

(Vorhang auf) ----- 1. Scene Mariens Stube (Vormittag, Sonnenschein)

Allegro leggiero (♩=90)

10

(Tempo I)

Marie, mit ihrem Kind auf dem Schooß, hält ein Stückchen Spiegel in der

Handwritten notes: Th.1, Wal tri, amp. triel, Min. triel, 3-9, 4-21: [5, 6, 9, 12], 7-30: [11, 12, 14, 6, 7, 8]

Hand und beseht sich darin

N Der Mann

15

Handwritten notes: 4-17, 5-21, 4-24, 4-20, 4-17, 4-17, 4-26, 6-34, 8-24, 9-16, 4-16, 4-18, 4-18

Was sind's für wel - che?
what kind are they?

Was hat er ge -

Handwritten notes: 5-16, 4-18, 5-21 Md. ad, 4-19, 4-19

"Wedg"

25

Marie *sagt?*

Trgl *8-23: [9,10,13] 4-20 d 4-26*

Hfe *mf*

Kl *tief* *4-13*

dim

Hr *hoch* *4-22* *4-1*

TRANSITION

Subito Allegro ordinario (Tempo II) $\text{♩} = 100$

30

Marie *zu ihrem Buben, der sich bewegt hat:*

Marie pis

Schlaf *Bub!* *Drück die Au - gen* *(Kopfstimme)*

Str (arco u pizz) *mf*

Xyl *4-26. maris*

4-16 4-16 *[5,8,11,0] [9,10,13] 4-18, 9, 10, 12* *4-17 10, 12, 5* *4-18: [9,10,12,4]*

35

Rit. - - -

Marie *Das Kind versteckt die Augen hinter den Händen*

mf *4-3*

zu, fest: Noch fe - ster! *Bleib so!*

Gg Br

Fl (Fltz) Xyl

Bck *p* *ppp*

ged Hr *pp*

4-16 *4-17*

U. E. 7382 *[4,7,11]*

6-2441 [2, 3, 4, 7, 8, 11]

A tempo (II)

Das Kind bewegt sich wieder

Marie holt Dich! **40** Rit. - -

Still, o - der er holt Dich!

Str (arco u col legno geschlagen) *mp* *mf* *f* *pp*

Pkn *4-18*

4-8 *5-31* *4-17*

Kopfstimme

(a tempo II)

Mit verstellt unheimlichem, aber gleichzeitig mit keckem, fast ausgelassenem Ausdruck:

Marie Mü - del, mach's Lü - del zu!

Solo Gg *brillant* *p* *f*

4-18 *4-20* *4-23*

Go in Ludwig *Shutters*

(Auftakt)

Pos Br Vcl Pk Tam *p* *molto* *ff* *gr Tr*

Pos Tub (pizz) Hrn (pizz) *4-20* *4-23*

gr Tr

45

Marie 's kommt ein Zi - geu - ner - bu', Führt Dich an

Solo Gg *p* *fp* *p*

Trp, Hr

Hrn (pizz) *gr Tr* *kl Tr pp cresc*

4-20: 9, 10, 2, 15

50

Marie sei - - - ner Hand Fort

4-18

4 Ggn (3 Trp) 4-18

2 Hr (kl Tr)

Ob

Kl

Rute

Kl

Rute

Fag

Rute

Solo Gg, g

ff wild

fp

ff(wild)

5-22
interlud.
4-18

rit. - - - - a tempo
Molto allegro (Tempo III) ♩ = 110

Marie schaurig Das Kind hat -

ins - - - Zi - - - geu - - - ner - - - land

portam

loco

Hr. ff

(Tamtam)

in höchster Angst - seinen Kopf in den Falten des Kleides seiner Mutter verborgen, wo es ganz still hält.

55

Closing Theme

Br Vcl

ff

Rit - - - - ♩ = 60

molto dimin

pp

pp

Br. allein

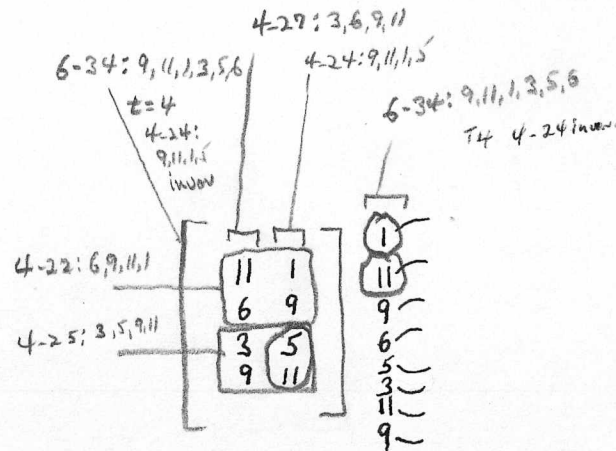
Gg m D

Berg, Wozzeck
Act II, sc. 1: opening music

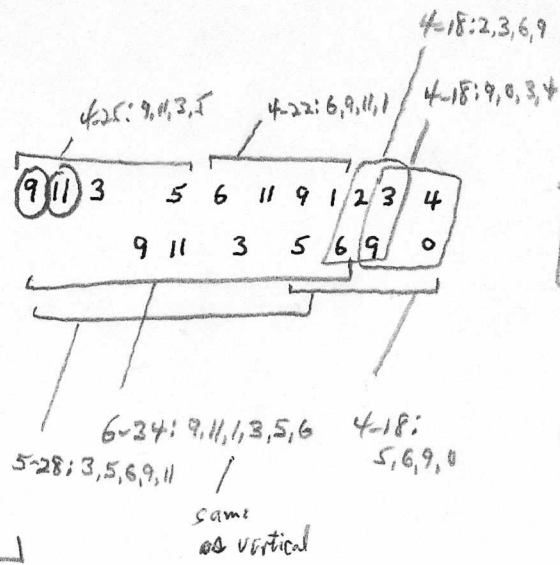
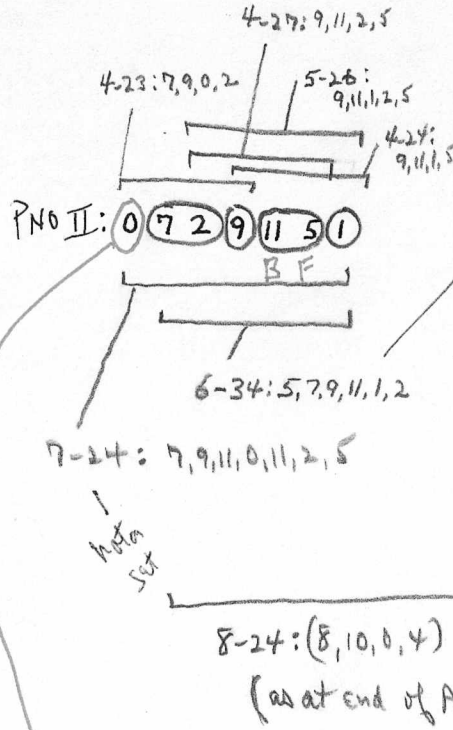
(See Schmolz Ex. 65
See Froth p. 162 on music)

Special pcs and dyads are circled

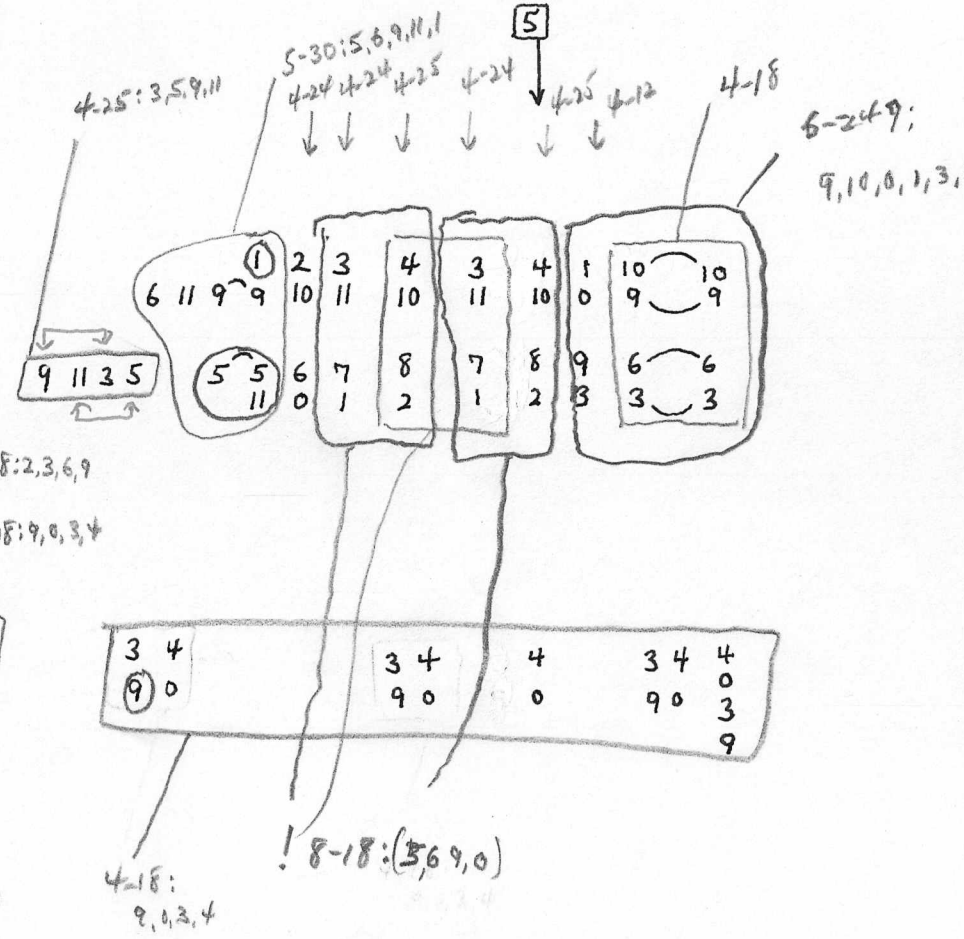
PNO I:



PNO II:



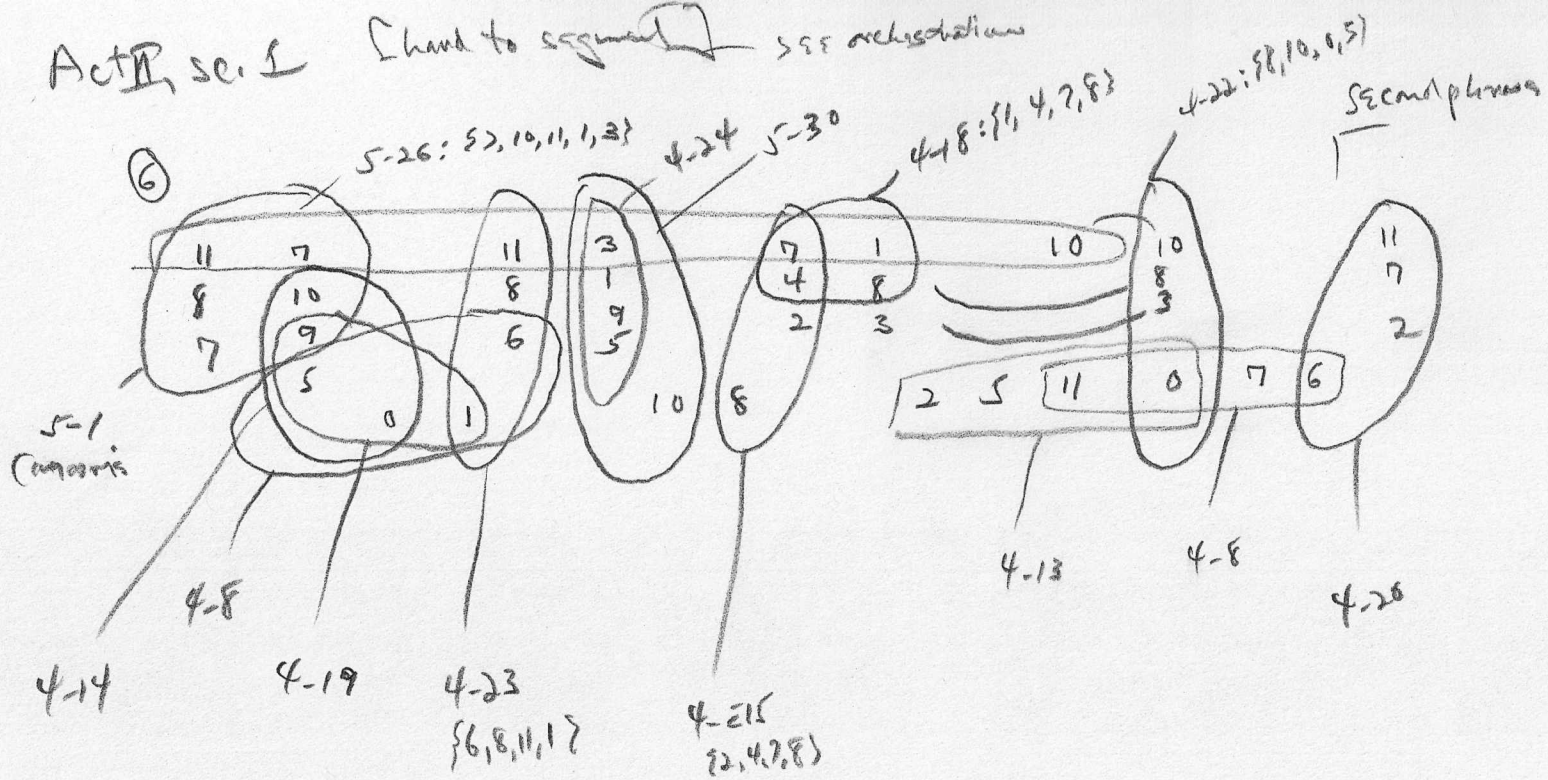
4



8-7

beginning of bass projection (mgd)
of 4-23: C-A-D-G-C

Act II, sc. I [hard to segment] >>> orchestration



Theme 2, m. 43

7-31: {5,7,8,10,11,1,2}

7-31 here is another good example of a large set.

m.45

5-16: {10,11,1,2,5}

set as a whole is not motivic (5-16) See Schmalf Ex. 65. But she does not have

m.47, melodic theme in voice:

7-2: {3,4,5,6,7,8,10}

again, total set is not motivic.

4-18: {3,4,7,10}

4-18 is main set here

5-218: {3,4,7,8,10}

Including g# in above, Tambourmajor's pentad results.

m.55, closing theme (all):

8-19: {1,2,3,5,6,7,9,10}

Beautiful example of large harmony that is motivic. 4-19 + 4-21 = 8-19.