

ALBAN BERG'S "MARCHE MACABRE"

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The *Marsch* was completed in the weeks immediately following the assassination at Sarajevo and is, in its feeling of doom and catastrophe, an ideal, if unintentional, musical expression of the ominous implications of that event. Fragmentary rhythmic and melodic figures typical of an orthodox military march repeatedly coalesce into polyphonic episodes of incredible density that surge to frenzied climaxes, then fall apart. It is not a march, but music *about* a march, or rather about *the* march, just as Ravel's *La Valse* is music in which *the* waltz is similarly reduced to its minimum characteristic elements. In spite of the fundamental differences in their respective musical idioms, the emotional climate of Berg's pre-war "marche macabre" is very similar to that of Ravel's post-war "valse macabre."

George Perle, *The Operas of Alban Berg: Volume I, Wozzeck*¹

... Ganz entfesselt durfte Berg sich austoben im Marsch der Drei Orchesterstücke, einer durchaus ungeheuerlichen, vom öffentlichen Bewusstsein bis heute nicht rezipierten Musik, deren Analyse und Deutung einmal die Aufgabe einer verbindlichen Interpretation Bergs wird abgeben müssen. Als er mir die Partitur zeigte und erläuterte, meinte ich, unterm ersten graphischen Eindruck: "Das muss klingen, wie wenn man Schönbergs Orchesterstücke und Mahlers Neunte Symphonie zugleich spielt." Nie werde ich das Bild der Freude vergessen, die das für jedes Kulturohr bedenkliche Kompliment auf seinem Gesicht entzündete...

Theodor W. Adorno, *Berg: Der Meister des kleinsten Übergangs*²

This essay is in part a recapitulation, but mostly a continuation, extension, and peroration of a slightly earlier study, "Alban Bergs Drei Orchesterstücke op. 6: Struktur, Thematik und ihr Verhältnis zu *Wozzeck*," a paper read at the Internationales Alban Berg Symposium Wien 1980 and published in a volume of proceedings of that symposium.³ The present essay should be read in conjunction with that study. Both are the culmination of my on-and-off involvement with Opus 6 during the past fifteen years, a period on which I can reflect back with satisfaction as I gratefully name here several persons who have shared their ideas with me: George Perle, Joan Smith, Bruce Archibald, and Joshua Rifkin (all of whom were present at an Opus 6 breakfast at the AMS National Meeting in Dallas in 1972); and Wolfgang Martin Stroh, Douglas Jarman, and Robert Hoe, Jr. I acknowledge also with gratitude the National Endowment for the Humanities Summer Study Grant which aided my research in its early stages.

Hyperbole notwithstanding, the above two descriptions of the *Marsch* in Berg's Three Pieces for orchestra, Opus 6, are not likely to be surpassed in their aptness. Nor did Berg himself ever surpass the textural complexity of the *Marsch* in any subsequent work of his.

There are some interesting speculations to be made about why the *Marsch* represents such an apogee in the evolution of Berg's compositional technique at such a point in his career (July 1914). Some of these speculations have to do with Berg's teacher Schoenberg, who had apparently been critical of what he perceived as an excess of technical artifice in the Altenberg Songs, Opus 4, although today we are not precisely certain of what Schoenberg was referring to.^{4 5} Schoenberg had also complained of the brevity of Berg's songs and of his Clarinet Pieces, Opus 5, as being contrary to Berg's expressive temperament, which he held to be more suited to writing longer and more developed works. The *Marsch*, which Berg began writing in the spring of 1914 under the fresh impact of hearing Schoenberg's Five Orchestral Pieces, Opus 16, for the first time, is assuredly a long and developed work; but it just as assuredly pursues, with a frightening relentlessness, an intricacy of motivic structure and orchestral detail that by comparison makes the Altenberg Songs seem relatively restrained. The same dualism is mirrored in the ambivalence of Berg's correspondence of these years. There is something fascinating and pathetic in Berg's desperate eagerness to please Schoenberg, ranged against and coupled with his quiet insistence on composing music in his own way, and in his self-abasement in discussing the Altenberg Songs with Schoenberg, even to the point of saying that he hated them, "so that I've been on the verge of destroying them,"⁶ at just about the same time that he was expressing his pride in them in a letter to his wife.⁷

Themes, motives, their interrelationships, and their general organization. The structural progress of the *Marsch* is perhaps most easily apprehended in tabular form, summarizing the thematic content and usage. The Chronology of Events given below [on right-hand pages] should be correlated with the score in conjunction with the Table of Themes [on left-hand pages], which lists the 31 different themes and their important self-standing variants. These themes have been numbered with roman numerals in order of their occurrence; certain relationships between them, indicated by arrows, brackets, and the like, will be discussed later. Greek letters (α , β , γ , δ) are used to designate motives which occur in more than one of the Three Pieces.

TABLE OF THEMES

I  Vc.
bass of final chord of *Reigen*

II  Cl. *tr* →  Hn. *tr*

III  Eng. horn ③ characteristic rhythm

IV  Ob. 3 characteristic rhythm (later: of XXIII₁)

V  Vn. (intervals: cf. *Präludium*, mm. 11-13)

δ_2  Vn., Hn. Fl. (quasi-inversion of δ_1)

VI  Fl., Ob., Cl. Hn. cf. ④5

cont'd.  *tr* (II)

CHRONOLOGY OF EVENTS IN THE *MARSCH**Mässiges Marschtempo* (1)1. I, bass, continuing with modifications (mapping partially with α) and whole-tone descent until 9, there joining VII

2. II added, continuing through 9 (including inversion and imitative entries)

3-4. III and IV added, continuing through 13, including variants

5-6. V added; III begins chromatic ascent

6-8. δ_2 added, as continuation of V*poco accel.*8-9. VI added, as continuation of δ_2 ; upper melody semi-climax10-14. Continuation of VI; modification of II; modified and extended III (repeated notes, trombone) and IV (trumpets, dividing and shortening; tuba); VIII introduced (strings), leading to second climax at 12; modified II (major thirds) merged with δ_2 (bass)*poco rit.* [13]*a tempo*

15-16. Shortened quasi-repeat of the foregoing, through 24. (Antecedent phrase.) IV pedal on F (timpani, tuba); III (English horn) through 23

(poco accel. --- rit.)

17-19. II added, extended and thickened; bass begins chromatic descent (to A, 23)

*(a tempo)*20-23. (Consequent phrase.) IV bass, III, I upper voice (transforming into α), II continuation (from 19, chromatically descending thirds) as accompaniment; quasi-sequential, with cadential flourish (trombones, 23)*(accel. --- rit.)*

VII ⁹ Vc., Cb., Bn.

VIII ¹¹ Strs. cf. XIII
variant of I cell
cont'd.

α ²² Eng. horn

IX₁ ²⁴ Cl., Trb. cf. II

IX₂ ²⁷ 4 Trp. (XI)
(cf. II)

X ²⁵ Vn., Cl. 3, Vn., Cl. 3

XI ²⁸ Trp., Strs. 3

XII ²⁹ Solo Vla.

rit.

subito a tempo
aber schon etwas bewegter
als Tempo I und

Im Tempo steigern
(unmerklich
zurückhalten---)

bis Takt 36

23-24. V in parallel major sevenths, in bass; IX₁ in ♭ (major thirds) and ♯ (mixed thirds and sevenths)

25-26. *New section.* X: strings spiccato, woodwind chords (antecedent phrase); IX₁ merges into bass

27. Spiccato chords shortened (consequent phrase); IX₁ → → "II" → → V in bass (28); IX₂ (trumpets)

28. Climax; chords of 25-27 (X) → → XI

29-30. XII (viola solo); VIII with collateral augmented-triad thickening (through 32); IX₁ (bass) changes into V, altered; IX₂ (trb.) → → X-like contour (glissando trombone chords, 31-32)

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XIII ^{variant of I cell}
 4 Ob. ^{inv. of VIII cell}

XIV ^{inv. of IX₂} Trb.

XV₁ ^{E♭ Cl. 3} Strs. ³

XV₂ ^{E♭ Cl. 3} (inv.) (rect.) 3

XV₃ ^{4 Cl., Cel. (coll'd^{va})} ^{3 Vla. soli (inv.) (inv.) 3} cf. δ₂, (7-8); VI

δ₂ ⁴⁴ Horn

δ₁ ⁴⁵ Trb., Harp cf. VI

bis Takt 36

--- wieder vorwärts!
 (Flottes Marsch-
 tempo (II))

rit.---

molto rit.---

viel langsamer,
 sehr zögernd

(Zeit lassen --- a tempo)

Ins Tempo I zurückkehren

(vorwärts!)

31. XIII introduced (oboe, xylophone)
- 32-33. XIII fragment → I → a; IX₂ with augmented-triad thickening → X-contoured chords; V (bass) sequenced and overlapped (through 36)
34. XI, IX₂; XIII beginning sequenced and overlapped (upper voice)
35. Like 33 (up a semitone), with XI fragment; XIII-I overlapped, resembling a, extended (upper voice) into 36
- 36-37. Climax: XI extended, much thickened in two contrary-motion nonparallel chordal layers; XIV added
38. Winding-down of climax. Shortening and thinning of XI; XIV (♯); XIV (♭) in three collateral parts
39. New section. XV₁; suggestion of V; IV (timpani, bassoons)
40. Continuation of XV₁; XII (solo vla.); IX₂ (♯) in three parts)
41. XV₂ answers; IV (timpani, bassoons)
42. Cadential measures (slowing-down measure)
43. Continuation of XV₂; XII in bass (solo contrabass)
44. XII in bass joins with δ₂ (horn); XIV (inv. of IX₂) in (quasi) six layers ♯; XV₃ (celesta, clarinets) joins up to...
45. ...terminal segment of VI (as at II); δ₂ (end segment); δ₁ introduced (trombone, harp)
46. New section. Cadence. E pedal (harp); IX₁ (one voice); δ₁ end segment
- 47-49. IX₁ (two voices) plus δ₁ extended and altered, finally joining with II and leading to:

XVI Vn.

XVII Vla. + Horns

XVIII Trb.

XIX 4 Fl., 4 Ob., 4 Cl.

XX Ob., Cel., Cl., Harp.

cont'd. (64) Ob., Cel., Cl. Vn. W.W. etc.

XXI Vn. Trp.

--- Tempo I
Immer accel.---

Flottes Marschtempo
(T² III)
[recte: II?]

(accel. ---)

grazioso

(accel. ---)

a tempo

- 50-52. II thickened and altered; accompaniment grows from δ_1 end-segment rhythm, becoming IX₂ (altered); bass (III) descending chromatically to 56; XVI introduced (violins, 52)
- 53-54. II variant (4 horns); IX₂ variant (accompaniment), extended; III (γ); XVII introduced (violas, horns); violin melody like IX₂ end-segments of 51-52
55. Accompaniment from repeated settling tones of various figures (vn. \rightarrow vla., vc.; XVII end-fragment)
56. XVIII introduced; accompaniment as at 55; bass rhythm of III
57. XIX
58. Accompaniment like 55; stretto of II fragment
59. Like 58; XVIII
- 60-61. Heavy chordal texture, rhythm of III; XVIII joined to XIX (strings, freely imitative)
- 62-63. XX formed from a free combination of IX₂, XIX, and II. First six notes of VIII in bass; chordal accompaniment in γ units
- 63-64. Top and bass of 62-63 in exact inversion (XX, VIII); continuation of each
65. Subclimax of this section; suggestion of XIX; chordal figures and VIII fragments shortened
66. Short cadence. XXI developed serially from III; XVIII (bass); rhythmic variants of four-note end-fragments of XIX and XX begin development (E-flat clarinet, bassoon); XIII (horn)
- 67-69. Repetitions and extensions; γ of XVIII become gracenotes; XIII fragment joined to II, then repeated, up a step (horns)

XXII Vn.

XXIII₁ Brass, W.W. fanfare
 (compare III) developing fragment → XXIV₁

XXIII₂ Bn., Cb.

XXIV₁ 4 Fl., Strs. (cf. (115)) → XXV

β 93 6 Horns

XXV W.W.

XXVI 4 Trp. (cf. VIII, XIII, XXIII₁, XXIV₁)

rit. --- a tempo

rit. ---
Etwas breiterWieder zurückkehren
zum beiläufigen

Tempo I

(poco accel. --- rit. ---)

Allmählich zum
nächsten Tempo
steigern ---Allegro energico
(7^{te} III)

quasi rit.

70-71. Intensification and condensation; C pedal (top); end-segments of XIX-XX join with end-segment of XXI (upper and bass parts); II trills extended

72. Dies down; XIII figure (altered) in timpani and horns; mirroring lines, violin and viola (end of XX); suggestion of XI (ww., trp.)

73-75. Stretto of XIII figure up to seven parts

76-77. XIII figure with chordal accompaniment in $\frac{3}{4}$ rhythm; IX₂ variant in bass

78. Climax with new melody, XXII (high divided strings); extension of IX₂ variant (tuba, horns) climaxing, descending to:

79-80. Closing part of this section. Settling tones: A and G (horns, tuba) [*Wozzeck*, I/2, 274-278]

81-83. Rising figures out of settling tones (continuation), ending with fragment of δ_2 condensed (strings); G and A pedal

84-87. Transition. Canon (ostinato) of VI (shortened) in chromatically ascending pattern, with multiple entries of various lengths and at various intervals of separation; grace-note flourishes of opening cells of these entries; G and A pedal (to 91)

88-90. More entries (up to seven parts); climax builds (to 91); IV fanfares

91-92. *New section.* March character resumed. XXIII₁, chordal accompaniment

93-94. XXIV₁ (continuation of XXIII₁), then XXV; β accompaniment (horns); XXIII₂ (partial inversion of XXIII₁) in bass

95-96. Like 91-92

97-98. XXVI (variant of XXIII₁ fragment), β accompaniment, creeping chromatic scale segments (vn., horns)

XXVII 

XXIV₂  

XXVIII  etc.

XXIX   *compare Reigen IV: (m. 37)* *is this comparison meaningful?*


XXIV₄ 

Plötzlich etwas
zurückhaltend ----
a tempo (III)

Immer dasselbe
Hauptzeitmass (III)

(poco rit. ---
--- a tempo)

Zeit lassen

- 99-101. Breath; XXVI repeated and extended; texture thickened; oompah bass, becoming XXIV₂ in chordal layers; new independent parts
102. XXV; creeping chromatic figures in bass; rhythmic chords (clarinet, cello)
- 102-103. Continues; XXVII, XXIV₃; continuing chromatic creeping in several layers
- 104-105. Like 102-103, texture thickened; creeping chromatic figures ascend and descend
106. Stretto of chromatic figures; intense collateral thickening, building to climax
- 107-110. XXIII₂ (6 horns); XXIII₁ in bass in augmentation; XXVIII in "march" chords: β figures (low) answered by quasi-retrograde β flourishes (high); XXIV₁ (trombones); bass settles on F#
- 111-114. F pedal established in bass with march rhythms (continues through 124); new melody (XXIX) with collateral thickening, canon at \downarrow (interrupted), diminution canon (, clarinet, bassoon, cello), extensions (through 114)
- 115-116. Canon à 3, XXIII₂, much varied, with extensions (through 119); new melody in upper voice (XXIV₄)
- 117-119. Continuation of XXIII₂ canon; new entrances, fragmentary and incompletely canonic, of XXIV₄; canon à 3 of VIII
120. Canons (or what remains of them) all converge and cadence with chromatic scale segments, to which dotted rhythms are added, becoming an independent motive (XXX)
121. Upbeat figure of XXIII₂, dotted rhythms on sustained chord

XXX

120

6 Horns

+Trb.

whole-tone

accel.---

-----rit.---

---molto riten.---

Anfangs ziemlich breit,
allmählich ins $T^{\circ} I$
zurückkehren ---

---Tempo I.
(accel.---rit.---)
(accel.---rit.---)
molto accel.---rit.

überstürzend ---rit.---

Flottes Zeitmass ($7^{\circ} II$)

rit.---

- 122-123. XXX, descending and thickened in many parts; XXIII₂ blending with these; rising overlapped entrances of II (parallel minor sevenths: horns, strings); XXV (ww., xylophone)
- 124-125. Intense stretto of all of these, with extensions; V added (4 piccolos, high strings); F pedal descends chromatically (to C#, 126); buildup to:
126. *Höhepunkt*. C# pedal established; all scales and fragments converge on second quarter
- 126½. δ_2 with held-note-by-note entrance (horns)
127. δ_2 again enters (clarinet), held
128. δ_2 once more (trombone), held
129. δ_2 major seventh extended (repetition)
- 130-131. Tag-end of δ_2 ; dovetailing contrary-motion XXX, mirror phrases, quasi-sequential
- 131-132. Like 130-131
133. δ_2 tag-end expanded $\rightarrow VI$; XXX with whole-tone and diatonic extensions; chromatic scale above (celesta)
- 134-135. Fragments as in preceding measures; parallel thirds (trombones) becoming α in 135, two layers; XIII fragment (timpani); begin strong D pedal (*Hauptstimme*) accelerating rhythmically (string bariolage)
- 136-138. Same harmonies as 25-27 (X), a semitone lower, with alterations and extra notes; texture (full orchestra) much expanded; II (trombones) in several entries
139. Like 28 but a major seventh higher (XI with collateral parts); XVI (trumpet); D pedal begins again
140. D pedal continues; chords of 37 distributed alternately through woodwinds and strings

401

Flash-back

(160) Vn., Hn., Vla.

compare *Präludium*, mm. 11-12

molto rit. ---

a tempo, *Subito*
molto riten. ---Quasi a tempo, aber
bedeutend langsamer
beginnend und allmählich
übergehend ----Tempo III (aber
etwas schwerer)

rit. --- molto ---

Pesante rit. ---

Quasi grosser Auftakt --- tempo
[rit.] molto --- sehr langsam
Ruhig und ----
--- immer sehr langsam
(gedehnt)

405

141. D pedal (strings, harps, celesta, percussion, trombones, all woodwinds; bass in rhythm of VIII-XIII) increases; XIII (trumpet, xylophone); α canonically but fragmented and extended (horns in thirds)

142. Climax. Two chords of 25 fully textured as at 136-138, dying *subito* to D pedal alone (timpani); rising seventh (trb.) rather like V

143. Continuation of dying-away (142); *New section* begins on last quarter on weird chord (first of four or five X-like chords), with several themes ...

144-147. ... all starting together: XV₁ (tuba), XXI (English horn), II fragments, altered (bassoon, oboe), XX (cello)

147-148. Upbeat to 148: chord of six perfect fourths; XXII (vn. 1 and 2); XX as at 65 (flutes), continues, altered; XV₂ (tuba, contrabass); XVII (trb.). Very dense 7-part counterpoint ()

149-154. *Closing section*. Fanfare from XXIII₁ (rhythm of IV) expanded into descending brass melody, over chromatic bass () and whole-tone bass (*marziale*), extended ("V-I cadence") towards:

155-159. *Coda*. D pedal (harps on B), march rhythm (vc., percussion, rhythm of III and IV); α incremental repetition (6 horns), β likewise (4 trb.), buildup of pedal

160-161. *Flashback*: melody, harmony, of *Präludium*, m. 11

161. Chord moves up chromatically (woodwinds ; pizz. strings)

162-164. Chord continues upward, its various layers turning around at different points (beginning at two octaves above the starting point) and descending, everything finally meeting on D; canon à 3 of δ_2 (trumpet, horn, trombone)

XXXI

(from δ_2 tag ends)
(cf. II at 17)

noch langsamer

165. Pedal on D continues (pizz. vn. and vla., harp); clarinets-piccolo flourish (XXXI) formed from simultaneous end-cells of δ_2 statements (164, third quarter)

166. Pedal continues (through 170); XII (trombone)

167-168. XV₁ (solo violin) with supporting harmony (flutes, muted horns) as at 39

169-170. II (solo contrabass, bassoon, timpani, solo cello pizz.)

Subito a tempo (III)

171-174. *Final fanfare*. XVIII (trombones, bassoons), XXXI (horns), IV and XXX (inverted, trumpets), swarming around high B flat (crescendo to ff) broken off on last sixty-fourth (low E)

rit. -----|

A brief examination of the Table of Themes shows that these are as various as they are abundant. Some are only short motives marked by the presence of a characteristic interval, or even by a rhythm, like the tattoo motives III and IV; others are lengthy themes not readily susceptible to developmental treatment in their complete form, like the string melody VIII, thirty notes long. It is well to keep in mind that the themes as given here have been assembled and designated with a certain arbitrary exercise of choice, for it is often hard to decide, on the basis of any criteria other than first appearance, whether or not a given melody is more validly characterized by a collateral part, by a collateral harmony, by association with or dissociation from other melodies that occur in succession with it, or by the degree to which subsequent transformations (including fragmentations) are or are not independently used.

The difficulty of making such a determination becomes evident when one appreciates the various kinds of thematic usages that can be perceived: fragmentation and recombination, transformation of one theme into another, use of one or more themes as the characterizing feature of an episode, contrapuntal elaboration of one theme, and contrapuntal combination of several themes. Behind all these is Berg's effort to achieve a practical maximum of both unity and variety, an effort which frequently can be described as a conscious principle: thematic nonstandardization. This may be regarded as a principle of variation, but with a certain specialization. In classical theme-and-variation technique, a virtually infinite variability is theoretically possible, given a certain constancy of expectations. One of the most notable aspects of Bach's *Goldberg Variations*, for example, is that the melodic-harmonic basis never appears precisely the same way twice in the thirty variations, yet its essential integrity is never in doubt. (Such variability, of course, is less impressively hard to achieve with a 32-measure ground bass than it would be with a very much shorter theme.) By contrast, in variation forms of the nineteenth century, when regularity of the periodic pattern was not so strictly regarded and when rhythm and even key structure became fair game for variation, thematic recognizability could be rather more of a problem, even sometimes to the extent that the listener (or even the assiduous analyst) would be forced to rely on the composer's word that what was being heard was in some way a variation and not some entirely different kind of piece. At this

latter extreme, then, one may define a negative principle of variation: that transformation of a thematic element can be applied to an extent that not only the original form, but the variational algorithm as well, can no longer be perceived or comprehended.

Berg's *Marsch* shows tellingly how this principle of non-standardization, in a work bearing no other resemblance to variation forms, can become a powerful resource of structural vitality. At bottom one can say that, as in variation forms, certain thematic statements in succession can be perceived as somehow related merely because they occur in perceptible succession, even if their resemblance is otherwise tenuous. More usually, the successive variants will share a rhythmic identity, or a rough contour, even though their pitch-class contents, interval successions, or total numbers of pitches may be different.

As a brief illustrative instance of what all these general principles mean in an earlier work by Berg we may cite the orchestral prelude to No. 1 of the *Altenberg Songs*, Opus 4, which in fourteen measures displays a gradual and highly systematic alteration of six simultaneous repeating motives, all overlapping in unequal lengths.⁸ Three motives move upward without internal intervallic change, one chromatically, one by whole steps, and one by the expanding interval series 1, 2, 3, 4, . . . ; another moves upward, with some internal change, in transpositional levels which themselves outline an independent new motive; and one begins to move upward chromatically but soon undergoes rapid internal alteration that quickly yields another independent motive, instrumentally associated with the initial motive. As the climax approaches, all of these motives become shortened and fixed in place. The resultant texture, considered as a totality, is very complex; yet in the individual components the variative processes are so rigorous, and so relatively simple, that virtually every motivic and pitch relationship can be accounted for.

The first fourteen measures of the *Marsch* are comparable to the beginning of the *Altenberg Songs* in that they show a repeating and evolving texture of different themes. The simplest of these is the oboe motive IV, four identical pitches, moving upward chromatically (3 oboes, trumpet) from F to D, then perhaps implying a triple octave transfer to low E_b in bass trombone and tuba, rising to E and finally to F again (timpani). More typically, however, these themes are involved in transformations that associate them with others. The short motive II, one of the most important

themes in the *Marsch*, is just in these measures progressively altered, bifurcated, inverted, overlapped, and finally merged with δ_2 , a fundamental theme whose original form first occurred at measures 51, 97ff., and 105ff. of *Reigen*. What happens to II at the beginning of the *Marsch* is seen in example 1:

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EXAMPLE 1

Example 1 is a musical score for a woodwind ensemble. It consists of six systems of staves. The first system shows a bass clef staff for Clarinet (Cl.) with a circled 2 and a trill (tr). The second system shows a treble clef staff for Clarinet (Cl.) with a trill (tr) and a bass clef staff for Clarinet and Viola (Cl., Vla.) with a trill (tr). The third system shows a treble clef staff for Flute (Fl.) with a circled 10 and a trill (tr), and a bass clef staff for Flute (Fl.) with a trill (tr). The fourth system shows a treble clef staff for Flute (Fl.) with a trill (tr) and a bass clef staff for Bassoon (Bn.) and Bass Clarinet/Contrabassoon (Bass Cl., Cbn.) with a trill (tr). The fifth system shows a bass clef staff for Bassoon, Viola, and Horns (Bn., Vc., Horns) with a trill (tr). The sixth system shows a bass clef staff for Bassoon, Viola, and Horns (Bn., Vc., Horns) with a trill (tr) and a circled 10, and a bass clef staff for Bassoon (Bn.) with a trill (tr). The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

A comparable transformation of motive I at measures 20-23 gives rise to α , another important motive found in the *Präludium* (first at measure 37) and *Reigen* (first at measure 6) (example 2):

EXAMPLE 2

Example 2 is a musical score for an English Horn (Eng. Horn). It consists of one system of a treble clef staff. The staff begins with a circled 20 and a trill (tr). The score includes various musical notations such as slurs and dynamic markings. A circled α is placed below the staff, indicating the start of a specific motive.

Example 3, from just after the beginning of the *Marsch*, is mentioned here to shed some hindlight on the transformations of the opening measures, which suggest a similar though not exact relationship to α :

As for the other motives in the opening measures, III moves beyond its tattoo character to become an independently-evolving inner part, which later, as Douglas Jarman has pointed out, becomes the serial basis of XXI (see below, Example 19). VII, arising as a continuation of the developed I, moves up from the bass and leads into VIII, which is independently treated later on. Motives V, δ_2 , and the first part of VI have a special function: they present melodic material with particular prominence, the other motives being noticeably accompanimental until their increasing density engulfs even these.

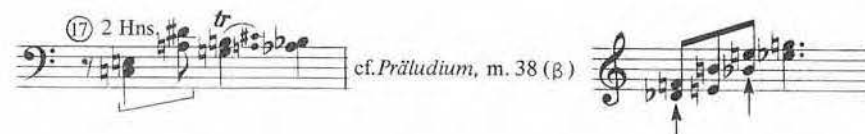
The later adventures of II demonstrate not only its importance to the *Marsch* as a whole but also the kind of associations it can achieve by means of careful variation. In measure 17, (see example 4), II is combined with a collateral part which associates it with the first and third chords of β , a motive that appears in the *Präludium* and *Reigen*:

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EXAMPLE 3



EXAMPLE 4



Later II reappears after an absence as a transformation of IX, an independently-arising motive whose only common association with II is the rising major seventh (example 5):

A few measures later II is shortened and compressed (example 6):

II then reappears as part of a new motive, XX, which is initiated by a fragment from XIX (example 7):

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EXAMPLE 5

Musical score for Example 5, measures 46-51. The score is in two staves. The top staff is for Violins (Vla. solo (IX) and +Vn. 1, 2) and the bottom staff is for Trumpets (4 Trp.). The music features a rising major seventh interval, with dynamics markings '2 soli' and 'tutti', and trills ('tr') in the trumpet part.

EXAMPLE 6

Musical score for Example 6, measures 52-54. The score is in one staff for Violins and Violas (Vn., Vla.). The music features a rising major seventh interval, with trills ('tr') and a triplet of eighth notes.

EXAMPLE 7

Musical score for Example 7, measures 55-57. The score is in one staff for Oboe and Cello (Ob., Cel.). The music features a rising major seventh interval, with a triplet of eighth notes and a trill ('tr').

This is followed by a variant of the initial segment of XIII (itself a partially inverted variant of VIII) which connects to II, the association again being the rising major seventh (example 8):

II does not appear again until the approach to the *Höhepunkt*, measures 123-126, where it combines in parallel sevenths with several other abbreviated, overlapped, and inverted statements (example 9):

II next appears as counterpoint to the homophonic texture of measures 136-138 (example 10):

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EXAMPLE 8

EXAMPLE 9

EXAMPLE 10

and again at measure 144-147 in association with XX, which earlier (see above, Example 7) had grown out of it (example 11):

The final appearance of II is in the penultimate section of the *Marsch*, measures 164-170, a passage formally very similar to the closing measures of No. 1 of the *Altenberg Songs*, where various thematic and motivic fragments appear as isolated solo ejaculations over a pedal point. Here the II statement is divided, in *Klangfarbenmelodie* fashion, between solo contrabass, timpani with bassoons, and solo cello with triangle (example 12):

419

EXAMPLE 11

EXAMPLE 12

Other motives, though not as frequently employed, may nonetheless be treated with comparable ingenuity. Such a motive is V, itself derived from the intervals of a main melody in the *Präludium*, measures 11-13; after its first appearance in measures 5-6, V first returns in the bass of measures 23-24 at the end of the quasi-repeat of the opening section, in conjunction with the new motive IX₁, which, like V, is marked by the rising major seventh which characterized II; the new IX then elides with V by restatement of the common interval (example 13):

thus preparing for the eventual fragmentation and elision of V itself (example 14):

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EXAMPLE 13

EXAMPLE 14

The motive X first appears as the upper part of measures 25-26, whose harmonic structure is recapitulated much later in an entirely different texture (see below, Example 21). In the earlier context, however, X is repeatedly varied as a melodic motive with other harmonies attached. The melodic variability of this motive reduces its distinctive essence to nothing more than a four-note down-up-down pattern, the third note being higher than the first (example 15):

A22 423

EXAMPLE 15

3 Trb. (31) (compare XVII)

6 Horns, 2 Harps (33)

Vn., Vla. (35)

Each of these statements is preceded by some form of IX₂. A few measures later the pattern divides into two pairs of chords, one preceded by XIV, the other by IX₂; the chord-pairs themselves are the harmonic components of XV₁ and XV₂ (example 16):

EXAMPLE 16

Fl. 1 (38) collateral parts omitted

Vla., Vc. (40) collateral parts omitted

XIV XV₁ XV₂ IX₂ 3 Bn.

The harmony in XV₁ preserves the character of minor-triad-plus-dominant-seventh-chord which also appeared in measures 33 and 35.⁹ Ultimately the contour of X can be associated with the upper line (violin I, harmonics) of the four "weird chords" of measures 143-147, even though these contain no trace of any harmony associated with earlier appearances of X.

The last independent motive in the *Marsch*, XXXI, is at first puzzling, because it first appears only near the very end of the piece, more than forty measures after any other motives were introduced; yet it is obviously an independent motive, not just because it is so clearly stated but also because it reappears in the final fanfare (measure 173, horns). Close examination reveals how XXXI emerges from the end-cells of the canonic statements of δ_2 , whose different instrumentations conceal the integrity of XXXI (example 17):

EXAMPLE 17

The musical score for Example 17 consists of two systems of staves. The first system, starting at measure 162, features a Trumpet (Trp.) line in the upper staff and a Horn line in the lower staff. The second system continues the music, with an Echo of the previous material in the upper staff and a Clarinet (Cl.) line in the lower staff. The Clarinet part includes a trill marked '6' and a dynamic marking '8va Eb Cl.'. The text 'successive pitches' is written below the Clarinet staff, with an arrow pointing to a sequence of notes. The score is written in a key with one sharp (F#) and a 2/4 time signature.

The flexibility of the above examples is naturally more appropriate to short themes. It cannot be considered as a normal aspect of development for long themes, if only because long themes would require a disproportionate amount of space for comparable treatment, and this in turn would render the longer themes disproportionately prominent. It is true that only a few of the *Marsch* themes are as long as, say, a symphonic theme by Berlioz or Bruckner. The longest, VIII, appears initially as an apparent extension of VII (a bass melody which itself shows a rhythmic relationship to the short motive I) and by virtue of its instrumentation and situation as the upper voice appears fleetingly as the most independent thematic aspect of measures 11-14. Later VIII appears mostly fragmentarily, particularly in the form of the segment representing its second through fifth pitch-classes

(bracketed in the Table of Themes) that evolves into similarly-contoured motives in XXIV₁ and XXVI. VIII appears integrally only once again, beginning at measures 117-119, as a three-part canon simultaneously with the progress and completion of another three-part canon (XXIII₂, altered) and part of yet a third canon (XXIV₄); this texture is so dense that the identification of VIII by the ear alone is virtually impossible.

Another long theme, like VII-VIII growing out of an initial short motive, is represented by III and its continuation, which show a heterogeneous transformation indeed (example 18):

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EXAMPLE 18

⑤ Trb., Eng. horn

The musical score for Example 18 consists of three staves of music for Trb., Eng. horn. The first staff begins with a circled number 5 and the instrument name. The music is written in a key with one sharp (F#) and a common time signature. The first staff contains a series of eighth and sixteenth notes with rests. The second staff features a sequence of notes with two triplet markings (indicated by a '3' and a bracket) over groups of three notes. The third staff continues with more notes, including a triplet of eighth notes and a triplet of sixteenth notes, followed by a few more notes and rests.

After measure 5 or 6, this theme, buried in the interior of a rapidly thickening texture, becomes minimally prominent. Considering it in isolation, one might notice first of all the acceleration through triplet quarters (which except in the motives XXIV₂ and XXIV₃ at measures 101-106 appear nowhere else in the *Marsch*, being essentially contradictory to march style). But the greatest surprise of this long theme is in its serial relationship to theme XXI, as shown in example 19, parallel to a transposition up a fifth of the pitch-class succession of III:

A29

EXAMPLE 19

This startling association, first observed by Jarman, is unlike any other structural relationship thus far discovered in the *Three Pieces*.¹⁰ The serial treatment of the twelve-tone theme in the *Altenberg Songs* is, after all, unique for any of the music of the three Viennese for that time (1912); and its intellectual validity as a structural element must have been persuasively apparent to Berg, even though he did not make (as, one is moved to imagine, he well ought to have) the conceptual leap that Schoenberg did a decade later, to the idea of a precompositional twelve-tone series generating *all* of the pitch-class parameters of a work. Hence all the more does one wonder why the *Three Pieces* do not show greater evidence than the above example of *any* kind of serial manipulation. Of course, it is possible that other instances do exist in the *Three Pieces* that have not yet been observed; if so, then they would surely lend support to the conjecture that Berg endeavored to keep such seemingly “theoretical” constructions

well concealed. Inevitably, perhaps, one is led back to the question of what "novelties" Schoenberg disliked in the Altenberg Songs. Was the serialism, a manifestly abstractionist technique, one of them?

Tone centers and harmonic themes. If a motive which emphasizes a particular pitch or complex of pitches is repeated without transposition, then the pitch or pitches emphasized may themselves achieve an audible distinction independently from the structure of the motive itself, a distinction that might be obvious enough in tonal music and that can certainly be of structural significance in atonal music. George Perle has developed the concepts of "tone center" and "compound tone center" to designate respectively a single pitch-class or a complex of pitch-classes which can be assigned a structural priority in an atonal composition, citing various instances in *Wozzeck*,¹¹ and I have shown elsewhere¹² how a motivic or thematic organization can be regulated by choices of pitch-classes in audibly prioritive ways.

Tone centers of various types are found in all three pieces of Opus 6. The chord series underlying the beginning and ending of the *Präludium*, involving much mixed-fourth harmony, defines one kind of centricty; so does the collateral harmonic layer associated with δ_1 at the end of the *Präludium* and at the beginning and ending of *Reigen*. There are also isolated instances which suggest harmonies with a tonal basis, although these are always momentary and never suggest a structural "tonal" foundation except in a very abstract sense. A curious instance is the D minor triad with added major sixth which appears at measure 48 of the *Präludium* and again, in a different spacing, at measure 91 of the *Marsch*. The quasi-tonal justification for this chord in the *Marsch* would be the association with the D pedal point that subsequently appears several times, at measures 134-135, 139-143, 155-160, and finally 164-170. One may even postulate a psychological connection with the D minor phenomena in Berg's earlier works,¹³ for example the D pedal in the first Altenberg song, the bariolage in the Opus 3 Quartet, or even the "Märchenhand" chord of the Opus 2 No. 3 song (example 20):

(compare *Präludium*, measure 48)

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EXAMPLE 20

an ein-er weis-sen Mär - chen-hand, -

(cf. also *Präludium*, m. 48)

Such paratonal gestures, though arguably significant in the *Präludium* and *Reigen*, play a considerably lesser role in the *Marsch*, if only because very seldom is the orchestral texture light enough to project any structure so pellucid as a triad. The partly sequential passage at measures 20-23, ending in a tucket of parallel first-inversion triads, is probably the only clear instance; its beginning on G associates it with the opening statement of I.

The most obvious centricities in the *Marsch* are those organized by pedal points. The F pedal near the beginning (measure 15ff.) originates with IV; why it should be associated, for any reason other than pitch-class identity, with the long F pedal at measures 111-124, is not clear. Like the E pedal beginning at measure 46, these F pedals are all followed by chromatic-scale departures. The D pedals already mentioned, which are more dramatically prominent, generally emphasize a variety of registers, from the open-string D above middle C (measures 134-135, 140, 164-170) to five octaves simultaneously (measure 141).

In connection with the D pedals one should note the E–B \flat tritone which is often associated with them, as in the ambitus of the brass melody at measures 148-154 (as especially at 152-154), just preceding the pedal D, and the two pitch-classes which constitute the final simultaneity of the piece, four measures after the final pedal D; the same E–B \flat marks the span of chromatic descent of the bass after the prominent E pedal at measures 46-50, and as part of XIII combines with the D pedal at measure 135 (timpani) and again at 141 (xylophone).¹⁴

For all that melodic structure of the *Marsch* has been the focus of the discussion so far, it is worth while to give special attention to the specifically harmonic themes which are present as well, that is, harmonic successions which are employed thematically. Insofar as their harmonic character can be perceived, and recognized as thematic, then these too will become referential structures in a loose sense, just as a single harmony may be compositionally defined as a “compound tone center.” But Berg goes out of his way to conceal this referentiality in almost every case. The texture at measures 25-26, for instance, is organized into two matched measures of a semiphase, with two harmonies of seven notes and five notes respectively in each measure, intervallically complex but texturally relatively transparent. In their recomposition at measures 136-137 these harmonies are transposed down a semitone, and are increased, in all but one case, by the addition of one more

A33

EXAMPLE 21

The musical notation for Example 21 consists of two staves, treble and bass clef. The treble staff contains a series of chords, each marked with a circled number (1 through 4). The bass staff contains a series of chords, each marked with a circled number (1a through 4a). The chords are complex, involving multiple intervals and accidentals. The bass staff also includes some notes with stems and beams, suggesting a melodic or rhythmic component. The overall structure is highly complex and intervallically rich.

chord factor; beyond this they are displayed in a much thicker texture that is about as heterophonic as could be, and, as if that were not enough, Berg adds to this general *Wirrwarr* another independent part (II, trombones) while deleting the moving bass line of the original measures. It is not to be wondered that merely to notice the connection between these measures, though analysis makes it obvious, is likely a matter of lucky accident. In the following example, the harmonies of the two passages are shown condensed (but, except for octave changes, not transposed), with white notes indicating the chords in measures 136-137 (1a, 2a, 3a, 4a), and black notes indicating those in measures 25-26 (1, 2, 3, 4); the trombone parts in measures 136-137 are omitted (example 21).

Comparable relationships, though with more differences, are found between measures 27-28 and 138-139. The harmonic pattern of measures 37-38, reappearing in measure 140, is just as thoroughly concealed, even though the pitch-classes are nearly all identical (example 22):

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EXAMPLE 22

The musical score for Example 22 is divided into two systems. The first system, starting at measure 140, shows the Woodwinds (W.W.) and a group of instruments including Trumpet (Trp.), 2 Trombones (2 Trb.), Viola (Vla.), and Violoncello (Vc.). The second system, starting at measure 37, shows the Woodwinds (W.W.) and Strings (Strs.). The score includes various musical notations such as notes, rests, and dynamic markings.

In the Three Pieces, as in Berg's earlier works, motives may appear at a constant pitch level, that is, untransposed; or they may appear transposed by octaves; or they may appear transposed to a variety of pitch levels. A variety of transpositions suggests the assignment of certain pitch-class priorities. At the end of *Reigen*, for example (measures 115-117, violas, trombone, bassoons, cellos), the motive δ_2 is stated in successive imitative entries that are progressively shorter but still recognizable by context; the pitch levels of the entries are determined by the successive tones of δ_1 , which appears at the same time (tuba, harp). Similarly, the choice of pitch level for the first statement of δ_2 in the *Marsch* (measure 6) is determined by the identity of its first two pitch-classes with the last two of the V which precedes, the same kind of matching in turn determining the pitch level of VI which follows (example 23):

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EXAMPLE 23

The musical notation consists of two staves. The top staff begins with a circled measure labeled (V) containing a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a circled measure labeled (δ_2) containing a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff begins with a circled measure labeled (VI) containing a quarter note G4, a quarter note A4, and a quarter note B4. The notation continues with various rhythmic patterns and accidentals.

All three of these motives, however, appear later in the *Marsch* in a variety of transpositions. There is, in fact, much less constancy of pitch level for the motives in the *Marsch* than for those in the *Altenberg Songs*, or for that matter in the *Präludium* and *Reigen*.

Chromatic scales and creeping. The association of pitch-classes illustrated by the above examples is not, of course, the only available means of connecting motives. Transformation, as we have seen, is another. As important as either of these is the use of the chromatic scale as an operational device. The *Marsch* is full of examples. At its simplest, the operational chromatic scale is a transposer, as in the oboe motive IV (measures 3-14) which moves up chromatically through a full octave beginning on F, as we have already seen. This motion is matched by the F's descent beginning in measure 19, chromatically down to A in measure 23. A similar

bass descent from E (first at measure 46) to B \flat (or even A) occurs at measures 50-56, and another from F (after a long pedal) down to A \flat at measures 124-130. Only slightly more complex is the chromatic transposition of the seven-note motive VI beginning at measure 84 and merging into multiple canonic layers of fixed pitch content.

A more generalized linear phenomenon we may call *creeping*, meaning stepwise linear motion, in one part or several, by whole steps or half steps, in parallel, oblique, or contrary motion. The left-hand part of Chopin's E minor Prelude is an example of creeping in tonal music; it shows a rich variety of chromatic harmony organized by linear means. The kind of harmony exemplified by Wagner's *Tristan und Isolde* is frequently dominated by such close linearity, even though creeping, as defined here, is by no means the exclusive general linear principle, nor does creeping, when it occurs, proceed without occasional interruptions by nonstepwise intervals, octave transfers, and the like. These examples are cited as archetypes of the late nineteenth-century Austro-German chromatic tradition into which Berg was born and which he naturally enough accepted enthusiastically as influences in his early efforts as a tonal composer. In the atonal works the principle of creeping simply became more protean, which is to say, rigidly systematic on the one hand and uninhibitedly flexible on the other. The systematic side of creeping in Berg's atonal technique is illustrated by the chromatic wedge, or the contrary-motion superposition of chromatic-scale segments as a regulator of harmonic motion. Some notable examples are to be found in Opp. 2-5, in the form of paired single lines, ornamented lines, compound lines, incrementally repeated chord successions, and other structures that display a one-to-one chromatic pairing.¹⁵ In Opus 6, however, such wedges never occur other than in simple and immediate contexts. Much more typical of Opus 6 are passages like the following, from measures 105-106 of the *Marsch*, where two themes (XXVII and XXIV₂) in the upper parts are supported by (or even submerged in) a multilayered texture of differential creeping in as many as seven different parts moving at four different rates of change. Here is a short score of these measures, written out with the creeping parts (expression and articulation marks included) on the lower staves and the non-creeping parts above, to more clearly illustrate the varieties of approach (example 24):

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EXAMPLE 24

The musical score for Example 24, measures 105-106 of the *Marsch*, is presented in two systems. The first system consists of five staves: Cl., Ob., Str.; 3 Horns; Trp.; Bn., Vc.; and Trb. The second system consists of two staves: Bn., Vc., Tuba; and Harps (omitted). The score is written in a complex, chromatic style with various articulation marks and dynamics. The notation includes slurs, accents, and dynamic markings such as *mf* and *f*. The score is arranged in two systems, with the first system containing five staves and the second system containing two staves. The notation is dense and complex, reflecting the chromatic nature of the music.

A more homophonic, hence harmonic, example is afforded by the following chordal passage (measure 36, example 25):

in two opposite layers of three lines each, with an interior extra part in a different rhythm. The constituent lines are variously chromatic, whole-tone, or made up of noncontiguous semitone pairs, arranged to give a roughly symmetrical impression, only two of the lines being exactly symmetrical.

There are, in fact, no sizable *simultaneous* mirror symmetries in the *Marsch*. Instead there are inversionally symmetrical themes of equal or paired status, like δ_1 and δ_2 which play equally important roles in the movement, or like the statement of XX at measure 62 followed immediately by its inversion about the invariant initial F–A_b, like antecedent and consequent. There is also the following elegant wedge of the inversion of XXX, with a matching part partially in complementary rhythm (example 26):

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EXAMPLE 25

EXAMPLE 26

The apparent mirror symmetry of registers is nothing more than contrapuntal inversion with transposition.

Overall form and march style. In the Altenberg Songs there is a large-scale design showing an overall *Bogenform* between the first and fifth songs both in their larger dimensions and their community of motives; the five songs individually show *Bogenformen* as well. The Three Pieces are also united by a community of motives: α , β , and δ_1 are present in all three; γ (not shown in the Table of Themes above) is present in the *Präludium* and *Reigen*, δ_2 in *Reigen* and the *Marsch*; and the fortissimo motive of measures 11-13 of the *Präludium*, with its initial supporting harmony, returns in the *Marsch* as a “flashback” at measures 160-161, climaxing incremental repetitions of α and β .

On an individual basis, a different picture emerges in the Three Pieces. The *Präludium* shows a *Bogenform* in a good approximation of its ideal: the events of the ending are a close reversal of the beginning, down to the retrograde of the chord series and the percussion gestures. The *Bogenform* of *Reigen*, on the other hand, is more subtle. δ_1 in the treble register at the beginning is matched by δ_1 in the bass at the end without the collateral harmony; the C# in the bass at the beginning is complemented at the end by a chord composed of the other eleven pitch-classes. The *Bogenform* of the *Marsch* connects measures 160-164 with most of the motivic substance of the opening measures; the “flashback” melody is equivalent to V, and III, IV, and δ_2 are also present. II, first appearing at measure 2, is reflected in measures 169-170. The very last measures (171-174), however, are not part of the *Bogenform*, but an extra episode, like a coda. And indeed, despite the sonata-form outlines vaguely discerned by some, the *Marsch* really reflects none of the classical forms so central to other works of Berg, but rather only a series of episodic sections set off from each other by changes in texture or tempo, or by the prominence of one or another theme—in other words, what one might expect, formally speaking, in a military march by any of a hundred composers of band music. The march style is powered by dotted rhythms, walking basses, and fanfares, only occasionally by percussion. Another driving force is the first movement of Mahler’s Sixth Symphony, the most violent of all of his marches; the resemblance of Berg’s *Hammerschläge* to Mahler’s has often been noted,^{16 17} and there is also a more overt resemblance (example 27):

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EXAMPLE 27

The image shows two staves of musical notation. The top staff is for Violin and Viola (Vn., W.W. and Vla.) and is marked with dynamics *f*, *sf*, *sf*, and *ff*. It is identified as Mahler, Symphony No. 6, I, mm. 270ff. The bottom staff is for Violin (Vn.) and is marked with *mf*. It is identified as Berg, *Marsch*, mm. 110ff. Both staves show a melodic line with a dotted rhythm and a walking bass line.

although perhaps this melody derives, in some way that has not yet been divined, from the IV theme of *Reigen* (see the Table of Themes). Mahler's Ninth Symphony has numerous echoes in Berg's *Präludium* and *Reigen*, but also this one in the *Marsch* (example 28):

EXAMPLE 28

Mahler, Symphony No. 9, I, page 29

Berg, *Marsch*, m. 122

Thus juxtaposed, this pair of excerpts may seem amusingly familiar. Did they possibly have a common ancestor in the cliché phrase that prefixes Sousa's *Thunderer* and umpteen other marches that Berg might have heard? (example 29)

EXAMPLE 29

How far back in history, indeed, can this platitude be found?

Berg's next essay in march writing, the Military March in Act I, scene 3, of *Wozzeck*, was also his last. It shows no influence from the *Marsch* of Opus 6 and is in fact much more authentically marchlike, as might be expected from its realistic purpose. The *Marsch* in Opus 6 thus becomes a sort of last hurrah. George Perle calls the Three Pieces "in a sense [a] retrogressive" work. That description seems not quite right; "retrospective" would be a better term, referring to the backward glances at Mahler, and to the overwrought, decaying splendor of the prewar Austro-Hungarian Empire. In every other sense the Three Pieces, the *Marsch* in particular, are a progressive work, achieving a height of textural

complexity never again approached by Berg and only seldom approached since by any other composer. All of Berg's works which follow demonstrate progressive refinement and subtilization of his technique; the Three Pieces, if not exactly a blueprint for Berg's future development as a composer, are nevertheless amply outfitted with signposts. The following remarks of Igor Stravinsky, published in 1959, are as appropriate now to our understanding of Berg as they were then:

"...[Berg] is the only one to have achieved large-scale development-type forms without a suggestion of 'neoclassic' dissimulation... Berg's forms are thematic (in which respect, as in most others, he is Webern's opposite); the essence of his work and the thematic structure are responsible for the immediacy of one form. However complex, however 'mathematical' the latter are, they are always 'free' thematic forms born of 'pure feeling' and 'expression.' The perfect work in which to study this and, I think, the essential work, with *Wozzeck*, for the study of all of his music—is the Three Pieces for orchestra, Opus 6."¹⁸

NOTES

1. George Perle, *The Operas of Alban Berg: Volume I, Wozzeck*, Berkeley, Los Angeles, London, 1980, University of California Press, p. 18.

2. Theodor W. Adorno, *Berg: Der Meister des kleinsten Übergangs*, Frankfurt am Main, 1977, Suhrkamp Verlag, p. 36.

3. *Alban Berg Symposium Wien 1980: Tagungsbericht, Alban Berg Studien*, Band 2, Veröffentlichung der Alban Berg Stiftung in der Universal Edition, Vienna, 1981, pp. 97-106.

4. H. F. Redlich, *Alban Berg: Versuch einer Würdigung*, Vienna, 1957, pp. 90-92, 357-358. See also Rosemary Hilmar, *Alban Berg: Leben und Wirken in Wien bis zu seinen ersten Erfolgen als Komponist*, Vienna, 1978, pp. 110-112.

5. Donald Harris, "[Berg's] Five Altenberg Songs op. 4," *Boston Symphony Orchestra Program notes*, 1969-70, pp. 551-570, especially 555-556.

6. Redlich, op. cit., p. 358, note 82 (letter from Berg to Schoenberg, July 20, 1914).

7. Alban Berg, *Letters to His Wife*, edited, translated, and annotated by Bernard Grun, New York, 1971, p. 159 (letter of July 11, 1914).

8. For a detailed analysis see my "Some Notes on the Unknown *Altenberg Lieder*," *Perspectives of New Music* V/1, fall-winter 1966, pp. 37-74, especially pp. 41-49.

9. I owe much to Bruce Archibald for his detailed explication of the behavior of this motive.

10. Douglas Jarman, *The Music of Alban Berg*, Berkeley and Los Angeles, 1979, University of California Press, p. 43.

11. Perle, op. cit., p. 130ff.

12. Walter Piston, *Harmony*, fourth edition, revised and expanded by Mark DeVoto, New York, 1978, pp. 526-529.

13. Bruce Archibald, "The Harmony of Berg's 'Reigen,'" *Perspectives of New Music*, VI/2, spring-summer 1968, pp. 73-91. The case for a psychological D minor is adroitly and keenly made.

14. I thank Joshua Rifkin for pointing out to me the significance of this tritone.

15. See, for example, measures 12-15 of Opus 2, No. 4, discussed in Perle, op. cit., p. 5, Example 3; the opening measures of the second movement of Opus 3, discussed at length in Bruce Archibald, *Harmony in the Early Works of Alban Berg*, unpublished dissertation, Harvard University, Ph.D., 1965; and Opus 4, No. 1, measures 15-24; Opus 5, No. 4, measures 9-10, and No. 3, measures 2-3, all with various discussions in my own dissertation, *Alban Berg's Picture-Postcard Songs*, Princeton University, Ph.D., 1967.

16. Redlich, op. cit., p. 95.

17. Wolfgang Martin Stroh, "Alban Berg's 'Constructive Rhythm,'" *Perspectives of New Music*, VII/1, fall-winter 1968, pp. 18-31.

18. Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky*, Garden City, 1959, pp. 79-80.