Some Sources for Berg's "Schliesse mir die Augen beide" II

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In a letter to Webern dated October 12, 1925, Berg names as his "first attempt at strict twelve-tone serial composition"[1] a new setting of the text "Schliesse mir die Augen beide" by Theodor Storm. This song, together with an earlier, tonal setting from 1907, was first published in the periodical *Die Musik* in February 1930 with a dedication to the music publisher Emil Hertzka. This dedication was intended to mark the twenty-fifth anniversary of Universal Editions by presenting pieces written at the beginning of its existence and in its twenty-fifth year.

Berg's choice of a love song for this occasion raises interesting questions. The text obviously had special meaning for Berg as he presented it to his wife during their courtship in 1907, and she chose it to begin the published edition of his letters to her. However, in 1925, when the second setting was composed, Berg was in love with Hanna Fuchs-Robettin, the woman whose relationship with Berg is depicted in the *Lyric Suite.* In this article about the annotated score of the *Lyric Suite,* George Perle suggests that the second setting of "Schliesse mir die Augen beide," which acted as a study for the *Lyric Suite,* may also have been written with Hanna Fuchs-Robettin in mind.[2] The choice of set, which is bounded by the pitches F and H, for Hanna Fuchs, is the same. The text, which was once used to mark the beginning of another love, might have been used again for the same purpose. However, there is no evidence of this in any of the material which I have examined.

Willi Reich describes the publication of the two song settings in *Die Musik* as follows:[3]

> *. . . Ich hatte der Zeitschrift die mir von Berg übergebene Faksimile-Kopie zur Veröffentlichung eingereicht, und der Redaktor hatte die Lieder nach dieser Vorlage in Kupfer stechen lassen. Als Berg den Bürstenabzug erhielt, nahm er darin — mit Tinten und Stiften in sechserlei Farben — derart zahlreiche Korrekturen vor, dass die schon vorhandene Kupferplatte unbrauchbar wurde und das Ganze neu gestochen werden musste . . . . Der neue Stich wurde so sorgfältig ausgeführt, dass Berg an dem fertigen Druck nichts mehr zu ändern fand.*[4]
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> [. . . I had submitted for publication to the journal the facsimile copy which Berg had given me, and the editor had let the songs be engraved in copper from this copy. When Berg received the galley proofs, he undertook to make such countless corrections with pencils and inks in six colors that the already existing copper plate was unusable and the entire thing had to be re-engraved. . . . The new engraving was so carefully executed that Berg found nothing more in the completed print to change.]

These remarks suggest that earlier versions of the songs might differ considerably from their final form. This article will examine two manuscripts for the second setting in an attempt to determine what changes might have been made by Berg in these proofs, which appear themselves to be lost. One of these manuscripts,[5] seemingly the earlier of the two, includes a pre-compositional sketch. The other, the property of the Pierpont Morgan Library, is a fair copy, possibly the one presented to Emil Hertzka. Both manuscripts will also be compared to the published versions of *Die Musik* and Universal Editions to determine the accuracy of these editions.

The Sketch

The sketch, which with the autograph of the song consists of two sides of a single leaf, is concerned solely with matters of set construction and arrangement. It appears to be written in black ink and pencil with red and blue ink or pencil notations. Its primary function is to show a development of one compositional ordering of the set from another and to display these orderings as vertical collections in various forms.

Both compositional orderings used in the piece are obtainable from the all-interval source hexachord 024579 used by Berg in the *Lyric Suite,* whose composition immediately followed that of "Schliesse mir die Augen beide" in 1925. The first set form given in the sketch (and the one of primary compositional importance in the piece) is the same ordering as the primary set of the *Lyric Suite:*

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1. George Perle, "The Secret Program of the *Lyric Suite,*" *International Alban Berg Society Newsletter* 5 (June 1977):11.

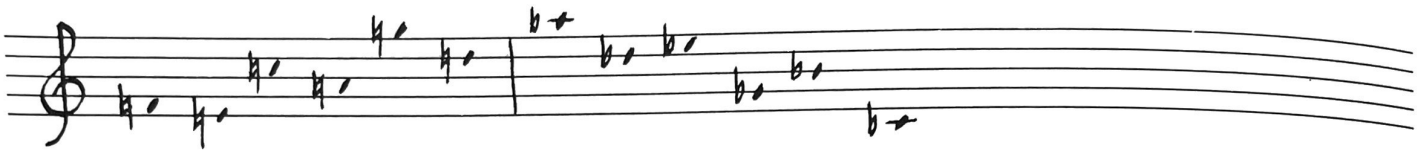
2. Ibid., p. 12

3. The two songs appeared, in the version corrected by the composer, in the January 1930 edition of *Die Musik,* pp. 353-356. Universal Editions first published the songs as "Zwei Lieder" in 1955.

4. Willi Reich, "Eine sonderbare Alban-Berg-Veröffentlichung," *Schweizerische Musikzeitung* 95 (1955): 507. Cf. Willi Reich, *Alban berg* (Zurich: Atlantis Verlag, 1963), p. 69, where the author adds: *"Als Berg aber den Bürstenabzug erhielt, nahm er darin . . . derart zahlreiche Korrekturen vor, dass die Kompositionen wesentlich verandert und die Stichplatten unverwendbar wurden."* [When Berg received the galley proofs, he undertook to make such countless corrections . . . that the composition was substantially altered and the engraved plate became unusable.]

5. The author is indebted to Herr Rudolf Ploderer for providing a photocopy of this manuscript. Hereafter, it will be referred to as the autograph.

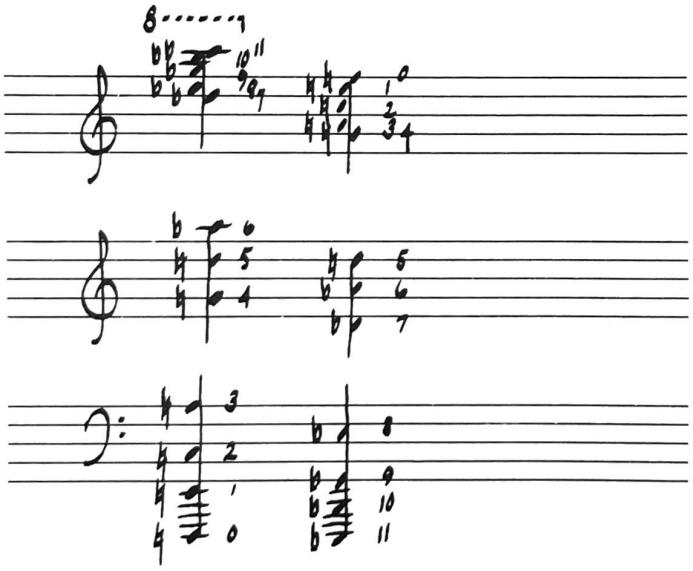
Example 1



This ordering is called "Reihe, I. Form" and the pitches are given order numbers from 1 to 12 in red.

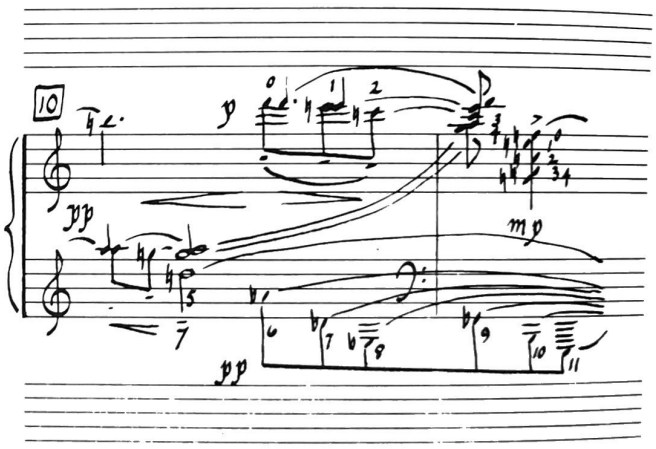
Following this are two vertical presentations of the set, the first with order numbers ascending through the pitch space and the second with this sequence reversed.

Example 2



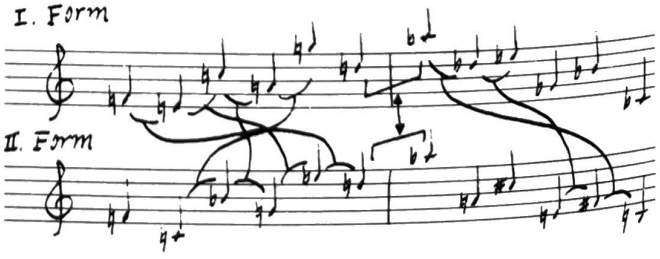
These vertical collections constitute two versions of the "Mutterakkord" described by Fritz Heinrich Klein, a student of Berg's, in his article "Die Grenze der Halbtonwelt" in 1925.[6] In the dedication which accompanies the publication of "Schliesse mir die Augen beide" in *Die Musik,* Berg credits Klein with the discovery of the all-interval set and the "Mutterakkord" (so called because all intervals and all pitch classes are contained in it). He uses Klein's term "Mutterakkord" both in the sketch and in the autograph. All evidence points to Berg's authorship of this dedication which is ascribed to him by Reich,[7] and which appears as a part of the Pierpont Morgan fair copy in Berg's own hand. The first of the two orderings in Ex. 2 is not used in the piece itself but the second, as Berg notes in the autograph, appears in bars 10 and 11:

Example 3



Below this material, Berg draws a heavy black line, separating it from the following development of a second all-interval set form from the first:

Example 4



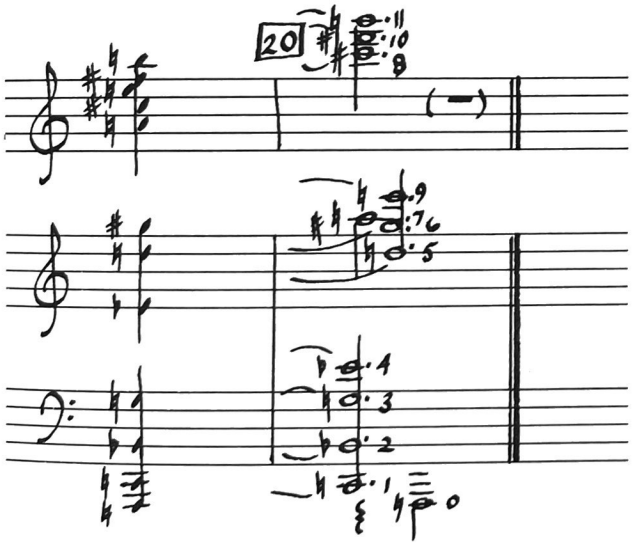
6. Fritz Heinrich Klein, "Die Grenze der Halbtonwelt," *Die Musik,* XVII/4 (January 1925): 281-286.

7. Willi Reich, *Alban Berg,* p. 68.

This ordering, labeled "Reihe (II. Form)" in blue, is obtained from the first by means of a retrogradation of the interval succession within the hexachordal boundaries. This retrogradation is accomplished while preserving the first and last pitches of each hexachord as invariants.[8] Thus, while the ordered-interval-succession is maintained, although retrograded, the pitch content is hexachordally variable.[9] This second ordering makes its first appearance in the piece in bar 11 in the right hand of the piano where it is stated linearly over the space of three bars.

Following the set manipulations in the sketch is a collection presenting a vertical layout of the second set form with order numbers in ascending sequence, as it appears in bar 20 of the piece:

Example 5



8. Of course the resulting second set form is really a retrograde inverstion of the first with the order of the hexachords reversed. However, as Berg makes no indication of this fact in the sketch and as he appears in the sketch to be treating the hexachords independently of each other (working from right to left within each hexachord as in Ex. 4), it seems likely that Berg thought of the two set forms as being two different sets. The description I have outlined in the text, I believe, more closely resembles Berg's own operational procedure than does that of retrograde inversion.

9. Two transpositions of this ordering which preserve the pitch content of the original hexachords are T2, where the first and last dyads of each hexachord exchange places, and T8, where the hexachords are exchanged and the order of elements in each dyad is reversed. However, these transpositions do not appear in this piece, perhaps because Berg wished to use only forms which began and ended on F and H.

In his appendix to the published score, H.F. Redlich describes Berg's use of the twelve-tone method in "Schliesse mir die Augen beide" as follows:

> . . . the five variational sections into which the whole song may be sub-divided . . . contain no transposition nor do they show any derivation from the basic order of the twelve notes within the Basic set. Thus we are confronted in the case of Lied II with a comparatively primitive application of twelve-note technique which in this special case totally refrains from utilizing any variant in the order of the basic set . . .[10]

As this sketch page makes clear, Berg, even in this first twelve-tone piece, does not feel constrained to follow Schoenberg's dictum of one set per piece. (Of course, technically, the two orderings used by Berg are obtainable from the same source hexachord and so are in that sense at least the same set. Berg appears to acknowledge this fact by calling them "Reihe I. Form" and Reihe II. Form." Although Schoenberg appears to hedge on this point,[11] it seems likely that he intended one ordering as well as one set per piece.)

The Autograph

The autograph which accompanies the sketch page appears to be an early working draft, but not a first draft. The manuscript contains order numbers and other compositional indications but the pitches appear to be identical to those in the final versions and the writing is continuous.

There are three places where other pitches may also be present. These are in bar 9 (C natural or A natural below the E natural in the left hand), at the end of bar 13 (a possible C natural, D natural and/or G natural under the A natural-B flat in the left hand—these are in fact the pitches of the set which are missing from the left hand figure), and in the last bar (a clear G natural with some lightly written pitches under it appearing below the stated pitches on the top staff). All of these cases involve light notations and all of the pitches from the printed version are also present.

Most of the differences between the autograph and the printed score appear to be relatively minor ones such as placements of

10. H. F. Redlich, appendix of Alban Berg, "Zwei Lieder" (Universal-Edition, 1960), p. 10 Cf. H. F. Redlich, *Alban Berg: Versuch einer Würdigung* (Vienna: Universal-Edition, 1957), p. 181. Volker Scherliess, in his book *Alban Berg,* also states: *"Die Reihe tritt lediglich in ihrer Grundgestalt und in rückläufiger Anordnung auf."* [The row moves always in its basic form and in retrograde order.] (Hamburg: Rowohlt, 1975), p. 88.

11. Arnold Schoenberg, "Composition with Twelve Tones (1941)," *Style and Idea* (London, 1975) pp. 219-225.

dynamic markings and beaming of eighth notes. Some of the more important ones are as follows:

TABLE 1

bar 2-3	no crescendo/decrescendo in the piano
bar 3-5	handwriting here unintelligible in my copy
bar 3-5	voice slur goes from B flat in bar 3 through C natural in bar 5
bar 7	no decresc. symbol in voice
bar 8	no crescendo/decrescendo in piano
bar 10-11	no "poco rit." or "a tempo"
bar 10	faulty voice leading produces incorrect double stem on G natural in left hand
bar 11-13	crescendo/decrescendo symbols quite different in voice
bar 13	piano right hand—C sharp and E natural are slurred followed by F sharp, B natural and F natural. In the left hand, the slur goes from the E natural in bar 13 through the E natural in bar 14.
bar 14	voice slur includes G flat in bar 14 through B natural in bar 15. F natural in bar 15 is separate.
bar 14	"Dimin." over D natural in piano left hand. Accent on G flat in voice
bar 15	pp in piano
bar 17	line connects B flat chord in right hand to G natural rather than F natural in left. No crescendo/decrescendo symbols in piano. No crescendo/decrescendo after p in voice.
bar 18	"poco cresc." but no "ma sempre tranquillo" in piano. Mf. in second half of bar in piano.
bar 19	accent on first articulated left hand chord (as in right hand).
bar 19-20	no pedal marking

As can be seen, almost all of these alterations concern dynamics and tempo shadings with a few changes in phrasing.

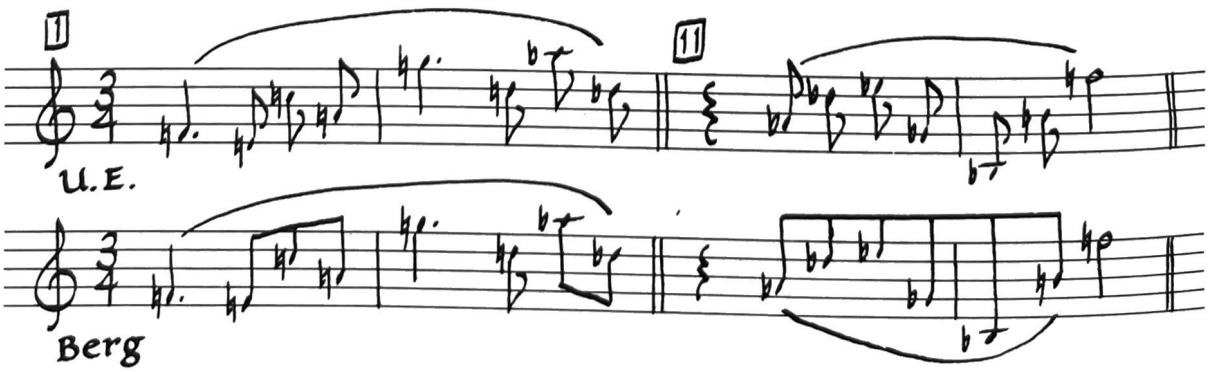
In addition to these small changes, there are a few notations of interest. In two places, Berg indicates the "Mutterakkord" referred to in the sketch. The first of these is in bars 10-11 where the first set form appears as an arpeggiation of the second simultaneity listed in the sketch in inverted order. The second indication is in the last bar where the second set form appears in a similar manner although with order numbers ascending. There are some order numbers scattered throughout bars 12-16, where the second form of the set makes its first appearance. The metronome marking is lacking, although a space is provided for one. In addition, Berg marks the beginning and end of the primarily unison canon between voice and piano which runs from bar 6 to bar 10.

The Pierpont Morgan Library Manuscript

This fair copy of both "Schliesse mir die Augen beide" settings consists of two sheets of 18 stave paper, marked "J.E. and Co. Depose No. 5" in the lower left hand corner. The outside of leaf one contains a title page with dedication similar but not identical to the one found in *Die Musik*.[12] Song I is on the inside of leaf one and Song II is on the outside of leaf two. The inside of leaf two is blank. For both songs, Berg has ruled an extra staff at the bottom, allowing four systems with blank staves between systems and between vocal and piano parts. The manuscript is in brownish-black ink. In places, the ink is lighter and browner,

12. The differences are "*mit 12 Tönen*" instead of "*mit 12 nur aufeinander bezogenen Tönen*" and the omission of any reference to publication following the reference to Theodor Storm. There are also illustrations following "*vom C-dur Dreiklang*" (a C major chord) and "*Zum Mutterakkord*" (the version of the "*Mutterakkord*" which is presented last in the sketch and which forms tne last bar of the piece).

Example 6



indicating possibly later additions. Some of the "additions" are of markings not found in the autograph but the colors are too close for certainty. The most obvious of these places are the pp and p in the voice in bar 17 and crescendo/decrescendo symbols in the piano in that bar.

The fair copy is, as one might expect, closer to the published score than is the autograph. The most pervasive difference between them is in the beaming of the eighth notes in the voice part. In both fair copy and autograph, Berg tends to beam the eighth-notes together in groups rather than to provide a separate stem for each one as in the published score (see Example 6).

Although slurring is the means usually reserved for grouping pitches together into units, it seems likely that beaming can also influence the performer to play successive pitches more legato or to consider certain pitches as being part of a single phrase. For this reason, it would seem more desirable to retain Berg's beamings in the printed score in preference to the convention, employed by Universal Edition, of beaming together only those pitches which fall on the same text syllable.

Most of the dynamic markings are now identical to the printed score and the metronome marking is also identical. The following differences between fair copy and published score are evident:

TABLE 2

*bar 3-4	dotted line shows the "poco espr." in the piano to extend through the third chord in bar 4
*bar 4-5	dotted line shows the "esp" to extend to the last C natural (but not including it)
bar 7	no decresc. symbol in the right hand
*bar 9-10	dotted line shows the "espr." in the piano to extend until the pp in bar 10
†bar 10	incorrect double stem on G natural in left hand
bar 11	the staccato marks on the left hand pitches in bar 10 extend through the C flat in this bar
*†bar 14	"diminuendo" in piano extending to the triplet figure in bar 16
*†bar 14	accent on G flat in voice
†bar 17	connecting line from B flat in right hand goes to G natural instead of F natural. The crescendo/decrescendo symbols are now present but the second one points to the E natural-F natural in the right hand instead of to the F natural in the left
†bar 18	"poco cresc." but no "ma sempre tranquillo"
bar 19	no dotted line from voice to right hand (probably a simple omission)
*†bar 19	accent on first articulated left hand chord (as in right hand)
*bar 19	pedal begins with left hand B flat

† = carried over from Table 1
* = differences carried on in *Die Musik* (Table 3)

An examination of the *Musik* version yields the following differences with the published score:

TABLE 3

bar 3-4	dotted line shows the "poco espr." in the piano to extend through the second E flat chord in bar 4
bar 4-5	dotted line shows "esp." to extend to but not through the last C natural.
bar 9-10	dots show the "espr." in the piano to extend until the pp in bar 10
bar 13	left hand slur goes from E natural in bar 13 through E natural in bar 14
bar 14	"dimin." in piano extending to the right hand figure in bar 16
bar 14	accent on G flat in voice
bar 19	accent on first articulated left hand chord (as in right hand)
bar 19-20	pedal marking begins with left hand B flat

When one considers the relatively minor nature of these alterations, one wonders about the date of the fair copy. The only differences between this fair copy and the version published in *Die Musik* are those items in Table 2 which lack an *. If the fair copy precedes the publication in *Die Musik,* as seems most likely, then the changes in the brush proofs cannot have been significant.

An examination of Table 2 indicates that several changes should be made in the published score. It is difficult to see why the dotted lines showing the extent of "expressivo" markings should have been eliminated. Also, it seems likely that the lack of staccato markings in the left hand in bar 11 is a misprint carried over from the *Musik* version. The "diminuendo" in bars 14-16 has inexplicably been omitted from the published score, although it appears in all previous versions. Likewise, the accents in bar 14 and 19 should remain. The pedal marking in bar 19 of the published score is unclear and should actually begin with the B flat in the left hand.

These changes, as important as they are, still do not solve the mystery of the *Musik* galley proofs.[13] It is hard to imagine, given the extensive agreement among the sources examined in this paper, how Berg could possibly have required six colors to express alterations in the proofs. Perhaps some defect in the engravings themselves, rather than a creative afterthought, produced this polychrome response.

13. I have not had an opportunity to examine the sketches in the Österreichische Nationalbibliothek referred to by Douglas Jarman in his article which appears in this issue. However, it seems likely that these sketches would fall too early in the compositional process to shed light on this particular problem.