

The Secret Program of the *Lyric Suite*

GEORGE PERLE

Shortly after the sudden death, on November 27, 1968, of the Society's founding Vice President, Hans Ferdinand Redlich, I visited his widow in Manchester, England, to offer my condolences in person and to give her what assistance I could in ordering and classifying that portion of his library and papers concerned with his Berg studies. (Dr. Redlich was, of course, a well known authority on Monteverdi, Mahler, Bruckner, and Handel as well as Berg.) Because Mrs. Redlich did not wish her husband's research materials on Berg to remain unused, she donated Dr. Redlich's notes and documents to the Society in accordance with his hope that the Society "would in time establish and maintain a collection of basic source materials for research on the life and work of Alban Berg." (Letter from Erika Redlich to George Perle, February 3, 1969.)

Among the materials donated by Mrs. Redlich were certain letters related to Dr. Redlich's work on his book, *Alban Berg: Versuch einer Würdigung* (Alban Berg: Attempt at an Evaluation), published in 1957 by Universal Edition. Familiarity with this correspondence turned out to be essential to a "Versuch einer Würdigung" of Redlich's contributions as a Berg scholar, as I pointed out in his obituary in our second Newsletter: "The difficulties of undertaking such a task so soon after the years of Nazism, war, and reaction that had rung the curtain down on Berg's music immediately after the composer's death can only be appreciated by one who has had an opportunity to study Dr. Redlich's relevant notes and correspondence."

In an appendix to his book Redlich provided a chronological index to Berg's compositions, arrangements, and writings. Each work was listed with its supposed date of composition, the supposed location of the manuscript, a list of editions and dates of publication, and information about the supposed first performance. The cautionary adjective is used advisedly, and, indeed, Redlich himself was far from regarding his catalogue as definitive. It was only a preliminary attempt, and there was very little to build on — even less than Redlich himself suspected at the time — in the collating of basic data from antecedent studies. But a beginning had to be made, and twenty years after the death of his subject was none too soon. Today, twenty years after the publication of his book, Redlich's descriptive catalogue of the works of Alban Berg has still not been supplanted, and errors that he himself had discovered very soon after the appearance of his book continue to be repeated and reprinted.

Obviously, the primary references in such a catalogue will be to the original manuscripts themselves. Here one is repeatedly dismayed and frustrated by the word *verschollen*, "missing." The complete catalogue, inclusive of juvenilia and student works, comprises only twenty entries. For six of these, the manuscript is "missing." And three of these "missing" manuscripts, the Piano Sonata, Opus 1, the Four Songs, Opus 2, and the Quartet, Opus 3, belong to the composer's recognized *oeuvre*. It is an excessively large number of missing manuscripts, considering that Berg would not have gone beyond "Opus 12" had he continued to use opus numbers after *Wozzeck* (Opus 7).

It is reasonable to suppose that a delay of a few years in the publication of his book might have allowed Redlich to produce a catalogue with fewer "missing" manuscripts, but his correspondence shows that such a delay would in fact have had the opposite result. An additional manuscript would have been transferred to the category of "verschollen," and that of no less a work than the *Lyric Suite*.

In Redlich's catalogue the autograph of the *Lyric Suite* is stated to be in the possession of the heirs of Alexander von Zemlinsky. There is no indication of how they may have acquired it, but it is logical to suppose that Berg left or gave the manuscript to Zemlinsky, since the work is dedicated to him and one of its most memorable themes is a quotation from Zemlinsky's own *Lyric Symphony*. Redlich's statement was based on information provided by Helene Berg and relayed to him by Universal Edition on November 24, 1953.

In the fall of 1960 Helmuth Hoever of the Strauss String Quartet wrote to Redlich from Germany regarding certain points of disagreement with Redlich's analysis of the *Lyric Suite*. The ensuing correspondence led to a discussion of apparent errors in the published version and the desirability of obtaining a photocopy of the manuscript for comparison. On August 28, 1961, Hoever wrote Redlich that his efforts to learn the address of the Zemlinsky heirs had been unsuccessful. In the following month Redlich was in New York to attend the Eighth Congress of the International Musicological Society. Upon his return he informed Universal Edition that while he was in the United States he had learned that the Zemlinsky heirs had never been in possession of the manuscript; he suggested that Mrs. Berg be asked to ascertain whether in fact it might not be in her own possession. Further correspondence between Redlich and Hoever and between Redlich and Universal Edition describes Redlich's search for the manuscript on the basis of his telephone conversations with Mrs. Zemlinsky and with a sister of Franz Werfel, referred to in the letters as "Frau Hanna Werfel-Robettin." There are contradictions and misunderstandings, and a number of letters referred to in the correspondence are missing.

On the basis of information recently acquired I can eliminate the discrepancies in Redlich's letters to Hoever and Universal Edition. The manuscript of the *Lyric Suite* was never in the possession of Zemlinsky or his heirs. Alban Berg himself gave it to Frau Hanna Fuchs-Robettin, née Werfel. After Berg's death, Alma Mahler Werfel prevailed upon her sister-in-law to cede the manuscript to Helene Berg, and dispatched her close friend, the Catholic priest Johannes Hollnsteiner, to act as intermediary in the transfer of the manuscript.

A letter from Universal Edition to Redlich, dated January 31, 1962, reports receipt of a letter from Mrs. Zemlinsky stating that neither she nor her husband had ever owned the manuscript of the *Lyric Suite*. Both the publisher and Mrs. Berg were alarmed to learn that the manuscript was missing and solicited Redlich's further assistance in tracing its whereabouts. The last letter relative to this matter is dated November 13, 1962, and reports no progress in locating the manuscript.

I had first written to Dr. Redlich in 1959, in connection with my work on *Lulu*, but correspondence on a regular basis commenced only after my trip to Vienna to examine the third-act materials in August 1963. We met for the first time at the Edinburgh Festival in the summer of 1966 and saw much of each other during the following ten months, when I was living in London. We discussed many problems of Berg research in addition to our main concern, the continuing suppression of the third act of *Lulu*. I do not recall that Dr. Redlich ever referred to the *Lyric Suite*, as he surely would have done had the manuscript still been missing. Thus when the above-mentioned correspondence came to my attention after Redlich's death, I assumed that the search for the manuscript had later been successful, and that it had been safely deposited in Vienna; this assumption was confirmed in *Schoenberg, Berg, Webern: The String Quartets: A Documentary Study*, edited by Ursula von Rauchhaupt and published in 1971 in connection with the LaSalle Quartet's recordings.

On August 9, 1976, Douglass M. Green informed me of his discovery that the complete text of Stefan George's translation of Baudelaire's "De Profundis Clamavi" was "written into the sketch of the finale of the *Lyric Suite*." For anyone who knows Berg's masterpiece, Dr. Green's discovery is astounding in its immediate implications for the meaning of the work as a whole. I find the following remarks on serial and other musical interrelations among the different movements in an unpublished essay that I wrote about six years ago: "Though only one movement, the fourth, is literally programmatic, these musical cross-references are not — no more than they are in *Wozzeck* — simply a means of assuring the musical unity of the whole. They are *Leitmotive* and *Leitsektionen*, like the musical cross-references in *Wozzeck* and later in *Lulu*. The six movements are six acts in what Adorno called a 'latent opera', a wholly subjective psychological drama." (My reference to the *Adagio appassionato* as "literally programmatic" will mean something only to those readers who recognize the same — to me, unmistakable — musical metaphors in that movement as I do.)

We have suddenly been given a text for the last act of this "latent opera." And a whole new level of meaning now hangs on the *Tristan* quotation when the latter, with all its attendant associations, is seen as a setting of the line from George's translation of the Baudelaire poem: "Nicht einmal Bach und Baum noch Feld noch Herde." By implication there has always been a verbal reference at the two statements of the Zemlinsky theme in the *Adagio*, which in Zemlinsky's song cycle is a setting for the words, "Du bist mein Eigen, mein Eigen." But if the sixth as well as the fourth movement has an explicit program, what about the other movements and the work as a whole? Themes and even whole passages of the *Adagio* are initially presented in the two preceding movements, the *Andante amoroso* and the *Allegro misterioso*, without substantive change. And the *Adagio* is similarly connected with the movement that follows. I quote from my unpublished essay: "One of the most striking instances of the leitmotivic character of the musical cross-references occurs at bars 356-370 of the following movement, a hallucinatory recollection of the twelve-tone melody that prefaces a second statement of the quotation from Zemlinsky in the *Adagio* (bars 45ff)." In the finale, the last line of the text:

Example 1



is preceded by an interlude in which bars 5-6 and 38-39 of the first movement are quoted. Thus every movement is involved, through extensive musical quotations, in the two movements that contain explicit verbal references.

Are there such references in the other movements as well? Berg had kept the text of the finale, and the very fact that there *was* a text, a secret. The composer would have been equally secretive about explicit programmatic and textural elements in the other movements. But the fact that he might have been, and probably was, keeping something important about the *Lyric Suite* a secret has long been sensed by everyone who is really familiar with the score. Like everyone who commits a perfect crime, Berg was proud of his accomplishment and wanted us to know about it. The newly-discovered text for the finale is the first clue we have had to the *nature* of the "crime," the secret program of the *Lyric Suite*. The text must be part of this program, but what the program is we still do not know. The previously-known numerological clues in the score had merely pointed to the possible *presence* of a secret program. I quote again from my unpublished essay: "In the *Lyric Suite* every one of the numerous changes of tempo is governed by . . . one or the other of two sets of proportional relationships, each metronome mark being a multiple of either 23 or 50.¹ It is the interrelating of tempi throughout a composition that is of musical significance — not the private number-symbolism that motivated the composer's selection of *these* two integers rather than others and that led him to choose multiples of the same integers for the number of bars in each movement." In the context of the present discussion, it is precisely that *private* number-symbolism that interests us. Berg's obsession with the number 23 as having some special and personal significance in his life is well known. The date of completion that he gives for a number of works is the 23rd of the month, but a composer has certain options in selecting the date that he chooses to give as marking the completion of a composition, since this may refer to the short score, a rough or fair copy of the full score, or various revisions of one or another "completed" version. Only in the *Lyric Suite* does Berg's supposedly fateful number play a consistent role in the work itself. It would seem that the other consistent numerical elements in the work must also have had a symbolic meaning for him. It can hardly have been through chance or any inherent musical necessity that the number of bars in each section of the *Presto delirando* came to be a multiple of 10 (50, 70, 90, 110, 120, 20) and the number of bars in the entire movement (460) a multiple of both 23 and 10. We know the significance of 23 for Berg; but what is the meaning of 10? The Baudelaire poem only heightens the mystery of the *Lyric Suite*. It establishes that there is, indeed, a mystery. If in all these years we have not known the text of the finale, nor even that there was a text, what may we still not know about the remaining movements, and about the work as a whole?

Shortly after receiving Professor Green's news I was introduced to the widow of Alexander von Zemlinsky by my good friend and colleague, Jacques-Louis Monod. Through Mrs. Zemlinsky I was finally able to clarify the confused and contradictory history of the manuscript that was manifested in the Redlich correspondence. I also learned that there might exist a score of the *Lyric Suite* in which the composer himself had inserted programmatic annotations.

I had by this time identified Hanna Fuchs-Robettin as the "Mopinka" of Berg's *Letters To His Wife*. The original German edition of those letters, published four years before the Redlich correspondence came into my hands, contains no editorial notes, no footnotes, no commentary, no index. The reader must deduce for himself that "Almschi" is Alma Mahler and that "Gucki" is her daughter Anna, who is not to be confused with Berg's sister-in-law Anna, who is called "Antschi." It had not occurred to me to look there for references to the "Hanna Werfel-Robettin" mentioned in Redlich's letters. Moreover, in the inconsistent accounts Redlich gave of Mrs. Fuchs-Robettin's ownership at one time of the autograph of the *Lyric Suite*, there was no suggestion of a special relationship between her and the composer. (So far was I from any understanding of the implications of that relationship that I had overlooked Redlich's passing reference, in a letter to Hoever, to a detail that Mrs. Fuchs-Robettin had mentioned in her conversation on the telephone with him — that she possessed a "printed pocket score with notations — allegedly very significant — in Berg's own handwriting." He anticipated that she would send him a photocopy, but when this was not forthcoming he did not pursue the matter. Relative to the object of his immediate researches, the location of the manuscript itself, the pocket score did not seem important, and he did not mention it again.) By the time I was led to a second perusal of the correspondence I had read the footnoted and indexed English translation of Berg's *Letters to His Wife* (trans. by Bernard Grun, London: Faber and Faber, 1971), and I could recall the following lines from memory: "It goes against the grain, really, to have to 'reassure' you about me and Mopinka. Perhaps I'll just say that faithfulness is one of my main qualities (I'm sure I must have been a dog in a previous incarnation, and perhaps shall be in a later one, but anyhow, to start from the beginning, may I die of distemper if I ever sin against faithfulness!). Faithfulness towards you, and also towards myself, music, Schoenberg (and *he* makes this really hard for one)." Berg was writing this letter while he was en route to Berlin for rehearsals of the first *Wozzeck* production and was about to interrupt his journey with an overnight stay in Prague with the Fuchs family. He had spent a few days as their house guest six months earlier, in May 1925, when he had gone to Prague to attend the Third International Festival of the International Society for Contemporary Music, where Zemlinsky had conducted the *Three Excerpts from Wozzeck*. Berg's introduction to the Fuchs family would undoubtedly have come through Alma Mahler, Mrs. Fuchs-Robettin's sister-in-law and Helene Berg's closest friend. A footnote in the English edition of the letters identifies Herbert Fuchs-Robettin as a "Prague industrialist and musical enthusiast, married to Franz Werfel's sister (Mopinka)." Berg was quite overwhelmed with "the matter-of-course luxury of this life." He was charmed by the children: "At eight a knock on the door, and in burst the two children, who won't be satisfied unless they can at last see the 'famous' composer. A seven-

year-old boy [and] a girl of 3½. Very sweet, I found them most refreshing." Writing from his room during his second stay with the Fuchs family, November 11, 1925, he again spoke of the "friendliness and warm-heartedness" of the family, the magnificent food, "and a superb wine! Herbert and I drank a whole bottle." He explained why he was "making so much of this. Not because it's so terrific here (my thoughts are already in Berlin), but to stop you worrying about Mopinka's charms!"

Mrs. Zemlinsky told me that she had never seen the annotated score of the *Lyric Suite* but she had been told of its existence by the woman for whom Berg had prepared this score, Mrs. Fuchs-Robettin. She was certain that upon Mrs. Fuchs-Robettin's death in 1964 the annotated score would have passed into the hands of her daughter, Dorothea. She did not have a current address for Dorothea, and it was only after three seemingly endless weeks that I managed to locate her. Dorothea Robettin informed me that she did, in fact, own a miniature score of the *Lyric Suite* containing copious annotations by the composer. She knew that it was an important and valuable document, but had never shown it to anyone, since no one ever asked to see it. She seemed very pleased to have received my inquiry, and was happy to show me the miniature score and to elucidate certain references among the composer's annotations that would otherwise have been incomprehensible to me.

The annotated miniature score of the *Lyric Suite* comprises, inclusive of the frontispiece, title page, preface, and dedication, ninety pages. Of these, only eight are without handwritten annotations by Berg, and these eight pages are comprehended within the context of the program by explicit references (the composer's underlinings in the printed prefatory notes by Erwin Stein), by obvious musical connections with annotated pages, or even through signs in adjacent pages. This copy of the first edition, printed in 1927, has been well cared for and still looks fresh and new. The annotations have been inserted with extraordinary attention to graphic details. The handwriting is often extremely small, but always clear and legible, in marked contrast to Berg's characteristically illegible everyday hand. Three different colored inks are used, each having a different function in the programmatic analysis: chiefly red, occasionally blue, and, in the second movement only, green as well. The annotations are calligraphic in their elegance and neatness. Indeed, an understanding of the program often depends on purely graphic aspects of the handwritten insertions. (In the following description of the score, these insertions are understood to be in red unless otherwise specified.)

Beneath his photograph and covering his printed name Berg has written, "Alban." At the head of the title page there is a dedication, "Für meine Hanna." The fifth and sixth sentences of Stein's preface ("Die Entwicklung . . . Verzweiflung") are marked by a marginal bracket. Further down the page, in the sentence, "Die anderen bewegten Sätze aber, der dritte und fünfte, haben Scherzocharakter und Scherzform," the words "Scherzocharakter und Scherzform" are blacked out in pencil and have been rendered illegible. Other portions of the preface that are emphasized through marginal brackets or underlining refer to the increasing contrasts in the character and tempi of successive movements and to the interrelation of different movements through thematic and other cross-references. The concluding sentence of Stein's preface points out that in the last movement the "seemingly restrictive system of

twelve-tone composition has allowed the composer the freedom to quote the opening bars of *Tristan*." Berg underlines "Die Freiheit gelassen hat" and draws an arrow from this phrase to the following insertion in the blank space that follows the preface:

Sie hat mir, meine Hanna, auch noch andere Freiheiten gelassen! Z. Bsp. die, in dieser Musik immer wieder unsere Buchstaben, H, F und A, B hineinzuheimnissen; jeden Satz und Satzteil in Beziehung zu unseren Zahlen 10 und 23 zu bringen.

Ich habe dies und vieles andere Beziehungsvolle für Dich (für die allein — trotz umstehender offizieller Widmung — ja jede Note dieses Werks geschrieben ist) in diese Partitur hineingeschrieben.

Möge sie so ein kleines Denkmal sein einer grossen Liebe.

[It has also, my Hanna, allowed me other freedoms! For example, that of secretly inserting our initials, H.F. and A.B., into this music, and of relating every movement and every section of every movement to our numbers, 10 and 23.

I have written these, and much that has other meanings, into this score for you (for whom, and only for whom — in spite of the official dedication on the following page — every note of this work was written).

May it be a small monument to a great love.]

On the page facing the first page of music the composer has written:

Dieser erste Satz, dessen fast belanglose Stimmung die folgende Tragödie nicht ahnen lässt, streift immerwährend die Tonarten H und F dur. Auch das Hauptthema (die dem ganzen Quartett zugrundeliegende 12-Tonreihe) wird von deinen Buchstaben F-H umschlossen.

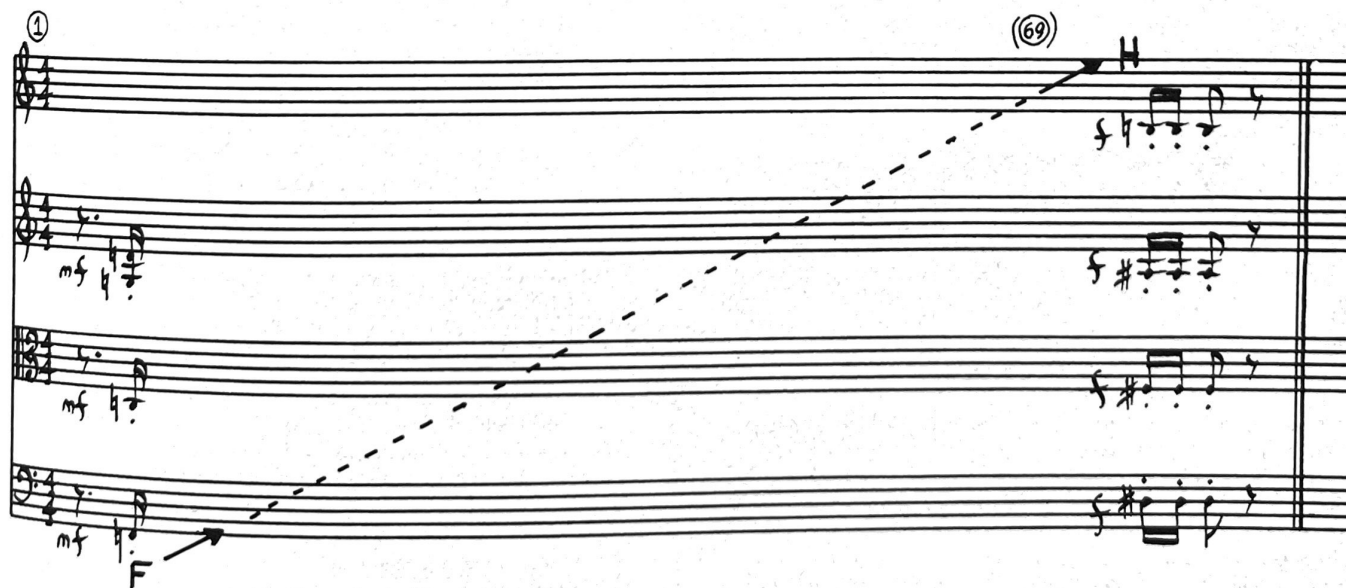
[This first movement, whose almost inconsequential mood gives no hint of the tragedy to follow, continually touches upon the keys of H and F major. The principal theme (the basic 12-tone row of the whole quartet) is likewise enclosed by your initials, F-H.]

The initial statement of the tone row in the first violin, bars 2-4, and its recapitulation in viola and cello, bars 42-44, are marked "Hauptthema" and the boundary pitches of the row are labelled and connected by a broken line:

F — — — — — H

Throughout the movement the composer indicates what he interprets as suggestions of the "Tonarten H and F." Everything is inserted in red ink except at the first and last chords of the movement. Below the bass note of the first chord and above the soprano note of the last chord the composer has indicated their respective pitches, "F" and "H," in blue, with a diagonal arrow directed upward to the right following "F" and, again, immediately preceding "H." We are thus asked to imagine that the score is laid out in a single system encompassed by "F" and "H":

Example 2



The number of the last bar of the movement, 69, is circled, and above it Berg has written "3 x 23 Takte."

The most elaborately annotated movement is the second. It is preceded by the following "dedication":

Dir und Deinen Kindern ist dieses "Rondo" gewidmet: eine musikalische Form, in der die Themen, (namentlich Deines) — den lieblichen Kreis schliessend — immer wiederkehren.

[To you and your children, I have dedicated this "Rondo" — a musical form in which the themes (specifically, your theme), closing the charming circle, continually recur.]

Each page is framed by a line in red, blue, or green, with feathered end and arrowhead to show its direction and continuation. The red lines, interrupted for the insertion of an elaborately drawn "Du" in the same color, embrace

the statements of the principal subject. At bars 16ff blue replaces red, for the theme of Hanna's seven-year-old son, "Munzo." The character of the new theme is indicated in an insertion after the new tempo marking:

nicht ohne Absicht: mit einem leisen czechischen Einschlag

[not unintentionally, but with a gentle Czechish touch]

(Miss Robetin explained that her brother was going to a Czech elementary school at the time, and therefore spoke Czech more fluently than German.) At bars 35ff the solid line is broken. The bridge to the return of the principal theme is simultaneously shown in the same way, beginning with the upbeat to bar 36 in the second violin and becoming a solid line at bar 41:

*zu Dir zuruckkehrend ——— und ———
wieder ——— ganz Du*

[returning to you — and — again — wholly you]

At bars 56ff the red line that marks the principal subject is supplanted by a green line for the theme of "Dodo," the child's nickname of Dorothea herself, spelled out in the repeated-C figure, "do do," in the viola. At bars 73-79 the same figure returns with the lower octave added. The composer's handwritten insertions are completed by the printed instructions in the score:

Do do

drobend, aber es ist nicht ernst zu nehmen——

poco f dimin.———

[continues]

—— In Gegenteil: *dolciss.*

———— *p*

[threatening, but it is not to be taken seriously —
— on the contrary: *dolciss.*]

Bars 81-142 are simultaneously recapitulation and development. The first violin's *teneramente* at bar 81 is underlined in red. The red line that embraces the principal subject from the first violin at bar 81 to the cello at bar 94 is marked "wieder Du" (again, you) at its inception. A blue line at bars 94-104 marks the return of "Munzo." At bars 101-105 we have the following annotation:

Munzo———Dazu gesellt sich gleichsam spielend Dodo

[Munzo — joining him in play, Dodo]

Munzo's blue is replaced by Dodo's green only at her name. The repeated-C figures in the viola in bars 106 and 108 are labelled "do do." In the cello at bars 110ff we have "wieder Munzo," in the two violins at 113ff "wieder Dodo," and in the viola entrance at bar 114 terminating on the downbeat of bar 118:

dazu Dein Thema———

[thereto, your theme —]

In bars 118-130 the development of the two subordinate subjects is marked by repeated insertions of "Munzo" and "Dodo," in their respective colors, blue and green. Two vertical parallel lines in blue and green in the right margin of page 23 terminate in arrowheads. Between them, reading vertically upwards, the composer has inserted:

Aus dem Spiel wird Ernst . . .

[The game gets serious . . .]

When the viola's repeated-C figure returns at the climax of the development section, bars 129-132, Berg's insert above that figure is no longer merely an identification of the repeated syllable-name of the pitch. Where we formerly had:

do do

we now have:

Do-do!

And at bar 131, with the entrance of the first violin:

Da trittst Du dazwischen

[Now you step between]

Bars 131-143, the concluding bars of the Recapitulation-Development, are encompassed by marginal lines in red, blue, and green. The themes of Munzo and Dodo retire at bar 143. The Coda, bars 143-150, is Hanna's. "Du" above the first violin part at bar 143 identifies her theme, and a red line curves around the top of the final page of the movement and, growing ever thicker, down the right margin, to terminate with a horizontal stroke at a level with the first line of the cello staff. Beneath that staff there is a last reference, in green of course, to the younger child, with her name marking the two pizzicato notes on the open C-string:

wie aus der Ferne: "Do — do"

[as from a distance: "Do-do"]

At the last bar of the first movement, Berg had called attention to the presence of his number, 23, as a factor of 69. There are 150 bars in the second movement, and the composer calls attention to the fact that this is a multiple, "15 x 10 Takte," of Hanna's number.

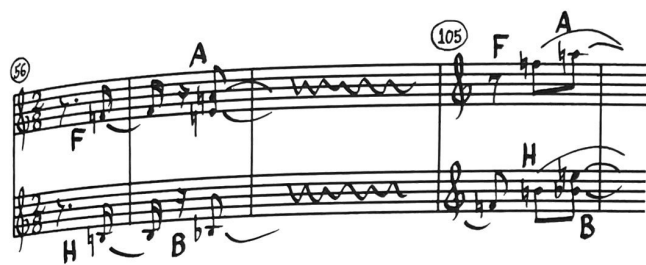
The third movement is prefaced only by a date, -20. 5. 25-, doubly underlined in red. The "misterioso" in the tempo marking is incorporated into an inscription:

Allegro misterioso, denn noch war alles geheimnis — uns selbst geheimnis———

[*Allegro misterioso*, for everything was still a mystery — a mystery to us —]

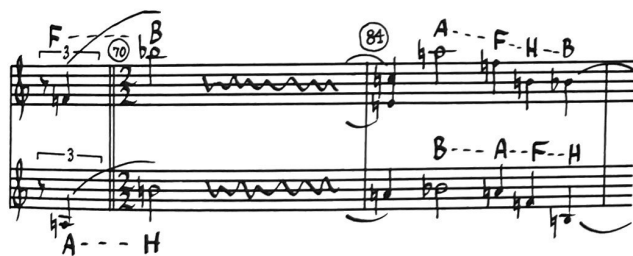
The four notes B, F, A, B flat, whose pitch names in German coincide with the initials of Hanna Fuchs and Alban Berg, form a cell that is embedded in the tone row of the third movement. The basic set-forms that are employed in the movement each unfold another permutation of the same cell. The composer had called attention to an anticipation of this cell at two points in the preceding movement:

Example 3



Each statement of the cell in the third movement is marked by the pitch names of its four notes or by an "etc." for recurrent statements of the same permutation of the cell. The *poco meno p* passage in second violin and viola is annotated "wie ein geflüster" (like a whisper) at bars 34f and "wieder wie geflüstert" (again, as though whispered) at bars 37f. The expository statement of the *misterioso*, comprising "3 X 23 Takte," is followed by the *Trio estatico*, "plötzlich ausbrechend" (suddenly bursting out), on the upbeat to bar 70. Here, and again at bar 84, the basic cell occurs independently of the tone row:

Example 4



The programmatic implication of the fact that the mutes are not removed for the *Trio*, even though the dynamic level called for is *ff*, is suggested in an annotation:

Trio estatico (*sempre f possibile*: aber verhalten, gleichsam noch mit Dämpfer)

[*Trio estatico* (*sempre f possibile*: but repressed, still with mutes)]

Attention is called to the quotation at bars 77-78:

Vgl. Dein Thema im Takt 13-14 des II. Satzes! Aber welche Form hat es indessen angenommen.

[Compare your theme at bar 13-14 of the second movement! But what shape it has meanwhile assumed.]

The first violin part in bar 89 happens to unfold the same series of pitches, except for the lack of the concluding G, as Marie's Cradle Song in *Wozzeck*, Act I, scene 3, at its concluding words, "Lauter kühle Wein muss es sein." These words are inserted in parentheses above the staff. They are probably a reference, veiled to be sure, and the only one in the work, to Herbert Fuchs-Robettin. Dorothea Robettin told me that her father had one of the most famous wine cellars in Prague, and we have already seen how impressed Berg was with the wine served by his host. With the conclusion of the *Trio* we arrive at bar 92, "4 X 23", of the movement. The recapitulation of the *misterioso* is marked "plötzlich wieder wie ein geflüster". The programmatic meaning of the fact that the *misterioso* returns in the retrograde is implied in the annotation at the beginning of the recapitulation:

"Vergessen Sie es — — —!"

["Forget it — — —!"]

The complete movement comprises 138 bars, "6 X 23 Takte."

The fourth movement is prefaced:

Tags darauf

[The next day]

Except for the underlining of *appassionato* at the head of the movement, there are no more insertions until bar 24. However, Berg has already implicitly referred to this section of the *Adagio* by underlining the following phrase in Stein's preface²:

das Trio des 3. ist gleichzeitig Exposition des 4.

[the Trio of the 3rd is simultaneously Exposition of the 4th]

In fact, almost the whole of the *Trio estatico* of the preceding movement is incorporated at bars 12-13, 22-23, and 34-39 of the *Adagio*. Aside from these direct quotations, the *Adagio* derives its first theme from the *Trio estatico*, bars 74-75.

At bars 24ff the viola and first violin, respectively representing "ich und Du," are in quasi-canonic imitation. The quotation that begins on the fourth eighth-note value of bar 30 in the first violin is identified:

Immer Du (vgl. Dein Thema aus d. 2. Satz) — — —

The citation from Zemlinsky's *Lyric Symphony* is underlaid with its original text, and the speaker in the present instance is identified:

Ich: "Du bist mein eigen, mein eigen!"

The basic cell at bar 44 is identified by its pitch names, H F A B. Both words and music of the Zemlinsky phrase are quoted again at bars 46ff in the second violin:

Nun sagst es auch Du: "Du bist mein eigen, mein eigen — — —" [""]

The inscriptions at bars 51-52 incorporate the printed dynamic markings:

u. noch einmal cresc. sempre cresc. — —
— — — bis — — —

and lead into the reiterated statements of the basic cell, its pitches always identified by the letter names, at the climax of the passage. The last verbal annotation commences at bars 57-58:

pesante e riten. und verebbend — — — — — ins

[*pesante e riten.* and fading — into]

and is completed above the first violin part at bars 59ff:

— ganz Vergeistigte, Seelenvolle, überirdische — —

[—the wholly ethereal, spiritual, transcendental—]

H F A B are marked in bar 59, and B A H F in the two violins at the last three eighth-note values of bar 62 through the downbeat of bar 63. The number of bars in the movement is again a multiple of Berg's personal number: "3 X 23 Takte."

A continuous text is inserted into the fifth movement, incorporating the printed headings in the score. I have added bar numbers to show correspondences between verbal text and score.

*Dieses Presto delirando kann nur verstehen,
wer eine Ahnung hat von den Schrecken und
Qualen, die nun folgten. — Von den Schrecken der
Tage^[15] mit ihren jagenden Pulsen, •/•^[19] [51]
•/• von dem qualvollen **Tenebroso der Nächte**,
mit ihrem kaum schlaf zu nennenden Dahin Däm-
mern — [70] [] [121] Und wieder Tag mit
seinem^[124] wahnsinnig gehetztem Herzschlag^[127]
[201] Als möchte sich das Herz beruhigen^[210] —
[211] **di nuovo tenebroso** mit ihren,
die qualvolle Unruhe kaum verhaltenen schweren
Athem^[230] zügen^[231] — [262] als ob
sich für Augenblicke der süsse Trost eines^[274] wirk-
lichen — alles vergessenden Schlummers über^[283]
Einem senkte — [306]
Aber schon meldet sich^[311] das^[312] Herz
und^[320] wieder^[321] Tag und^[324] —
[330] so — fort — [369] ohne
[370] Stillstand^[371] — [409] dieses^[410] Delirium^[411] —
[445] ohne^[446] Ende^[447] — [460]*

[This *Presto delirando* can be understood only by one who has a foreboding of the horrors and pains which now follow. — Of the horrors of the days with their racing pulses, •/• •/• of the painful *Tenebroso* of the nights, with their darkening drift into what can hardly be called sleep — and again day with its insanely rapid heartbeat As though the heart would rest itself — *di nuovo tenebroso* with its heavy breaths which barely conceal the painful unrest as though for moments the sweet comfort of a true, all-forgetful slumber sank over one — But already the heart makes itself felt and again day and — so — forth — without ceasing — this delirium — without end]

The text as given above is incomplete in the sense that its physical layout on the page is *itself* part of that text: the very way in which the first twenty-three words, in red ink and in a small neat hand, run from the printed heading of the movement, straggle gently upward above the page number, around it, and down the outside edge of the page to the lower right margin, where the final stroke of "Tage" is elongated into a line running along the lower edge of the page to the left and around the cello staff, where the words "mit ihren jagenden Pulsen" slope diagonally upward to the right to reflect the successive entrances of the "Herzschlag" motive in each of the four

instruments — these graphic components add another dimension that could only be represented fully in a facsimile edition of the annotated score. I have inserted the wedge crescendo sign that connects bars 312 to 320, but not the brackets that mark the "Herzschlag" motive at bars 133, 142, 145, 147, 183, 189, 201, etc., nor the redrawing that dramatizes the diagonally placed wedge crescendo sign at bars 329-336, nor the carefully ruled arrow that continues the annotation which begins above bar 356:

Vgl. IV. Satz Takt 45/46

and carries it through bar 370, nor much else besides. I called attention earlier to the fact that each section of the movement adds another multiple of 10 to the number of bars that have passed. This too is shown in the inserts: 5 X 10, 12 X 10, 21 X 10, 32 X 10, and finally, 2 X 23 X 10.

The last movement is prefaced by the title of the text, "De Profundis Clamavi," and the name of its author and of the translator. The boundary pitches of the initial statement of the tone row in the cello and its inversion at the second violin's entry are marked, "F" and "H". Attention is called to the footnote in which the cellist is instructed to lower the tuning of his C-string to H, by the box that is carefully drawn around H, Hanna's initial. At bars 26-27, from the A and F at the fourth and fifth eighth-note values of the cello to the B and H of viola and second violin at the beginning of bar 27, the Tristan motive is encircled in blue and identified beneath the staff in the same color:

Anfang — — — u. — — — Ende
des Tristanmotifs

The setting of the text is shown in Example 5. It is impossible to mistake Berg's intention in the layout of the text. The stem, flag, and beam of each note of the "vocal" part are carefully redrawn in red ink. Except at bar 31, each note of the vocal part duplicates one or another string part. There are no indications of octave transpositions to accommodate a realistic vocal range, except at the doubling of the cello's E flat and E in bar 31. As Professor Green points out in his article, such octave transpositions are indicated in the sketch of the finale. My own belief is that the composer would not have been opposed to a vocal performance of the finale, but only under conditions that he could not have possibly have allowed, nor (perhaps) even imagined, only as part of the disclosure of the secret program of the whole work.

Example 5

12 Zu Dir, Du einzig Teure, dringt mein Schrei, aus tiefster Schlucht darin mein Herz gefallen.

16 Dort ist die Gegend tot, die Luft wie Blei und in dem Finstern Fluch u. Schrecken wallen.

20 Sechs Monde steht die Sonne ohne Warm, In sechsen lagert Dun - - - kel auf der Erde. So -

Example 5 (continued)

25 - gar nicht das Po-lar-land ist so arm. Nicht einmal Bach und Baum noch Feld noch Her-de.

28 Er-reicht doch kei-ne Schreckge-burt des Hirnes das kalte Grausen — dieses Eis-ge-

30 -stirnes und dieser Nacht! ein Cha-os rie-sen-gross! Ich neide des gemeinsten Tieres

34 Los, das tauchen kann in stumpfen Schlafes Schwin-del ---

40 So langsam rult sich ab der Zei-ten Spindel.

Two additional annotations in the finale remain to be pointed out: the circled final bar number and the insert above it, "2 X 23 Takte," and the words, in blue, that follow the final notes, *morendo*, of the movement:

ersterbend in Liebe, Sehnsucht und Trauer — —

[dying away in love, yearning, and grief—]

But the *absence* of an expected annotation can speak as eloquently and coherently as its presence. I quote once more from my unpublished essay on the *Lyric Suite*: "In the last seven bars there are ten overlapping set statements, with no set-form repeated, but none of these incorporates the basic cell at its primary pitch-level—the pitch-level that will give us the initials of Hanna Fuchs and Alban Berg. The ten overlapping set statements, of course, give us Hanna's number; we have already noted that the composer calls attention to the implicit presence of his own number 23 on the last page of the score. "The final dissolution of identity in death is thus represented through a musical metaphor in these last bars of the *Largo desolato*." A last statement of the basic cell at its primary pitch level occurs in the first violin at the return to Tempo II in bars 34-35. Only here does Berg fail to identify the pitch names of the cell, B A F H. The omission in itself adds another level of meaning to the text of the accompanying "vocal" line. The loss of awareness "in stumpfen Schlafes Schwindel" already prefigures "the final dissolution of identity in death."

Another omission is more difficult to explain. Berg has chosen to draw Hanna's attention "to our numbers, 10 and 23," by showing these numbers as factors of the numbers of bars comprised in each movement and in sections of movements. Why does he fail to make any

reference whatever to the metronomic numbers, which are likewise multiples of 10 and 23? Having said so much in his annotations, did he wish to leave something still unsaid? Did he hope that some day the cryptic clues to the presence of a mystery that he had placed in the public's version of the score would be understood, and did he look upon those clues that were hidden in the metronomic numbers as something of a special nature, to be shared with his brothers in art rather than with Hanna?³

In its biographical, musical, and aesthetic implications, Berg's annotated miniature score of the *Lyric Suite* is a unique document in the history of music. We would have had something comparable if Hector Berlioz had kept the program of the *Symphonie fantastique* a secret from everyone except Harriet Smithson; if, in addition to the unmistakable suggestions of a program, whatever it might be, in the musical character of the work, there were coded references to the composer's secret in purely notational or numerical details of the score; if a full understanding of this secret program involved, aside from musical and verbal elements, purely visual elements in the *one* copy of the score that Berlioz had prepared for Miss Smithson, and *only* for her; and if Harriet Smithson and her role in the evolution of the work and in the composer's life would have remained unknown to us, but for this one copy of the score.

What of Berg's preparatory study for the first movement of the *Lyric Suite*, the twelve-tone version of "Schliesse mir die Augen beide"? In a letter to Webern dated October 12, 1925, Berg mentions his "first attempt at strict twelve-tone serial composition," a new setting of the same poem by Theodor Storm that he had already

provided with a tonal setting in 1907.⁴ The two songs are published together in *Die Musik*, February 1930, with a dedication to Emil Hertzka, founder of Universal Edition, in recognition of the twenty-fifth anniversary of the firm and as an illustration of musical evolution in those twenty-five years, "from the C-major triad" of the first song to the "Mutterakkord," the symmetrical all-interval series, of the second. In the same letter in which Berg told Webern of the song — "I too sent a (love) song whose words have no connection with the (Hertzka) anniversary, or rather two songs on the same poem, a very old one and a brand new one" — he reported that he was working on a projected "suite for string quartet" that was to consist of "6 rather short movements of a lyrical rather than symphonic character."

Though I know of no annotated copy of the second Storm song, it too appears to be "secretly" dedicated to Hanna, in spite of an official dedication to someone else. The number of bars is twice Hanna's number, 10. The principal set-form of the first movement of the quartet and of the song is the same — a prime set bounded by the pitches F and H. The vocal part is entirely limited to this set-form. At bar 11, in the piano part, an inverted set bounded by A flat and D is introduced, but this is cyclically permuted to begin on F.

Example 6



The close of the first half of the song is marked by a twelve-tone simultaneity derived from the prime set, the close of the second half by a twelve-tone simultaneity derived from the inverted set. The uppermost and lowermost elements of both chords are F and H.

Example 7



The second Storm song, as his "first attempt at strict twelve-tone serial composition," marked a new beginning for Berg in the development of his musical language. In the spring of 1907 he had offered the same verses to Helene, and fifty-eight years later she chose them for the opening lines of the *Letters to his Wife*:

Schliesse mir die Augen beide
Mit den lieben Händen zu;
Geht doch alles, was ich leide,
Unter Deiner Hand zur Ruh.
Und wie leise sich der Schmerz
Well' und Welle schlafen leget,
Wie der letzte Schlag sich reget,
Füllest Du mein ganzes Herz.

Characteristically, the composer who was to assign a role to himself in his own opera, *Lulu*, with its symmetries and doubling and musico-dramatic recapitulations, chose to mark a new beginning in his emotional life by writing a new love song to the same text, on an entirely new level of technical complexity and maturity.

Notes

1. In the third movement, the tempo at the beginning and conclusion of the *Trio estatico* can only be measured in terms of half-notes, not quarter-notes. The composer has nevertheless preferred to represent the tempo metronomically as $\text{♩} = 150$, and to show the half-measure at M.M. 75 in parentheses as an equivalent.
2. There are minor changes in the wording of the Preface in subsequent editions.
3. Both attitudes, or either, are consistent with the secret musical metaphors of *Wozzeck* and *Lulu*. See my articles, "Symbol and Representation in the Music of *Wozzeck*," *Music Review* XXXII (1971) 281ff, and "Die Reihe als Symbol in Bergs *Lulu*," *Oesterreichische Musikzeitschrift* XXII (1967) 589ff.
4. Redlich erroneously assigns the song to the year 1900. The year given by Reich, 1907, is correct.