

2a

'Tonal'
Analysis

Handwritten annotations for measures 33-39:

- Measure 33: $3-7$
- Measure 36: $5-218$
- Measure 38: $6-22: [10, 11, 0, 2, 4, 6]$ MURDER
- Measure 39: $4-33$
- Red arrow pointing to measure 38: $1/2$ -tone series
- Chord symbols: I, VI, V⁶ob, V⁷ob, VI⁷
- Scale: $4-19: [1, 5, 6, 0, 2]$

Tonal
analysis

insert
mm. 31-32

descant: c2-f2
Tambourin

2b

to be
completed

- add motivic
sets

Reduced
H.B. basis is 4-16:
[0, 1, 5, 7]

Handwritten annotations for measures 4-8 and 4-22:

- Measure 4-8: $4-8: [1, 0, 4, 5, 6, 0, 2, 3]$
- Measure 4-22: $4-22: [11, 2, 4, 6]$
- Measure 4-3: 'Herr Gott'
- Measure 6-22: $6-22: [11, 0, 2, 4, 6]$

2c = 2a

with
atonal
sets

and thematic
motives

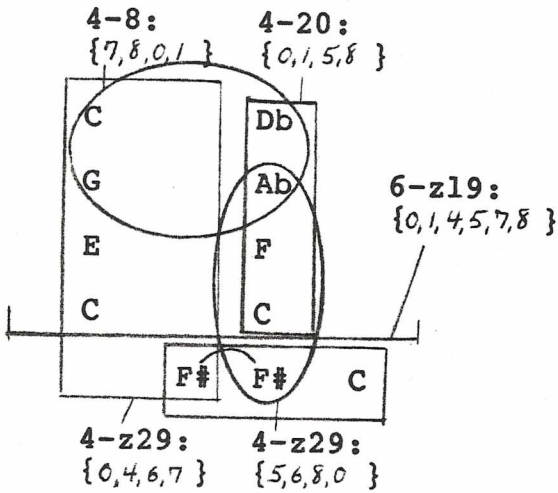
~~Align letter
group for
motivic set
organisation~~

2d = 2b

with atonal
sets !!

Wozzeck
 Act III, sc. 1
 Variation 5 ('F minor')

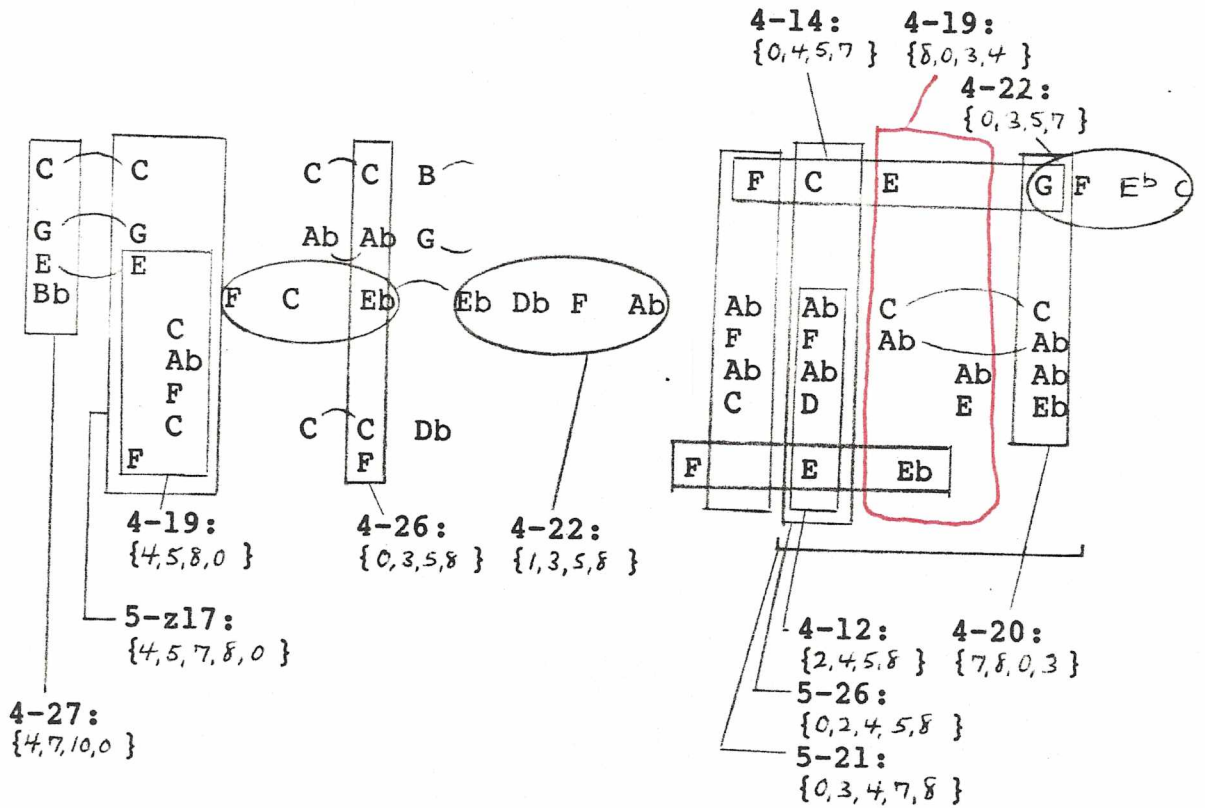
<32>



<33>

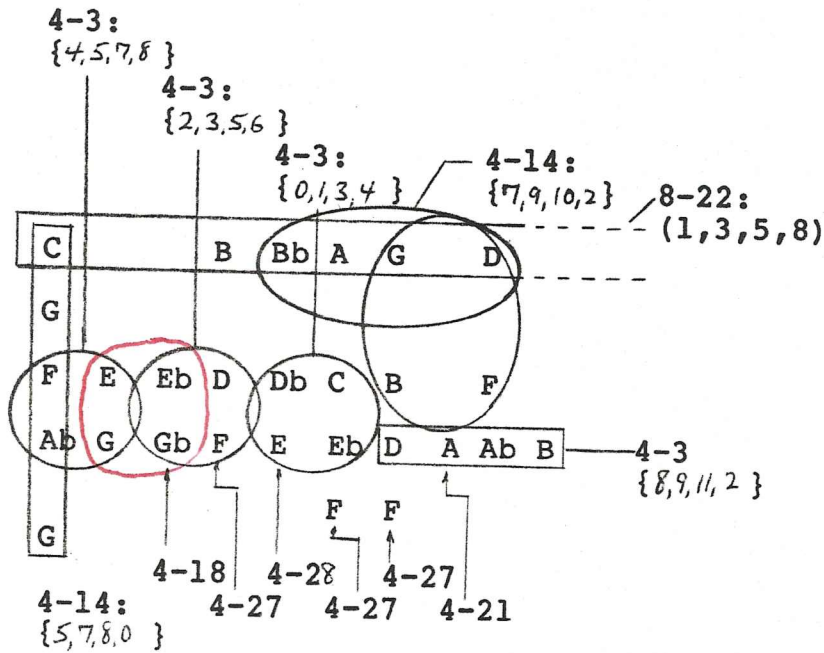
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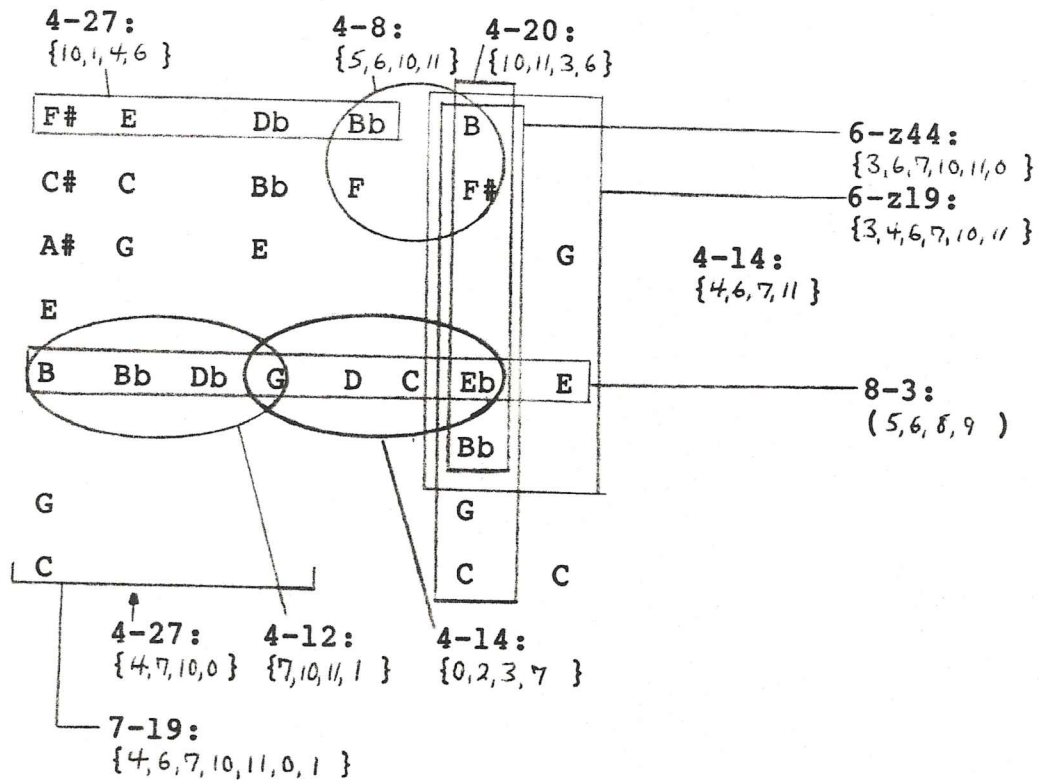


Wozzeck
 Act III, sc. 1
 Var. 5 ('F minor')

<38>



<39>



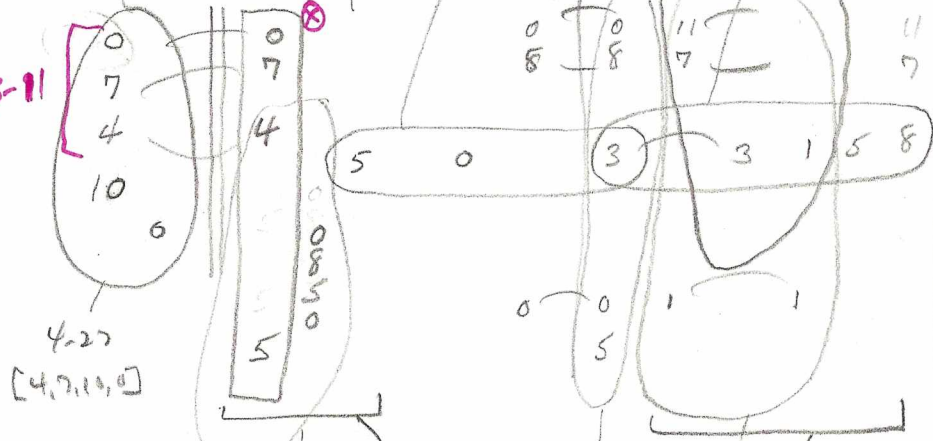
af

Act III, sc. 1

Var. 5 on a theme
"F. minus" variation

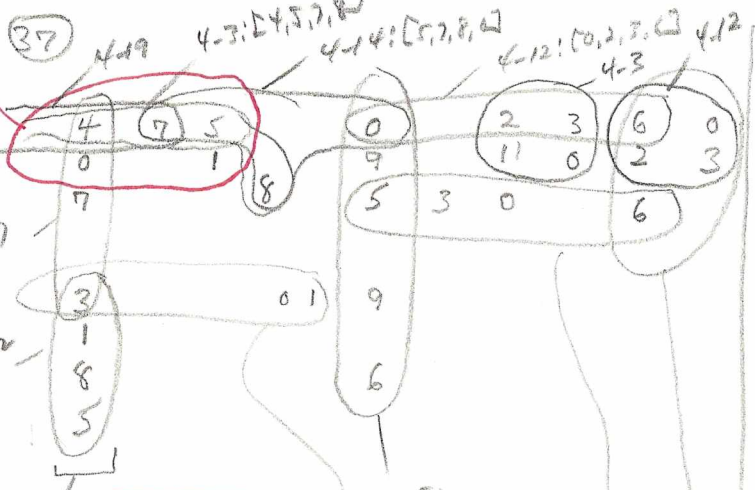
33

3-11



4-27
[4,7,10,6]

5-216



7-239:
[0,1,2,4,5,8]

5-217:
[4,5,7,8,0]

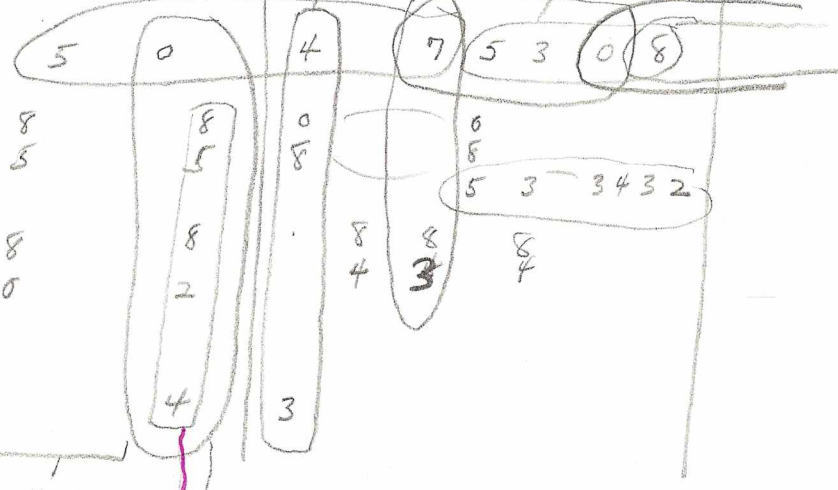
3-7: [0,3,5] (Variation subject)

3-11: [5,8,10]

4-22: [1,3,5,8]

4-24: [0,11,1,3]

35



3-11

5-26: [0,2,4,5,8]

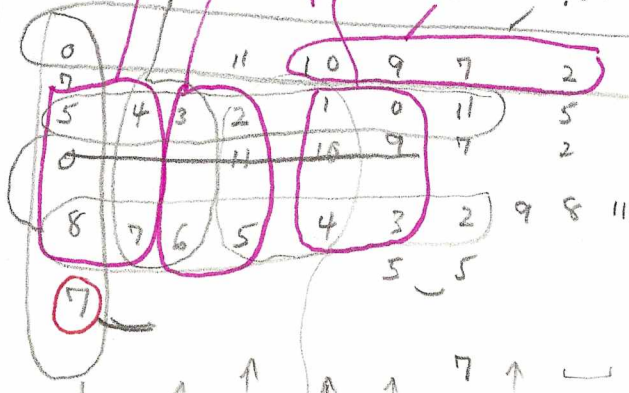
4-12: [2,4,5,8]
pc set orig.

4-14: [2,7,9,10,2]

4-3: [4,5,7,8]

4-3: [2,3,5,6]

4-3



4-18:

4-28

4-27

4-21

4-28

4-14:
[5,7,8,0]

⊗ motive epT

4-14: [0,4,5,7]

4-19: [8,0,3,4]

4-22: [0,2,5,7]

4-26: [0,3,5,8]

(4-19: [0,4,7,8])

3-1

7-19:
[4,6,7,10,11,0]

4-27:
[4,7,10,0]

5-31

5-35:
[0,0,2,5,1]

4-20:
[0,11,3,6]

5-238
[4,7,10,11]

⊗ Here and elsewhere pc sets arise as traditional suspension formations — edg. "Schoenberg's Creative Evolution"

Note rhythmic and motivic similarities with D minor Interlude!