{2}</td>
<td>extending non-functional chord succession</td>
</tr>
<tr>
<td>mm.10-12:</td>
<td>A-E\textsuperscript{2}; A\textsuperscript{2}-E\textsuperscript{3}</td>
<td>prolonging key arrival</td>
</tr>
<tr>
<td>mm.16-18:</td>
<td>A\textsuperscript{2}-E\textsuperscript{3}</td>
<td>prolonging key arrival</td>
</tr>
<tr>
<td>mm.19-20:</td>
<td>C\textsuperscript{2}-G\textsuperscript{2}-C\textsuperscript{3}</td>
<td>preparing final cadence</td>
</tr>
<tr>
<td>mm.21-24:</td>
<td>F\textsuperscript{2}; F\textsuperscript{3}</td>
<td>prolonging final tonic</td>
</tr>
</tbody>
</table>

“Schlummerlose Nächte” (song 25) also contains a D\textsuperscript{2}-A\textsuperscript{2} pedal fifth in mm. 4-10, establishing support for the alternation of chromatic harmonies and D-minor/major resolutions. An F\textsuperscript{2} - F\textsuperscript{3} - F\textsuperscript{4} pedal occurs in mm. 14-17 of “Wandert ihr Wolken” (song 29; ex. 8.27), accompanying Berg’s addition of a B-minor key signature and facilitating the modulation from D major to its relative minor.

---

274 Models for the pedal tone, combined with the quarter-eighth-eighth rhythmic pattern, may include Wolf’s “Das verlassene Mägdlein” and “Heimweh” from the \textit{Mörike Lieder}, as well as Schubert’s “Die Sterne” and “Der Schmetterling.”

275 “Nachtgesang” (song 26; mm. 1-8) also contains a trill pedal (D\textsuperscript{2}-E\textsuperscript{4}), paired with the text’s description of the setting (“Wir gingen durch die dunkle, milde Nacht…”).

276 Several examples from Wolf’s \textit{Mörike Lieder} may have served Berg as models for the pedal fifth including “Auf einer Wanderung,” “In der Frühe,” “Zum neuen Jahr,” “Wo find’ ich Trost,” and “An die Geliebte.”
Lastly, “Im Morgengrauen” (song 30) opens with a B pedal tone in mm. 1-6, perhaps depicting the narrator’s silent waiting indicated in the first line of text, “So harrte ich schweigend.” In the final measures two pedal tones overlap, corresponding with the narrator’s final question, “Wer wind zuerst verlöschen von uns beiden, ich oder du?” An F4 pedal occurs in mm. 31-35, followed by a D2 pedal in mm. 35 to the end of the song, preparing for and tonicizing the final key area, as well as reflecting the duality in the text.

**Augmented Sixth Chords**

Ten of the volume 1 songs include augmented-sixth harmonies (nos. 4, 10, 13, 15, 17, 21, 23, 24, 27, 34). Of these songs, only three demonstrate correct spelling, resolution, and function of this chord, indicating that Berg favored the sound and chromatic nature of the harmonic device, most likely encountered in the Romantic song literature, but was not concerned with its pre-dominant role. In “Spielleute” (song 4; ex. 8.28) a German augmented sixth chord (E3-A3-F4-C5) appears in m. 5, preceding the dominant resolution in m. 6 and colorfully emphasizing the word “Sommernacht.”
Pre-dominant German augmented sixths also occur in “Wenn Gespenster aufersteh’n” (song 21; mm. 2, 5, 21, 42). Preparing for a C-minor cadence, the chord \( (F_\flat^2-A_\flat^3-C^4-E^4) \) occurs twice in mm. 2 and 5 as part of a repeating harmonic progression accompanying the first stanza of text. It appears that an identical German augmented sixth and harmonic progression occur in m. 23, but a deceptive resolution initiates a chromatic and modulatory section. In the last six measures (m. 40-45; ex. 8.29) the opening harmonic progression returns in E minor, including German and French augmented sixths (m. 42: \( A_\flat^2-C^4-E^4-G^4 \); m. 43: \( C^3-A_\flat^3-C^4-E^4-F^4_\flat \)) preceding the authentic cadence. The last song in volume 1 to employ an augmented sixth chord correctly is “Vorüber!” (song 23). A German augmented sixth in m. 4 (\( E_\flat^2-B_\flat^2-G^3-C^4_\flat \)) resolves correctly to D major in m. 5.
Two of the songs with examples of augmented sixth chords employ them as chromatic passing chords between repeating harmonies. For example in “Ich liebe dich” (song 15, m. 5; ex. 8.30) an Italian augmented sixth chord ($F^{3/5}\cdash C^{3/4/5}\cdash B^{3/4/5}$) serves to separate the previous G major chord and its following parallel mode, connecting G minor with the heavens (“vom Gipfel des Himmels”). The opening material returns in the final measures of the song, but at this point Berg employed a French augmented sixth variation (ex. 8.31; m. 19: $F^{3/5}\cdash C^{3/4/5}\cdash B^{3/4/5}\cdash G^{2/3}$), preceding and preparing for the unexpected chromatic ending in B minor.  

Likewise, a French augmented sixth occurs in m. 24 of “Scheidelied” (song 24; ex. 8.32), functioning as a chromatic passing chord between two statements of A minor.

---

277 Or C-sharp major, depending on which ending one chooses.
The five other songs with augmented sixth chords demonstrate Berg’s tendency to use these colorful harmonies to expand a chromatic and/or non-functional progression. In “Sehnsucht I” (song 10; ex. 8.33), a brief appearance of a German augmented sixth (D3-F4-G4-B4) occurs in mm. 6 and 18, as part of a descending chromatic line leading to an F-major cadence in mm. 7 and 19.

Example 8.33
“Sehnsucht I” mm. 6-7

“Sternenfall” (song 13, m. 6; ex. 8.34) contains an unresolving French augmented sixth of the dominant (A3-E4-G4-C5), which is a product of chromatic bass and treble lines and illustrates the wandering longing expressed in the text (“und sie wandelt scheu und sacht”).

---

278 In Soundings: Music in the 20th Century, Watkins claimed that Debussy did not believe that French augmented sixth chords had to resolve and that this was “an attitude with respect to the French augmented sixth that Berg was to endorse in a striking fashion in both his early works (Op. 2, No. 2) and late works (Der Wein).”; pg. 79. The present case indicates that Berg experimented with this idea even earlier than op. 2.
Example 8.34

“Sternenfall” m. 6

Berg employed a French augmented sixth (m. 5: \(E^3\)-\(G^3\)-\(D^4/5\)-\(B^4\)) differently in “Ich will die Fluren meiden” (song 17) seemingly to function as a dominant of \(E\) major (the chord of resolution in m. 6) with an added third (\(E^3\)-\(G^3\)) which descends chromatically to the resolution. See Example 8.14. In “Es wandelt, was wir schauen” (song 27; ex. 8.35), a German augmented sixth (mm. 3 and 12: \(E_b^2\)-\(B^3\)-\(G^3/4\)-\(C^4\)) correctly resolves to the subsequent D-major chord but does not serve as a pre-dominant chord; instead it leads to an E-minor cadence by way of a chromatic harmonic progression.\(^{279}\)

Example 8.35

“Es wandelt was wir schauen” m. 3

\(^{279}\) An Italian augmented sixth occurs in m. 18 (\(C^3\)-\(A^#\)-\(E^4\)) and correctly resolves to a dominant triad in m.19.
The last augmented sixth chord occurring in the volume 1 songs appears in “Augenblicke” (song 34; ex. 8.36). Here a German augmented sixth arrives deceptively in m. 26 (B\(^2\)-F\(^5\)-A\(_5\)-D\(_6\)), but in place of another F-major resolution, the harmony progressed unexpectedly and chromatically to an F\(_\#\)-major final cadence.

Example 8.36

“Augenblicke” m. 26

Parallel Intervals

A chain of parallel sixths, octaves, and or tenths is another notable harmonic device used by Berg. This gesture only occurs in two consecutive volume 1 songs (nos. 25-26), but it becomes one of Berg’s preferred techniques in volume 2. “Schlummerlose Nächte” (song 25; ex. 8.37) contains a chain of parallel sixths and octaves in mm. 11-12, referring to the text “Schwebt vielleicht ihr süßes Bild über mein verödet Kissen.” Berg most likely employed the descending parallel motion to depict the floating image of the narrator’s beloved.
Similarly, in the following song “Nachtgesang” (song 26; ex. 8.38), an ascending and descending chain of parallel octaves, tenths, and sixths occur in mm. 20-23, accompanying the description of how the narrator’s beloved appeared to him (“Und du erschienst mir wie eine Heilige: Mild, mild und groß und Seelenübergewalt”). Berg may have encountered this harmonic device frequently in Brahms’s songs, including “Botschaft,” “Geheimnis,” and “Mädchenlied” (“Ach und du mein kühlles Wasser”).

---

280 Measures 22-23 also contain a chain of 7-6 suspensions.
281 “and you appeared to me like a holy one: gentle and great and overflowing with soul.”
Secondary Dominants

Twenty-one songs in volume 1 employ secondary dominants, which in itself is not significant, as this sonority is common in tonal music. A few songs, however, demonstrate how Berg used chains of secondary dominants and their resolutions to illustrate the text and create wandering, chromatic progressions often prolonging the dominant and delaying the arrival of the tonic. In “Schattenleben” (song 19) a chain of resolving secondary dominants move around the circle of fifths, reflecting the narrator’s look “around the earth” (“Seh’ die Schattenwelt auf Erden rings vergeh’n”).

Secondary Dominants in “Schattenleben”

mm. 17-18: D\(^7\)-E minor
mm. 18-19: C\(#\) half-dim\(^7\)-D major
mm. 20-21: E\(^7\)-A minor
mm. 22-23: A major-D major
mm. 24-25: G\(#\)\(^7\)-C\(#\) minor

Similarly, in “Grabschrift” (song 31; mm. 11-19) a sequence of secondary dominants and resolutions wander aimlessly, accompanying the text “O Gott, ich schrieb schon tausendmal das gleiche Lied aus gleicher Qual, und war doch keins wie dieses da: ‘Dem Auge fern, dem Herzen nah!’” The chain of dominants represents the continuous and repetitious composition of the narrator, but the wandering harmonies cease at the return of the opening epitaph.

Secondary Dominants in “Grabschrift”

mm. 11-12: C\(^7\)-F minor
mm. 12-13: D\(^7\)-G minor
mm. 13-14: E\(^7\)-A minor

---

283 Nos. 3, 4, 9, 10, 12, 19-34.
284 Berg employed this technique often in the volume 2 songs.
285 “O God, I already composed a thousand times the same song out of the same pain. And, however, it was nothing like here. ‘Far from the eyes, near to the heart!’”
mm. 14-15: D\(^7\)-G minor
mm. 15: E\(^7\)-A minor
mm. 15-16: F\(^7\)-B minor
mm. 16: G\(^7\)
mm. 17: A\(^7\)
mm. 18-19: B\(^7\)-E major

“Augenblicke” (song 34) also employs wandering harmonic progressions to depict the text, but in this case the series of seventh chords do not include resolutions. Instead, they prolong arrivals to primary A-minor chords. All of the passages in “Augenblicke” with planing seventh chords accompany images of the “silent grave and heath,” the “unspeakable forest,” “soundless waters,” and the “anxious waiting.” The non-functional harmony illustrates the non-functioning earth.

**Planing Seventh Chords in “Augenblicke”**

mm. 6-9: C\(^7\)-F\(^7\)-G\(^7\)-C\(^11\)-D major/minor\(^{286}\)
mm. 10-12: G\(^9\)-F\(^7\)-F\(^7\)-D\(^\#\) half-dim\(^7\)-E major\(^{287}\)
mm. 15-18: A\(^7\)-D\(^9\)-G\(^9\)-A\(^7\)- B\(^7\)-E minor\(^{288}\)

**Alternating and Repeating Chord Progressions**

Several songs in Berg’s catalogue contain a similar passing chord progression between tonic and submediant triads, prolonging the tonic and briefly delaying any further progression. The first occurrence of this harmonic device appears in mm. 12-13 of “Über meinen Nächten” (song 9; ex. 8.39). A G-major tonic triad chromatically shifts to a flat-submediant\(^6\) and then returns to tonic (I\(\rightarrow\)VI\(^6\)-I). This motion prolongs tonic and delays the dominant. Berg varied this progression in mm. 22-23 by employing the minor mode in the last chord of the sequence (I\(\rightarrow\)VI\(^6\)-i).

\(^{286}\) “wo der Wald den Odem anhält wie in unennbärem Leide.”
\(^{287}\) “wo die Wasser klanglos rauschen, Blumenaugen ängstlich harren”
\(^{288}\) “Und mir ist, als wär dies Leben eingengebelt in banges Harren”
In the following song, “Sehnsucht I” (song 10; ex. 8.40), the same progression appears in the same measures (mm. 12-13) but now in F major, chromatically altering tonic and possibly coloring the harmony to depict the “gloomy woods and chasms” (“Düstre Wälder und Klüfte sind der Aufenthalt mir”).

Another pair of later songs, nos. 19-20, contains a similar alternating chord succession produced by simple neighbor motion. In “Schattenleben” (song 19), however, Berg lengthened the progression so that the oscillating harmonies occurred throughout the introduction and provided accompaniment for the first stanza. The nearly motionless
succession of chords, with only slight chromatic alterations, appropriately illustrates the quietness of the graveyard, interrupted only by an occasional, moaning breeze (“Still ist’s, wo die Gräber sind meiner Liebe, nur bisweilen klagt der Wind bang und trübe”).

**Alternating Chord Succession in “Schattenleben”**

mm. 1-8; Introduction; E minor: \( i-VI^{6/5} - i-VI^{6/5} - i-VI^{6/5} - i-V^{7} - i \)

mm. 8-18; Stanza 1: \( i-VI^{6/5} - i-VI^{6/5} - i-VI^{6/5} - i-VI^{6/5} - i-VII^{7} - i \)

Berg employed the tonic-submediant progression in “Am Abend” (song 20) as a cadential device. In mm. 24-25 a i-VI-i sequence in C minor accompanies the third and final melodic repetition of “ein warmer Veilchenduft,” the final line of stanza 2 (ex. 8.41). A similar melodic gesture occurs in the antepenultimate measure (m. 33), accompanied by a varied tonic-submediant progression in C major (I-VI-I). The repetition and variation of the melodic and harmonic progressions helped to motivically connect the last two stanzas.

Lastly, in “Traum” (song 32, mm. 1-3; ex. 8.42), an F-major passing chord progression (I-vi-I) appears with the opening text, “Der Mondschein lag auf dem Wasser,” and as in “Schattenleben,” Berg may have used this device to depict the text,
illustrating the calm scene of moonlight on the water. A reiteration of this progression in A major occurs in mm. 23-27 with a repetition of the opening text.

Example 8.42

“Traum” mm. 1-3 mm. 25-27

Nine more of the volume 1 songs (nos. 8, 14, 16, 17, 18, 25, 26, 32, 34) employ additional progressions with alternating or oscillating harmonies, which help delay the functional harmonic progression. In “Liebeslied” (song 8, mm. 11-14; ex. 8.43) an alternating progression of G-major and G₆-augmented triads prolongs the tonic, as well as emphasizes the chromatic neighbor tones. A variation of this progression appears in mm. 16-18, in which the tonic triad (G major) is followed by a G₆-augmented triad and an A-diminished sixth. These passages accompany the first couplet of stanza 2, depicting the fluctuating quality of dreams, time, and space (“Bist meine Wahrheit und bist mein Traum. Bist die Erkenntnis in Zeit und Raum.”). Berg’s use of this device precedes the first occurrence of the tonic-submediant passing-chord progression previously described in “Über meinen Nächten” (song 9) and may have initiated his preference for an alternating harmonic motion.
Oscillating harmonies also illustrate images in the poem set in “Sehnsucht III” (song 14). The opening progression between D-major tonic triads and subdominant seventh chords (I-IV⁷-I-IV⁷; ex. 8.44)²⁸⁹ accompany the text’s depiction of the rise and fall of “night’s wings descending over the earth” (“Wenn die Nacht sich über die Welt senkt mit den segnenden Schwingen”). A similar fluctuation occurs in mm. 8-11, in which a D-minor alternation of tonic and minor dominant triads (i-v-i-v), may represent the awakening of the narrator’s longing (“dann erwacht das Sehnen in mir nicht mehr kann ich’s bezwingen”). The most notable use of alternating harmonies appears in mm. 15-21, as G minor and F♯ major triads reflect the duality between suffering and joy expressed in the text (“wo ich der Liebe, Leid und Lust in dem Herzen getragen”; ex. 8.45).

²⁸⁹ The second and colorful harmony may also be interpreted as an extended supertonic eleventh chord, if all pitches in the measure are considered (G₂-F♯-B♭-A♭₃-D₄-E♯).
In the dramatic opening of “Ich liebe dich” (song 15, mm1-4; ex. 8.46) the harmonic progression contains an alternation between triads, whose roots are separated by a tritone, A minor and E₆ augmented.290 These chords help depict the lightning tearing through the sky (“Wie ein Goldadler reißt der Blitz sich los vom Gipfel des Himmels;”). A similar progression returns in the final measures (mm. 20-23) between another pair of tritone-related chords, B minor and F major (with an added flat sixth). This varied iteration demonstrates Don Juan’s comparison between the blazing lightning in the opening and his exuberant love for Donna Anna (“So sink ich hin zu deinen Füßen, Weib, und jauchze laut, daß ich dich liebe.”).

290 A chord similar to the G major+E₆ sonority used often by Berg.
Berg similarly connected the opening and closing sections of “Ich will die Fluren meiden” (song 17) with alternating harmonies. The opening progression (mm. 1-4) alternates between F$\sharp$ minor and C$\sharp$ minor. Berg repeated it in mm. 19-22 to coincide with the return of the opening refrain.

Another pair of songs, nos. 25 and 26, contains similar alternating harmonies. In “Schlummerlose Nächte” (song 25; mm. 4-10) a D$^2$-A$^2$ pedal, supporting either the major or minor modes, alternates with varying E- and E$\flat$-centered sonorities: D minor-E$\flat$, major-D minor-E major-D minor-E major-E$\flat$, major-D major-E minor-D major. The use of these keys to represent the image of the narrator’s beloved ripped from her grave (“Ihrer Grabesnacht entrissen schwebt vielleicht ihr süßes Bild”) may musically confirm Berg’s admiration for Mahler. Mahler’s Symphony No. 2 ends in E$\flat$ major, representing the Resurrection, and Symphony No. 4 concludes in E major, depicting Paradise, both of which connect E-centered keys to death. Perhaps Berg used Mahler’s harmonic plans as models for his own harmonic decisions. The following song, “Nachtgesang” (song 26), demonstrates Berg’s consistent techniques. The opening of the song (mm. 4-8) contains an alternating pair of harmonies. As in “Schlummerlose Nächte” a D-centered tonic is involved in the oscillation (i-iv-I-iv-I-i), and the progression illustrates the text. Here the chords are associated with the different characters of the poem. The G-minor chords belong to the beloved, while D major represents the narrator.

“Dein Arm in meinem, Dein Auge in meinem.”

Dm Gm DM Gm DM
The same alternation of chords in the major mode occurs in the final cadence of “Traum” (song 32; mm. 40-42): I-IV-I-IV-I. The dreamy plagal oscillation suits the final line of text, “Im Traumte gehörst du ganz mir.” Lastly, the most forward-looking devices appear in the opening measures of “Augenblicke” (song 34, mm. 1-3; ex. 8.47). Alternating chords in the beginning of a song is not new for Berg, but in this example he initiated symmetrical harmonic design and employed consecutive extended chords: D\textsuperscript{11}-E\textsubscript{b}\textsuperscript{11}-E\textsubscript{b}\textsubscript{7}\textsuperscript{7}-D\textsuperscript{11}. \textsuperscript{291}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example8.47.png}
\caption{“Augenblicke” mm. 1-3}
\end{figure}

Six songs in volume 1 (nos. 21-24, 30, 33) contain repeating and/or similar harmonic progressions. Many of the repeated progressions employ traditional and functional harmonies. The purpose of this technique may have been to help create structure or form for the song. More importantly, these songs demonstrate Berg’s preference for variation techniques and his development of harmonic techniques. Berg based songs 21-24 on a fundamental harmonic progression: I-ii-V-I. Each consecutive song, however, reveals his penchant for variation. In “Wenn Gespenster aufersteh’n” (song 21), the primary progression repeats five times.

\textsuperscript{291} Again Berg also employed E-centered chords with a text referring to the grave (“Augenblicke gibt es, zage, wo so grabesstill die Heide”), as in “Schlummerlose Nächte.”
Repeating Progressions in “Wenn Gespenster aufersteh’n”

mm. 1-3; C minor:  \( i-ii^{6}\)-Ger\(^{6}\)-V

mm. 4-6; C minor:  \( i-ii^{6}\)-Ger\(^{6}\)-V

mm. 7-12; C minor:  \( i^{6}-iv-i^{6}-ii^{7}-V-iv^{6}-vii^{6/5}-V^{9}\)

mm. 20-22; C-minor:  \( i-ii^{6}\)-Ger\(^{6}\)-V/V

mm. 40-45; E minor:  \( i-ii^{6}\)-Fr\(^{6}\}-V^{7}\)-i

The first two occurrences of the progression accompany the first two lines of text respectively, ending with half cadences, perhaps representing the sadness and dissatisfaction in the narrator’s life (“Sieh! Du mußt es mir vergeben, wenn ich manchmal schroff und hart”). The third progression and half cadence accompany the “wild and sad life” and prepare the listener for a dominant prolongation and “pilgrimage” (“Toll und traurig war mein Leben eine wüste Pilgerfahrt”). The progression returns with the beginning of the second stanza (m. 20), but a modulatory section delays any resolution to the tonic, perhaps illustrating the text “bitter musst’ ich irregehn.” The final statement of the progression occurs in the piano postlude, after the modulation to E minor is complete.

A comparable succession of chords appears in the opening measures of “Vom Ende” (song 22; mm. 1-8). Slow-moving, hymn-like whole notes solemnly present the harmonic progression in A minor (\( i-ii \) half dim\(^{6/5}\)-V\(^{7}\)-i-ii half dim\(^{6/5}\)-V\(^{7}\)-i), supporting the sacred and serious text (“Das aber ist das Ende alles Sehnens”). As in most of Berg’s songs, however, the simple harmony does not continue but yields to more chromatic and non-functional harmonies until the final cadence. Berg again accompanied the second stanza of “Vorüber” (song 23) with the harmonic progression employed in the previous song “Vom Ende.” Measures 12-16 contain two iterations of \( i-ii \) half dim\(^{6/5}\)-V\(^{7}\)-I, in A minor. A third occurrence of the progression begins in mm. 18 but is altered by a chromatic modulation to the final key, F major (\( i-ii \) half dim\(^{6/5}\)-V\(^{7}\)/F-I). Berg may have chosen this “old” and familiar progression to accompany the reference to the “old suffering” in the text (“Es ist ein altes Leiden…”).
The most complex example demonstrating Berg’s development of harmonic variation occurs in “Scheidelied” (song 24). A variation of the basic A-minor harmonic progression outlined in the previous songs accompanies each poetic couplet. As in most of Berg’s songs, the original and opening progression returns in the final measures, rounding out the form. In this case, the returning progression also illustrates the sentiment in the text to “return” (“Ich glaub’ es ist am besten ich kehre zu ihr zurück”).

Repeating and Varied Progressions in “Scheidelied”

mm. 1-5: \( i-\frac{4}{2}-iv^{6/5}-\frac{7}{6}i-i-\frac{4}{2}-iv^{6/5}-V^{7-i} \)

mm. 6-9: \( i-\frac{4}{2}-iv^{6/5}-\frac{6}{5}V^{7} \)

mm. 10-13: \( i-V^{7}-iv^{6/4}-\frac{7}{6}ii \text{ half-dim } \frac{4}{2}-V \text{ ii half-dim } \frac{4}{2}-V^{7} \)

mm. 14-17: \( i-iv^{6/5}-i-\frac{6}{4}II^{6/4}-i \)

mm. 18-23: \( i-ii \text{ half-dim } \frac{7}{6}V^{7} \text{ -i-iv-i }^{6/4}-iv^{6/5}-V^{7-i} \)

mm. 24-30: \( i-\text{Fr}^{6/6}-ii \text{ half-dim } \frac{7}{6}V^{7}/\text{VII-VII-ii half-dim } V^{7-i} \)

mm. 31-38: \( i-\frac{4}{2}-iv^{6/5}-V^{7}-i-\frac{4}{2}-iv^{6/5}-V^{7}-i-V^{7} \)

After developing his variation techniques in songs 21-24, Berg returned to composing with repeating harmonic progressions in “Es wandelt, was wir schauen” (song 27). A complete E-minor progression accompanies the first stanza (mm. 1-10), after which it repeats, with a brief extension and variation, complementing only the first couplet of stanza 2 (mm. 10-22). The last two lines of the poem are set to a shorter harmonic progression, delineating it from the previous succession of chords and possibly referring to the “separation” described in the text (“Wir alle müßen scheiden von allem, was uns lieb”).

Repeated Progression in “Es wandelt, was wir schauen”

mm. 1-10: \( i-\frac{6}{4}l-vii-v \text{ half-dim } \frac{4}{2}-VI^{6}-\text{Ger}^{6/6}-\text{VII-VII-}V^{7}-i-V^{7}/iv-iv-V^{7-i} \)

mm. 14-28: \( i-\frac{6}{4}l-vii-v \text{ half-dim } \frac{4}{2}-VI^{6}-\text{Ger}^{6/6}-\text{VII-VII-}V^{7}-V^{7}/iv-iv-V^{7}-\text{vi-It}^{6} V-I-i \)

mm. 23-31: \( i-iv-i-VI^{6}-i-V^{7}/iv-IV-I-i \)
In the opening six measures of “Im Morgengrauen” (song 30), Berg employed a simple and slow-moving B-minor sequence (i-ii half-dim\(^{4/2}\)-V-i) perhaps illustrating the silent waiting of the narrator in the first line of text, as he contemplates whether he or the hanging lamp will extinguish first (“So harrte ich schweigend”). The final song in this discussion is as complex harmonically as the opening to “Im Morgengrauen” was simple. As in “Es Wandelt, was wir Schauen,” Berg composed a 14-measure, A-minor harmonic progression in “Furcht” (song 33), repeating it twice in its entirety. The second repetition begins with the opening of the second poetic stanza and contains a few harmonic alterations, including a repetition of VI and \(\#vi\) half-dim\(^7\) chords and a modulation to E major for the final cadence.

**Repeated Progression in “Furcht”**

mm. 1-14: \(i-\#vi\) half-dim\(^7\)-VI-\(\#vi\) half-dim\(^{4/2}\)-V/V-vi-vi half-dim\(^7\)/iv-V/V-VII-VII\(^6\)-V\(^7\)-VII-V-Vi-vi half-dim\(^65\)-V/V-V-Vi-vi\(^7\)-i

mm. 14-28: \(i-\#vi\) half-dim\(^7\)-VI-\(\#vi\) half-dim\(^7\)-VI-\(\#vi\) half-dim\(^{4/2}\)-V/V-vi-vi half-dim\(^7\)/iv-V\(^7\)-VII-V\(^6\)-V\(^7\)-Vii-vi half-dim\(^65\)-V/V-Vi-vi\(^7\)/E-I

**Chromaticism**

Due to the nature of Romantic music in general with regard to harmonic progressions and voice leading, it is not surprising that every song in Berg’s volume 1 employs some type of chromaticism. Many are highly chromatic, while others, specifically nos. 7, 9, 17, and 19 use minimal chromaticism. The most common types of chromaticism include chromatic neighbor tones (sometimes used in cases of alternating/oscillating harmonies) and descending and ascending chromatic lines (often in conjunction with parallel, chromatic harmonies), many of which illustrate images in the poems. Examples in which chromaticism has already been discussed within another context will not be reiterated here. Several songs, however, include significant chromatic moments demonstrating Berg’s harmonic development.
A notable chromatic section of “Heiliger Himmel” (song 1; ex. 8.48) appears in mm. 29-32, accompanying the text “Asgards heilige Hallen krönen den Himmel.” The vocal line progresses chromatically from E⁴ to A⁴, while eighth-note, descending chromatic thirds (E⁴-A³; C⁴-E³) depict the heavenly atmosphere of the Norse “Valhalla.” Berg also employed neighbor-tone, chromatic thirds in the piano postlude (mm. 54-59; B³-B³-B⁴; G⁴-G⁴-G⁴), adding to the dreamlike quality of the refrain, “Sommerträume Ihr: purpurne Abende.”

Example 8.48

“Heiliger Himmel” mm. 29-31

The last two lines of “Herbstgefühl” (song 2) also contain noteworthy chromaticism, distinguishing this section from the rest of the simple, C-major song. In mm. 20-24, Berg used descending chromatic harmonies (B major-B⁵ major-A major-A⁵ major-G⁷) to illustrate the faded desires, expired love, and death of nature expressed in the text (“Erstorbene Triebe, erloschene Liebe, die Welt durchschauert ein Grabeshauch.”). Chromatic, descending thirds return in the opening of “Unter der Linden” (song 3; mm. 1-5; G⁵-F⁵; E⁵-D⁵) accompanying the trill of the nightingale. Measures 18-20 also include ascending and descending chromaticism leading to two arrivals of harmonies similar to the Tristan chord and emphasized with fermatas (ex. 8.49).
In “Sehnsucht I” (song 10) descending chromaticism often appears in cadential measures, connecting the dominant and tonic harmonies. For example, descending eighth-notes from D\(^4\) to A\(_b\)^3 separate a dominant C\(_7\) and F major, in mm. 6 and 18. This chromatic gesture may represent the distance between the narrator and his beloved, as expressed in the poem’s refrain (“Hier in der öden Fremde, ach so fern von dir”). “Wenn Gespenster aufersteh’n” (song 21) also contains chromatic lines which illustrate the text. In mm. 24-30, accompanying the text, “Bitter müßt ich irregehn,” parallel chromatic lines express the narrator’s feeling of “going astray” (D\(^4\)-D\(_b\)^4-C\(^4\); F\(^4\)-F\(_\natural\)^4-G\(^4\); A\(_b\)^3-G\(_b\)^3-F\(_b\)^3-E\(_b\)^3-E\(_b\)^3-D\(^3\)).

Three songs, nos. 20, 31, and 33, demonstrate Berg’s handling of chromatic lines in contrary motion (or chromatic wedges). In “Am Abend” (song 20; mm. 1-8) the vocal line and right-hand piano ascend chromatically from A\(^4\) to E\(_b\)^5, outlining a tritone and progressing from F major to A\(_b\) minor/major. The bass line, in contrast, descends chromatically, outlining smaller intervals sequentially. This motion returns in mm. 26-33, with a varied, C-major reprise.

### Chromatic Contrary Motion in “Am Abend” (mm. 1-8)

<table>
<thead>
<tr>
<th>Treble:</th>
<th>A(^4)</th>
<th>B(_b)^4</th>
<th>B(^4)</th>
<th>C(^5)</th>
<th>C(_\natural)^5</th>
<th>E(_b)^5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass:</td>
<td>F(^4)-E(^4)-E(_b)^4-D(^4)</td>
<td>G(^4)-G(_b)^4-F(^4)-E(^4)</td>
<td>A(^4)-A(_b)^4-G(^4)</td>
<td>F(_\natural)^4-F(^4)-E(^4)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Chromatic Contrary Motion in “Am Abend” (mm. 26-33)

<table>
<thead>
<tr>
<th>Treble</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$E_4^4$-$E_4^4$</td>
<td>$F_4^4$</td>
<td>$F_4^4$-$G_4^4$</td>
<td>$G_4^4$-$A_4^4$-$B_4^4$-$C_5^4$</td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$C_4^4$-$B_3^3$-$B_3^3$-$A_3^3$</td>
<td>$D_4^4$-$D_3^4$-$C_4^4$</td>
<td>$E_4^4$-$E_3^4$-$D_4^4$</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In “Grabschrift” (song 31), contrary chromatic lines throughout provide a motivic gesture, outlining the interval of a whole tone. The opening measure’s chromaticism introduces the epitaph refrain (“Dem Auge fern, dem Herzen nah!”) and harmonically progresses from $E_5$ major to $F$ minor (also the distance of a whole tone). The contrary motion reappears in the last measure of the first stanza and the following piano interlude (mm. 8-10), but now the chromatic lines have reversed direction, paired with the text, “da fiel mein totes Lieb mir ein.” Berg may have chosen to vary the direction of the contrary motion to differentiate the stranger’s epitaph on the tombstone from the shift to thoughts of the narrator’s lost beloved. This idea continues in mm 14-15. When the opening refrain returns in mm. 19-21, the contrary motion is revisited, but now the chromaticism leads from $E$ major to $F_5$ minor.

### Chromaticism in “Grabschrift”

- **mm. 1-2:**
  - $E_5^4$-$F_5^4$-$F_4^4$
  - $D_4^4$-$C_4^4$-$C_4^4$
  - $B_3^3$-$A_3^3$-$A_3^3$

- **m. 8:**
  - $B_5^4$-$A_4^4$-$G_4^4$-$G_4^4$-$F_4^4$-$G_4^4$
  - $D_4^4$-$C_4^4$-$C_4^4$
  - $D_3^3$-$E_5^3$-$E_3^3$

- **m. 9:**
  - $D_4^4$-$E_5^4$-$E_4^4$-$F_4^4$
  - $C_3^3$-$C_5^3$-$B_3^3$
m. 10: \( E_3^\flat-D_3^\flat-D_3^\flat \)

m. 12: \( A_5^\natural-G_5^\natural-F_5^\natural \)

mm. 14-15: \( C_5^\natural-B_4^\natural-A_4^\natural-G_7^\flat; C_5^\natural-B_4^\natural-A_7^\natural \)
\( B_5^\natural-B_5^\natural-A_5^\natural-G_5^\natural \)
\( F_5^\natural-G_5^\natural-A_5^\natural-A_5^\natural-B_5^\natural \)

mm. 17-18: \( C_4^\natural-C_4^\natural-B_3^\natural \)

mm. 19-20: \( E_5^\natural-F_5^\natural-F_7^\natural \)
\( D_7^\natural-D_4^\natural-C_4^\natural \)
\( B_3^\natural-B_7^\natural-A_5^\natural \)

A more concise example of chromatic contrary motion occurs in “Furcht” (song 33; ex. 8.50). In mm. 2-3 and 16-17, passing motion of F major between two statements of \( F_\flat \) half-diminished\(^7\) contributes to chromatic voice crossing (\( E_4^\natural-F_4^\natural-F_7^\natural; F_7^\natural-F_3^\natural-E_3^\natural \)).

Example 8.50

“Furcht” mm. 2-3

Suspensions

Berg employed suspensions in nineteen of the volume 1 songs,\(^{292}\) adding dissonance and sometimes chromaticism to the harmony. Three of these contain chains of suspensions and are the most chromatic. The piano accompaniment in mm. 3-6 of

\(^{292}\) Nos. 2-4, 9, 15, 17, 18, 21, 22, 25-34.
“Spielleute” (song 4; ex. 8.51) is characterized by a chain of 7-6 suspensions, doubling the melody in the vocal line and resulting in an abundance of creeping chromaticism. The suspensions occur amid a sequence of inverted fully-diminished and dominant-seventh chords (D♭7-G♭7-A♭7-G7).

Example 8.51
“Spielleute” mm. 3-6

An extended chain of chromatic suspensions also appears in “Geliebte Schöne” (song 18; ex. 8.52), appropriately accompanying the text “O! weine lieber, weine lieber!” The chromatic descent from E♭5-A♭4, in both the voice and piano, leads to the A♭-major arrival in m. 41 and the return of the opening material.

Example 8.52
“Geliebte schöne” mm. 36-41
Similarly, chains of 7-6 suspensions occur in “Nachtgesang” (song 26), but here they function more as a pre-dominant progression, even though using non-functional harmonies. For example, in mm. 17-18 and 22-23 the series of suspensions results in inverted, stepwise chords (D minor⁶-C⁶-B⁶-A minor⁶; F⁶-E minor⁶-D minor⁶-C⁶) with parallel octaves and sixths, descending toward dominant-seventh chords tonicizing either the dominant or tonic of D minor respectively (ex. 8.53).

Example 8.53
“Nachtgesang” mm. 17-18 mm. 22-23

Stepwise Root Movement

Berg also composed stepwise root movement in the harmonic progressions of fifteen other volume 1 songs, adding chromatic, non-functional harmony. Songs 26, 28, 30-34 all contain ascending and descending, parallel seventh chords at either the interval of the semitone or whole tone. An example of an extended series of stepwise roots occurs in “Ferne Lieder” (song 16). In mm. 6-9, a plagal descending progression in G minor, i-VII⁶-VI⁶-V⁷, suggests the venerable “lament” bass motion and perhaps depicts the “old flowing spring” (“alte Brunnen fließen”). Descending chords, whose roots move by semitone, appear in “Schlummerlose Nächte” (song 25, mm. 2-3; ex. 8.54), in which root-position, seventh-chord tremolos ascend by half step (G⁷-G♯⁷-A⁷), creating the instability that might only be calmed by a sleeping aid (“Legt mir unters Haupt Melissen, meine Träume sind so wild.”). When the refrain repeats in the closing measures (mm. 16-17) a varied trio of chords also returns (A-B⁷-minor⁷-B⁷).

293 Nos. 8, 9, 11, 15, 16, 20, 23, 25, 26, 27, 28, 30-34.
An example with descending chromatic roots and fifths occurs in “Liebe” (song 28, mm. 7-8; ex. 8.55). To reflect the image of prayer (“Kam sie wie ein Beten?”), Berg employed a series of descending seventh chords in first inversion (B₆/₅-B₆/₅-A₆/₅-A₆/₅).

Demonstrating his limited understanding of the tonal language, Berg utilized common harmonic devices in his earliest works. He undoubtedly emulated Romantic models (e.g., Schubert, Brahms, Wolf, Mahler) for his harmonic techniques, learning common, tonal harmonic progressions, as well as non-functional chromatic ones. Many of Berg’s manuscripts have exposed his inexperience through their incorrect spellings,
resolutions, and functions of harmonies. These songs have also shown Berg’s preferences for modal shifts, repeating harmonies and gestures in consecutive songs, developing variation techniques, and, most importantly, making harmonic decisions based on best illustrating the images expressed in the text.

Conclusion

The thirty-four songs in the first volume of Berg’s Jugendlieder demonstrate his innate musical talent, as well as his inexperience. Despite the technical inaccuracies in the manuscripts, these songs provide evidence of his rhythmic, melodic, and harmonic development, initiated by his personal self-study, performances in the home and around Vienna, and imitation of Romantic masters such as Schubert, Schumann, Brahms, Wolf, and Mahler. Berg’s first love, literature, however, seems to have been the driving force for his musical ideas. Drawn to poetry that related to his own personal struggles and contained vivid and imaginative images, it appears that Berg’s first priority was text painting. These songs also illuminate how he cultivated and handled musical ideas throughout the volume, demonstrating his preference for and development of variation techniques. Many of these early practices will be developed further in the volume 2 songs, composed under the direction of Arnold Schoenberg, and some remain part of Berg’s musical style for years to come.
CHAPTER 9
THE FORMAL EDUCATION BEGINS

On 8 October 1904 an advertisement in Vienna’s *Neuen musikalischen Presse* caught the eye of Smaragda Berg. Classes in music theory, harmony, and counterpoint were being offered by Arnold Schoenberg. Knowing that her brother Alban could benefit from these lessons, she urged their brother Charly to take some of Berg’s songs, including “Es wandelt, was wir schauen,” “Liebe,” “Wandert ihr Wolken,” “Im Morgengrauen,” “Grabschrift,” and “Traum,” to Schoenberg. After examining these compositions and learning of Berg’s bleak financial status, Schoenberg invited him to take his classes free of charge. Recalling Berg’s earliest works, Schoenberg claimed:

Two things emerged clearly even from Berg’s earliest composition, however awkward they may have been: first, that music was to him a language, and that he really expressed himself in that language; and secondly: overflowing warmth of feeling. He was eighteen at the time – that is a long while ago and I cannot say if I recognized originality even at that stage. It was a pleasure to teach him. He was industrious, eager, and did everything in the best possible way.

Schoenberg based his teachings on the music of the masters, particularly Bach to Brahms, because he wanted his students to have a sound musical foundation for their own compositional “voice.” He would not introduce new modern ideas until after the

---

295 Songs 27-32.
296 Monson, 26.
students had learned the fundamental techniques in harmony, counterpoint (which included lessons based on Heinrich Bollermann’s 1862 treatise), form, and instrumentation. As a result of Berg’s studies with Schoenberg, the volume 2 songs demonstrate musical growth and maturity, including a greater understanding of tonality and common-practice-period conventions. At times, however, Berg also experimented with more advanced techniques employed by contemporary musicians. Schoenberg’s recollection of Berg in his late teens indicates how he immersed himself in the discipline:

He was soaked in music, lived in music. He went to all operas and concerts and knew all the music; at home he played piano duets and was soon reading scores. He was enthusiastic and uncritical, receptive to the beautiful whether old or new, whether music, literature, painting, sculpture, theatre, or opera. [...he] had occupied himself extraordinarily intensively with contemporary music, with Mahler, Strauss, perhaps even Debussy [...] Alban had a burning desire to express himself [...] in a manner in accordance with the times, and with his own personality which had been developing in the meantime.

Berg’s own personality and compositional style began to reveal themselves in the songs composed during these years.

**Manuscripts**

Berg’s handwriting styles and penmanship differentiate the volume 1 manuscripts from those in volume 2. The volume 1 scores are characterized primarily by larger, darker note heads and clear, easily readable copies. Fifteen of the volume 2 manuscripts, most of which were composed between 1904 and 1906, continue with this notational practice (ex. 9.1).

---

299 Monson, 27; Carner, 13.
300 Reich, 28-9.
301 Nos. 35-37, 39-44, 46, 50, 61-63, and 78.
Example 9.1

“Die Näherin” m. 1

The manuscript of “Er klagt, daß der Frühling so kortz blüht” (song 38; ex. 9.2), however, includes penmanship, ink, and text that all look very different from the previous and following scores, and may indicate that this song was copied by a different hand.

Example 9.2

“Er klagt, daß der Frühling so kortz blüht” mm. 1-2
In addition, the manuscripts for a couple of the *Sieben frühe Lieder*, specifically “Im Zimmer” (song 45) and “Liebesode” (song 59), seem to be copied by someone other than Berg, perhaps for performance or publication. An old-fashioned, backwards bass clef distinguishes these scores from the others (ex. 9.3).

![Example 9.3](image)

**Example 9.3**

“Liebesode” m. 1

Beginning with the manuscript for “Spuk” (song 47), Berg began to notate his songs, particularly the piano accompaniments, with much smaller note heads, filling up narrow measures with many fast-moving notes (ex. 9.4).

![Example 9.4](image)

**Example 9.4**

“Aus ‘Pfingsten, ein Gedichtsreigen’” mm. 1-4
The scores for songs 54-56, a quasi-cycle of Altenberg poems, contain even smaller note heads, calling into question Nicholas Chadwick’s dating of these songs in c. 1902, since the notation does not match that found with the 1902 songs in volume 1. The Altenberg songs are also laid out on four-staff systems (leaving the second staff blank), further differentiating it from the volume 1 manuscripts (ex. 9.5).

Example 9.5

“Traurigkeit” m. 10

As volume 2 progressed, Berg’s notation became smaller and more difficult to read. In fact Monson claimed that in his music lessons, “Berg was even berated for his handwriting . . . his script was not clear enough for Schoenberg.” The manuscripts of songs 60 and 62, however, return to the earlier, clearer penmanship, perhaps making a case for an earlier dating. “Grenzen der Menschheit” (song 62), for example, contains notation similar to that of the volume 1 manuscripts. In addition, the title page lists this song as op. 3, and both Chadwick and Watznauer therefore agree that this song was composed in 1902. It is unclear, however, why it was placed in volume 2. Furthermore, Berg’s second volume of manuscripts includes a rough copy of “Grenzen der Menschheit” that exhibits sketch-like marks and smaller note heads. Perhaps Berg sketched out his songs in this manner before creating a clean copy for performance. If so, the problem of dating Berg’s songs becomes even more difficult. Lastly, “Trinklied” (song 74; ex. 9.6) contains an unusual manuscript, most likely for performance or

---

302 Monson, 34.
publication, in which the title, text, and markings are typeset, accompanying a dark and clear copy of the music notation.

Example 9.6
“Trinklied” m. 1

In the second volume of Jugendlieder, Berg seems to have been more comfortable employing all types of accidentals, including double sharps and flats, as well as enharmonic spellings. These symbols most often occur within the context of chromatic voice leading. For example, in song 38 the pitches B♭5 and F♯ appear in the chromatic motion (mm. 28-29: B♭5-G♯3; F♯-E♭3) leading toward the E♭7 final cadence. An F♯ also occurs in a non-functional harmonic passage in song no. 35 (m. 7: E♭4-F♯4-A♭4-C♭5), only the third song in which Berg employed this accidental.

The volume 2 songs also contain more accurate chord spellings, reflecting Berg’s increasing experience. There are two examples in which unusual pitch nomenclature is observed. In “Traurigkeit” (song 54, m. 11; ex. 9.7), the chord on beat 1, characterized by two stacked major thirds, is initially spelled B♭3-E♭4-F4-A4. An immediate alteration of the pitch classification occurs in the following eighth-note pulse, demonstrating notational inconsistency (B♭3-D♭4-F4-A4). Another peculiar variation appears in m. 13 of the following song “Hoffnung” (song 55; ex. 9.8). Here the pre-dominant supertonic chord in A minor is spelled B♭3-F4-A♭4-D♭5 in the suspension to maintain the appearance of descending thirds begun in m. 11 (m. 11: C5-E♭5; B♭4-D♭5; m. 12: A♭4-C5; G♭4-B♭4; m. 13: F4-A4; E♭4-G♭4; E♭4-G♭4).
In stark contrast to the volume 1 manuscripts, in which only four songs contained key signatures, nearly every song in volume 2 contains a correct key signature,
demonstrating Berg’s improved understanding of tonality and notation under the tutelage of Schoenberg. Three of the first four songs in volume 2, nos. 35, 36, and 38, however, continue the precedent set in the first volume. While there is no key signature, each of these songs ends in a key that would have accidentals, if notated conventionally (E major, G♭ major, and E♭ major respectively). Song 37 is the only example in volume 2 in which Berg changed key signatures within a composition, a notational device also observed in the volume 1 songs. The opening and closing sections include four flats, while the middle section incorporates changes to three sharps (mm. 15-25) and then no sharps or flats in mm. 26-28. Even though Berg’s notational skills had matured, he continued to employ cautionary sharps and flats throughout. When Berg became a teacher himself, Theodor Adorno reminisced about his lessons: “He saw to it that as of the first lesson, quasi symbolically, I placed an accidental before every note: sharp, flat, or natural.” Berg’s own practice of placing cautionary accidentals as a novice may have impacted his later convention for notating fully chromatic (atonal) music. In volume 2 Berg also employed key signatures with four or more sharps and flats, new to the Jugendlieder. Three songs, nos. 46, 48, and 56, contain signatures with four sharps, and nos. 67 and 69 employ five flats.

As in volume 1, Berg exhibited less-than-precise notation of signatures in the volume 2 manuscripts, perhaps indicating that correct notation was not a priority for him during composition. For example in song 37 the four flats in the signature are sloppily placed on the staff, almost as if he were not sure where to put them. Berg notated the three-sharp signature in song 43 in a similar fashion, where in m. 5 the three sharps in the bass clef appear to alter A³, A², and E³, rather than the appropriate F³, C³, and G³ (ex. 9.9). In song 39, the first two systems of the manuscript contain a one-sharp key signature, but it is omitted from the remaining systems. Furthermore, the F♯ signature is placed after the time signature in the first system, before the time signature in the second system, and after the time signature in the last system, demonstrating Berg’s continuing uncertainty about notational conventions.

---

303 Adorno, 33.
Time signatures also continue to be inaccurately placed, sometimes before the key signature and/or on every staff in every system. Additionally, other idiosyncrasies appear in a few of the volume 2 manuscripts. In the opening system of “Über Nacht und Tag” (song 41; ex. 9.10), the time signature even precedes the clefs.
In “Winter” (song 49; ex. 9.11), a 6/4 signature appears on the staves of the opening system, even though there are clearly three simple beats or two compound beats per measure, warranting a more accurate 6/8 and/or 3/4 signature.

Example 9.11

“Winter” m. 1

Lastly, in “Soldatenbraut” (song 58; ex. 9.12), after correctly notating 2/4 meter changes in mm. 21 and 23, Berg marked them out; it is unclear why he might have decided to do this.

Example 9.12

“Soldatenbraut” m. 21
An examination of the volume 2 manuscripts reveals markings that were not observed in volume 1. “Tiefe Sehnsucht” (song 42) contains the first dated manuscript, marked “February 1905” on the title page. In addition, it is the only song in Berg’s hand that includes a metronome marking (quarter note = 104). These two “firsts” may be influenced by Schoenberg’s classes, as Berg may have been modeling the features found in other composers’ scores. Several other songs from this period (nos. 35, 39-42, 45, 48, and 69) include piano pedal markings, indicating that Berg may have been modeling or studying composers such as Schumann and/or thinking pianistically. These songs variously employ the pedal throughout an entire song (no. 39), only at the postlude (nos. 40, 42, and 69), and in some cases at each beat or harmonic change (nos. 41 and 42). Berg’s first uses of staccato markings also appear in volume 2 songs (nos. 38, 45, 58, 72, and 74) demonstrating that he had broadened his expressive techniques. Lastly, a couple songs in this volume contain alternate middle sections or endings, revealing Berg’s continuous revising and penchant for variation. He composed two endings for “Er klagt, daß der Frühling so kurz blüht” (song 38), the first of which contains a simple diatonic cadence in Es major, after which he added three measures of a chromatic descent (described above) for the second ending, leading to a more adventurous Es7 conclusion.

Example 9.13

“Er klagt, daß der Frühling so kurz blüht” mm. 28-30

---

304 The copy of nos. 45 and 59, two of the songs in Sieben frühe Lieder, contain metronome markings, but they are not indisputably in Berg’s hand. These manuscripts may be performance copies or copies for the publisher.
In “Über den Bergen” (song 43) there are two versions of the middle section (mm. 5-11). Again, as in the case just described, the first version provides more repetitions of the tonic, A-major sonority (mm. 6-8), while the second proceeds more chromatically and delays the return of the tonic until m. 12.

Berg’s manuscripts during the years in which he studied with Schoenberg demonstrate some improvements in notation, as well as habitual inaccuracies. It is unknown which songs, if any, were submitted to Schoenberg as assignments or exercises, or even examined for notational precision. Berg’s music theory studies likely impacted his increased use of key signatures in the songs of this period and other developments in notation. However, if Berg did not submit these songs to Schoenberg’s scrutiny, correct notation may not have been a significant concern for Berg.

\[305\] To the author’s knowledge, no corrections in Schoenberg’s hand appear in these manuscripts.
### TABLE 9: List of Poems Included in the Jugendlieder, Volume 2 (1904-08)

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
<th>Poet</th>
<th>Date</th>
<th>Date</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>35.</td>
<td>Die Näherin</td>
<td>Rainer Maria Rilke (1875-1926)</td>
<td>Winter 04</td>
<td>1904-05</td>
<td>Winter 04</td>
</tr>
<tr>
<td>37.</td>
<td>Süß sind mir die Schollen des Tales</td>
<td>Karl Ernst Knodt (1856-1917)</td>
<td>“</td>
<td>“</td>
<td>Aut./Win. 04</td>
</tr>
<tr>
<td>38.</td>
<td>Er klagt, daß der Frühling…</td>
<td>Arno Holz (1863-1929)</td>
<td>10 Feb. 05</td>
<td>c. 1904</td>
<td>10 Feb. 1905</td>
</tr>
<tr>
<td>39.</td>
<td>Ich und Du</td>
<td>Karl Busse (1872-1918)</td>
<td>“</td>
<td>c. 1902</td>
<td>NA</td>
</tr>
<tr>
<td>41.</td>
<td>Über Nacht und Tag</td>
<td>Otto Roquette (1824-1896)</td>
<td>29 Apr. 05</td>
<td>c. 1902</td>
<td>NA</td>
</tr>
<tr>
<td>43.</td>
<td>Über den Bergen</td>
<td>Karl Busse</td>
<td>“</td>
<td>1904/1905</td>
<td>1905</td>
</tr>
<tr>
<td>44.</td>
<td>Am Strande</td>
<td>Georg Scherer (1824-1909)</td>
<td>Summer 05</td>
<td>c. 1902</td>
<td>1905</td>
</tr>
<tr>
<td>45.</td>
<td>Im Zimmer</td>
<td>Johannes Schlaf (1862-1941)</td>
<td>“</td>
<td>1905</td>
<td>NA</td>
</tr>
<tr>
<td>47.</td>
<td>Spuk</td>
<td>C. Friedrich Hebbel (1813-1863)</td>
<td>Fall/Win. 05</td>
<td>“</td>
<td>NA</td>
</tr>
</tbody>
</table>

306 The titles and poets listed are given as they appear in the manuscripts.

307 The first chronology of Berg’s songs was established by Hermann Watznauer in his 1927 biography of Berg published in Erich Alban Berg’s Der unverbesserliche Romantiker (Wien: Österreichischer Bundesverlag, 1985) 9-76.


309 Each song in the second volume of Christopher Hailey’s edition contains a date below the title. Hailey, 2-49.

310 Hermann Watznauer states that three songs, op. 16 nos. 1-3, were composed on 10 February 1905. “Am 10. Februar 1905, wir entnehmen das Datum meinem Tagebuch, waren die drei Lieder op. 16 Nr. 1, 2, und 3 vollendet….Die Lieder, um die es sich hier handelte, waren Vertonungen der fröhlichen, ausgelassenen Verse ‘Kleine Blumen, wie auch Glas, seh’ ich gar zu gerne’ von Arno Holz, des zarten Gedichtes ‘Ich und Du’ von Carl Busse und des innigen Abendgebetes ‘Fromm’ von Gustav Falke.” Erich Alban Berg, 57-8. Only two manuscripts, songs 39 (op. 16, no. 2) and 40 (op. 16, no. 3), contain an opus marking on the title pages. The February date for song 38 conflicts slightly with Chadwick’s date of c. 1904.


312 Songs 41-43 are not listed by name, but Watznauer claims that three songs in op. 18 were composed on 29 April 1905. “Am Strande” (song 44) begins op. 19, so one may conclude that the previous three songs belong in op. 18. “Abermals folgte ein Trio von Liedern, op. 18, das am 29. April beendet war.” E.A. Berg, 58.

313 The date was included on the title page of Berg’s manuscript.

314 This is the fifth song in Berg’s *Sieben frühe Lieder*. 
<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
<th>Poet</th>
<th>Date</th>
<th>Date</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.</td>
<td>Aus ‘Pfingsten, ein Gedichtsreigen’</td>
<td>Franz Evers (1871-1947)</td>
<td>.315</td>
<td>“</td>
<td>NA</td>
</tr>
<tr>
<td>49.</td>
<td>Winter</td>
<td>Johannes Schlaf</td>
<td>“</td>
<td>“</td>
<td>1905</td>
</tr>
<tr>
<td>51.</td>
<td>O wär mein Lieb’ jen’ Röslein Rot</td>
<td>Robert Burns (1759-1796)</td>
<td>“</td>
<td>c. 1902</td>
<td>NA</td>
</tr>
<tr>
<td>52.</td>
<td>Verlassen</td>
<td>“Böhmisches Volkslied”</td>
<td>“</td>
<td>“</td>
<td>1906</td>
</tr>
<tr>
<td>53.</td>
<td>Regen</td>
<td>Johannes Schlaf</td>
<td>“</td>
<td>“</td>
<td>1906</td>
</tr>
<tr>
<td>55.</td>
<td>Hoffnung</td>
<td>Peter Altenberg</td>
<td>“</td>
<td>“</td>
<td>1906</td>
</tr>
<tr>
<td>56.</td>
<td>Flötenspielerin</td>
<td>Peter Altenberg</td>
<td>“</td>
<td>“</td>
<td>1906</td>
</tr>
<tr>
<td>57.</td>
<td>Spaziergang</td>
<td>Alfred Mombert (1872-1942)</td>
<td>17 Sept. 06</td>
<td>“</td>
<td>1906</td>
</tr>
<tr>
<td>58.</td>
<td>Soldatenbraut</td>
<td>Eduard Mörike (1804-1875)</td>
<td>“</td>
<td>“</td>
<td>NA</td>
</tr>
<tr>
<td>59.</td>
<td>Liebesode</td>
<td>Otto Erich Hartleben (1864-1905)</td>
<td>19 Sept. 06</td>
<td>1906</td>
<td>NA</td>
</tr>
<tr>
<td>60.</td>
<td>So regnet es sich langsam ein</td>
<td>Cäsar Flaischlen (1864-1920)</td>
<td>20 Sept. 06</td>
<td>c. 1902</td>
<td>20 Sept 1906</td>
</tr>
<tr>
<td>61.</td>
<td>Eure Weisheit</td>
<td>Johann Georg Fischer (1816-1897)</td>
<td>18 Sept. 06</td>
<td>1904-5</td>
<td>18 Sept 1906</td>
</tr>
<tr>
<td>62.</td>
<td>Grenzen der Menschheit</td>
<td>J. W. von Goethe</td>
<td>Winter 02</td>
<td>c. 1902</td>
<td>320</td>
</tr>
<tr>
<td>63.</td>
<td>Ballade des äußeren Lebens</td>
<td>Hugo von Hoffmannsthal</td>
<td>Winter 05</td>
<td>“</td>
<td>NA</td>
</tr>
</tbody>
</table>

316 Title on the first page of Berg’s manuscript is “Wär ich im Tröplein Thau,” which is the third line of the text.
317 Several German translations of Burns’s poem appeared in the nineteenth century by Silbergleit, Prinzhorn, Laun, Winterfield, Heintze, and Baisch.
318 A pseudonym for Richard Engländer.
319 This is the sixth song in Sieben frühe Lieder. The manuscript contains an earlier title, “Selige Nacht,” which has been crossed out.
320 Song 62 appears in Hailey’s volume 1 of the Jugendlieder, in which he did not provide dating, suggesting that Hailey agrees that “Grenzen der Menschheit was composed between 1901-04.
### TABLE 9 Continued

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
<th>Poet</th>
<th>Date</th>
<th>Date</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>64.</td>
<td>Im Walde</td>
<td>Bjørnstjerne Bjørnson (1832-1910)</td>
<td>1903</td>
<td>“</td>
<td>NA</td>
</tr>
<tr>
<td>65.</td>
<td>Viel Träume</td>
<td>Robert Hamerling (1830-1889)</td>
<td>1903</td>
<td>1903</td>
<td>NA</td>
</tr>
<tr>
<td>67.</td>
<td>Was zucken die braunen Geigen</td>
<td>Maria Eug. delle Grazie (1864-1931)</td>
<td>“</td>
<td>“</td>
<td>NA</td>
</tr>
<tr>
<td>68.</td>
<td>Leben</td>
<td>Franz Evers</td>
<td>Spring 07</td>
<td>“</td>
<td>NA</td>
</tr>
<tr>
<td>70.</td>
<td>Mignon</td>
<td>J. W. von Goethe</td>
<td>“</td>
<td>“</td>
<td>1907</td>
</tr>
<tr>
<td>71.</td>
<td>Die Nachtigall</td>
<td>Theodor Storm (1817-1888)</td>
<td>“</td>
<td>1905-6</td>
<td>NA</td>
</tr>
<tr>
<td>72.</td>
<td>Die Sorglichen</td>
<td>Gustav Falke</td>
<td>May 07</td>
<td>1904-05</td>
<td>1907</td>
</tr>
<tr>
<td>73.</td>
<td>Traumgekrönt</td>
<td>Rainer Maria Rilke</td>
<td>Aug. 07</td>
<td>1907</td>
<td>NA</td>
</tr>
<tr>
<td>74.</td>
<td>Trinklied</td>
<td>Karl Henckell (1864-1929)</td>
<td>Sept. 07</td>
<td>1904-5</td>
<td>NA</td>
</tr>
<tr>
<td>75.</td>
<td>Schliesse mir die Augen beide</td>
<td>Theodor Storm</td>
<td>“</td>
<td>1907</td>
<td>NA</td>
</tr>
<tr>
<td>76.</td>
<td>Nach</td>
<td>Carl Hauptmann (1858-1921)</td>
<td>Spr./Sum. 08</td>
<td>1908</td>
<td>NA</td>
</tr>
<tr>
<td>77.</td>
<td>Schilflied</td>
<td>Nikolaus Lenau (1802-1850)</td>
<td>“</td>
<td>NA</td>
<td>1908</td>
</tr>
<tr>
<td>78.</td>
<td>Das stille Königreich</td>
<td>Karl Busse</td>
<td>“</td>
<td>1908</td>
<td>1908</td>
</tr>
<tr>
<td>80.</td>
<td>Sommertage</td>
<td>Paul Hohenberg (1885-1956)</td>
<td>1908</td>
<td>“</td>
<td>NA</td>
</tr>
</tbody>
</table>

321 This is the first of two duets in Volume 2, nos. 64-65.
322 Watznauer lists the title of this song as “Holephann” by A. v. Adally. E. A. Berg, 68. Berg’s manuscript spells the title “Holephann.”
323 This is published as the third song of the Sieben frühe Lieder.
324 This is the fourth song in the Sieben frühe Lieder.
325 This poem appears as the eighth section of Henckell’s “Aus einem Notizbüchlein der Liebe” in the collection titled Strophen (1886). Karl Henckell, Gedichte (Leipzig: Karl Henckell, 1898), 133.
326 This is the first song in the Sieben frühe Lieder.
327 Watznauer lists Lenau’s “Schilflied” as song no. 77.
328 The manuscript for song 77 is missing, but it seems likely that this is the second song from the Sieben frühe Lieder. On the contents page of volume 2, which is very difficult to read, it seems to list Lenau as the poet and Auf den Schilflieder (no. 3) as the title, referring to Lenau’s publication. Chadwick’s article does not list “Schilflied” in either volume of the Jugendlieder.
329 The contents page of volume 2 lists this song by its first line of text, “Nun ziehen Tage über die Welt.”
<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
<th>Poet</th>
<th>Date</th>
<th>Date</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>81. 330</td>
<td>Läuterung 331</td>
<td>Paul Hohenberg</td>
<td>“</td>
<td>1904-5</td>
<td>NA</td>
</tr>
</tbody>
</table>

330 Songs 82-90 listed in the contents of volume 2 include the *Vier Lieder*, op. 2 (1909-10), and the *Altenberg Lieder*, op. 4 (1912).

331 Unfinished
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 October 1904</td>
<td>Began music lessons with Arnold Schoenberg</td>
</tr>
<tr>
<td>18 October 1904</td>
<td>Entered the <em>Niederösterreichische Statthalterei</em> (Administrative Authority of Lower Austria) as an unpaid probationary accountant</td>
</tr>
<tr>
<td>29 May 1905</td>
<td>Attended a performance of Wedekind’s <em>Pandora’s Box</em> at Vienna’s Trianon theater, produced by Karl Kraus.</td>
</tr>
<tr>
<td>15 November 1905</td>
<td>Financial status improved after Berg’s mother received an inheritance, after the death of her sister, Julie Weidman.</td>
</tr>
<tr>
<td>16 May 1906</td>
<td>Attended Strauss’s premiere of <em>Salome</em> in Graz</td>
</tr>
<tr>
<td>7 October 1906</td>
<td>Resigned from office job to focus solely on composition</td>
</tr>
<tr>
<td>Good Friday 1907</td>
<td>Met future wife, Helene Nahowski</td>
</tr>
<tr>
<td>July 1907</td>
<td>Completed counterpoint studies with Schoenberg</td>
</tr>
<tr>
<td>Fall 1907</td>
<td>Begins composition lessons with Schoenberg</td>
</tr>
<tr>
<td>October 1907</td>
<td>Attended Mahler’s farewell concert at the Staatsoper</td>
</tr>
<tr>
<td>7 November 1907</td>
<td>Concert featuring the music of Schoenberg’s students; Berg’s “Liebesode” (song 59), “Die Nachtigall (song 71), and “Traumgekrönt” (song 73) were performed by Elsa Pazeller (voice) and Karl Horwitz (piano). 332</td>
</tr>
</tbody>
</table>

---

CHAPTER 10
TEXTS AND TEXT PAINTING

The following topical examination of the poems set in the second volume of the *Jugendlieder* indicates changes in Berg’s literary preferences after the first group of songs and in the way in which he handled specific poetic imagery. As with the texts employed in the volume 1 songs, Berg continued to choose poems with Romantic themes and imagery, such as nature and love, but now he also selected texts presenting a wider variety of poetic styles, topics, and images. Even so, the later songs contain fewer instances of text painting. These modifications may suggest that the poems themselves took on more of a secondary role in Berg’s compositional process, as he focused on the musical elements introduced in his sessions with Schoenberg.

**Traditional Poets**

In his choice of texts, Berg often turned to poets from earlier and more Romantic generations, such as J. W. Ludwig Gleim (1719-1803), J. W. von Goethe (1749-1832), Nikolaus Lenau (1802-1850), Eduard Mörike (1804-1875), C. Friedrich Hebbel (1813-1863), Theodor Storm (1817-1888), and Robert Hamerling (1830-1889). An interest in these poets and their texts may have come from examinations of German literature at the *Oberrealschule*, Berg’s own literary curiosity and self-study, and/or from the increasing familiarity with the Romantic song repertoire of Schubert, Schumann, Brahms, and Wolf. For example, Mörike’s poetry may have been introduced by Wolf’s *Mörike Lieder* or Schumann’s setting of “Die Soldatenbraut” (the same text set by Berg), and all of the Goethe texts employed by Berg were also set by both Schubert and Wolf.
Goethe Settings

“Erster Verlust” (song 36) is the first of three Goethe poems set by Berg. He may have been drawn to this text because it includes a melancholy narrator who reminisces about lost love, Romantic images and topics commonly observed in the volume 1 texts. Additionally, this poem includes a secondary image that would become a common theme running throughout many of the volume 2 texts: “time.” Here the narrator would be content returning to just one hour with his beloved.

“Erster Verlust”
Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr’ ich meine Wunde
Und mit stets erneuter Klage
Traur’ ich um’s verlor’ne Glück.

“First Loss”
Ah, who brings those beautiful days,
Those days of first love,
Ah, who brings only one hour
of that lovely time back.

Alone, I nourish my wound
and with ever-renewed laments
I mourn this lost happiness.

Musically Berg separated the memory of love in the opening stanza and the mourning for lost happiness in the second by means of contrasting and distant keys: C major and G major, respectively. He also introduced a motive in m. 1 that seems to represent the narrator’s first love and emerges as a memory of those first, blissful days (ex. 10.1). At the end of stanza 1 (mm. 11-12), the opening motive returns, as the narrator wishes to bring back the lovely time with his beloved. Similarly, two more occurrences of the motive appear in mm. 16-17 and 21-22, as the narrator nourishes his wound and mourns his lost happiness. Berg supports the narrator’s loss in mm. 21-22 with a descending chromatic vocal line (E-D-D-G), leading to the unexpected G major cadence.

---


334 In the manuscript Berg emphasized the importance of this motive by placing a bracket above the measure and noting “Dieses Motiv immer ausdrucksvol.”
“Grenzen der Menschheit” (song 62) appears as the second Goethe text included in the Jugendlieder.\textsuperscript{335} This long ballad-type poem presents imagery depicting the wonder and awe of God, reminiscent of the tone in Berg’s earliest song, his setting of Franz Evers’s “Heiliger Himmel.” This connection could strengthen the argument that “Grenzen der Menschheit” was composed in 1902 and belongs in volume 1.\textsuperscript{336} On the other hand, this setting contains fewer and less direct text painting devices, a technique featured throughout “Heiliger Himmel,” perhaps indicating that (1) “Grenzen der Menschheit” was too lengthy to allow for illustration of specific poetic images, (2) Berg modeled this setting after the versions of other composers, which contained fewer instances of text painting or (3) it was composed during a later period, in which Berg was more focused on the musical features of composition.

\begin{tabular}{ll}
\textit{“Grenzen der Menschheit”} & \textit{“Limits of Mankind”} \\
Wenn der uralte & When the ancient \\
Heilige Vater & Holy Father \\
Mit gelassener Hand & with open hand \\
Aus rollenden Wolken & From the rolling clouds \\
Segnende Blitze & scatters blessed lighting \\
\end{tabular}

\textsuperscript{335} Goethe, 226-227.

Über die Erde sät
Dann Küss’ ich den (letzten)\textsuperscript{337}
Saum seines Kleides,
Kindlichen\textsuperscript{338} Schauer
Treu in der Brust.

Denn mit Göttern
Soll sich nicht messen
Irgend ein Mensch.
Hebt er sich aufwärts
Und berührt
Mit dem Scheitel die Sterne,
Nirgends haften dann
Die unsichern Sohlen,
Und mit ihm spielen
Wolken und Winde

Steht er mit festen,
Markigen Knochen
Auf der wohlgegründeten
Dauernden Erde,
Reicht er nicht auf,
Nur mit der Eiche
Oder der Rebe
Sich zu vergleichen.

Was unterscheidet
Götter von Menschen?
Daß viele Wellen
Vor jenen wandeln,
Ein ewiger Strom:
Uns hebt die Welle,
Verschlingt die Welle,
Und wir versinken.

Ein kleiner Ring
Begrenzt unser Leben,
Und viele Geschlechter
Reihen sich dauernd
An ihres Daseins
Unendliche Kette.

over the earth
then I kiss the
seam of his cloak
showing child-like
faithfulness in his breast.

For no man
should measure himself
Against gods.
If he lifts himself up
and disturbs
the stars with his head.
then nowhere are anchored
his insecure feet.
and with him play
the clouds and the winds.

If he stands with firm
vigorous bones
on the well-founded
enduring earth,
he does not reach up
only with the oak tree
or the vine
To compare himself to them.

What distinguishes
gods from men?
That many waves
before that one wandered
an eternal stream:
the wave lifts us,
the wave devours,
and we sink.

A small ring
bounds our life,
and many generations
arrange themselves lastingly
on their existence’s
infinite chain.

\textsuperscript{337} “Dann” added by Berg. “Letzen” is omitted in Berg’s setting.
\textsuperscript{338} The original word is “Kindliche.”
The final Goethe text set by Berg is “Mignon” (song 70; “Kennst du das Land”), one of the popular Mignon songs from Wilhelm Meisters Lehrjahre. Berg set only the first verse of this Lied, which reminisces about the native surroundings of Italy, colorful images of nature that might have appealed to Berg. He may have also wanted to try his hand at setting a popular text already composed by Beethoven, Schubert, Schumann, Liszt, and Wolf.

“Mignon”
Kennst du das Land
wo die Zitronen blühn,
Im dunkeln Laub
die Gold-Orangen glühn,
Ein sanfter Wind
vom blauen Himmel weht,
Die Myrte still
und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin! Dahin
Möcht ich mit dir,
O mein Geliebter, ziehn.

“Mignon”
Do you know the land
where the lemon-trees bloom,
in the dark leaves
the gold oranges gleam,
a gentle wind
blows from the blue sky,
the quiet myrtle
and the high laurel stands?
Do you know it well?
There! There
I would like with you,
Oh my dearest, to go.

Few obvious musical illustrations of the poem occur in song, but some devices hint at Berg’s attention to the text. In mm. 8-15, accompanying the depiction of the blowing winds, Berg introduced a new, more active accompaniment pattern consisting of ascending and descending eighth-note triplets.

339 Goethe, 77, appearing in the section titled “Balladen.”
Example 10.2

“Mignon” mm. 8-9

At the same time, the vocal line ascends from $G^4$ to $E_5^5$, denoting the image of the “high laurel.” Some of Berg’s compositional devices in “Mignon” resemble those employed in other composer’s settings. For example, Schubert and Schumann also introduced a triplet accompaniment pattern to depict the reference to the wind in “Mignons Gesang” and “Kennst du das Land” respectively. In addition, Berg’s and Schubert’s settings employ the same key (F major), while Berg’s and Schumann’s songs both contain a traditional 4-7-1 vocal cadence.

Contemporary Poets

The majority of poets whose poems are set in Berg’s volume 2 are more contemporary and may have even had a personal relationship or encounter with Berg in Vienna. Some of these poets include Peter Altenberg (1859-1919), Johannes Schlaf (1862-1941), Karl Busse (1872-1918), Alfred Mombert (1872-1942), Hugo von Hofmannsthal (1874-1929), Rainer Maria Rilke (1875-1926), and Max Mell (1882-1971). Berg would have certainly encountered modern poets and writers when he visited

---

the Viennese coffeehouses, accompanied by his sister Smaragda, whose close friends were poets, artists, and writers. They often spent time at Casa Piccola, Café Museum, and Löwenbräu, where Berg met Karl Kraus, Peter Altenberg, Stefan Zweig, Adolf Loos, and Gustav Klimt. He may have also read new works in the newspapers, journals, and literary magazines of the day, such as the Neue Freie Presse, Neue Revue, Moderne Dichtung, and Wiener Lituratur-Zeitung. Berg often set more than one poem from these contemporary poets. For example, he chose three poems from Johannes Schlaf’s collection titled Helldunkel.

Schlaf Settings

There is no indication that Berg knew or met Johannes Schlaf (1862-1941), or that he was ever in Vienna, but Berg was certainly familiar with Schlaf’s 1899 collection of poems. The texts for “Im Zimmer” (song 45), “Winter” (song 49), and “Regen” (song 53) all appear within twenty-five pages of each other. “Winter” (song 49) presents an unconventional description of the season, whose vivid imagery expresses a strong dichotomy between pleasant and disagreeable adjectives: beautiful, gentle, gleaming, and sweet versus dark, cold, rigid, and horrible. Clearly, this poem also incorporates the element of time, as Berg is once again drawn to poetic images of the seasons, especially the one in which he set the text (Winter 1905/06).

“Winter”
Der schönste Cherub kommt;   The most beautiful cherub comes;
mit weitweißen sanften     with broad, white, gentle wings
schimmert er durchs Dunkel:    it gleams through the darkness:
kalt, starr, und schaurig und süß   cold, frozen, and horrible and sweet
wie der Wille Gottes,       like the will of God,
heimatliederumraumt.     whispering songs of the homeland.

342 The fifth song in the Sieben frühe Lieder. 
343 Johannes Schlaf, Helldunkel: Gedichte (Minden in Westf.: J.C.C. Burns, 1899). “Im Zimmer” or “Herbstsonnenschein” (Schlaf’s title) appears on p. 5, “Winter” on p. 9, and “Regen” on p. 29. “Herbstsonnenschein” is the second in a pair of Schlaf’s titled called Herbst.
The complexity of Berg’s accompaniment pattern for “Winter,” including overlapping contrary wedges, long chromatic passages, phrase exchanges, and parallel intervals may express the sophistication of the text, but no specific poetic images are illustrated.

“Regen” (song 53) presents another irregular text, which obviously depicts nature but still leaves much to be interpreted by the reader. It is unclear who the “grauer Mann” represents. An actual man? Rain clouds? Additionally, the rumbling sound might refer to distant thunder.

```
“Regen”
Geht ein grauer Mann
Durch den stillen Wald,
Singt ein graues Lied.
Die Vöglein schweigen alsbald.
Die Fichten ragen so stumm und schwül
Mit ihrem schweren Astgewühl.
In fernen Tiefen
Vergrollt einTon. --
```

```
“Rain”
A gray man goes
through the silent forest,
singing a gray song.
The little birds immediately fall silent.
The pine trees tower so silently and sultry
with their heavy crowded branches
In distant depths
rumbles a sound.
```

The opening measures of “Regen” contain a quarter-note bass line followed by a sextuplet flourish (ex. 10.3). These gestures seem to depict the “man’s” journey and his gray song presented in the first three lines of text.

```
Example 10.3
“Regen” m. 1
```

Subsequently, Berg modified the accompaniment pattern to rolled quarter-note chords, setting a different tone for the text, as it describes the birds and trees in the forest,
without providing specific musical illustrations of the poetic images. One might suggest that Berg was more interested in formal and harmonic techniques, as the obvious image of the rumbling sound did not inspire its own musical representation. Instead, Berg accompanied the last two lines of text with a return of the accompaniment pattern and harmonic progression from mm. 1-4.

Altenberg Settings

It is no surprise that Berg became friends with Peter Altenberg (Richard Engländer, 1859-1919), as they both cited similar influences, including Romanticism, Schubert, Wagner, and Mahler.\textsuperscript{344} They would even become infatuated with the same woman, Helene Nahowski, who would become Berg’s wife and about whom Altenberg wrote two poems.\textsuperscript{345} Their standard of living differed greatly, however, as Altenberg was a Bohemian artist, who spent much of his time in Vienna’s coffeehouses and was the most famous patron of Café Central.\textsuperscript{346}

Three consecutive songs in volume 2 set Altenberg poems, all of which contain a similar theme (“das Mädchen”). One might sense a sarcastic tone in a couple of these texts, revealing Altenberg’s cynical and misogynistic view of women. (He once stated that they were only “created for the enjoyment of their men.”\textsuperscript{347}) Berg’s song settings of “Traurigkeit” (song 54), “Hoffnung” (song 55), and “Flötenspielerin” (song 56) may be interpreted by some as a quasi-song cycle, due to their consecutive placement in volume 2, their shared topic, and their key relationships (A minor – A minor/major – E major).\textsuperscript{348} Perhaps Berg, like Altenberg, experimented with song cycles in the early years of his career. In fact, Altenberg would compose “early prose poems in cyclical form,” possibly modeling the song cycles of Schubert, whom he idolized as an adult.\textsuperscript{349}

\textsuperscript{344} Andrew Barker, \textit{Telegramms from the Soul: Peter Altenberg and the Culture of fin-de-siecle Vienna} (Columbia, SC: Camden House, 1996), 7, 14, 18.
\textsuperscript{345} Monson, 45.
\textsuperscript{346} Barker, 22.
\textsuperscript{348} The keynotes of these Altenberg settings, coincidentally or not, correspond to his musical initials (PE\textsuperscript{\textae}ter Altenberg).
\textsuperscript{349} Barker, 7.
“Traurigkeit” (song 54) depicts a weeping girl (“das Mädchen”) with a melancholy heart, who hides her face in her hands. In the last two lines of the text, however, Altenberg makes the reader wonder if she is genuinely sad or if she is just being coy.

“Traurigkeit”
Weinet, sanfte Mädchen...!
So lang ihr weinet,
tragt ihr im traurigen Herzen die Welt!

“Weinnet, sanfte Mädel...!”
“Sancty"
Cry, tender maiden...
So long you cry,
you carry, in your sad heart, the world!

Weinet, sanfte Mädchen...!
Haltet vor das bebende Antlitz die Hände.
Wenn ihr sie lächelnd senkt, ist es zu Ende.

Berg set this contemporary poem with a present-day combination of chromatic and whole tone passages. Appropriately accompanying the word “Weinet,” Berg employed descending chromaticism in both the vocal line and piano accompaniment (ex. 10.4).

Example 10.4

“Traurigkeit” m. 1

Two ascending whole tone scales support the image of her face in her hands, perhaps representing the motion of her hands to her head (ex. 10.5).
Similarly, descending chromatic thirds accompany the last two lines, referring to the lowering of her hands (ex. 10.6).

In “Hoffnung” (song 55) the girl no longer weeps, but her puritanical character comes into question.

“Hoffnung”
Was erhoffst du dir, Mädchen, noch?!
Da du, geschlossenen Blüte,
alles Lebendige in dir birgst?!

“Hope”
For what do you still hope for, Maiden,
Since you, closed bloom,
Hold all life in you?!!
Bleibe verschlossenes Blühn, oh Mädchen! Keep your bloom locked, oh Maiden!
Denn die gewöhnliche Tat des Seins Because the usual act of existence
mordet dein göttliches Ungeschehnis. murders your divine innocence.

Berg may have intended to depict the “closed bloom” by the neighbor-tone motive in the accompaniment. The combination of the bass neighbor-tone (A⁴-G⁴-A⁴) and the “soprano” neighbor figure (A³-B³-A³) creates an enclosing circle of pitches (ex. 10.7).

Example 10.7
“Hoffnung” m. 1

Lastly, in “Flötenspielerin” (song 56) Altenberg compared the young girl to a free-spirited flautist.

“Flötenspielerin”
Von der Last des Gedankens und der Seele befreit, Freed from the burden of thought and the soul,
Mädchen, singt deine Jugend in dir sich ein Lied. Maiden, your youth sings itself a song within you.
Süßes einfält’ges Tönen der Hirtenflöte, Sweet simple sound of the shepherd flute,
oh Wunder gebunden wieder trägst du in dir alles Sehnen und Denken der Spielerin. oh bound to miracles you again carry in you all longing and thinking of the player.

Here, Berg expressed the hopeful and yearning quality of the text with an active, constant, and familiar syncopated rhythmic pattern (eighth-quarter-eighth). This rhythmic
figure also accompanies what may be interpreted as the girl’s “inner melody” performed in the piano’s treble “voice” (mm. 1-6: G₄-E₄-A₄-B₄-G₄-A₄-B₄-C₄-D₄-E₄-C₄). The melody returns in mm. 11-18 but here interrupted by two added measures (mm. 13-14).

Berg would return to setting Altenberg texts, but several years would first have to pass. After completing his studies with Schoenberg and setting out on his own, Berg completed the orchestral song settings of five picture-postcard texts by Altenberg, known as the Altenberg Lieder, op. 4 (1912).

**Common Poetic Topics Observed Throughout Volume 2**

The most common poetic topic or image expressed throughout the Jugendlieder texts is nature. Even though Berg began to choose more contemporary poets and poems, this Romantic theme remained a constant in nearly every song, often paired with another poetic topic. An example with several images of spring flowers is “Er klagt, daß der Frühling so kurz blüht” (song 38). This text by Arno Holz (1863-1929) employs a regular syllable and rhyme scheme, as well as a sing-song trochaic meter, providing the foundation for Berg’s uncharacteristically tuneful and upbeat setting. The merry scenery is reminiscent of several texts in volume 1, which depicted lovers frolicking in the spring pasture. Holz’s poem also conveys the message that life is short and should be enjoyed while we can.

“Er klagt, daß der Frühling so kurz blüht”

Kleine Blumen wie aus Glas
seh’ ich gar zu gerne
durch das dunkel grüne Gras
gucken sie wie Sterne.

Gelb und rosa, rot und blau
schön sind auch die weißen.
Trittmadam’ und Himmelstau
wie sie alle heißen.

Komb und gibb mir mitten drin
Küßgens ohnbemessen
Morgen sind sie längst dahin

“He Complains that Spring Blooms for Such a Short Time”

Small flowers as out of glass
I quite like to see
through the dark green grass
they look like stars.

Yellow and pink, red and blue
the white (ones) are also beautiful.
Trittmadam’ and Heavensdew
as they are all called.

Come and give me, among them,
little kisses without measure
Tomorrow they are long gone

---

350 Certainly the melody may also be interpreted as the flautist’s melody.
und wir selbst vergessen.

Berg matched Holz’s text with his light and jolly setting aided by the *Lustig* tempo marking and staccato eighth notes. In m. 7 he even placed staccato markings in the vocal line to heighten the eighth-note/eighth-rest pattern, possibly depicting the scattered placement of the stars in the night sky (ex. 10.8).

Example 10.8

“Er klagt, daß der Frühling so kortz blüht” m. 7

New poetic topics and themes, however, also appeared in the volume 2 texts. The notion of “time,” be it a reference to an hour, the divisions of the day, the seasons of the year, or the shortness of life (as in the previous example), appears from song to song. Berg may have discovered “Über Nacht und Tag” (song 41) in an 1896 posthumous collection of poems, *Von Tag zu Tage*, by Otto Roquette (1824-1896). Each of the three stanzas in this poem makes reference to a different time of day -- morning, afternoon, or evening -- during which the narrator daydreams of a beloved all day and night. Berg did not give himself the opportunity to illustrate each specific image in the text, as this is the first poem that he set strophically.
“Über Nacht und Tag”
In der Früh, in der Früh, wenn die Sonne erwacht,
Von dem Fenster bieg ich die Reben,
Hab’ geträumet von dir wohl die ganze Nacht.
Grüß dich Gott, grüß dich Gott du mein Leben.

Über Tag, über Tag, was ich schaff’ und tu,
Blick ich hundert mal am die Reben,
Ich mein Sinnen ist dein und mein Denken bist du
Grüß dich Gott, grüß dich Gott du mein Leben.

Und zu Nacht, und zu Nacht, bei der Sterne schein,
Schlagt der Wind mir aus Fenster die Reben,
Wach ich auf, denk’ ich dein, über’s Jahr bist du mein
Grüß dich Gott, grüß dich Gott du mein Leben.

“All Night and Day”
In the morning, in the morning, when the sun awakens,
From the window I bend the vines,
I have dreamed of you the whole night.
Hello God, hello God, you are my life.

All day, all day, whatever I am doing,
I look a hundred times through the vines,
My senses/pleasures are yours and my thoughts are of you.
Hello God, hello God, you are my life.

And at night, and at night, by starlight,
The wind hits me from the window and vines
I awake, I think of you, you are mine all year.
Hello God, hello God, you are my life.

Johann Georg Fischer (1816-1897), who published four collections of poems between 1854 and 1896, composed the poem set in “Eure Weisheit” (song 61). Here the narrator reminisces about his time spent in a bell tower, overlooking the land. After years, however, his heart still beats for the past.

“Eure Weisheit”
Ich sah am liebstn hoch im Turm weit nach den blauen Landen, bin jauchzend bei dem lauten Sturm des Glockenschwungs gestanden;

“Your Wisdom”
High in the tower, I looked most gladly far toward the blue landscape, I have rejoiced standing in the loud storm of the swinging bells.

351 The poem is listed as Über Tag und Nacht” in the index for the Jugendlieder.
Ich kam hernieder, doch empor
schlägt noch mein Herz nach Jahren.
So blieb ich immer euch ein Tor,
die niemals droben waren.

I came down, yet now
My heart still beats years later.
Thus I remain always a fool, to you
Who have never been up there.

Berg paired Fischer’s text with a repetitive eighth-rest-eighth-eighth-eighth-eighth accompaniment pattern that does not appear to specifically illustrate any images in the text. With that said, however, the piano also performs half notes preceded by grace notes, which may depict the rhythm of the heart, or the tolling bells, or both (ex. 10.9).

Example 10.9
“Eure Weisheit” m. 1

In m. 6, which contains the word “Glockenschwungs,” Berg modified the accompaniment to emphasize the half notes, perhaps revealing their connection to the bells (ex. 10.10). The voice also performs a descending melodic gesture at the beginning of each stanza perhaps representing the narrator as he gazed down from the tower and/or as he literally came down from the tower.
The text for “Der milde Herbst von anno 45” (song 66), written by Max Mell (1882-1971), combines three notions of time: the autumn season, years past, and day’s end. Berg may have met Mell in the Viennese coffeehouses circa 1904/05, as he attended the University of Vienna, completing his thesis in 1905.

“Der milde Herbst von anno 45”
Ich Uralter kanns erzählen, wie der Herbst durch jenes Jahr
Wie ein Strom rann und ein Spiegel hundert Abendröten war.

An Obstbäumen lehnten Leitern, knackten unter Eil und Fleiß,
Und die Kinder schmausten immer, und die Kranken lachten leis.

Auf dem Boden rochs nach Äpfeln, in den Kellern feucht nach Wein,
Und wer eine Sense ansah, dem fiel doch der Tod nicht ein.

War ein Herbst so lang wie jeder; Sonne sinkt und Stunde schlägt;
Doch an jedes Leben, schien uns, war ein Kleines zugelegt.

“The Mild Autumn of Year 45”
I can tell age-old ones, how the autumn ran by that year
like a flowing river and a mirror as one hundred evenings turned red.

At fruit trees leaned leaders, cracked under hurry and diligence,
and the children always feasted, and the patients laughed quietly.

On the ground smelled like apples, into which cellars damp from wine,
and who regarded a scythe, nevertheless, death did not break in.

One autumn was as long as every one; Sun sinks and hour strikes; But to each life, seemed to us, was a small addition.

Berg’s musical setting is nearly devoid of text painting. He delineated the form, however, by adding another layer of “time.” Berg set the opening and closing couplets, which are more reflective than descriptive, in 9/8 meter. The second and third couplets, which also constitute the contrasting B section, employ 6/8 meter.

In “Die Sorglichen” (song 72) Berg set a text by Gustav Falke (1853-1916), whose stanzas illustrate the cyclical quality of the year’s four seasons, expressing nature’s transformations and how it eventually affects the people. Due to the length of the poem, Berg employed a modified strophic form, choosing to alter only the expressive markings for the first three stanzas. Changes to the accompaniment pattern, melody, and harmony appear only to depict the evil winter and the worry it causes.

“Die Sorglichen”
Im Frühling, als der Märzwind ging,   In the spring, when the March-wind blew
als jeder Zweig voll Knospen hing,   when each branch hung full of buds
da fragten sie mit Zagen:    then they asked with trepidation:
Was wird der Sommer sagen?  What will the summer say?

Und als das Korn in Fülle stand,   And when the grain stood in ripeness
in lauter Sonne briet das Land,   in clear sun baked the country
da seufzten sie und schwiegen:   then they sighed and were silent:
Bald wird der Herbstwind fliegen.  Soon the fall wind will blow.

Der Herbstwind blies die Bäume an   The fall wind blew at the trees
und ließ auch nicht ein Blatt daran. And left not a blade on them.
Sie sahn sich an: Dahinter   they looked at themselves: thereafter
kommt nun der böse Winter.   Comes only the evil winter.

Das war nicht eben falsch gedacht,   That was not really a false thought
der Winter kam auch über Nacht.   The winter came also over night
Die armen, armen Leute,   the poor, poor people
was sorgen sie nur heute?   What worries do they have today?

Sie sitzen hinterm Ofen still   They quietly sit behind the stove
und warten, ob’s nicht tauen will,  and wait, whether or not it will thaw,
und bangen sich und sorgen um morgen.  they are anxious and worry about tomorrow.

Lastly Berg set a much older poem by J. W. Ludwig Gleim (1719-1803) in “Leukon” (song 79). Even though the text was composed in 1764, the message transcends time. The narrator orders the reader to live as if today were his/her last. Time is fleeting. Berg expressed the urgency in the text with continuous eighth-note patterns.

“Leukon”
Rosen pflücke, Rosen blühn, Roses pluck, Roses bloom,
Morgen ist nicht heut’! tomorrow is not today!
Keine stunde laß entfliehn, Let no hours escape
Flüchtig ist die Zeit! Time is fleeting

Trinke, küsse! Sieh’, es ist Drink, kiss, look it is
Heut’ Gelegenheit! Today’s opportunity!
Weißt du, wo du morgen bist? Do you know where you’ll be tomorrow?
Flüchtig ist die Zeit! Time is fleeting!

Aufschub einer guten Tat Delaying a good deed
Hat schon oft gereut! is already often regretted!
Hurtig leben ist mein Rath, Live swiftly is my advice.
Flüchtig ist die Zeit! Time is fleeting.

Few texts in the Jugendlieder contain religious images. Those that do, however, have added significance. “Fromm” (song 40) contains the second Falke text set by Berg; it appeared in the poet’s collection Mit dem Leben, first published in 1899 and reissued in 1903, making this poem more readily available to Berg.352 Webern also set this text in 1902. Knowing Berg’s predilection for composing Lieder, perhaps Webern shared his works, introducing Berg to Falke. In addition to the religious overtones, this text includes themes of moonlight, insomnia, and memories of love, all of which are common in Berg’s settings.

“Fromm”
Der Mond scheint auf mein Lager, The moon shines on my bed,
ich schlafe nicht, I am not sleeping,
Meine gefalteten Hände ruhen My folded (prayerful) hands rest

“Pious”

352 “Die Sorglichen” (set to song 72) may also be in this collection.
The song’s overall tone may be represented by the descending eighth-note arpeggio pervading the piano accompaniment, which also appropriately accompanies the image of moonlight shining down on the speaker’s bed. Berg also set the text “Meine seele ist still” to an ascending vocal line, perhaps illustrating the soul’s return to God.

“Fraue, du Süße” (song 50) sets a text in which the entire theme focuses on love, the type that overwhelms every aspect of one’s life. This poem by Ludwig Finckh (1876-1964) appeared in his collection of poems titled *Rosen* (1906). Berg’s setting focuses more on compositional techniques, such as the repetition and variation of harmonic progressions, than illustrating poetic images.

“Fraue, du Süße”
Ich hab’ es nicht gewußt, was Liebe ist.
Es ist so, daß man Tod und Welt vergißt,
und Glück und Leid, und alles, was es gibt,
und daß man liebt.
Und ist so, daß die leichte Siegerkraft
im Arm sich reckt, die Königreiche schafft.
Daß man im Kissen liegt die ganze Nacht
und weint und lacht.
Was ist die Welt? Ein Stäubchen auf der Hand.
Der größte Berg ein kleines Körnchen Sand.
du bist mir nah...

“Woman, you sweet one”
I have never known what love is
It is thus that one forgets death and the world
and happiness and sorrow and everything
that there is,
and that one loves.
And it is thus that the light victory-force
In the arm itself extends, creating
kingdoms
that one lies in the pillow the whole night
and cries and laughs.
What is the world? A particle of dust upon the hand?
The largest mountain, a small grain of sand?
No breath? No sound? Only a thought here --
you are close to me...

---


355 Original word: “höchte”
Four songs in volume 2, including “Leukon” (song 79) described above, contain images of roses. The most notable is a German translation of Robert Burns’s well-known poem “O My Love’s Like a Red, Red, Rose.” Burns’s works were first published in German in 1839, after which translations appeared by Silberglet, Bartsch, Prinzhorn, Laun, Winterfield, Heintze, and Baisch. Berg’s setting, “O wär mein Lieb’ jen’ Röslein Roth” (song 51) has little in common with Burns’s poem, except for the opening line. The title on Berg’s manuscript is “O wär ich ein Tröpflein Thau!,” the third line of this translation.

**German version set by Berg**

O wär’ mein Lieb’ jen’ Röslein roth  O were my Love that little red rose
Dort an dem alten Burgverließ, there on the ancient castle dungeon.
und o wär ich ein Tröpflein Thau, O that I were a little dripping dew
und fiel ihm die Brüst so süß! and dropped on her breast so sweet

O Wonnemeer, in dem ich schwelg’, O delightful sea, while I indulge,
An seinem Reiz ich selig hing on her charm, I hung overjoyed
Die ganze Nacht in seinem Kelch The whole night in her cup/chalice
Bis ich im Morgen Strahl verging. Until I went away in the sea toward the ray.

The following song “Verlassen” (song 52), identified as a Bohemian folksong (“Böhmisches Volkslied”), also contains rose imagery, as well as the topics of nature, love, life and death.

**“Verlassen”**

Knabe, dir gefiel die duftige Rose, Boy, you liked the fragrant rose,
als sie glühend hing am grünen Strauch, when it glowingly hung on the green bush
aufgefüßt vom warmen Sonnenstrahle, kissed by the warm sunbeam
rot geküßt vom warmen Frühlingshauch. kissed red by the warm breath of spring

Und mit Schmeicheln hast du sie gebrochen, And with flattery you have broken it
satt geliebt, verlassen sie darauf. loved satisfactorily, then forsaken.
Ach, wer hebt die hingeworfene Rose, Ah, who lifts up the discarded rose
die am Boden liegt, verwelkend, auf. that lies, wilting, on the ground

**“Forsaken”**

Table 11 at the end of this chapter list the common poetic topics observed throughout the volume 2 songs.

---

356 It is confirmed that Berg’s setting is not a translation by Bartsch or Laun.
Compositional Devices Employed to Illustrate Poetic Images

As already mentioned, Berg’s volume 2 songs contain fewer instances of text painting than those in the first volume. This may indicate that Berg was now more focused on compositional techniques, whereas in volume 1, the texts seemed to influence his selection of musical devices, due to his limited experience composing. When Berg did illustrate poetic images in the later songs, a few common devices may be observed.

Repetitive accompaniment and rhythmic patterns, and variations thereof, form the most common devices employed by Berg to set the tone of the text, as well as to illustrate specific poetic images. Romantic models, particularly the piano accompaniments of Schubert, Schumann, and Brahms, may have influenced Berg’s use of this technique. For example in “Die Näherin” (song 35), the active accompaniment pattern throughout hints at the incessant motion of sewing, reminiscent of Schubert’s spinning pattern in “Gretchen am Spinnrade.”

Example 10.11

“Die Näherin” m. 1

The poem set in “Die Näherin,” composed by Rainer Maria Rilke (1875-1926), appears in the “Gaben” section of his collection titled Advent from 1898. Each of the

---

Rainer Maria Rilke, Gedichte (Leipzig: 1898), 23. Berg’s first setting of a Rilke poem appeared in volume 1, “Liebe,” which he obtained from the collection titled Traumgekrönt. Berg would return to this collection when setting the poem of the same name. “Traumgekrönt” (song 73) becomes one of the Sieben frühe Lieder.
poems in this section is dedicated to a different individual. In this case the name “Steinlen” appears above the poem. Théophile Alexandre Steinlen (1859-1923) was a French Art Nouveau painter and printmaker, who lived in the Montmartre Quarter of Paris. This dedication, combined with the fact that Rilke moved between Paris and Vienna at the turn of the century, indicates that Berg was conscious of French culture, which perhaps extended to the musical style of Debussy and Ravel. The images in “Die Näherin,” nature and the sadness of lost and/or unrequited love, are reminiscent of the common themes observed throughout the volume 1 songs.

“The Näherin”
Alle Mädchen erwarten wen,
en die Däume in Blüten stehn;
Wir müssen immer näh’n und näh’n
bis uns’ die Augen brennen
Unser Singen wird nimmer froh
fürchten uns vor dem Frühlins so
finden wir einmal ihn irgendwo,
wird er uns nicht mehr erkennen.

“The Seamstress”
All girls wait for someone
when the trees are in blossom.
We must always sew and sew
until our eyes burn.
Our singing is never joyful
We fear the coming of Spring much
If we find him somewhere,
He will no longer recognize us.

The first of two texts by Carl Busse (1872-1918) appears in “Ich und Du” (song 39). The four rhyming couplets in the poem seem to have influenced Berg’s musical form, as each couplet contains a complete musical phrase. Here Busse presents the image of two lovers embracing on a Sunday morning.

“Ich und Du”
Rebhahn’ruf und Glokkenlaut,
ich und du im Heidekraut.
Wandernde Marien seide
macht den Kuppler für uns beide.
Weiße Fäden uns umschlingen,
Glocken läuten, Glocken Klingen,
immer leiser, immer linder,
ich und du – zwei Sonntags Kinder.

“I and You”
The partridge’s call and pealing of bells
I and you in the heather.
Wandering Marien silk
forms a link between the two of us.
White threads enfold/entwine us
Bells ringing, Bells klinging,
always quiet, always soothing,
I and you – two Sunday’s children.

More information on Steinlen appears in Phillip Dennis Cate and Susan Gill, Théophile-Alexandre Steinlen (Salt Lake City, UT: Gibbs M. Smith, 1982).
His sister Smaragda also performed French piano works in the home.
The accompaniment pattern in Berg’s setting presents an alternating pair of half-note sonorities, which might illustrate the ringing bells and/or represent the two lovers, “ich” und “du.”

![Example 10.12](image)

**Example 10.12**

“Ich und Du” m. 1

In “Tiefe Sehnsucht” (song 42) a general ascending and descending eighth-note arpeggio pattern pervades the accompaniment, setting the tone throughout and perhaps representing the broken pussy willow described in the text.

![Example 10.13](image)

**Example 10.13**

“Tiefe Sehnsucht” mm. 1-2

This poem by Detlev von Liliencron (1844-1909) appears in his 1884 collection *Adjutantenritte und andere Gedichte*, as the fourth poem in the section titled “Liebeslied.” Liliencron’s simple text includes two tercets, whose meanings differ only slightly. Its poetic themes, longing and the memory of a lost beloved, recall the Romantic imagery appearing throughout the volume 1 texts.

---

361 Brahms set the same text, “Maienkätzchen,” in 1886, as part of his op. 107.
“Deep Longing”
Pussy willows, first greeting,
I break you and stick you on my old hat.

Pussy willows, first greeting,
once I broke you and stuck you on the hat of my beloved.

“Am Strande” (song 44) sets a text by Georg Scherer (1824-1909), in which the personified waves listen to the narrator’s song about his beloved’s beauty and her deceit.

“On the Shore”
I sat on the shore and began to sing to the sea about your beauty there the waves’ unending army listened as if they wanted to devour the land.

Yet when I told the foaming waves of your falseness and spite which all your smiling magic concealed from me they then flowed back astonished.

Berg’s choice of a rising and falling pattern of eighth-note triplets clearly represents the motion of the waves.

Example 10.14
“Am Strande” mm. 1-2
He also appropriately represented the stormy sea with dissonant clusters (m. 26), the woman’s “falseness and spite” with parallel and contrary chromatic lines (mm. 23-25), and returned to the opening rising and falling accompaniment pattern to depict the waves flowing back (mm. 30-33).

“Reiselied” (song 46) contains Berg’s first setting of a text by Hugo von Hofmannsthal (1874-1929), a member of the circle of poets known as Jung Wien, who frequented Café Griensteidl. Berg would likely have known of Hofmannsthal’s reputation, and perhaps visited with him in the coffeehouses of Vienna. “Reiselied” appears in the second edition of Hofmannsthal’s Ausgewählte Gedichte, published in 1904. A depiction of nature persists throughout this text.

“Reiselied”
Wasser stürzt, uns zu verschlingen,    Water falls to devour us
Rollt der Fels, uns zu erschlagen,       The rock rolls to strike us,
Kommen schon auf starken Schwingen  even coming up high soaring
Vögel her, uns fortzutragen.     Birds here carry us away.

Aber unten liegt ein Tal,  But below lies a valley,
spiegelnd fruchte ohne Ende    fruits reflect without end
In den alterslosen See.    in the ageless lake.

Marmorstirn und Brunnenrand  Marmorstirn and Brunnenrand
Steigt aus blumigem Gelände,    climb from the blooming terrain
Und die leichten Winde wehn.    and blow in the light winds.

Berg’s treatment of rhythmic, melodic, and harmonic motives is more significant than the music’s depiction of nature’s images. An active accompaniment pattern, including a repetitive quarter-eighth note triplet-quarter-quarter figure, represents the recurring movement expressed in Hofmannsthal’s poem.

---

362 Hofmannsthal collaborated with Richard Strauss on six operas.
363 Hugo von Hofmannsthal, Ausgewählte Gedichte, 2nd ed. (Berlin: Verlag der Blätter für die Kunst, 1904), 10.
364 Hofmannsthal’s poem contains the line “Aber unten liegt ein Land”;
365 Originally “Früchte spiegelnd ohne Ende.”
366 Originally “Seen.”
Similarly, in the following song, “Spuk” (song 47), the ascending, eighth-note triplet arpeggios in the piano accompaniment may illustrate the shining moonlight or the light’s eerie movement.\(^{367}\)

Berg could have come across this text by Christian Friedrich Hebbel (1813-1863) in either of two collections, one published in 1894 and the other in 1899. Both included “Spuk” and “Schlafen, Schlafen,” the latter of which Berg set as the opening song of the \textit{Vier Lieder}, op. 2.\(^{368}\) Brahms also composed a setting of Hebbel’s “Spuk” in his op. 58, titled “In der Gasse.”\(^{369}\)

\(^{367}\) Reminiscent of the accompaniment pattern for “Fromm.”

\(^{368}\) Friedrich Hebbel, \textit{Gedichte von Friedrich Hebbel} (Leipzig: Philipp Reclam, 1894), 58. This is the sixth poem in the section titled “Ein frühes Liebesleben.”; Friedrich Hebbel, \textit{Hebbels Werke}, ed. Karl Zeiß (Vienna: Bibliographisches Institut, 1899), 84. In this edition, “Schlafen, schlafen” is only seven pages.
“Spuk”
Ich blicke\textsuperscript{370} hinab in die Gasse;
Dort drüben hat sie gewohnt!
Das öde, verlassene Fenster,
Wie hell bescheint's der Mond.

Es gibt so viel zu beleuchten;
O holde Strahlen des Lichts,
Was wollt\textsuperscript{371} ihr denn gespenstisch
Um jene Stätte des Nichts.

“Ich blicke”
I look down the side street;
Over there, she used to live!
That desolate, abandoned window,
How brightly the moon shines on it.

There is so much to illuminate;
Oh lovely beams of light,
Why do you weave so eerily
About this place of nothingness?

“Aus ‘Pfingsten, ein Gedichtsreigen’” (song 48) is the second text by Franz Evers (1871-1947) set by Berg, the first of which was “Heiliger Himmel,” the very first song in the \textit{Jugendlieder}. In this poem Evers paired the Romantic topics of nature and the nightingale with the religious image of the Holy Spirit.

“Aus ‘Pfingsten, ein Gedichtsreigen’”
Die Nachtigallen schlagen,
Dem Herz erträgt es kaum.
In diesen lichtseligen Tagen
gehst du wie im Traum

Und in den Nächten dies Weben,
Der Winde atmendes Wehn
Du fühlst wie über dein Leben
Wunder der Liebe gehn.

“From ‘Pentecost, a poetic round’”
The nightingales are chiming,
my heart can hardly bear it.
In these bright days
you walk as in a dream

And in the nights it weaves
the blowing winds breath
You feel how over your life
Goes the miracle of love.

Berg’s rising sixteenth-note accompaniment pattern provides an appropriate gesture to represent the image of the Holy Spirit. This persistent pattern is interrupted in m. 16, however, as Berg accompanies the reference to the “breathing winds” with a broken arpeggio figure, perhaps illustrating the inhalation and exhalation of a breath.

\textsuperscript{369} No. 6 (1871).
\textsuperscript{370} Hebbel’s publication contained the spelling “blicke.”
\textsuperscript{371} The word in the original text is “webt.”
Example 10.17

“Aus ‘Pfingsten, ein Gedichtsreigen’”  m. 1  m. 16

The accompaniment to “Die Soldatenbraut” (song 58; ex. 10.18) demonstrates Berg’s understanding of fugal subjects, as well as introducing an appropriate march-like rhythm (quarter-eighth-eighth-quarter-quarter).

Example 10.18

“Soldatenbraut” mm. 1-3

This text by Eduard Mörike (1804-1875), the only one in volume 2 with a female lyric persona, was also set by Schumann, in which he employed a similar quarter-dotted eighth-sixteenth-quarter-quarter accompaniment pattern.

“Die Soldatenbraut”
Ach, wenn’s nur der König auch wüßt,
Wie wacker mein Schätzelein ist!

“Soldier’s Bride”
Ah, if only the King knew
how brave my sweetheart is!

372 “Auch” not set in Berg’s song.
Für den König, da ließ’, er sein Blut,  
Für mich aber auch ebensogut.  

Mein Schatz hat kein Band und kein’ Stern,  
Kein Kreuz wie die vornehmen Herrn,  
Mein Schatz wird auch kein General;  
Hätt’ er nur seinen Abschied einmal!

Es scheinen drei Sterne so hell  
Dort über Marien-Kapell;  
Da knüpft uns ein rosenrot Band,  
Und ein Hauskreuz ist auch bei der Hand.  

The text for “So regnet es sich langsam ein” (song 60) by Cäsar Flaischlen (1864-1920) appears in Vom Alltag und Sonne (1898) and included in the section titled “Mönchguter Skizzenbuch” (composed between 1894 and 1897). Images of nature and roses, as well as a reference to the change in seasons, characterize this poem.

“So regnet es sich langsam ein”  
So regnet es sich langsam ein  
und immer kürzer wird der Tag  
und immer seltener der Sonnenschein.  
Ich sah am Waldrand gestern  
ein paar Rosen stehn...  
gib mir die Hand und komm...  
wir wollen sie pflücken gehn...  
Es werden wohl die letzten sein!  

Thus it slowly begins to rain  
Thus it slowly begins to rain  
and always shorter the day becomes  
And always rarer the sunshine becomes  
I saw at the forest’s edge yesterday a  
few roses standing...  
Give me your hand and come...  
We want to go pluck them...  
It will probably be the last!

Berg’s dissonant accompaniment pattern in the opening measures, featuring alternating pitches and chords produced by chromatic neighbor-tones, complements the reference to the slow drops of falling rain. Later, in m. 14, he also “colors” the roses with a chromatic and non-functional pair of chords (ex. 10.19).

---

373 “Auch” added in Berg’s song.  
375 Cäsar Flaischlen, Vom Alltag und Sonne (Berlin: Fontane, 1898).
Finally, a chain of secondary diminished harmonies \( (\text{vii half-dim}^{6/5}/D-\text{vii})/F-\text{vii}^{4/2}/A-\text{vii}/G) \) appears in mm. 18-21, beginning with the word “komm” and depicting the narrator’s motion toward the roses.

The final song in which the accompaniment pattern represents the poetic tone or imagery is “Das stille Königreich” (song 78; ex. 10.20), another text by Karl Busse. The piano opening features a simple, repeated quarter-note \( G^3 \), reflecting the “quiet kingdom.” Berg modified the accompaniment, adding faster rhythms, to complement the movement of the clouds and winds. As the narrator speaks to those who have found this quiet place, the opening quarter-note \( G^3 \) returns.
The second most common way in which Berg illustrated poetic images was through the repetition and variation of melodic and harmonic motives. For example, in “Über den Bergen” (song 43) the opening neighbor-tone motive ($A^3-B^3-A^3$) that is featured in the first couplet could represent the rising and falling contour of the mountain. This neighbor-tone could also be a cryptogram representing Berg’s initials ($A = \text{Alban; } B^3 = \text{Berg}$). The harmony accompanying the neighbor-tone, $B^3-E^4-G^4-D^5$, also contains the pitches which correspond to the mountain’s musical motto and/or Berg’s surname ($\text{BErG}$).\(^{376}\) This text by Carl Busse appears in the “Vermischte Gedichte” section of Gedichte von Carl Busse published in 1903.\(^{377}\) His poem contains three rhyming couplets in its one stanza, in which the first and third serve as a refrain. Here the poetic form undoubtedly influenced the refrain-frame musical form employed by Berg.

“Über den Bergen”
Über den Bergen, weit zu wandern,    \(\text{Over the mountains, far to wander,} \)
Sagen die Leute, wohnt das Glück.    \(\text{People say, happiness dwells.} \)
Ach, und ich ging im Schwarme der andern,    \(\text{Ach! And I went in swarms of others} \)
Kam mit verweinten Augen zurück,    \(\text{and returned with teary eyes.} \)
Über den Bergen, weit, weit drüben,    \(\text{Over the mountains, far, far beyond} \)
Sagen die Leute, wohnt das Glück.    \(\text{People say, happiness dwells.} \)

“Spaziergang” (song 57) appears in an 1894 collection of poems by Alfred Mombert (1872-1942) titled Tag und Nacht.\(^{378}\) Berg would return to Mombert’s next collection, Der Glühende (1896), to obtain texts for his Vier Lieder, op. 2. Romantic images of wandering, nature, and spring run throughout this poem.

\(^{376}\) In German musical nomenclature, the letter B corresponds to the pitch $B$ and H with the pitch $B^3$.

\(^{377}\) Carl Busse, Gedichte von Carl Busse (Berlin: J.G. Cotta, 1903), 149.

\(^{378}\) Alfred Mombert, Tag und Nacht: Gedichte von Alfred Mombert (Heidelberg: J. Hörning, 1894), 46.
“Spaziergang”
Sie wandeln durch das Waldes Grün
Vögel singen und Blumen blühn.
Ein blasser Mann und ein stilles Kind,
sie schlürfen durstig den Frühlingswind.

Und der Knabe bleibt verwundert stehn
“Ich glaub ich kann die Mutter sehn.”
Sie starren in das junge Grün.
Vögel singen und Blumen blühn.

Berg composed a melodic motive (C⁵-D⁵-F⁵-E⁵-D⁵-C⁵-G⁵), similar to the one in
“Flötenspielerin” (song 56), which is repeated, fragmented, and modified, possibly
referring to the bird’s song and/or the general song of nature.

Hofmannthal’s “Ballade des äußeren Lebens” (set in song 63) presents images of
nature and time, especially the continuity of life and death.³⁷⁹ Berg reflected this idea in
a motive introduced in m. 1-2 (G⁴-C⁴-D⁴-E⁹-F⁷-D⁴-A⁶³-G³), which is repeated and
modified just as the life cycle of nature persists.

³⁷⁹ Hugo von Hofmannsthal, Ausgewählte Gedichte, 2nd ed. (Berlin: Verlag der Blätter für die Kunst, 1904), 20-21.
Was frommt das alles uns und diese Spiele, 
die wir doch groß und ewig einsam sind 
und wandernd nimmer suchen irgend Ziele ?

What are these games to us since
we are grown and eternally lonely
wandering and searching infinitely
for goals

Was frommt's, dergleichen viel gesehen haben? 
Und dennoch sagt der viel, der “Abend” sagt,
ein Wort, daraus Tiefsinn und Trauer rinnt 
wie schwerer Honig aus den hohlen Waben.

What of the one who has seen so much?
and who afterward says much, who says
“evening”
a word, from which depth and
mourning, runs
Like heavy honey from the hollow honeycombs.

The last notable text painting device is Berg’s use of non-functional chord
successions to accompany images of wandering or perpetual motion, a gesture already
discussed with regard to “So regnet es sich langsam ein” (song 60). The obvious
reference to wandering in the second line of “Süß sind mir die Schollen des Tales” (song
37), a text by Karl Ernst Knodt (1856-1917), provided Berg an opportunity to employ
non-functional, wandering harmonies. In mm. 8-13 a chain of secondary dominants and
sequential appoggiatura gestures accompanies the second and third lines of text.

“Süß sind mir die Schollen des Tales”
Süß sind mir die Schollen des Tales.
So oft ich wandre zum Heim
Im Geleit des letzten Strahles
Erneu ich den tröstenden Reim

Sweet To Me is the Soil of the Valley
Sweet to me is the soil of the valley
so often I wander towards home
in the company of the last rays
I renew the consoling rhyme.

Süß sind mir des Tales Schollen,
Des Tals, das zur Heimat mir ward.
Die bald auf mich niederrollen,
Drücken den Träumer nicht hart.

Sweet to me is the valley’s soil,
the valleys, that became my homeland
that soon tumbles down onto me
and does not press the dreamer hard.

The poems selected by Berg between 1904 and 1908 demonstrate his preference
for traditional and contemporary literary styles, both of which employed similar imagery
reflecting nature, love, and time. Berg also balanced the use of traditional text painting
techniques with his focus on more contemporary compositional practices. This sense of
equilibrium in Berg’s compositional style may begin to foreshadow how he would
combine atonal methods with Romantic expression in his mature works.
<table>
<thead>
<tr>
<th>Nature</th>
<th>Time</th>
<th>Singing</th>
<th>Religion</th>
<th>Birds</th>
<th>Love</th>
<th>Reminiscing</th>
<th>Spring</th>
<th>Water</th>
<th>Roses</th>
<th>Wandering</th>
<th>Maiden</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>35</td>
<td>48</td>
<td>39</td>
<td>46</td>
<td>39</td>
<td>36</td>
<td>35</td>
<td>44</td>
<td>51</td>
<td>37</td>
<td>35</td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>49</td>
<td>40</td>
<td>48</td>
<td>50</td>
<td>40</td>
<td>52</td>
<td>46</td>
<td>52</td>
<td>43</td>
<td>54</td>
</tr>
<tr>
<td>42</td>
<td>38</td>
<td>53</td>
<td>48</td>
<td>53</td>
<td>51</td>
<td>42</td>
<td>57</td>
<td>51</td>
<td>60</td>
<td>57</td>
<td>55</td>
</tr>
<tr>
<td>43</td>
<td>39</td>
<td>56</td>
<td>49</td>
<td>57</td>
<td>58</td>
<td>47</td>
<td>68</td>
<td>74</td>
<td>79</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>40</td>
<td>57</td>
<td>62</td>
<td>68</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lost Love</th>
<th>Homeland</th>
<th>Moon</th>
<th>Wind</th>
<th>Bells</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>37</td>
<td>40</td>
<td>46</td>
<td>39</td>
</tr>
<tr>
<td>36</td>
<td>39</td>
<td>47</td>
<td>48</td>
<td>61</td>
</tr>
</tbody>
</table>

239
### TABLE 12:
Common Text Painting Devices Employed in the Volume 2 Songs, Depicting the Tone of a Text and/or a Specific Poetic Image

<table>
<thead>
<tr>
<th>Accompaniment and Rhythmic Patterns</th>
<th>Melodic and Harmonic Motives</th>
<th>Non-functional Chord Successions</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>36</td>
<td>37</td>
</tr>
<tr>
<td>38</td>
<td>43</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>55</td>
<td>43</td>
</tr>
<tr>
<td>42</td>
<td>56</td>
<td>60</td>
</tr>
<tr>
<td>43</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>Chromaticism/Dissonance</td>
<td>Modulations</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>44</td>
<td></td>
</tr>
<tr>
<td></td>
<td>45</td>
<td></td>
</tr>
<tr>
<td></td>
<td>47</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 11
RHYTHMIC TECHNIQUES

In the volume 2 songs, rhythm continued to be an important element in Berg’s compositional style. Layers of competing accents, polyrhythms, and shifting meters pervade these early songs. Used for more than mere accompaniment, rhythmic patterns in Berg’s songs helped set a mood, delineate form, and illustrate specific images expressed in the poetic text. He may have also acquired these new ideas and techniques from the traditional and Romantic literature studied in Schoenberg’s lessons.

Time Signatures

As in volume 1, Berg continued to employ not only simple meters, but also mixed and changing meters within his songs. Six of these songs resume his inclination to mix different meters, due to irregular text schemes and/or in order to extend or expedite a cadence. In songs 53, 54, 55, 58, and 60 Berg employed a 4/4 time signature, with a brief shift to 2/4 (often at cadence points), in setting an irregular poem by a contemporary poet. For example, in “Regen” (song 53; ex. 11.1), an eight-line poem by Johannes Schlaf (1862-1941), an added 2/4 measure appears in m. 7, at the conclusion of the fourth line of text. Here the 2/4 shift was employed to propel the motion forward and eliminate any natural delineation between lines 4 and 5. Rather than separating the two halves of the poem, Berg placed musical cadences after the third and sixth lines, followed by a two-line refrain. He also added a 2/4 shift in m. 11, preceding the end of the sixth line. This time the duple measure functions as an anacrusis, setting the first two syllables of the last word in line 6, “Astgewühl,” and leading to the cadence in m. 12.

---

380 Nos. 35, 36, 46, 62, 68, and 73.
Example 11.1

“Regen” mm. 6-8

Example 11.1

“Regen” mm. 10-12

Songs 54 and 55, “Traurigkeit” and “Hoffnung,” also contain additional 2/4 measures due to the irregular text settings linked to the idiosyncratic verse of Peter Altenberg (1859-1919). In “Traurigkeit” Berg added a 2/4 measure in m. 5, accompanying the word “traurigen” and preceding the cadence at the end of stanza 1 (m. 7; ex. 11.2).
Similarly, a 2/4 measure appears in m. 6 of “Hoffnung” preceding the end of stanza 1 in m. 7 (ex. 11.3).

Song 58, “Soldatenbraut,” includes two additional 2/4 measures in mm. 21 and 23, associated with the cadences of lines 3 and 4 of the second stanza and complemented by chromatic wedges in the accompaniment (ex. 11.4).
Lastly, in “So regnet es sich langsam ein” (song 60; poem by Cäsar Flaischlen – 1864-1920) a 2/4 measure added in m. 15 elongates the cadence at the end of the fourth and central line of text, “Ich sah am Waldrand gestern ein Paar Rosen stehn….” (ex. 11.5).

Berg also began to employ asymmetrical meters, new to the Jugendlieder, with five or seven beats per measure. For example, in the opening two measures of “Die Näherin” (song 35) Berg used 7/4 and 5/4 meters for the first time, most likely modeled
after late Romantic art song literature. In a song filled with several meter changes, these asymmetrical signatures seem unnecessary. In fact, Berg separated the 4/4 and 3/4 sections of the 7/4 measure with a dotted line. Similarly, but unconventionally, the following 5/4 measure was split into a 4/4 and 1/1 segment, the latter functioning as an anacrusis (ex. 11.6).

![Example 11.6]

“Die Näherin” mm. 1-2

Berg returned to the additive 7/4 meter in only one other song, “Was zucken die braunen Geigen” (song 67; ex. 11.7). In this case, however, the time signature was notated throughout the song as (4/4) (3/4).

![Example 11.7]

“Was zucken die braunen Geigen” mm. 1-2

---

381 Models for asymmetrical meters may include Brahms’s “Mädchenlied” (5/4) and Wolf’s “Jägerlied” from the Mörike Lieder (5/4).
In volume 1 Berg had not employed signatures in which the half note received the beat. His first use of cut time (2/2) appeared in nos. 37, 39, and 78, in volume 2. In the opening staff of “Süß sind mir die Schollen des Tales” (song 37; ex. 11.8), a heavily inked 2/2 signature appears, almost as if Berg had initially marked 4/4, but changed his mind. The cut time feeling, however, is supported by quarter-note triplets.382

![Example 11.8](image)

Example 11.8

“Süß sind mir die Schollen des Tales” m. 1

Song 39, “Ich und Du,” also contains a 2/2 signature with a consistent half-note accompaniment in the piano. Confirming Berg’s inexperience and confusion, the meter changes in mm. 7-8, but there are different signatures for the vocal line and the piano accompaniment. In m. 7, the meter in the vocal line is marked 2/4, while the signature in the piano staves is 1/2.383 The following measure, m. 8, returns to the opening meter, but Berg marked 4/4 in the voice and 2/2 in the piano (ex. 11.9).

---

382 Brahms’s “An eine Äolsharfe” may have served as a model for the cut time signature and quarter-note-triplet accompaniment.
383 The 1/2 time signature returns in mm. 22.
Later, in song 78 “Die stille Königreich,” he employed the cut-time symbol for the first time. “Eure Weisheit” (song 61) also contains Berg’s first use of a 3/2 signature supported by dotted whole notes in the bass.

Three songs contain alternating time signatures between compound 6/8 and simple 3/8 (nos. 57, 65, 66). In “Spaziergang” (song 57) the added 3/8 measure in m. 14 accelerates the motion toward the cadence at the end of stanza 1 (m. 18) and accommodates the additional ninth syllable in the third and fourth lines of text. In the duet “Viel Träume” (no. 65) 3/8 measures are added to extend a cadence featuring a repeated line of text (mm. 18-20). The following song, “Der milde Herbst von Anno 45” (no. 66) not only includes 6/8 and 3/8 measures, but also introduces Berg’s first use of 9/8. The 3/8 signature in mm. 12-14 may only have been used because these three measures begin at the bottom of the first page of the manuscript. Berg may not have wanted to (or known how to) break up a 9/8 measure with a page turn.

**Syncopated Rhythmic Patterns**

In several of the volume 1 songs Berg had displayed his preference for a syncopated rhythmic pattern (often eighth-quarter-quarter-eighth and variations thereof).
Several of the volume 2 songs also continue to include this rhythm, often to represent an image in the poetic text or to slow down the rhythmic motion at the final cadence. In “Die Näherin” (song 35; see ex. 11.6) a syncopated eighth rest-quarter-eighth pattern appears as a main characteristic of the piano accompaniment, sometimes elongated to eighth rest-quarter-quarter-quarter-eighth. This continuous rhythmic pattern may represent the seamstresses’ ceaseless sewing (“Wir müssen immer näh’n und näh’n bis uns’ die Augen brennen.”). Similarly, a quarter-half-quarter figure appears in “Süß sind mir die Schollen des Tales” (song 37), opposing a simultaneous half-quarter-quarter pattern (mm. 9-11). Complementing the text in which the narrator states that he often wanders toward home, the syncopated pattern wanders from voice to voice, beginning with the vocal line in m. 9, the right-hand piano in m. 10, and arriving at the bass clef in m. 11 (“So oft ich wander zum Heim im Geleit des letzten Strahles”; ex. 11.10). 

Example 11.10

“Süß sind mir die Schollen des Tales” mm. 9-11

In the opening of the second stanza of “Er klagt, daß der Frühling so kortz blüht” (song 38; ex. 11.11), syncopated eighth-quarter-eighth and quarter-half-quarter patterns help to delineate the stanzas and provide a carnival-organ-like accompaniment to the description of the flowers’ colors (“Gelb und rosa, rot und blau schön sind auch die weißen”).

384 A comparable example occurs in Schubert’s “Gefrorne Tränen” (mm. 1-3, 8-10, 49-51) in which a quarter-half-quarter pattern moves from the treble clef staff to the bass clef and back.
Two of the songs setting Altenberg texts also contain repeated syncopated patterns. In “Hoffnung” (song 55, mm. 9-11; ex. 11.12), Berg employed an eighth-quarter-eighth rhythm, distinguishing the second stanza from the first and perhaps suggesting the heartbeat and/or human existence of the maiden (“Oh Mädchen! Denn die gewöhnliche Tat des Seins…”).

The eighth-quarter-eighth pattern returns as the continuous accompaniment pattern in the following song “Flötenspielerin” (song 56; ex. 11.13). Again this pattern may represent the inner pulse of the maiden and supply the accompaniment for her
youth’s song and the shepherd’s flute (“Mädchen, singt deine Jugend in dir sich ein Lied. Süßes einfält’ges Tönen der Hirten flöte…”).

Example 11.13
“Flötenspielerin” m.1

The next appearance of a repetitive, syncopated rhythm appears in the second and third stanzas of “Ballade des äußeren Lebens” (song 63; ex. 11.14). An eighth-quarter-quarter-quarter-eighth pattern (and variations thereof) differentiates these two stanzas from the other five and accompanies the images of fruit falling from the trees and blowing winds (“Und süße Früchte werden aus den herben und fallen nachts wie tote Vögel nieder… Und immer weht der Wind, und immer wieder vernehmen wir und reden viele Worte…”).

Example 11.14
“Ballade des äußeren Lebens” m. 11

In “Die Sorglichen” (song 72) Berg employed an eighth-quarter-eighth pattern within a strophically repeating melody, which depicts the transformation from spring to
summer and to fall (mm. 5-6, 13-14, 21-22). The fourth and penultimate stanza introduces a repetitive sixteenth-eighth-sixteenth rhythm, enhancing the intensity of the text, in which the bad winter generates worry in the poor, poor people (“Das war nicht eben falsch gedacht, der Winter kam auch über Nacht. Die armen, armen Leute, was sorgen sie nur heute?”; ex. 11.15).

Example 11.15

“Die Sorglichen” m. 5    m. 25

Berg again differentiated the second stanza of “Trinklied” (song 74) from the first and third by using an eighth rest-quarter-quarter-quarter-eighth pattern in the accompaniment. The syncopated pattern also supports the images of the shining morning star and the excitement of one’s first kiss (“Wie schön leucht mir der Morgenstern der lieblichen Narzisse! Ich flehe opferfroh zum Herrn um Liebchens Erstlingsküsse”). Lastly, Berg employed a repeating eighth-quarter-eighth accompaniment in the third and final stanza of “Leukon” (song 79; mm. 15-21). In this poem, the narrator urges the reader throughout the three stanzas to live life to the fullest, as life is short. Berg increased the intensity from stanza to stanza by changing and rhythmically amplifying the piano accompaniment; the opening quarter-note pattern in stanza 1 leads to eighth notes in stanza 2, and concludes with the syncopated rhythm in stanza 3.

Many songs in volume 2 also contain syncopated rhythms in the last few measures, slowing down the rhythmic motion in preparation for the final cadence. These patterns most often occur in the penultimate measure of the song or the penultimate measure of the vocal line and are not necessarily associated with syncopation that has persisted throughout the song. For example, in “Über den Bergen” (song 43; ex. 11.16)
an eighth-quarter-eighth rhythm makes its first appearance in m. 17 immediately preceding the final pitch.

Example 11.16
“Über den Bergen” mm. 17-18

Similarly, in “Verlassen” (song 52), a tied syncopated figure appears in the last two measures (mm. 41-42; ex. 11.17), slowing down the preceding and persistent eighth-note rhythmic motion.

Example 11.17
“Verlassen” mm. 41-42

Other instances of syncopated patterns in penultimate measures occur in songs 52, 54, 67, and 70. In “Winter” (song 49; ex. 11.18) Berg employed only one syncopated
eighth rest-quarter-quarter-eighth measure, preceding the vocal line’s final cadence in m.19.

Example 11.18
“Winter” mm. 18-19

A similar practice occurs in nos. 60, 61, and 62, in which Berg added a syncopated rhythm to heighten the rhythmic intensity at the vocal cadence. In “Eure Weisheit” (song 61, m. 13; ex. 11.19) the concluding syncopated quarter-half-half-quarter rhythm is even more obvious as it occurs in the vocal line, rather than the accompaniment.

Example 11.19
“Eure Weisheit” mm. 13-14
Polyrhythms

The volume 2 songs continue Berg’s initial experiments with triple-versus-duple rhythmic techniques. This includes the use of hemiolas, as well as pairing triplets with duplets. Berg’s first use of this practice occurred in “Erster Verlust” (song 36; ex. 11.20), a song demonstrating Berg’s fondness for changing meters, syncopation, and shifting accents. In measure 10, the treble pitches in both the voice and piano are notated in 6/8, while the bass staff pitches are rhythmically arranged in 3/4. In the same measure Berg also introduced a new rhythmic device in which the bass pitches are tied over the bar lines, placing the accent on beat 2 of each triple-meter measure thereby displacing the three-beat grouping by one beat.

Example 11.20
“Erster Verlust” mm. 10-12

385 The opening vocal measure of “Fromm” (song 40; m. 2) also includes rhythmic and metrical contrasts, in which the vocal pitches are performed in 3/4, while the accompaniment continues in 6/8. Simultaneous 6/8 and 3/4 rhythmic patterns might have been familiar to Berg from Brahms’s “Serenate” and “Von ewiger Liebe.”

386 A similar technique is observed in “Über den Bergen” (song 43). In this case, however, the bass pitches are tied so that the piano’s articulation/accent falls on beat 3, and the beginning of each three-beat grouping is displaced two beats. Models for these rhythmic shifts occur in Schumann’s “Waldesgespräch” and “Der schwere Abend,” as well as Brahms’s “Der Tod, das ist die kühle Nacht.”
In the following song, “Süß sind mir die Schollen des Tales” (no. 37), Berg again demonstrated his preference for opposing rhythmic accents, beginning in m. 3. Here one staff of the cut-time meter is divided simply (half and quarter notes), while another presents quarter-note triplets in compound division, introducing the triplet-versus-duplet pattern common throughout the volume 2 songs (ex. 11.21). In mm. 4-6, the triplets are syncopated, heightening the rhythmic motion. The triplets return in mm. 12-15, but this time Berg tied each pair of notes in the triplets, creating a hemiola in each measure, in which the triplets provide three pulses against the two strong beats in the other staves. All of these rhythmic gestures return throughout as main characteristics of this song.

Example 11.21

“Süß sind mir die Schollen des Tales” mm. 3-6

Hemiolas also occur in “Am Strande” (song 44). In mm. 23-26 Berg returned to the technique of tying pairs of notes in triplets, adding a hemiola effect to the various
rhythmic accents occurring in the score. For example, in m. 23 the vocal line is notated in simple triple meter, the treble-clef accompaniment contains three sets of eighth-note triplets, and the bass clef contains the syncopated, hemiola-like figure (ex. 11.22).

Example 11.22

“Am Strande” m. 23

Berg employed these rhythmic devices to illustrate the motion represented in the text. The triplets embody the motion of the waves in the sea and are a main rhythmic feature throughout the song. In mm. 23-26, however, the unsettled accents complement the narrator’s account of his beloved’s deceit (“Doch als ich den schäumenden Wogen erzählt, von deiner Falschheit und Tücke…”). The first standard example of a hemiola (two measures of 3/4 expressed as three duple measures) occurs in the closing measures of “Am Strande” (mm. 32-33; ex. 11.23). Berg most likely used this gesture to slow down the rhythmic motion as the song approached its conclusion in m. 35.387

---

387 Several songs in the Romantic literature contain typical and similar hemiola gestures at their conclusions, including Brahms’s “Des Liebsten Schwur,” Schubert’s “Du liebst mich nicht,” Schumann’s “Tief im Herzen trag’ ich Pein,” Wolf’s “Im Frühling,” and Strauss’s “Der Nachtgang” and “Schön sind, doch kalt.”
The hemiola gestures in “Fraue, du Süße” (song 50; ex. 11.24) occur primarily in the vocal melody, rather than the accompaniment as demonstrated in earlier examples. In the first and second stanzas, the triple meter vocal line begins each new sentence with a hemiola-like rhythm (half-dotted quarter-eighth rest-quarter-quarter; mm. 1-2, 8-9, 21-22, 30-31). The interruption by the eighth rest may have been inspired by the punctuation in the text, in which a comma appears after the first three syllables (“Es ist so,”; “Und ist so,”).
The piano accompaniment in mm. 5-6 and 45-46 imitates the hemiola pattern (quarter-quarter-half-quarter-quarter), as chromatic octaves descend toward the cadence in m. 7 and m. 48 respectively (ex. 11.25).

Example 11.25
“Fraue, du Süße” mm. 5-7

The last example of a hemiola occurs in “Spaziergang” (song 57). In m. 20 the consistent 6/8 meter is disrupted by a 3/4 division in the vocal line (ex. 11.26). Berg may have chosen to shift the accent to signal the beginning of the second stanza and represent the text. The hemiola may reflect the young boy pausing in astonishment, as he believes he sees his mother in the green of the forest (“Und der Knabe bleibt verwundert stehn: ‘Ich glaub’ ich kann die Mutter sehn.’”).

Example 11.26
“Spaziergang” m. 20
Several of Berg’s volume 2 songs contain simultaneous triplets and duplets, producing a polyrhythmic effect. This is often the result of a triplet-based accompaniment pattern occurring within the framework of a simple meter. For example, in the B section of “Er klagt, daß der Frühling so kortz blüht” (song 38, mm. 10-17; ex. 11.27) the descending triplets in the right-hand accompaniment pattern (quarter-triplet-quarter-triplet) oppose duplets in either the voice and/or bass, adding motion to the already-jovial atmosphere of the song.

Example 11.27
“Er klagt, daß der Frühling so kortz blüht” m. 11

Similarly, the accompaniments to “Über den Bergen” (song 43) and “Am Strande” (song 44) also demonstrate this rhythmic device. The perpetual motion and rhythmic variance in song 43 is characterized by either a measure containing a triplet-duplet-tied-to-a-quarter pattern or a triplet-duplet-triplet pattern (ex. 11.28).

Example 11.28
“Über den Bergen” mm. 1-2
The active accompaniment may have been chosen by Berg to illustrate the wandering of the pilgrimage over the mountains (“Über den Bergen, weit zu wandern, sagen die Leute, wohnt das Glück”). In “Am Strande” (song 44) the rising and falling triplet motion in the accompaniment clearly illustrates the swelling waves described in the text (“Ich saß am Strand…da lauschte der Wogen unendliches Heer”). This rhythmic pattern often results in a 3:2 ratio between the piano accompaniment and the vocal line or the right-hand piano part (ex. 11.29).

![Example 11.29](image)

**Example 11.29**

“Am Strande” m. 7

Another triplet accompaniment pattern (quarter-triplet-quarter-quarter) appears in “Reiselied” (song 46; ex. 11.30), again providing rhythmic movement that represents the motion in the text (falling water; rolling rocks; soaring birds; fruits reflecting in the lakes; flowers blooming; winds blowing).

![Example 11.30](image)

**Example 11.30**

“Reiselied” mm. 1-2
In “Spuk” (song 47; ex. 11.31), duplets in the repetitive quarter-eighth-eighth vocal pattern stand out against the arpeggiated triplets in the piano accompaniment. The contrasting rhythms may represent the duality between the living and the dead, as well as light and dark. Additionally the triplets might illustrate the eerie light weaving around the abandoned home of the narrator’s lost love (“O holde Strahlen des Lichts, was wollt ihr denn gespenstisch um jene Stätte des Nichts!”).

Example 11.31
“Spuk” mm. 1-2

Only two other songs in volume 2 contain conflicting triplet-duplet rhythms resulting from a triplet accompaniment pattern in a simple meter. In the second stanza and concluding measures of the modified-strophic song “Fraue, du Süße” (song 50; mm. 19-39; 55-57; ex. 11.32), Berg added an eighth-eighth-triplet-triplet pattern, increasing the accompaniment’s motion and intensity to complement the text (“Und ist so, daß die leichte Siegerkraft im Arm sicht reckt, die Königreicht schafft”).

388 The original word in the poem is “webt.”
Lastly, a triplet accompaniment was initiated in m. 8 of “Mignon” (song 70; ex. 11.33) corresponding with the text’s description of the blowing wind (“Ein sanfter Wind vom blauen Himmel weht”).

A few other songs contain triplet-duplet opposition (nos. 48, 54, 62) because triplet anacruses in the vocal line counter duplets in the accompaniment. There is only one song in volume 2, however, in which Berg consciously added duplets within the framework of a compound meter. In the first and last couplets of “Der milde Herbst von
Anno 45” (song 66; ex. 11.34) duplets are inserted clearly to oppose the triplet division of the 9/8 meter.  

Example 11.34

“Der milde Herbst von Anno 45” m. 8

The volume 2 songs demonstrate Berg’s employment of a greater variety of rhythmic devices established by the leading song composers of the nineteenth century. In particular, he continued to use repetitive syncopated rhythmic patterns, experimented with new rhythmic devices such as asymmetrical meters and polyrhythmic accents, and increased the freedom and flexibility of the rhythmic motion in his compositions. These techniques are likely the result of Berg’s individual score study and emulation of models, as well as his theory lessons with Schoenberg. The purpose of rhythmic devices in the volume 1 songs, to illustrate the text and delineate formal structure, was also carried over to the second volume, maintaining rhythm as one of the most central music elements in Berg’s compositional process and development.

389 Models for using duplets within the context of a compound meter occur in Brahms’s “Botschaft;” Schumann’s “Der schwere Abend,” “Meine Rose,” and “Da liegt der Feinde gestreckte Schar;” and Wolf’s “Auf einer Wanderung.”
TABLE 13: Time Signatures in Berg’s *Jugendlieder*, volume 2

<table>
<thead>
<tr>
<th>Song</th>
<th>Time Signature</th>
<th>Song</th>
<th>Time Signature</th>
<th>Song</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>7/4, 5/4, 4/4, 2/4</td>
<td>48</td>
<td>2/4</td>
<td>61</td>
<td>3/2</td>
</tr>
<tr>
<td>37</td>
<td>2/2</td>
<td>50</td>
<td>3/4</td>
<td>63</td>
<td>4/4, 5/4</td>
</tr>
<tr>
<td>38</td>
<td>4/4</td>
<td>51</td>
<td>3/4</td>
<td>64</td>
<td>2/4</td>
</tr>
<tr>
<td>39</td>
<td>2/2, 2/4</td>
<td>52</td>
<td>3/4</td>
<td>65</td>
<td>6/8, 3/8</td>
</tr>
<tr>
<td>40</td>
<td>6/8</td>
<td>53</td>
<td>4/4, 2/4</td>
<td>66</td>
<td>6/8, 9/8, 3/8</td>
</tr>
<tr>
<td>41</td>
<td>4/4</td>
<td>54</td>
<td>4/4, 2/4</td>
<td>67</td>
<td>7/4, 4/4</td>
</tr>
<tr>
<td>42</td>
<td>4/4</td>
<td>55</td>
<td>4/4, 2/4</td>
<td>68</td>
<td>4/4, 3/4, 2/4</td>
</tr>
<tr>
<td>43</td>
<td>3/4</td>
<td>56</td>
<td>2/4</td>
<td>69</td>
<td>6/8</td>
</tr>
<tr>
<td>44</td>
<td>3/4</td>
<td>57</td>
<td>6/8, 3/8</td>
<td>70</td>
<td>3/4</td>
</tr>
<tr>
<td>45</td>
<td>3/4, 2/4</td>
<td>58</td>
<td>4/4, 2/4</td>
<td>71</td>
<td>3/4, 4/4</td>
</tr>
<tr>
<td>46</td>
<td>4/4, 2/4, 6/4</td>
<td>59</td>
<td>3/4</td>
<td>72</td>
<td>2/4</td>
</tr>
<tr>
<td>47</td>
<td>4/4</td>
<td>60</td>
<td>4/4, 2/4</td>
<td>73</td>
<td>4/4, 3/4, 2/4</td>
</tr>
</tbody>
</table>

[^390]: Each measure has three simple beats or two compound beats; therefore the time signature should be 3/4 and/or 6/8.
### TABLE 14: Repetitive Rhythmic Patterns and Devices in Berg’s Volume 2 Songs

**Rhythmic Patterns**

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eighth-quarter eighth</td>
<td>35, 38, 43, 46, 51, 52, 55, 56, 60, 62, 67, 70, 72</td>
</tr>
<tr>
<td>Eighth rest-quarter-eighth</td>
<td>35, 56, 63, 72, 79</td>
</tr>
<tr>
<td>Eighth-quarter-quarter-eighth</td>
<td>51, 52</td>
</tr>
<tr>
<td>Eighth rest-quarter-quarter-eighth</td>
<td>49, 70</td>
</tr>
<tr>
<td>Eighth-quarter-quarter-quarter-eighth</td>
<td>63</td>
</tr>
<tr>
<td>Eighth rest-quarter-quarter-quarter-eighth</td>
<td>74, 79</td>
</tr>
<tr>
<td>Quarter-half-quarter</td>
<td>37, 38, 46, 47</td>
</tr>
<tr>
<td>Quarter-half-half-quarter</td>
<td>61</td>
</tr>
<tr>
<td>Quarter rest-half-quarter</td>
<td>63</td>
</tr>
<tr>
<td>Sixteenth-eighth-sixteenth</td>
<td>72</td>
</tr>
<tr>
<td>Syncopated quarter-note triplets</td>
<td>37</td>
</tr>
<tr>
<td>Syncopated pattern occurring at final cadence</td>
<td>35, 43, 49, 51, 52, 54, 55, 56, 60, 61, 62, 67, 70</td>
</tr>
<tr>
<td>Quarter-eighth-eighth</td>
<td>35, 41, 47, 48, 58, 62, 64</td>
</tr>
<tr>
<td>Triplets</td>
<td>37, 38, 39, 43, 44, 46, 47, 48, 50, 54, 62, 63, 68, 70, 78</td>
</tr>
<tr>
<td>Triplets versus duplets / Polyrhythm</td>
<td>37, 38, 43, 44, 46, 47, 48, 50, 54, 62, 66, 70</td>
</tr>
<tr>
<td>Hemiolas</td>
<td>36, 37, 40, 44, 50, 57</td>
</tr>
</tbody>
</table>
TABLE 15: Art Songs That May Have Served As Models for Berg’s Rhythmic Techniques in Volume 2

<table>
<thead>
<tr>
<th>Technique</th>
<th>Composer</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syncopation at Final Cadence&lt;sup&gt;391&lt;/sup&gt;</td>
<td>Schubert</td>
<td>“Die Männer sind mechant!”</td>
</tr>
<tr>
<td></td>
<td>Schumann</td>
<td>“Schöne Fremde”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Volksliedchen”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Meine Rose”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Die Meerfee”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“O wie lieblich ist das Mädchen”</td>
</tr>
<tr>
<td></td>
<td>Brahms</td>
<td>“Auf dem Kirchhofe”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Meine Lieder”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Nachtigall”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Nachtigallen schwingen”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“O kühler Wald”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Salamander”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Sehnsucht”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Sommerabend”</td>
</tr>
<tr>
<td></td>
<td>Wolf – <strong>Jugendzeit</strong></td>
<td>“Traurige Wege”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Das Kind am Brunnen”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Es war ein alter König”</td>
</tr>
<tr>
<td></td>
<td>Wolf – <strong>Mörike Lieder</strong></td>
<td>“Der Genesene an die Hoffnung”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Der Knabe und das Immlein”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Das verlassene Mägdlein”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“An eine Aeolsharfe”</td>
</tr>
</tbody>
</table>

<sup>391</sup> In songs in which syncopation is not necessarily a main characteristic.
<table>
<thead>
<tr>
<th>Technique</th>
<th>Composer</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Wolf –</td>
<td>“Charwoche”</td>
</tr>
<tr>
<td></td>
<td>Spanisches Liederbuch</td>
<td>“Gebet”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“An den Schlaf”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“An die Geliebte”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Peregrina I”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Lebe wohl”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Heimweh”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Gesang Weyla’s”</td>
</tr>
<tr>
<td></td>
<td>Strauss</td>
<td>“Nun wandre, Maria”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Allerseelen”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Nacht”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Ruhe, meine Seele”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Seitdem dein Aug’”</td>
</tr>
<tr>
<td>Triplets versus duplet / Polyrhythm</td>
<td>Schubert</td>
<td>“Aufenthalt”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Suleika”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Die Blumensprache”</td>
</tr>
<tr>
<td></td>
<td>Schumann</td>
<td>“Kennst du das Land”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Nur wer die Sehnsucht kennt”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“So lasst mich scheinen”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Der Kontrabandiste”</td>
</tr>
<tr>
<td></td>
<td>Brahms</td>
<td>“Ach, wende diesen Blick”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“An eine Äolsharfe”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Mädchenlied”</td>
</tr>
<tr>
<td>Technique</td>
<td>Composer</td>
<td>Song</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Wolf – Jugendzeit</td>
<td>Wolf – Mörike Lieder</td>
<td>“Ich stand in dunkeln Träumen”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Er ist’s”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Das verlassene Mägdlein”</td>
</tr>
<tr>
<td></td>
<td>Strauss</td>
<td>“Befreit”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Cäcilie”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Heimkehr”</td>
</tr>
<tr>
<td></td>
<td>Hemiolas</td>
<td>“Der Nachtgang”</td>
</tr>
<tr>
<td></td>
<td>Schubert</td>
<td>“Frühlingsgedränge”</td>
</tr>
<tr>
<td></td>
<td>Schumann</td>
<td>“Du liebst mich nicht”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Tief im Herzen trag’ ich Pein”</td>
</tr>
<tr>
<td></td>
<td>Brahms</td>
<td>“Wer sich der Einsamkeit ergiebt”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Ach, wende diesen Blick”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Serenate”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Therese”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Von ewiger Liebe”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Des Liebsten Schwur”</td>
</tr>
</tbody>
</table>
CHAPTER 12

FORM

In the second volume of Berg’s Jugendlieder all of the traditional song forms, strophic, modified-strophic, binary, ternary, and through-composed, can be observed. The structure of the poem often seems to have influenced the formal choices made by Berg. The ways in which Berg organized the poetic, melodic, rhythmic, and harmonic elements to construct each form indicate his compositional preferences, process, and style. In this volume Berg may have employed fewer simple and straight-forward forms, such as binary and ternary, because many of the poems were more contemporary, irregular, and less conventional. Combined with the new techniques, ideas, and skills realized in Schoenberg’s lessons, Berg’s compositional style, therefore, appears more personal and uninhibited.

Binary

Just one binary form occurs in volume 2, in “Am Strande” (song 44). The only connection Berg established between Georg Scherer’s two five-line stanzas is a triplet accompaniment pattern, representing the image of waves appearing in both stanzas. Berg may have been led to differentiate these two stanzas musically because of the change in tone from one strophe to the next. The first stanza has a hopeful and serene mood, as the narrator sings to the waves about his beloved’s beauty. The tone in the second stanza changes, as he tells the waves about his beloved’s falseness and spite.

“Am Strande”
Ich saß am Strand und hub an, dem Meer
von deiner Schönheit zu singen,
da lauschte der Wogen unendliches Heer,
sie schwollen und stiegen und stürmten daher,
als wollten das Land sie verschlingen.

Form
A: mm. 1-18
Doch als ich den schäumenden Wogen erzählt,  
von deiner Falschheit und Tücke,  
die all mir dein lächelnder Zauber verhehlt,  
und wie du mein Herz dann zu Tode gequält:  
da wallten sie staunend zurück.

Rounded Binary

In contrast to the one song in simple binary form, Berg continued to organize several songs in rounded binary form, a practice also observed in the volume 1 songs, demonstrating his preference for unity as he presented opening material at each song’s conclusion. Several of Berg’s efforts at rounded binary form reveal the numerous ways in which he varied the rhythmic, melodic, and harmonic elements when faced with the point of recapitulation. Rather than simply restating the opening material each time, Berg skillfully modified the repetition, sometimes to the point of nearly obscuring it.

Karl Busse’s “Ich und Du” (set as song 39) contains four rhyming couplets. The way in which Berg separated the sections for the rounded binary form may indicate that he interpreted this poem as two separate stanzas. The opening alternation of subdominant and tonic chords in E minor, accompanying the first couplet, establishes the harmonic motive of “Ich und Du.” After a one-measure interlude the second couplet presents an identical iteration of the first two measures of the opening vocal melody, but it is now centered in the relative key of G major. This section is also accompanied by a pair of alternating harmonies, this time the submediant and the tonic in G. The third couplet presents a new melody cleverly accompanied by alternating E-minor and G-minor chords, the keys previously tonicized in the first two sections. Berg rounded out the song with a reprise of the opening harmonic progression, another variation of the opening melody, and a final E-major cadence.

---

392 This may have appeared in an original source as two stanzas. This poem has yet to be located in a volume of Busse’s poetry.
“Ich und Du”
Rebhahnraf und Glockenlaut,
ich und du im Heidekraut.
Wandernde Marien seide
macht den Kuppler für uns beide.
Weiße Fäden uns umschlingen,
Glocken läuten, Glocken Klingen,
immer leiser, immer linder,
ich und du – zwei Sonntags Kinder.

Berg set another somewhat irregular poem, Hugo von Hofmannsthals “Reiselied (song 46), to rounded binary form. Hofmannsthals’s text includes one four-line stanza followed by two tercets, the latter of which Berg may have also interpreted as one stanza, as they are not separated by either an interlude or clear authentic cadence. Thus section A accompanies the first stanza and section B contains the two tercets. A brief and incomplete reprise occurs in m. 23 with the final word of the first tercet and the beginning of the second. Measures 23-25 repeat the melody introduced in mm. 7-9.

“Reiselied”
Wasser stürzt, uns zu verschlingen,
Rollt der Fels, uns zu erschlagen,
Kommen schon auf starken Schwingen
Vögel her, uns fortzutragen.

Aber unten liegt ein Tal,
spiegelnd früchte ohne Ende
In den alterslosen See.

Marmorstirn und Brunnenrand
Steigt aus blumigem Gelände,
Und die leichten Winde wehn.
At first glance the form of the following song, “Spuk” (song 47), appears to be binary. The only characteristics linking Hebbel’s two stanzas are ascending, arpeggiating triplets in the accompaniment pattern. However, in mm. 14-16 (“[ge]spenstisch im jene Stätte des Nichts!”) Berg repeated the first cadential progression and slightly varied the melody introduced in mm. 2-4. In addition, the piano accompaniment postlude in m. 16 recapitulates the vocal melody from m. 1, the measure needed to complete a repetition of the first phrase.

<table>
<thead>
<tr>
<th>“Spuk”</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich blicke hinab in die Gasse;</td>
<td>A: mm. 1-8</td>
</tr>
<tr>
<td>Dort drüben hat sie gewohnt!</td>
<td></td>
</tr>
<tr>
<td>Das öde, verlassene Fenster,</td>
<td></td>
</tr>
<tr>
<td>Wie hell bescheint’s der Mond.</td>
<td></td>
</tr>
<tr>
<td>Es gibt so viel zu beleuchten;</td>
<td>B: mm. 9-13</td>
</tr>
<tr>
<td>O holde Strahlen des Lichts,</td>
<td></td>
</tr>
<tr>
<td>Was wollt ihr denn gespenstisch</td>
<td>a: mm. 14-18</td>
</tr>
<tr>
<td>Um jene Stätte des Nichts.</td>
<td></td>
</tr>
</tbody>
</table>

The first example in which Berg composed an obvious rounded binary form to a text with regular syllable and rhyme schemes was “Verlassen” (song 52), an anonymous Bohemian folksong. Each stanza represents a different musical section, and the last two lines of stanza 2, marked by a return to the opening tempo, contain a repetition, albeit varied and centered in a different key area (C major), of the melody in the opening measures.\(^{393}\) The melodic contour is nearly identical in the final section, but Berg modified some of the pitches due to the harmonic variance in preparation for the return of the opening key (E\(_\sharp\) major). Additionally, one cannot ignore Berg’s connection with the text and the images represented therein. The musical reprise reflects the returning poetic reference of the rose.

\(^{393}\) Mm. 32-34 repeat mm. 1-4; mm. 35-37 repeat mm. 8-9; mm. 38-40 repeat mm. 9-11.
“Verlassen”
Knabe, dir gefiel die duftige Rose,
als sie glühend hing am grünen Strauch,
aufgefüßt vom warmen Sonnenstrahle,
rot geküßt vom warmen Frühlingshauch.

Und mit Schmeicheln hast du sie gebrochen,
satt geliebt, verlassen sie darauf.
Ach, wer hebt die hingeworfene Rose,
die am Boden liegt, verwelkend, auf.

“Spaziergang” (song 57) sets two poetic stanzas by Alfred Mombert (the poet whose poems Berg set in Vier Lieder, op. 2). Many melodic motives and gestures appear in this example, one of which may represent the singing birds described in the second and eighth lines of text. This particular melody occurs in the piano introduction and appears with the first iteration of the poetic image. The song’s reprise is denoted by a return to Tempo I (m. 24), a repetition and variation of the harmonic and melodic pitches from the opening five measures, and a return to the image of the singing birds. Measures 1-5 and mm. 24-31 also frame the song with a refrain, in which the piano introduction anticipates the vocal conclusion.

“Spaziergang”
Sie wandeln durch das Waldes Grün
Vögel singen und Blumen blühn.
Ein blasser Mann und ein stilles Kind,
sie schlürfen durstig den Frühlingswind.

Und der Knabe bleibt verwundert stehn
“Ich glaub ich kann die Mutter sehn.”
Sie starren in das junge Grün.
Vögel singen und Blumen blühn.
In the latter part of volume 2, where most of the songs are designed in through-composed forms, Berg was still drawn to regular texts for which a rounded binary analysis was appropriate. “Holephann” (song 69), setting two stanzas by Artur von Wallpach, contains a recapitulation in which Berg cleverly varied the return of the opening material. The vocal line in mm. 14-21 presents an augmented version of the melodic line in mm. 2-4. This melody is also sung an octave higher, generating a powerful vocal climax and ending. Measures 14-19 also offer a modified version of the piano accompaniment and harmony introduced in mm. 1-3.

“Holephann”

Das Schratlein hockt am Weiden strauch    A: mm. 1-9
Und schneidet Maienpfeifen,
Am Krokusfeld, im Veigelhauch
Die Flügelbübchen schweifen.

Du Amsel, Frühlingsruferin,    B: mm. 10-13
Ver Künde Schatz und Schätzchen:
Schon blühn am Quellbach uferhin    a: mm. 14-24
Ostaras Weiden Kätzchen.

Even in the most chromatic and late-Romantic of Berg’s songs, traditional forms were employed. For example in “Traumgekrönt” (song 73), composed in 1907 and included as the fourth song in the Sieben frühe Lieder, Berg simply organized Rilke’s two stanzas. This balanced binary form, in which the last two lines of the second stanza repeat the music accompanying the last two lines of the first stanza, appropriately complements both images of the narrator’s beloved approaching him.

“Traumgekrönt”

Das war der Tag der weißen Chrysanthemem,    A: mm. 1-13
Mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele nehmen
Tief in der Nacht.

Mir war so bang, und du kamst lieb und leise,                     B: mm. 14-21
Ich hatte grad im Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise                   a: mm. 22-30
Erklang die Nacht.

Ternary

Nine songs in volume 2 are organized in ternary form, most of them settings of
three-stanza poems with regular syllable and rhyme schemes. As in the rounded binary
examples, the recapitulation of the opening “A” section in ternary form provided Berg the
opportunity to develop and demonstrate his variation techniques.

All three stanzas of Arno Holz’s poem “Er klagt , daß der Frühling so kortz blüht”
(song 38) contain very regular syllable and rhyme schemes, providing a good foundation
for ternary form. In the third section (mm. 18-28), accompanying the third stanza, Berg
varied the melody of the opening phrase (mm. 1-4), in order to provide a vocal apex and
climax (m. 20; E⁵), after which he repeated the melody and harmony of the second phrase
(mm. 5-9). This is a lovely, melodic song that makes one believe that Berg was emulating
the melody-based, Romantic songs of Schubert, Schumann, and/or Brahms, accompanied
by root-position arpeggiated chords and a simple, repeating, accompaniment pattern
(eighth-eighth-quarter-quarter-quarter).

“Er klagt , daß der Frühling so kortz blüht”                        Form
Kleine Blumen wie aus Glas                                  A: mm. 1-9
seh’ ich gar zu gerne
durc‌h das dunkel grüne Gras
gucken sie wie Sterne.

Gelb und rosa, rot und blau                                   B: mm. 10-17
schön sind auch die weißen.
Trittmadam’ und Himmelstau
wie sie alle heißen.

Komb und gib mir mitten drin
Küßgens ohnbemessen
Morgen sind sie längst dahin
und wir selbst vergessen.

Carl Busse’s “Über den Bergen” (set in song 43) contains three couplets, rather than three stanzas, in which the first and third couplets express an identical text, framing the two central lines. Berg complemented the poetic form with an appropriate musical form. The only slight variation in the third section appears as the vocal line approaches the final cadence. In this case, the vocal line ascends to the final A\textsuperscript{4} (m. 17), rather than descending to A\textsuperscript{3}, as was the case in the first section.

<table>
<thead>
<tr>
<th>“Über den Bergen”</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Über den Bergen, weit zu wandern,</td>
<td>A: mm. 1-6</td>
</tr>
<tr>
<td>Sagen die Leute, wohnt das Glück.</td>
<td></td>
</tr>
<tr>
<td>Ach, und ich ging im Schwarme der andern,</td>
<td>B: mm. 7-13</td>
</tr>
<tr>
<td>Kam mit verweinten Augen zurück,</td>
<td></td>
</tr>
<tr>
<td>Über den Bergen, weit, weit drüben,</td>
<td>A\textsuperscript{1}: mm. 13-18</td>
</tr>
<tr>
<td>Sagen die Leute, wohnt das Glück.</td>
<td></td>
</tr>
</tbody>
</table>

Similarly, when Berg set the first stanza of Goethe’s “Mignon (Kennst du das Land)” (song 70) he chose to use the opening and closing couplets as a refrain that frames the third and fourth lines of text. The return of the A section is nearly identical, with only a few melodic alterations due to the differing syllable count in line 5 and the preparation of the vocal apex (F\textsuperscript{5}; m. 21). The harmonic and rhythmic gestures in the accompaniment are also varied due to the heightened intensity at the end of the song.\textsuperscript{394}

\textsuperscript{394} A formal comparison of Berg’s “Mignon” and Schubert’s setting demonstrates no similarities, as Schubert’s “Kennst du das Land” presents all of Goethe’s verses strophically. A later discussion, however,
“Mignon”
Kennst du das Land, wo die Zitronen blühn,  A: mm. 1-8
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,   B: mm. 9-15
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl? Dahin! Dahin  A¹: mm. 16-26
Möcht ich mit dir, o mein Geliebter, ziehn.

In “Regen” (song 53) Berg organized Johannes Schlaf’s irregular eight-line poem into a form that can be regarded either as ternary or as a refrain-frame form. The first four measures of the accompaniment contain a quarter-quarter-half bass pattern and a treble sextuplet, possibly representing both the wanderer’s travels and the song of the birds alluded to in the text. Lines 4-6 are accompanied by rolled chords, silencing the birds’ songs, and perhaps illustrating the sultry and towering pine trees. The last section repeats the harmonic progression and accompaniment pattern of the opening four measures. Surprisingly, Berg did not illustrate the image of the “rumbling sound,” but rather repeated the motives of the wanderer and the birds.

“In Regen” (Song 53) Berg organized Johannes Schlaf’s irregular eight-line poem into a form that can be regarded either as ternary or as a refrain-frame form. The first four measures of the accompaniment contain a quarter-quarter-half bass pattern and a treble sextuplet, possibly representing both the wanderer’s travels and the song of the birds alluded to in the text. Lines 4-6 are accompanied by rolled chords, silencing the birds’ songs, and perhaps illustrating the sultry and towering pine trees. The last section repeats the harmonic progression and accompaniment pattern of the opening four measures. Surprisingly, Berg did not illustrate the image of the “rumbling sound,” but rather repeated the motives of the wanderer and the birds.

“Regen”
Geht ein grauer Mann  A: mm. 1-4
Durch den stillen Wald,
Singt ein graues Lied.
Die Vöglein schweigen alsbald.   B: mm. 5-12
Die Fichten ragen so stumm und schwül
Mit ihrem schweren Astgewühl.
In fernen Tiefen  A¹: mm. 13-16
Vergrollt ein Ton. --

A clear example of ternary form can be found in song 58, “Die Soldatenbraut.” Mörike’s poem contains three stanzas with a relatively regular syllable and rhyme scheme. The clear organization of this form, not seemingly influenced by any particular poetic image but characterized by a fugal/stretto opening (to be described in a later chapter), may demonstrate that this was a compositional exercise by Berg.

“Die Soldatenbraut”

<table>
<thead>
<tr>
<th>Form</th>
<th>“Die Soldatenbraut”</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: mm. 1-13</td>
<td>Ach, wenn’s nur der König wüßt,</td>
</tr>
<tr>
<td></td>
<td>Wie wacker mein Schätzelein ist!</td>
</tr>
<tr>
<td></td>
<td>Für den König, da ließ, er sein Blut,</td>
</tr>
<tr>
<td></td>
<td>Für mich aber auch eben so gut.</td>
</tr>
<tr>
<td>B: mm. 13-24</td>
<td>Mein Schatz hat kein Band und kein’ Stern,</td>
</tr>
<tr>
<td></td>
<td>Kein Kreuz wie die vornehmen Herrn,</td>
</tr>
<tr>
<td></td>
<td>Mein Schatz wird auch kein General;</td>
</tr>
<tr>
<td></td>
<td>Hätt’ er nur seinen Abschied einmal.</td>
</tr>
<tr>
<td>A: mm. 25-36</td>
<td>Es scheinen drei Sterne so hell</td>
</tr>
<tr>
<td></td>
<td>Dort über Marien-Kapell;</td>
</tr>
<tr>
<td></td>
<td>Da knüpft uns ein rosenrot Band,</td>
</tr>
<tr>
<td></td>
<td>Und ein Hauskreuz ist auch bei der Hand.</td>
</tr>
</tbody>
</table>

“So regnet es sich langsam ein” (song 60) contains an irregular one-stanza poem by Cäsar Flaischlen. Berg separated the text into three parts, in which the fourth and middle line of the poem provided the dividing line between opening and closing tercets. The closing section contains the same opening (mm. 1-2) melodic contour of the vocal line and accompaniment pattern characterized by alternating pitches and harmonies, both of which were absent in the middle section, but are now varied by an E-minor harmonic center rather than the opening F-major tonic. Berg most likely set the fourth line apart in response to the fact that at this point the narrator’s focus is disrupted and redirected toward the forest’s roses.
“So regnet es sich langsam ein”

Form

So regnet es sich langsam ein

A: mm. 1-10

und immer kürzer wird der Tag

und immer seltener der Sonnenschein.

Ich sah am Waldrand gestern ein paar Rosen stehn...

B: mm. 11-16

gib mir die Hand und komm...

A¹: mm. 17-25

wir wollen sie pflücken gehn...

Es werden wohl die letzten sein!

In “Der milde Herbst von Anno 45” (song 66) Berg arranged Max Mell’s four stanzas in ternary form.³⁹⁶ The first and last stanzas constitute the A sections, while he combined the second and third stanzas for the B section. The first and last sections may also be thought of as a framing refrain. Even though the texts are different, they both contain images of autumn sunsets. Musically, the B section is characterized by faster sixteenth notes, while the A sections contain duplets within a 9/8 framework.

“Der milde Herbst von Anno 45”

Form

Ich Uralter kanns erzählen,      A: mm. 1-10

wie der Herbst durch jenes Jahr

An Obstbäumen lehnten Leitern,     B: mm. 11-21

Wie ein Strom rann und ein Spiegel

knackten unter Eil und Fleiß,

hundert Abendröten war.

Und die Kinder schmausten immer,

An Obstbäumen lehnten Leitern,

und die Kranken lachten leis.

Auf dem Boden rochs nach Äpfeln,

knackten unter Eil und Fleiß,

in den Kellern feucht nach Wein,

Und wer eine Sense ansah,
dem fiel doch der Tod nicht ein.

War ein Herbst so lang wie jeder;  
A: mm. 22-32
Sonne sinkt und Stunde schlägt;  
Doch an jedes Leben, schien uns,  
war ein Kleines zugelegt.

In “Trinklied” (song 74) Berg paired the sing-song iambic meter of Karl Henckell’s poem with a simple folk-song setting. In fact, Berg mimicked the poetic meter in the accompaniment by employing a quarter-half rhythm in the opening and pairs of quarter notes in the postlude, in which the second of each pair is accented (ex. 12.1).

Example 12.1
“Trinklied” mm. 1-2  
mm. 26-27

The poem’s three stanzas are clearly set in ternary form with no piano interludes between stanzas. The A sections are poetically linked by images of wine and drinking.

“Trinklied”397  
Die Rechte hebt den Maienwein,  
A: mm. 1-8
Narzissen398 in der Linken!

397 Karl Henckell, Gedichte (Leipzig: Karl Henkell, 1898), 133. This poem appears in the “Strophen” section and is the eighth text in the collection titled “Aus einem Notizbüchlein der Liebe.”
398 “Narzisse” in the original.
Ich will ein frommer Zecher sein  
Und gottesfürchtig trinken.

Wie schön leucht\textsuperscript{399} mir der Morgenstern  
Der lieblichen Narzisse!
Ich flehe opferfroh zum Herrn  
Und Liebchens Erstlingsküsse.

Für solcher Trank ich solchen Lohn  
Zu fordern mich erdreiste --
Lob sei dem Vater und dem Sohn  
Sowie dem heil\textsuperscript{400} gen Geiste!

---

The final song in volume 2 organized in ternary form is “An Leukon” (song 79), setting an older, more traditional three-stanza poem by Johann Wilhelm Ludwig Gleim (1719-1803). In the return of the A section (mm. 16-19), Berg recapitulated the accompaniment and harmony introduced in mm. 1-4 but added a syncopated eighth-quarter-eighth pattern representing how “time is volatile.” He also varied both the melody and harmony in the second half of the final section, preparing for the final E-minor cadence.

“An Leukon”  
Rosen pflücke, Rosen blühn,  
Morgen ist nicht heut’!
Keine stunde laß entfliehn,  
Flüchtig ist die Zeit!

Trinke, küsse! Sieh’, es ist  
Heut’ Gelegenheit!

\textsuperscript{399} “leucht’t” in the original.  
\textsuperscript{400} “heil’gen” in the original.
The only song in Berg’s *Jugendlieder* set in a strophic form is “Über Nacht und Tag” (song 41). This is the first manuscript in which Berg employed repeat signs, with first, second, and third endings, and condensed an entire three-stanza song onto one page of staff paper. It seems likely that Berg would avoid strophic form because of his preference for variation techniques illustrating numerous images expressed in the text and variation techniques, and Berg may have selected this form as a result of one of his lessons with Schoenberg, emulating any number of songs by Schubert. Including, for example, “Das Wandern,” “Ungeduld,” “Morgengruss,” “Des Müllers Blumen,” “Mit dem grünen Lautenbande,” “Der Jäger,” “Die liebe Farbe,” and “Des Baches Wiegenlied” from *Die schöne Müllerin*.}

---

```
Wir bist, wo du morgen bist?
Flüchtig ist die Zeit!

Aufschub einer guten Tat  A1: mm. 16-23
Hat schon oft gereut!
Hurtig leben ist mein Rath,
Flüchtig ist die Zeit!
```

**Strophic**

The only song in Berg’s *Jugendlieder* set in a strophic form is “Über Nacht und Tag” (song 41). This is the first manuscript in which Berg employed repeat signs, with first, second, and third endings, and condensed an entire three-stanza song onto one page of staff paper. It seems likely that Berg would avoid strophic form because of his preference for variation techniques illustrating numerous images expressed in the text and variation techniques, and Berg may have selected this form as a result of one of his lessons with Schoenberg, emulating any number of songs by Schubert. Including, for example, “Das Wandern,” “Ungeduld,” “Morgengruss,” “Des Müllers Blumen,” “Mit dem grünen Lautenbande,” “Der Jäger,” “Die liebe Farbe,” and “Des Baches Wiegenlied” from *Die schöne Müllerin*.}
Über Tag, über Tag, was ich schaff’ und tu,
Blick ich hundert mal am die Reben,
Ich mein Sinnen ist dein und mein Denken bist du
Grüß dich Gott, grüß dich Gott du mein Leben.

Und zu Nacht, und zu Nacht, bei der Sterne schein,
Schlagt der Wind mir aus Fenster die Reben,
Wach ich auf, denk’ ich dein, über’s Jahr bist du mein
Grüß dich Gott, grüß dich Gott du mein Leben.

Modified Strophic

Several songs in volume 2 appear in modified strophic form, another structure employed by Romantic song composers, especially Schubert. This form seems to have appealed more to Berg than strophic form, as it allowed for variation, originality, and more opportunities for text painting. Those stanzas that are modified often continue to contain melodic and rhythmic motives or gestures similar to those found in the original section but also include changes in key, additional melodic pitches producing the vocal apex, and a modulation and/or dominant prolongation eventually leading to the final cadence. Depending on the song, Berg sometimes retained the melody while modifying the harmony and accompaniment pattern, and other times the harmonic progression remained the same, while the vocal melody was altered.

The first example of this occurs in “Süß sind mir die Schollen des Tales” (song 37), which sets two stanzas by Karl Ernst Knodt. Even though the harmonic and melodic structure of stanza 1 begins to repeat in mm. 16, Berg varied the musical identity of the second stanza by changing the key by a half step, from A♭ major to A major. He also obscured the melodic repetition by having the vocal line perform the piano melody introduced in mm. 1-4, perhaps indicating that Berg equally valued the importance of the piano and voice. The second stanza also diverged from the first, as Berg varied mm. 23-end in order to return to the opening key, A♭ major.
Another example of modified strophic form occurs in “Tiefe Sehnsucht” (song 42), setting a simple poem by Liliencron, which contains two tercets. Berg accompanied both stanzas, which depict pussy willows, with a piano figure characterized by repetitive, rising and falling, eighth-note arpeggios. Berg repeated the harmony of the first stanza for the second, but he varied the melodic content by inserting an ascending scalar passage in mm. 20-24 (C⁴-D⁴-D♯⁴-E⁴-G⁴-A⁴-A♯⁴-C⁵).

“Tiefe Sehnsucht”
Form
Maienkätzchen, erster Gruß,
A: mm. 1-14
Ich breche dich und stecke dich
An meinen alten Hut.

Maienkätzchen, erster Gruß,
A¹: mm. 15-31
Einst brach ich dich und steckte dich
Der Liebsten an den Hut.

“Aus ‘Pfingsten, ein Gedichtsreigen’” (song 48) continues to demonstrate Berg’s capacity for variation. He arranged Evers’s two-stanza poem in modified-strophic form without clearly separating the two musically by an interlude or even a rest. The opening stanza is characterized by an A-major harmonic progression, rising sixteenth-note...
arpeggios in the piano, and a half-cadence ending. In m. 13, the second stanza begins with a similar melodic and intervallic contour but now in E major. The vocal pitches and accompaniment are varied, but the overall harmonic progression is nearly identical.

“Aus ‘Pfingsten, ein Gedichtsreigen’”

Form

Die Nachtigallen schlagen, A: mm. 1-12
Dem Herz erträgt es kaum.
In diesen lichtseligen Tagen
gehst du wie im Traum

Und in den Nächten dies Weben,
A¹: mm. 13-23
Der Winde atmendes Wehn
Du fühlst wie über dein Leben
Wunder der Liebe gehn.

“Fraue, du Süße” (song 50) is the first song to set three poetic stanzas in modified strophic form. Berg’s setting of the second stanza contains the same opening melody introduced in mm. 1-7, but it digresses briefly to emphasize the text “die Königreiche schafft” with repeated and accented E₅ eighth notes, after which the melody in mm. 8-14 returns in mm. 30-34. The third stanza also begins with the melody from the opening seven measures, but the remainder of the melody and harmony departs from that model with chromaticism and a dominant prolongation. Berg maintained unity by repeating the half-quarter rhythm and rising arpeggiation gesture that typify the original melody.

“Fraue, du Süße”

Form

Ich hab’ es nicht gewußt, was Liebe ist. A: mm. 1-19
Es ist so, daß man Tod und Welt vergißt,
und Glück und Leid und alles
was es gibt, und daß man liebt.

Und ist so, daß die leichte Siegkraft A¹: mm. 20-39
im Arm sicht reckt, die Königreiche schafft.
Daß man im Kissen liegt die ganze Nacht
und weint und lacht.

Was ist die Welt? Ein Stäubchen auf der Hand.    A²: mm. 40-59
Der größte Berg, ein kleines Kömchen Sand.
Kein Hauch. Kein Laut.
Nur ein Gedanke da: du bist mir nah...

Berg continued to employ modified-strophic form in “O wär’ mein Lieb’ jen’ Röslein Roth”\(^{402}\) (song 51), a translation of Robert Burns’s “O my love’s like a red, red rose.” Berg set two stanzas of this German translation. A simple setting of the opening stanza appears in A major in mm. 1-9 and concludes with a half cadence. The next stanza commences immediately in the anacrusis to m. 10, but rather than presenting the A-major arrival one might expect, Berg not only varied the harmony (shifting to A minor) but also reversed the progression of the opening harmonies, producing a deceptive cadence. The first stanza opened with the tonic followed by the submediant. In this case, the submediant precedes the minor tonic. Berg also varied the pitches in both the melody and harmony accompanying stanza 2, while maintaining the original melodic contour and accompaniment pattern.

---

\(^{402}\) Titled “Wär ich im Tröplein Thau!” on the manuscript, a reference to the third line of text.
Bis ich im Mer genstrahl ver ging.

In “Eure Weisheit” (song 61) the melody of the second stanza is very similar in rhythm and contour to that of the first, distinguished only by the opening key areas (stanza 1: C major; stanza 2: A major). Berg may have varied the keys to reflect the changing location of the narrator (stanza 1: in the tower; stanza 2: down from the tower). The melody of the second stanza also digresses from that in the first due to the dominant prolongation and modulation back to C major for the conclusion of the song, with the returning image of the tower.

“Eure Weisheit”

<table>
<thead>
<tr>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ist sah am liebsten hoch im Turm          A: mm. 1-7</td>
</tr>
<tr>
<td>weit nach den blauen Landen,</td>
</tr>
<tr>
<td>bin jauchzend bei dem lauten Sturm</td>
</tr>
<tr>
<td>des Glockenschwungs gestanden;</td>
</tr>
<tr>
<td>Ich kam hernieder, doch empor              A¹: mm. 8-15</td>
</tr>
<tr>
<td>schlägt noch mein Herz nach Jahren.</td>
</tr>
<tr>
<td>So blieb ich immer euch ein Tor,</td>
</tr>
<tr>
<td>die niemals droben waren.</td>
</tr>
</tbody>
</table>

“Die Sorglichen” (song 72) is the only other song in the Jugendlieder in which Berg organized stanzas strophically. In the manuscript he employed repeat signs, indicating an exact repetition of the melody and harmony accompanying the first and second stanzas. The melody in the third stanza is also the same, with the exception of rhythmic variants and accents and slight changes to the accompaniment pattern, all of which may express the harshness of the autumn wind. The last two stanzas contain several modifications due to the clear change in tone, regarding the winter months and how the season affects the people. Berg supported the change in the text with melodic, harmonic, and rhythmic changes. Rather than composing four measures per half stanza, Berg varied the phrase structure with three measures per half stanza, suggesting that the
last two stanzas are actually one. Berg unified the piece, however, by maintaining some of the rhythmic patterns and melodic gestures. A nearly perfect model of this form appears in Schubert’s “Gute Nacht” from Winterreise.

<table>
<thead>
<tr>
<th>“Die Sorglichen”</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Im Frühling, als der Märzwind ging,</td>
<td>A: mm. 1-8</td>
</tr>
<tr>
<td>als jeder Zweig voll Knospen hing,</td>
<td></td>
</tr>
<tr>
<td>da fragten sie mit Zagen:</td>
<td></td>
</tr>
<tr>
<td>Was wird der Sommer sagen?</td>
<td></td>
</tr>
<tr>
<td>Und als das Korn in Fülle stand,</td>
<td>A: mm. 9-16</td>
</tr>
<tr>
<td>in lauter Sonne briet das Land,</td>
<td></td>
</tr>
<tr>
<td>da seufzten sie und schwiegen:</td>
<td></td>
</tr>
<tr>
<td>Bald wird der Herbstwind fliegen.</td>
<td></td>
</tr>
<tr>
<td>Der Herbstwind blies die Bäume an</td>
<td>A\textsuperscript{1}: mm. 17-24</td>
</tr>
<tr>
<td>und ließ auch nicht ein Blatt daran.</td>
<td></td>
</tr>
<tr>
<td>Sie sahn sich an: Dahinter</td>
<td></td>
</tr>
<tr>
<td>kommt nun der böse Winter.</td>
<td></td>
</tr>
<tr>
<td>Das war nicht eben falsch gedacht,</td>
<td>A\textsuperscript{2}: mm. 25-30</td>
</tr>
<tr>
<td>der Winter kam auch über Nacht.</td>
<td></td>
</tr>
<tr>
<td>Die armen, armen Leute,</td>
<td></td>
</tr>
<tr>
<td>was sorgen sie nur heute?</td>
<td></td>
</tr>
<tr>
<td>Sie sitzen hinterm Ofen still</td>
<td>A\textsuperscript{3}: mm. 31-40</td>
</tr>
<tr>
<td>und warten, ob's nicht tauen will,</td>
<td></td>
</tr>
<tr>
<td>und bangen sich und sorgen</td>
<td></td>
</tr>
<tr>
<td>um morgen.</td>
<td></td>
</tr>
</tbody>
</table>
Unsurprisingly, perhaps, several songs in volume 2 contain through-composed forms, which gave Berg the freedom to experiment with long chromatic melodies, non-functional harmonic successions, and irregular text settings. In many cases, however, Berg chose this form to complement an already irregular poetic form. The use of a through-composed form, particularly in the later songs in the volume, may also indicate a change in Berg’s compositional style, as he began to move away from Romantic models and toward a more contemporary late-Romantic or pre-atonal style.

Volume 2 begins with a through-composed song, “Die Näherin” (song 35), setting a poem by Rainer Maria Rilke. Rilke preceded his poem with the line “Die Mädchen singen,” indicating that the girls (the seamstresses) are the imagined singers. Reminiscent of Schubert’s “Gretchen am Spinnrade,” perhaps, Berg composed a song for the young women as they sew, their activity represented, as already discussed, by the perpetual eighth-note motion in the piano. The form might also be interpreted as a binary form, as the poem could be separated into two four-line stanzas. However, in Rilke’s Advent,\(^\text{403}\) this text was published as one continuous stanza.

“Die Näherin”
Alle Mädchen erwarten wen,
wenn die Däume in Blüten stehn;
Wir müssen immer näh’n und näh’n
bis uns’ die Augen brennen
Unser Singen wird nimmer froh
fürchten uns vor dem Frühlin so
finden wir einmal ihn irgendwo,
wird er uns nicht mehr erkennen.

The following song, “Erster Verlust” (song 36), sets a Goethe text also used by Schubert. The irregular syllable and rhyme scheme of the poem makes an irregular,

\(^{403}\) Included in the "Gaben" section of Rainer Maria Rilke, *Gedichte* (Munich, 1898), 23.
through-composed form seem a natural choice. By omitting the closing refrain in Goethe’s poem, Berg minimized the likelihood of organizing the song in a rounded form, such as rounded binary, ternary, or refrain-frame form, the last chosen by Schubert for his setting and a preference for Berg in the volume 1 songs with poetic refrains. Berg most likely differentiated the musical content of the song’s two sections to correspond with the different images expressed in the first two sections of Goethe’s text. In the opening stanza, the narrator reminisces about a previous love and wishes to turn back time. However, in the second stanza, the narrator acknowledges that he is alone and nothing or no one will bring her back.

“Erster Verlust’
Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr’ ich meine Wunde
Und mit stets erneuter Klage
Traur’ ich um’s verlor’ne Glück. 404

One of Berg’s loveliest melodies occurs in “Fromm” (song 40), in which two stanzas by Gustav Falke may depict a person with insomnia, reminiscing and prayerful in the moonlight. Both stanzas maintain the same tone and may be interpreted as one idea. As a result, Berg obscured any clear delineation between the stanzas, by connecting them with an alternating pair of V6 and i chords (mm. 9-10), propelling the melody forward.

“Fromm”
Der Mond scheint auf mein Lager,
ich schlafe nicht,

404 The final refrain in Goethe’s poem, “Ach, wer bringt die schönen Tage, Jene holde Zeit zurück!” is not included in Berg’s setting.
Meine gefalteten Hände ruhen
in seinem Licht.

Meine Seele ist still, sie kehrte
zu Gott zurück,
Und mein Herz hat nur einen gedanken:
dich und dein Glück.

In “Winter” (song 49), a setting of Johannes Schlaf’s irregular six-line text, Berg composed a through-composed form, including a brief return of opening material at the song’s conclusion (an “a tag”). Berg’s initial use of this form had occurred in songs 15-16 (1902-03). He gave each line of text a different melody, all of which ascend chromatically, most likely illustrating the winged cherub. The last line of text refers to the “songs of the homeland,” to which Berg symbolically repeated the piano accompaniment of the opening five measures. He thus set the poem in a through-composed form but with a brief recapitulation of the opening.

“Winter”
Der schönste Cherub kommt;
mit weitweißen sanften
schimmert er durchs Dunkel:
kalt, starr, und schaurig und süß
wie der Wille Gottes,
heimatliederumraunt.

“Das stille Königreich” (song 78) exemplifies Berg’s use of through-composed form and demonstrates his sensitivity to the poetic text. Even though Busse’s text consists of three rhyming couplets, Berg followed the punctuation by adding an interlude after line 3, as well as pausing after line 4, underscoring the question posed. The irregular poetic meter of the second couplet, differing from the iambic meter in couplets 1 and 3,
may have also influenced Berg’s formal choices. The only returning material in this song are quarter-note pulses emphasizing G\(^3\) (mm. 1-2) and G (mm. 26-27).

“Das stille Königreich”
Es gibt ein stilles Königreich,
ist keinem Land der Erde gleich,
liegt über Wolken und Winden.
O weh, wer wird es finden?
Und wer es findt, ich sag es dir:
Wer so in Sehnsucht lebt wie wir.

Other Notable Examples

There are two songs in volume 2 in which Berg experimented with setting long poems with several strophes, “Grenzen der Menschheit” (song 62) and “Ballade des äußeren Lebens” (song 63). These examples undoubtedly challenged the maturing composer. The five stanzas in Goethe’s poem provided Berg with several opportunities to employ variation techniques and perhaps to tackle the problems of composing a longer work. Berg may have been familiar with Schubert’s setting, as the opening descending motive in mm. 2-3 (G\(^4\)-F\(^4\)-E\(^4\)) is also employed by Schubert in mm. 49-51 (the interlude preceding stanza 2). Berg organized Goethe’s text in through-composed form, sometimes arranging the text irregularly. For example, he separated the opening question in the first two lines of stanza 4 from the answer, during which he repeated the opening stanza’s melody.

<table>
<thead>
<tr>
<th>“Grenzen der Menschheit”</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wenn der uralte, Heilige Vater</td>
<td>A: mm. 1-17</td>
</tr>
<tr>
<td>Mit gelassener Hand Aus rollenden Wolken</td>
<td></td>
</tr>
<tr>
<td>Segnende Blitze</td>
<td></td>
</tr>
</tbody>
</table>
Über die Erde sät,
Dann Küss' ich den
Saum seines Kleides,
Kindlichen Schauer
Treu in der Brust.
Denn mit Göttern Soll sich nicht messen
Irgendein Mensch.
Hebt er sich aufwärts
Und berührt
Mit dem Scheitel die Sterne,
Nirgends haften dann
Die unsichern Sohlen,
Und mit ihm spielen
Wolken und Winde.

Steht er mit festen,
Markigen Knochen
Auf der wohlgegründeten
Dauernden Erde:
Reicht er nicht auf,
Nur mit der Eiche
Oder der Rebe
Sich zu vergleichen.

Was unterscheidet
Götter von Menschen?
Daß viele Wellen
Vor jenen wandeln,
Ein ewiger Strom:
Uns hebt die Welle,
Similarly, Berg employed through-composed form when setting Hoffmansthal’s “Ballade des äußeren Lebens” (song 63). Even though a different vocal melody carries each stanza, Berg unified the song by means of a repeated melodic motive introduced in mm. 1-2 ($G^4-C^4-D^4-E_7^4-F^4-D^4-A_7^3-G^3$), observed throughout in both the piano and vocal lines. Its numerous appearances will be discussed in a following chapter. Due to the repetitious nature of this motive, one might interpret the form of this song as modified strophic, as the melodic motive is retained in the accompaniment for all stanzas. This example demonstrates how Berg sometimes focused on motivic unification and variation, rather than creating a tuneful melody.

**Ballade des äußeren Lebens”**

Und Kinder wachsen auf mit tiefen Augen, 
die von nichts wissen, wachsen auf und sterben, 
und alle Menschen gehen ihre Wege.

Und süße Früchte werden aus den Herben 
und fallen nachts wie tote Vögel nieder 
und liegen wenig Tage und verderben.

<table>
<thead>
<tr>
<th>Ballade des äußeren Lebens”</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und Kinder wachsen auf mit tiefen Augen, die von nichts wissen, wachsen auf und sterben, und alle Menschen gehen ihre Wege.</td>
<td>A: mm. 1-8</td>
</tr>
<tr>
<td>Und süße Früchte werden aus den Herben und fallen nachts wie tote Vögel nieder und liegen wenig Tage und verderben.</td>
<td>B: mm. 9-16</td>
</tr>
</tbody>
</table>
Und immer weht der Wind, und immer wieder
vernehmen wir und reden viele Worte
und spüren Lust und Müdigkeit der Glieder.

Und Straßen laufen durch das Gras, und Orte
sind da und dort, voll Fackeln, Bäumen, Teichen,
und drohende, und totenhaft verdorrte...

Wozu sind diese aufgebaut? Und gleichen
einander nie? Und sind unzählig viele?
Was wechselt Lachen, Weinen und Erbleichen?

Was frommt das alles uns und diese Spiele,
die wir doch groß und ewig einsam sind
und wandernd nimmer suchen irgend Ziele?

Was frommt's, dergleichen viel gesehen haben?
Und dennoch sagt der viel, der "Abend" sagt,
ein Wort, daraus Tiefsinn und Trauer rinnt
wie schwerer Honig aus den hohlen Waben.

Volume 2 also contains three consecutive songs with texts by Peter Altenberg, all
of which include the image of “das Mädchen”: “Traurigkeit” (song 54), “Hoffnung”
(song 55), and “Flötenspielerin” (song 56). This quasi-cycle of songs clearly
demonstrates Berg’s interest in melodic, harmonic, and rhythmic variation. For example,
“Traurigkeit” (song 54) sets an irregular two-stanza poem and demonstrates a rounded
binary form, highlighting fragmentation, manipulation, and variation techniques. The first
stanza appears in mm. 1-7 centered in A minor, opening with descending chromatic
motion (E⁴-E⁴-A³) to represent the crying of the maiden. The second stanza is introduced
with a persistent eighth-note accompaniment pattern and a sequence of the opening
motive from m. 1, after which Berg continued to manipulate and fragment the rhythmic
and melodic ideas presented in the opening section. In m. 13 the piano returns to the opening key of A minor and contains the opening chromatic gesture from m. 1 (even though somewhat obscured by chromatic, descending thirds), after which the voice picks it up. Measure 14 contains varied melodic material combined from m. 2 and mm. 5-6. Berg’s techniques in “Traurigkeit” suggest those one might employ in a sonata form: presenting the motives in the opening section, fragmenting and manipulating them in the middle section, and then recapitulating the ideas at the end.

“Traurigkeit”

Weinet, sanfte Mädchen...!

So lang ihr weinet,
tragt ihr im traurigen
Herzen die Welt!

Weinet, sanfte Mädchen...!

Haltet vor das bebende
Antlitz die Hände.
Wenn ihr sie lächelnd senkt,
ist es zu Ende.

“Hoffnung” (song 55) also sets a two-stanza Altenberg text in A minor and demonstrates Berg’s variation techniques. The opening measure of this modified strophic form introduces a quarter-dotted eighth-sixteenth-quarter rhythmic motive in the piano that pervades and unifies the entire song. The second section begins with a slightly varied version of this opening measure but also includes a more active accompaniment, with more eighth-note motion and a syncopated eighth-quarter-eighth pattern. At first glance the vocal melody in section 2 appears to contrast the opening tune, but further analysis reveals how Berg retained the fundamental pitches from the first section, while creating a distinct and contrasting melody. For example the melody in m. 8 is a diminished version of mm. 1-2, mm. 9-10 augment m. 3, mm. 11-12 elongate m. 4, m. 13 condenses mm. 5-6.
“Hoffnung”
Was erhoffst du dir, Mädchen, noch?!
Da du, geschlossenen Blüte,
alles Lebendige in dir birgst?!

Bleibe verschlossenes Blühn, oh Mädchen!
Denn die gewöhnliche Tat des Seins
mordet dein göttliches Ungeschehnis.

The final Altenberg song in the Jugendlieder, “Flötenspielerin” (song 56), is organized in modified strophic form. Berg divided the irregular, five-line poem into two sections, signified by ending punctuation. In this example, the vocal melody in the second section clearly contrasts the opening melody. However, beginning at the cadence of section 1 (mm. 11), Berg repeated the entire piano accompaniment of mm. 1-11, with the exception of two added measures in mm. 14-15, harmonically denoting two sections and imaginatively composing two distinct melodies accompanied by identical harmonic progressions.

“Flötenspielerin”
Von der Last des Gedankens und der Seele befreit,
Mädchen, singt deine Jugend in dir sich ein Lied.
Süßes einfält’ges Tönen der Hirtenflöte,
oh Wunder gebunden wieder trägst du
in dir alles Sehnen und Denken der Spielerin.

Berg’s later efforts working with poetic and musical forms were likely influenced by his lessons with Arnold Schoenberg, additional score study, and interest in contemporary writers and composers. These songs display Berg’s knowledge of all traditional song forms, and in some cases they may reveal examples in which Berg imitated Romantic formal models, particularly the strophic and modified strophic forms of Schubert. Berg’s choice and treatment of irregular texts indicate his continued interest...
in literature and the musical depiction of poetic subjects. The songs in the last third of volume 2 tend to be through-composed and showcase Berg’s developing personal style, specifically his preference for variation, a primary skill addressed in Schoenberg’s composition lessons and a main characteristic of Berg’s mature compositional style.

**TABLE 16: Forms in Berg’s Jugendlieder, volume 2**

<table>
<thead>
<tr>
<th>Song</th>
<th>Form</th>
<th>Song</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Through-composed</td>
<td>57</td>
<td>Rounded Binary</td>
</tr>
<tr>
<td>36</td>
<td>Through-composed</td>
<td>58</td>
<td>Ternary</td>
</tr>
<tr>
<td>37</td>
<td>Modified Strophic</td>
<td>59</td>
<td>Through-composed</td>
</tr>
<tr>
<td>38</td>
<td>Ternary</td>
<td>60</td>
<td>Ternary</td>
</tr>
<tr>
<td>39</td>
<td>Rounded Binary</td>
<td>61</td>
<td>Modified Strophic</td>
</tr>
<tr>
<td>40</td>
<td>Through-composed</td>
<td>62</td>
<td>Through-composed</td>
</tr>
<tr>
<td>41</td>
<td>Strophic</td>
<td>63</td>
<td>Through-composed</td>
</tr>
<tr>
<td>42</td>
<td>Modified Strophic</td>
<td>64</td>
<td>Through-composed</td>
</tr>
<tr>
<td>43</td>
<td>Ternary</td>
<td>65</td>
<td>Rounded Binary</td>
</tr>
<tr>
<td>44</td>
<td>Binary</td>
<td>66</td>
<td>Ternary</td>
</tr>
<tr>
<td>45</td>
<td>Through-composed</td>
<td>67</td>
<td>Through-composed</td>
</tr>
<tr>
<td>46</td>
<td>Rounded Binary</td>
<td>68</td>
<td>Ternary</td>
</tr>
<tr>
<td>47</td>
<td>Rounded Binary</td>
<td>69</td>
<td>Rounded Binary</td>
</tr>
<tr>
<td>48</td>
<td>Modified Strophic</td>
<td>70</td>
<td>Ternary</td>
</tr>
<tr>
<td>49</td>
<td>Through-composed + “a” tag</td>
<td>71</td>
<td>Ternary</td>
</tr>
<tr>
<td>50</td>
<td>Modified Strophic</td>
<td>72</td>
<td>Modified Strophic</td>
</tr>
<tr>
<td>51</td>
<td>Modified Strophic</td>
<td>73</td>
<td>Rounded Binary</td>
</tr>
<tr>
<td>52</td>
<td>Rounded Binary</td>
<td>74</td>
<td>Ternary</td>
</tr>
<tr>
<td>53</td>
<td>Through-composed + “a” tag</td>
<td>75</td>
<td>Through-composed</td>
</tr>
<tr>
<td>Song 54</td>
<td>Rounded Binary</td>
<td>Song 76</td>
<td>Through-composed</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>---------</td>
<td>------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song 77</td>
<td>Through-composed</td>
</tr>
<tr>
<td>Song 55</td>
<td>Modified Strophic</td>
<td>Song 78</td>
<td>Through-composed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song 79</td>
<td>Through-composed</td>
</tr>
<tr>
<td>Song 56</td>
<td>Modified Strophic</td>
<td>Song 80</td>
<td>Through-composed</td>
</tr>
</tbody>
</table>
CHAPTER 13
MELODIC MOTIVES

In the volume 2 songs Berg’s compositional style matured, including an increased use and understanding of melodic techniques such as motivic development and melodic variation. Every song composed during the years in which he studied with Schoenberg employs a distinct melodic gesture, technique, and/or motive that is introduced and then varied throughout, unifying the entire composition. Some of the gestures discussed in this chapter include melodic appoggiaturas and neighbor-tone figures, stepwise scalar passages, and motives derived from repeated and unfolding intervals (particularly melodic thirds). The melodic ideas in these songs also demonstrate Berg’s understanding of several scale forms, fugal imitation, and inversion and retrograde techniques, which were undoubtedly covered in Schoenberg’s lessons. Romantic art songs, particularly Schubert’s song, “Erster Verlust” and others that share texts, may have also served as models for Berg’s settings, suggesting that other Lieder may also have functioned as sources for his motivic and variation techniques. Regardless of the influence, it is clear that the volume 2 songs demonstrate Berg’s greater focus on the technical aspects of composition.

Appoggiaturas

The first song in volume 2, “Die Näherin” (song 35), contains a repeated appoggiatura gesture regularly employed in the piano accompaniment, consisting of parallel appoggiaturas in thirds (G\(^3\)-G\(^4\)-F\(^4\); G\(^3\)-E\(^4\)-D\(^4\)). Variations of this motive also occur in the vocal line (m.3). The leaping and falling gesture with the appoggiatura reflects the sewing motion described in the text (“wir müssen immer näh’n und näh’n”). In some cases, a stepwise descent supports the appoggiatura in either the piano or the vocal line (see ex. 10.11).
### Appoggiatura and Scalar Motion in “Die Näherin”

<table>
<thead>
<tr>
<th>Measure</th>
<th>Chords</th>
<th>Voice/Instrument</th>
</tr>
</thead>
</table>
| m. 1:   | G\(^3\)-G\(^4\)-F\(^4\)  
          | G\(^3\)-E\(^5\)-D\(^4\)  
          | piano            |
| m. 2:   | A\(^\#\)-A\(^\#\)-G\(^4\)  
          | A\(^\#\)-F\(^\#\)-E\(^4\)  
          | piano            |
| mm. 2-3:| B\(^3\)-D\(^4\)-C\(^5\)  
          | voice            |
| m. 3:   | G\(^\#\)-G\(^5\)-F\(^\#\)\(^4\)  
          | G\(^\#\)-E\(^5\)-D\(^5\)\(^4\)  
          | C\(^\#\)-E\(^4\)-D\(^4\)\(^4\)  
          | piano            |
| m. 4:   | A\(^\#\)-A\(^\#\)-G\(^5\)\(^4\)  
          | A\(^\#\)-F\(^\#\)-E\(^5\)\(^4\)  
          | D\(^\#\)-A\(^\#\)-G\(^5\)\(^5\)  
          | B\(^6\)-F\(^\#\)-E\(^5\)\(^5\)  
          | piano            |
| mm. 5-6:| F\(^\#\)-A\(^4\)-G\(^5\)\(^4\)  
          | D\(^\#\)-C\(^5\)-B\(^5\)-A\(^\#\)-G\(^5\)\(^5\)-F\(^\#\)-E\(^5\)-D\(^5\)-C\(^5\)-B\(^4\)-A\(^\#\)\(^4\)  
          | voice            |
| m. 7:   | E\(^5\)-A\(^5\)-G\(^5\)\(^4\)  
          | voice            |
| m. 8:   | C\(^5\)-E\(^5\)-D\(^5\)\(^5\)  
          | piano            |
| m. 9:   | C\(^4\)-C\(^5\)-B\(^5\)\(^4\)  
          | C\(^4\)-A\(^\#\)-G\(^4\)\(^4\)  
          | piano            |
| m. 10:  | C\(^\#\)-C\(^5\)-B\(^5\)\(^4\)  
          | C\(^\#\)-A\(^\#\)-G\(^4\)\(^4\)  
          | C\(^\#\)-B\(^4\)-A\(^\#\)-G\(^5\)\(^4\)-G\(^4\)-F\(^\#\)\(^4\)  
          | piano            |
| m. 11:  | E\(^6\)-D\(^5\)-C\(^5\)-B\(^5\)-A\(^5\)\(^5\)  
          | piano            |
| m. 12:  | E\(^5\)-E\(^5\)-D\(^6\)  
          | C\(^5\)-C\(^6\)-B\(^5\)\(^5\)  
          | piano            |

405 The italicized pitches listed in the table under m. 3 are not the pitches published in Christopher Hailey’s edition (A\(^\#\)\(^4\) and F\(^\#\)\(^4\) respectively). These pitches, however, do not follow Berg’s consistent motivic pattern used throughout the song. In the manuscript, Berg’s markings do indicate the pitches A and F, but I believe this is a notation error. Next to the A\(^\#\) Berg marked two sharp signs, perhaps indicating a double sharp, which would appropriately fit an F\(^\#\) descent from G\(^\#\). Likewise, the D\(^\#\) would correctly descend from the E. It seems likely that Berg mistakenly notated the ledger lines in the piano staves (adding one too many). The harmony produced with these pitches (A\(^\#\)-C\(^5\)-D\(^5\)-F\(^\#\)) would also correctly function as the dominant of the following chord, G\(^\#\) minor.
m. 13:  
E⁴-A⁴-G⁴  
B⁴-B⁴-A⁴  
B⁴-G⁴-F⁴  
voice  
piano  
piano

mm. 13-14:  
C³-C⁴-B³  
piano

Melodic Neighbor-Tone Figures

The repeated motive presented in every measure of “Über den Bergen” (song 43) consists of an ascending or descending neighbor-tone figure, most often observed in eighth-note triplets or a quarter-note pulse. As in “Die Näherin,” this rising and falling figure illustrates the main image of the text; it represents the contour of the mountains, over which the people wandered. The most prominent neighbor-tone gesture contains the pitches A³-B³-A², representing the song’s key, A major (ex. 13.1)

Example 13.1  
“Über den Bergen” mm. 1-2

Melodic Neighbor-tone Figures in “Über den Bergen”

mm. 1, 2:  
C⁵-D⁵-C⁵  
A⁴-G⁴-A²  
A³-B³-A²  
piano  
piano  
piano  
dotted eighth-note triplet

mm. 3, 14:  
A³-G³-A³  
C⁵-D⁵-C⁵  
A⁴-G⁴-A²  
A³-B³-A²  
voice  
piano  
piano  
piano  
eighth-note triplet  
dotted eighth-note triplet

mm. 4, 15:  
C⁵-D⁵-C⁵  
A⁴-G⁴-A²  
A³-B³-A²  
piano  
piano  
piano  
dotted eighth-note triplet
In “Hoffnung” (song 55) Berg continued to demonstrate repetitive melodic motives, but in this example the opening piano gesture \( A^{4}-B^{4}-A^{4}-C^{5} \); quarter-dotted eighth-sixteenth-quarter) is simultaneously complemented by its inversion \( A^{3}-G^{3}-A^{3}-F^{5} \); quarter-dotted eighth-sixteenth-quarter; ex. 13.2).
When the complete opening motive is not present, Berg repeated and varied the neighbor-tone gesture, as in the case of the figure pervading “Über den Bergen.” The initial vocal entrance also constitutes an interesting intertextual reference, as the melody is nearly identical to the tenor fugal subject from the “Kyrie” movement of Mozart’s Requiem (B^4-A^4-C^5-C^5-D^#-E^4), a piece that Berg could have studied in Schoenberg’s classes.

Repeated Motives in “Hoffnung”

<table>
<thead>
<tr>
<th>Original Motives</th>
<th>Inverted Motives</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1: A^4-B^4-A^4-C^5</td>
<td>m. 1: A^3-G^3-A^3-F^#^3</td>
</tr>
<tr>
<td>m. 2: A^4-B^4-A^4-E^5</td>
<td>m. 2: A^3-G^3-A^3-F^#^3</td>
</tr>
<tr>
<td>m. 3: B^4-C^5-B^4-D^5</td>
<td>m. 3: B^3-A^3-B^3-E^3</td>
</tr>
<tr>
<td>m. 4: B^4-C^5-B^4-D^5</td>
<td>m. 4: A^3-G^#^3-A^3-E^3</td>
</tr>
<tr>
<td>m. 8: A^4-B^4-A^4-G^4</td>
<td>m. 8: A^3-G^3-A^3</td>
</tr>
<tr>
<td>m. 12: A^4-B^4-A^4-C^#^5</td>
<td>m. 12: A^3-G^3-A^3-E^3</td>
</tr>
<tr>
<td>m. 13: D^5-E^#^5-D^#^5-F^#^5</td>
<td>m. 13: D^4-C^4-D^4-B^3</td>
</tr>
<tr>
<td>m. 14: A^4-B^4-A^4-C^#^5</td>
<td>mm. 14-15: A^4-G^#^4-A^4</td>
</tr>
<tr>
<td>E^3-F^3-E^3</td>
<td></td>
</tr>
</tbody>
</table>
Variations of Motives

mm. 4-5: \( E^\flat - D^\natural - E \)
\( C^\natural - B^\natural - C^\natural \)
\( A^\natural - G^\natural - A^\natural \)

mm. 5-6: \( D^\natural - E^\natural - F^\natural - E^\natural - D^\natural \)

mm. 9-10: \( B^\natural - G^\natural - B^\natural \)
\( E^\natural - D^\natural - E^\natural \)
\( B^\natural - D^\natural - B^\natural \)
\( G^\natural - B^\natural - G^\natural \)

Alternating Interval Patterns

In “Tiefe Sehnsucht” (song 42), Berg’s unifying motive includes alternating melodic intervals that reflect the duality represented in the text (the pussy willow is stuck in the cap of the narrator, but it was once in the hat of his beloved). The accompaniment pattern featuring sweeping eighth-note arpeggios introduces this idea, as several measures persistently repeat the following sequence or variation thereof: perfect fifth, major sixth, minor sixth, perfect fifth, perfect fifth, minor sixth, major sixth, perfect fifth.

Alternating Interval Patterns in “Tiefe Sehnsucht”

m. 1: \( D^\flat \quad A^\natural \quad F^\natural \quad D^\natural \quad A^\natural \quad D^\natural \quad F^\natural \quad A^\natural \quad D^\natural \)
\( P5\quad M6\quad m6\quad P5\quad P5\quad m6\quad M6\quad P5\)

When the voice enters in m. 3, it presents a rhythmically augmented pattern of alternating intervals imitating the accompaniment pattern.

m. 3-7: \( A^\natural \quad F^\natural \quad E^\natural \quad B^\natural \quad D^\natural \quad A^\natural \quad G^\natural \)
\( M6\quad M2\quad P5\quad m6\quad P5\quad M2\)

The second phrase in each section of this modified strophic song also contains a melodic sequence of alternating intervals. For example in mm. 8-9, the vocal line presents a series of alternating major and minor thirds produced by a sequence of descending thirds. In mm. 10-11 the second tetrachord of an A-natural-minor scale appears in the vocal line.

\[\text{\footnotesize 406 Berg’s songs often contain alternating harmonies. In song 42, he applied the technique to melodic intervals.}\]
during the dominant prolongation, alternating major and minor seconds. This idea is recapitulated and elongated in mm. 21-24, during which a fluctuation of major seconds, augmented unisons, and diminished thirds produce a quasi-minor scale, beginning and ending on C. (The first tetrachord suggests C minor, while the second resembles a major tetrachord with a lowered leading tone.)

mm.8-9:  \[F^4 \quad D^4 \quad E^4 \quad C^4 \quad E^4\]
         \[\text{M3} \quad \text{m3} \quad \text{M3} \quad \text{m3}\]

mm.10-11:  \[E^4 \quad F^4 \quad G^4 \quad A^4\]
          \[\text{M2} \quad \text{m2} \quad \text{M2}\]

mm.21-25:  \[C^4 \quad D^4 \quad D^4 \quad E^4 \quad G^4 \quad A^4 \quad A^4 \quad C^5\]
          \[\text{M2} \quad +U \quad \text{M2} \quad \text{d3} \quad \text{M2} \quad +U \quad \text{d3}\]

Berg concluded “Tiefe Sehnsucht” with a piano postlude featuring the alternation of perfect fourths, minor thirds (augmented seconds), and major and minor seconds.

mm. 28-30:  \[A^2 \quad D^3 \quad G^3 \quad B^3 \quad C^4 \quad F^4 \quad G^4 \quad B^4 \quad C^5\]
           \[\text{P4} \quad \text{P4} \quad \text{m3} \quad +2 \quad \text{P4} \quad \text{m2} \quad \text{m3} \quad +2 \quad \text{P4}\]

\[F^5 \quad G^5 \quad B^5 \quad C^6 \quad F^6\]
       \[\text{m2} \quad \text{m3} \quad +2 \quad \text{P4}\]

**Melodic Thirds**

Berg employed two main melodic motives and gestures in “Süß sind mir die Schollen des Tales” (song 37), unifying the composition. Measure 1 introduces the main rhythmic motive, a half-quarter-quarter figure, combined with ascending unfolding thirds (ex. 13.3). When Berg connected this rhythmic and melodic motive from measure to measure, a stepwise, scalar pattern resulted, most likely representing the wandering image in the text (“so oft ich wandre zum Heim”).

---

407 Spelled as an augmented second, but sounds like a minor third.
408 A gesture employed earlier in songs 2, 8, and 14.
Example 13.3

“Süß sind mir die Schollen des Tales” mm.1-2

Generally, the sequence of stepwise pitches observed in this example does not resemble any traditional scale forms. However, in later songs, Berg would employ complete, traditional and non-traditional scalar patterns as melodic gestures.

Unfolding Thirds Paired with the Half-Quarter-Quarter Rhythmic Pattern

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pitch</th>
<th>Instrument</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1:</td>
<td>E3-F3-G3</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 2:</td>
<td>A3-B3-C4</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 7:</td>
<td>E3-F3-G3</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 8:</td>
<td>A3-B3-C4</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 9:</td>
<td>B3-C4-D4</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 10:</td>
<td>C5-D5-E5</td>
<td>voice</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 11:</td>
<td>E5-D5-C5</td>
<td>voice</td>
<td>descending</td>
</tr>
<tr>
<td>m. 12:</td>
<td>B4-A4-G4</td>
<td>voice</td>
<td>descending</td>
</tr>
<tr>
<td>m. 16:</td>
<td>E5-F5-G5</td>
<td>piano/voice</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 17:</td>
<td>A5-B5-C5</td>
<td>piano/voice</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 22:</td>
<td>E5-F5-G5</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 23:</td>
<td>G4-A4-B4</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 24:</td>
<td>C4-D4-E4</td>
<td>piano/voice</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 25:</td>
<td>F5-G5-A5</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 28:</td>
<td>D5-E5-F5</td>
<td>piano</td>
<td>ascending</td>
</tr>
<tr>
<td>m. 29:</td>
<td>G4-A4-B4</td>
<td>piano</td>
<td>ascending</td>
</tr>
</tbody>
</table>

Melodic Stepwise Patterns Produced in “Süß sind mir die Schollen des Tales”

mm. 1-2: E3-F3-G3-A3-B3-C4

mm. 7-12: E3-F3-G3-A3-B3-C4-D4-C5-D5-E5-D5-C5-B4-A4-G4

mm. 16-17: E3-F5-G5-A5-B3-C4

409 All piano gestures are doubled an octave higher. Sometimes the octave doubling is performed by the vocal line.
410 No octave doubling.
mm. 22-25:  $E^3-F^3-G^3-G^4-A^4-B^4-C^4-D^4-E^4-F^4-G^4-A^4$

mm. 26-30:  $G^4-A^4-B^4-C^5-D^5-E^5-F^5-G^5-A^5-B^5-A^5$

Scalar Passages

In “Am Strande” (song 44), Berg continued to represent poetic images with eighth-note and dotted-eighth-note triplets in the piano accompaniment, as in “Über den Bergen.” This pattern illustrates the ebb and flow of the waves in the sea (“der Wogen”). Beginning in m. 2, Berg suggested the wave-like image with an ascending whole-tone scale, demonstrating his comprehension of non-traditional scale forms and/or his interest in French impressionism and the music of Debussy (ex. 13.4).\footnote{It is unknown how well Berg knew Debussy's music during these early years. The use of the whole tone scale could have been encouraged as much by lessons with Schoenberg as an interest in the impressionistic techniques of Debussy. In a letter to his wife dated 6 November 1914, Berg observes that these sonorities were used both by Debussy and Schoenberg; he notes, however, Schoenberg’s music contained more melodic substance. “…take their hazy harmonies from Debussy, Ravel, Scriabin and the rest, and what is left? (In Debussy’s case, two or three five-note motifs.) But in Schoenberg’s works, particularly where there are similar harmonies – whole-tones and fourth-chords – you can also find his unprecedented melodic style which is not limited to one melodic line but progresses in a continual counterpoint of many beautiful themes.” Alban Berg, \textit{Letters to His Wife}, ed. Bernard Grun (London: Faber and Faber, 1971), 168-9.}

Example 13.4

“Am Strande” mm. 2-4

Berg also outlined major and natural minor scales throughout “Am Strande.” For example, a nearly complete $F^5$-natural-minor scale in the treble piano staff descends from mm. 10-12 (ex. 13.5).
Example 13.5

“Am Strande” mm. 10-12

Scale Passages in “Am Strande”

mm. 2-6: \( G^4-A^4-B^4-C^5-F^5 \)  
whole tone

mm. 6-9: \( F^5-D^5-C^5-B^4-A^4 \)  
quasi-A major

mm. 10-12: \( E^6-D^6-C^5-B^5-A^5-G^5-F^5 \)  
F\# natural minor

m. 13: \( C^3-D^3-F^5-G^5-A^3 \)  
whole tone

mm. 16-17: \( E^4-F^4-G^4-A^4-B^4 \)  
E major

mm. 18-20: \( B^4-C^5-D^5-F^5 \)  
whole tone

mm. 20-21: \( F^5-E^5-D^5-C^5-B^4-A^4 \)  
quasi-A major

mm. 26-27: \( F^5-E^5-D^5-C^5-B^4-A^4 \)  
A natural minor

m. 27: \( G^3-A^3-B^3-C^4-D^4 \)  
whole tone

m. 28: \( D^4-E^4-F^4-G^4-F^4-E^4 \)  
whole tone

mm. 31-34: \( C^4-B^3-A^3-G^3-A^3 \)  
A major

Berg returned to employing stepwise passages as a main unifying motive throughout “Winter” (song 49), perhaps representing the flying cherubs or the songs of the homeland (“Der schönste Cherub kommt”; “heimatliederumraumt.”). Every measure contains an ascending or descending unfolding interval or scalar passage, many of which

---

412 A major with lowered sixth scale degree.
overlap. In some instances, a nearly complete scale form is outlined, as in mm. 1-3 where the treble piano presents a quasi-A-major scale with a lowered seventh scale degree (ex. 13.6). In other cases, Berg only employed an unfolding third, tetrachord, or other interval. For example in m. 1, a D-major tetrachord accompanies the A-major ascent just described.

![Example 13.6](image)

“Winter” mm. 1-3

Table 16 located at the end of this chapter lists all of the unfolding intervals and scalar passages observed in “Winter.”

Scalar passages continued to be a significant motive in Berg’s “O wär’ mein Lieb’ jen’ Röslein Roth” (song 51). Contrary to the way in which he handled the stepwise passages in “Winter,” Berg only employed a few complete and traditional scales. However, he often separated the first half of the scale from the second. For example in mm. 1-4, the opening fifth of an A-major scale unfolds in the vocal line (mm. 1-2; ex. 13.7). The concluding tetrachord of the scale appears in the following measure, completing the A-major aggregate.
Example 13.7

“O wär’ mein Lieb’ jen’ Röslein Roth” mm. 1-2

In the next occurrence (mm. 5-6; ex. 13.8), the second tetrachord appears in the piano accompaniment, simultaneously with the first tetrachord outlined in the vocal line.

Example 13.8

“O wär’ mein Lieb’ jen’ Röslein Roth” mm. 5-6

E-major scales also appear in song 51, due to the modulation to the dominant. The final scale passage is varied, lowering the third scale degree and presenting a modal shift to the parallel key of A minor.
Scalar Passages in “O wär’ mein Lieb’ jen’ Röslein Roth”

mm. 1-2:  \( E^4-D^4-C^4-B^3-A^3 \) \hspace{1cm} \text{voice/piano} \hspace{1cm} \text{A major; 5-1}

mm. 3-4:  \( A^4-G^4-F^4-E^4 \) \hspace{1cm} \text{voice/piano} \hspace{1cm} \text{A major; 8-5}

mm. 5-6:  \( E^4-D^4-C^4-B^3-A^4 \) \hspace{1cm} \text{voice} \hspace{1cm} \text{A major; 5-1}
\( E^3-F^3-G^3-A^3 \) \hspace{1cm} \text{piano} \hspace{1cm} \text{A major; 5-8}

mm. 8-9:  \( D^5-C^5-B^4-A^4-G^4 \) \hspace{1cm} \text{piano} \hspace{1cm} \text{whole tone}

mm. 10-11:  \( B^4-A^4-G^4-F^4-E^4 \) \hspace{1cm} \text{voice/piano} \hspace{1cm} \text{E major; 5-1}

mm. 11-12:  \( E^5-D^5-C^5-B^4 \) \hspace{1cm} \text{voice/piano} \hspace{1cm} \text{E major; 8-5}

mm. 12-14:  \( E^5-D^5-C^5-B^4-A^4-G^4-F^4-E^4 \) \hspace{1cm} \text{voice} \hspace{1cm} \text{E major}

mm. 14-15:  \( E^4-D^4-C^4-B^3 \) \hspace{1cm} \text{voice} \hspace{1cm} \text{E major; 8-5}

mm. 15-16:  \( E^4-D^4-C^4 \) \hspace{1cm} \text{voice/piano} \hspace{1cm} \text{A major; 5-3}

mm. 16-17:  \( E^4-D^4-C^4-B^3-A^3 \) \hspace{1cm} \text{voice/piano} \hspace{1cm} \text{A minor; 5-1}

Berg developed the scalar motive device further in “Verlassen” (song 52), in which he incorporated not only major and minor scale forms but also chromatic (12-tone) aggregates. The \( E\flat\)-major aggregate presented in m. 4 of song 52 is nearly identical to the A-major aggregate in mm. 5-6 of the previous song, “O wär’ mein Lieb’ jen’ Röslein Roth,” perhaps demonstrating how Berg carried over an idea from one song to the next, a practice observed in the volume 1 songs (ex. 13.9).

Example 13.9

“Verlassen” m. 4
The simultaneous sounding of stepwise, scalar tetrachords and segments created parallel sixths and tenths passages in the piano accompaniment (mm. 1-2, 7-8, 9, 11, 17, 19, and 22; ex. 13.10).

Example 13.10

“Verlassen” mm. 1-2

In mm. 13-16, a sequential passage of D minor and C minor tetrachords occurs during a dominant prolongation. As one might expect to hear thematic fragments imitated and sequenced in the development section of a sonata form, in mm. 27-31 Berg sequenced the opening figure in the first measure of the vocal line ($G^4$-$B^4$-$F^4$) six times, directly preceding the recapitulation of the rounded binary form (ex. 13.11).

Example 13.11

“Verlassen” mm. 27-31
Table 17 located at the end of this chapter lists the scalar aggregates and motivic imitation observed in “Verlassen.”

Melodic chromaticism, especially chromatic aggregates, continues to pervade Berg’s volume 2 songs. In “Traurigkeit” (song 54) complete chromatic scale forms are produced in nearly every phrase by combining melodic lines of the score (ex. 13.12). Berg mixed contemporary and traditional elements by presenting chromatic melodic lines in parallel thirds.

Example 13.12

“Traurigkeit” mm. 1-2

In addition to chromaticism, he also used whole tone scales. Within the chromatic context, Berg placed a whole tone scale based on F in the piano accompaniment (m. 9; ex. 13.13). He replicated this gesture in mm. 11-12, presenting a sequence of two whole tone scales (beginning on B⁴ and C⁵ respectively), which when combined produce a chromatic aggregate.
Berg not only explored chromatic and scalar techniques in “Traurigkeit” but did so in such a way that the music likely illustrates the text. As described earlier, all of the descending chromaticism evokes the image of the crying maiden (“Weinet, sanfte Mädchen”). The ascending whole tone scales in mm. 9, 11, and 12 also depict the image of the maiden raising her hands to her face to obscure her sadness (“Haltet vor das bebende Antlitz die Hände”). Table 18 located at the end of this chapter lists all of the scalar aggregates observed in “Traurigkeit.”

Repeated Melodic Motives

Several songs in volume 1 introduce an initial melodic gesture which, when repeated and varied, unifies the composition. For example, the opening piano introduction in “Spaziergang” (song 57; ex. 13.14) presents a melodic motive (C\textsuperscript{5}-D\textsuperscript{5}-F\textsuperscript{5}-E\textsuperscript{5}-D\textsuperscript{5}-C\textsuperscript{5}-G\textsuperscript{5}-D\textsuperscript{6}).
A varied version returns in mm. 8-10 in the vocal line referencing the text’s singing birds (“Vögel singen”). The initial entrance of the vocal line in mm. 5-6 presents a second motive, a retrograde version of the opening melodic gesture, containing a linear ascent to the fourth followed by a descending leap of a perfect fourth (D₄-E₄-F₄-G₄-D₄; ex. 13.15).

Example 13.15

“Spaziergang” mm. 5-6

The reference to the wandering boy and his father (“Sie wandeln durch das Waldes Grünn”) corresponds to the initial entrance of the second motive. Preceding the final G-minor authentic cadence (m. 28-29), Berg prepared the tonality with a linear presentation of a G-minor scale in mm. 26-27.

Repeated Motives in “Spaziergang”

<table>
<thead>
<tr>
<th>Original Motives</th>
<th>Retrograde Motives</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-3: C⁵-D⁵-F⁵-E⁵-D⁵-C⁵-G⁵-D⁶</td>
<td>mm. 5: D⁴-E₄-F₄-G₄-D₄</td>
</tr>
<tr>
<td>mm. 7-9: D⁵-E₅-G⁵-F₆-F⁵</td>
<td>piano</td>
</tr>
<tr>
<td>mm. 8-10: C⁴-D⁴-F⁴-E⁴-D⁴-C⁴</td>
<td>voice</td>
</tr>
<tr>
<td>mm. 12-14: F⁴-G⁴-B₅-A⁵-G⁵-F₆</td>
<td>mm. 12-13: A⁴-B₄-C⁵-D⁵-A⁴</td>
</tr>
<tr>
<td>D³-E³-G³-F³-E³-D₆</td>
<td>voice</td>
</tr>
<tr>
<td></td>
<td>piano</td>
</tr>
</tbody>
</table>
The opening measures of “Die Soldatenbraut” (song 5 8) demonstrate Berg’s understanding of fugal construction, introducing a four-“voice” exposition with a C-major subject (C\(^4\)-G\(^3\)-G\(^3\)-C\(^4\); ex. 13.16). The march-like rhythm of the subject (quarter-eighth-eighth-quarter-quarter) appropriately introduces a text in which a soldier’s bride describes her soldier’s courage (“Ach, wenn’s nur der König wüßt, wie wacker mein Schätzelein ist!”). After the opening entrance of the four “voices,” the subject, and variations and transpositions thereof, become the main motives employed throughout the song.
Example 13.16

“Die Soldatenbraut” mm. 1-3

Repeated Motives in “Die Soldatenbraut”

Original Subject
m. 1:  $C^3$-G$^2$-G$^2$-C$^3$-D$^3$

m. 2:  $C^4$-G$^2$-G$^2$-C$^4$-D$^4$

m. 3:  $C^5$-G$^4$-G$^4$-C$^5$-D$^5$

m. 4:  $C^4$-G$^3$-G$^3$-C$^4$-D$^4$-E$^4$

Varied and Transposed Subjects

m. 2:  $E^3$-D$^2$-D$^2$-E$^2$-F$^3$

m. 3:  $E^4$-D$^4$-D$^4$-E$^4$-F$^4$

  $G^3$-F$^3$-F$^3$-G$^3$-A$^3$-B$^3$

m. 5:  $F^4$-C$^4$-C$^4$-F$^4$-G$^4$-A$^4$-B$^4$

m. 7:  $E^4$-D$^4$-D$^4$-E$^4$-F$^4$-G$^4$

m. 8:  $F^5$-E$^5$-E$^5$-A$^5$-G$^5$-E$^5$

m. 9:  $D^5$-A$^4$-A$^4$-D$^5$-E$^5$

m. 11:  $D^5$-A$^4$-A$^4$-D$^5$-E$^5$-F$^5$-G$^5$

m. 12:  $F#^3$-F$#^2$-F$#^2$-G$^2$-G$^3$

m. 13:  $C^3$-G$^2$-G$^2$-C$^3$-D$^3$

m. 14:  $C^4$-G$^3$-G$^3$-C$^4$-D$^4$

m. 14:  $E_9^3$-D$^3$-D$^3$-E$^3$-F$^3$

m. 15:  $E_9^4$-B$^3$-B$^3$-E$^4$-F$^4$

  $G^3$-F$#^3$-F$#^3$-G$^3$-A$^3$

m. 17:  $C^3$-G$^2$-G$^2$-C$^3$-D$^3$

m. 18:  $C^4$-G$^3$-G$^3$-C$^4$-D$^4$

m. 18:  $E_9^3$-D$^3$-D$^3$-E$^3$-F$^3$
In “Ballade des äußeren Lebens” (song 62), Berg introduced the chief melodic motive in the opening measures of the piano introduction, after which it is repeated and varied throughout the song (ex. 13.17). The initial statement of the motive occurs in mm. 1-2 and contains a descending fifth followed by a stepwise ascending fourth, descending third, descending tritone, and descending minor second (G\textsuperscript{4}-C\textsuperscript{4}-D\textsuperscript{4}-E\textsuperscript{4}-F\textsuperscript{4}-D\textsuperscript{4}-A\textsuperscript{3}-\textsuperscript{G}3).
The descending character of the motive may represent the eventual death of all living creatures (“Und Kinder wachsen auf mit tiefen Augen, die von nichts wissen, wachsen auf und sterben, und alle Menschen gehen ihre Wege.”), and the repetitive treatment of this gesture is employed as a lamenting ostinato. Berg presented the motive in several different forms. When it first appears in the vocal line (mm. 5-6; ex. 13.18), Berg divided the motive between the voice and piano, placing the first half in the voice and the descending half in the piano accompaniment.

![Example 13.18](image)

**Example 13.18**

“Ballade des äußeren Lebens” mm. 5-6

In mm. 17-19, Berg sequenced the motive (ex. 13.19)

![Example 13.19](image)

**Example 13.19**

“Ballade des äußeren Lebens” mm. 17-19
Accompanying the fourth stanza, three simultaneous versions of the motive appear resulting in chordal accompaniment (mm. 33-34; ex. 13.20).

Example 13.20

“Ballade des äußeren Lebens” mm. 33-34

This motive unifies an otherwise through-composed form setting seven contrasting stanzas, perhaps indicating that the purpose of this composition served as an exercise in motivic variation and/or motivic unification, rather than creating a melodic and tuneful song.

Repeated and Varied Motives in “Ballade des äußeren Lebens”

<table>
<thead>
<tr>
<th></th>
<th>mm. 1-2:</th>
<th>mm. 3-4:</th>
<th>mm. 5-6:</th>
<th>mm. 7-8:</th>
<th>mm. 10-11:</th>
<th>mm. 11-13:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$G^4-C^4-D^4-E_b^4-F^4-D^4-A_b^3-G^3$</td>
<td>$G^4-C^4-D^4-E_b^4-F^4-D^4-A_b^3-G^3$</td>
<td>$G^4-C^4-D^4-E_b^4-F^4-G^4-F^4-E_b^4-D^4$</td>
<td>$G^4-C^4-D^4-D^4-A_b^3-G^3$</td>
<td>$E_b^5-A^4-B^4-C^5-D^5-E_b^5$</td>
<td>$B^5-E_b^4-F^4-G^4-A_b^3-F^4-C_b^4-B^3$</td>
</tr>
<tr>
<td></td>
<td>piano</td>
<td>piano</td>
<td>voice</td>
<td>piano</td>
<td>piano</td>
<td>voice</td>
</tr>
</tbody>
</table>
mm. 13-15:  \[ F^5-B^4-C^5-D^5-E^5-C^5-F^4 \]  
\[ \text{piano} \]

mm. 17-18:  \[ E^5-A^4-B^4-C^5-D^5-E^5 \]  
\[ \text{piano} \]

m. 18:  \[ B^4-E^4-F^4-G^4-A^4-B^4 \]  
\[ \text{piano} \]

m. 19:  \[ C^5-F^4-G^4-A^4-B^4-C^5 \]  
\[ \text{piano} \]

mm. 21-22:  \[ E^6-A^5-B^5-C^6-D^6-B^5-F^5-E^5 \]  
\[ \text{piano} \]

mm. 23-24:  \[ E^5-A^4-B^4-C^5-D^5-E^5-D^5-C^5-D^5 \]  
\[ \text{piano} \]

mm. 25-26:  \[ G^5-C^5-D^5-E^5-F^5-D^5-A^5-G^4 \]  
\[ \text{piano} \]

mm. 26-27:  \[ G^3-C^3-D^3-E^4-F^3-D^3-A^2-G^2 \]  
\[ \text{piano} \]

mm. 27-28:  \[ G^4-C^4-D^4-E^5-F^4-D^4 \]  
\[ \text{piano} \]

mm. 29-30:  \[ F^4-B^3-C^4-D^3-E^4-C^4-G^3-A^2 \]  
\[ \text{piano} \]

mm. 31-32:  \[ D^5-G^4-A^4-B^4-C^5-A^4-E^4-D^4 \]  
\[ F^4-B^3-C^4-D^4-E^4-C^4-G^3-F^3 \]  
\[ \text{piano} \]  
\[ \text{piano} \]

mm. 33-34:  \[ B^4-E^4-F^4-G^4-A^4-B^4 \]  
\[ B^5-E^5-F^5-G^5-A^5-F^5-C^5-B^5 \]  
\[ D^5-G^4-A^4-B^4-C^5-A^4-E^4-D^4 \]  
\[ F^4-B^3-C^4-D^4-E^4-C^4-G^3-F^3 \]  
\[ \text{voice} \]  
\[ \text{piano} \]  
\[ \text{piano} \]  
\[ \text{piano} \]

mm. 36-37:  \[ D^4-E^4-A^4-G^4 \]  
\[ F^3-G^3-B^3-A^3 \]  
\[ B^2-E^2-F^2-G^2-A^2-F^2-C^2-B^2 \]  
\[ \text{voice/piano} \]  
\[ \text{piano} \]  
\[ \text{piano} \]

mm. 38-39:  \[ E^4-F^4-B^4-A^4-G^4 \]  
\[ G^3-A^3-D^4-C^4-B^3 \]  
\[ C^3-F^2-G^2-A^2-B^2-G^2-D^2 \]  
\[ \text{voice/piano} \]  
\[ \text{piano} \]  
\[ \text{piano} \]

mm. 40-41:  \[ F^4-G^4-D^5-C^5 \]  
\[ B^4-E^4-E^4 \]  
\[ D^3-G^2-A^2-B^2-C^3-A^2-E^2-D^2 \]  
\[ \text{voice/piano} \]  
\[ \text{piano} \]  
\[ \text{piano} \]

mm. 42-43:  \[ G^3-C^3-D^3-E^3-F^3-D^3-A^2-G^2 \]  
\[ \text{piano} \]

mm. 44-45:  \[ G^4-C^4-D^4-E^4-F^4-G^4-F^4-E^4-D^4 \]  
\[ D^4-A^3-G^3 \]  
\[ \text{voice} \]  
\[ \text{piano} \]
“Das stille Königreich” (song 78) introduces its main melodic motive in the vocal line (m. 2-3; ex. 13.21) characterized by a descending second, descending diminished fourth, ascending sixth, and descending third ($G^4-D^4-E^4-F^4-D^4-C^4-B^3\).
is imitated in canon by the treble, but rather than separating it by four beats as in the
opening, the treble statement is syncopated, separating the bass motive and the treble by
four and a half beats. In mm. 17-18 Berg presented the motive in an inverted variation
(G\textsuperscript{4}-A\textsuperscript{4}-C\textsubscript{5}-E\textsuperscript{4}-G\textsuperscript{4}; ex. 13.22).

![Example 13.22](image)

**Example 13.22**

“Das stille Königreich” mm. 17-18

The closing measures repeat the opening motive, in which each repeated
statement appears in rhythmic diminution (quarter notes; eighth notes; sixteenth notes),
driving to the final G-minor cadence.

**Repeated Motives in “Das stille Königreich”**

| mm. 2-3: | G\textsuperscript{4}-F\textsuperscript{4}-C\textsubscript{5}-B\textsubscript{5}-G\textsuperscript{4} | voice |
| mm. 3-4: | E\textsuperscript{4}-D\textsuperscript{4}-B\textsubscript{5}-G\textsuperscript{4}-E\textsuperscript{4} | piano |
| mm. 4-5: | D\textsuperscript{5}-C\textsuperscript{5}-A\textsuperscript{4}-F\textsuperscript{5}-D\textsuperscript{5} | piano |
| mm. 8-10: | G\textsuperscript{4}-F\textsuperscript{4}-C\textsubscript{5}-B\textsubscript{5}-B\textsuperscript{4}-C\textsubscript{5}-C\textsubscript{5}-D\textsuperscript{5} | voice |
| mm. 10-12: | D\textsuperscript{3}-C\textsuperscript{3}-G\textsubscript{3}-D\textsuperscript{3}-C\textsuperscript{3}-C\textsubscript{3}-G\textsubscript{3}-D\textsuperscript{3}-C\textsuperscript{3} | piano |
| mm. 11-12: | D\textsuperscript{4}-C\textsuperscript{4}-G\textsubscript{3}-D\textsuperscript{4}-C\textsuperscript{4}-G\textsubscript{3}-D\textsuperscript{5}-C\textsuperscript{5} | piano |
| mm. 17-18: | G\textsuperscript{4}-A\textsuperscript{4}-C\textsubscript{5}-E\textsuperscript{4}-G\textsuperscript{4} | voice |
mm. 22-24: \( C^5-B_5^4-F_4^4-G^4 \) voice

mm. 24-25: \( G^5-F^5-C_5^4-B_5^3-G^4-F^5-C_5^4-B_5^3-G^3-F^3-C_5^4-B_5^2-G^2-F^2-C_5^2-B_5 \) piano

A Possible Romantic Model

In “Erster Verlust” (song 36) the first measure in the piano accompaniment contains a quarter-quarter-eighth pattern, over which Berg drew a bracket and wrote “Dieses Motiv immer ausdrucksvoll,” providing additional evidence that Berg consciously worked with melodic and rhythmic motives (ex. 13.23).

Example 13.23
“Erster Verlust” m. 1

This gesture, in which the inner voices contain appoggiatura motion (\( C^4-E^4-D_4^4 \)), recalls the melodic motion in song 35. Berg repeated this motive four times: (1) presenting a quarter-quarter-half rhythm in the first measure of the piano introduction, (2 and 3) presented in triple meter in mm. 11-12 and 16-17 with a varied half-quarter-half rhythm, (4) and in mm. 21-22, preceding the final \( G_7 \) major cadence and returning to the quarter-quarter-half figure. Each appearance of the main motive contains a different tonal center, C major, E major, A major, and \( G_7 \) major respectively. The carefully placed repetitions of this motive aptly suggest bringing back one hour of the narrator’s first love (“Ach, wer bringt nur eine Stunde jener holden Zeit zurück”).

Motive in “Erster Verlust”

m. 1: 
\[
E^4-G^4-A^4 \\
C^4-E^4-D_4^4 \\
E^3-G^3-A^3
\]
“Erster Verlust” is the first song in which Berg set a text also employed by Schubert, and it is likely that Berg used Schubert’s setting as a model for his own composition. Some evidence suggests that the rhythmic and melodic motives in Berg’s setting may be generated from the first three measures of Schubert’s version. As previously mentioned, in m. 1 Berg’s setting begins with a quarter-quarter-half rhythm. Schubert began with the reverse pattern, half-quarter-quarter, but also employed the contrasting pattern throughout. The vocal melodies accompanying Goethe’s first line of text also contain nearly the same pitches. Schubert’s F-minor melody begins C⁵-E⁵-F⁵-G⁵-B⁴-C⁵-D⁵-C⁵. The first line of Berg’s C-major melody excludes some of the non-chord tones: C⁴-E⁴-C⁴-D⁵. Examples in the piano accompaniment in both settings also demonstrate similar chromatic voice leading in contrary motion. In m. 2 of Schubert’s setting the contrary half-note motion in the piano (A⁴-G⁴; C⁴-D⁴) presents 4-3 and 6-7 gestures, followed by additional 4-3 and 7-6 motion in m. 3 (ex. 13.24). Similarly, in m. 2 of Berg’s setting, half notes descend from F⁴-E⁴ and A⁵-G⁵ and ascend from B⁴-C⁴ over a C² pedal tone, presenting 4-3, 7-8, and 6-5 motion (ex. 13.25).

---

Lastly, it seems Berg also borrowed a rhythmic idea from Schubert’s third measure, in which a syncopated quarter-half-quarter pattern in the soprano and tenor “voices” of the piano oppose a half-quarter-quarter rhythm in the alto and bass. A comparable rhythmic contradiction appears in mm. 11-17, in which a half-quarter pattern in the treble staff opposes a syncopated quarter-half pattern in the bass (ex. 13.26).

---

414 A rhythm already preferred by Berg throughout the Jugendlieder.
Example 13.26

“Erster Verlust” mm. 11-12

One isolated melodic or rhythmic similarity may be deemed a coincidence, but considering the combined similarities between Berg’s and Schubert’s settings, it is safe to speculate that Schubert’s song was a model for Berg’s composition.

Musical Mottos

It is widely known that Berg included secret (or not so secret) meanings in his later works, often by employing what have been called musical mottos, musical acronyms, cryptography, and/or musical anagrams. For example, regarding the Chamber Concerto, he published an open letter to Schoenberg for his fiftieth birthday (9 February 1925) explaining how the piece opened with a musical motto formed by the corresponding pitches of Schoenberg’s, Webern’s, and Berg’s names. Later Berg concealed his initials and those of his lover, Hanna Fuchs (A-B-F), in the Lyric Suite.


416 The letter from Berg to Schoenberg, dated 9 February 1925, was published as an open letter in the February 1925 issue of Pult und Taktstock, a Viennese music magazine. Part of the letter explains, “In a musical motto preceding the first movement three themes (or rather motives), which play an important role in the melodic development of the piece, contain the letters of your name as well as Anton Webern’s and mine, so far as musical notation permits.” Alban Berg, The Berg-Schoenberg Correspondence: Selected Letters, ed. Juliane Brand, Christopher Hailey, and Donald Harris (New York: Norton, 1987), 334-37.
(1925-6), ciphers only uncovered by George Perle in 1976. More recent scholarship has addressed Berg’s use of this technique in the *Vier Lieder*, op. 2 (1909-10), in which he combined his and Helene’s (his future wife) initials (A-B♭-B). This practice was certainly not new historically, as composers in the Renaissance composed works with such extra-musical mottos, produced, for example, by *sogetto cavato*. It was new to Berg, however. Perhaps the B-A-C-H motto from Bach’s *Art of Fugue* or the mottos included in Schumann’s *Carnaval* and Brahms’s *String Sextet* were introduced during Schoenberg’s lessons, inspiring a young composer to experiment with this technique. Even before studying with Schoenberg, Berg’s pride in his compositions may have led him to sign his early works, which included ending a song with his initials. For example, in “Liebeslied” (song 8; ex. 13.27) Berg signed his initials at the end of the manuscript, signifying ownership of the song, just as a painter would sign the bottom of his canvas.

And as early as December 1908 Berg signed a letter to Helene Nahowski presenting his name on a treble clef staff, A-B♭. It seems plausible, therefore, that examples from the *Jugendlieder*, particularly those in volume 2, might contain Berg’s earliest examples in which he employed musical mottos.

A couple of examples from volume 2 may provide evidence of Berg’s earliest use of musical mottos. Song 38, “Er klagt, daß der Frühling so kortz blüht” (1905), begins a trend in which Berg utilized a specific tritone, A-E♭. In this example, the governing keys are separated by this tritone, as the opening begins in A major and the song concludes in

---

E-flat major. These two pitches correspond to the initials of Berg’s teacher, Arnold Schoenberg (AS = A-E♭), and perhaps song 38, one of the most melodic and polished of the *Jugendlieder*, was presented to Schoenberg as an exercise. Unfortunately, however, there is no clear evidence to support this theory. At any rate, the harmonic distance between the opening and closing keys demonstrates Berg’s use of non-traditional key relationships.

Lastly, the primary bass motive throughout “Über den Bergen” (song 43), an A♭-B♭-A neighbor-tone gesture, may appropriately refer to Berg’s initials (A-B♭), as his surname is present in the song’s title. In fact, all but four measures throughout “Über den Bergen” contain the A-B♭-A neighbor-tone figure. Arguably, however, the A-major key of the song may account for the repeated keynote. In addition to the neighbor-tone, Berg employed a harmonic alternation between A major and an E-half-diminished seventh chord in second inversion, the pitches of which include B♭-E-G, the musical motto for Berg’s last name, as well as the German word for “mountain” (see ex. 13.1). Combining both the neighbor-tone gesture and the second harmony in measure 1 (and the several identical measures that follow) results in a full statement of Berg’s musical motto (*Alban Berg* = A-B♭-A-E-G) and perhaps a dual reading of the B♭-E-G appearance (Berg’s name or a reference to the text). On the other hand, the pitches C♭ and D♭ also exist within the context of the harmonic succession of chords in m. 1 but do not seem to have any strong correspondence.

The last possible pitch correspondence appears in the piano accompaniment of “Spaziergang” (song 57). The piano introduction (m. 1–4) presents rising and falling eighth-note arpeggiations, the first of which outlines the B♭-E-G motif described above. The second arpeggiation opens with an A♭-E-G tritone, which again corresponds to Schoenberg’s initials (see ex. 13.13)

Berg often employed melodic motives in order to unify his songs. It appears that as he prepared to compose a new song Berg set out to adopt and vary a specific musical gesture or device, perhaps using his songs as means to experiment with material in ways

---

418 The E♭-A tritone also appears in the first measure of song 69, “Es regnet
419 In German musical nomenclature, the letter S corresponds with the pitch E♭. The melodic tritone, A-E♭, also appears numerous times in songs 54-57.
420 If Berg were transcribing the title of the song, “Über den Bergen,” into a musical motto, the D would correspond. However the C♭ would need to refer to the “u.”
discussed in Schoenberg’s lessons. The primary function of the melodic motive also shifted focus from the obvious illustrations of the text in the preceding group of songs to more technical exercises in composition in these later ones. The texts were still important to Berg, but the motivic gestures did not necessarily illustrate poetic images, as was common in volume 1. The focus of Berg’s compositional style at this time rested on chromatic techniques rather than harmonic function.
**TABLE 17: Unfolding Intervals and Scalar passages in “Winter”**

<table>
<thead>
<tr>
<th>mm.</th>
<th>Intervals and Chords</th>
<th>Instrument</th>
<th>Mode/Scale Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D⁴-E⁴-F₆⁴-G⁴</td>
<td>piano</td>
<td>D-major tetrachord</td>
</tr>
<tr>
<td>1-2</td>
<td>E⁴-D⁴-C₆⁴-B⁴-A³-G³-F₆³</td>
<td>piano</td>
<td>m⁷</td>
</tr>
<tr>
<td>1-3</td>
<td>A⁴-B⁴-C₆⁵-D⁵-E⁵-F₆⁵-G⁵</td>
<td>piano</td>
<td>A major with lowered seventh scale degree</td>
</tr>
<tr>
<td></td>
<td>C₆⁴-D⁴-E⁶⁴-F₆⁴-G⁴</td>
<td>voice</td>
<td>d⁵</td>
</tr>
<tr>
<td></td>
<td>G⁴-F₆⁴-E⁶⁴-D⁶⁴-C₆⁵</td>
<td>piano</td>
<td>M⁶</td>
</tr>
<tr>
<td>2-3</td>
<td>B³-A³-G³-F₆³-E³-D³-C³</td>
<td>piano</td>
<td>M⁷</td>
</tr>
<tr>
<td>3-5</td>
<td>B₆⁴-C⁶⁵-C₆⁵-D⁵</td>
<td>piano/voice</td>
<td>M³</td>
</tr>
<tr>
<td>4-5</td>
<td>F⁴-E⁴-D⁴</td>
<td>piano</td>
<td>m³</td>
</tr>
<tr>
<td></td>
<td>A³-G³-F₆³</td>
<td>piano</td>
<td>m³</td>
</tr>
<tr>
<td>5-6</td>
<td>D⁴-C⁶⁴-B³-C₆⁵</td>
<td>piano</td>
<td>M³</td>
</tr>
<tr>
<td>5-9</td>
<td>D⁴-E⁴-F₆⁴-G⁴</td>
<td>piano/voice</td>
<td>M⁷</td>
</tr>
<tr>
<td>6-11</td>
<td>D⁵-E⁵-F₆⁵-G₅</td>
<td>piano</td>
<td>m⁷</td>
</tr>
<tr>
<td>7-8</td>
<td>A³-A₆⁴-B³-C₆⁴-D⁴</td>
<td>piano</td>
<td>P⁴</td>
</tr>
<tr>
<td>9-10</td>
<td>A³-A₆⁴-B³-C₆⁴-D⁴</td>
<td>piano</td>
<td>P⁴</td>
</tr>
<tr>
<td>9-11</td>
<td>F₆⁴-G₆⁴-A₆⁴-B⁴-C⁵-C₆⁵</td>
<td>voice</td>
<td>P⁵</td>
</tr>
<tr>
<td>9-12</td>
<td>F₆⁴-G₆⁴-A₆⁴-B⁴-C⁵-C₆⁵-D⁵</td>
<td>piano</td>
<td>m⁶</td>
</tr>
</tbody>
</table>
mm. 10-11: \( G^3 - F^3 - E^3 - E\flat^3 \) piano M3

mm. 11-14: \( A^5 - G^5 - F\# - E^5 - D^5 \) piano P5

mm. 12-13: \( D^5 - C\sharp^5 - B^4 \) piano m3
\( F\#^4 - G^4 - A^4 - B^4 - C\sharp^5 - D^5 \) voice m6

m. 13: \( F\#^3 - G^3 - A^3 - B^3 \) piano P4

m. 14: \( A^3 - G^3 - F\#^3 - E^3 \) piano P4

mm. 14-15: \( B^4 - C\sharp^5 - D^5 \) piano m3
\( A^4 - G^3 - F\#^4 \) voice m3

m. 15: \( D^4 - E^4 - F\#^4 - G^4 \) piano P4

mm. 15-16: \( E^4 - D^4 - C\sharp^4 - B^3 - A^3 - G^3 - F\#^3 \) piano m7
\( D^5 - E^5 - F\#^5 \) voice M3

mm. 15-17: \( A^4 - B^4 - C\sharp^5 - D^5 - E^5 - F\#^5 - G^5 \) piano A major with lowered seventh scale degree
\( G^4 - F\#^4 - E^4 - D^4 - C\#^4 - B\flat^3 \) piano M6

mm. 16-17: \( B^3 - A^3 - G^3 - F\#^3 - E^3 - D^3 - C^3 \) piano M7

m. 17: \( D^5 - C\#^5 - B\flat^4 \) voice M3

mm. 17-21: \( B\flat^4 - C^5 - C\#^5 - D^5 - E^5 - F\#^5 - G^5 - A^5 \) piano M7

mm. 18-19: \( F^5 - E^5 - D^5 \) voice m3
\( A^3 - G^1 - F\#^3 \) piano m3

m. 19: \( D^4 - E^4 - F\#^4 - G^4 \) piano P4

mm. 19-20: \( A^3 - A\#^3 - B^1 - C\#^4 \) piano M3
TABLE 18: Scalar Aggregates and Motivic Imitation in “Verlassen”\textsuperscript{421}

<table>
<thead>
<tr>
<th></th>
<th>mm. 1-3:</th>
<th>piano / “soprano” voice</th>
<th>PC: 7, 6, 5, 3</th>
<th>Chromatic aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>G\textsuperscript{4} - G\textsuperscript{4} - F\textsuperscript{4} - E\textsuperscript{4}</td>
<td>piano / “alto” voice</td>
<td>PC: 10, 9, 8, 7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{3} - A\textsuperscript{3} - A\textsuperscript{3} - G\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 11, 0, 1, 2, 3, 5, 4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{2} - C\textsuperscript{3} - D\textsuperscript{3} - E\textsuperscript{3} - F\textsuperscript{3} - E\textsuperscript{3}</td>
<td>piano / “alto” voice</td>
<td>PC: 10, 9, 8, 7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 11, 0, 1, 2, 3, 5, 4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>mm. 4:</th>
<th>piano / “alto” voice</th>
<th>SD: 8-5</th>
<th>E\textsubscript{5} major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E\textsuperscript{5} - D\textsuperscript{4} - C\textsuperscript{4} - B\textsuperscript{3} - C\textsuperscript{4} - D\textsuperscript{4}</td>
<td>piano / “tenor” voice</td>
<td>SD: 1-4</td>
<td></td>
</tr>
<tr>
<td>mm. 5-7:</td>
<td>piano / “soprano” voice</td>
<td>PC: 7, 6, 5, 4, 3, 2</td>
<td>Chromatic aggregate</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G\textsuperscript{4} - G\textsuperscript{4} - F\textsuperscript{4} - E\textsuperscript{4} - D\textsuperscript{4}</td>
<td>piano / “alto” voice</td>
<td>PC: 10, 9, 8, 7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{3} - A\textsuperscript{3} - A\textsuperscript{3} - G\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 11, 0, 1, 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{2} - C\textsuperscript{3} - D\textsuperscript{3} - D\textsuperscript{3} - D\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 11, 0, 1, 2</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>mm. 7-8:</th>
<th>piano / vocal line</th>
<th>SD: 1, 7, 1, 2</th>
<th>G major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>G\textsuperscript{4} - F\textsuperscript{5} - G\textsuperscript{4} - A\textsuperscript{4}</td>
<td>piano / “alto” voice</td>
<td>SD: 1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{3} - A\textsuperscript{3} - A\textsuperscript{3} - B\textsuperscript{3} - C\textsuperscript{4}</td>
<td>piano / “tenor” voice</td>
<td>SD: 3-6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D\textsuperscript{3} - C\textsuperscript{3} - B\textsuperscript{3} - C\textsuperscript{3} - D\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>SD: 3-6</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>m. 8:</th>
<th>piano / vocal line</th>
<th>SD: 7, 1, 2</th>
<th>G harmonic minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F\textsuperscript{5} - G\textsuperscript{4} - A\textsuperscript{4}</td>
<td>piano / “tenor” voice</td>
<td>SD: 6-1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E\textsuperscript{5} - D\textsuperscript{3} - C\textsuperscript{3} - B\textsuperscript{3} - A\textsuperscript{2} - G\textsuperscript{2}</td>
<td>piano / “tenor” voice</td>
<td>SD: 6-1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>mm. 8-9:</th>
<th>piano / “alto” voice</th>
<th>SD: 7, 1, 2, 5-3</th>
<th>B\textsubscript{5} major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A\textsuperscript{3} - B\textsuperscript{3} - C\textsuperscript{4} - F\textsuperscript{4} - E\textsuperscript{4} - D\textsuperscript{4}</td>
<td>piano / “tenor” voice</td>
<td>SD: 8-6, 3-1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{2} - A\textsuperscript{2} - G\textsuperscript{3} - D\textsuperscript{3} - C\textsuperscript{3} - B\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>SD: 8-6, 3-1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>mm. 9-11:</th>
<th>vocal line</th>
<th>PC: 5, 4, 3, 2</th>
<th>Chromatic aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F\textsuperscript{4} - F\textsuperscript{5} - E\textsuperscript{4} - D\textsuperscript{4}</td>
<td>piano / “soprano” voice</td>
<td>PC: 5, 6, 7, 8, 9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F\textsuperscript{4} - F\textsuperscript{5} - G\textsuperscript{4} - G\textsuperscript{4} - A\textsuperscript{4}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 2, 1, 0, 11</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{3} - D\textsuperscript{3} - D\textsuperscript{3} - C\textsuperscript{3} - B\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 2, 1, 0, 11</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F\textsuperscript{4} - F\textsuperscript{5} - E\textsuperscript{4} - D\textsuperscript{4}</td>
<td>piano / “soprano” voice</td>
<td>PC: 5, 6, 7, 8, 9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F\textsuperscript{4} - F\textsuperscript{5} - G\textsuperscript{4} - G\textsuperscript{4} - A\textsuperscript{4}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 2, 1, 0, 11</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D\textsuperscript{3} - C\textsuperscript{3} - B\textsuperscript{3} - C\textsuperscript{3} - B\textsuperscript{3}</td>
<td>piano / “tenor” voice</td>
<td>PC: 10, 2, 1, 0, 11</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>mm. 13-14:</th>
<th>piano / vocal line</th>
<th>SD: 8-5</th>
<th>D natural minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D\textsuperscript{5} - C\textsuperscript{5} - B\textsuperscript{5} - A\textsuperscript{4} - G\textsuperscript{4}</td>
<td>piano / vocal line</td>
<td>SD: 8-5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>mm. 15-16:</th>
<th>piano / vocal line</th>
<th>SD: 8-5</th>
<th>C natural minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C\textsuperscript{5} - B\textsuperscript{5} - A\textsuperscript{5} - G\textsuperscript{4}</td>
<td>piano / vocal line</td>
<td>SD: 8-5</td>
<td></td>
</tr>
</tbody>
</table>

\textsuperscript{421} PC = pitch class numbering; SD: scale degrees
| mm. 17-18: | \( G^4 - C^5 - B^4 - C^5 \) | piano / vocal line | SD: 5, 1, 7 | C major |
| mm. 17-18: | \( E^4 - D^4 - C^4 - D^4 - E^4 - F^4 \) | piano / “alto” voice | SD: 1-4 |
| mm. 17-18: | \( G^3 - F^3 - E^3 - F^3 - G^3 - A^3 \) | piano / “tenor” voice | SD: 3-6 |
| m. 18: | \( B^4 - C^5 - D^5 \) | piano / vocal line | SD: 5, 1, 7 | C harmonic minor |
| m. 18: | \( A_b^3 - G^3 - F^3 - E^3 \) | piano / “tenor” voice | SD: 1-4 |
| mm. 19-21: | \( B_b^4 - A^4 - A_b^4 - G^4 \) | vocal line | PC: 10, 9, 8, 7 | Chromatic aggregate |
| mm. 19-21: | \( B^4 - B^4 - C^5 - C^5 - D^5 - E^5 \) | piano / “soprano” voice | PC: 10, 11, 0, 1, 2, 3 | missing PC: 4 |
| mm. 19-21: | \( G^3 - G^3 - F^3 \) | piano / “tenor” voice | PC: 7, 6, 5 |
| mm. 24-27: | \( F^4 - G^4 - A^4 - B^4 - C^5 - D^5 - E^5 - F^5 \) | voice | F major / lowered 7th |
| mm. 24-27: | \( F^5 - A_b^5 - E^5 \) | piano | Imitation of opening |
| mm. 24-27: | \( D^5 - F^5 - C^5 \) | vocal motive |
| mm. 24-27: | \( B^4 - D^5 - A^4 \) | |
| mm. 24-27: | \( G^4 - B^4 - F^4 \) | |
| mm. 24-27: | \( E^5 - F^5 - D^5 \) | |
| mm. 24-27: | \( C^4 - D^4 - B^3 \) | |
| mm. 33-35: | \( F^2 - F^2 - E^2 - E^2 - B^2 - D^3 - D^3 - C^3 - C^3 - B^2 - A^2 - A^2 - G^2 \) | piano/bass | Chromatic aggregate |
| mm. 33-35: | \( F^2 - F^2 - E^2 - E^2 - B^2 - D^3 - D^3 - C^3 - C^3 - B^2 - A^2 - A^2 - G^2 \) | piano/bass | Chromatic aggregate |
| mm. 33-35: | \( F^2 - F^2 - E^2 - E^2 - B^2 - D^3 - D^3 - C^3 - C^3 - B^2 - A^2 - A^2 - G^2 \) | piano/bass | Chromatic aggregate |
| mm. 38-40: | \( B^4 - A^4 - A_b^4 - G^4 - G^4 - F^4 - F^4 - E^4 \) | piano / vocal line | PC: 10,9,8,7,6,5,4,3 | Chromatic aggregate |
| mm. 38-40: | \( A^3 - A^3 - B^3 - B^3 - C^4 - C^4 - D^4 \) | piano / “tenor” voice | PC: 9, 10, 11, 0, 1, 2 |
| mm. 39-41: | \( G^4 - G^4 - F^4 - F^4 - E^4 \) | piano / vocal line | PC: 7,6,5,4,3 | Chromatic aggregate |
| mm. 39-41: | \( B^4 - A^4 - A_b^4 - G^4 - G^4 - F^4 - F^4 - G^4 \) | piano / “soprano” | PC: 10, 9, 8, 7, 6 |
| mm. 39-41: | \( B^3 - C^4 - C^4 - D^4 - B^3 - A^3 - A^3 - G^3 \) | piano / “tenor”, “alto” | PC: 11, 0, 1, 2, 10, 9, 8, 7 |
| mm. 39-41: | \( B^3 - B^3 - A^3 - A_b^3 - B^2 - C^3 - C^3 - B^2 \) | piano / “tenor” | PC: 11, 10, 9, 8, 0, 11, 10 |
### TABLE 19: Scalar Aggregates in “Traurigkeit”

| mm. 1-3: | $E^4-E^4-C^4-B^3-A^4-G^4-G^4$ | PC: 4, 3, 0, 11, 9, 8, 7 | Chromatic aggregate |
| mm. 1-3: | $B^3-B^3-A^3-G^3-G^3-F^3-E^3$ | PC: 11, 10, 9, 7, 6, 5, 4 | missing PC: 1 |
| mm. 1-3: | $G^3-G^3-F^3-E^3-E^3-D^3-E^3$ | PC: 7, 6, 5, 4, 3, 2 |

| mm. 4-6: | $B^4-B^4-C^5-C^5-F^4-F^4-E^4-E^4$ | PC: 11, 10, 0, 1; 6, 5, 4, 3 | Chromatic aggregate |
| mm. 4-6: | $D^5-E^5-F^5-G^5-G^5-A^5$ | PC: 2, 4, 6, 7, 8, 9 |

| m. 8-9: | $F^4-G^4-A^4-B^5-C^5-D^5-F^5$ | PC: 5, 7, 9, 11, 1, 3 | F Whole Tone |

| mm. 8-10: | $E^4-E^4-A^3-B^3-D^4-C^4-F^3-B^3-C^4-C^4-D^4-E^4$ | PC: 4, 3, 9, 11, 10, 0, 1, 2 | Chromatic aggregate |
| mm. 8-10: | $A^3-G^3-F^3-E^3-E^3-D^3$ | PC: 11, 10, 9, 7, 6, 5, 4 |
| mm. 8-10: | $A^3-A^3-B^3-A^3$ | PC: 9, 8, 11, 10 |

| m. 11: | $B^4-C^5-D^5-F^5-G^5-A^5-B^5$ | PC: 11, 1, 3, 5, 7, 9, 11 | Whole Tone/Chromatic aggregate |
| m. 12: | $C^5-D^5-E^5-F^5-G^5-A^5$ | PC: 0, 2, 4, 6, 8, 10 | C Whole Tone |

| mm. 13-14: | $E^5-D^5-E^5-E^5-F^5-G^5-A^5$ | PC: 4, 1, 3, 4, 5, 7, 9 | Chromatic aggregate |
| mm. 13-14: | $C^5-B^4-B^4-A^4-G^4-F^4-D^4$ | PC: 0, 11, 10, 9, 7, 6, 5 |
| mm. 13-14: | $A^4-A^4-G^4-G^4-F^4-E^4-D^4-D^4$ | PC: 9, 8, 7, 6, 5, 4, 3, 2 |
CHAPTER 14
HARMONIC TECHNIQUES

Berg’s volume 2 songs demonstrate his improved control of harmonic techniques, likely a result of Schoenberg’s teaching. At the same time, he continued to employ compositional procedures observed in the first thirty-four songs, especially chromatic voice leading, alternating harmonies, non-diatonic sonorities illustrating poetic images, and repeated and varied progressions. The combination of Berg’s own creative style and his enhanced knowledge of tonal harmony produced more sophisticated Lieder.

Keys

From studying the keys Berg employed in the volume 2 songs, one observes that many more compositions in this volume begin and end with the same tonal center than in volume 1 in which most songs contained contrasting key centers. Those songs in volume 2 with various key changes or modal shifts, may demonstrate how Berg returned to earlier ideas and/or how he set out to illustrate a poetic image. It might also provide an argument for a song’s earlier chronological placement in the Jugendlieder.

For example, some of the initial compositions in volume 2, songs 36-38, contain harmonic trends observed in volume 1, such as opening and closing keys separated by seconds, thirds, fifths, and sixths. Berg continued this practice in “Erster Verlust” (song 36) and “Er klagt, daß der Frühling so kortz blüht” (song 38) but with one slight distinction; the interval of note was a tritone. “Erster Verlust” begins in C major and ends in G, major. The contrasting keys were likely chosen to correspond to changes in the closing tone of this text. In “Erster Verlust,” Goethe’s first stanza reminisces about the long lost days of first love (“Ach, wer bringt die schönen Tage, jene Tage der ersten Liebe”), while the second stanza portrays the narrator in the present, alone and in mourning (“Einsam … traur’ ich um’s verlor’ne Glück”). Similarly, Holz’s text in “Er klagt, daß der Frühling so kortz blüht” includes two moods (the second appearing in the
The final couplet), which are complemented by the distinct opening and closing keys in Berg’s setting: A major and E♭ major. The opening stanzas present pleasant images of flowers and nature (“Kleine Blumen wie aus Glas she’ ich gar zu gerne”). In the final stanza the narrator reminds us that the beauty of nature and life eventually fades and is forgotten (“Morgen sind sie längst dahin und wir selbst vergessen”).

Only four songs in volume 2 contain parallel key relationships, or modal shifts, a device often employed in the first thirty-four songs. The first instance in volume 2 appears in “O wär’ mein Lieb’ jen’ Röslein Roth” (song 51), the German translation of Robert Burns’s “O My Love’s Like a Red, Red, Rose,” in which the opening key, A major, contrasts with the A-minor conclusion. The use of parallel keys in this example may provide musical evidence that Berg in fact composed this song in 1902, as Nicholas Chadwick claims, and not 1906.422 A similar argument for misplaced chronology may be made for “Hoffnung” (song 55; A minor / A major) and “Grenzen der Menschheit” (song 62; C minor / C major).

By studying the key relationships in volume 2, it also appears that Berg, consciously or not, connected by keys pairs or groups of songs composed during the same time period. For example, “Süß sind mir die Schollen des Tales” (song 37) and “Er klagt, daß der Frühling so kortz blüht” (38) both feature A major and E♭ major. In the former example, E♭ major functions as the dominant of the opening and closing A major sections, while A major is the key of the middle section. As mentioned previously regarding the latter example, A major and E♭ major function as the opening and closing keys. In another pair of songs, “Über den Bergen” (song 43) and “Am Strande” (song 44), Berg employed an identical key, A major. The similar meters (3/4) and rhythmic patterns in the piano accompaniment (dotted-eighth-note triplets) also provide evidence that these songs may have been composed consecutively and can be regarded as a pair. Similarly, “Fraue, du Süße” (song 50) and “Verlassen” (song 52), both dated 1906 by Hermann Watznauer and Christopher Hailey, employ triple meter and an E♭ major key. As mentioned earlier, “O wär mein Lieb’ jen’ Röslein Roth” (song 51) may have been composed in 1902 and would therefore be eliminated from this chronological discussion.

On the other hand, if song 51 were composed in 1906, as claimed by Watznauer, the three songs (nos. 50-52) may harmonically create a set, in which the first and third songs employ E♭ major, and the middle song presents a contrasting key at the interval of a tritone (the same key relationships observed in song 38). Lastly two pairs of songs, nos. 59-60 and 69-70, each present a succession of parallel keys, F minor and F major, perhaps indicating that rather than employing the modal shift within one particular song, Berg would experiment with the parallel keys in consecutive songs.

The final songs in volume 2, particularly songs 76-80 (including those later published as the *Sieben frühe Lieder*), demonstrate Berg’s preference for highly chromatic voice leading rather than chordal succession. In some of these examples one may question why Berg employed a key signature at all, since the tonal centers of the songs do not necessarily correspond to the given signature. For example, in “Nacht” (song 76) the key signature indicates A major or F♯ minor. The opening and closing sonorities, however, are E-augmented triads (E⁷-G♯⁷-B♯⁷). In “An Leukon” (song 79) the chordal succession and imitative patterns delayed the first appearance of the tonic, E minor, until the final measure (m. 24).

<table>
<thead>
<tr>
<th>Table 20: Keys in Berg’s <em>Jugendlieder</em>, volume 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song 35</td>
</tr>
<tr>
<td>Song 36</td>
</tr>
<tr>
<td>Song 37</td>
</tr>
<tr>
<td>Song 38</td>
</tr>
<tr>
<td>Song 39</td>
</tr>
<tr>
<td>Song 40</td>
</tr>
<tr>
<td>Song 41</td>
</tr>
<tr>
<td>Song 42</td>
</tr>
<tr>
<td>Song 43</td>
</tr>
<tr>
<td>Song 44</td>
</tr>
</tbody>
</table>

339
TABLE 20 Continued

<table>
<thead>
<tr>
<th>Song 45</th>
<th>B₃M</th>
<th>Song 66</th>
<th>CM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song 46</td>
<td>EM</td>
<td>Song 67</td>
<td>D₃M</td>
</tr>
<tr>
<td>Song 47</td>
<td>CM</td>
<td>Song 68</td>
<td>Cm/CM</td>
</tr>
<tr>
<td>Song 48</td>
<td>EM</td>
<td>Song 69</td>
<td>Fm</td>
</tr>
<tr>
<td>Song 49</td>
<td>DM</td>
<td>Song 70</td>
<td>FM</td>
</tr>
<tr>
<td>Song 50</td>
<td>E₃M</td>
<td>Song 71</td>
<td>DM</td>
</tr>
<tr>
<td>Song 51</td>
<td>AM/Am</td>
<td>Song 72</td>
<td>AM</td>
</tr>
<tr>
<td>Song 52</td>
<td>E₃M</td>
<td>Song 73</td>
<td>GM ending</td>
</tr>
<tr>
<td>Song 53</td>
<td>CM</td>
<td>Song 74</td>
<td>CM</td>
</tr>
<tr>
<td>Song 54</td>
<td>Am</td>
<td>Song 75</td>
<td>CM</td>
</tr>
<tr>
<td>Song 55</td>
<td>Am/AM</td>
<td>Song 76</td>
<td>E+ open/close</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song 77</td>
<td>FM ending</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song 78</td>
<td>Gm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song 79</td>
<td>Em ending</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song 80</td>
<td>Cm</td>
</tr>
</tbody>
</table>

Pre-Dominant Harmonies

Berg’s studies with Schoenberg seem to have strengthened his understanding of tonality and chord function. The use of three pre-dominant sonorities, the augmented sixth chord, Neapolitan, and cadential 6/4, provides evidence of his new knowledge. Augmented sixth chords were applied in some of the volume 1 songs, but they often resolved incorrectly, indicating Berg’s fondness for the sound of the chord and/or his imitation of Romantic models. More of the volume 2 occurrences of augmented sixth chords are employed traditionally. For example, German and French augmented sixths appear in “Über den Bergen” (song 43). In mm. 5 and 16 a German augmented sixth (D₄-A₄-C₅-F₅), resulting from the chromatic neighbor-tone motion, functions as a predominant in A major (ex. 14.1). In the following measure (m. 6) Berg correctly
employed a French augmented sixth of the subdominant ($B^3-E^4-G^4-D^5$), which resolves to A major.

Example 14.1

“Über den Bergen” mm. 5-6

German augmented sixths of the subdominant also occur in mm. 9-10 ($B^3-G^3-D^4-F^4$) eventually functioning as a predominant sonority and leading to the recapitulation of the opening refrain. Alongside non-diatonic secondary dominants these augmented sixth chords accompany the “swarms of others” described in the second section of the text (“Ach, und ich ging im Schwarme der andern”). Berg also employed an Italian augmented sixth chord in “Spaziergang” (song 57) as part of a G-minor cadential gesture. In m. 17 this sonority ($E^3-C^4-G^4$; ex. 14.2), partially resulting from an expanding chromatic wedge, resolves to a dominant seventh of G minor.
The first example of a Neapolitan sonority in volume 2 appears in the antepenultimate measure of “Die Näherin” (song 35) and may demonstrate Berg’s “pre-Schoenberg” compositional techniques. In m.13 a Neapolitan 6/4 in E major (C⁴-F⁴-A⁴) serves as a dominant substitute, which immediately resolves to a second inversion tonic chord (ex. 14.3).
Berg employed another second inversion Neapolitan chord in m. 11 of “Aus ‘Pfingsten, ein Gedichtsreigen’” (song 48; ex. 14.4). In this example, however, the Neapolitan (C\(^2\)-F\(^4\)-A\(^4\)-C\(^5\)) correctly resolves to the dominant seventh of E major.

![Example 14.4](image)

**Example 14.4**

“Aus ‘Pfingsten, ein Gedichtsreigen’” mm. 11-13

Later in volume 2 a traditional Neapolitan sixth (F\(^3\)-A\(^4\)-D\(^5\)) appears in m. 25 of “Trinklied” (song 74; ex. 14.5), accompanying the final vocal cadence, coloring the word “Geiste” and preceding an authentic resolution to C major.

![Example 14.5](image)

**Example 14.5**

“Trinklied” m. 25

Berg initially employed and developed the last of the pre-dominant sonorities, the cadential 6/4, in “Spuk” (song 47). In mm. 5-6 the tonic 6/4 precedes the dominant seventh in C major (ex. 14.6). The resolution from the 6/4 is briefly delayed by a pair of
appoggiaturas and a 4-3 suspension, after which the dominant deceptively resolves to the submediant.

![Example 14.6](image)

**“Spuk” mm. 5-6**

One of the few traditional cadential 6/4 progressions appears in mm. 19-21 of “Verlassen” (song 52; ex. 14.7), accompanying the end of the first stanza and demonstrating Berg’s familiarity with this harmonic gesture.

![Example 14.7](image)

**“Verlassen” mm. 19-21**

Another traditional application of the cadential 6/4 appears in the penultimate measure of “Hoffnung” (song 55).
Example 14.8

“Hoffnung” mm. 14-15

In “Spaziergang” (song 57), however, Berg also revealed his understanding of the voice leading associated with the cadential 6/4 gesture, while employing it within a different harmonic context. Here an A-minor triad in second inversion (m. 23-24; ex. 14.9) resolves to an E-minor triad in root position (m. 24) preceding the final G-minor cadence.

Example 14.9

“Spaziergang” mm. 23-24
Seventh Chords or Major Triads with Added Sixths and Ninth

In the volume 2 songs Berg continued to employ seventh chords or major triads with added sixths or ninths. For example, in m. 8 of “Süß sind mir die Schollen des Tales” (song 37; ex. 4.10), the vocal line contains a G<sup>4</sup> and D<sup>5</sup>, accompanied by an F-centered secondary dominant (F<sup>2</sup>-A<sup>3</sup>-E<sup>4</sup>-C<sup>5</sup>). This “vagrant” sonority, including a dominant seventh chord, a flat-sixth, and a flat-ninth, does not resolve but rather initiates a sequence of non-resolving secondary dominants. In m. 9 Berg employed a G<sup>7</sup> with an additional E<sub>b</sub>. The flat-sixth results from an appoggiatura figure and functions as a non-chord tone emphasized by syncopation. Berg repeated this gesture in m. 10 by adding an F<sub>b</sub> to an A<sup>7</sup>. The figure is varied in m. 11, in which the flat-sixth and flat-ninth are replaced by a syncopated fourth and a ninth correctly prepared and resolved as a 9-8 suspension. Berg appropriately employed this harmonic sequence to complement the wandering described in the text (“So oft ich wander zum Heim”).

![Example 14.10](image)

“Süß sind mir die Schollen des Tales” mm. 8-11

A similar harmony appears as part of a passing 6/4 progression in the opening measure of “Spuk” (song 47; ex. 14.11). The subdominant in second inversion (C<sup>3</sup>-A<sup>3</sup>-C<sup>4</sup>-F<sup>4</sup>) separates two statements of C major. The G<sup>4</sup> in the vocal line adds a dissonant ninth to the harmony, resulting in a colorful passing sonority.
Example 14.11
“Spuk” mm. 1-2

In “Fraue, du Süße” (song 50, m. 2; ex. 14.12) Berg again added a ninth to the subdominant (A♭2-C♭4-E♭4-B♭4), resolving to the dominant of E♭ major. In this instance the ninth (B♭4) anticipates the arrival of the B♭-major triad.

Example 14.12
“Fraue, du Süße” mm. 2-3

This anticipation figure and the harmony that results, also appear in m. 4 of “Regen” (song 53; ex. 14.13). This time, however, a dominant seventh chord with the added ninth (G♭2-F♭3-B♭3-E♭5) resolves to C major.
Some appearances of this harmony contain non-diatonic and non-anticipatory sixth and ninths and function more as a color chord than a diatonic harmony with non-chord tones. In “Flötenspielerin” (song 56; ex. 14.14), a chromatic neighbor-tone added to the dominant seventh chord in m. 10 presents a B⁷ with an added sixth (G♯) and added flat-sixth (G♭) eventually resolving to an E-major tonic.

In the case of “Holephann” (song 69) Berg opened the song with a vague set of harmonies. The initial anacrusis appears to contain an F-minor sonority (corresponding
with the four-flat key signature) with an added sixth (D). The chromaticism and dissonance that follows, however, obscures any real sense of the tonic. When Berg composed the first authentic cadence in F minor (m. 4-5), the harmony of resolution also contained a strongly placed sixth in the vocal line (A-C-F-D).

![Example 14.15](image)

**Example 14.15**

“Holephann” mm. 1-5

Even at the final cadence (mm. 22-24; ex. 14.16) Berg clearly added the sixth as a part of the tonic sonority, not as a non-chord tone that might eventually resolve. Here the C-dominant seventh chord precedes a rolled F-major triad with an added D.

![Example 14.16](image)

**Example 14.16**

“Holephann” mm. 22-24

An isolated appearance of this sonority, a major chord with an added sixth or ninth, may be deemed insignificant in other contexts. Berg’s continual employment of the harmony throughout the *Jugendlieder* and in his later works, however, may lead one to believe that this was a preferred sonority in Berg’s compositional style.  

---

423 The final sonority in the Violin Concerto is B major with an added sixth. Theodor Adorno, *Alban*
Dissonant Sonorities

Some of Berg’s volume 2 songs contain dissonant sonorities such as tone clusters and half-step dyads, which stray from the diatonic framework. For example, in “Am Strande” (song 44; ex. 14.17), the accompaniment pattern in the bass staff in m. 2 presents a $C^M7$ arpeggio ($E^2-B^2-C^3-E^3-G^3$) against which the treble staff contains a $C_#$ fully diminished seventh chord ($G^3-B_2^3-C_#^4-E^4-G^4$). Here Berg clearly placed dissonant semitones in opposition ($C-C_#; B-B_#$).

![Example 14.17](image)

“Am Strande” m. 2

Dissonant semitones also appear in “Winter” (song 49; ex. 14.19). On the downbeat of m. 7 Berg placed an $F^4_#$ in the voice against an $F^2_#$ in the bass. The downbeat of the following measure also features an $A^4_#$ in the voice opposing a $B^4_#$ in the piano. A reversal of this scoring also appears at the end of m. 8, due to a voice exchange.

---

A similar device occurs in “So regnet es sich langsam ein” (song 60; ex. 14.19), in which Berg “colored” the word “Rosen” with dissonance on the downbeat of m. 14. Here, the voice holds a G\(^4\) opposing an F\(_\sharp^2\) in the bass.

Berg also employed several dissonant dyads in “Spaziergang” (song 57), sounding simultaneous parallel seconds and sevenths.
Alternating Harmonies and Repeated Progressions

In one group of volume 2 songs Berg continued to present alternating harmonies and repeated harmonic progressions as part of his compositional style. For example, in “Ich und Du” (song 39) Berg used alternating harmonies as the foremost compositional technique in this song, varying the chords of alternation and tonal center for each couplet of Busse’s text. The first five measures alternate A-minor and E-minor triads within an E-minor context, after which mm. 8-10 present oscillating G-major and E-minor chords, preceding a G-major cadence (m. 13). The two relative key areas, E minor and G major, are again employed as the chords of alternation in mm. 16-18. Beginning in m. 19 the opening alternation of A-minor and E-minor triads returns, but Berg varied the ending by adding a final E-major, rather than E-minor, cadence (adding a Picardy third). One could interpret the alternating chords as a reference to the two individuals in the poem, “ich” und “du.”

In the following song, “Fromm” (song 40), Berg accompanied the opening of the second stanza (mm. 8-11; ex. 14.20) with alternating E-major (dominant) and F# half-diminished-seventh chords, prolonging the dominant and delaying the return of A-major. Berg may have used this device to represent the image of the calm soul eventually returning back to God (returning to A major; “Meine Seele ist still, sie kehrte zu Gott zurück.”).
Due to the repeating neighbor-tone gesture pervading “Über den Bergen” (song 43), many measures in this song also contain an alternation of A-major and E-half diminished seventh chords. This occurs in mm. 1-4, 7, 12-15, and 17-18. Lastly, Berg utilized this device in songs 60 and 61, “So regnet es sich langsam ein” and “Eure Weisheit.” In song 60 alternating intervals and chords persist throughout the piece, providing dissonance and most likely illustrating the falling rain. The dissonance occurring every other beat results from chromatic neighbor-tone motion. For example in m. 1 the tonic F-major triad precedes a C♯-minor triad in first inversion, the pitches of which are the product of ascending and descending neighbor-tones.
“Eure Weisheit” also opens with alternating harmonies, specifically between the C-major tonic and the supertonic half-diminished seventh chord (C-D³-A³-F⁴; ii° with a C pedal tone).

Example 14.22

“Eure Weisheit” mm. 1-2

Several examples also demonstrate Berg’s use of repeating harmonic progressions. The two stanzas of “Tiefe Sehnsucht” (song 42) contain nearly identical harmonic progressions, in which D-major is tonicized followed by a chain of secondary dominants delaying the appearance of the next authentic cadence. The repeating progressions complement the nearly identical poetic stanzas, as stanza 1 describes how the pussy willow was stuck into the narrator’s hat and stanza 2 presents the narrator’s memory of how he stuck the pussy willow into his beloved’s hat.

mm. 1-14:  I-ii-V7-I
mm. 15-31:  I-II-V6/V-V7/I

Similar progressions and cadential gestures are also repeated in “Spuk” (song 47), accompanying each of the poem’s two stanzas. Berg set the two couplets of the first strophe to similar, but somewhat varied, harmonic progressions. The cadential gesture at
the end of each phrase, however, is identical and demonstrates Berg’s understanding of
tonal progressions ($V^7$-vi-ii-$V^7$I). The harmonies accompanying the second stanza and
middle section differ, containing more chains of secondary dominants. Due to the
rounded binary form, however, Berg repeated the original cadential progression in the
closing measures (mm. 14-16).

mm. 1-4: I-$IV^6/4$-I-ii$^{4/2}$-$V^7$-vi-ii-$V^7$I

mm. 4-8: I-$V^7$/IV-$IV^6$-I-$V^7$-vi-ii-$V^7$I

mm. 14-16: $V^7$-vi-ii-$V^7$I

Each stanza in song 48 “Aus ‘Pfingsten, ein Gedichtsreigen’” contains similar
progressions opening with an alternating pattern leading to the dominant.
For example, the opening of stanza 1 is accompanied by alternating F$\sharp$-minor and C$\sharp$-
minor harmonies (mm. 2-4), while the second stanza begins with an alternation of C-
major and E-major sonorities (mm. 14-16). This harmonic oscillation may represent the
motion described in the text: leaving, weaving, and/or drifting (“gehst du wie im
Traum…und in den Nächten dies Weben der Winde atmendes Wehn.”).

mm. 1-12: IV-ii-ii-V-V/IV-ii-VI-$\flat$II-V

mm. 13-23: I-vi-V-ii-V-I-ii-V-I

In “Fraue, du Süße” (song 50), Berg appears to have constructed variations of the
standard I-IV-V-I harmonic progression. The first and third sections of this modified
strophic form contain repetitions and variations of this progression, while the second
section offers a contrasting succession of chords. In repetitions of the I-IV-V-I
progression, Berg employed secondary dominants to delay the cadential gesture. He also
varied the third and fourth statements of the progression by shifting to the parallel minor
key.
Similarly, in “O wär mein Lieb’ jen’ Röslein Roth” (song 51) Berg repeated and varied a four-chord progression, beginning with a statement of the tonic and submediant harmonies followed by cadential motion returning to the tonic. For example, the opening progression in the first four measures, I-vi-vii\textsuperscript{6/5}/iii-I, is vared in mm. 4-5 (I-vi-V\textsuperscript{7}-I), providing an authentic A-major cadence that coincides with the end of the first poetic couplet. The diminished seventh chord in the opening progression “colorfully” complements the word “roth.” In the contrasting second section of this rounded-binary form (mm. 11-16), Berg varied and extended the progression by adding secondary dominants, as well as reversing the opening succession of chords. Rather than presenting I-vi-V-I, the progression outlines i-V-vi-i in the parallel minor. Berg may have also been experimenting with dominant substitutions in these progressions.\textsuperscript{424} The similar repetition and variation of harmonic progressions in “Fraue, du Süße” (song 50) and “O wär mein Lieb’ jen’ Röslein Roth” (song 51) may provide an argument that song 51 was indeed composed in winter 1906, rather than 1902.

\begin{align*}
\text{mm. 1-4:} & \quad I-vi-vii\textsuperscript{6/5}/iii-I \\
\text{mm. 4-5:} & \quad I-vi-V\textsuperscript{7}-I \\
\text{mm. 5-11:} & \quad i-vi-ii \text{ half dim}^6\text{ii}^7-V-vi-i
\end{align*}

\textsuperscript{424} Berg similarly employed the supertonic seventh chord as a dominant substitution in “Eure Weisheit” (song 61).
Even when setting irregular and contemporary poems, such as Peter Altenberg’s “Flötenspielerin” (set in song 56), Berg accompanied the text with a repeating harmonic progression. The song begins with a piano introduction, outlining a passing 6/4, I-IV^6/4-I in E major, after which the first two lines of text and the complete harmonic progression are presented. Beginning in m. 11 the piano introduction returns, establishing the recapitulation of the progression, and accompanies the last three lines of text (mm. 11-22). Berg ended the song as it began, repeating the piano introduction as the piano postlude but also adding a dominant ninth to strengthen the final E-major cadence.

Even when setting irregular and contemporary poems, such as Peter Altenberg’s “Flötenspielerin” (set in song 56), Berg accompanied the text with a repeating harmonic progression. The song begins with a piano introduction, outlining a passing 6/4, I-IV^6/4-I in E major, after which the first two lines of text and the complete harmonic progression are presented. Beginning in m. 11 the piano introduction returns, establishing the recapitulation of the progression, and accompanies the last three lines of text (mm. 11-22). Berg ended the song as it began, repeating the piano introduction as the piano postlude but also adding a dominant ninth to strengthen the final E-major cadence.

Berg’s treatment of the harmonic progression in “Trinklied” (song 74) is reminiscent of the previous discussions of songs 50 and 51. Here he repeated and varied the C-major progression (beginning with a retrogression), I-V-I-IV^6-V-I, in the framing A sections of the form. In each statement of the progression descending and parallel first-inversion triads separate the IV^6 and V chords, delaying the arrival of the dominant (ex. 14.23).
The second statement of the progression (mm. 5-9) contains a modulation to the relative minor (A minor), preparing for the contrasting B section. A longer interruption between the IV\(^6\) and V chords occurs in the third statement (mm. 17-26), which contains two passages of the parallel first-inversion triads. The first descending passage (mm. 19-20) reflects the traveling mentioned in the text ("erdreiste"). The latter example in mm. 23-24 (ex. 14.24), the only passage with ascending parallel triads, appropriately accompanies the text "dem heiligen Geiste!"
As in the volume 1 songs and many of the volume 2 songs described above, Berg continued to vary harmonic progressions, delay the arrival of cadences, and illustrate poetic images by employing non-functional and wandering harmonic passages. For example, in “Die Näherin” (song 35), which contains no key signature and no real sense of tonic until the final cadence, a series of resolving secondary dominants, interspersed with chromaticism, eventually leads to the first E major arrival in the penultimate measure (mm. 7-14: V/A major; V/B minor; V/C minor; V/A minor). The unsettled harmonic succession complements the troubled song of the young seamstresses, in which they sew and sew as they wait for their beloveds. The unpredictable final cadence in E major may also represent how, if the maidens find him, he will no longer recognize them (“so finden wir einmal ihn irgendwo, wird er uns nicht mehr erkennen.”). In song 37 “Süß sind mir die Schollen des Tales,” a succession of non-resolving secondary dominants in mm. 8-14 supports the text’s image of wandering toward home and the modulation from A major to A major (V/B; V/C; V/D; V/E; V/A). Another succession of secondary dominants in mm. 17-21 delays the authentic cadence in A major until the text expresses that the rolling valley has become a home (V/B; V/E; V/A). Finally a modulation by means of resolving secondary dominants (mm. 23-30) reestablishes the initial key, A major, as the narrator returns to the valley’s soil (V/F-F major; V/G-G minor; V/A major). In “So regnet es sich langsam ein” (song 60) Berg employed a chain of secondary diminished harmonies in mm. 18-21, delaying the arrival of the final F-major cadence (vii half-dim/D; vii/F; vii⁴/A; vii/G).

---

425 “So oft ich wander zum Heim im geleit des letzten Strahles.”
426 “Des Tals, das zur Heimat mir ward.”
This succession of harmonies begins with the narrator’s plea to “come and pick roses on our way.”

**Chromaticism**

Even as Berg developed a more sophisticated tonal, harmonic language, he continued to employ chromatic voice leading throughout the volume 2 songs, often substituting chromaticism for a harmonic progression. For example, prolonged chromatic lines characterize much of the melody and harmony in “Erster Verlust” (song 36), producing a particularly challenging vocal line. The final vocal phrase (mm. 20-22) descends chromatically toward the final cadence ($E^4 - E^\flat_4 - D^4 - D^\flat_4 - C^4 - B^3 - B^\flat_3$) and is paired with chromatic descents in the piano accompaniment, providing the harmony. Berg’s focus in this example seems to have been more on chromatic counterpoint than melodic tunefulness.

mm. 20-22: $E^4 - E^\flat_4 - D^4 - C^4 - B^3 - B^\flat_3$ voice
$E^\sharp_4 - E^\flat_4 - D^4 - C^4 - B^3 - B^\flat_3$ piano
$C^\sharp_5 - C^\flat_5 - B^\sharp_4 - B^\flat_4 - A^4 - G^4$ piano
$A^4 - G^\sharp_4 - G^\flat_4 - G^\flat_3 - E^\flat_4 - D^3$ piano

In “Traurigkeit” (song 54) Berg employed a great deal of non-functional harmony, including parallel chromatic thirds that rarely tonicize the A-minor tonic chords appearing at the ends of complete poetic lines. Two of the three cadences in A minor are not prepared by any traditional harmony or cadential motion but are rather preceded by chromaticism. For example, in m. 5-6 a $G^\flat_3$-major triad precedes the A-minor cadence in an unconventional way. Berg strengthened the arrival of the key with an $A^2$ pedal tone following in mm. 7-8 (ex. 14.25). Mm. 12-13 include the only appearance of a traditional, authentic A-minor cadence ($V^7$-i). Berg prepared the final cadence in m. 15 in an unlikely fashion with a $G^7$ (ex. 14.26)

---

427 “Gib mir die Hand und komm…wir wollen sie pflücken gehn.”
In the following song, “Hoffnung” (song 55), non-functional harmony and chromaticism continue to pervade the accompaniment. In fact, the first strong authentic cadence appears in mm. 11-12, at the conclusion of the penultimate line of text. After saturating the majority of the song with a non-traditional and deceptive succession of harmonies, Berg accompanied the last line of text with a conventional harmonic progression in A-minor (V\(^9\)/iv-iv-ii half-dim\(^7\)-V\(^9\)-i\(^6\)-iv\(^7\)-i\(^6/4\)-V\(^7\)-I; mm. 11-15).

“Spaziergang” (song 57) also includes a chromatic, wandering succession of chords that delays the arrival of a diatonic cadence, perhaps demonstrating that chromatic voice leading was more important to Berg than harmonic function. As in the previous
examples, authentic cadences only appear three times in “Spaziergang,” often corresponding to the punctuation in the text.

Cromatic lines occurring in contrary motion, or chromatic wedges, also appear in several of the volume 2 songs. In “Am Strande” (song 44) chromaticism and dissonance pervades mm. 23-26, reflecting the false and spiteful character of the narrator’s beloved (“von deiner Falschheit und Tücke”). Here an expanding chromatic wedge appears between the voice and the piano, in which the vocal line contains an ascending chromatic line from C5 to F5, and a piano line descends from C6 to A5. A contracting chromatic wedge simultaneously occurs in the bass clef of mm. 23-26.

mm. 23-26:  
\[
\begin{array}{cccccc}
C^5 & D^5 & D^5 & E^5 & F^5 & \text{voice} \\
C^6 & C^6 & B^5 & A^5 & A^5 & \text{piano} \\
E^3 & E^3 & D^3 & D^3 & C^3 & \text{piano} \\
E^2 & F^2 & G^2 & G^2 & A^2 & \text{piano} \\
\end{array}
\]

Berg also employed a chromatic wedge to complement a poetic image in “Spuk” (song 47). In m. 11 an expanding chromatic wedge between the voice and two piano lines accompanies the second stanza’s reference to “beams of light” (“O holde Strahlen des Lichts”). The contrary motion of the lines may represent the light beams spreading in all directions.

m. 11:  
\[
\begin{array}{cccc}
C^5 & C^5 & D^5 & \text{voice} \\
C^4 & B^3 & B^3 & \text{piano} \\
A^2 & A^2 & G^2 & \text{piano} \\
\end{array}
\]

Preceding the final vocal cadence in “Verlassen” (song 52), Berg also employed a chromatic wedge in mm. 38-40 highlighting the wilting, discarded rose (“die hingeworfene Rose, die am boden liedgt, verwelkend, auf”).

mm. 38-40:  
\[
\begin{array}{cccccccc}
B^4 & A^4 & A^4 & G^4 & G^4 & F^4 & F^4 & E^4 & \text{voice} \\
A^3 & A^3 & B^3 & B^3 & C^3 & C^3 & D^3 & E^3 & \text{piano} \\
\end{array}
\]

In mm. 17-18 of “Spaziergang” (song 57) Berg paired the image of the spring wind (“Sie schlürfen durstig den Frühlingswind”) with a chromatic wedge in which the
chromatic lines also lead toward the dominant seventh chord and authentic cadence in A minor.

mm. 17-18:

E\(^5\)    E\(_b\)\(^5\)    D\(^5\)
C\(^5\)    C\(_b\)\(^5\)    D\(^5\)
A\(_b\)\(^4\)    G\(^4\)    F\(_b\)\(^4\)
E\(^3\)    E\(_b\)\(^3\)    D\(^3\)

In the B section of “Die Soldatenbraut” (song 58) Berg combined the tonal practice of a fugal exposition with contrasting chromatic passages, perhaps representing the soldier (fugal subject) and his lack of accolades (chromaticism): “Mein Schatz hat kein Band und kein’ Stern,…kein Kreuz…wird auch kein General…hätt’ er nur seinen Abschied einmal.” Here, statements of the fugal subject (C-GG-C-D) alternate with measures in which each musical line contributes to a chromatic wedge. The chromatic lines appear in mm. 15-16, 21-22, and mm. 23-24, the last including a sequence of the chromatic wedge.

mm. 15-16:

G\(^5\)    G\(_b\)\(^5\)    F\(^5\)    E\(_b\)\(^5\)
E\(_b\)\(^5\)    D\(^5\)    D\(_b\)\(^5\)    C\(^5\)
G\(^4\)    G\(_b\)\(^4\)    F\(^4\)    E\(_b\)\(^4\)
F\(_b\)\(^3\) - G\(_b\)\(^3\) - A\(_b\)\(^3\) - A\(^3\)
B\(^3\)    B\(_b\)\(^3\)    C\(_b\)\(^3\)    piano

mm. 20-21:

G\(_b\)\(^5\)    F\(^5\)    F\(_b\)\(^5\)    E\(_b\)\(^5\)
B\(_b\)\(^4\)    B\(_b\)\(^4\)    B\(^4\)    C\(^5\)
G\(_b\)\(^4\)    F\(_b\)\(^4\)    F\(_b\)\(^4\)    E\(_b\)\(^4\)
E\(_b\)\(^3\)    F\(_b\)\(^3\)    F\(_b\)\(^3\)    G\(_b\)\(^3\) - A\(_b\)\(^3\)

mm. 23-24:

C\(^5\)    C\(_b\)\(^5\)    D\(^5\)
A\(_b\)\(^5\) - G\(_b\)\(^5\) - F\(^5\)
A\(_b\)\(^4\) - G\(_b\)\(^4\) - F\(_b\)\(^4\)
F\(_b\)\(^3\) - G\(_b\)\(^3\) - A\(_b\)\(^3\) - B\(_b\)\(^3\)

Phrase Exchange

Another technique employed in Berg’s volume 2 songs is phrase exchange, in which one line presents a melodic gesture while another simultaneously presents the same pitches in retrograde or contrary motion (producing a diatonic wedge). This device
appears several times in “Reiselied” (song 46) and may be considered a repeating motive throughout. For example, Berg paired the opening piano gesture in the “tenor” voice (G₃₋B₃₋C₄₋E₄) with a retrograde version in the bass (E₄₋C₃₋B²₋G²). This gesture repeats in m. 5, accompanying the vocal entrance. This device represents the ascending and descending movement in the text (water falling, rocks rolling, and birds carrying us away). ⁴²⁸ Other variations of this motive appear throughout “Reiselied,” with different rhythmic patterns. Berg paired the longest exchange with the final cadence (m. 28).

Example 14.27
“Reiselied’ mm. 1-2

m. 3:  B⁴₋G⁵₋E⁵₋B⁴
       G₃₋B³

m. 9:  A⁴₋C⁵₋D⁵
       D₃₋B²₋C₃

m. 10: F⁷₋A⁴₋C⁴
       A³₋F³

m. 20: F⁷₋E⁴
       C⁴₋E⁴₋F⁷

m. 24: G₇₋E⁷₋C₇
       E₃₋G₃

m. 25: A⁴₋C⁵₋D⁵
       D₃₋B²₋C₃

m. 28: A³₋B⁴₋C₄₋E⁴₋G⁴₋B⁴₋C₅
       C₃₋B²₋G²₋F⁷₋E²₋C²₋A¹

⁴²⁸ “Wasser stürzt…rollt der Fels…Vögel her, uns fortzutragen.”
Berg also employed phrase exchanges or diatonic wedges in “Winter” (song 49), the first of which also appears in the opening measures. In mm. 1-3, the “soprano” and “alto” voices in the piano accompaniment present a rather long gesture outlining a seventh and containing a few pitch variations. This entire exchange returns in mm. 15-16. The complexity of this gesture, combined with parallel descending thirds in the bass clef, represents the sophistication of the beautiful winged cherub and the will of God, images expressed in the text (“Der schönste Cherub kommt...wie der Wille Gottes”).

mm. 1-3:  \[ B^4-C^5-D^5-E^5-F^5-G^5 \]
\[ G^4-F^4-E^4-D^4-C^4-B^3 \]

Berg’s harmonic techniques in the volume 2 songs demonstrate his deeper understanding of chord function and harmonic progressions, as well as his experiments or exercises with chromatic voice leading and dissonance. Many songs continue to contain harmonic passages that purposefully illustrate poetic images. The ones that are devoid of text painting, however, may indicate Berg’s focus on a particular harmonic device or motive. The development of Berg’s tonal language in the later Jugendlieder, as well as his continuing concentration on chromaticism, likely provided the foundation for the mature, “Bergian” style observed throughout his career.
CHAPTER 15

CONCLUSION

This study of the style traits employed throughout the Jugendlieder demonstrates Berg’s compositional process, preferences, and development during the earliest years of his career (1901-08). The volume 1 songs, composed by a teenage autodidact with a passion for literature and surrounded by music in the home and society, reveal his compositional inexperience and inclination to emulate Romantic models. Berg most likely learned basic notation practices by imitating the music that circulated in the home, particularly the art songs and piano literature studied and performed by Berg’s siblings. The creative and expressive process of composing was likely more important to Berg than understanding the various rules of musical notation, and consequently many volume 1 manuscripts contain several practices indicative of a novice.

Berg’s earliest compositions were art songs, not piano miniatures or string quartets or symphonies. One cannot overlook, therefore, the importance of the selected poetic texts. The first volume of Jugendlieder demonstrates Berg’s initial efforts to set German poetry to music. As his first interest was literature, it is not surprising that illustrating the poetic images in the texts appears to have been his primary focus. From a variety of traditional and contemporary poets, Berg chose poems with Romantic topics and themes that may have resonated personally with the young composer. The volume 1 texts, therefore, appear to connect more with Berg’s biography than their successors.

Rhythm developed next as a central element in Berg’s early songs, perhaps initially modeled after the devices he encountered in the Romantic art song literature. For example, the repeated syncopated pattern in piano accompaniments that often occurs in works of Schubert, Schumann, Brahms, and Wolf became a main feature of several of Berg’s songs, often associated with a poetic image or delineating formal structure. He gained fluency in the variety of rhythmic devices that were established by the leading
song composers of the preceding century. This style element would continue as a principal trait of Berg’s later and mature works.

The forms employed in the earliest *Jugendlieder* are often derived from the poetic structure of the selected texts and provided the fundamental organization around which Berg could develop variation techniques. He frequently adopted simple and traditional forms, such as rounded binary and ternary, that “round out” the form and reprise opening ideas. The use of through-composed and modified strophic forms also allowed Berg to vary rhythmic, melodic, and harmonic ideas, as well as to represent the varied images in the text.

Not surprisingly, Berg’s melodic and harmonic techniques were the least developed in the volume 1 songs. Likely modeling his songs after works by Wagner, Schubert, Schumann, and Brahms, a conventional Romantic sound appears in the early songs, but the melodic tunefulness one might expect from *Lieder* and the mechanics of tonal chord function and progression are absent. Many of Berg’s songs contain disjunct and chromatic vocal melodies, suggesting that the pitches for the melodies may have been selected principally to complement those featured in the harmony (or Berg emulated the continuous melodies of late-Romantic vocal music). Harmonically, chromatic and unconventional chord successions resulted from contrapuntal voice-leading and sonorities chosen to illustrate the text. All of these elements combine to define Berg’s autodidactic phase of composition (1901-04).

The style elements employed in the volume 2 songs provide evidence that beginning in late 1904 Schoenberg’s teachings and Berg’s additional experience influenced a new phase of Berg’s compositional development. During this period, Berg’s later manuscripts demonstrated more experience and understanding. The importance of setting specific poetic images carefully in his music continued in volume 2, but Berg’s concentration shifted more toward the musical elements and compositional techniques likely due to his studies with Schoenberg. It seems that the poems themselves did not influence the compositional process as much as they did in volume 1. Nevertheless, all the texts selected by Berg contain similar Romantic themes, particularly those connected with nature and love. With regard to form, the volume 2 songs continued to employ the traditional forms used in the earlier volume but also included one attempt to set a song
strophically. It is likely that Berg had avoided strophic form in the volume 1 songs because it restricted his creativity and employment of variation techniques, an important element in his developing compositional style. Also, he may not have had the technical means yet to attempt such a challenging form.

The style elements that benefited most from Berg’s studies and experience were rhythm, melody, and harmony. The volume 2 songs continued to employ rhythmic patterns as independent gestures. Berg’s style grew richer, and his freedom and flexibility with rhythmic motion increased. In addition, his focus on rhythmic motives and variation would become an important part of his compositional style. Melodically, Berg began to work with the presentation, repetition, and variation of melodic ideas and motives, demonstrating how developing variation was emerging as a central element of his compositional process and style. Lastly, with regard to harmony, the later songs of volume 2 contain more traditional harmonic progressions, suggesting Berg’s improved understanding of the Classic-Romantic tonal language, likely influenced by Arnold Schoenberg’s tutelage. Just as Berg constructed, repeated, and varied melodic motives, he also employed variation techniques in his harmonic progressions and motives.

_Jugendlieder_ Characteristics Appearing in “Warm die Lüfte,” op.2/4

Berg’s early compositional style may also be observed in his later, more mature works, including “Warm die Lüfte,” from _Vier Lieder_, op. 2. The first three songs in the _Vier Lieder_ are considerably “tonal”; whereas “Warm die Lüfte” is celebrated as his first atonal work. One could argue, however, that Berg retained some consonant, tonal sonorities, as well as devices and techniques initially employed in his _Jugendlieder_, and superimposed them upon more dissonant atonal sonorities. For example, in m. 3 of “Warm die Lüfte,” Berg employed ascending parallel sevenths in the same way he would employ parallel sixths or thirds in the _Jugendlieder_. The parallel sevenths in op. 2, however, provide the dissonant interval needed for an atonal context.

---

429 “Warm die Lüfte” is called Berg’s “first ‘atonal’ piece” in Dave Headlam’s, _The Music of Alban Berg_ (New Haven, CT: Yale University Press, 1996), 167. This song sets a text from Alfred Mombert’s (1872-1942) _Die Glühende: Glühende in einem neuen Heimat-Urgefühl_ (1896).
Several other motivic devices and techniques connect the Jugendlieder to “Warm die Lüfte.” For example, the opening piano accompaniment of “Warm die Lüfte” presents an oscillating whole-tone neighbor pattern supported by C²-G² pedal fifths, which are preceded by grace notes.

\[
\begin{align*}
m. 1 & \\
C^5 & \rightarrow D^5 \rightarrow C^5 \rightarrow D^5 \\
A^4 & \\
C#^4 & \rightarrow B^3 \rightarrow C#^4 \rightarrow D#^4 \\
F^3 & \\
G^2 & \\
C^2 & \\
\end{align*}
\]

A reprise of this motion also appears in mm. 9-11.

\[
\begin{align*}
m. 9 & \quad m. 10 & \quad m. 11 \\
B^3 & \quad A^3 & \quad B^3 & \quad A^3 & \quad C^6 & \quad G^5 & \quad C^6 & \quad G^5 & \quad C^6 \\
G^3 & \quad F^3 & \quad G^3 & \quad F^3 & \quad F\#^5 & \quad C^5 & \quad F\#^5 & \quad C^5 & \quad F\#^5 \\
B^2 & \quad C^3 & \quad B^2 & \quad C^3 & \\
D^2 & \quad E^2 & \quad D^2 & \quad E^2 & \\
G & \quad A & \quad G & \quad A & \\
\end{align*}
\]

In the Jugendlieder, Berg originally employed a fluctuating piano pattern in “Spielleute” (song 9) with parallel rocking tritones.

\[
\begin{align*}
m. 1 & \\
F\#^5 & \rightarrow D\#^5 \rightarrow F\#^5 \rightarrow D\#^5 \\
C^5 & \rightarrow A^4 \rightarrow C^5 \rightarrow A^4 \\
D\#^4 & \rightarrow F\#^4 \rightarrow D\#^4 \rightarrow F\#^4 \\
A^3 & \rightarrow C^4 \rightarrow A^3 \rightarrow C^4 & \\
\end{align*}
\]

A similar and repeating whole-tone neighbor pattern appeared in “Hoffnung” (song 55).

\[
\begin{align*}
m. 1 & \\
A^4 & \rightarrow B^4 \rightarrow A^4 \\
A^3 & \rightarrow G^3 \rightarrow A^4 & \\
\end{align*}
\]

Berg returned to the oscillating pattern in the opening measures of “So regnet es sich langsam ein…” (song 60).
In song 14, “Sehnsucht III,” Berg combined the whole-tone neighbor pattern with open fifths appearing in the bass (mm. 1-4).

Similarly, “Schattenleben” (song 19) contains an alternating pattern of a whole tone with bass fifths.

This repeating gesture also appears in the opening five measures of “Ich und Du” (song 39).

Several more of the Jugendlieder contain open, bass fifths, supporting a triadic harmony or providing a bass drone (songs 22, 24, 25, 26, 27, 28, 30, 33, 39, 43, 51, 54, 56, 66). Most similar to “Warm die Lüfte,” the opening measure of “Fromm” (song 40) presents an $A^3E^4$ bass fifth preceded by anticipatory grace notes.

Just as triplets were used as both rhythmic and melodic devices in Berg’s early songs, in mm. 3 and 5 of “Warm die Lüfte” Berg employed triplets as an anacrusis, leading to the end of the poetic and musical phrases. This device appeared in several of the Jugendlieder, especially in song 2, “Herbstgefühl.”

Rhythmic similarities also connect the early songs with op. 2. Berg’s penchant for syncopated rhythms in the Jugendlieder appears in “Warm die Lüfte.” The song of the nightingale in mm. 5 and 6 presents a rhythmic motive with tied triplets reminiscent of the syncopated triplets characterizing the accompaniment in “Süß sind mir die Schollen
des Tales” (song 37). In mm. 16-18, sixteenth-eighth-sixteenth and quarter-half-quarter patterns are employed in the piano accompaniment. The last two measures (mm. 24-25) contain a quarter-half-quarter pattern with ties, which produces a hemiola effect at the final cadence. Berg also used a hemiola in the last measures of “Am Strande” (song 44) to slow down the rhythmic motion toward the cadence.

In mm. 7-8 of “Warm die Lüfte” an isolated, melodic A-E♭ tritone hearkens back to Berg’s repetitive use of this interval in songs 38 and 57. Immediately following in mm. 8-9, the tritone is replaced by a repetition of A-B♭ motion. The close proximity of these two intervals suggest a cryptogram of both Schoenberg’s and Berg’s initials (A = Arnold; E♭ [or S] = Schoenberg; A = Alban; B♭ [or B] = Berg). As described in Chapter 13, Berg may have used his first cryptogram (A-B♭) in the opening neighbor-pattern of “Über den Bergen” (song 43). These intervals return in “Warm die Lüfte” in mm. 15 and 16.

The most spectacular visual and aural moment in “Warm die Lüfte” is the thirty-second-note glissando wedge in m. 15. The right hand performs an ascending black-key glissando (A♭4-A♭6), as the left hand performs a descending white-key glissando (A3-B). Berg hinted at this device in mm. 12-14, in which he employed chromatic wedge motion.

<table>
<thead>
<tr>
<th>m. 12</th>
<th>m. 13</th>
<th>m. 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>C♭3</td>
<td>D3</td>
<td>D♭3</td>
</tr>
<tr>
<td>F♭2</td>
<td>E2</td>
<td>D♭2</td>
</tr>
<tr>
<td></td>
<td>E♭3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F3</td>
<td>E♭3</td>
</tr>
</tbody>
</table>

This type of chromatic, contrary motion is not new for Berg, as chromatic wedges were first employed in songs 44, 47, 52, 57, and 58.

Lastly, the final eight measures of “Warm die Lüfte” contain a semitone shift from B♭ in the bass (mm. 18-20) to B♭ (mm. 22-end), reminiscent of the way in which Berg would end songs in the Jugendlieder. Unpredictable shifts to the final tonal center appeared specifically in “Vielgeliebte schöne Frau” (song 11; with G-major preceding the F♭-major ending), as well as the various songs in which the final harmonic progression shifted to the parallel mode.

The musical characteristics employed in Berg’s two volumes of Jugendlieder and described in this study provide a new, concentrated examination of a young artist’s compositional style and process at the turn of the twentieth century. The distinction between the two phases of his experience becomes clearer through an understanding of
Berg’s earliest works. Ultimately, this study demonstrates that the *Jugendlieder* served as the foundation upon which Berg cultivated the skills needed to develop a mature compositional style that balanced Romantic conventions and modern sonorities with techniques indicative of his personal style.
BIBLIOGRAPHY


Bringsvaerd, Tor Åge. “Norse Mythology.”


Cate, Phillip Dennis and Susan Gill. *Théophile-Alexandre Steinlen*. Salt Lake City, UT:


Goethe, Johannes Wolfgang von. *Goethes Werke*. Ed. Eduard Scheidemantel, Vienna:
Bong and Co, 1891.


Naudé, Janel Joan. “Lulu, Child of Wozzeck and Marie: Towards an Understanding of


Rilke, Rainer Maria. Erste Gedichte von Rainer Maria Rilke. Leipzig: Im Insel-Verlag, 1919.


BIOGRAPHICAL SKETCH

Sara Balduf Adams, originally from Ypsilanti, Michigan, received the Bachelor of Music degree in Voice Performance from Murray State University ('97). A highlight of her time at MSU was portraying “Josephine” in a production of H.M.S. Pinafore. She received the Master of Music degree in Music Theory from Florida State University in 1999 and completed a Yale University summer course on Twentieth Century Austrian Composers, taught by music theorist Allen Forte in Salzburg, Austria (Summer 2005).

Sara is currently Assistant Professor of Music at Madisonville Community College, Madisonville, KY, where she teaches courses on Music Appreciation, History and Sociology of Rock Music, and Music for the Elementary Classroom. She also directs the Madisonville Community College Singers and performs with the Madisonville Community Chorus, the Owensboro Symphony Chorus, and the Paducah Symphony Chorus. In February 2007, she was a featured solo performer in a program titled Arias and Art Songs, part of the Chamber Music Series at the Glema Mahr Center for the Arts in Madisonville.

Sara is a member of the American Musicological Society (AMS), the College Music Society (CMS), Sigma Alpha Iota Music Fraternity, and the Kentucky Music Educators Association. She has presented papers based on her dissertation research at regional AMS and CMS meetings.