VILMA WEBER VON WEBENAU
DIE MARIENLIEDER
SOMMERLIEDER FÜR STREICHQUARTETT UND EINE
SPRECHSTIMME

by
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ABSTRACT

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As one of the first private students of the composer Arnold Schoenberg, Vilma von Webenau (1875-1953) should be of interest to students of fin-de-siècle Vienna. Musical circles show a great interest in Schoenberg and his Viennese School of the early twentieth century. This scholarship, however, largely overlooks any study of his female composition students, particularly this accomplished composer and pianist Vilma von Webenau. Little has been written about Webenau’s music and her life.

This critical edition seeks not only to present two of Webenau’s seventy works, but also to place Webenau in her historical and musical context. Exploring the aspects of Viennese modernism and the world that created it, I wish to give background to Webenau’s life, of which so little is known. In trying to understand this woman better, I have also drawn on the content of letters she wrote to Schoenberg and the relationship and personality they show. I then discuss the music of the edition analytically, provide translations for the German texts, and give a critical report of my editorial methods in transcribing the manuscript for this edition.
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Vilma Weber von Webenau
Die Marienlieder
Sommerlieder für Streichquartett und eine Sprechstimme

Introduction

As one of the first private students of the composer Arnold Schoenberg, Vilma von Webenau (1875–1953) should be of interest to students of fin-de-siècle Vienna. Musical circles show a great interest in Schoenberg and his Viennese School of the early twentieth century. This scholarship, however, largely overlooks any study of his female composition students, particularly this accomplished composer and pianist Vilma von Webenau. Little has been written about Webenau’s music and her life.¹

While Webenau’s music incorporates some early elements of Schoenberg’s post-romantic style, it retains the aesthetic qualities of its tonal predecessors. This apparent contradiction creates interesting music for both the trained and the casual listener. The trained listener expects music of this period to leave behind most if not all of the aesthetic requirements of tonal music. The casual listener, on the other hand, can enjoy some twentieth-century techniques in approachable sounds. Webenau is also important because of her rare position as a woman and a composer. Her works provide an insight into women’s contributions to twentieth-century music.

Historical Background

Music in fin-de-siècle Vienna followed similar trends as the rest of the city’s culture and aesthetics. These trends were all a part of the rise of modernism that was so characteristic of this European city more than any other. Carl Schorske explains that “Vienna in the fin de siècle, with its acutely felt tremors of social and political disintegration, proved one of the most fertile breeding grounds of our century’s a-historical [(modern)] culture.” One of the reasons Vienna was so ripe for the modern movements at the turn of the century was the very nature of the century it was leaving behind. The city in the nineteenth century was brimming with architects, philosophers, writers, artists, musicians who were all leaders in their own sphere. The modernism of turn-of-the-century Vienna “stood on the shoulders of the major innovators of nineteenth century culture.” The successors to this nineteenth-century Viennese legacy were well-prepared, whether intentional or not, by their predecessors for their turn to modernism.

Looking at the streets of Vienna, one can see these changes taking place in its history. Inside is the old town with its St. Stephan’s Cathedral, but then around it is the Ringstrasse with its countless buildings, parks, and gardens. Most of the buildings, including the City Hall, University, and Parliament, appear to be from different periods of architectural history: Gothic, Renaissance, Classical. They all, however, come from the same era, the last third of the nineteenth century, during which the wall around the old city came down and plans were made for the beautification of the empty space. Frederic Morton describes this phenomenon, writing, “On the new Ringstrasse . . . rose huge, intricately wrought silhouettes . . . all teeming with pointed arches, towers, pillars, loggias, . . . all quite new, barely weathered and not yet, if ever, real. Great traditions had become mock-ups here, . . . a vast stage set made of concrete, poured and molded to resemble classic stone. The architecture of previous centuries had been conjured into a theatrical

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dream, a mirage of portals and pediments sweeping around the medieval core of the city.”

It is no surprise, therefore that this movement “surpassed in visual impact any urban reconstruction of the nineteenth century — even that of Paris.”

However beautiful these plans may have been and even with the great impact they made on the structure and facade of the city, they were not made for practical purposes. Indeed, it was “not utility but cultural self-protection dominated the Ringstrasse.”

As Morton elaborates, “in Vienna the accomplishments of actual success did not count for as much as the accomplished gesture.” While architects were looking back to the past, so were artists and many musicians, but not all.

Brahms’ innovations, for example, made him one of Arnold Schoenberg’s greatest role models, and Gustav Klimt started his art in the buildings of the Ringstrasse. Thus, the nineteenth century led the way for the change that was to come.

The ones to lead the change had roots and a childhood in the nineteenth century. As with any culture with an eye on the past, “in Vienna one’s identity was molded by the past.”

The new generation was bred on the culture of their past, and particularly on its Austrian and Viennese culture. Schorske emphasizes the differences between Austrian and German culture of this era, writing, “Traditional Austrian culture was not, like that of the German north, moral, philosophical, and scientific, but primarily aesthetic. Its greatest achievements were in the applied and performing arts: architecture, the theater, and music.”

As such, the children of the nineteenth century, its successors and torch-bearers of modernity, were raised on the aesthetic in a way their parents had not been. For the parents, “visible grace, a personal style of sensuous charm, a theatrical and musical culture were the well-established marks of social distinction.” Starting approximately in the 1860s, “two generations of well-to-do children were reared in the museums, theaters, and concert halls of the new Ringstrasse. They acquired aesthetic culture

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5Schorske, 26.
6Ibid.
7Morton, 87.
8Ibid., 72.
9Schorske, 7.
10Ibid., 298.
not, as their fathers did, as an ornament to life or as a badge of status, but as the air they breathed." Thus, their culture and breeding thrust the new generation into the frame of mind they needed for modernism to take place. Klimt moved on to develop his own style, as did Schoenber.

In essence the modernism of Vienna at the turn of the century was not so much a turning away from the past but a breaking away, a move toward independence from it, whether or not that independence would be termed successful. On one hand, Schorske describes this as the movement in which modernist Vienna’s "great intellectual innovators . . . all broke, more or less deliberately, their ties to the historical outlook central to the nineteenth-century liberal culture in which they had been reared." On the other hand, Bradbury and McFarlane counter that "Vienna’s traditionalism . . . exerted a powerful pull on the modern movement; indeed it drew it steadily toward the alluring slogans of the old ideologies, encouraging the association between ‘modern’ sensibility and a feeling for the past. Hence it encouraged a peculiar love-hate relationship in Austrian writers for their capital city." In a way, both arguments are valid because while breaking away from the past, the leaders of Viennese modernism had to recognize its conventions. Such innovators include the artists and architects of the Secession and Jugendstil, the psychoanalysis of Sigmund Freud and Carl Jung, and the music of Schoenberg and the Second Viennese School.

Péter Hanák describes Viennese modernism as the "submersion into an inner reality, the psyche," where "reality was the world created in a work of art." The writer Hugo von Hofmannsthal wrote that "Man either researches the anatomy of his own psyche or he dreams. Reflection or fantasy, mirror or dream image." As such, the output of Viennese modernism tended to be introspective almost to an extreme, as in the psychoanalysis of Sigmund Freud, the crisis of language in

\[11\] Ibid.
\[12\] Ibid., xviii.
\[15\] Quoted in Ibid.
Hofmannsthal’s work, and the new styles of art and music. Exploring the subconscious, the uncanny, the id, Vienna’s modernism was unique. Hanák continues, “It must have been exactly this modern reinterpretation of the relationship between illusion and reality that was the specific and lasting achievement of fin-de-siècle Vienna. It set forth not only the illusiveness of the real world and the realness of the illusory world but also the relative relationship between illusion and reality.”

These modern movements are most apparent to eye and ear in the arts and in music. Music of the nineteenth century had already seen the “expansion of dissonance . . . and the erosion of the fixed key, the center of tonal order.” The break into complete atonality and independence of pitch was achieved through step and transition. As in Klimt’s art where “abstraction liberated the emotions from concrete external reality into a self-devised realm of form,” so music too turned toward the abstract for its liberation. Elsa Bienenfeld, a music critic of the time and former student of Schoenberg, often wrote of Schoenberg’s music and in defense of modern music. In an article for the Neues Wiener Journal, she wrote, “Er wendet sich von der ‘Musik als Ausdruck’ deren intensiver Vertreter Wagner war, zur ’Musik als Eindruck.’” This is an interesting reference since today we term Schoenberg’s music expressionistic rather than impressionistic. What Bienenfeld is saying, however, is that the modern music of Schoenberg is introspective and therefore directed inward rather than outward. Perhaps the music of such a deep introspection into the human psyche is the most extreme form of expression. Schoenberg termed his move to atonality the “emancipation of dissonance,” or as Schorske expounds, the acceleration of a “a process that had been under way since Beethoven: the erosion of the old order in music, the diatonic harmonic system.”

Janik and Toulmin claim “Schönberg saw clearly that Viennese society was

\[\text{Footnotes:}\]
\begin{itemize}
  \item[16]Ibid., 76.
  \item[17]Schorske, 347.
  \item[18]Ibid., 271.
  \item[20]Schorske, 345.
\end{itemize}
as stifling to the composer’s fantasy as it was to the painter’s.”\(^{21}\) As such, Schoenberg was one of the many who was not always in Vienna, and, in fact, the stifling nature of the culture in which he matured finally forced him into exile when it began to stifle Jews and others. In his time there, however, Schoenberg took it upon himself to reform music, to go beyond the tonality that had been stretching for a century, to reform the very nature of composition. As Janik and Toulmin explain, “Schönberg himself referred to this task as ‘breaking through the limits of a bygone aesthetic.’”\(^{22}\) This goal was a success, and many of Schoenberg’s students followed his lead. Schoenberg did not, however, try to indoctrinate his students with his methods of composition. In fact, he “wished to teach them how to express themselves, a task which he conceived could only be accomplished by a thorough knowledge of the master’s articulation of musical ideas; not by teaching them directly ‘how to compose,’ but only by indirectly teaching them the language of music in which they could come to express themselves.”\(^{23}\) Into this world of composition and the erosion of diatonic tonality, entered Schoenberg’s early student Vilma von Webenau.

\textit{The Composer and Her Works}

Stephan Zweig describes how the traditional Viennese or Austrian society expected women to behave. He writes, “This is how the society of those days wished young girls to be: silly and untaught, well-educated and ignorant, curious and shy, uncertain and unprotected and predisposed by this education, without knowledge of the world from the beginning, to be led and formed by a man in a marriage without any will of their own.”\(^{24}\) Women in fin-de-siècle Vienna faced many challenges, especially those who wished to pursue goals outside those outlined here by Zweig. With the changes that modernism brought, however, many women were able to meet their goals, even if they went unknown or unrecognized. One such woman was Vilma von Webenau.

\(^{22}\) Ibid., 107.
\(^{23}\) Ibid., 108.
\(^{24}\) Quoted in Ibid., 47.
Wilhelmine Eveline Maria Weber von Webenau, commonly known as Vilma von Webenau, was born on 15 February 1875 in Istanbul to Arthur and Wilhelmine von Webenau. She was the oldest of three children and spent the first ten years of her life in Turkey where her father served as a diplomat in the Austrian embassy to the Ottoman Empire until 1885. That year, they moved back to their home in Graz, where four years later, her father died. Webenau started to follow in the footsteps of her grandmother, Julie von Baroni-Cavalcabò who was still alive another two years in Graz when her son’s family moved back, to become an accomplished pianist and composer. At the age of twenty-three in 1898, Webenau moved to Vienna and became one of the first private students of Arnold Schoenberg.

Webenau wrote her own biographical note next to her picture in an album of Schoenberg’s students for his fiftieth birthday. In this note, Webenau writes that to her knowledge she was Schoenberg’s first private student beginning in 1898 or 1899 in Vienna and later in Berlin. Under his direction, she continues, Webenau studied theory, counterpoint, and composition (Pl. 1). After several years of study with Schoenberg, with some interruption, she left Berlin for Munich. In Munich (1909–1912), she studied instrumentation with Fritz Cortolezis (1878–1934), Hofkapellmeister and choir director.

From their later correspondence, seven letters and postcards written in the years 1922–1924, it is evident that Webenau was influenced by Schoenberg’s own compositions as much as his instruction. For example, in one letter she congratulates him on the success of his widely influential *Pierrot lunaire* (Pl. 4). Other correspondence indicates that she even sent him her own compositions to look over and give comment. In particular, a card from Munich has quite a bit of personality. She had sent Schoenberg a copy of her orchestral work *Variationen über ein eigenes*
Thema and was expecting a reply. Apparently, Schoenberg was not prompt and had not yet acknowledged even the receipt of the work. This is the only card that she addresses to “Herr Professor Arnold Schoenberg,” every other time she leaves out the “Professor” (Pl. 7). Also, she displays her anxious impatience already in the first line: “Sollte ich vergessen haben Ihnen meine Adresse zu schreiben!?” She expresses her desire to have his opinion of her Variationen and reminds him to send them back to her once he has finished looking at them. She then expresses that she does not have the patience to write them all again (Pl. 7). Their relationship seems to have been close enough that she could express such feelings without worry and also that they were still communicating about each other’s music fifteen years or more after she was officially his student.

In these letters, it also seems Webenau and Schoenberg had become good friends from their time as teacher and student. One letter particularly reveals the personal nature of their relationship. In this letter, dated sometime after 1 September 1922, Webenau explains how she would have liked to have come out to see him, but the horrible summer of her mother’s sickness and then death have exhausted her to the point that she does not feel of any use (Pl. 9). That she confides in Schoenberg these extremely personal events shows that their relationship, although full of respect, is deeper than just student and teacher. She also asks after his own family life, sends greetings to his wife and children, and even in one letter asks if he is a grandfather yet.32 It seems quite clear that this was not a one-sided relationship and that Webenau enjoyed association with the entire Schoenberg family. Unfortunately, the other side of the correspondence is unknown and unavailable.

Although she performed her own piano works in Vienna in November 1907 and 1908 on programs with others of Schoenberg’s students, including Alban Berg, Webenau was largely unknown during her day and almost entirely forgotten after her death in Vienna on 9 October 1953.33 After her death, her music was in the

32 See Marx and Haas, 387. Vilma von Webenau to Arnold Schoenberg, letters and postcards, Arnold Schönberg Center, Vienna.
33 Marx and Haas, 387.
hands of her friend Alexander von Petschig of Graz. In 1959 Petschig donated her letters and a few correspondences to the Musiksammlung der Österreichischen Nationalbibliothek in Vienna. In an article which has been cut and pasted onto the title page of her manuscript of *Irdische und Himmlische Liebe*, a critic of her day commented that her style seems to have developed under the influence of Schoenberg, but in contrast to his style. In fact, her music is much more tonal and approachable than the twelve-tone method for which her teacher is famous. Her music is, however, expressionistic and abstract, often chromatic in a late or post-romantic fashion, as the music of this edition illustrates.

While she calls herself a "unbekannte Komponistin und Musiklehrerin" in the album for Schoenberg’s fiftieth birthday, Webenau composed over seventy works in her lifetime (Pl. 1). Her vast range of compositions include operas, works for voice or vocal ensemble and orchestra, works for solo voice and piano, melodrama (music to accompany the spoken voice), orchestral works, chamber works, and solo piano works.

It would be worthwhile to pursue the rest of Webenau’s music, as it is of high quality and value. One of the challenges with her music, however, is that it is difficult to date when she wrote each piece. Perhaps using clues from the manuscript paper, her addresses at various times when she happens to write it on

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34 Perhaps Petschig is a relative, maybe even her brother-in-law, as her sister Elisabeth’s married name was Petschig. Marx and Haas, 386.
35 Nachlaß Vilma Weber von Webenau, F146 Webenau, Musiksammlung der Österreichischen Nationalbibliothek, Vienna.
37 Nachlaß Vilma Weber von Webenau, F146 Webenau, Musiksammlung der Österreichischen Nationalbibliothek, Vienna.
the manuscript, and letters, it would be feasible to give these works dates. Also, it would be worth investigating Alexander Pitschig, the man who donated her music, to see if any more can be found out about Webenau’s life.

**The Complete Works**

**Operas**

Don Antonio
Der Fakir
Komödie in vier Bildern
Mysterium: Musikalisch-dramatisches Gedicht
Der Poldl: Eine Alt-Wiener Geschichte in 6 Bildern
Die Prinzessin: Zwischenspiel in einem Aufzug
Vocal work, opera, or Hörspiel without title for four solo voices: Mädchen, Hirt, 1. and 2. Zwerg, Choir, and Orchestra
Pastorale: Ein Hörspiel

**Vocal ensemble or solo voice and orchestra**

Die Ballade vom Spielmann für eine Singstimme und Kammerorchester
Musik zu Andersens Märchen “Das kleine Mädchen mit den Schwefelhölzern”
[Drei Lieder für Singstimme und Streichorchester]: Unruhige Nacht, Erinnerungen, Die Wetterfahne.

**Voice and piano**

Irdische und himmlische Liebe
Lieder der Geisha
Marienlieder
Drei Lieder im Volkston [aus] des Knaben Wunderhorn
[Drei Lieder für Singstimme und Klavier]: O Mutter, Maria, Von Busch und Bäumen fällt Blatt auf Blatt, Ich bin so müde
[Drei Lieder für Singstimme und Klavier]: Mondaufgang, Ich sehe hinauf, Fromm
[Drei Lieder für Singstimme und Klavier]: Die Soldatenbraut, Schweigen, An den Sommerwind
[Zwei Lieder für Singstimme und Klavier]: Im Lenz, Hochsomernacht
[Zwei Lieder für Singstimme und Klavier]: Im Lenz, Schnee
[Zwei Lieder für Singstimme und Klavier]: Winter, Unruhige Nacht
Wach auf
Der Mond geht auf
An einem schwülen Sciroccotag
Befreiung
Schönes Land wir lieben dich
Da fährt die Bahn
[Zwei Lieder für Singstimme und Klavier]: Durch letztes Blühen geht ein
Welken, Schönes Land wir lieben dich
Eins
Es ist so still um mich her
Frau Müllerin
Heut nacht hat’s Blüten geschneit
Die Himmelspförtnerin
Horch, welch ein Zauberton
Ein kurzer Augenblick
Mittagsrast
Nachtgefühl
O Schiflein unterm Regenbogen
Rauhreif knistert in den Zweigen
Silberner Schein des Mondes im Hain
Wie teif doch die Felder schweigen

MELODRAMA (für eine SPRECHSTIMME UND KLAVIER)
Frau Judith
Im Gausthaus zu des Königs Knecht

ORCHESTRA
Kleine Ballettsuite
Divertimento: Kleine Suite
Suite Pan
Suite Sommernacht
Ouvertüre ”Zum goldenen Horn”
Variationen über ein eigenes Thema
Vergebliches Ständchen
[Orchesterwerk]: Scaramouche, La lune blanche, Dame souris
Symphonie für Streichorchester

CHAMBER
Sommerlieder für Streichquartett und eine Sprechstimme
Klavierquartett e moll
[Stück für Violine und Klavier]
[Stück für Melodieinstrument (Violine) und Klavier]
[Stück für Violine und Klavier]
[Stück für Melodieinstrument (Violine) und Klavier]
Streichquartett

PIANO
Vier Tänzerinnen gewidmet: Der Dame in Violett, Der Dame in Rot, Der
Dame in Grün, Der Dame in Gelb
[Klavierstücke]: Der Königssohn, Die Prinzessin, Die Hexe, Die Fee, Die Hochzeit
[Klavierstücke]: Frühling, Sommer, Herbst, Winter
Salambo Suite
Mein Liebchen wir sassen beisammen traulich im leichten Kahn
[Klavierstück]
The Music of the Edition

The music of this edition includes a group of songs, Die Marienlieder, and Sommerlieder für Streichquartett und eine Sprechstimme. These works were chosen for the edition because they represent not only Webenau’s vast quantity of songs but also her characteristic instrumental style modeled after concrete images, in this case flowers. The string quartet also includes a passage of melodrama, a favorite technique. Although I gave practical consideration of the relative ease of having such small works performed, these works represent well not only her individual genres but also the overall style she employs, stretching diatonic tonality, abandoning key signatures altogether, while still holding on to such conventional practices as triads and key areas.

Die Marienlieder

In Die Marienlieder Webenau sets to music her own texts for three stages of Mary’s relationship with her son: the Annunciation, the Nativity, and the Crucifixion. The words and music of “Die Verkündigung” reflect what Mary would have pondered after the angelic visitation. While it is appropriately contemplative, the poetry also shows the wonderment of such a calling, emphasizing her mortal incomprehension yet unwavering faith. As such, the music of the song juxtaposes tranquility with bewilderment. The through-composed song begins in a slow, peaceful tempo marked “Ruhig” (m. 1). The first three measures are left tonally open with octave Cs in the right hand and a single moving line in the left (mm. 1–3). Not until measure four does an F-major triad in first inversion give a strong and clear sense of the starting key area. When the voice enters, the piano cadences on an F-major triad, which it holds for two measures (mm. 8–9). Webenau thus establishes F major as the tonal center of the piece. The next cadence on a C-major triad occurs at the end of the first phrase of text (m. 15). Although the material inbetween cadences is non-functional, moving from F to D♭ to G and even A♭ before cadencing on C, the movement from F to C or tonic to dominant is a conventional device in tonal music (mm. 8–15). The soft first section then transitions into

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a second section structured around E major that grows in volume and tempo until it reaches a climax (m. 31). A short piano interlude introduces a new section that quickly shifts from E♭ major to C minor (m. 35). This section is labeled "Ganz frei," making this a recitative-like passage in which the voice controls a free tempo while observing the notated rhythms. Immediately following this passage, the opening lines of the piano return, but this time on A♭ (m. 46). Instead of a complete return to the first section, however, the music soon accelerates to a faster, louder section concluding on E♭ (mm. 49–53). This section relaxes (m. 63), when the voice sings Mary’s last resolve to live the fate that has been decided for her (mm. 63–66). The piano then closes (mm. 66–70) on an F-major triad using materials similar to the open intervals in the right hand found at the beginning (mm. 1–6).

For Christ's birth Webenau’s text is traditional, though her music may not be. Mary sings her baby to sleep while telling him of the life and mission before him and singing of the manger in which he now lies. "Christi Geburt" is a lively lullaby. Labeled "Bewegt aber nicht zu rasch," it is not intended to wake the child with its tempo. The most interesting aspect of this song is the way Webenau employs metric modulation to move from one meter to another. The modified strophic song opens with a swaying 6/8 meter based in D♭ major, which is then followed by a tonally askew 2/4 section where Mary tells her child to sleep (mm. 1–12). To get from one meter to the next, Webenau introduces duplets in the vocal line (mm. 5, 8) to indicate that the dotted quarter note in the 6/8 meter is equal to the quarter note in the 2/4 meter (mm. 8–9). In the duple meter, the music rocks back and forth in the right hand of the piano like a cradle between E-major and F-major harmonies for four measures, after which it undulates between different harmonies, e.g., C♯ and G♯, A, and C (mm. 9–26). At this point Webenau returns to the 6/8 meter and modulates back to D♭ major (m. 26). This return with a new verse of text is followed by a return of the 2/4 section with slightly different rhythms in the vocal line (mm. 39–40). Again Webenau employs the same metric modulation to get from the compound to the duple meter (mm. 30–34). Also, from measure forty-one, the section modulates in a different direction than it had previously. Instead of moving to B (m. 19), it moves to A♭ (m. 43) and eventually modulates to
A major in the transition back to the $\frac{6}{8}$ meter (mm. 43–51). This third $\frac{6}{8}$ section is the most different of the three. Marked forte, it starts out in A major for two measures before briefly visiting a modulatory D♭ chord, followed by the entrance of the voice on an F-major chord (mm. 51–54). The rhythm of this section is also different from the first two, characterized by dotted eighth and sixteenth-notes, and a different melody. As expected by the previously established form, it moves into a third $\frac{2}{4}$ section, but this one starts in E♭ (m. 58). Webenau alters the melody of this section after the first three measures, in order to create an appropriate climax (mm. 66–70). Although throughout the piece she has used metric modulation to move from $\frac{6}{8}$ to $\frac{2}{4}$, she has never directly used it to move the other direction. However, to move into the final $\frac{6}{8}$ passage, she does (m. 73). Webenau begins this unique metric modulation by introducing triplets (m. 67) to the duple meter, not only creating hemiola in those measures (mm. 67-69), but also making the eighth note of the triplet equal to the eighth note of the upcoming $\frac{6}{8}$ passage (mm. 72–73). The piano then pulls back the tempo and dynamic, ending peacefully in F♯ major, far from the world of D♭ which began the song (mm. 73–77).

At the cross, Mary sings to her dying son. In “Golgatha,” Webenau juxtaposes Mary’s sorrow for his death and praise for his life with the wrath and fury she feels toward the mistreatment of him. Mixing the fast and furious with sorrowful retrospection, this is the most powerful of the three songs. It is also the most complex durationally with its tempo changes and rhythms, calling for recitative-like moments and intense accelerandos. This song opens with fast fortissimo octaves in the piano that set the mood for the two plaintive calls for “Mein Sohn” in the voice when it enters (mm. 1–7). With diminuendos and decreasing tempo, the voice sings “Was haben sie dir getan!” over tied notes of ambiguous harmony in the piano — B♭ and C (mm. 9–12). These first few lines seem at first to serve as an introduction to the rest of the song, setting up not only the sorrow but the wrath, but as it is integral to later moments, it is more than just an introduction and constitutes the first section. The next section starts based in F♯ major where it is labeled “Ruhiger” (m. 14). This is a softer, retrospective section, moving from F♯
eventually to harmonies based on F and C (mm. 16–22). Suddenly, as if Mary remembers where she is, the piano marks the beginning of the next section with loud tremelos and tritones in each hand (m. 22). The tempo is also faster and accelerating, reflected in the growth of the vocal line until it bursts on the g” (m. 29). Using diminuendi and ritardandi, Webenau transitions back to the second “Ruhiger” section (m. 36) and the realm of F♯ once again. The tonalities of this return again move from F♯ to F with a similar vocal line (mm. 36–44). As before, Webenau starts the next wrathful section with tritone tremelos in each hand of the piano, but these are a different set of tritones, causing the voice to come in a whole-step above what it did in measure twenty-three (m. 45). As in the previous section, Webenau raises the vocal line in speed and pitch until it hits the highest note of the piece, a g” (m. 51). The piano then pulls back the tempo and volume for two measures before the melodic material of the first few measures returns, but this time it is neither fast nor loud nor in octaves (mm. 53–58). As in the beginning, this is followed by sustained chords in the piano over which the voice sings Mary’s final statement and call to her son in a ”Ganz frei” or recitative-like manner (mm. 59–64). The piano ends with an E-minor triad preceded by a half-diminished seventh chord on D (mm. 65–66).

The phrase ”Wie hast du diese Menschen geliebt” could be appropriately interpreted two ways: as a question asking how Christ could have loved these people who have abused him so, or as a statement of how much he did love them. Perhaps the most interesting aspect of all three of these songs, especially this last one, is that they give human emotion to a woman held so above culture at times that she has been rendered an emotionless deity.

Sommerlieder

When composing the string quartet Sommerlieder, Webenau associated each of the six movements with a particular flower: “Rittersporn” (“Larkspur” or “Delphinium”), “Roter Mohn” (“Red Poppy”), “Vergissmeinnicht” (“Forget-me-nots”), “Kornblumen” (“Cornflowers”), “Jasmin” (“Jasmine”), and “Rosen” (“Roses”). In this work, Webenau employs a number of musical techniques to achieve her desired effects for each flower movement. Elements of pitch, duration, texture, and
mood or atmosphere bring not only contrast to the quartet but also continuity.

Webenau uses a variety of rich harmonies and harmonic progressions in this string quartet. More often than not, the relationships between the harmonies employed in the piece are unconventional, bypassing classical chord progressions completely. There are, however, more traditional moments that paradoxically provide contrast to these more modern approaches to harmony. For example, the fourth movement, “Kornblumen” (“Cornflowers”) opens in B major and passes to E and F♯, functioning harmonies of tonic, subdominant, and dominant (mm. 1–10). This is a stark contrast to many of the other movements that contain few functional progressions. Just previous to this opening, for example, was “Vergissmeinnicht,” in which ambiguous harmonies abound. The inner voices move in a mirror image of each other, the violin moving back and forth from g’ down to f’ while the viola moves back and forth from b to c♯’ (m. 1). The cello part plays all four of these pitches in descending order from C♯ down to F (m. 1). While these three parts play the same notes and rhythms for the first seven measures, the first violin enters after a few measures on e♭’ (m. 3). The first recognizable triadic harmonies do not occur until measures later, when between the second violin and the viola, Webenau has an F-major triad, an augmented C-major triad, and an E-diminished triad (m. 10). These chords which themselves are quite ambiguous, adding to the contrast with the clear harmonies of “Kornblumen.”

Harmonic contrasts occur not only among movements but also within them. For example, in “Rosen” Webenau begins the movement with a B major chord that moves directly to a G major chord in the next measure (mm. 1–2). This is followed by an A-minor triad in the upper voices, leading to the E major-minor seventh chord on the next downbeat (mm. 2–3). In the next measure Webenau uses a C♯-minor triad after which is an elided cadence back on B major (mm. 4–5). The next phrase is a close repeat of the first phrase, but instead of ending on B, it ends on an inverted E major chord before moving on (mm. 5–9). To end the movement, Webenau echoes these parallel phrases from the beginning (m. 64), but this time it starts in E major (mm. 64–68). When the phrase repeats (m. 68), Webenau brings in a thorn among the roses by altering the first violin part, which plays a c’ (m.
68) instead of e’ (m. 64). This not only contrasts the previous phrase, but it also contrasts the opening of the piece in melody and resultant harmony, an E-major triad with a C on top. At the same time, however, Webenau deceptively ends the movement on a B major chord (m. 72), right back where the movement started. Thus, this ending provides harmonic unity and variety in the same gesture.

This string quartet is also characteristic of the durational complexity of Webenau’s music, especially in tempo and rhythm. “Vergissmeinnicht”, for example, has the least complicated tempo, being the only of the six movements in which there are no notated tempo changes. Almost to balance this, the movement is full of rhythmic complexity that for the performer is only heightened by the slow tempo, which Webenau notates as “Sehr ruhig und durchwegs leise” (m. 1). From the beginning, the second violin and viola play sixteenth-notes, slurred together in two’s, and the cello plucks eighth-notes on the offbeats of the common time (m. 1). The first violin enters with a slow melody of quarter-notes, half-notes, and eighth-notes (mm. 3–7). After the melodic entrance, the rhythmic texture is slightly complicated by triplet-eighth notes in the melody line (m. 4). Webenau further complicates the rhythm at the second first violin entrance (m. 12), a section that moves the piece forward with its rhythmic complexity. While the second violin plays in the same sixteenth-note pattern it has all along, the viola mirrors the pitch pattern, going up and then down, but with a double triplet rather than straight sixteenth notes (m. 12). In other words, Webenau gives the viola six notes to play in the length of one quarter note. While she marks them with a six, however, she beams and slurs them in a way that the notes are grouped in threes, giving metric emphasis to note one first and then note four (Pl. 5). Thus, the viola plays its double triplet against the second violin’s straight sixteenths, creating a complex, forward-moving rhythmic texture that is not present in other movements.

In other movements Webenau creates durational contrast not only through rhythm but also tempo, freely using tempo markings from accelerandi and ritardandi to equivalent German notation such as “Steigern” and “Nachlassen”. For example, in “Rittersporn” Webenau starts off the piece with the marking “Behäbig aber nicht schleppen” (“Slowly or ponderously, but do not drag”) (m. 1, Pl. 2).
Soon, however, she calls for a gradual increase in tempo with the marking “Allmäßig steigern” (m. 13). This builds into a new, faster section indicated by the marking “Energisch” (m. 18), in which homophonic fanfare rhythms abound. After the movement has climaxed in this faster, louder section, Webenau brings the piece back to the ponderousness of the beginning through a series of passages marked “Nachlassen” (m. 31), “Im Zeitmass” (m. 33), “Etwas nachlassen” (m. 41), another “Im Zeitmass” (m. 43), and finally “Nachlassen bis zum Schluss” (m. 45). She thus ends the piece by fading away not just the dynamics but also the tempo. All of these tempo changes create durational interest not only through their contrast but also through the way they create continuity by the return to the slower tempo of the beginning before fading out the tempo altogether.

Webenau’s textures also provide unity and variety to this work. For example, “Roter Mohn” recalls in its liveliness and pace a furious opium-induced dream. In addition to this dream’s fast rhythms and loud dynamics, however, its contrasting textures provide added interest and even continuity. The movement opens with a full, homophonic texture in which the instruments move together rhythmically and directionally (mm. 1–10). The full texture of the opening changes in measure eleven, when the upper voices drop out and the cello introduces the new texture. This contrasting texture is one in which the first violin plays a melodic line over the accompanying pizzicati of the other voices (mm. 12–16). In measure seventeen, the full texture and dotted rhythms of the opening return, intensified even more by homophonic triplet-sixteenth figures (mm. 20–23). The texture of the previous pizzicato section returns, but this time it is thicker at first as only the cello has pizzicato for three measures (mm. 24–26). In the next three measures, however, more voices pizzicato while the viola and then the cello play descending arco lines (mm. 27–29). After this thinner texture, the theme of the opening with its thick, homophonic texture returns in tempo and at full fortissimo volume (m. 30). While the voices play in unison rhythms, Webenau brings back the triplet-sixteenths until the final, abrupt chord ends the movement (mm. 31–37). Thus, while these two textures contrast with each other, they also provide unity in the sense that they return throughout the piece, which closes with the same texture it
Another attractive aspect of this string quartet is the atmosphere Webenau affects for each of her flowers and the way they contrast with each other. For example, the second movement’s tempestuous poppy greatly contrasts the noble Larkspur, and the easy waltz of the cornflowers contrasts the stately rose. Most impressive, however, are the moods created by “Vergissmeinnicht” and “Jasmin.” In the true subconscious spirit of forget-me-nots, “Vergissmeinnicht” has an other-worldly atmosphere with its gliding first violin melody over the rippling rhythms of the inner voices and pizzicato in the cello. While this atmosphere is heightened by the rhythmic complexity and ambiguous tonalities as discussed above, it is also affected by other elements Webenau uses. For example, she notates that the lower three parts play con sord. (m. 1), creating a muted or muddy sound that contrasts nicely with the brighter melody of the first violin. The melody also adds to the other-worldly nature through its slow rhythms of quarter notes, half notes, and stepwise eighth notes (mm. 3–7) that help give the feeling of gliding or floating over the other parts.

In “Jasmin” Webenau creates an atmosphere that matches the accompanying poem narration. After the opening music of the quartet, the viola goes on alone for a few measures to introduce the spoken voice in melodramatic style that makes this movement unique (mm. 48–51). When the voice enters, the instruments move along with the poetry, playing chords on particular words and sustaining them to the next notated word or rest (Pl. 7). The quartet moves from an F major triad to triads on C#, D, B♭ with a C on top, E♭, B♭, F♯, G♯, D, G, B, E♭, A♭, and then finally back to E♭ (mm. 53–60). These lush harmonies and the quarter-note figures in the first violin that weave the chords together (mm. 57–60) add to the rich nature of the poem. From sight to scent, the words paint a picture of seductive serenity in a sea of senses, the music providing the audio accompaniment to this sensual moment.

An aural bouquet of flowers, Sommerlieder is a pleasant mixture of contrasting elements from rhythm to harmony to mood. But perhaps what makes these contrasts so pleasant is the continuity Webenau achieves through fulfillment of expectations such as the principle of return, stability, and musical coherence. In
many instances, ironically, it is the unconventional nature of the music that gives it the desired coherence. It would be worth exploring the rest of Webenau’s music, especially in other genres, to discover what techniques she employs in different settings.

**Notes on Performance**

The performance of these works is clear from the edition, but some cautions to potential performers might be helpful. For both works, the music has more life when the German terms are understood and applied. Otherwise, important tempo and intensity changes are missing. Starting tempos are also critical, but more ambiguous. A good method would be to try each work in different ways to see what feels best. It is critical that performers stay aware of accidentals, especially when moving from one key area to another, because there are no key signatures.

In the string quartet, Webenau labels the voice a *Sprechstimme*. This should literally be a spoken voice in the tradition of melodrama, not the *Sprechstimme* of the Second Viennese School. In other words, it is a plain narration, evidenced in the fact that the source does not associate the syllables with pitches, which is integral for approximating the tones of *Sprechstimme* for the Second Viennese School. As such, careful consideration should be taken in ensuring that the narration sound as much like natural speech as possible while fitting the music of the quartet to its rhythms. As such, the players should follow the narrator’s phrases rather than the other way around.
TEXTS AND TRANSLATIONS

The vocal texts in Die Marienlieder and the spoken text in Sommerlieder often lack punctuation. Through observing the source’s capitalizations and phrase structure, the edition adds appropriate punctuation according to current German structure. According to the musical and grammatical structure of the poems as presented in the source, the edition also determines their line breaks. An indentation indicates a continuation of the previous line where space did not permit it to be written out as one line aside the English translation.

DIE MARIENLIEDER

Die Verkündigung

In Demut neige ich mich vor
der Botschaft, die mir ward.
Wie fasse ich das Übermass der Gnade,
die mir der Herr bezeigt,
als er mir seinen Engel sandte.
Er sprach zu mir geheimnisvolle Worte,
deren Sinn ich ahne,

c
nicht begreife.
Was frommt das Wissen
auch mir armen Magd!
Der Herr ist mächtig, und
unerforschlich bleiben seine Wege.
Was er beschlossen
soll mit mir gescheh’n.

THE SONGS OF MARY

The Annunciation

In humility I bow before
the message given me.
How can I grasp the excess of grace
the Lord showed to me,
when he sent me his angel.
He spoke to me mysterious words,
the meaning of which I sense,
but do not understand.
How does this knowledge purify
even me, unworthy maid!
The Lord is mighty, and
his ways remain unsearchable.
What he has decided for me
shall be done.
**Christi Geburt**


**The Birth of Christ**

*In a manger lies my child on rough straw. Sleep, little one, sleep. Little oxen and donkeys keep you warm. I have nothing for to cover you. The poor shepherds bend a knee before him in devotion. Sleep, little one, sleep. Comforter and helper you will be to many. He who believes in you will be richly blessed for it. The choirs of angels sing his praise jubilantly. Sleep, little one, sleep. God has sent you to the world, to reveal unto us his glory.*

**Golgatha**


**Golgotha**

*My son, my son. What have they done to you! You have only shown them goodness. Healed the sick, comforted the afflicted. For that they have scourged you, mocked you, spat upon you and crowned you with thorns. You wanted to ease their heavy burden and showed them the way, the way to the Father. For that they dragged you to the tribunal and nailed you scornfully to the cross. How you have loved these people. My son.*
**SOMMERLIEDER**

_Jasmin_

Berauschend duftet der Jasmin,  
die Rosen glüh’n.  
In ihre Pracht will ich mich still  
versenken.  
Ich fühle dass ich eins [bin] mit  
all der Schönheit.  
Ein Tropfen in dem Meer von Licht und  
Duft und Farbe dass mich umgibt.  
Und ich bin wunschlos glücklich.

**SUMMER SONGS**

_Jasmine_

The scent of the jasmine is intoxicating, 
the roses glow.  
I want to sink into their  
sumptuousness.  
I feel that I am one with  
all beauty.  
A drop in the sea of light and scent  
and color that surrounds me.  
And I am perfectly happy.

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**Critical Note and Commentary**

In the source, line four lacks “bin” in the subordinate clause. Therefore, it appears in the edition within brackets. Although “bin” would normally fall at the end of the phrase, it makes more sense poetically to have it follow “eins” instead of “Schönheit.”
CRITICAL REPORT

Sources

The sources for Vilma von Webenau’s Die Marienlieder and Sommerlieder are housed in the Musiksammlung der Österreichischen Nationalbibliothek. In her Nachlass there, these works exist in autograph manuscript form. Neither printed editions of these works nor performance materials exist; therefore, the manuscripts are the only sources available for Webenau’s music. For this edition, the sources include the autograph manuscripts and the subsequent photocopies of those manuscripts that the library made. The string quartet autograph included the score and individual parts, which were both used for this edition with the score being the primary source and the parts being secondary.

The manuscripts are written in Webenau’s own hand with ink on approximately 10.5 by 13.5 inch manuscript paper. Her handwriting and notation makes transcription an interesting but relatively clear process. Her notes are generally unequivocal in pitch while her rhythms, as manifested in beamings, stems, and rests, can be more difficult to perceive. She writes in the Latin alphabet on her scores, as opposed to her letters in which she employs the old German script. Even in the Latin script, however, deciphering her handwriting generally poses a challenge, but not one that ever requires guessing. Once accustomed to it, her handwriting is clear and consistent. Thus, the transcription of Webenau’s music from her autograph manuscripts is both challenging but confident.

Editorial Methods

In the transcription of these scores from the manuscript sources, editorial alterations were necessary. The following methods were employed consistently throughout the process. Unless otherwise stated, most of the policies discussed
were applied to both the Lieder and the string quartet.

Titles, movement names, tempos, and score order all appear as they do in the source. As part names, however, do not appear in the source, the transcription uses the traditional labeling of the string quartet’s members: Violin 1, Violin 2, Viola, Violoncello.

Although meter and key signatures were left as they are in the source, there were several instances in the string quartet that required clef alterations. The edition tacitly modernizes the use of clefs in the viola and cello parts; the critical notes account for such alterations.

The transcription tacitly employs standard stem directions and beamings where the source was not consistent, taking contrapuntal keyboard textures into consideration. The placement of numbered rhythmic groupings such as triplets at the stem side was also not consistent in the source; the transcription regularizes the numbering and beaming of such rhythmic groupings without comment. Also, with repeated rhythmic grouping, the transcription stops marking them after two occurrences establish the pattern. In the string quartet’s “Vergissmeinnicht,” Webenau uses a double triplet or sextuplet that she brackets with a six but beams in two groups of three. Some of these she beams together, and others she only brackets together (Pl. ). The edition has kept groupings of six by consistently making them double triplets.

The source is inconsistent in its use of slurs and ties, i.e., at stem or note-head, above or below. As such, standard usage was tacitly applied in the edition. In one instance a tie was added, which is addressed in the critical notes. Several slurs or bowings are present in the edition of the string quartet that do not occur in the autograph score. These are taken from the autograph parts or parallel passages. In any case where the two conflict, the score was treated as the greater authority. All emmendations are indicated by dashed slurs.

In both the songs and the quartet, the sources use an unusual breath or break mark in the instrumental parts. This mark was impractical as it looks exactly like what in string music is used to indicate an up-bow. The mark employed in the transcription is the traditional apostrophe breath mark.
Dynamic markings were often a problem in the source as well. In the songs, the source places the only dynamic markings in the voice part below the staff; the standard placement of dynamics for a vocal line is above the staff, as presented in the edition. In the string quartet, the dynamics posed a dilemma for transcription because they were so sparse in the autograph score. Often dynamic markings that could apply to all four parts in parallel passages are only placed in the middle of the system, under the second violin’s staff, or under both the first violin and the viola. In many cases, a dynamic marking intended for the cello line would be placed above its staff, adding to the overall dynamic ambiguity of the score. Mostly, these dynamic problems seem to result from a lack of space on the page. Thus, the autograph parts were consulted to compensate for the sparse dynamic markings of the autograph score. Wherever there was a conflict or discrepancy between the two sources, the autograph score was considered definitive. All additions to the score are indicated by brackets or dashed lines in the case of hairpin dynamics. There were also several instances where redundant hairpins in the source were condensed into one in the edition.

Quite frequently the source uses abbreviations of musical terms, i.e., *rit.*, *cresc.*, *accel.* These often lack punctuation or are not abbreviated in the standard format. The edition adds the punctuation and regularizes any unusual abbreviations without comment. German terms and phrases are the most common written directives in the source, and they have been preserved in the edition.

As far as the pitches are concerned, the sources while not using any key signatures employ accidentals consistently and more frequently than a modern edition would. While the edition tacitly removes any redundant accidentals within a measure according to modern practice, all other accidentals and cautionary accidentals were kept as they appear in the source because of their characteristic consistency. The few accidentals or cautionaries added by the edition are addressed in the critical notes.
The critical notes reflect what the source reads as opposed to this edition. The pitch system employed is standard in which middle C is c’. Notes are numbered from left to right and within chords from bottom to top. Abbreviations used are as follows: M(m). = measure(s); Pn. = Piano; l.h. = left hand; r.h. = right hand; Vn. 1 = Violin 1; Vn. 2 = Violin 2; Va. = Viola; Vc. = Violoncello.

Die Marienlieder

Die Verkündigung

M. 29, Voice, note 3 lacks courtesy accidental.

Christi Geburt

M. 5, Voice, notes 1–3 are quarter notes. M. 8, Voice, notes 1–2 are quarter notes. M. 30, Voice, notes 1–3 are quarter notes. M. 33, Voice, notes 1–2 are quarter notes. M. 51, Pn., r.h., note 11 is b♯.

Sommerlieder

Rittersporn

M. 33, Vn. 2, Va., Vc., note 1 is divided into a triplet group of dotted eighth, sixteenth, and eighth notes all tied together. M. 34, Vn. 2, Va., Vc., note 1 is divided into a triplet group of dotted eighth, sixteenth, and eighth notes all tied together.

Roter Mohn


Kornblumen

M. 12, Vc., note 1 lacks preceding quarter rest.

Jasmin

M. 9, Va., notes 1–3 are sixteenth notes. M. 10, Vc., notes 5–6 are eighth notes. Mm. 54–56, Vc., notes written in treble clef with 8va basso line. M. 57, Vc., note 1 lacks arco marking.

Rosen

M. 37, Vc., note 1 lacks tremelo marking. M. 43, Vc., note 4 is g. M. 64, Vn. 1, note 1 is whole note.
DIE MARIENLIEDER
SOMMERLIEDER FÜR STREICHQUARTETT UND EINE SPRECHSTIMME
Die Verkündigung

Ruhig

6

In Demut

11

neige ich mich vor der Bot- schaft die mir ward.
16  Steigern  
Nachlassen  

21  Allmählich steigern  
Wie fasse ich das Über-mass der  
cresc.  

26  Steigern  
Gna - de, die mir der Herr be-zeigt, als er mir  
accel. poco a poco
30

Etwas rascher

Allmäßig nachlassen

sein - nen En - gel sand - te.

33

Nachlassen

Ganz frei

Er sprach zu mir

dim. e rit.

37

ge-heim-nis-vol-le Wor-te,

der-en Sinn ich ah - ne,
Tempo I

nicht begreife.

Nachlassen

Was frommt das Wis sen auch mir ar - men Magd!

Rascher Steigern

Der Herr ist
cresc. accel.
mächtig, und unerforschlich

bleiben seine Wege.

Was er beschlossen soll mit mir geg-
Sehr ruhig

scheh'n.

\[ \text{\textit{Sehr ruhig}} \]

\[ \text{\textit{scheh'n.}} \]
Christi Geburt

Bewegt aber nicht zu rasch

Vilma von Webenau

In einer Krippe liegt mein Kind auf hartem Stroh.

Schlafe, Kindchen, schlafe. Öchslein und Eiselein

5

[Ruhiger]

10
15
hal-ten dich warm.
Ich ha-be nichts dich
damit zu bedek-ken.

20
Nachlassen

damit zu be-dek-ken.

26
Erstes Zeitmass

mf
Die armen Hirten beugen fromm vor ihm das Knie.

Schlaf, Kindchen, schlaf. Tröster und Helfer wirst

vielen du sein. Wer an dich glaubt wird
reich da für ge seg net.

Etwas rascher

Im Zeitmass

Der Engel Chöre singen jubelnd zu
Nachlassen

[\( \text{d} = \text{d} \)] Ruhiger

sei - nem Preis.

Allmäß steigern

Schla - fe, Kind - chen, schla - fe. Es hat dich Gott der

Stark steigern

Welt ge - sandt, uns sei - ne Herr - lich -

cresc.
Etwas ruhiger

Im Zeitmass

Etwas ruhiger
Golgatha

Vilma von Webenau

Rasch

Mein

Nachlassen

Sohn, mein Sohn.

Was

Ruhiger

haben sie dir getan!

Nur
Gu - tes hast du ih - nen er - wis - sen.

Die Kran - ken ge - heilt, die Be - trüb-ten ge-

Rascher. Steigern
tös - tet. Da - für ha - ben sie dich ge - geis - selt,
verhöhnt, bespie'n und mit Dornnen ge-

Nachlassen

krönt.

Ruhiger

Du wolltest ihr
har-tes Los er-leicht-tern und zeig-test ih-nen den Weg, den Weg zum Va-ter. Da-für

Rascher. Steigern
molto cresc. f

schlepp-ten sie dich zur Richt-statt und ha-ben dich
50

schmach-voll an's Kreuz genagelt.

54

Ruhiger

59

Ganz frei

Wie hast du diese Menschen geliebt.
Sehr ruhig

Mein Sohn.
Rittersporn

Vilma von Webenau

Behäbig aber nicht schleppen

Violin I

Violin II

Viola

Violoncello

Allmälig steigern
Nachlassen

(dim.)

Im Zeitmass

(dim.)
Etwas nachlassen

Im Zeitmass
Nachlassen bis zum Schluss
Vergissmeinnicht

Vilma von Webenau

Sehr ruhig und durchwegs leise

Violin I

con sord.

Violin II

con sord.

Viola

con sord.

pizz.

Violoncello

con sord.

pizz.
Etwas ruhiger

Im Zeitmass

Steigern und zunehmen bis zum Schluss
rauschend duftet der Jasmin, die Rosen glüh’n. pizz.

In ihre Pracht will ich mich still versenken.
Ich fühle dass ich eins [bin] mit all der Schönheit.

Ein Tropfen in dem Meer von Licht und Duft und Farbe dass mich umgibt.

Und ich bin wunschlos glücklich.
Rosen

Violin I

Violin II

Viola

Violoncello

Feierlich. Getragen.

Vilma von Webenau

[mf]
Allmälig nachlassen

Nachlassen bis zum Schluss

Ruhiger

Im Zeitmass

Nachlassen bis zum Schluss