

From Out of the Depths Arnold Schoenberg's "De Profundis" (Psalm 130), Op. 50B

MARY-HANNAH KLONTZ

Until 2018, there were no correct editions of Arnold Schoenberg's "De Profundis" (Psalm 130), Op. 50B in print except for the Schott collected works of Schoenberg. Unfortunately, editorial misprints and omissions have led to inaccurate performances of the work. Score study is a vital foundation in bringing about the very best performance that is true to the composer's intention, and this article provides corrections and insights into performing the work today.

Each of the three works in Schoenberg's Op. 50 is composed using a combinatorial twelve-tone row and based on a text important in the Jewish faith. "De Profundis" Op. 50B is the composer's last completed work (Los Angeles, July 2, 1950)¹ and the only one set exclusively in Hebrew. It began with an invitation by Chemjo Vinaver to compose a work in Hebrew for the *Anthology of Jewish Music*, a publication honoring the new State of Israel.² When Serge Koussevitsky invited Schoenberg to choose a work to be performed at the first King David Festival in Jerusalem (planned for 1953),³ Schoenberg chose "Psalm 130." Schoenberg asked that it be dedicated to Israel and agreed that Peter Gradenwitz, owner of Israeli Music Publications, would publish "Psalm 130." Schoenberg's Zionism is

further reflected in the coda, where he ends with the text "And He will redeem Israel" omitting "from all their sins" [*mikol avonotav*].⁴ Schoenberg died in 1951, never having heard his final work or seen it in print. In a letter to Vinaver on May 29, 1951, Hoffman (for Schoenberg) asks, "I wonder what happened with my Hebrew Psalm?"⁵

Peter Gradenwitz published "Psalm 130" as "De Profundis" in 1953—too late to be premiered at the King David Festival.⁶ Gradenwitz reported in a 1953 Music Library Association article that publishing in Israel had come to a near standstill in 1952 due to the shortage of paper.⁷ Instead, the premiere took place in Germany in 1954⁸ and the American premiere took place in 1956.⁹ "De Profundis" (Psalm 130) reflects developments honed at every stage of Schoenberg's career, and according to his unpublished inscription, it held great personal meaning.

Criteria for my evaluation of you:

All my heart—for you,

All my brains—for both of us.

Dein, [Yours]

Arnold¹⁰



Mary-Hannah Klontz
Associate Choral Director
Manassas, Virginia
Charles J. Colgan Sr. High School
Center for the Fine and Performing Arts
mhklontz@gmail.com

From Out of the Depths Arnold Schoenberg's "De Profundis"

Editorial Concerns

An interesting and somewhat confusing history surrounds the publication of "De Profundis." Several different editions bear the copyright of Israeli Music Publications, 1953. The first of these was the entry in *The Jewish Anthology of Music*.¹¹ Schoenberg wrote to Vinaver:

Thanks to your furnishing me the translation and accentuation of every word, it seems to me, that I might be able to finish the psalm in a not too distant time—if my health allows it. I also profited from the liturgical motif you sent me in writing approximately a similar expression. Of course, you cannot expect music of this primitive style from me. I write a 12-tone piece...¹²

An agreement was made between Schoenberg and the Jewish Organization for Palestine to pay him a nominal fee. In August 1950, Schoenberg wrote to thank Vinaver for the check received and included a blueprint copy of the score for the *Anthology*.¹³ Vinaver made some changes in the Hebrew transliteration and placed the time signature in each voice part, rather than the large time signatures Schoenberg wrote across the three upper and three lower voices.¹⁴ This edition retains the C clefs penned by Schoenberg in the mezzo-soprano, alto, and tenor voices. Schoenberg's sketches show that he composed the work first in standard treble and bass and later changed to the C clefs. Schoenberg commonly wrote inner voices in C clef, as seen in his scores to *Die Jakobsleiter*, *Dreimal tausend Jahre*, *Modern Psalm*, and his collection of canons.¹⁵ Vinaver requested that the C clefs be changed to treble and bass clefs,¹⁶ but the affirmative response apparently came too late,¹⁷ as the modern clefs were not incorporated. All pitches are accurate to the autograph; however, Vinaver's edition omitted Schoenberg's dramatic tempo change in measure 42. Schoenberg sent Vinaver a blueprint copy as was his custom. The tempo change could easily have been overlooked on one of the copying efforts as it is in the middle of a system. Schoenberg used thin tissue paper to make copies of his original works, which were then placed over carbon paper to make additional copies known as blueprints. His pencil pressure was not always even, as noted in correspondence with G. Schirmer, Inc., regarding his violin concerto.¹⁸ The copyright

for Vinaver's publication is attributed to Arnold Schoenberg, 1950, and to Israeli Music Publications, 1953.

On May 29, 1951 (six weeks before his death and nearly a year after sending the psalm), Schoenberg wrote to Vinaver asking about the progress of the publishing. He asked to proofread a copy and offered advice to offset the difficulty of the work. He wrote:

I wonder what happened with my Hebrew Psalm, composed for your anthology. Has it already been engraved or printed? It takes usually two or three proof readings to get a nearly correct print. When will it appear? I plan to make this together with two other pieces a donation to Israel. This is why I ask so urgently for a reply.

Should it be already printed, then let me have at least a copy of my own piece, if not of the entire anthology. Should you have already performed it, I would like to know how it came out, that is, how the dramatic character appeared which is produced through the alternation of speaking and singing voices. I want also to know whether as a chorus director, you see great difficulties to perform the piece. There is no objection of mine against using with every voice a wood wind instrument to keep intonation and rhythm in order: because this is always my main demand and I deem it more important than the so-called "pure" sound of voices.¹⁹

On June 4, 1951, Vinaver responded to Schoenberg with an apology for the delay, stating he had not yet had an opportunity to perform the work with his professional chorus.²⁰ Vinaver explained that he had been very busy preparing the *Anthology* and lacked time to teach his chorus a new work. He promised to send a copy upon completion, but Schoenberg died before he could receive it.

Israeli Music Press (IMP), under the ownership of Peter Gradenwitz, obtained the copyright in 1953²¹ after much negotiation with Schoenberg's widow, Gertrud,²² and Vinaver.²³ Gradenwitz produced an edition with modernized clefs,²⁴ and a piano reduction to aid in rehearsal. It was in landscape layout with Hebrew characters and transliteration.²⁵

(Psalm 130), Op. 50B

Reading Schoenberg's scores without key signatures is challenging due to the many accidentals. This may have led to two pitch errors by Gradenwitz. He introduced G-naturals in the piano reduction on the last note of the alto part in measure 13 and in the mezzo-soprano part on beat 3 of measure 14 (Figure 1).²⁶ There is no natural sign at this point in the manuscript, Vinaver edition, or Schott critical edition. Schoenberg held varying views throughout his life about the use of accidentals. In 1931, Schoenberg wrote, "Generally speaking, all I ever did was to use any accidental as often as deemed necessary in order to exclude all doubt; a procedure entirely in keeping with the older practice."²⁷ But in his later years, he took the opposite approach, placing accidentals, including naturals, in front of nearly all notes.²⁸

The G-sharps can be verified by examining Schoenberg's treatment of accidentals in "De Profundis." He placed an accidental deliberately when a new pitch was required. Each vocal line was distinct in following the traditional rule of accidentals. In this case, the G-sharp in measure 14 on beat 1 would carry into beat 3 unaffected by the G-natural sung in the bass 2 in that measure. Furthermore, the G-sharp fits the consistent pattern of hexachord organization established by Schoenberg (measure 14 can be analyzed as Hexachord 1 in the Prime Row or Hexachord 2 in I-3), although there are what may be purposeful variations of the hexachord content later in the work. Gregg Smith, a Schoenberg expert, corrected these instances to a G-sharp²⁹ (Figure 2).



Figure 1. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 13. Israeli Music Publications Edition, IMP-301 Excerpt from Gregg Smith's score (The last note of the alto part in m. 13 is correct, but incorrectly marked as G \natural in the piano reduction)

© Copyright 1953 Israeli Music Publications.
© Copyright 2003 Belmont Music Publishers, Los Angeles.
Reprinted by Permission.



Figure 2. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 14. Israeli Music Publications Edition, IMP-301 Excerpt from Gregg Smith's score (The G \sharp is penciled into the alto part for clarity, and the \sharp in the piano reduction is crossed)

© Copyright 1953 Israeli Music Publications.
© Copyright 2003 Belmont Music Publishers, Los Angeles.
Reprinted by Permission.

From Out of the Depths Arnold Schoenberg's "De Profundis"

MCA Music, the American agent for IMP, published a singer's edition in portrait format in 1953.³⁰ In this edition, the accidental signs placed in the piano reduction were mistakenly introduced into the vocal parts in measures 13 and 14. Changes were also made to the text underlay, omitting the Hebrew characters and adding an unauthorized English lyric. Schoenberg specifically stated that he wished the score to have the Hebrew characters with the sound of the language (transliteration) written below. "I would prefer, if below the Hebrew letters there would be written in English letters the pronunciation so that at least people who want to know how it sounds can read it."³¹ This edition was reprinted in 2003 by the Belmont Music Publishing Company as BEL-1052³² (Figures 3 and 4).

Gradenwitz worked from a photostat of the score provided by Schoenberg's widow, Gertrud. He asked her about a missing "tutti," which he speculated was at measure 42.³³ The "tutti" was placed at measure 42 in his edition, but the tempo change that should have been included at that measure was not. Given that both Vinaver and Gradenwitz omitted the tempo change at m. 42,

it seems it was missing on their copies and not an editorial error. The correct tempo marking $h.= 32$ ($q = 96$) at measure 42 was restored in the 1975 Schott critical edition.³⁴

Unfortunately, the misprints and omissions in the IMP, MCA, and Belmont editions led to inaccurate performances. The ending of nearly all sixteen recordings reviewed is performed at a much slower tempo than Schoenberg intended.³⁵ The tempo change occurs at the final verse: "It is He who will redeem Israel from all their iniquities." Rather than a slow hymn, the ending is meant to be a celebratory march to the Temple³⁶ as recorded by Walter Nussbaum. Nussbaum led the Schola Heidelberg in a recording of "De Profundis" in the 2000 CD *Nuits, weiss wie Lilien*.³⁷ Nussbaum stated:

The edition I have used—and still use—is that from Israeli Music Publication, Tel Aviv 1953, with piano part of Gradenwitz, and besides the Complete Edition of Josef Rufer u. Christian Martin Schmidt, B Schott Söhne 1975, to compare and revise the former.³⁸



Figure 3. Arnold Schoenberg, *De Profundis*, Op. 50b, Alto, m. 13.
MCA edition, 11193-062
(The last note of the alto part in m. 13 should be G \sharp , not G \natural)

© Copyright MCA Music, 1953,
© 2003 Belmont Music Publishers, Los Angeles.
Reprinted by Permission



Figure 4. Arnold Schoenberg, *De Profundis*, Op. 50b, Alto, m. 14.
MCA edition, 11193-062

(The G \sharp in the alto part, m. 14 is an error.
Beat 3 should remain G \sharp)

© Copyright MCA Music, 1953,
© 2003 Belmont Music Publishers, Los Angeles.

Metronome marks should be observed carefully, as they allow for an elapsed time with potential numerical and religious symbolism. Elapsed time was configured using a Finale[®] transcription and tempo markings from the autograph. There is some overlap of verses, making these measurements more difficult. Verses 1-5 are approximately 22 seconds in length; verse 6, 18 seconds; verse 7, 44 seconds; verse 8, 36 seconds and the coda, 6 seconds.³⁹ A precedent for time span ratios occurred in Schoenberg's plan for *Kol Nidre*. It is also based on the number 22.⁴⁰ According to author Colin Sterne, Schoenberg's music extensively incorporates numerology.⁴¹ In numerology, the numbers 22 and 44 are Master Numbers and the number 6 represents love. The numbers 18 and 36 hold special meanings in Judaism about life and redemption.⁴² Redemption is the theme of Psalm 130.

The golden mean ratios factored from the number of beats (m. 39, beat 1, soprano solo,

(Psalm 130), Op. 50B

highest note to this point, “redemption”); number of measures (m. 34, verse 7, solo bass, “let Israel hope”); and elapsed time (2’22”, m. 33, b. 3, “morning”) all occur at significant moments in the work. The golden mean point of the elapsed time occurs at the intersection of two Master Numbers, 222 and 333, further supporting the need to observe metronome marks. The work is 55 measures long, another multiple of 11.

A new Belmont edition (2018) is available that corrects the errors and omissions perpetuated in the BEL-1052 edition and refines the transliteration and pronunciation guide.⁴³ BEL-1052a, b and c are based on Schoenberg’s autographs, prior editions in print, previously unpublished letters in the Schoenberg archives, consultation with Dr. Joshua Jacobson regarding Hebrew text, and interviews with numerous conductors including Gregg Smith,⁴⁴ to whom this edition is posthumously dedicated. In addition, the vocal lines are braced in sets of three to represent Schoenberg’s original grouping, and a translation is placed at the top of the score.

Accidentals in the vocal parts are as in the autograph with two editorial exceptions contained within parentheses. In the few instances where Schoenberg had notation

inconsistencies, the notation in the Schott critical edition was followed.⁴⁵ All pitches in the piano reduction are marked with accidentals to facilitate giving pitches in rehearsal.

The portrait edition, BEL-1052a, is intended for singers. The vocal parts and piano reduction are full size. The landscape edition, BEL-1052b, is intended for the conductor and/or rehearsal pianist to facilitate fewer page turns. Vocal parts are slightly reduced in size, but the piano reduction is full size. Digital editions (BEL-1052c1–6) are scored with instrumental sounds in the interactive program SmartMusic[®], and as notation files in XML, Finale[®], Sibelius[®] and MuseScore[®] software. These files, and audio practice files are available separately from the publisher. The audio files include the Hebrew pronunciation read by Dr. Joshua Jacobson, the piano reduction, the reduction scored as an instrumental ensemble (flute, oboe, clarinet, horn, trombone, tuba) and each vocal line as an instrumental practice track. *Sprechstimme* [Speaking voice] is heard as unpitched percussion.

Call for Submissions: New ACDA Book and Music Series

The Studies in Choral Music Series helps serve ACDA purposes in fostering and promoting research and pedagogy of choral music. We invite books from musicological, philosophical, pedagogical, and other disciplinary perspectives related to choral music. We especially encourage proposals that may be supplemented by octavo editions in the companion Historical Works Series.

The Historical Works Series helps serve ACDA purposes in fostering and promoting high quality choral music informed by significant research. We invite submissions of edited choral works previously unavailable in modern editions or new editions of works already in print.

Submissions are peer-reviewed by a committee of choral scholars. Accepted proposals will be published through a partnership with Hinshaw Music. Questions and submissions may be directed to Alan Gumm (gumm1aj@cmich.edu), the Research and Publications Standing Committee liaison to the series.

Book submission guidelines are available at <https://acda.org/StudiesInChoralMusicSeries>

Music submission guidelines are available at <https://acda.org/HistoricalWorksSeries>

From Out of the Depths Arnold Schoenberg's "De Profundis"

Text and Context of Psalm 130

"De Profundis" is a setting of Psalm 130. The psalm is found in both the Jewish and Christian liturgies⁴⁶ and is one of fifteen Psalms (numbers 120 to 135) that bear the superscription "Psalms of Ascent."⁴⁷ Each begins with the phrase *shir ha-ma'alot* [Song of Ascent], and scholars have suggested several possible interpretations. The word "Shir" means "song" (or "song of"). The word "ha-ma'alot" could mean "the steps" or "the going up," as in going up to Mount Zion and Jerusalem. These fifteen Psalms may have been composed for the return of the Israelite exiles from Babylon to Jerusalem in 538 BCE. One source suggests there were fifteen steps leading to the Temple at Jerusalem and that each successive psalm was chanted as the pilgrims moved up the steps.⁴⁸

Psalm 130 is a penitent prayer for forgiveness found in the Jewish liturgy on "fast days, and during the ten days of repentance from Rosh Hashana to Yom Kippur."⁴⁹ In addition, the Psalm can be recited in the final moments before death⁵⁰ and to honor the dead at the graveside.⁵¹ Schoenberg's setting was sung at his grave-

side at the re-interment ceremony in Vienna in 1974.⁵² Psalm 130 is also chanted for other occasions when there is a catastrophe or remembrance thereof, such as a Holocaust remembrance ceremony.⁵³ According to the Revised Common Lectionary of the Christian faith, it falls during the penitential season of Lent and on the Vigil of Pentecost.⁵⁴

The psalm contains eight verses that can be interpreted either in pairs or in two larger sections of four verses. Verses 1 through 4 are pleas for help and forgiveness to God, and verses 5 through 8 are concerned with hope and salvation. This contrast between anguish and hope is heard throughout "De Profundis," as Schoenberg makes contrasts in dynamics, register, sung and spoken timbre, texture, pitch, and row relationships to represent this duality of the human experience.

Within each verse, there are also symbolic associations with numbers, text, and musical structure. Overall, there is an increased complexity of texture throughout the work, from the single voice entrance at the opening to the dense texture of the coda (Figures 9 and 11).

Table 1. Psalm 130 in Hebrew and English Translation (KJV)⁵⁵

שִׁיר הַמַּעֲלוֹת מִמַּעַמְקִים קָרָאתִיךָ ה':	1. A Song of Ascents. Out of the depths I cried unto thee, O LORD.
אֲדֹנָי שְׁמָעָה בְּקוֹלִי תִהְיֶינָה אָזְנוֹיךָ קִשְׁבוּת לְקוֹל תַּחֲנוּנָי:	2. Lord, hear my voice: let Thine ears be attentive to the voice of my supplications.
אִם־עוֹנוֹת תִּשְׁמָר־יָהּ אֲדֹנָי מִי יַעֲמֵד:	3. If Thou, LORD, shouldst mark iniquities, O Lord, who shall stand?
כִּי־עֲמָךְ הַסְּלִיחָה לְמַעַן תִּתְּרָא:	4. But there is forgiveness with Thee, that Thou mayest be feared.
קוֹיָתִי ה' קוֹיָתָה נַפְשִׁי וְלִדְבָרוֹ הוֹחֵלְתִּי:	5. I wait for the LORD, my soul doth wait, and in His word do I hope.
נַפְשִׁי לְאֲדֹנָי מִשְׁמָרִים לְבָקֵר שְׁמָרִים לְבָקֵר:	6. My soul waiteth for the Lord more than they that watch for the morning, more than they that watch for the morning.
יִחַל יִשְׂרָאֵל אֱלֹהֵי כִּי־עִסָּה' הַחֶסֶד וְהַרְבֵּה עֲמוֹ פְּדוּת:	7. Let Israel hope in the LORD: for with the LORD there is mercy, and with him is plenteous redemption.
וְהוּא יִפְדֶּה אֶת־יִשְׂרָאֵל מִכָּל עֲוֹנוֹתָיו:	8. And He shall redeem Israel from all their iniquities.

(Psalm 130), Op. 50B

Table 2. Hebrew Transliteration and Literal Translation by Dr. Joshua Jacobson

shír	a song	naf-shí	my soul
ha-ma-a-lót.	of ascents	ve-lid-va-ró	and for His word
mi-ma-a-ma-kím (mi-maa-ma-kím)	from the depths	hó-khal-tí	I awaited
ke-ra-tí-kha	I called to you	naf-shí	my soul
a-dó-nai	LORD (YHWH)	la-dó-nai	to my Lord
a-dó-nai	my Lord (or Master)	mi-shó-me-rím (mi-shóm-rím)	more than the watchmen
shim-a	hear	la-bó-ker	for the morning
ve-kó-lí	my voice	shó-me-rím (shóm-rím)	more than the watchmen
tih-ye-na	let	la-bó-ker	for the morning
oz-ne-kha (o-ze-ne-kha)	your ears	ya-khél	wait
ka-shu-vót	be attentive	yis-ra-él	Israel
le-kól	to the sound	el	for
ta-kha-nu-nai	of my supplications	a-dó-nai	the LORD
im	if	kí	because
a-vó-nót	sins	im	with
tish-mór	you keep in mind	a-dó-nai	the LORD
yah,	God (YH)	ha-khe-sed	[is] loving-kindness
a-dó-nai	my Lord,	ve-har-bé	and great
mí ya-a-mód?	who could stand?	i-mó	with Him
kí i-me-kha (im-kha)	for with You	fe-dut (f'dut)	[is] redemption
ha-se-lí-kha (ha-slí-kha)	[is] forgiveness	ve-hu	and He
le-ma-an	so that	yif-de	will redeem
ti-va-ré.	You are held in awe	et	[Direct object marker]
ki-ví-tí	I hoped	yis-ra-él	Israel
a-dó-nai	O LORD	mi-kol	from all
ki-ve-ta (kiv-ta)	hoped	a-vó-nó-tav	their iniquities

From Out of the Depths Arnold Schoenberg's "De Profundis"

The ineffable four-letter name for God, YHWH, is the Divine tetragrammaton and is represented in the translation by capital letters, LORD. YH is the two-letter name for God. Since, for many reasons, the word is unpronounceable, the word *adónai* is used as a substitute. The Hebrew word *adónai*, meaning “my Lord or Master” and referring to God, is also found in the Psalm text.⁵⁶

There is significant text painting in this psalm setting; therefore, a literal translation is important in bringing the work to life. The text painting is melodic and textural. One example is found in mm. 15-17, where the basses sing, “If sins you keep in mind, God (YH), Lord, who could stand?” The other voices join with *Sprechstimme* in imitation from lower to higher voices with increasing volume on the text “who could stand?” before cascading down with singing voices illustrating the inability to stand before God without sin (Figure 5).

The Row and Text Associations

Text painting also occurs in connection with tone patterns in the row. The row is combinatorial. Combinatoriality relies on self-complementing hexachords⁵⁷ and was an exciting discovery for Schoenberg.⁵⁸ “An all-combinatorial hexachord produces its complement in I (inversion), R (retrograde), and RI (retrograde inversion) forms under one or more transpositions.”⁵⁹ There are six all-combinatorial hexachords⁶⁰ and “De Profundis” uses only one of them: Forte 6-7⁶¹ [012678] with an interval vector <420243>.⁶² Both number sets are made up of 6 tones and total 6, representing “love,” when calculated with the mathematics of numerology.⁶³ The row begins with a tritone on Schoenberg’s initials, e flat-a (E flat is rendered as S in German) and concludes with a major third, f-d flat (Figures 6 and 7) (Table 3).

The row is used predominantly in smaller groupings (sets) of hexachords, tetrachords, trichords, and dyads.

rit. *mf* *f* **O Lord, who shall stand?**

S1 nai, mi ya - a - mód? mi ya - a - mód? mi ya - a - mód?

S2 mi ya - a - mód? mi ya - a - mód?

A mod? mi ya - a - mód? mi ya - a - mód?

T nóť, tish-mór yah, a - dó - nai, mi ya - a - mód? mi ya - a - mód? mi?

B1 ya - a - mód? mi ya - a - mód? mi? mi ya - a - mód?

B2 im a - vó - nóť tish-mór yah, a - dó - nai. mi ya - a - mód? mi? mi ya - a - mód?

Figure 5. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 15–17.

Belmont Edition, BEL-1052b

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.



Figure 6. MS55_Reihenkarte, tone row for Schoenberg's "De Profundis."
Arnold Schönberg Center Archives, Music Manuscripts

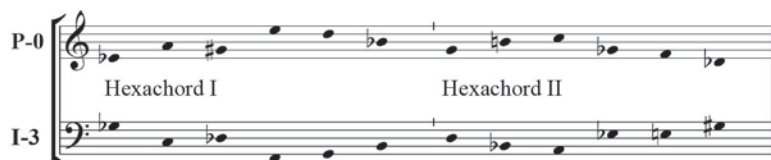


Figure 7. Arnold Schoenberg, *De Profundis*, Op. 50b.
Tone row with permutation labels
[transcription of MS55_Reihenkarte]

Table 3. Tone row matrix. ("Twelve-tone Matrix Calculator," Composer Tools)

Twelve-Tone Matrix Calculator, <http://composertools.com/Tools/matrix/MatrixCalc.html>
(accessed Jan. 27, 2018.)

	I ₀	I ₆	I ₅	I ₁	I ₁₁	I ₇	I ₄	I ₈	I ₉	I ₃	I ₂	I ₁₀	
P ₀	E ^b	A	G [#]	E	D	B ^b	G	B	C	G ^b	F	D ^b	R ₀
P ₆	A	E ^b	D	B ^b	G [#]	E	D ^b	F	G ^b	C	B	G	R ₆
P ₇	B ^b	E	E ^b	B	A	F	D	G ^b	G	D ^b	C	G [#]	R ₇
P ₁₁	D	G [#]	G	E ^b	D ^b	A	G ^b	B ^b	B	F	E	C	R ₁₁
P ₁	E	B ^b	A	F	E ^b	B	G [#]	C	D ^b	G	G ^b	D	R ₁
P ₅	G [#]	D	D ^b	A	G	E ^b	C	E	F	B	B ^b	G ^b	R ₅
P ₈	B	F	E	C	B ^b	G ^b	E ^b	G	G [#]	D	D ^b	A	R ₈
P ₄	G	D ^b	C	G [#]	G ^b	D	B	E ^b	E	B ^b	A	F	R ₄
P ₃	G ^b	C	B	G	F	D ^b	B ^b	D	E ^b	A	G [#]	E	R ₃
P ₉	C	G ^b	F	D ^b	B	G	E	G [#]	A	E ^b	D	B ^b	R ₉
P ₁₀	D ^b	G	G ^b	D	C	G [#]	F	A	B ^b	E	E ^b	B	R ₁₀
P ₂	F	B	B ^b	G ^b	E	C	A	D ^b	D	G [#]	G	E ^b	R ₂
	RI ₀	RI ₆	RI ₅	RI ₁	RI ₁₁	RI ₇	RI ₄	RI ₈	RI ₉	RI ₃	RI ₂	RI ₁₀	

From Out of the Depths Arnold Schoenberg's "De Profundis"

The trichords and dyads form repeating motives. Mart Jaanson concludes that Schoenberg selected the transposition at level 3 to exploit dyad "resolutions" because he chose only the transposition at level 3,⁶⁴ and not the other possible combination at level 9.⁶⁵ In Prime form (P₀), e-flat-a moves to the major third e-g-sharp, creating a sense of E major, and g-flat-c moves to d-flat-f, creating a sense of D-flat major. The remaining thirds, b-flat-d and g-b, can "be interpreted as the thirds of the tonic triads of two intermediate keys, B-flat major or G minor, and G major or E minor."⁶⁶

Thomas Couvillon draws special attention to the use of dyads, noting that the d-flat-f dyad occurs not only on the first mention of Adonai (Lord) but also on other references to God. He refers to this dyad as the

Adonai Dyad. The Adonai Dyad will be called the Divine Dyad in this article. Couvillon draws attention to the motivic development that occurs with the following major thirds in Figure 8.

The Arnold Schoenberg (AS) Dyad is established in the first interval and moves throughout the work as if a character in an oratorio. The AS Dyad appears in four forms (and enharmonic equivalents) taken from the row permutations in the work: e-flat-a (P₀), a-e-flat (R₀), g-flat-c (I₃), and c-g-flat (RI₃). The Divine Dyad also appears in four forms (and enharmonic equivalents): f-d-flat (P₀), d-flat-f (R₀), e-g-sharp (I₃), and g-sharp-e (RI₃). The AS Dyad seeks the Divine Dyad and is aided by angels played by the other major thirds in Figure 8, b-flat-d, g-b (Figures 9 and 10).



Figure 8. Arnold Schoenberg, *De Profundis*, Op. 50b.
Major 3rds resulting from tritone resolution

Sing
UP

Fall ACDA Membership Drive Sept. 15 - Nov. 15, 2019

Help your state ACDA chapter "Sing Up"
by renewing in a timely way,
recruiting your colleagues, and
encouraging student and teachers to join.

For more information, visit www.acda.org/singup

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION

♩ = 56

S1
S2
A
T
B1
B2

shir ha - ma - a - lóť. mi-maa-ma - kim
shir ha - ma - a - lóť. mi-maa-ma-kim
shir ha - ma - a - lóť. mi-maa - ma -
shir ha - ma - a - lóť. mi-maa-ma - kim ke - ra -
shir ha - ma - a - lóť. mi-maa-ma - kim ke - ra -

Figure 9. Arnold Schoenberg, *De Profundis*, Op. 50b, mm. 1–3.

“Schoenberg Dyad” (E \flat to A in m. 1)

Belmont Edition, BEL-1052b, KJV translation

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.

have I cried unto thee, O LORD.

S1
S2
A
T
B1
B2

a - dó - nai.
ke - ra - tí - kha a - dó - nai.
ke - ra - tí - kha a - dó - nai.
kím ke - ra - tí - kha a - dó - nai.
tí - kha a - dó - nai.
tí - kha a - dó - nai.

Figure 10. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 4–6.

“Divine Dyad” between T and S1

Belmont Edition, BEL-1052b

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.

From Out of the Depths Arnold Schoenberg's "De Profundis"

The melodic peak of the verses gradually ascends in verses 1 through 6. The Divine Dyad appears as an interval of a 10th at the end of the first verse, as if to foreshadow this ascension. At verse 7 (the number for spirituality or the collective consciousness in numerology), the melody once again begins in the depths and ascends throughout the last two verses. The psalm itself concludes at the end of verse 8 with the highest note of the work, b5, held for seven beats (another appearance of the "spirituality" number). At the coda the soprano melody forms the tetrachord, Forte 4-28 (0369). Its prime form is an interesting set of numbers in that all are divisible by three, the holy number (Figure 11). The sum of 0369 in numerology is 9; a symbol of universal love for Schoenberg (Sterne). The coda is also the 9th section of the work.

In examining the text associations of the significant

dyads, the Schoenberg Dyad is used with the text of personal supplication, while the Divine Dyad is set on various names for God, His attentiveness, and His redemption.⁶⁷ The table below illustrates the role the dyads play within the *Hauptstimme*. In most verses, there is a sense of conversation between the dyad characters, sometimes even finishing each other's sentences. In the fifth verse, however, the AS Dyads sing of waiting for the Lord while the Divine Dyad is silent throughout the *Hauptstimme*. Furthermore, note that there is no *Hauptstimme* at all, as the waiting continues in verse 6⁶⁸ (Table 4).

Schoenberg said, "One cannot analyze simply by looking at the notes. I at least hardly ever find musical relations by eye but I *hear* them."⁶⁹ Stuckenschmidt believed that:

And He shall redeem Israel.

The musical score shows six vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The music is in 6/4 time and features dynamic markings of *ff* and *sf*. The lyrics are: "a-vó - nó - tav. ve-hu yif-de et yis-ra - él." The score includes a measure number of 53 at the beginning.

Figure 11. Arnold Schoenberg, *De Profundis*, Op. 50b, BEL-1052b, m. 53–55. Coda, Belmont Edition, BEL-1052b

© Copyright 2018 Belmont Music Publishers, Los Angeles. Reprinted with Permission.

(Psalm 130), Op. 50B

Table 4. Dyad-text association in the *Hauptstimme*.

<p>Schoenberg Dyad: Tritone (AS Dyad is in bold, <i>c-f sharp transposition is in bold italics</i>, and associated text in the phrase is in regular font.)</p>	<p>Divine Dyad: Major third (d flat-f is in bold, <i>e-g sharp transposition is in bold italics</i>, and associated text in the phrase is in regular font.)</p>
<p>Verse 1 Song for Ascents From the depths</p>	<p>Verse 1 I called, O Lord</p>
<p>Verse 2 my voice, <i>my voice</i> My supplications, <i>my suppli-</i></p>	<p>Verse 2 O Lord, listen (O Lord, listen) <i>Attentive to all, attentive to all</i> -cations</p>
<p>Verse 3 You would keep could stand? <i>could stand?</i> <i>Who could stand? Who could</i></p>	<p>Verse 3 God, Lord, Lord, keeps, Who could stand? Who could stand? stand?</p>
<p>Verse 4 <i>So that, so that</i> <i>so that</i></p>	<p>Verse 4 will be feared, will be feared. So that You will be feared.</p>
<p>Verse 5 Lord, I awaited (Verse 6-No <i>Hauptstimme</i>)</p>	<p>Verse 5 (The absence of the Divine Dyad illustrates the text “Lord, I awaited.”)</p>
<p>Verse 7 For With Him re-</p>	<p>Verse 7 Israel, the Lord, with the Lord (is) Loving-kindness, <i>great</i> demption</p>
<p>Verse 8 Will re- Israel from all (<i>from all its sins</i>) He, and He</p>	<p>Verse 8 deem, Israel will redeem Israel</p>

From Out of the Depths Arnold Schoenberg's "De Profundis"

Anyone who listens to his [Schoenberg's] music can discover in it some small complexes of notes which return like fixed ideas. They appear horizontally or vertically as melodic or choral groups, thus entirely in the idea of "musical space," which Schoenberg did not describe until he was a mature composer and theoretician. These complexes of notes, minimal bricks, which make up minimal forms, consist of three notes. They have the peculiarities and functions of cells in an organism. They

attach themselves to their likes and so develop into complexes of four or more notes.⁷⁰

With repeated listening and singing, the melodic nature of "De Profundis" reveals itself. In particular there are overlapping call-and-response figures that honor the original chant that inspired the work and the traditional form for singing psalms in worship⁷¹ (Table 5).

Table 5. Call-and-Response Figures in "De Profundis"

<p>Verse 1: Call¹-SII (m.1, b. 2) Call²-A (m. 2, b. 2)</p>	<p>Response¹-T (m. 3) and SI (m. 4, b.4) Response¹-SII, A (m. 4, b. 2)</p>
<p>Verse 2: Call¹-BI, BII (m. 7, b. 1) Call²-T (m. 8, b. 1)</p>	<p>Response¹-SII, A (m. 7, b. 3) Response²-SI (m. 9, b. 1)</p>
<p>Verse 3: Call¹-A (m. 13, b.1) Call²-SII (m. 13, b. 1) Call³-B (m. 15, b. 1),</p>	<p>Response¹-SI (m. 13, b. 3) Response²-BI (m. 13, b. 3) Response³-All voices. BI, BII (m. 16, b. 2 and m. 17, b. 3), T, SI (m. 17, b. 1), SII (m. 17, b. 2) and A (m. 17, b. 3)</p>
<p>Verse 4: Call¹: T, A (m. 18, b. 1) Call²: T, A (m. 19, b. 1) Call³: A (m. 19, b. 4) Call⁴: SII (m. 20, b. 1) Call⁵: SI (m. 21, b. 1)</p>	<p>Response¹: SI, SII (m. 18, b. 3) Response²: SI, SII (m. 19, b. 3) Response³: BI (m. 20, b. 3) Response⁴: BII (m. 20, b. 2) Response⁵: BI (m. 22, b. 3)</p>
<p>Verse 5: Call¹: T (m. 22, b. 4) Call²: BII (m. 23, b. 2) Call³: SII (m. 25, b. 1)</p>	<p>Response¹: SI (m. 23, b. 1) Response²: A (m. 23, b. 3) Response³: BI, BII (m. 25, b. 4)</p>

continued on next page

(Psalm 130), Op. 50B

Other Performance Considerations

A highly skilled and motivated choir is best suited to perform this work, but it need not be a professional group. It is ideal if one singer per part has perfect pitch to serve as an anchor. All singers will need a strong sense of relative pitch and the ability to sing in a relatively straight tone to ensure accurate intonation. Some singers may abstain from the *Sprechstimme* to be leaders in anticipating the next pitch entrance.

Laura Huizenga responded to a post on *ChoralNet* asking for works that were the most challenging to perform. She described her collegiate experience with Schoenberg's "De Profundis":

I sang it in grad school under Robert Fountain [at University of Wisconsin-Madison, 1990]. He started by teaching us the tone row and

all its permutations, painstakingly, insisting on perfect tuning every time. By the time we had the piece under our belts, we had that atonal universe fixed indelibly in our minds, and it felt as expressive and home-y as any major key. It is, to this day, still the most powerful musical experience I've ever had.⁷²

There were students from every corner of the university in the choir—music majors, math majors, French majors, PhD students, undergrads—everyone. It was a fairly rigorous audition process, so everyone who sang in the Concert Choir was a skilled musician, able to tune perfectly, able to read music well, etc...

I remember Dr. Fountain talking about how

Table 5 continued. Call-and-Response Figures in "De Profundis"

<p style="text-align: center;">Verse 6:</p> <p>Call¹: BII (m. 29, b. 2) Call²: SI (m. 29, b. 3) Call³: SII (m. 30, b. 2) Call⁴: T, BI (m. 31, b. 2)</p>	<p>Response¹: BI (m. 29, b. 3) Response²: T (m. 29, b. 4) Response³: A (m. 30, b. 3) Response⁴: SI, SII (m. 31, b. 3)</p>
<p style="text-align: center;">Verse 7:</p> <p>Call: Bass Solo (m. 34, b. 2)</p> <p style="text-align: center;">Or</p> <p>Call¹: Bass Solo (m. 34, b. 2) Call²: Soprano Solo (m. 36, b. 2)</p>	<p>Response: Soprano Solo (m. 36, b. 2) with additional choral responses</p> <p>Or</p> <p>Response¹: SII, A (m. 24, b. 2) Response²: Solo Quartet (m. 37, b. 4) and tutti (m. 38, b. 3 to m. 41, b. 3)</p>
<p style="text-align: center;">Verse 8:</p> <p>Call¹: A, T, BI, BII (m. 41, b. 4-m. 45) Call²: BI (m. 45, b. 6) Call³: A (m. 47, b. 6) Call⁴: SI (m. 49, b. 5) Call⁵: SI, SII, A (m. 54, b. 1) Call⁵ and Response⁵ conjoined on final measure.</p>	<p>Response¹: SI, SII, A in imitation (m. 42-45) Response²: BII (m. 46, b. 2) Response³: T (m. 48, b. 2) Response⁴: SII (m. 50, b. 2) and SII, A, T, BI, BII (m. 52, b. 1-m. 53. Homophonic speech) Response⁵: T, BI, BII (m. 54, b. 2) Call⁵ and Response⁵ conjoined on final measure.</p>

From Out of the Depths Arnold Schoenberg's "De Profundis"

this Psalm setting ("Out of the depths I cry to you, O God...") was a plea and an elegy in response to the Holocaust. I do think that people responded to the cry for God's salvation of Israel. There was, for me at least, a response of sorrow and compassion to the suffering of the Jews, as well as a deep personal connection to the idea of a God who saves and redeems His suffering people. There is a sense of hope for the one who suffers, and a sense of God's presence through suffering. It's always been interesting to me that every member of our choir, even the ones who were overtly irreligious, responded to this piece on that deep spiritual level.

It was the most profound piece for everyone in the choir. By the end of the year, most of us couldn't sing it without weeping. And interestingly, for all my fears that the audiences would hate this abstract, atonal, difficult piece, that was the piece that most brought the house down in every single concert.⁷³

Ample rehearsal time must be allowed to acclimate to singing unaccompanied in Twelve-tone, in Hebrew, and to moving between the *Sprechstimme* and singing. Support for securing the pitches can be provided by an accompanist in rehearsal. It is helpful to have two pianists play the piano reduction as a four-hand piece. Practice tracks provide support for learning pitch and rhythm and SmartMusic® software allows singers to practice independently with on-screen feedback regarding accuracy.

Sprechstimme in this work is written in notation without heads. Schoenberg did not want a pitched tone but sought an expressive modulation of the speaking voice.⁷⁴ This variation occurs through the different elevation of stems on the staff and the stem directions. Although Schoenberg wrote about the dramatic interplay of speech and singing, he did not write about the purpose of the *Sprechstimme*. Robert Specht suggests that it represents davening. The Yiddish word "davening" (or "davenen") refers to a style of Jewish Hebrew prayer that is deeply personal and intentional, with

the worshipper swaying back and forth. The chant is unmetered and modal, and, when praying in a group, its soundscape is heterophonic. A separate choir could perform the *Sprechstimme*, allowing the singers to better retain pitch relationships between entrances. It is interesting that the sopranos have only one instance of *Sprechstimme*, found in measure 16.

The ranges of each part are: Soprano, d4–b5; Mezzo Soprano, d4–g5; Alto, g-flat3–e-flat5; Tenor, g3–b-flat4; Baritone, g2–e-flat4; Bass, d2–d-flat4. The two soloists must have a strong upper range; bass (or baritone) sustains d-flat4 and soprano sustains b-flat6.⁷⁵ *Hauptstimme* [Principal voice] is marked at the beginning with **H** and at the ending with **Г**. These lines should be heard clearly but not louder than marked.

Rehearsing the parts first in unison on the *Hauptstimme* and then in call-and-response duets helps build an aural framework that transcends the dissonance that occurs when all layers are combined.⁷⁶ Schoenberg wrote:

"It is true that sound in my music changes with every turn of the idea—emotional, structural, or other. It is furthermore true that such changes occur in more rapid succession than usual, and I admit that it is more difficult to perceive them simultaneously."⁷⁷

Conductors may want to rehearse small segments throughout a season or academic year building up to a culminating performance or place it on a program shared with another ensemble to allow for more rehearsal time. Longer term program planning might include a concert honoring Schoenberg's 150th birthday on September 13, 2024, or the 75th anniversary of his death on July 13, 2026. Regardless of the occasion, Schoenberg's "De Profundis" is a choral masterpiece awaiting your discovery and deserving of admission into the choral canon. **■**

NOTES

¹ Schoenberg, "De Profundis" (Psalm 130), Preface (Pacific Palisades: Belmont, 2003).

(Psalm 130), Op. 50B

- ² Anthology of Jewish Music, ed. Chemjo Vinaver (Edward Marks Music Corp., New York: 1955), 6.
- ³ Letter from Gradenwitz to Vinaver, "I have your communications dated December 24 and January 7," Jan. 18, 1952, Arnold Schönberg Center, GS-IG-51, SatColl_S4_17_08.
- ⁴ Dr. Joshua Jacobson, E-mail to author. August 28, 2017.
- ⁵ Hoffman (for Schoenberg) to Vinaver, "I wonder what happened with my Hebrew Psalm?," Letter from May 29, 1951. Arnold Schönberg Center-Correspondence, http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=5896 (accessed Feb. 18, 2019).
- ⁶ Peter Gradenwitz, "Music Publishing in Israel," *Music Library Association, Notes*, vol. 10, no. 3 (June 1953), 392. <http://www.jstor.org/stable/892163> (accessed March 30, 2015).
- ⁷ Ibid.
- ⁸ "Liner Notes," *Musik in Deutschland 1950-2000, Rundfunkchöre 1950-1975*, dir. Bernhard Zimmermann, Schönberg, "De Profundis op. 50b," Sony BMG Music Entertainment, 2008.
- ⁹ "Program from the May 15, 1956, dedication of Schoenberg Hall," E-mail from Eike Fess to author, Sept. 24, 2014. Schoenberg Archives, DeProfundis_1953.
- ¹⁰ Arnold Schönberg Center - Information, "Archive-Catalog-Music," Sketches, MS55_702.jpg. Psalm 130. <http://www.schoenberg.at/compositions/allewerke.php> (Accessed Mar. 28, 2014).
- ¹¹ *Anthology of Jewish Music*, ed. Chemjo Vinaver (Edward Marks Music Corp., New York: 1955), 6.
- ¹² Letter from Hoffman for Schoenberg to Vinaver, June 24, 1950, "Thanks to your furnishing me the translation," Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5470 (accessed June 16, 2015).
- ¹³ Letter from Hoffman for Schoenberg to Vinaver, "Mr. Schoenberg thanks you very much for the check," Aug. 12, 1950, Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5520 (accessed June 16, 2015).
- ¹⁴ Letter from Vinaver to Schoenberg, "Thank you for your kind letter of May 13th," Letter with enclosures (psalm notation), May 29, 1950. http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=23873 (accessed June 16, 2015).
- ¹⁵ Arnold Schoenberg, "Sketches," *Arnold Schönberg Center Information, "Archive-Catalog-Music*.
- ¹⁶ Letter from Hoffman (for Schoenberg) to Vinaver, Arnold Schönberg Center-Correspondence, "I am sorry, but due to an oversight," Nov. 3, 1950, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5622 (accessed June 16, 2015).
- ¹⁷ H. H. Stuckenschmidt, *Arnold Schoenberg*, trans. Humphrey Searle (1974; London: John Calder, 1977), 483.
- ¹⁸ *Schoenberg's Correspondence with American Composers*, ed. Sabine Feisst (New York: Oxford University Press, 2018). Kindle edition, 215-216.
- ¹⁹ Hoffman (for Schoenberg) to Vinaver, "I wonder what happened with my Hebrew Psalm?," Letter from May 29, 1951.
- ²⁰ Vinaver to Schoenberg, "I thank you for your letter of May 29," Letter from June 4, 1951, Arnold Schönberg Center-Correspondence, <http://schoenberg.at/scans/DVD107/12749.jpg> (accessed June 16, 2015).
- ²¹ Richard S. Hill, "'De Profundis' (Psalm 130), Op. 50 B. Chorus a Cappella SSATTB by Arnold Schoenberg," *Music Library Association Notes, Second Series*. vol. 10 no. 4 (1953), 682-683. <http://major.jstor.org/stable/893813> (accessed Feb. 23, 2013).
- ²² Gradenwitz to Gertrude Schoenberg, "Contract Jan. 10, 1952. GS-V-J-2a," Correspondence between, digitized by Theresa Muxeneder, archivist, Arnold Schönberg Center. SatColl_S4_17_08-digitized correspondence from ASV.pdf. E-mail from Theresa Muxeneder, Sept. 18, 2014.
- ²³ Letter from Gradenwitz to Vinaver, "I have your communications dated December 24 and January 7," Jan. 18, 1952, Arnold Schönberg Center, GS-IG-51, SatColl_S4_17_08-digitized correspondence from ASC. pdf. E-mail from Theresa Muxeneder, Sept. 18, 2014.
- ²⁴ Arnold Schoenberg, "De Profundis" (Psalm 130), Israeli Music Publications, USA: Leeds Music Corporation, New York, 1953.
- ²⁵ Copy of Gregg Smith's score sent to author.
- ²⁶ Schoenberg, "De Profundis," Israeli Music Publications, 1953a, score provided by Gregg Smith.
- ²⁷ Schoenberg, "Revolution-Evolution, Notation (Accidentals)" *Style and Idea* (1975; reprint, Berkeley: University of California Press, 1975), 353.
- ²⁸ William E. Benjamin, "Abstract Polyphonies," *Political and*

From Out of the Depths Arnold Schoenberg's "De Profundis"

- Religious Ideas in the Works of Arnold Schoenberg*, Footnote 55 (New York: Garland Publishing, 200), 38.
- ²⁹ "Everest SDBR 3182 stereo (1968) LP," *The Choral Music of Arnold Schoenberg*, Arnold Schoenberg Center Discography, <http://www.schoenberg.at/diskographie/labels/rec-e.htm#SDBR3182> (accessed June 21, 2015).
- ³⁰ Arnold Schoenberg, "De Profundis" (Psalm 130), Israeli Music Publications, assigned to MCA Music, New York, 1953.
- ³¹ Letter from Schoenberg to Vinaver, "Your letter from July 10 touched me very much," July 24, 1950, Schoenberg Archives, GSI65h. E-mail attachment. Therese Muxender to author, Sept. 18, 2014. SatColl_S4_17_08-digitized correspondence from ASC.pdf.
- ³² Arnold Schoenberg, "De Profundis" (Psalm 130), Music Corporation of America, MCA 11193-062, reprint of Israeli Music Publications, IMP 301, http://archive.schoenberg.at/compositions/manuskripte.php?werke_id=303&id_quelle=2045&id_gatt=&id_untergatt=&herkunft=allewerke (Accessed Sept. 9, 2017).
- ³³ Letter from Gradenwitz to Mrs. Schoenberg, "It is quite some time since we last heard from each other," July 29, 1952, Schoenberg Archives, GSI65h. E-mail attachment. Therese Muxender to author, Sept. 18, 2014. SatColl_S4_17_08-digitized correspondence from ASC.pdf.
- ³⁴ Arnold Schönberg, "Psalm 130 Opus 50b," *Abteilung V: Chorwerke, Reihe A, Band 19, Chorwerke II*, ed. Josef Rufer and Christian Schmidt (Mainz: B. Schott's Söhne, Wien, Universal Edition, 1975), 137.
- ³⁵ Mary-Hannah Klontz, *The Heart and Mind of Arnold Schoenberg's "De Profundis"* (DMA diss., ProQuest, 2015), Appendix 13, 370.
- ³⁶ Tonietti, "Die Jakobsleiter, twelve-tone music, and Schönberg's Gods," 6.
- ³⁷ "Schola Heidelberg," *KlangForum Heidelberg*, <http://www.klanghd.de/schola-heidelberg-en.html> (accessed May 24, 2015).
- ³⁸ Walter Nussbaum, E-mail to author, Aug. 14, 2014.
- ³⁹ Klontz, *The Heart and Mind of Arnold Schoenberg's "De Profundis"* diss., Table 2, 66. Elapsed time in this table was configured using the recording of *Schola Heidelberg*.
- ⁴⁰ Schoenberg, "Kol Nidre," *Gliederungsplan der Komposition [Structure of the Composition]*, *Chorwerke II, Reihe B*, Band 19, *Kritischer Bericht*, 1977, 38.
- ⁴¹ Colin Sterne, *Arnold Schoenberg, The Composer as Numerologist* (Lewiston: Edwin Mellen Press, 1993), 108-109.
- ⁴² Gavriel Rosenfeld, "Sacred and Profane History of Cherished Jewish Number 18," *The Forward*, 2013, accessed December 28, 2016, <http://forward.com/culture/187032/sacred-and-profane-history-of-cherished-jewish-num/>.
- ⁴³ "Now available De Profundis Digital Download," *Belmont Music Publishers-The Works of Arnold Schoenberg*, <http://arnold-schoenberg.com/> (Accessed Feb. 18, 2019.) Persual copies and errata list are available free of charge.
- ⁴⁴ Gregg Smith, Rosalind Rees, and Donna Quan, Interview with author, Aug. 25, 2014. Gregg Smith was a pioneer in performing and recording the choral works of Arnold Schoenberg.
- ⁴⁵ Arnold Schoenberg, ed. Josef Rufer and Christian Martin Schmidt. *Chorwerke II*. (Mainz: A. Schott's Söhne; Wien: Universal Edition. 1975), 141. Richard Hoffman was also a co-editor of this volume.
- ⁴⁶ "Psalms-Introduction," *The United States Conference of Catholic Bishops*, <http://www.usccb.org/bible/scripture.cfm?bk=Psalms&ch=> (accessed April 1, 2015). Note that the Hebrew system of numbering Psalms is different than the Greek psalter. The New American Bible numbers the Psalms in the Hebrew system. Older editions list Psalm 130 as Psalm 129.
- ⁴⁷ Dennis McCorkle, "Layout of the Psalm Manuscripts," *The Music of the Bible*, http://www.musicofthebible.com/psalm_layout.htm. (Accessed Feb. 18, 2019).
- ⁴⁸ Naftali Silberberg, "What is a Song of Ascent," *Chabad*, http://www.chabad.org/library/article_cdo/aid/655450/jewish/What-is-a-Song-of-Ascents.htm (accessed June 17, 2015).
- ⁴⁹ Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts* (Corvallis: earthsongs, 2009), 126-127.
- ⁵⁰ Zalman Goldstein, "Prayers for the Final Moments," *Chabad*, http://www.chabad.org/library/article_cdo/aid/364288/jewish/Prayers-for-the-Final-Moments.htm (accessed Aug. 19, 2014).
- ⁵¹ "Prayers at the Graveside," *Jewish Funeral Guide*, <http://www.jewish-funeral-guide.com/tradition/graveside-prayers.htm> (accessed Aug. 19, 2014).

- ⁵² Ena Steiner, "Arnold Schoenberg Centenary," *Information Issued by the Association of Jewish Refugees in Great Britain*, vol. XXIX, no. 9, (September 1974), 8. http://www.ajr.org.uk/journalpdf/1974_september.pdf (accessed June 20, 2015).
- ⁵³ Conversation with Cantor Abraham Cherrick, Sept. 10, 2014.
- ⁵⁴ "Fifth Sunday in Lent," *Readings and Prayers, The Revised Common Lectionary* (Minneapolis: Augsburg Fortress, 1992.), 7. Psalm 130 falls on the fifth Sunday in Lent (Year A) or Vigil of Pentecost (an option for Years A, B, C). (See p. 12.)
- ⁵⁵ Courtesy of Dr. Joshua Jacobson. E-mail to editor. September 7, 2017. Schoenberg's variations are in parentheses.
- ⁵⁶ Ibid.
- ⁵⁷ Kenneth Rumery, *Music Analysis, Texture in Twelve-Tone Composition*, "Combinatorality," 2004. <http://www2.nau.edu/~krr2/12tone/12tone2.html> (accessed May 17, 2015).
- ⁵⁸ Jane Piper Clendinning and Elizabeth West Marvin, "The Twelve-Tone Rows and Row Matrix," *The Musician's Guide to Theory and Analysis*, Chapter 34 Web Facts, Norton <http://major.wwnorton.com/college/music/musictheory/premium/webfacts/ch34a.html> (accessed May 16, 2015).
- ⁵⁹ Rumery.
- ⁶⁰ Jane Piper Clendinning and Elizabeth West Marvin, "The Twelve-Tone Rows and Row Matrix," *The Musician's Guide to Theory and Analysis*.
- ⁶¹ Allen Forte, *The Structure of Atonal Music* (New Haven and London: Yale University Press, 1973), 180.
- ⁶² Mart Jaanson, "Order and Content in the Pitch Structure of Arnold Schoenberg's 'De Profundis,' Op. 50B," *A Composition as a Problem IV/1, Proceedings of the Fourth International Conference on Music Theory, Tallinn, April 3-5, 2003* (AS Spin Press, Estonian Academy of Music, 2004), 112.
- ⁶³ Colin Sterne, Arnold Schoenberg, *The Composer as Numerologist* (Lewiston: Edwin Mellen Press, 1993), 108-109.
- ⁶⁴ Schoenberg, "Compositions with Twelve Tones (I)," *Style and Idea*, 235-236. Schoenberg used a combinatorial row based on T3 in *Variations for Orchestra*, Op. 31, and in *Die Jakobsleiter*.
- ⁶⁵ Mart Jaanson, "Order and Content in the Pitch Structure," 114.
- ⁶⁶ Ibid., 115.
- ⁶⁷ Klára Móricz, "Torsos and Abstractions," *Jewish Identities* (Berkeley: University of California Press, 2008), 234-236. Móricz notes that Schoenberg used four "Divine" triads (the last being an inversion of the first) to represent God in the opera, *Moses und Aron*.
- ⁶⁸ A *Hauptstimme* only score is included with purchase of the Belmont 1052a, b, or c editions.
- ⁶⁹ Stuckenschmidt, 525. Spoken during a 1932 radio broadcast of "Four Orchestral Songs" Op. 22.
- ⁷⁰ Ibid.
- ⁷¹ Mary-Hannah Klontz, "The Heart and Mind of Arnold Schoenberg's 'De Profundis,'" <https://www.mary-hannahklontz.com/the-heart-and-mind-of-arnoldschoenbergs-de-profundis.html> (Accessed 2.18.2019) Extensive research on the history of this composition including its purpose, publication, performance, analysis, interpretation, discography and programming as well as links to perusal copies and a lecture recital are found here.
- ⁷² Laura Huizenga, "Most challenging song(s) for you personally that you were proud of yourself for learning and performing well!" *ChoralNet*, American Choral Directors Association. <http://www.choralnet.org/view/430578#430651> (accessed June 1, 2015).
- ⁷³ Laura Huizenga, Email to author, June 2, 2015.
- ⁷⁴ John Alfred Poellein, "New Choral Techniques: An Historical Analytical Study," University of Illinois at Urbana-Champaign, D.M.A., diss. 1974. 15. ProQuest, 302668097 <http://search.proquest.com.mutex.gmu.edu/docview/302668097?accountid=14541> (accessed June 25, 2015).
- ⁷⁵ A separate part is given to *tutti* basses when the soloist sings. When the soprano soloist sings, *tutti* sopranos rest or may double mezzo-soprano.
- ⁷⁶ Mary-Hannah Klontz, "The Heart and Mind of Arnold Schoenberg's 'De Profundis,'" diss. 288.
- ⁷⁷ Arnold Schoenberg, "Twelve Tone Composition," *Style and Idea*, 240.