

INTCRVALLIC AND MOTIVIC COHERENCE IN THE LAST SONG OF SCHOENBERG'S *DAS BUCH VON DEN HÄNGENDEN GÄRTEN*

Arnold Schoenberg was an innovative composer, whose music is situated at a crossroads of styles, the old and the new, since the composer was a representative of the aesthetics of two centuries, the 19th and the 20th. An ardent disciple and follower of the late Romantic tradition, that of Wagner and Brahms, he discovered a new harmonic language in the first few years of the 20th century, namely, atonality, which in turn made way for the twelve-tone technique, conceived by him in the 1920s. These two trends in Schoenberg's music are noted for their extreme difference between each other, the twelve-tone technique being distinguished for its complex organization, while the style featuring atonal harmony, prominent in the music of Schoenberg and his disciples, generally thought of as amorphous and leading to an abandonment of traditional form, structure and thematicism altogether. In fact, Schoenberg himself stated that the necessity for the creation of the twelve-tone technique was caused by the fact that it was virtually impossible for him to compose large-scale compositions in the atonal medium (with the exception of vocal works, since those are guided by the text) due to the amorphous quality of the musical material. Among the best-known works by Schoenberg written in this vein are the monodrama *Erwartung*, the 5 Pieces for Orchestra opus 16, *Pierrot Lunaire* and the song-cycle *Das Buch von den Hängenden Gärten*, written on the poetry of Stephan George.

There are two opposing approaches to the music of this style. One of them is best followed by the German music theorist and disciple of the Second Viennese School, Theodor Adorno, who in his writings, most notably, his book "Quasi Una Fantasia," emphasizes the extreme amorphous and intuitive quality of Schoenberg's atonal music. Adorno praises Schoenberg's atonal period for its bold break with all the formal constraints of previous musical tradition, most notably, that of 19th century music. In the last essay of his book, titled in

French "vers une musique informelle" ["towards an informal music"], Adorno proposes a new style of music called "musique informelle" [i. e. "informal music"], which is freed of the shackles of all traditional form and thematicism and is at liberty to develop naturally on an intuitive level. The theorist claims that Schoenberg and his pupils Webern and Berg have achieved an equivalent of this type of music in their atonal works of the first two decades of the 20th century. He brings in Schoenberg's *Erwartung* and the fifth piece from the 5 Pieces for Orchestra, as well as Berg's 3 Pieces for Orchestra opus 6 as some of the best examples of the total break with thematic constraints, and claims that in the latter composition Berg actually overcame Schoenberg's stumbling block and created a large-scale atonal work not fettered by traditional form or thematicism. According to Adorno, Schoenberg's subsequent discovery of the twelve-tone technique paved the way for a regression in his style, a return to formalized music and a compromise of his radical avant-garde exploration of new musical sound.

Another approach to Schoenberg's atonal music is that of the set theorists in the United States, who stress the formal element inherent in the composer's style of this period, which had harbingers in his early, tonal works and were subsequently developed to a greater degree in his twelve-tone works. Among those one can name Allen Forte, David Lewin, Milton Babbitt and many others. Some theorists, such as Allen Forte, prefer to give more attention to Schoenberg's atonal music, whereas others, among them Milton Babbitt, favor his serial compositions. In a large body of analytical literature one can discover how Schoenberg's atonal works, seeming to be amorphous and chaotic on the surface, possess a very subtle and refined structural coherence and harmonic unity, which could be closely analyzed and traced throughout each composition and/or movement.

In addition, it is worthwhile to observe that Schoenberg, starting off as a follower of the German

Romantic tradition, while casting aside some of its more obviously recognizable features, retained many of its discernible elements in either an implicit or explicit form in both the atonal and the serial works. According to his pupil Egon Wellesz, in his book "Arnold Schoenberg, The Formative Years," the composer remained "the last of the Romantics." Not only the mode of emotional expressivity of the late 19th century musical legacy of Brahms and Wagner remain inherent in Schoenberg's work throughout his life (unlike the music of his contemporaries, Hindemith and Stravinsky), but at odd times, very distinctly traditional formal patterns are retained in his music, being interspersed with the more avant-garde trends of his style.

Schoenberg's song-cycle *Das Buch von den Hängenden Gärten* presents an excellent example of the synthesis of these opposite elements in Schoenberg's music: the traditional versus the radical and the formal versus the informal. Following the Symbolist and Expressionistic trend of Stephan George's poetry, the music is written in a very highly-charged emotional style, at the same time in (almost) abandoning the tonal language, Schoenberg extends the expressive style of this music to a higher level of newer and more subtle and refined emotions, inherent in the hyper-Romantic style of Expressionism. The harmony of the song-cycle practically forsakes traditional tonality and virtually does not contain any tonal centrality. However, being a transitional work of the composer, it still retains some elements of triadic harmony, to be totally abandoned in turn in his next work, the 3 Piano Pieces opus 11. There is virtually no traditional formal design and no underlined traditional thematicism, especially in the vocal line, which has a very improvisatory sound. Nevertheless, each song is distinct with its unique mood, textural design and intervallic sense of coherence, whereas in several of the songs traces of traditional formal patterns are still retained, for the most part in the piano part.

One of the most interesting songs in the cycle is the last one, No. 15. It is among the longest and has some more distinct traces of traditional thematicism inherent in the piano part, exemplified in the literal recurrence of the main theme. The latter contains a quasi-triadic melody in the right hand and a quasi dominant-seventh harmony in the left hand, which nonetheless do not suggest a return to tonality, but use elements of it in an extended manner. The left hand chord, A-E-G or <0-3-5> is joined by a melody

outlining a Bb major chord or <0-4-7>, together producing a set of <0-2-3-5-7-8>, whereas the set produced by the simultaneous occurrence of the left hand chord with the first note of the melodic line, is <0-2-5-7>. In m. 2, the same left hand chord of <0-3-5>, transposed a major second lower, resulting in G-D-F, when joined by C#, the first note of the melodic line in the measure, struck simultaneously, produces the set <0-1-4-6>, while adding the second note of the melodic line E, results in the set <0-1-3-4-6>. The third measure reduces the left-hand to two notes, F#-C#, when joined by the simultaneously struck B in the right hand, resulting in the set <0-2-7>, while when the melodic line is joined by the other members of the B major triad, F# and D# (F# doubling the left-hand note), results in the set of <0-2-4-7>. This set corresponds by 3 notes to <0-2-5-7> from m. 1 and by 2 notes with <0-1-4-6>, the main difference being in the semitone displacements upwards or downwards. M. 4 features the <0-3-5> set in the left hand, which, transposed down to D-A-C, joined by G# with the first note in the right hand, produces the set <0-1-4-6>, familiar from m.2, transposed at T7. The addition of the second melodic note E# results in the set <0-2-5-7-8> or <0-1-4-6-9>, deviating from the m. 2 set in that the second right-hand note is a major third below the first one, while it was above the first one in m. 2. M. 5 presents a different type of seventh chord, namely the major seventh chord in inversion of A-F-C-E or <0-1-5-8>. Towards the second half of the measure the C changes to B, resulting in the set of <0-1-5-7>. Joined together, the two sets produce the larger set, <0-1-5-7-8> or <0-2-3-7-8>. <0-1-5-7> is the more similar subset of the two to the initial four-note subset <0-2-5-7> in m. 1, while <0-1-5-8>, continuing the chord progression shown between the previous two subsets, goes just as far from the initial subset <0-2-5-7> as <0-1-4-6> from m. 2 does at the other side. The set <0-2-3-7-8> in m. 5 essentially presents a subset of the set <0-2-3-5-7-8> from m. 1, while the set in m. 2 <0-1-3-4-6> if compared to the first set, <0-2-3-5-7-8>, provides the two missing intervals in the first set, namely 4 and 6, resulting in a total interval spectrum of intervals from 1 to 8, or if taken together with their inversions, the entire interval spectrum altogether. M. 6, while holding over in a tie the notes A-B-E-F, follows the E with the descending line of D#-A#-E, resulting in a set of <0-1-2-6-7>, while the subsequent chord of E-C#-F-A-D, results in the set <0-1-3-4-8>. The alteration of the C# to a C in the next measure in otherwise

an identical chord results in the set <0-2-4-5-9> and the junction of these two chords produces the superset of <0-1-2-4-5-9>. A comparison of the five-note sets of <0-2-4-5-9> in m. 7, <0-2-3-7-8> in m. 5, <0-1-2-6-7> in m. 6, <0-1-3-4-8> in m. 6, and <0-1-3-4-6> in m. 2 and m. 5 shows a similar chord progression of gradually moving semitones, resembling the corresponding chord progression of the four-note subsets. A comparison of the two six-note sets of <0-2-3-5-7-8> in m. 1 and <0-1-2-4-5-9> likewise presents a chord progression in mostly semitones (with only one whole tone progression, from 7 to 5 in the second line from the top), this one being a little less smooth, since it features a change in virtually all the “voices” except the bottom one (which stays at 0). The conjunction of the two six-note sets produces a ten-note clustery complex of <0-1-2-3-4-5-6-7-8-9>. The three-note triadic chord D-G-B, finishing the first phrase of the song, and the next three-note chord F-A-C both constitute the set <0-4-7>, recalling the subset in the right hand of m. 1. This detailed analysis of the first eight measures of the song give a good representation of the harmonic unity, coherence and breadth of ideas inherent in this song (Example 1).

This theme is repeated four times throughout the song, being the most distinctly recognizably recurring thematic entity in the entire song-cycle. The four recurrences after the main presentation are, respectively, mm. 15–16, mm. 25–26, mm. 32–33, and the final one, mm. 42–50, which is the most complete recurrence, the three previous ones only repeating in modified form the first couple of measures. The recurrence in m. 15 presents the initial superset of <0-2-3-5-7-8> untransposed, while the second chord of m. 15 follows the chord of m. 2 with an added D# resulting in a chord of <0-1-2-3-4-6>. On m. 16, the third chord follows <0-2-4-7> from m. 3 closely, while the fourth chord in the same measure, D#-A-E-C#-A-D, resulting in the set <0-1-2-3-8> is a modified recurrence of m. 6, merging together the melodic line E-D#-A#-E as part of set <0-1-2-6-7> and the chord E-C#-F-A-D, also known as set <0-1-3-4-8>. The new set contains the bottom intervals of the first set and the top intervals of the second set (Example 2).

The second recurrence of the initial theme, beginning on the third beat of m. 24, is even more condensed, lasting one and a half measures and occurring at a rhythmic diminution of sixteenth-note motion replacing eighth-note motion. The initial chord A-E-G-Bb-D-F, featuring set <0-2-

3-5-7-8> is preceded by an Eb, merging into the first chord and resulting in the set <0-1-2-3-5-7-8>. The second set <0-1-3-4-8> is presented verbatim, though rhythmically syncopated. The third chord presents a variation and a modification of the first chord with the Bb-D-F subset transformed into G-Bb-D and the A-E-G transposed up a semitone to Bb-F-Ab – all preceded by an Eb – the result is the set <0-1-3-5-6-8>, which is similar to both the first set <0-2-3-5-7-8> and the second one <0-1-3-4-8>, being the necessary link in the resulting “chord progression”, similar to those in the first section analyzed. The last chord, Ab-Eb-G-(Eb)-F-D is essentially a transposition of the second chord up a semitone, following the path of the transposition of the lower half of the first chord up a semitone (Example 3).

The third recurrence of the theme in m. 32 demonstrates further variation of the theme. The right-hand melody is essentially embellished with doubling it a third below it. This results in a combination of the initial melodic triad of Bb-D-F with its transformation of G-Bb-D as presented in the second recurrence. The first triad is preceded by a dyad of a Db-F, presenting the new note of Db. The resulting set is <0-1-3-4-6-8-9>. The second chord is further embellished with the lower trichord G-D-F or <0-3-5>, joined by three transpositions a minor third and, respectively, the major third below, emphasizing the tertial (though non-diatonic) element in both the melody and accompaniment. The melodic line C#-E-C# is emphasized by chords: D-F-C# or <0-1-4> for the first and third chords and C#-F-B-E <0-2-5-6> in the second chord. The resulting merge of sets of the right hand is <0-2-3-5-6>, while the conjunction of the three trichords results in the set <0-1-2-4-6-7-9>. The combination of the first trichord in the right hand held all through the time that the three trichords in the left hand are played results in the same set as the one present in the entire measure <0-1-2-3-4-6-7-9>, providing a contrast to the initial set of <0-1-3-4-6> as demonstrated in the corresponding fragment of music in m. 2. The last trichord in the left hand, C-G-Bb, held by the chords D-F-C# and B-C#-E-F, produces the set <0-1-2-3-4-6-7> – one note less than the complete set of the entire measure, continuing in the first half of the subsequent measure. The next eight measures, mm. 34–41, actually present an augmentation and very contrasting variation of mm. 3–7. The similarity of the melodic motion may be traced by noting the B on the first beat of m. 34, the

B-F# motion of m. 3 transformed into m. B-G of m. 34 and Bb-Gb of in m. 35, the D# in m. 3 turned into D of m. 35, the G#-E# of m. 4 turned into F-Ab-E of m. 36, the longer melodic complex of E-C-B-E-D#-A#-E-Eb-Db-Cb of m. 5–6 transformed in mm. 36–39, while the chord on mm. 40–41 is essentially an almost verbatim repetition of mm. 6–7, except that the voice-leading of C# to C in the left hand harmony is essentially emphasized by transforming the two notes into three chords, E-A-C#, E-A-C and D-G-Bb – the last chord being actually a modified repetition of the D-G-B chord of m. 7, closing the phrase (Example 4).

The fourth recurrence of the main theme, starting on m. 42, is almost an exact repetition of the first presentation, except that it is situated two octaves below the latter and contains the dynamic mark of triple forte, so all the pitch sets are identical to those of the opening measures of the song. The third from last measure, m. 49, presents a few new pitches: F-A and Bb-D, which when combined with the B-E, tied over from the preceding thematic chord, produce the respective sets <0-1-5-7> and <0,1,4,6> and in conjunction, <0-1-2-5-7-8> (Example 5).

It would be outside the scope of this article to analyze every note in this song. The next frequently recurring motivic material which must be noted in this song is the set of two similar triplet sixteenth-note motives appearing in m.19 twice in the right hand – motive x: F-Ab-Eb-F-Bb (<0-2-5-7>) and motive y: F-Ab-E-F-B (<0-1-4-7>) (Examples 6 and 7) – the difference between the motives follows the principle of the slight difference between similar sets by means of semitone displacement. The two motives recur in the left hand on mm. 19–20, transposed a minor tenth down. The next recurrence of the two motives is on m. 23 in the left hand, transposed down two octaves and a minor seventh below their original occurrence. They are then restated many times in a developmental fashion, each time transposed: four times on m. 24 with the respective transpositions of motive x at T0, motive y at T1, motive x at T9 and motive y at T0. The climax of the developmental section takes place on m. 24, where the motives are restated three times in a continuous descending chain in the right hand: motive y at T2, motive x at T7 and motive y at T11. Motives x and y are shown once again on mm. 27–28, after the second recurrence of the main theme. This time they appear in counterpoint with two other thematic entities in a sequential manner. One of the other three themes in these three measures is the

primary melodic fragment of the leit-theme of m. 1, i. e. (0,4,7), this time varied into an interval array of <3,8,8,3> which constitutes the pitches D#-F#-D-Bb-C# for the first example and likewise for each consecutive sequence. The second thematic unit is a descending interval array of <7-6-10> constituting the set (0,1,2,8) or the note succession for the first example F-C-Gb-E, which, subsequently, is repeated and then transposed in sequence (Example 8).

To touch briefly on the intervallic material of the voice line, it could present a striking example of Adorno's ideas of informal music: it is practically devoid of any recognizably recurring thematic material at all, but may only be identified by a certain adherence to specific intervals. It becomes virtually impossible to identify any recognizable sets, since it is debatable where one set begins and another one ends, except, perhaps, by matching them with the beginnings and ends of the lines of the poem; however the melodic design often produces figures either longer or shorter than the poem's lines. One may make a general observation that it possesses an independent type of development, not directly connected to the intervallic material of the piano part. It begins on m. 13 with very small intervals, closely clustered together: mainly semitones and minor thirds. Towards m.15 and onwards, the melodic line gradually expands, introducing wider intervals, among which, minor and major sixths and sevenths appear more and more frequently. Around m. 23, which may be perceived as a developmental section of the song, the intervallic material is narrowed down and becomes more concentrated. Mm. 27–29 could be seen as the climax of the song and especially of the vocal line. Here perfect fourths and tritones begin to predominate, and the melodic line contains the widest leaps and reaches the highest note in the song, F5, as well as the lowest, B3 (although the latter has been introduced several times before). After a pause of nearly three measures, the voice returns on the upbeat to m. 33 and finishes off on m. 34, the last seventeen measures of the song reserved for the piano for its final dramatic statement.

The interval array of the beginning of the vocal line on mm.13–14 is <11-11-2-8-11-1-2-8-1 1-1-2>, with an inner sequence of two four-note sets in it (Example 9). The melodic line is very narrow-ranged and mainly focused on minor seconds. On mm. 15–19, the line widens and larger intervals appear, including thirds and sevenths. On the melodic fragment beginning on the upbeat to m. 18

the melodic line has an interval array of <9-10-7-9-5-9-3>, giving more prominence to thirds (with one perfect fourth being present) and outlining the quasi-triadic harmony present in the piano centered on B major (Example 10). The melodic fragment on mm. 20–21 has the interval array of <11-9-9-3-9-11-8-1-8>, favoring mixtures of minor and major thirds regularly intermingled with minor seconds (Example 11 – A). The fragment immediately following, starting on the third beat of m. 21, is a slightly varied sequence, similarly intermingling minor seconds and thirds (Example 11 – B). In m. 23, the developmental section, the interval array is <1-11-1-1 1-1-3>, the line statically swaying to and fro in semitones (Example 12 – A). M. 24 begins the same way but gradually broadens in range and acquires wider intervals, first major thirds, then a major seventh leap down (Example 12 – B), and, finally, on m. 26, perfect fourths become prominent for the first time (Example 12 – C). M. 27 is the climactic section of the song and here fourths predominate. It is here that more than anywhere else in its part that the vocal line actually explicitly demonstrates thematic material from the piano part in counterpoint with the intensely polyphonic piano texture during these measures. M. 27 is a paraphrase of the five sixteenth-note motives identified as x and y happening in the piano line simultaneously. The interval array is <5-8-7-11-6-1-5-8-7>, which may be neatly divided in half, the second half being a sequence to the first one (Example 13). The melody of mm. 28–29 is actually a slightly varied restatement of the main theme, prominent in the piano at mm. 1–4 (Example 14), the variation being at first virtually identical to the varied statement of the theme in the piano’s upper voice in the preceding measure, m. 27 (Example 8, m. 27, piano part). This is where the bridge between Schoenberg’s informal and formal trends in his music becomes the most apparent. The interval array for this section is <3-8-8-3-3-8-11-6-11-8-11-1>, and here major minor

thirds predominate, oscillating regularly between upward and downward motion, and the explicitly tonal quality of the primary theme veiled by an augmented-triadic harmony. After a hiatus of almost three measures, the final short melodic fragment beginning on the upbeat to m. 33 proceeds in only stepwise motion in minor and major seconds in a nearly-tonal harmony, within the range of a perfect fifth, implying a tonal centricity of Eb major and minor (Example 15). The interval array of this fragment is <1-2-1-10-10-11-10-2> and the chief metamorphosis from the first fragment in the beginning of the vocal line and this final vocal fragment is the melodic development, oscillating between upward and downward direction on every note, turns into a straight stepwise melodic motion, suggesting a point of arrival and stabilization after a gradual expansion into wider intervals and range and coming to the song’s melodic thematic statement at its climax.

This analysis of the harmonic, melodic, intervallic and thematic elements inherent in the last, fifteenth song of Schoenberg’s song cycle, *Das Buch von den Hängenden Gärten* presents an attempt to view the interconnection between Schoenberg’s different, opposing stylistic traits, most notably, the juxtaposition between his traditional and his innovative styles as well as between his formal and informal styles. The symbiosis of recurring thematicism and total neutralized athematicism is the most prominent feature in this song, most notably in the distinction and juxtaposition of the piano part and the vocal line. The piano part is proved to be more thematically coherent, whereas the vocal line is mostly athematic, and only its adherence to certain intervals presents a more hidden “thematic” relation to the piano part. The emergence of the thematic material of the vocal line in the song’s climax on mm. 27–29, presents a conjunction of these seemingly unreconciled aspects of Schoenberg’s music and demonstrates that this song is indeed a multifaceted unified work of art.

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EXAMPLES

Example 1 Arnold Schoenberg.
Das Buch von den Hängenden Gärten

Example 1 shows the first eight measures of a piece. The Soprano part begins with a *Massig* tempo and a *XV* dynamic marking. The Piano accompaniment features a forte (*f*) dynamic in measure 1, which softens to piano (*p*) in measure 2. Measures 5 and 6 are marked *poco rit.*, while measures 7 and 8 return to *Tempo*. The piano part includes dynamics *p* and *pp*.

Example 4

Example 4 covers measures 32 to 41. The Soprano part includes the lyrics "Die Nacht ist u-ber-wolkt und schwul." The tempo is marked *molto rit.* in measure 32. The Piano part features a mezzo-forte (*mf*) dynamic in measure 32, which then softens to piano (*p*) in measure 34. Measure 37 is marked *rit.*

Example 2

Example 2 shows measures 15 and 16. The Soprano part has the lyrics "Beet freu- dig Sie mit La- cheln ich mit Flu-". The tempo is marked *rit.* in measure 15 and *Tempo* in measure 16. The Piano part starts with a piano-forte (*poco f*) dynamic in measure 15 and softens to piano (*p*) in measure 16.

Example 5

Example 5 covers measures 42 to 46. The Soprano part includes the lyrics "Blat- ter zi- chen-des Ge-wuhl". The tempo is marked *Tempo* in measure 42. The Piano part features a fortissimo (*fff*) dynamic in measure 42, which then softens to piano (*p*) in measure 44.

Example 3

Example 3 shows measures 25 and 26. The Soprano part has the lyrics "Fin- gern ste- chen. Mur-ber". The tempo is marked *molto rit.* in measure 25 and *etwas langsamer* in measure 26. The Piano part features a fortissimo (*ff*) dynamic in measure 25 and softens to piano (*p*) in measure 26.

This block shows measures 47 to 51 of Example 3. The Soprano part includes the lyrics "Blat- ter zi- chen-des Ge-wuhl". The tempo is marked *rit.* in measure 48. The Piano part features a *dim.* (diminuendo) dynamic in measure 48.

Example 6

Example 6 shows a musical motive labeled "motive x". It consists of a sixteenth-note triplet in a minor key.

Example 7

Example 7 shows a musical motive labeled "motive y". It consists of a sixteenth-note triplet in a minor key, similar to motive x but with a different intervallic structure.

Example 8

27 **Tempo**
Soprano ja - gen ruck - weis un - sicht - ba - re Han - de
Piano *mf* *stacc.* *legato* *stacc.* 6 *legato*

28 S. drau - ssen um des E - dens
Pno. 6 6 3 3

Example 9

13 Soprano Wir be - vol - ker - ten die a - bend - du - stern
14 S. Lau - ben, lich - ten Tem - pel, Pfad und

Example 10

15 **rit.** **Tempo**
Soprano Beet freu - dig sie mit La - cheln, ich mit Flu -
16
17 **sehr breit** **Tempo**
S. stern nun ist wahr dass sie fur im - mer geht. 19

Example 11

20 **A**
Soprano Ho - he blu - men blas -
21 **(A)** **B**
S. sen o - der bre - chen, Es er - blasst und
22 **(B)**
S. bricht der Wei - her Glas und ich tre - te

Example 12

23 **A** **B**
Soprano fehl - im mor - schen Gras. Pal - men mit den spit - zen
24 **(B)**
25 **molto rit.** **rit.** **etwas langsamer**
S. Fin - gern ste - chen. Mur - ber
26 **C**
S. Blat - ter zi - schen - des Ge - wuhl.

Example 13

27 **Tempo**
Soprano ja - gen ruck - weis un - sicht - ba - re Han - de

Example 14

Soprano drau - ssen um des E - dens fah - le Wan - de. **molto rit.**

Example 15

32 **molto rit.** **f**
Soprano Die Nacht ist u - ber - wulkt und 33

Intervallic and Motivic Connections in the Last Song of Schoenberg's Vocal Cycle *Das Buch von den Hängenden Gärten*

One of the most significant works of Schoenberg's atonal period is the vocal cycle set to poems by Stefan George, *Das Buch von den Hängenden Gärten*. It is often thought that Schoenberg's atonal language is amorphous and leads practically to a total departure from traditional form, structure and thematicism. There are two approaches towards examining the composer's music from that period. One of them was best elaborated by German music theorist Theodor Adorno, who extolled Schoenberg's atonal music for its bold break with all the formal constraints of the previous traditions. The other one is represented by set theory, developed by American music theorists. This theory emphasizes the structural organization inherent in Schoenberg's music from that period, in which a lot of symmetrical elements of intervallic structure may be found despite the seeming complete stylistic freedom. This article presents an analysis of form, thematicism and intervallic correspondences in the last song of the vocal cycle,

in which intervallic structure is analyzed with the use of set theory, while the free development of the composition, unfettered by traditional form, is examined from the perspectives of Adorno.

Keywords: Arnold Schoenberg, atonality, *Das Buch von den Hängenden Gärten*, Theodor Adorno, set theory.

Интервальные и мотивные связи в последнем романсе вокального цикла Шёнберга «Книга висячих садов»

Одно из самых значительных сочинений Шёнберга атонального периода – вокальный цикл на стихи Стефана Георге *Das Buch von den Hängenden Gärten* («Книга висячих садов»). Принято считать, что атональный язык Шёнберга аморфен и приводит фактически к полному отказу от традиционной формы, структуры и тематизма. Существует два противоположных подхода к рассмотрению музыки этого периода. Один из них лучше всего развил немецкий музыкальный теоретик Теодор Адорно, который превозносил атональную музыку Шёнберга за смелый разрыв со всеми формальными ограничениями прежней традиции. Другой представлен американскими теоретиками в выработанной ими теории рядов (set theory). Данная теория подчёркивает присущую музыке Шёнберга этого периода структурную организацию, в которой можно обнаружить множество симметричных элементов интервальной структуры, несмотря на кажущуюся полную стилевую свободу. В данной статье представлен анализ формы, тематизма и интервальных соотношений последнего романса вокального цикла, при этом интервальная структура анализируется в опоре на теорию рядов (set theory), а свободное развитие сочинения, не скованное традиционной формой, рассматривается с позиций Адорно.

Ключевые слова: Арнольд Шёнберг, атональность, *Das Buch von den Hängenden Gärten* («Книга висячих садов»), Теодор Адорно, set theory (теория рядов).

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