

Notes on Berg Sonata for Madeleine's performance of the Sonata
(see files upstairs) TO BE WRITTEN UP FOR LECTURE COMMENTS

Title: Alban Berg's Piano Sonata, Opus 1: A Landmark in Early Twentieth-Century
Avant-Garde Music
Time for reading ?

BACKGROUND

b. 1885 d.1935, Dec. 23 (age 50). Planned opera on Mozart unfulfilled (Wozzeck and Lulu—latter also incomplete)

Piano Sonata Opus 1, composed 1908, published 1926. Publication date (UE and Schoenberg. C. f. Webern)

Janet Schmalfeldt's insightful essay in Morgan & Gable collection: Alban Berg: Historical and Analytical Perspectives, Oxford 1991 is the only in-depth study of the Sonata. Her article is entitled "Berg's Path to Atonality: The Piano Sonata, Op. 1."

Dave Headlam. The Music of Alban Berg. New Haven & London, Yale University Press, 1996: 13-14.

. . . the Piano Sonata, which features a high degree of motivic economy and complex motivic transformations. The harmonic language of the Sonata, although tonal, features extensive use of whole-tone collections and 'quartal' (interval 5-based) chords. Used sparingly in Berg's early songs, these elements are common in the music of his immediate predecessors and contemporaries, as described by Schoenberg in his Theory of Harmony (1983; first published in 1911), .

Comment on the quotation: For some reasons, Headlam does not mention Schoenberg's quotation of the Berg chord from "Warm die Lüfte" (1909): Citation and piano performance.

Douglas Jarman, The Music of Alban Berg. Music Library copy.

Whereabouts of ms. unknown, according to Douglas Jarman

Fibonacci proportions? Lendvai

Schoenberg and Berg (opera)

Citation of Berg chord in Schoenberg's Harmonielehre (1911)

From Berg's Op. 2/4 ("Warm die Lüfte") PLAY

Main features:

Tonality: Key? B minor (key signature) Opening theme. PLAY

*p. 9

F 21 BERG 45

IV. Sonata (d moll) — p. 9 in Konvolut F 21 BERG 45

This is the one that is the same as the symphonic epilogue in Wozzeck. ~~in ink~~ — in ink

Differs radically from Wozzeck quotation of the about bar 7.

p. 9'

~~p. 9'~~ crossed out entirely — this is a later continuation —

~~— see p. 10~~ — in ink

~~p. 10'~~

[This ^{was} a developmental transition leading to M. 2, which is now on p. 10]

p. 10'

Continuation of p. 9 (Th. 2nd) "in the dominant"

in bar 10 the melodic base theme ~~is~~ appears in the descent ~~was~~ this music continues on p. 11. This is the development. (Last two bars crossed out.)

p. 10'

crossed out (10 bars — vigorous deletion)

p. 11'

Variants of base theme — still development

~~development~~ "Fugato" begins in bar 7

has paste-over ~~of~~ and crossed out bar (5)

Last two bars crossed out — beginning of double canon with both themes

✱

This is the end of the "Wozzeck" sonata in this Konvolut — check for continuation in ~~✱~~ F 21 BERG 9 — There is no continuation, no early sketches

questions (musicological):

1. What does "IV. Sonata" mean? Is this just the order in which the separate "Sonatas" appear in the Konvolut? — i.e., a librarian's ordering. This comes back to the question of who supplied the captions
2. Why did Berg go back to this early work? [cite other quotation — e.g., in Op. 6]

questions (music-theoretical):

1. Does this sonata contain new material related to Wozzeck? Use Wozzeck program.
- "The 'Wozzeck' Divina Sonata Fragment in Berg's Nachlass as source for the music of Wozzeck.
- ~~is~~ in relation to

F 21 Berg 48

"V. Sonnets"

p. 12
p. 12'
p. 13

6 minus key sig.

Ink
looks like an earlier piece ("textus" is simple)

p. 13'

4 pages:
4 pages ~~seem~~ seem to be the reposition

p. 14

~~pp. 14 is beginning of Berg's~~

~~pp. 14 is beginning of Berg's~~ pencil sketches for No. 2 (dear Gull's hand)

from op. 2 - crossed out - to be checked for correct id

pp. 15-16

pp. 15¹⁶ a crossed out, pencil version of p. 14' which differs radically from latter of the about 5 min. [resembles Schönberg's hand]

p. 17)

p. 17' empty

p. 18 continues p. 17

p. 17 - crossed out
- subject in new (wrt) development

p. 14' continues from p. 13' - probably development

p. 19 - ~~is~~ empty
p. 19' one line in ink.

p. 20 pencil continuation of p. 18

p. 20' end of development
- marked "Reposi" (Berg's hand?)

End of F 21 BERG 48

Wed,
Oct. 24

F21 Berg 9 [Handschriftenkatalog No. ~~262~~ ²⁶¹]

These sketches all precede those in F21 Berg 48 (Cat. 262)

("Die Sonaten stehen in diesem Konvolut auf den Seiten 77, 78, 79, (H. u. d. 80")
The Catalog does not mention the small sketchbook as a separate item within the Konvolut.

pp. 1-8 1) Contains (begins with) a small notebook/sketchbook w/ pre-printed staves
about 4" x 5" designated "No. 7 - 45 Bl" i.e. double pages actually contains 88 pp.
pencil sketches on 2 staves, key sig of 3'
subject resembles that of Eb sonata
Sketches seem to be of beginning

pp. 9-11 sketches on 3 staves in pencil, w/ ink ~~corrections~~ additions and emendations
Lied format! - one of the lieder listed in the Handschriftenkatalog

p. 12: Very interesting sketch: ~~quartet~~ of what? (quartet variations that filled)

p. 13 blank

pp. 14-16: Counterpoint sketches

pp. 17-~~22~~ 23: Quartet layout

pp. 34-35: ink sketches, 3 staves (Lied format!)

pp. 36-39 more sketches

p. 40: looks like a memo of appointment

pp. 41-43 3 staves: more quartet sketches? (Lied format)

p. 46: sketch for "Läuterung"

p. 47: sketch for "Läuterung" marked "Anfang" and captioned, with text overlay.

pp. 48-49 quartet sketches, crossed out

pp. 50-54: song sketches

pp. 55-56 - 2 staves - end of song in piano part?

p. 55: 2nd key sig, 2 staves

pp. 58 - blank

p. 60: 2 staff beginning of canon (C major)

p. 61: blank

pp. 62-65: string quartet format beginning w/ canon (variation?) on p. 60

pp. 66-70: Lied sketches

** p. 71: Subject of first Divina Comedia - Fragment in F21 Berg 48 (p. 11)

~~pp. 72-73~~ possible related to Divina Comedia
↳ III. Sonate

p. 73: III. Sonate p. 13 of F21 Berg 48, m. 15

OVER

F21 BERG 48

* p. 1 Entwurf zur I. Sonate ^{not} (Berg's handwriting) ^{according to Bennett}

Minor key sig.

— does not relate to the "Wozzeck" minor sonata, it seems.

p. 2 II. Sonatmentwurf ^{not} (Berg's handwriting) in ink

Another beginning (one page) in D minor — different activity from one on p. 1

Seems more
or less that
"I. Sonatentwurf"

Does not relate to the "Wozzeck" minor sonata, it seems.

pencil sketches of different variants of melodic themes
at bottom of page.

p. 3 III. Sonate Entwurf [P] "Entwurf" crossed out by ~~someone~~ who supplied captions for others

3 b key sig

20 bars, ending with double bar and cadence on E^b triad

Has contour and rhythmic associations with Op. 1

p. 3' Second part — begins w/ variant of theme

p. 4' Continues from * at end of line 4 on p. 3'
pencil on two lower staves

p. 5' continuation of 4' with continuation in ~~several~~ several keys, indicated in pencil at end

p. 5' [empty]

p. 6 "I. Fortsetzung" — in ink (purportedly)

This appears to be one of the possible continuations (?)

Cadences in C major (very clear II V I)

p. 7 3 Entwürfe zur III. Sonate — These (obviously?) precede the ink version on pp. 2-3.
— pencil sketches for the sonata. This one marked 1 → again, not in Berg's hand

p. 8 3 Entwürfe zur III. Sonate, marked 2) closer to version on pp. 2-3

!! p. 8' sketch by Schoenberg? — Chab's handwriting — see ^{next} other page

S. takes 3-bar theme, then sketches in continuation

* These numbers presumably supplied by R. Hiller or other librarians.

F21 BERG-4F

E^b Sonate (III)

Folder contains one page in Schoenberg's hand -
a rewriting (sketch) of the opening - with Berg's
caption "Schönberg!" [no key sig. - 5th

assumed). ~~Is this~~ Is this Berg's caption? Is it Schoenberg's handwriting?

The E^b Sonate seems to be the most highly developed (ES?)

There are 3 Entwürfe. [check] → captioned in a hand other
than Berg's

→ Subject contains Trüben hand

*P. 9

F 21 BERG 45

IV. Sonata (d. moll) — p. 9 in Konvolut F 21 Berg 45

This is the one that is the same as the ^{beginning of the} symphonic epilogues in Wozzeck. ~~F 21~~ — in ink

Differs radically from Wozzeck quotation after about bar 7.

P. 8'

~~P. 9~~ 'crossed out entirely — this is a ~~later~~ continuation — ~~see p. 10~~ — in ink

~~P. 10' also crossed out~~

[This ~~was~~ developmental transition leading to M. 2, which is now on p. 10]

P. 10'

Continuation of p. 9 (Th. 2nd) ^{"in the dominant"}

in bar 10 the melodic base theme ~~is~~ appears in the descent ~~crossed out~~? This music continues on p. 11. This is the development. (Last two bars crossed out.)

P. 10'

Crossed out
10 bars — vigorous deletion

P. 11

Variants of basic themes — still development

~~development~~ "fugato" begins in bar 7

has post-overs ~~of bar~~ and crossed out bar (5)

Last two bars crossed out — beginning of double canon with both themes

This is the end of the "Wozzeck" Sonata in this Konvolut — Check for continuation in ~~F 21~~ F 21 BERG 9 — There is no continuation, no early sketches

questions (musicological):

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2. Why did Berg go back to this early work? [cite other quotations — e.g., in Op. 6]

questions (music-theoretical):

1. Does this sonata contain new material related to Wozzeck? Use Wozzeck programs.

"The 'Wozzeck' Divine Sonata Fragment in Berg's Nachlass as Source for the music of Wozzeck,

~~is~~ in relation to

F 21 Berg 48

"V. Sonata"

p. 12
p. 12'
p. 13
p. 13'

↳ minus key sig.

Ink

looks like an earlier piece ("textus" is simple)

4 pages:
~~4 pages~~ seem to be the exposition

p. 14

~~p. 14 is beginning of work.~~

~~p. 14 is~~ a ^{pencil} sketch for No. 2 (dear Göttinger)

from op. 2 — crossed out — to be checked
for correct id

pp. 15-16

pp. 15-16 a crossed out, pencil version of p. 14'
which differs radically from latter of the about 5 mm.
[resembles Schöenberg's hand]

p. 17

p. 17' empty

p. 18 continues p. 17

p. 17 — crossed out
— subject in hand (cut)
development

p. 14' continues from p. 13' — ~~probably~~ ^{probably} development

p. 19 — ~~is~~ empty
p. 19' one line in ink.

p. 20 pencil continuation of p. 18

p. 20' end of development
— marked "Revised" (Berg's hand?)

End of F 21 BERG 48

(pencil)

Schönberg!

3)

II. Sonatasatzwerk F 21 Berg 48 p. 2

III. Sonate p. 3 - This entire page is reproduced in Handwritten Catalog p. 172

F21 Berg 48 p. 1
Entwurf zur I. Sonate

(Layout does not follow original)

(IV. Sonate in the Durian
"Wozzeck" Sonate p. 98.)

[pencil]

[B♭?]

[pencil]

[pencil]

pencil additions

This is the author's fragment except for a staff below this - a pencil sketch of the opening melodic frame.

VI. Sonate F 21 Berg 48 p. 12

[pencil]

[pencil]

my errors

Form (themes) Sonata form, but many thematic intersections,
which obscure the traditional classical form. PLAY opening of “development”

Motives, thematic development
Different tempo for each theme
Development

Sonata form in Wozzeck

Interval qualities:

Wt and aug. triads (ambiguities) (cite passages in the Sonata)

Predilections

Douglas Jarman, George Perle (operas and Lyric Suite)

Close of paper: Numerology—Schoenberg and Webern, the number 13. 23 was Berg's
fateful number (Dec. 23). He died on that day in 1935, just as Schoenberg died July 13,
1951. Webern was killed in Mittersill Sept. 15, 1945.

Where does this occur? Cite Lendvai here—too digressive?

Berg's influence

V, Sonata, cont'd.



Handwritten musical notation for two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a whole note chord (F4, A4, C5) and a half note chord (F4, A4, C5). The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains a quarter note (F3), a quarter note (A3), a quarter note (C4), a quarter note (F4), a quarter note (A4), a quarter note (C5), and a quarter note (F4). There are various markings and symbols throughout the notation, including a circled 'X' at the beginning of the top staff and a circled 'X' at the end of the bottom staff.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

FILENAME

C:\BERG-NOTES

MERGE

odhnotes → C:\BERG-OP1-NOTES

Notes on Berg Sonata for Madeleine's performance of the Sonata
(see files upstairs)

Title: Alban Berg's Piano Sonata, Opus 1: A Landmark in Early Twentieth-Century
Avant-Garde Music

1885-1935 (age 50). Planned opera on Mozart unfulfilled (Wozzeck and Lulu)

Piano Sonata Opus 1, composed 1908, published 1926.

Janet Schmalfeldt's insightful essay in Morgan & Gable collection: Alban Berg:
Historical and Analytical Perspectives, Oxford 1991 is the only in-depth study of the
Sonata.

— Dave Headlam's book on Berg? The Music of Alban Berg *- in my library*
Douglas Jarman, The Music of Alban Berg *- in my library?*

Whereabouts of ms. unknown, according to Douglas Jarman

Schoenberg and Berg (opera)

Citation of Berg chord in Schoenberg's Harmonielehre (1911)

From Berg's Op. 2/4 ("Warm die Lüfte")

Main features:

Form (themes) Sonata form, but many thematic intersections,
which obscure the traditional classical form

Motives, thematic development

Different tempo for each theme

Development

Sonata form in Wozzeck

Interval qualities:

Wt and aug. triads (ambiguities) (cite passages in the Sonata)

Predilections

Douglas Jarman, George Perle (operas and Lyric Suite)

Close: Numerology—23 Berg's fateful number (Dec. 23) *Dec. 24, 1935*

Berg's influence

*Insert
2003 intro?*

no gemmatry, I believe

NOTES
USE FOR LECTURE

Filename: C:\Berg-Op1-Lecture
Backup on 3x5 diskette

Notes on Berg Sonata for Madeleine's performance of the Sonata
TO BE WRITTEN UP FOR LECTURE COMMENTS

To be
reformatted

The title of my talk is: "Alban Berg's Piano Sonata, Opus 1: A Landmark in Early Twentieth-Century Avant-Garde Music."

I would like to begin with some basic background information related to the Sonata. First, on Berg himself. Born in 1885, he died prematurely in 1935, Dec. 23 at the age of 50, leaving a legacy of major 20th century works.. His planned opera on Mozart therefore remained unfulfilled, as did his opera, Lulu, which is often performed with completion of Act III by Friedrich Cerha in 1979, based upon Berg's sketches.

Piano Sonata Opus 1, composed 1908, published 1926. Publication date (UE and Schoenberg. C. f. Webern) Why is this music important? Two reasons: (1) It is a virtuoso piano work from the early 20th c. and a major item in that repertoire; (2) It is a

Janet Schmalfeldt's insightful essay in Morgan & Gable collection: Alban Berg: Historical and Analytical Perspectives, Oxford 1991 is the only in-depth study of the Sonata, as far as I know. Her article is entitled "Berg's Path to Atonality: The Piano Sonata, Op. 1."

Foretaste of Wozzeck in the Sonata: the Wir arme Leut' theme

Dave Headlam. The Music of Alban Berg. New Haven & London, Yale University Press, 1996: 13-14. QUOTE

... the Piano Sonata, which features a high degree of motivic economy and complex motivic transformations. The harmonic language of the Sonata, although tonal, features extensive use of whole-tone collections and 'quartal' (interval 5-based) chords. Used sparingly in Berg's early songs, these elements are common in the music of his immediate predecessors and contemporaries, as described by Schoenberg in his Theory of Harmony (1983; first published in 1911). We are familiar with the whole-tone component, as exemplified in Debussy's famous "Voiles" (sails).

Comment on the Headlam quotation: For some reason, Headlam does not mention Schoenberg's quotation of the Berg chord from "Warm die Lüfte" (1909): Citation and piano performance.

Douglas Jarman, The Music of Alban Berg. Need Music Library copy.?

Whereabouts of ms. unknown, according to Douglas Jarman

Schoenberg and Berg (opera issue—Schoenberg discouraged Berg from Wozzeck (unsuitable libretto). S. consistently competed with his most prominent students. But: Citation of Berg chord in Schoenberg's Harmonielehre (1911) From Berg's Op. 2/4 ("Warm die Lüfte") PLAY

Main features:

Tonality: Key? B minor (key signature) Opening theme. PLAY

The issue of tonality in *Wozzeck*. Berg's 1929 radio talk on this opera (reproduced in translation in Redlich's *Alban Berg: The Man and His Music* (1957). In this talk (directed to a lay audience) Berg states that the formal cohesion of the music is achieved QUOTE "without the medium of tonality." The same might be applied, with reservations, to the *Piano Sonata*, many sections of which exceed the boundaries of traditional tonality.

Footnote: I have written about Berg's concept of tonality in my article, "The Mask of Tonality: Alban Berg's Symphonic Epilogue to *Wozzeck*," published in Morgan & Gable, *Alban Berg: Historical and Analytical Perspectives*, Oxford, 1991, and in "Tonality, Symbol, and Structural Levels in Berg's *Wozzeck*," *The Musical Quarterly*, Vol. 66, No. 4, 1985.

The sonata form here is not unique in the works of Berg. Act II, sc. 1 of *Wozzeck* is formally organized in traditional sonata form, although the music of course is atonal. My article on *Wozzeck* (which includes pc set readings of motives associated with the persona of the work) BEGIN HERE

Form (themes) Single movement in Sonata form, but many thematic intersections, which obscure the traditional classical form. PLAY opening of "development"

Motives, thematic development

Different tempo for each theme PLAY

Development

Sonata form in *Wozzeck*. Berg's radio talk in Redlich.g

Interval qualities:

Wt and aug. triads (ambiguities) (cite passages in the Sonata)

Predilections

Douglas Jarman, ed. *The Berg Companion*. London: Macmillan Press Ltd. 1989.

Close of paper: Numerology—Schoenberg and Webern, the number 13. 23 was Berg's fateful number (Dec. 23). He died on that day in 1935, just as Schoenberg died July 13, 1951. Webern had been killed in Mittersill Sept. 15, 1945.

Berg's influence

No direct successors, but

Berg and Gershwin (my article) Evidence in *Porgy and Bess*

My other writings on Berg – see vitae

Old write-up

Alban Berg, Sonate, Op. 1

“I received your scores and was very happy to see the sonata again. It really is a very beautiful and original piece.” Letter from Arnold Schoenberg to Alban Berg Jan. 13, 1912.

Schoenberg was not the only musician to recognize the special qualities of this work, which attracted attention soon after its existence became known. It was performed many times by the virtuoso Viennese pianist, Edward Steuermann, a proponent of modern music and member of the Schoenberg Circle. Remarkably, however, the work was not published until 1926, after Berg had become internationally famous through his first opera, *Wozzeck*.

The work dates from 1908, when its composer was 23 years old and still a student of Schoenberg. Among a number of fragments, it was the only piano music Berg actually completed; his high regard for this music is clearly represented by the assignment to it of his first opus number. In his correspondence with his wife, Helene, he often referred to it—sometimes with the modest qualifier, “old sonata.”

Partaking both of the world of traditional tonality as well as of the new atonal terrain being explored by Schoenberg in his contemporaneous song-cycle, the *George Lieder*, Op.15 (1908-1909), Berg's *Sonate* remains a timeless work of great expressive power, depth, and pianistic beauty, one that requires of the performer technical skill and musical sensitivity of the highest order.

Although the tonality of B minor (after the Liszt Sonata?) is specified by the key signature and confirmed by the first and final cadences, the ever-changing harmonic colors projected by the complex linearity of the music occupy the foreground, with long sections of unrelenting tension, relieved by clear changes of thematic content—for instance, the entrance of the second theme in the exposition—changes that are accompanied by distinctive rhythms and contours, and marked by new tempi and dynamics.

As the title of the work suggests, the large-scale form of Berg's *Sonate* is that of the traditional first-movement sonata: First, Second and Closing Theme areas are clearly defined by rhythm, dynamics, and melodic contour, as are development section and reprise. (One thinks of the Brahms Sonata, which Berg would certainly have known.) The conceptual originality, to which Schoenberg refers in his letter, engages several dimensions, including phrase structures whose lengths are irregular (compared to those of the sonata in the classic and romantic eras), elaborate rhythmic patterns, but, above all, harmonies, which (to oversimplify) consist of a mixture of atonal sonorities and more familiar sounds relateable to whole-tone scales, often producing an ineffable sonorous panorama.

Of considerable historical significance is the relation of the basic harmonic vocabulary of the *Sonate* to the work many would regard as his masterpiece, the opera *Wozzeck* (Opus 7), the composition of which began in 1917, some nine years after his Opus 1. The primary clue to this connection is given at the very beginning of the *Sonate*, where the first chord is of the same type he assigned to the persona of *Marie* in *Wozzeck*. Indeed, the harmonic vocabulary we hear in the *Sonate* is closely related to that of his later music, confirming a continuity of creative thought that was tragically terminated by Berg's death in 1935.

Allen Forte

Wed,
Oct. 24

F21 Berg 9 [Handschriftenkatalog No. ~~262~~ ²⁶¹]

These sketches all precede those in F21 Berg 48 (Cat. 262)

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The catalog does not mention this small sketchbook as a separate item within the Konvolut.

pp. 1-8 1) Contains (begins with) a small notebook/sketchbook w/ pre-printed staves about 4" x 5" designated "No. 7 - 45 Bl." i.e. double pages actually contains 88 pp. pencil sketches on 2 staves, key sig of 3^b subject resembles that of EB sonata Sketches seem to be of beginning

pp. 9-11 sketches on 3 staves in pencil, w/ ink ~~corrections~~ additions and emendations Lied format! - one of the lieder listed in the Handschriftenkatalog

p. 12: Very interesting sketch: ~~quartet~~ of what? (quartet variations text filled)

p. 13 blank

pp. 14-16: Counterpoint sketches

pp. 17-~~23~~ 23: Quartet layout

pp. 34-35: ink sketches, 3 staves (Lied format!)

pp. 36-39 more sketches

p. 40: looks like a memo of appointment

pp. 41-43 staves: more quartet sketches? (Lied format)

p. 46: sketch for "Läuterung"

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pp. 48-49 quartet sketches, crossed out

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pp. 55-56 - 2 staves - end of song in piano part?

p. 57: 2nd key sig, 2 staves

~~pp.~~ pp. 58 - blank

p. 60: 2 staff beginning of canon (C major)

p. 61: blank

pp. 62-65: string quartet format beginning w/ canon (variation?) on p. 60

pp. 66-70: Lied sketches

* p. 71: Subject of first D minor Sonatas - Fragment in F21 Berg 48 (p. 11)

OLB p. 72: ~~possibly related to D minor Wagners Sonate~~
↳ III. Sonate

p. 73: III. Sonate p. 13 of F21 Berg 48, m. 15

OVER

F21 BERG 48

* p. 1 Entwurf zum I. Sonate (^{not} Berg's handwriting) according to Bennett)

Minor key sig.

- does not relate to the "Wozzeck" Minor Sonata, it seems.

p. 2 II. Sonatamentwurf (^{not} Berg's handwriting) in ink

Another beginning (one page) in D minor - different activity from one on p. 1

Seems more
and varied than
"I. Sonatamentwurf"

Does not relate to the "Wozzeck" Minor Sonata, it seems.

pencil sketches of different versions of melodic themes
at bottom of page.

p. 3 III. Sonate Entwurf [P] "Entwurf" crossed out by ~~someone~~ who supplied captions for others

3 b key sig

20 bars, ending with double bar and cadence on E^b triad

Has contour and rhythmic associations with Op. 1

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pencil on two lower staves

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This appears to be one of the possible continuations (?)

Cadences in C major (very clear II V I)

p. 7 3 Entwürfe zum III. Sonate - These (obviously, perhaps the ink version on pp. 2-3,

- pencil sketches for the sonata. This one marked 1)

→ again, not in Berg's hand

p. 8 3 Entwürfe zum III. Sonate, marked 2) closer to version on pp. 2-3

!! p. 8' sketch by Schoenberg? - check handwriting - see ^{next} other page

S. takes 3-bar theme, then sketches in continuation

F21 BERG-4F

ES sonata (III)

on verso 1 p. 8
Folder contains one page in Schoenberg's hand -
a rewriting (sketch) of the opening - with Berg's
caption "Schubert!" [no key sig. - 5th

assumed). ~~Is~~ Is this Berg's caption? Is it Schoenberg's handwriting?

The ES sonata seems to be the most highly developed (ES?)

There are 3 Entwürfe. [check] - captioned in a hand other
than Berg's

→ Subject contains Tride chord