"Entflieht auf leichten Kähnen..."

für gemischten Chor a cappella

Anton Webern
Op. 2

Sopran

Zart bewegt \( \frac{\text{d}}{\text{e}} = 112 \)

Ent flieht auf leichten Käh - nen be - rausch - ten Son - nen - wel - ten daß -

Alt

Ent flieht auf leichten Käh - nen be - rausch - ten Son - nen - wel - ten daß -

Tenor

Ent flieht auf leichten Käh - nen be - rausch - ten

Bass

Ent flieht auf leichten Käh - nen be - rausch - ten

Klaviersatz

*Note: The piano reduction has been created for ease of playing in rehearsal. On occasions the flow of the parts has been altered to allow for this.
poco rit.  \[=72 \text{ übergehend}\]

\[
\begin{align*}
evuch\ eure\ Flucht\ &\ entgelten\ &\ entgelten.\ \text{Seht}\ \\
evuch\ eure\ Flucht\ &\ entgelten\ Seht\ diesen\ \\
mil\ dre\ Tränen\ euch\ eure\ Flucht\ &\ entgelten\ \\
mil\ dre\ Tränen\ euch\ eure\ Flucht\ &\ entgelten
\end{align*}
\]

\[
\begin{align*}
\text{Seht, diesen Tau\ mel\ blon\ der\ licht\ blauer\ Traum}\ &\ hervortretend\ \\
\text{Seht, diesen Tau\ mel\ blon\ der\ licht\ blauer\ Traum}\ &\ hervortretend\ \\
\text{Seht, diesen Tau\ mel\ blon\ der}
\end{align*}
\]
$\text{\large \textbf{Zeit lassen}}$

\begin{align*}
\text{\large \textbf{Trauer}} & \quad \text{\large \textbf{trage die \ diese} \quad \text{\large \textbf{Früh}} \quad \text{\large \textbf{le}} \quad \text{\large \textbf{es sei \ die}} \quad \text{\large \textbf{stil}} \quad \text{\large \textbf{le}} \\
\text{\large \textbf{Trauer}} & \quad \text{\large \textbf{trage die \ diese} \quad \text{\large \textbf{Früh}} \quad \text{\large \textbf{le}} \quad \text{\large \textbf{es sei \ die}} \quad \text{\large \textbf{stil}} \quad \text{\large \textbf{le}}
\end{align*}
Some Notes on "Entflieht auf leichten Kähnen..."

Webern wrote this early nearly atonal double canon "Entflieht auf leichten Kähnen..." (his Op.2) in 1908. The work is a testimony to the tutelage of Schönberg who was the leader of a small group of highly dedicated composers whose work had broken away from the traditional dependence on the tonal system. Ultimately this movement became the 'Twelve-Note' or 'Dodecaphonic' school based around the work of Arnold Schönberg.

Webern was also highly influenced by the music of the Renaissance composer Heinrich Isaac (1450-1517) who was the basis for Webern's doctoral thesis at the University of Vienna which was granted in 1906. In his Opus 2 work, Webern clearly shows his ability to think both in a highly structured form (the double canon) clearly influenced by Isaac, and through strongly dissonant harmonies which must owe a great debt to his work with Schönberg. The poet, Stefan George, became very influential to Webern. Though little known, George is one of the most prominent German Symbolist writers of the late 19th/early 20th centuries. Webern relies heavily on George's texts in this and many other later works.

"Entflieht auf leichten Kähnen..." is most unusual in the choral repertoire. Here the beauty of the line is slightly masked by the needs of the canon and the lack of an obvious tonal centre even though the piece clearly begins and ends in G major! The choir which tackles this piece must have singers with an exemplary sense of pitch - the intervals are often quite unusual and the melodic lines, for that is what each part is, are not classically normal. The overall effect, however, is one of real and genuine beauty.

Much of the writing requires the choir to take its time to savour the phrases and the harmonies. With a great deal of practice, the interplay between the two canonic elements will shine through.

Translation of the key musical markings

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zart bewegt</td>
<td>tender movement</td>
</tr>
<tr>
<td>Zeit lassen</td>
<td>allow time (space)</td>
</tr>
<tr>
<td>hervortretend</td>
<td>move forward</td>
</tr>
<tr>
<td>verschwindend</td>
<td>disappearing</td>
</tr>
<tr>
<td>kaum hörbar</td>
<td>hardly audible</td>
</tr>
<tr>
<td>langsam</td>
<td>slowly</td>
</tr>
<tr>
<td>gemischten Chor</td>
<td>mixed choir</td>
</tr>
</tbody>
</table>