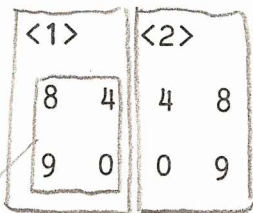


Wozzeck  
Act II, sc. 3

367

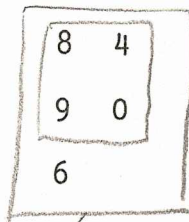


4-19

5-21

5-30

406



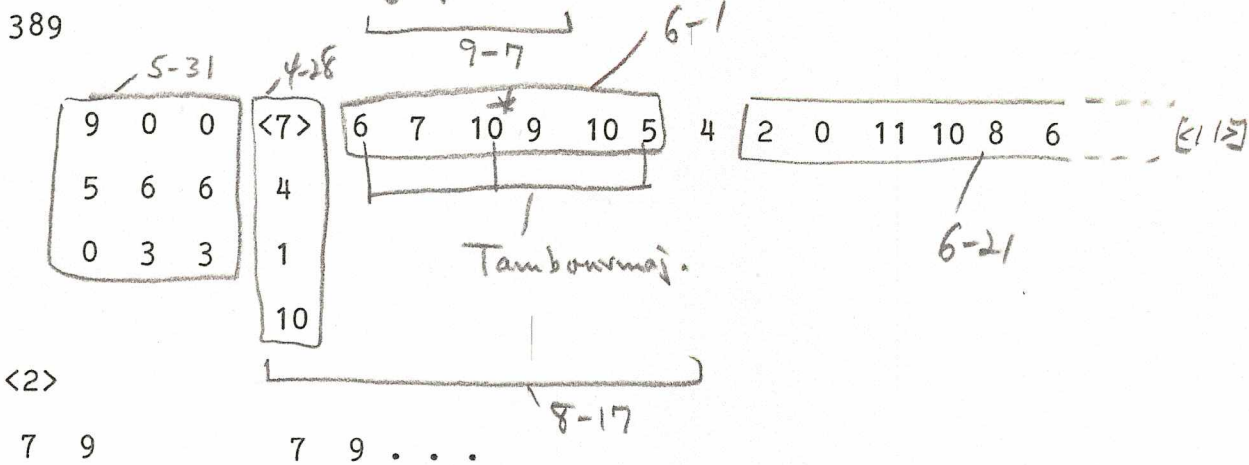
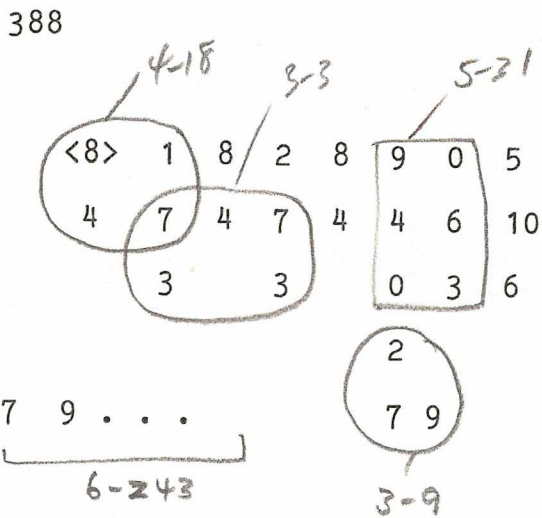
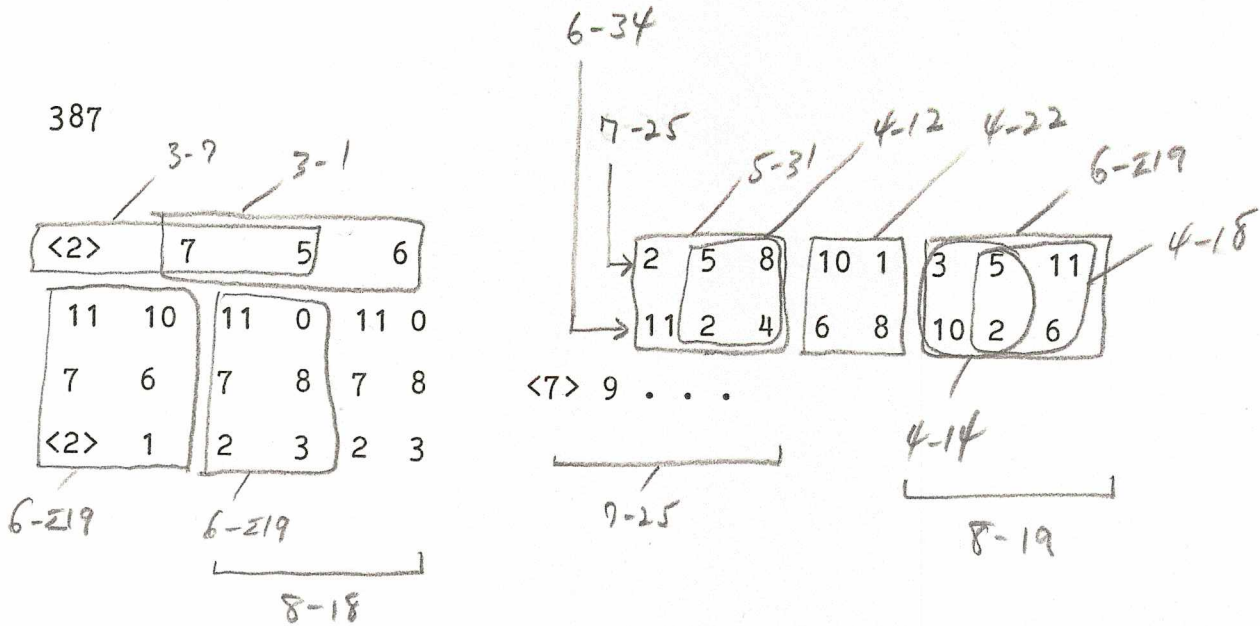
5-26

"... bar 367, representing the first harmony-basis of the Largo theme . . ."

(bar 406)

"The end of that 'Largo' closes into the same harmony . . ."

[Redlich's translation of Berg's Lecture, p. 277]



\*g#?

5-21 390  
 <11>  
 4-14  
 4-18  
 4-16  
 4-18  
 4-16  
 4-19!  
 11 4 11 6 3  
 10 11 10 1 2  
 5 9 5 0 10  
 4-12 → 2 5 2 8 6

<2>  
 7 9  
 7 9  
 3-9

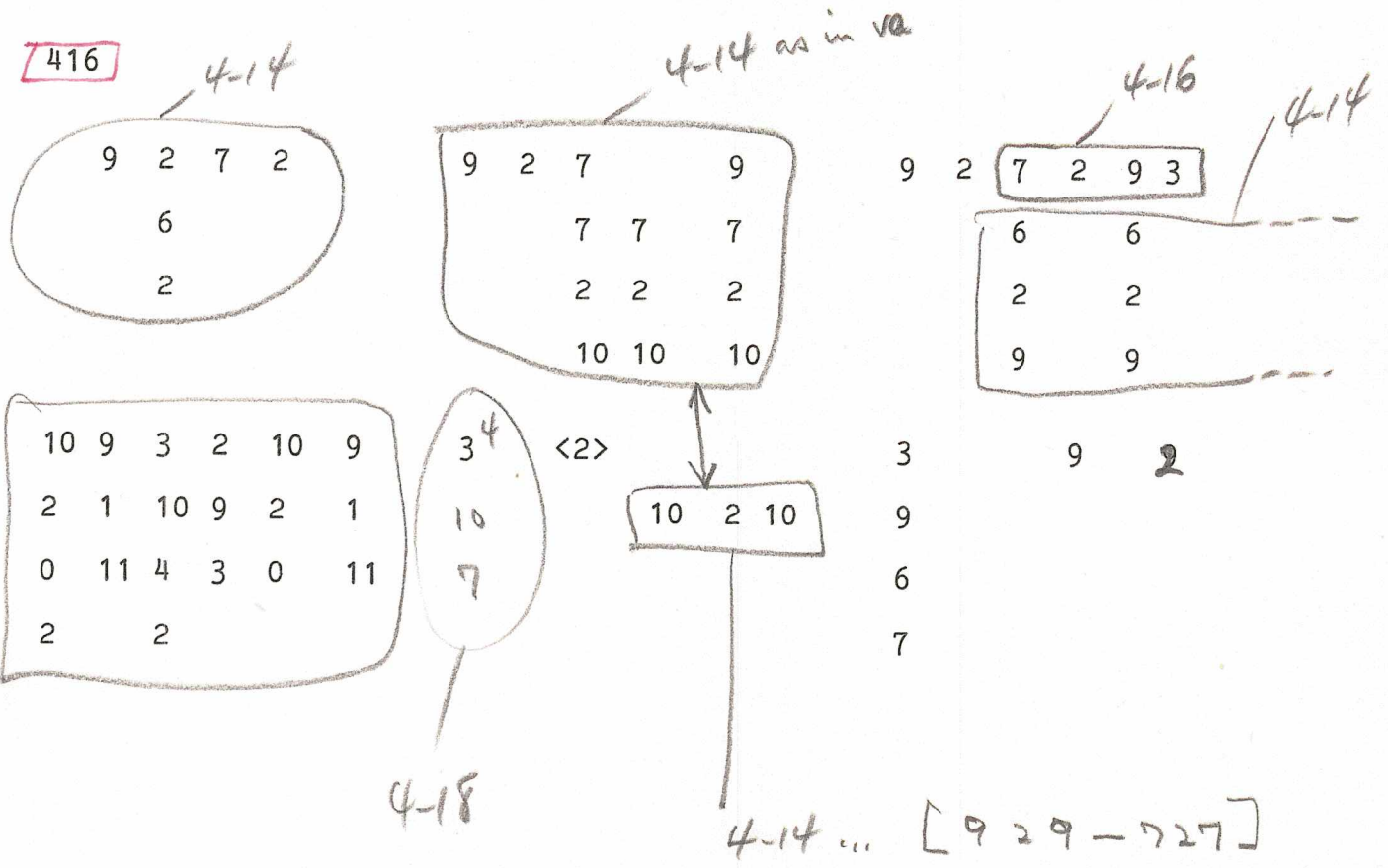
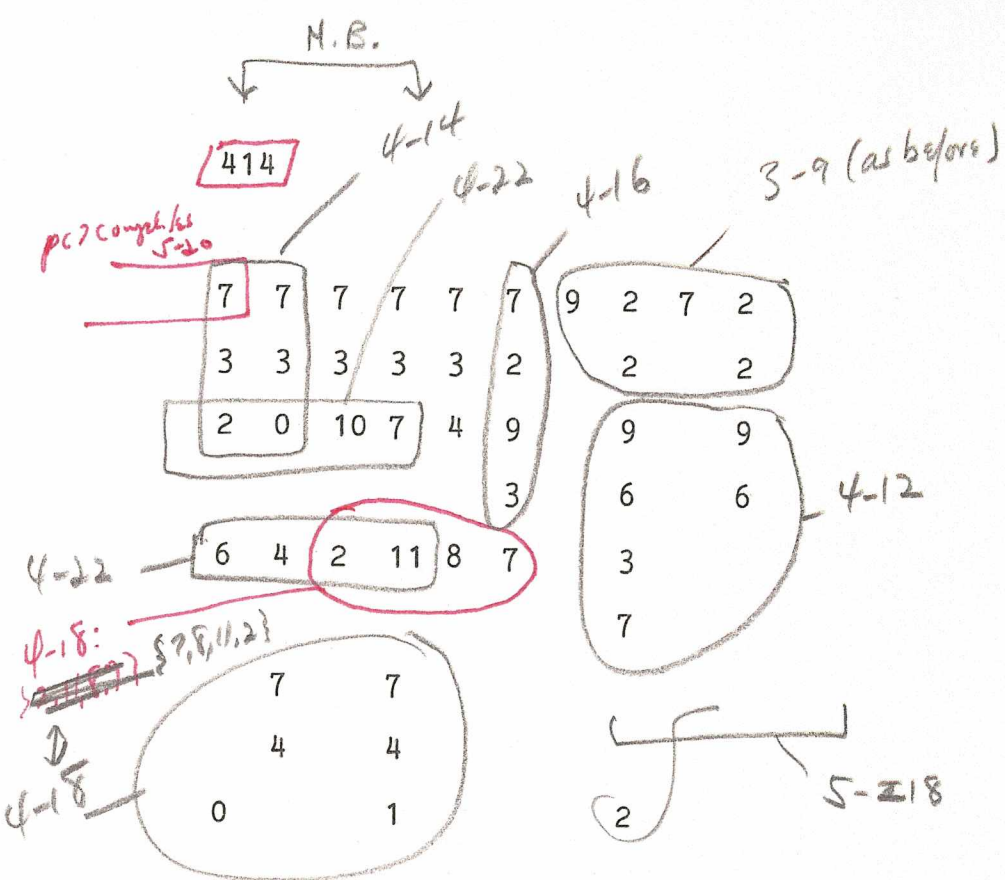
4-8  
 4-8  
 6-32  
 4-8  
 10 9 3 2 10 9 [ <3> 2 10 3 2 10 0 2 3 5  
 2 1 10 9 2 1 10 9 8 9 8 10 0 2  
 0 11 4 3 0 11 4 3 11 4 3

list printed in year  
 5-20: {2, 3, 7, 9, 10}  
 per completes

4-7  
 2  
 9  
 6  
 2  
 10  
 2  
 3-11  
 4-19!

8-1

5-217: {6, 7, 9, 10, 2}  
 SUBSETS!



419

4-8

4-14

10 3 9 2 9 8

2

7  
<2>

3 <2>

11

7 2 7

5

7

Completed 4-14

Notes on Act II, sc. 3 excerpts

Chamber Orchestra after Op. 9 of Schoenberg (quotations)

Largo at 367 is Ex. 112 in StrAM

Use of integer notation on the handout is not recommended for public presentations.

Berg's lecture

Subsets

Equivalent sets and transformations

Large sets and complement relations

Special pcs

The question of "embellishing" notes

Linear motives in counterpoint

Sets formed by non-contiguous elements of congruent shape

Voice leading, especially chromatic