

“It is Sheer Nonsense to Call This Atonal”: Hugo Leichtentritt’s Recompositions
of Schoenberg’s Op. 11 and Op. 19

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Table 1: Hugo Leichtentritt, *Musical Form*: Publication History

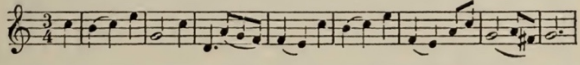
Edition	Notes
1911	Original edition; short manual of basic forms
1921	Adds second part, revisiting many forms with more advanced repertoire. Highlights include Wagner, <i>Tristan</i> Prelude; Franck, Violin Concerto; Schoenberg, String Quartet No. 2
1927	Adds opening and closing chapters on musical aesthetics to Part II. Adds analyses of Bruckner Symphony No. 8 and Schoenberg, Op. 11 to end of book
1951	English translation; incorporates analysis of Schoenberg, Op. 19 from article in <i>Modern Music</i> (1928)

Figure 1: Page 31 from Hugo Leichtentritt, *Musical Form*, showing the treatment of Haydn’s “Emperor” Quartet (Op. 76, no. 3), iii. Original above, recomposed prototype below.

There are so many possibilities for both extensions and elisions that it is hardly possible to enumerate all of them. Whoever wishes to observe the elegant effect of these refinements in greater detail should turn to the minuets in the quartets and symphonies of Haydn, Mozart, and Beethoven, which by deliberately striving for charm, finesse, and surprising curve of the melodic line, offer abundant and most interesting material for study. As but one instance, the minuet from Haydn’s “Emperor” quartet (Op. 76, No. 3) may be cited here to illustrate the third kind of extension in the above list:



Here is an eight-measure phrase, extended to twelve. The brackets indicate the interpolations. If one omits these interpolations, one perceives the simple eight-bar melody. The structure is: 5 + 2 + 1 + 2 + 2, instead of 4 + 2 + 2 measures. The basic form of the melody is as follows:




How much finer an impression is produced by Haydn’s irregular version is immediately made manifest. The first insertion humorously points up a

31

Figure 2: A chromatic run in Schoenberg's Op. 11, No. 1, measure 12 (cf. Leichtentritt, *Musical Form*, 426)

a. as written



b. registrally compressed by Leichtentritt

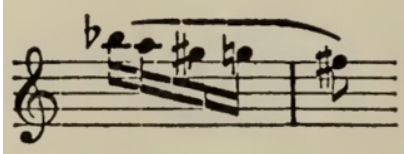


Figure 3: Possible resolutions of B \flat -F-C and G-A \flat -D \flat trichords (*Musical Form*, p. 437)

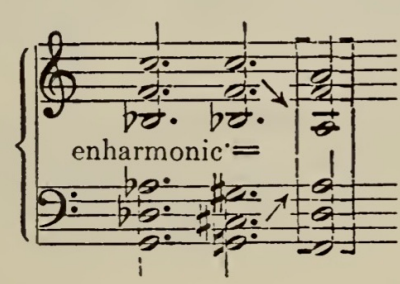


Figure 4: Hugo Leichtentritt's recomposition of Schoenberg's Op. 19, No. 6, showing proposed E major tonal melody with conventionalized phrase structure and register, and enharmonic respelling (cf. *Musical Form*, p. 444)



Figure 5: Schoenberg, Op. 19, No. 6: Derivation of Leichtentritt's recomposition

The image displays three systems of musical notation for Schoenberg's Op. 19, No. 6, illustrating Leichtentritt's recomposition. The first system is marked "Sehr langsam (♩)" and "pp". A bracket above the first two measures indicates "metric contraction: 2 bars from 3". A note in the second measure is circled in red, with an arrow pointing to a new note in the third measure, labeled "New note: imagined resolution (in counterpoint with F# → G)". The second system shows further annotations: "Re-spelled as A#" with an arrow pointing to a circled note in the second measure, and "Re-spelled as D#" with an arrow pointing to a circled note in the first measure. The third system includes performance instructions: "mit sehr zartem Ausdruck" (with very delicate expression), "genau im Takt" (exactly in the beat), and "wie ein Hauch" (like a breath). It also features a triplet of circled notes in the first measure and a circled note in the second measure. Dynamics include "p", "pp", "ppp", and "pppp".

Figure 6: Schoenberg, Op. 19, No. 6, mm. 5–6, with “missing resolutions” to E major supplied by Leichtentritt (1951, 444–445).

This image shows the original musical notation for measures 5 and 6 of Schoenberg's Op. 19, No. 6. The notation is in 4/4 time and features complex harmonic structures with multiple accidentals and chromaticism. The score is presented in a traditional black and white format on a light background.

Figure 7: Schenker's speculative analysis of Stravinsky, from "Further Considerations of the Urlinie (II)," in *The Masterwork in Music* (1926). Trans. John Rothgeb. In *The Masterwork in Music, Vol. II*, ed. William Drabkin. (Cambridge and New York: Cambridge University Press, 1994): 17.

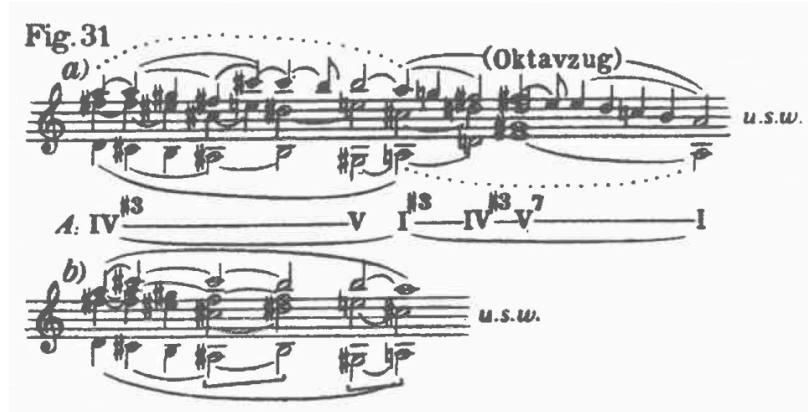


Figure 8: Anton Webern, "Kleinstücke für Violoncello & Piano," Op. 11, No. 3 (1914)

III.

Äußerst ruhig (♩ = ca 50)
mit Dämpfer
am Steg.

1 2 3 4 5 6 7 8 9 10

ppp sf ppp pp pp pp

1914

Figure 9: Christopher Wintle's Recomposition of Webern, Op. 11, No. 3

Äusserst ruhig
Mit Dämpfer (II)

Vlc.

Pf.

Vcl.

Pf.

Vcl.

Pf.

ppp

mf

p

ppp

ppsubito

ppp

mp

mp

poco accel.

poco accel.

mp

mp

pp

ppp

f

mf

p

ppp

pp

Tempo I

Am Steg (III)

niente

Legend:

- Red: Hauptstimme fragments carried over from original
- Blue: opening cello trill, transferred to piano
- Purple: F natural in piano, taken from cello note in original
- Green: Leaping piano motive from mm. 3 – 5 in original

Please see the typescript at bit.ly/OHaraMTMW for full notes