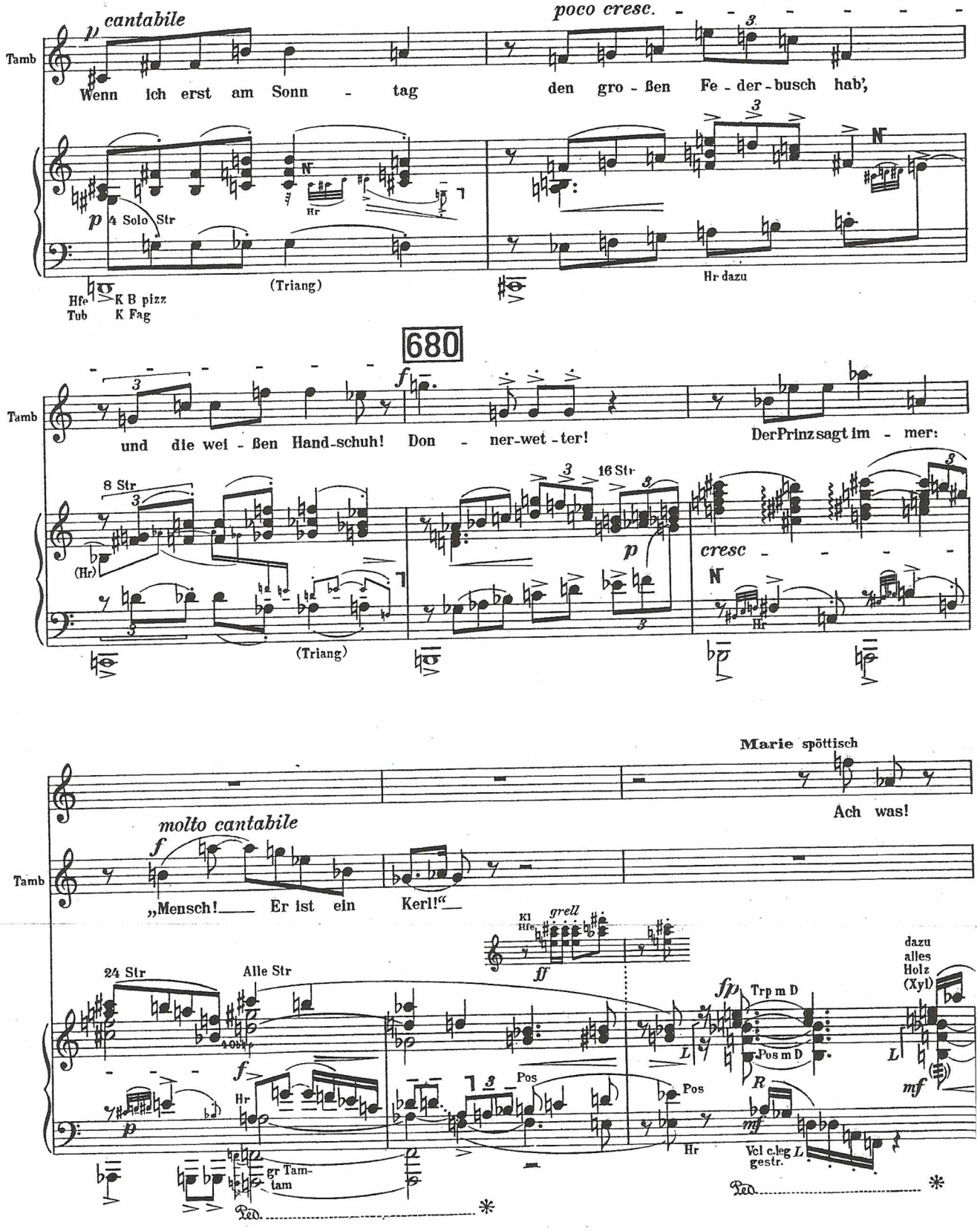
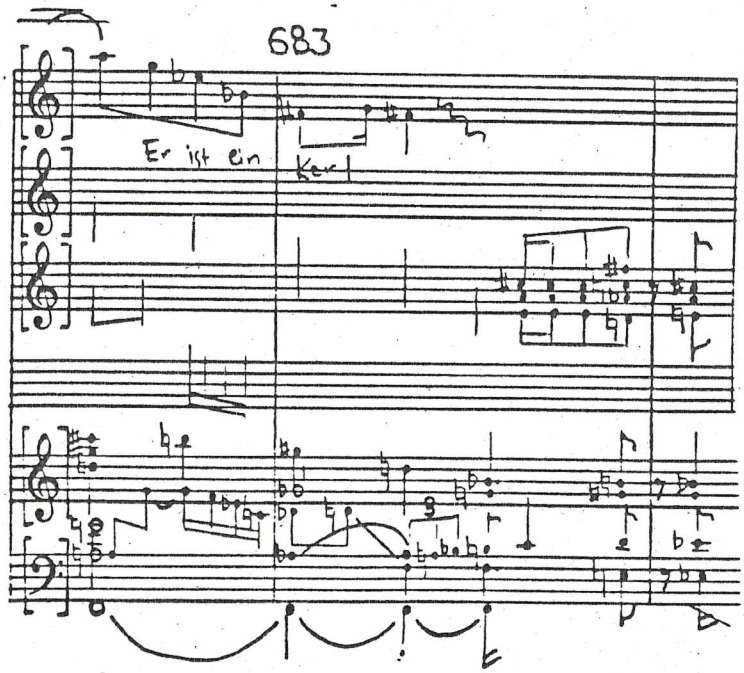
Wozzeck, Act 1, sc. 5



The division of the sketch into stages of composition allows a further analytical technique to be used: one can look at the revisions of each stage not only for a surface explanation, but also for the generalizations that they infer about Berg's compositional technique[11].

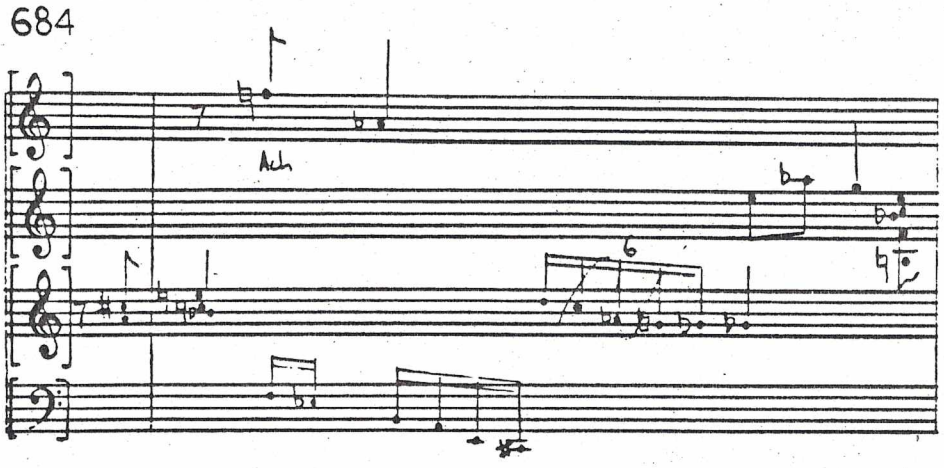
The revisions of measures 682-683, stage 2, the change from two groups of four sixteenth-notes to two eighths followed by four sixteenth notes, reflects a concern that is evident throughout the sketch. Without exception, Berg uses the accompaniment and rhythmic placement of the vocal line to heighten its natural syllabic stress. The first version (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) is completely undifferentiated; however the revised version (𝅗𝅥 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) effects a falling motion which stresses the word "Kerl" on the first beat of measure 683. Similarly, Berg writes the triplet figure $A^{\flat}\ A^{\natural}B^{\flat}$ which emphasizes the analogous pitch in the upper voice of the accompaniment (Example 1j).

Example 1j



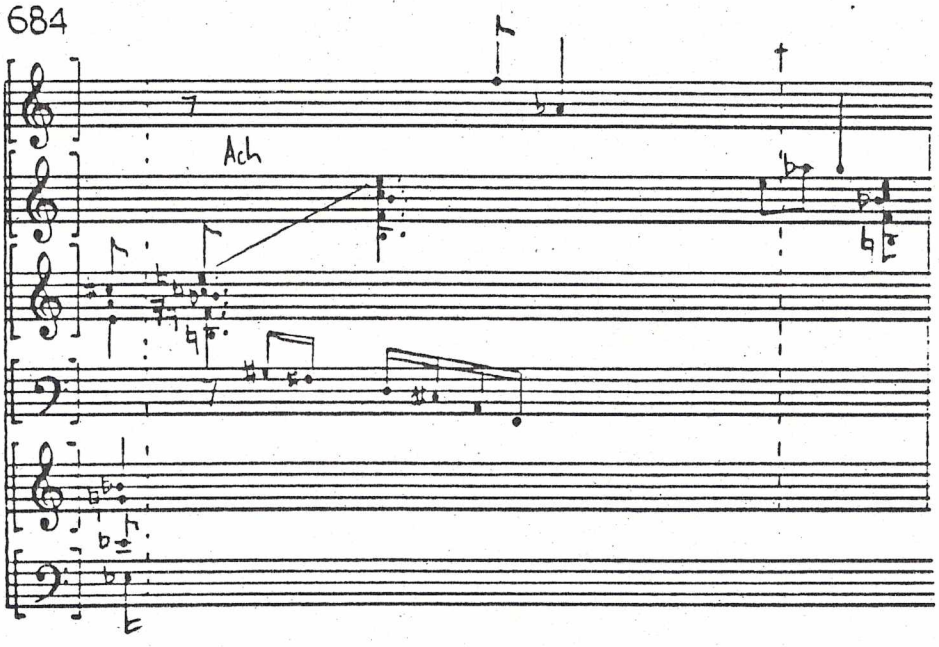
The revisions of the next excerpt to be studied, measure 684, are primarily concerned with rhythm. Since this passage contains no obvious statements of motivic material, the graphic notation of measures 682-683 is completely* missing. Instead, we see a series of rhythmic alterations which transform Example 2a into the rhythmically complex Example 2b.

Example 2a



Example 2b

Stage 4

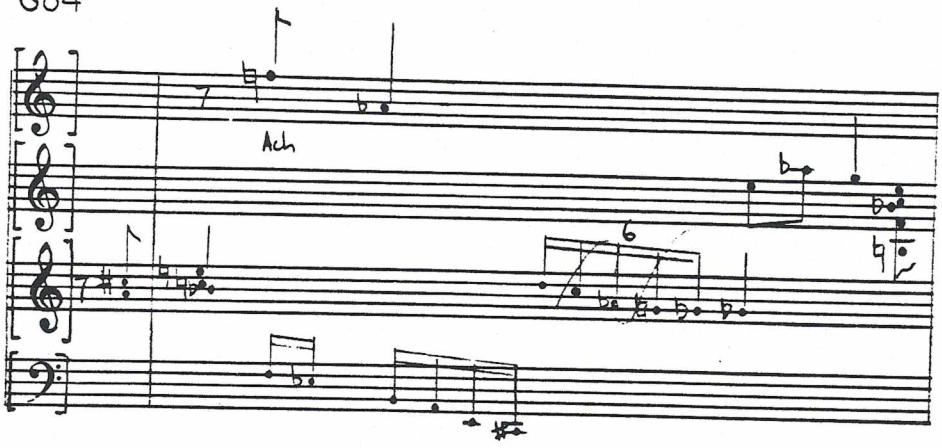


* these and similar adverbs are redundant.

Ⓑ

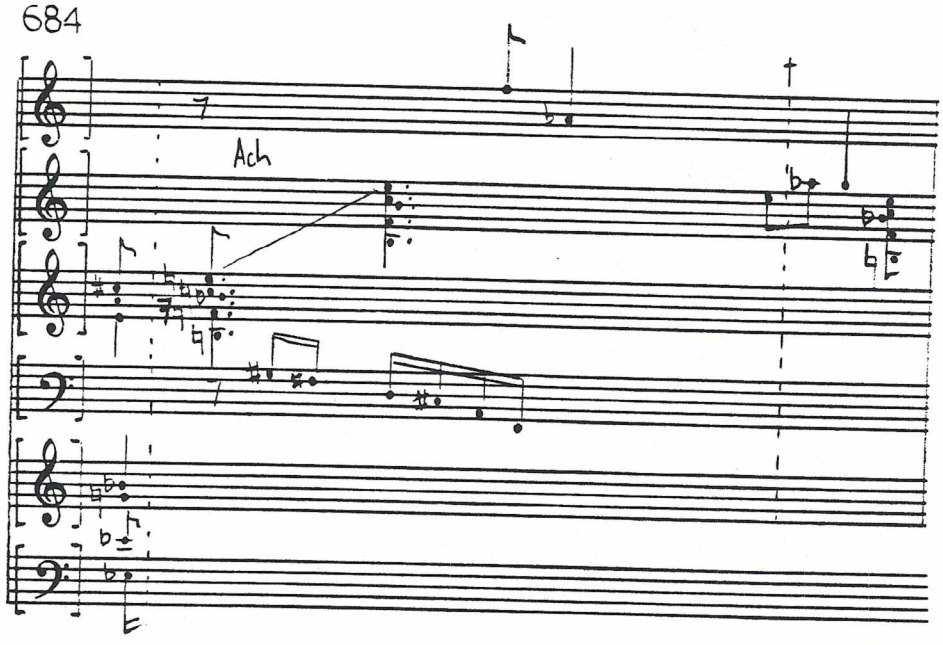
Stage 3

684



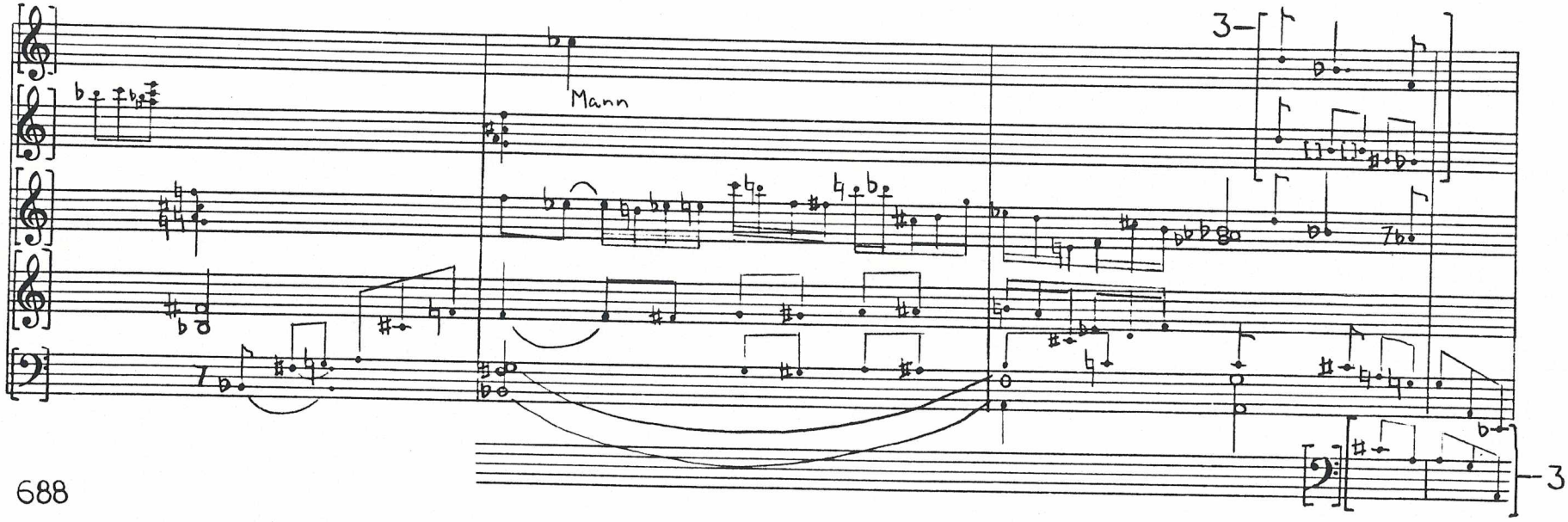
Stage 4

684

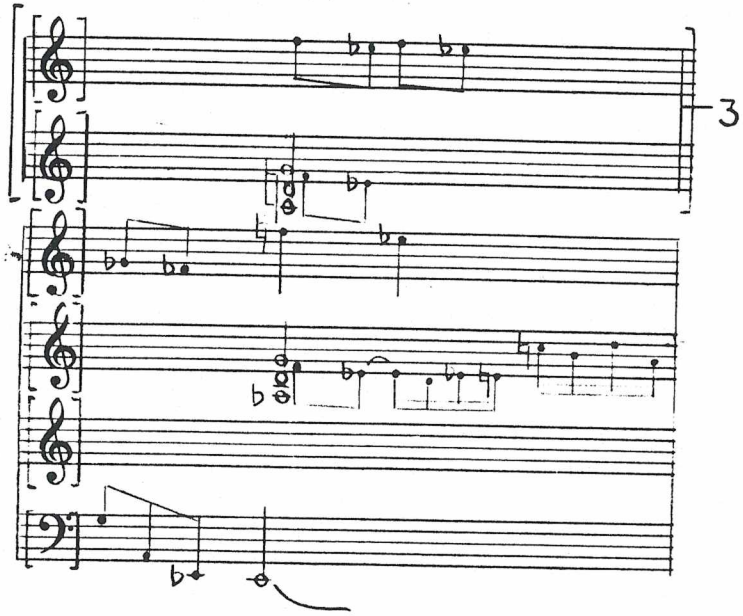


Stages 1,3,4

685



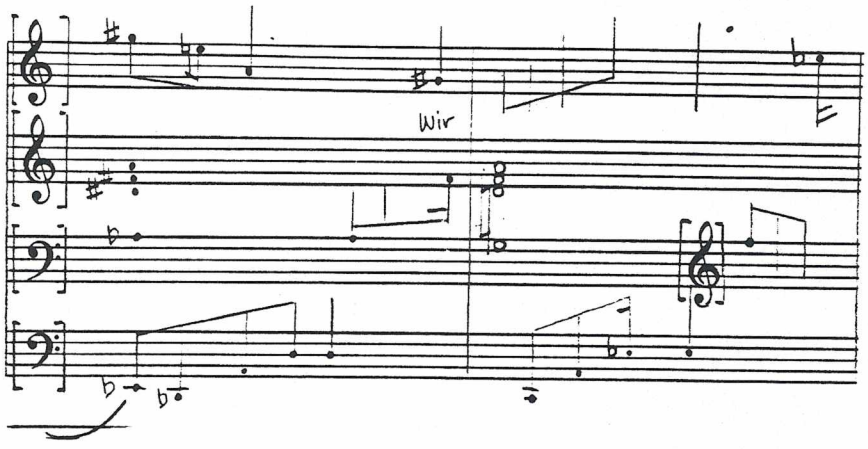
688



D

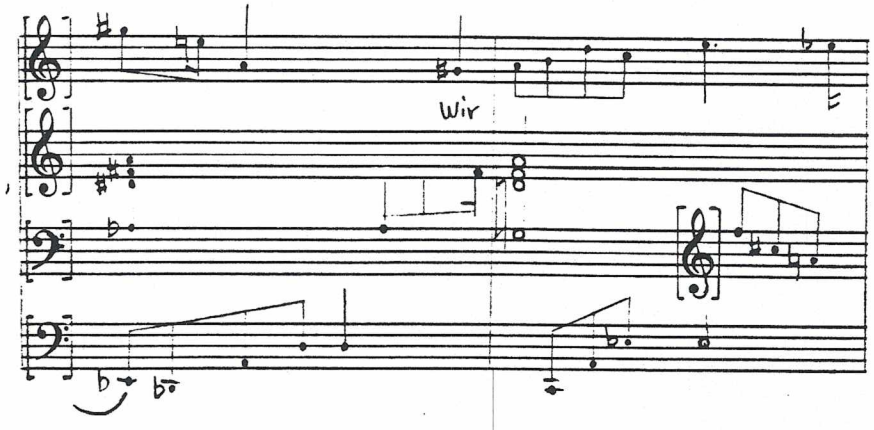
Stages 1,3

689



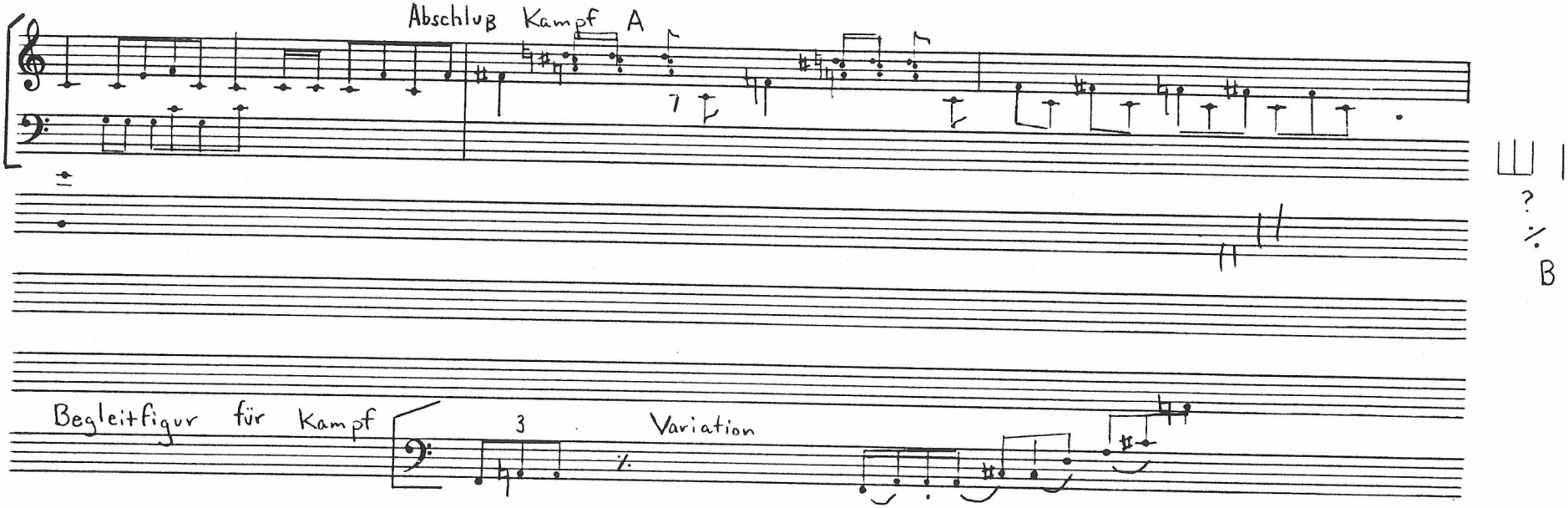
Stage 4

689



E.

Wozzeck sketch, Act I, scene 5, verso



F.

Marie

will sich losreißen

Sie ringen miteinander

Laß mich!

er umfaßt sie

Tamb

Was?!

Kl u Str

Trp

f cresc

ff

fp

Fag
Pos

Gg, Br

Str

Hfe Pke
Hrn B♭
Tub K B

695

Trp

sempre ff

etc

Pos

Tambourmajor

ff

Wil - des Tier!

Fl
Kl
Xyl

f

cresc.

Trp + Ob

Pos
Fag

f

cresc

Vcl
K Bs

Pos + Fag

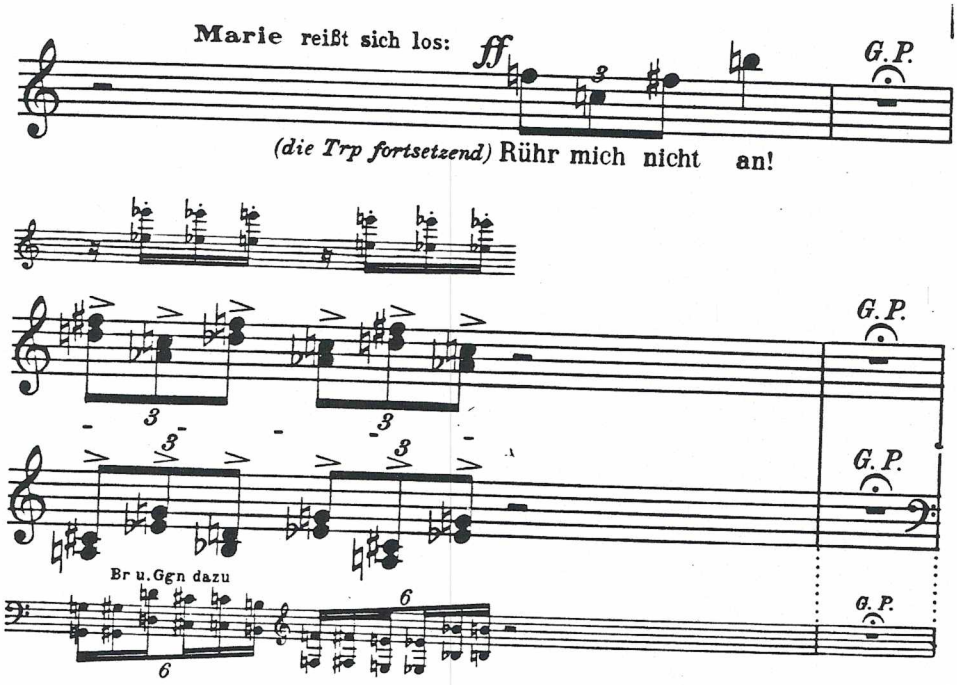
ff

etc

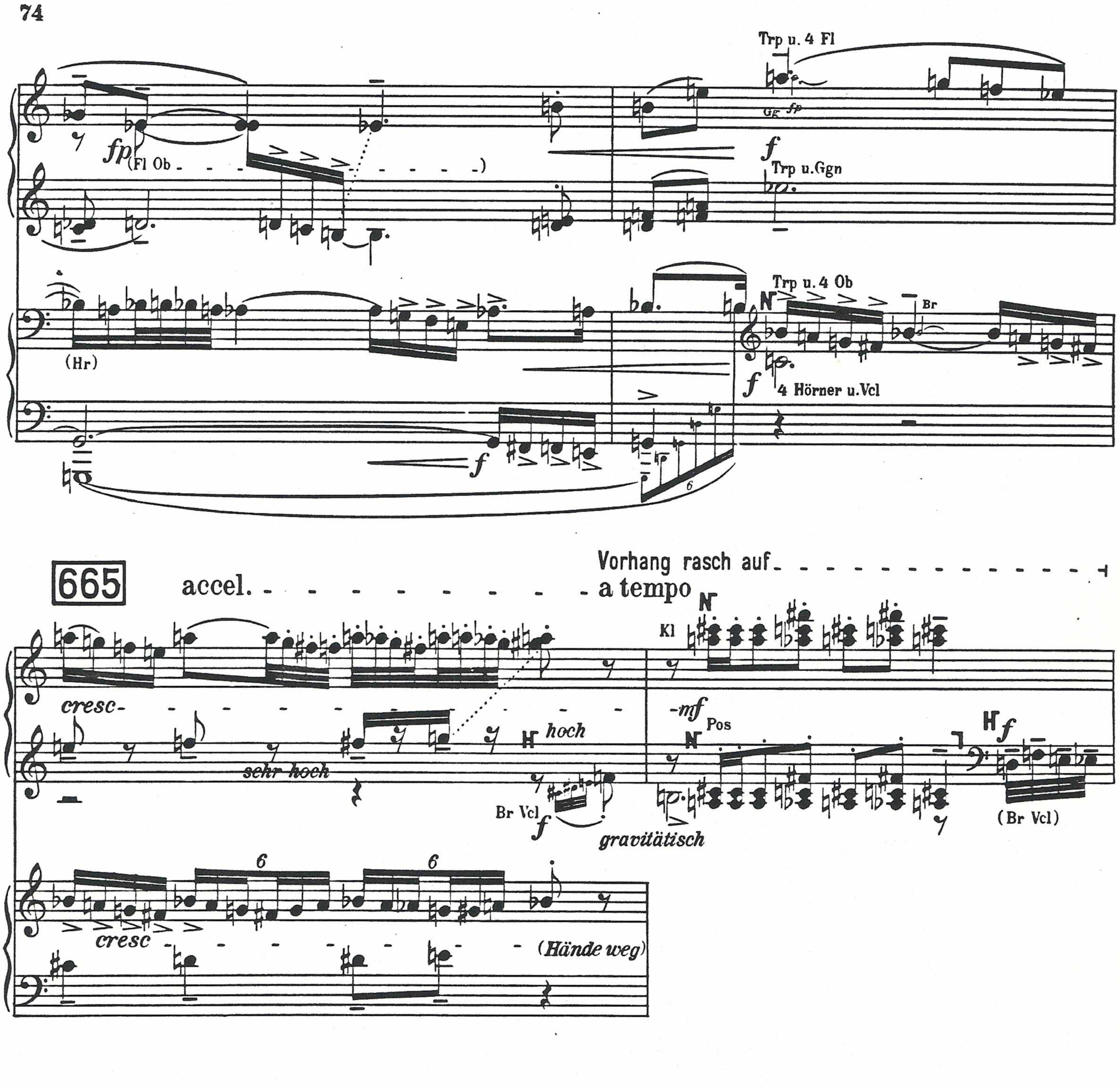
Vcl
K Bs

ff

698


Marie reißt sich los:
ff
G.P.
(die Trp fortsetzend) Rühr mich nicht an!
G.P.
G.P.
Br u.Ggn dazu
G.P.

H.



74
Trp u. 4 Fl
Gg fp
fp (Fl Ob
)
f
Trp u. Ggn
I
(Hr)
Trp u. 4 Ob
Br
f
4 Hörner u. Vcl
II
f
6
665
accel.
Vorhang rasch auf
a tempo
Kl
cresc
-mf
Pos
f
sehr hoch
hoch
Br Vcl
f
gravitätisch
(Br Vcl)
6
6
cresc
(Hände weg)

Berg, Sketch for Wozzeck, Act II, sc. 4, mm. 456-461 (from Handschriftenkatalog). Example of Ernst Hilmar's 'Group 2' Sketches.

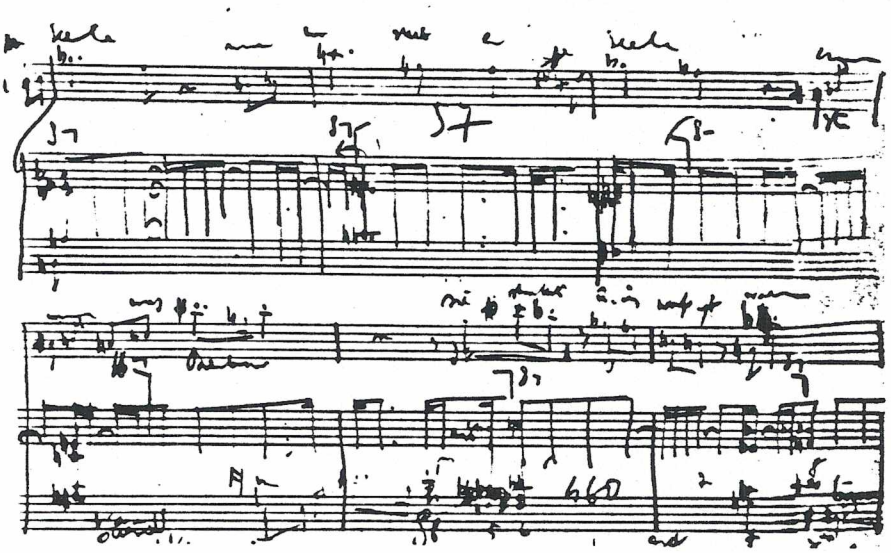
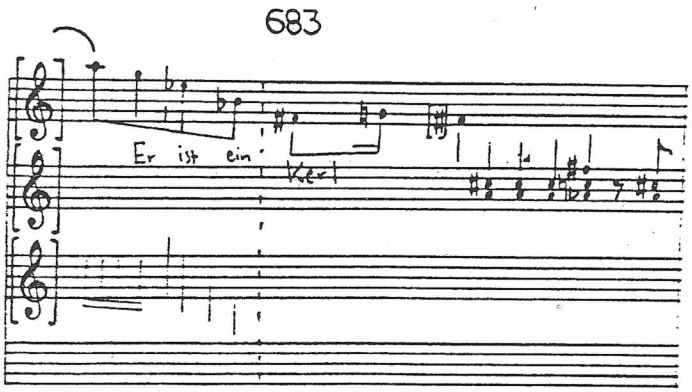
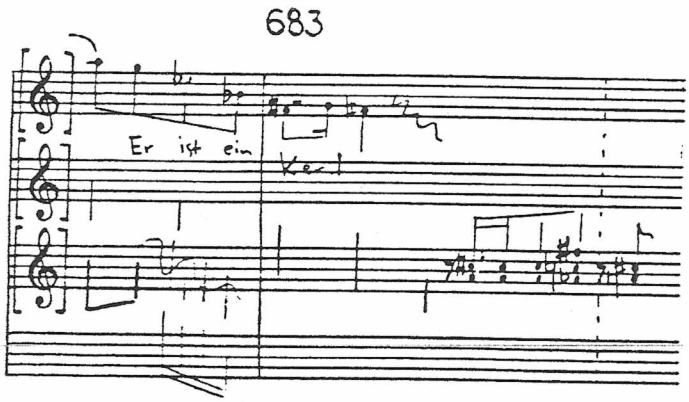


Abb. 3a, Kat. Nr. 19: Skizze zu „Wozzeck"

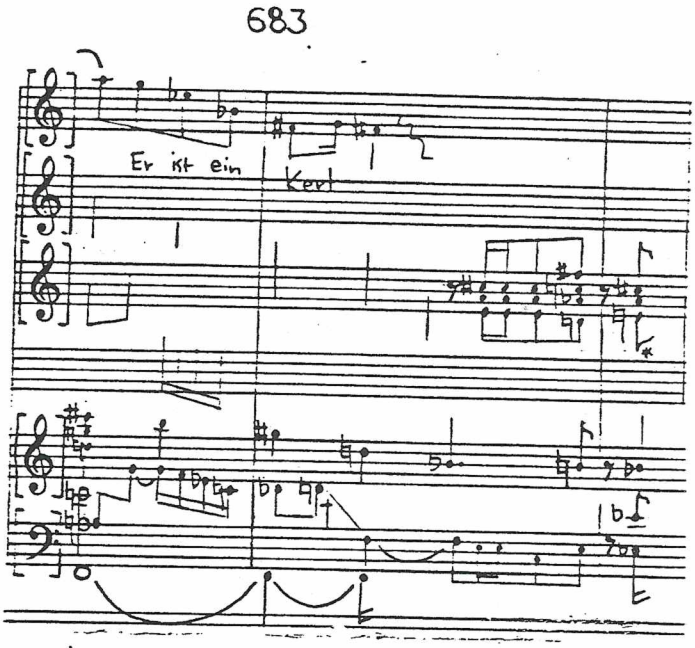
Stage 1: Sketch of Primary Elements



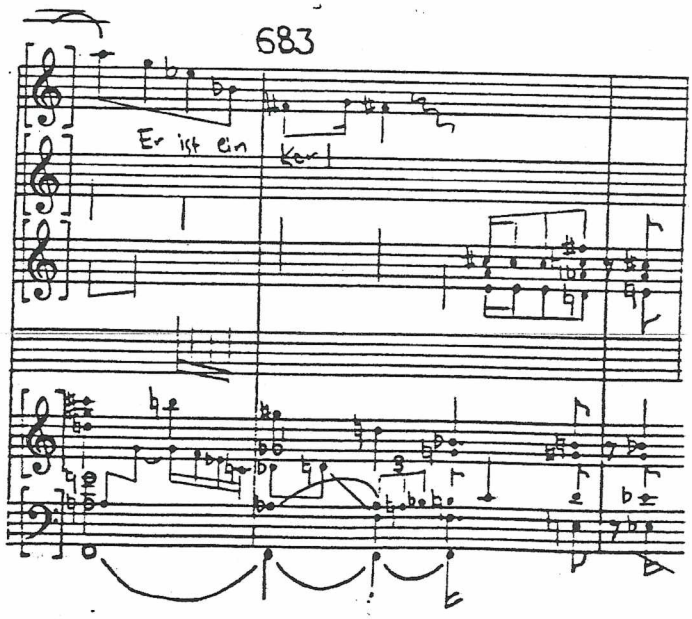
Stage 2: Revision



Stage 3: Notation of Primary Elements

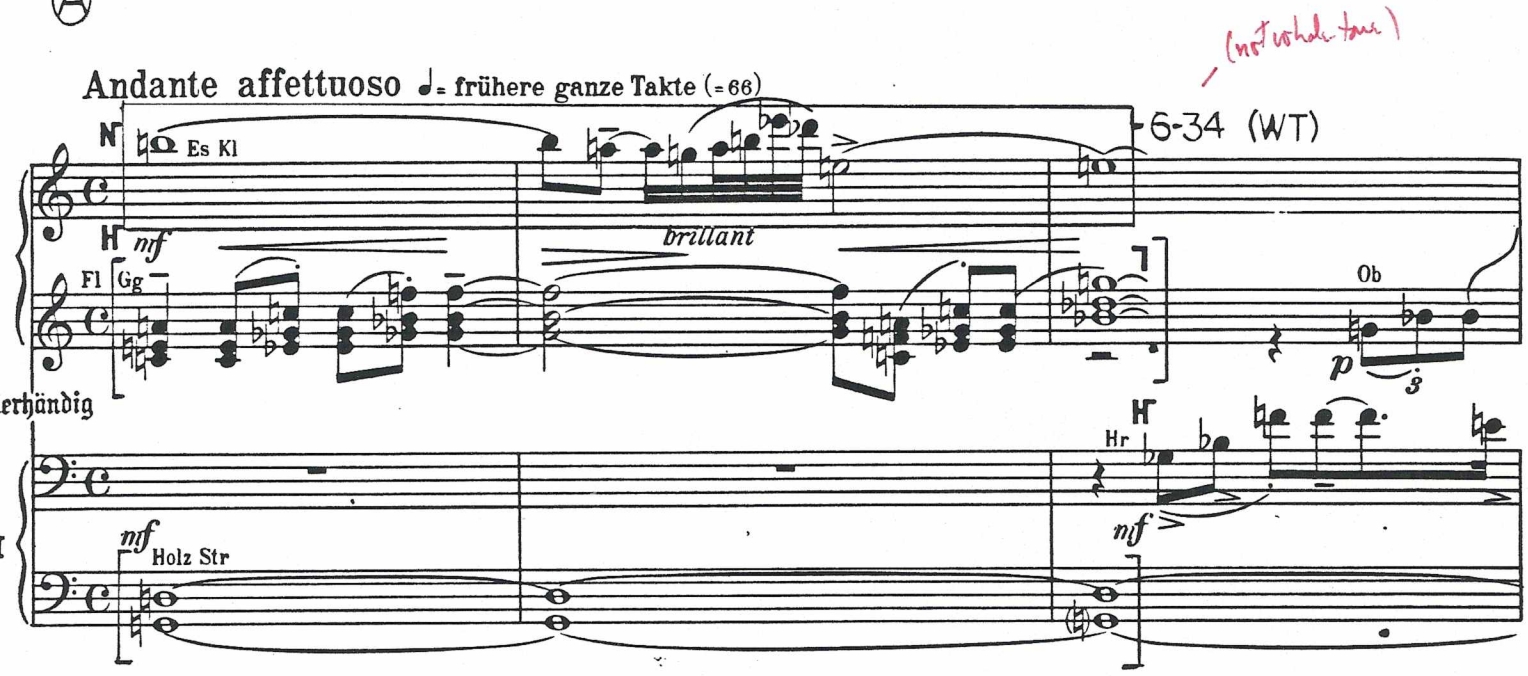


Stage 4 : Revision

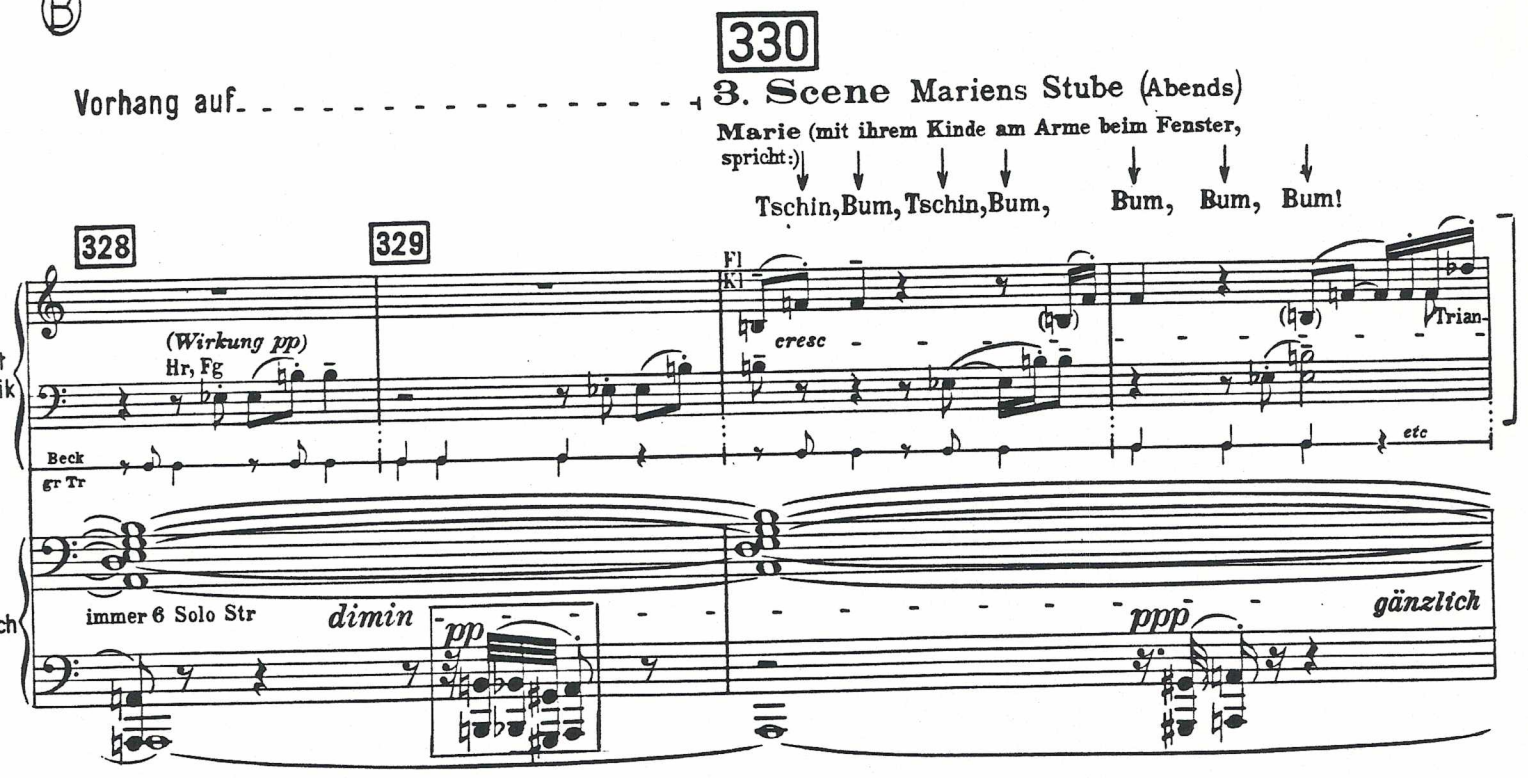


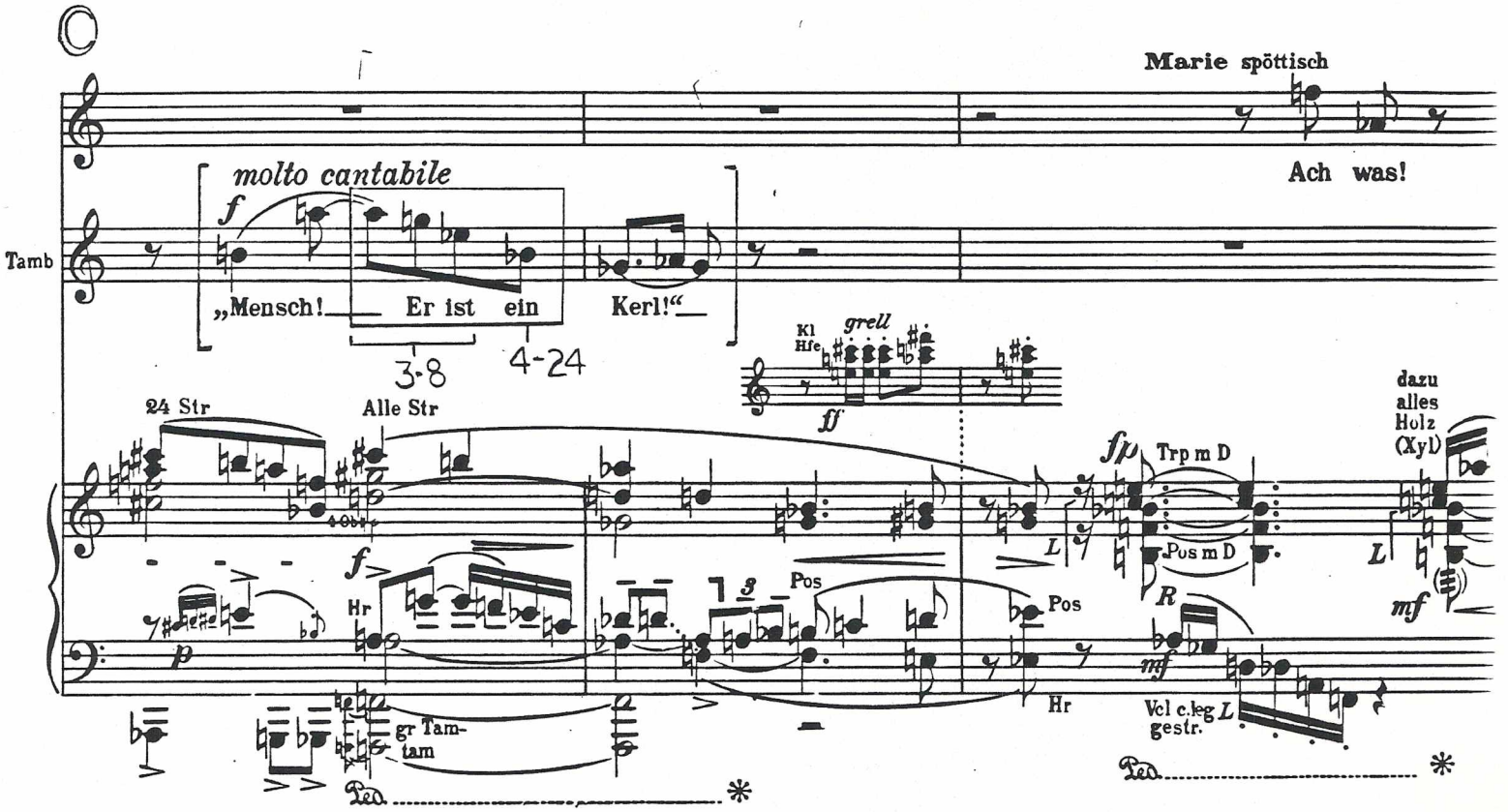
I. Motivic and PC Set Elements

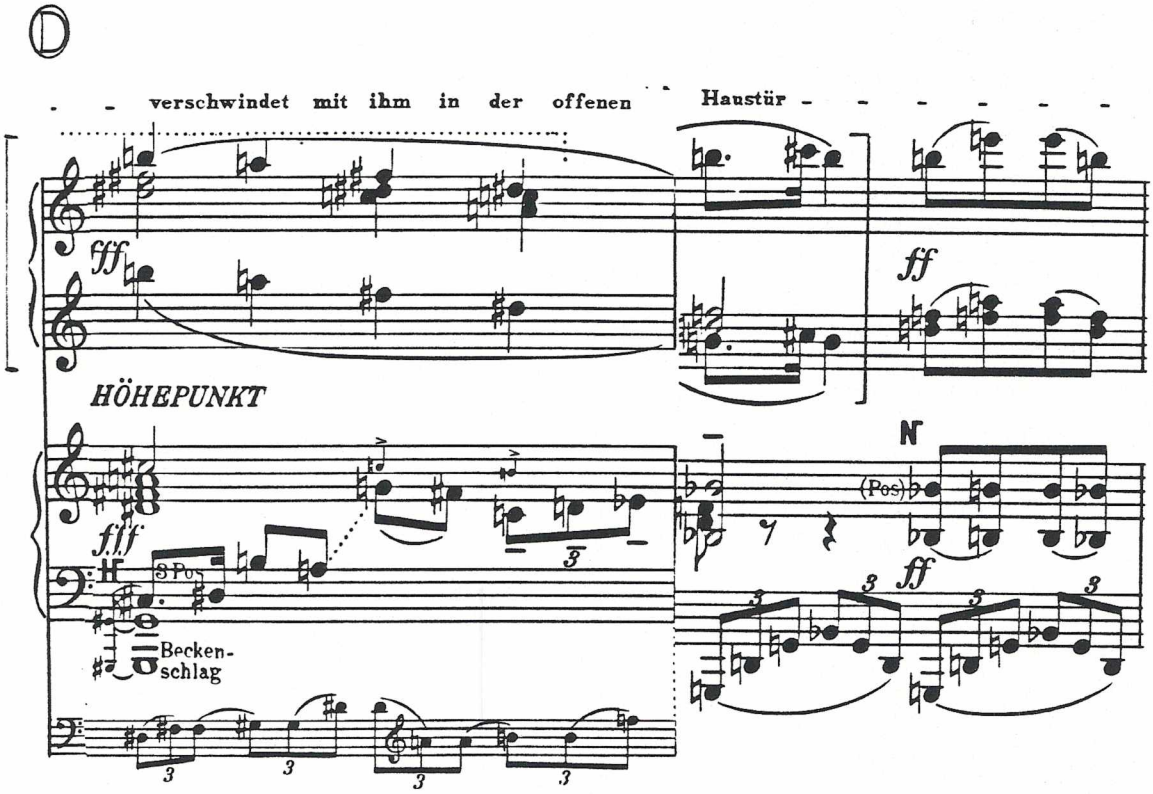
Ⓐ



Ⓑ

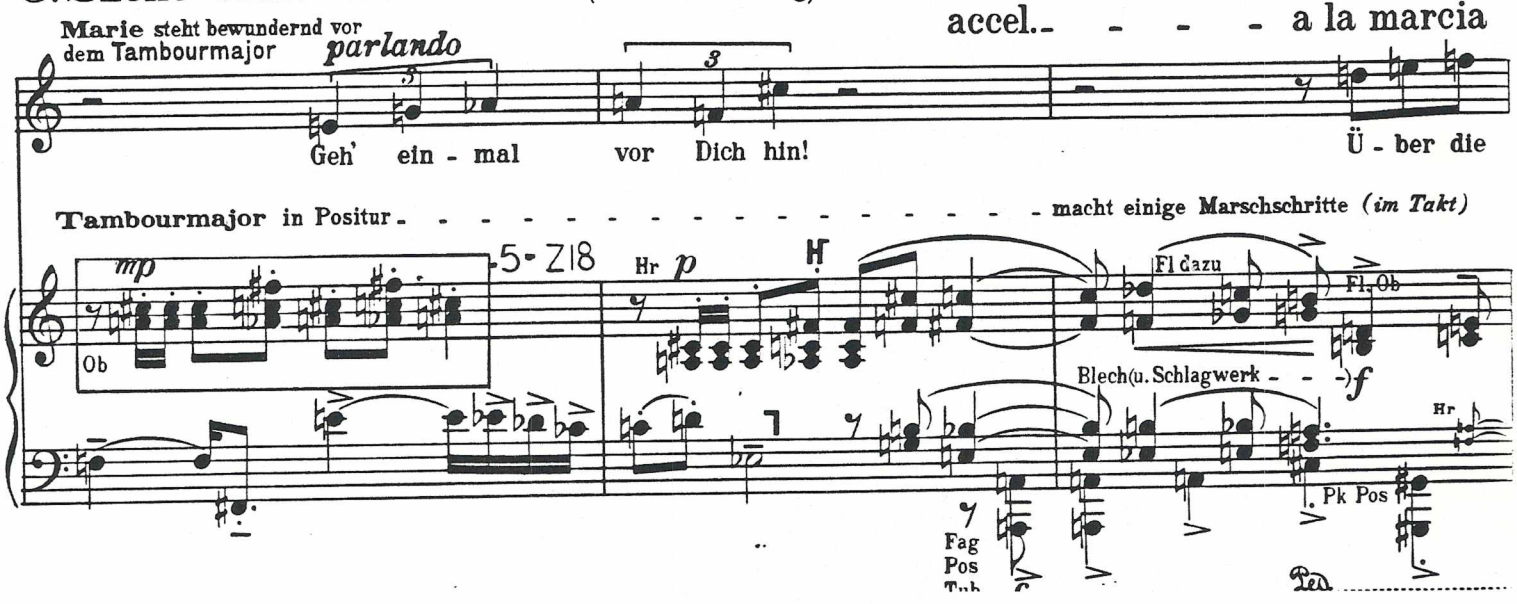


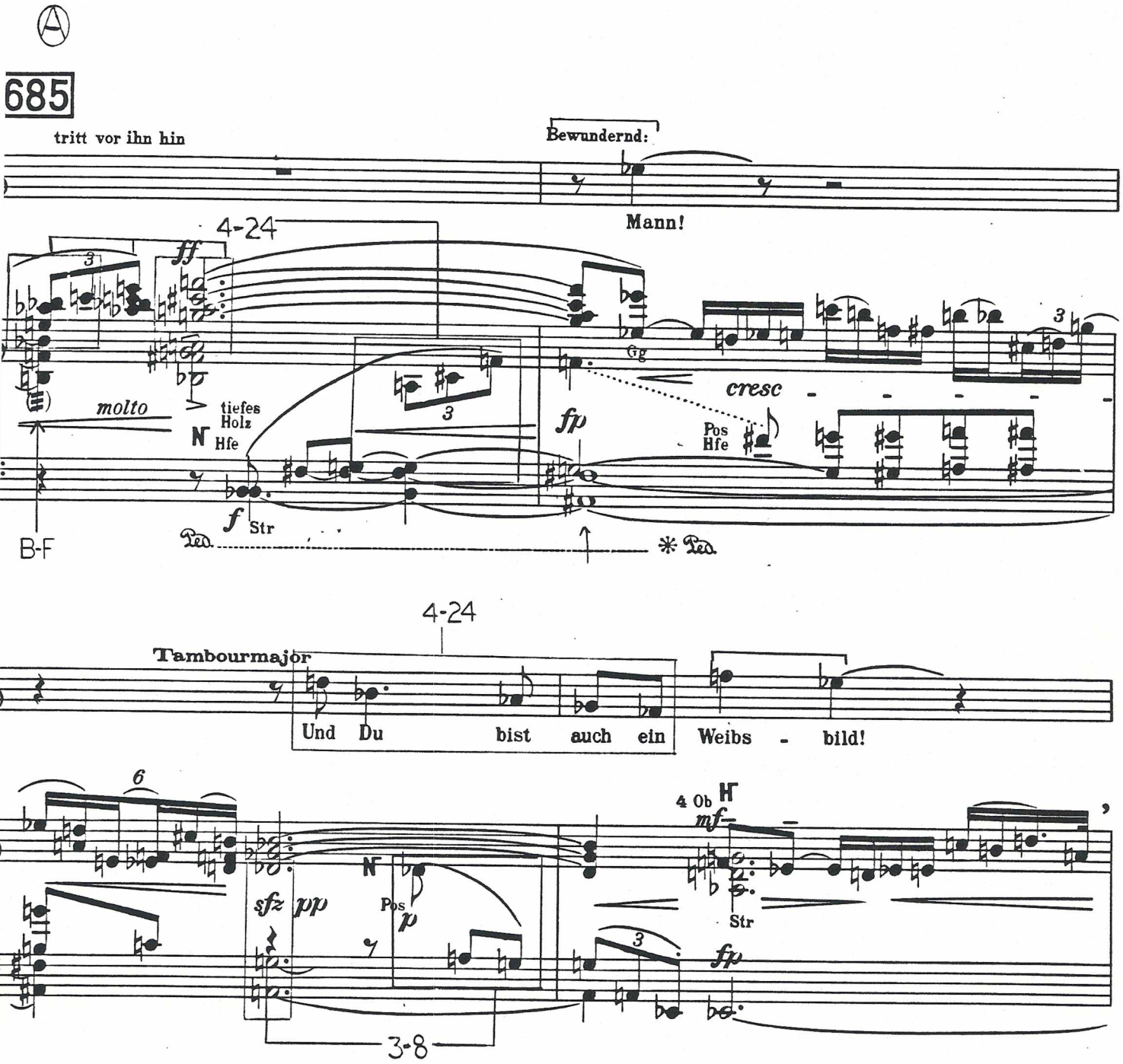

C
Marie spöttisch
Ach was!
molto cantabile
Tamb
„Mensch! Er ist ein Kerl!“
3-8
4-24
Kl
Hfe
grell
24 Str
Alle Str
Trp m D
Pos m D
dazu alles Holz (Xyl)
Hr
Pos
gr Tam-tam
Vcl c.leg gestr.
Ped.


D
verschwindet mit ihm in der offenen Haustür
HÖHEPUNKT
N
(Pos)
Becken-schlag

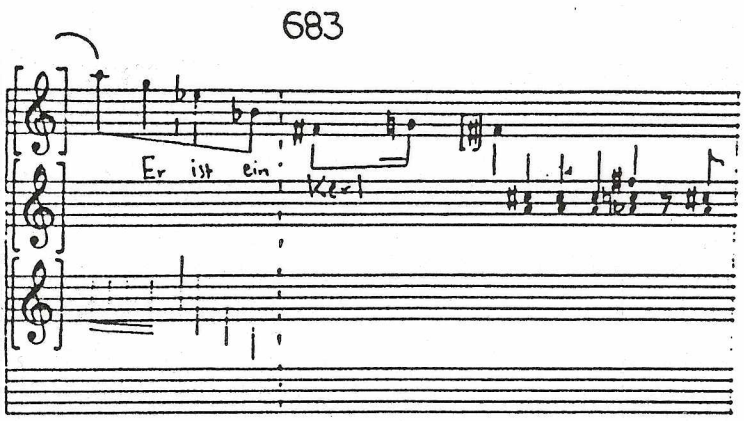
Ⓔ

5. Szene Straße vor Mariens Tür (Abenddämmerung)

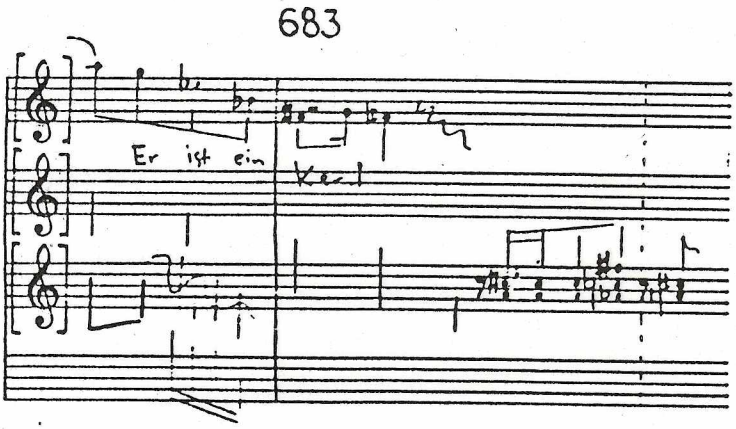



685
tritt vor ihn hin
Bewundernd:
Mann!
4-24
molto
tiefes Holz
Hfe
Pos Hfe
cresc
B-F
Tambourmajor
Und Du bist auch ein Weibs - bild!
4-24
4 Ob
Str
3-8

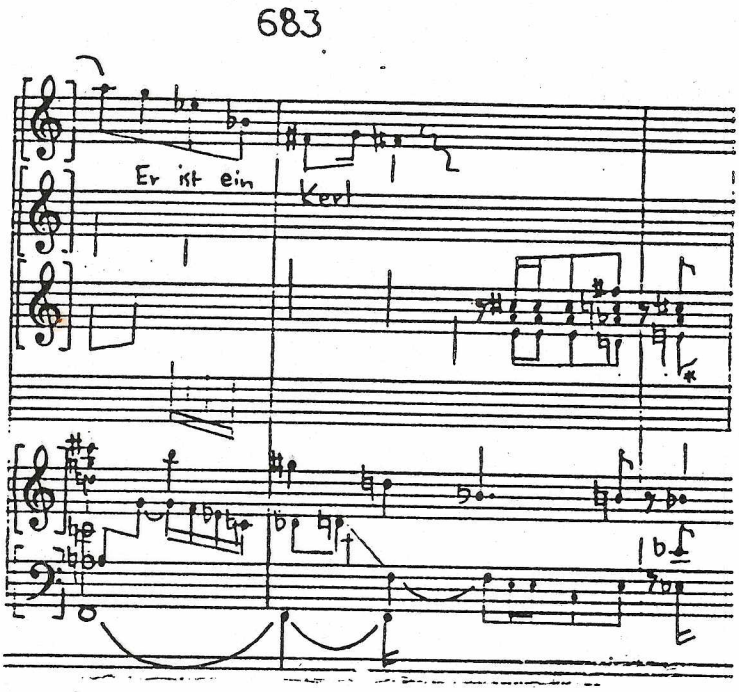
Stage 1: Sketch of Primary Elements



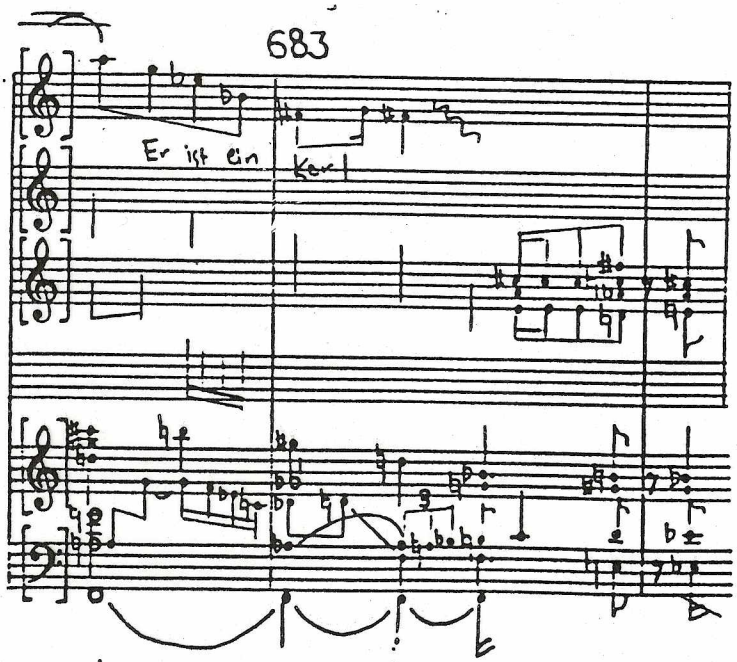
Stage 2: Revision

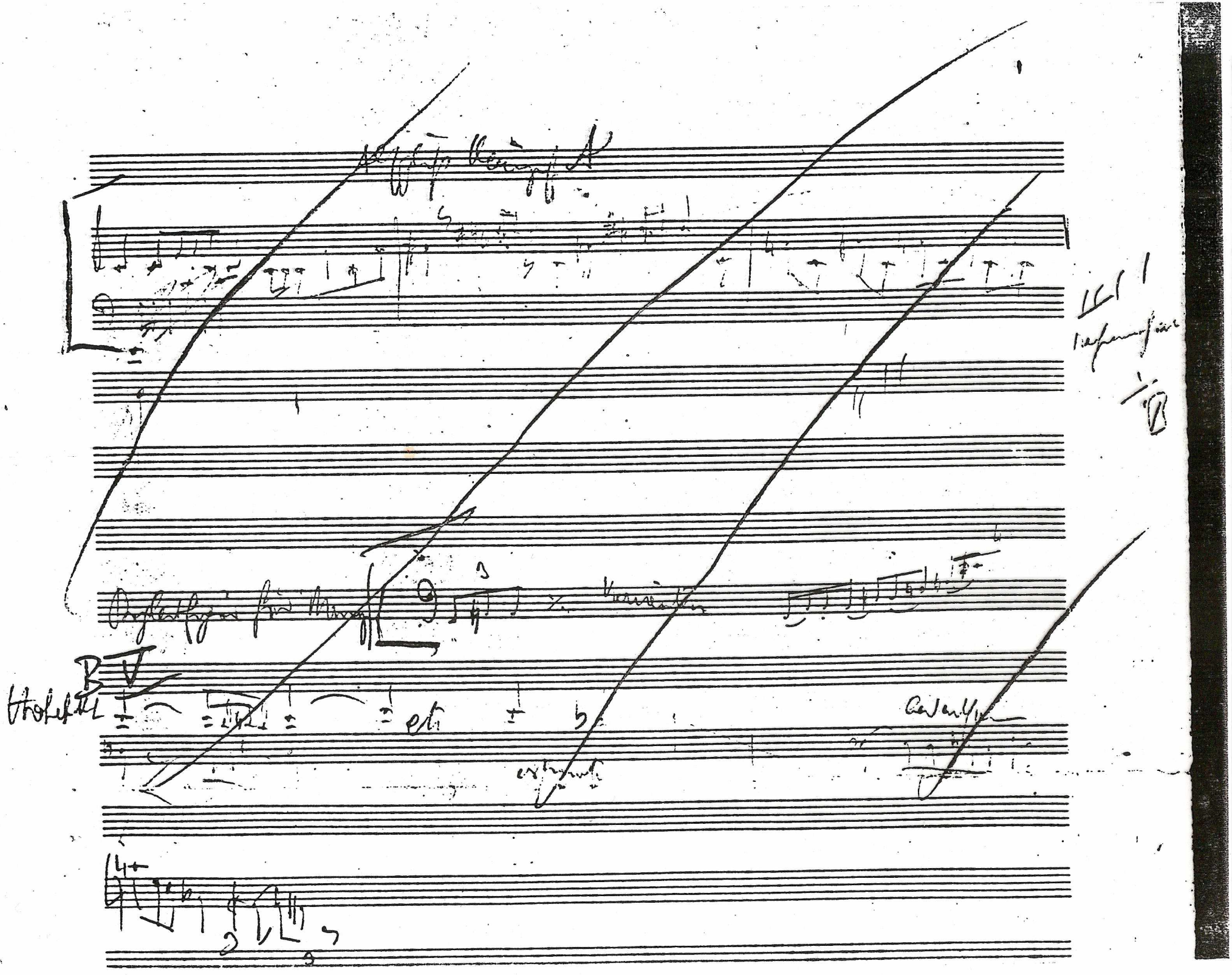


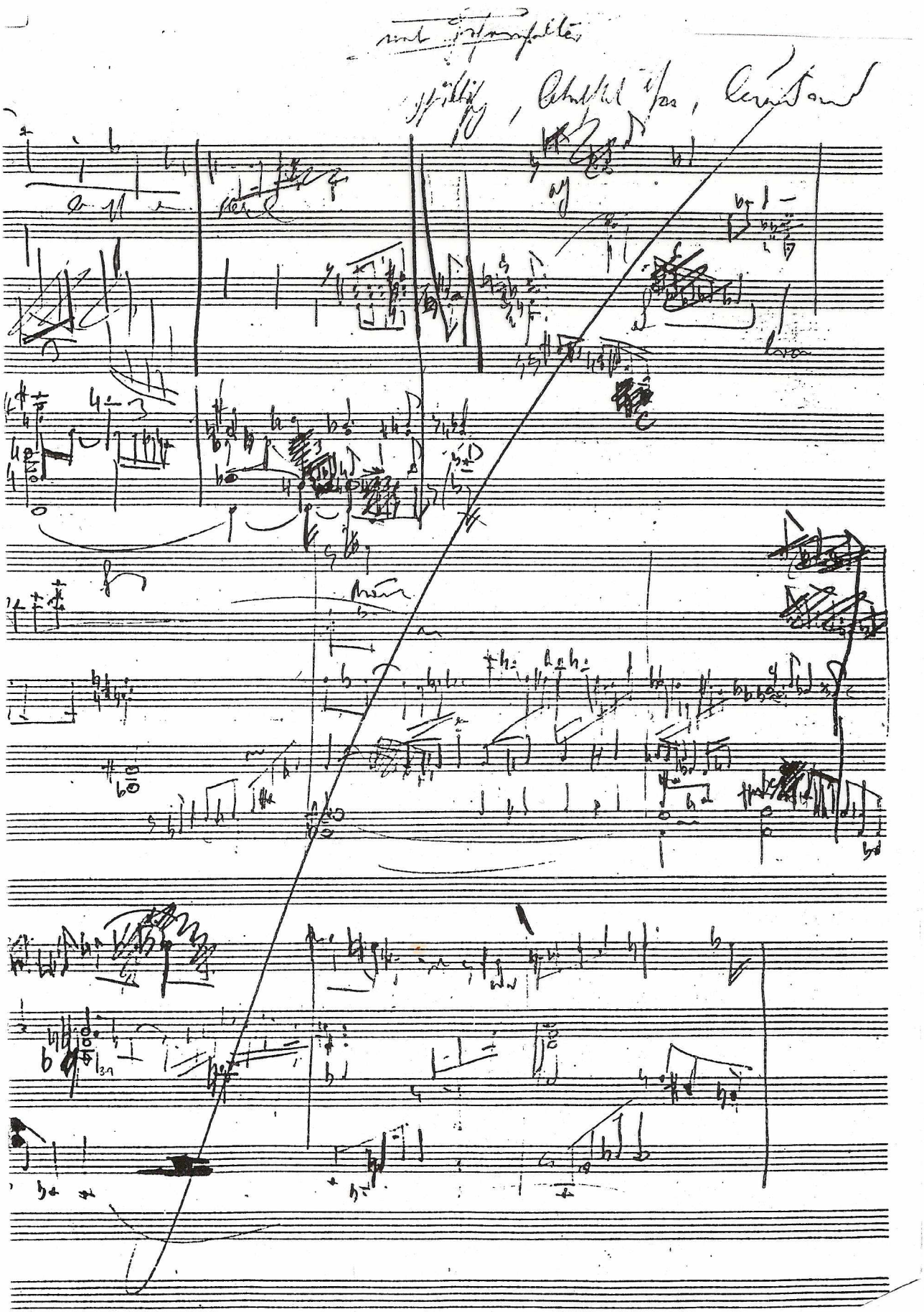
Stage 3: Notation of Primary Elements



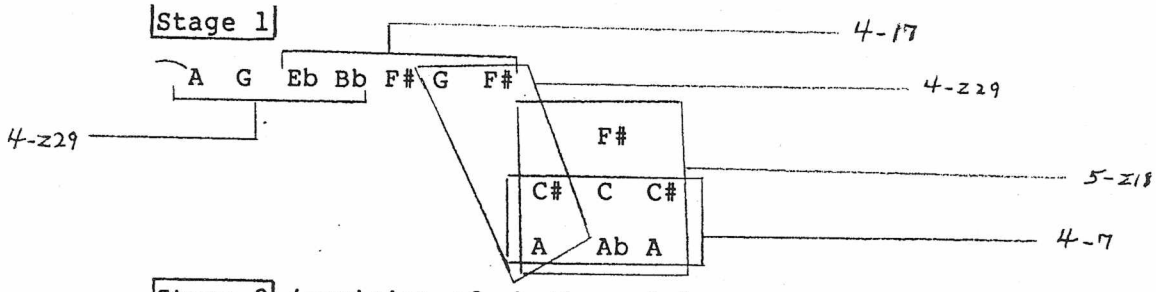
Stage 4 : Revision





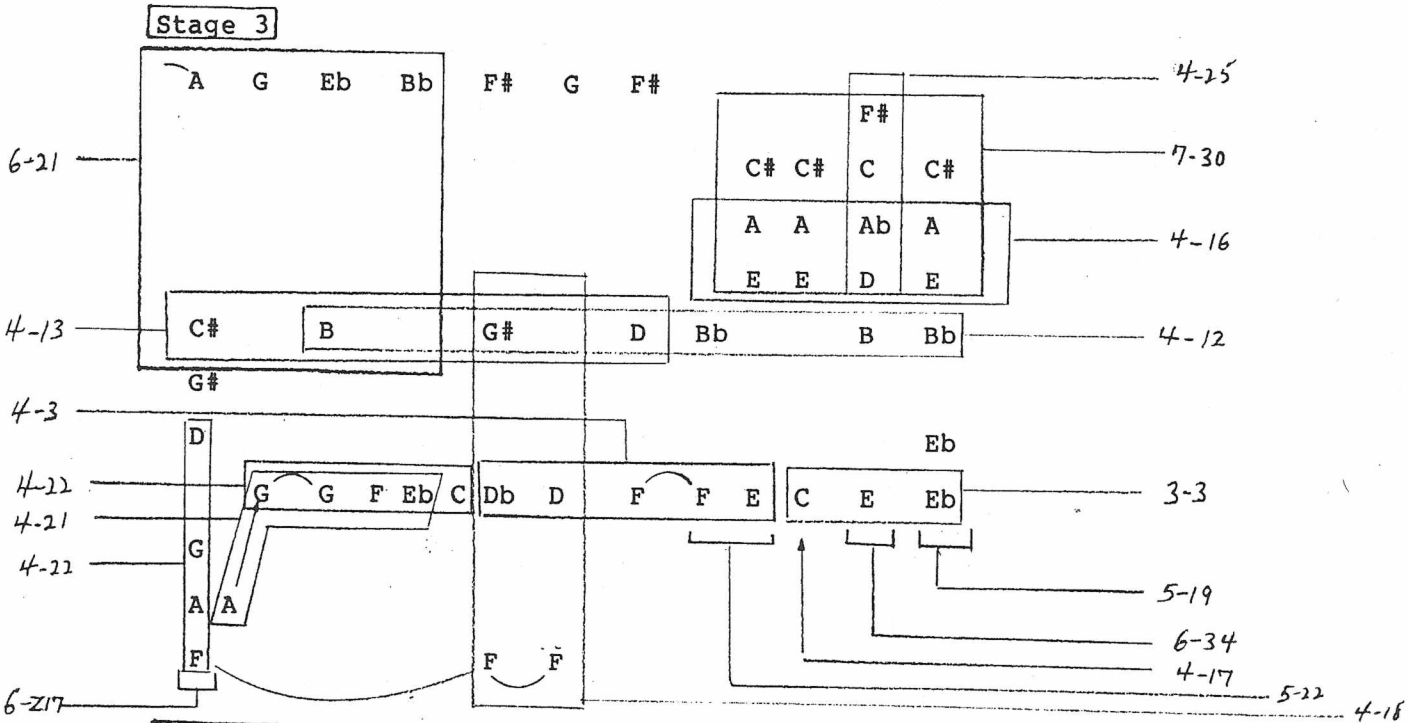


Stage 1

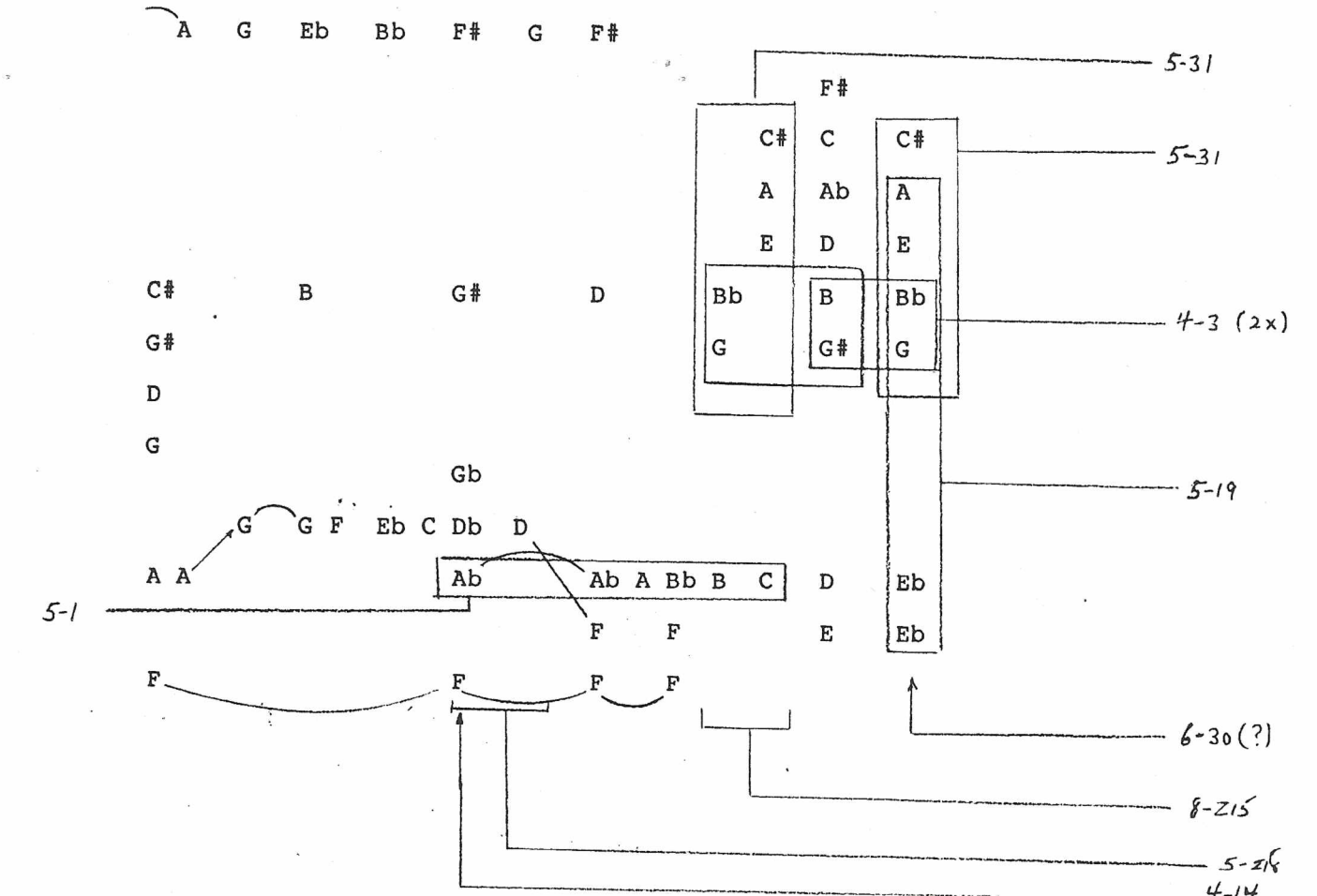


Stage 2 (revision of rhythm only)

Stage 3



Stage 4



5000
MacArthur
Boulevard
Oakland
California
94613

MILLS

December 8, 1986

Dear Mr. Forte,

Thanks for your letter.

I was very pleased that you'd like to use my transcription of the Beinecke Wozzeck sketch for your article. I can't recall how much of it I included in my presentation handout, so I'm sending all the examples that were in my paper.

I've indicated a few changes in the verso transcription. If you notice any other errors, please feel free to make whatever alterations are necessary.

As with Yale, there is always a delay of several days when mail is sent to Mills. Here is my home address:

223 Linda Avenue Apt. D, Piedmont, CA 94611

I hope that you have a restful and productive semester break.

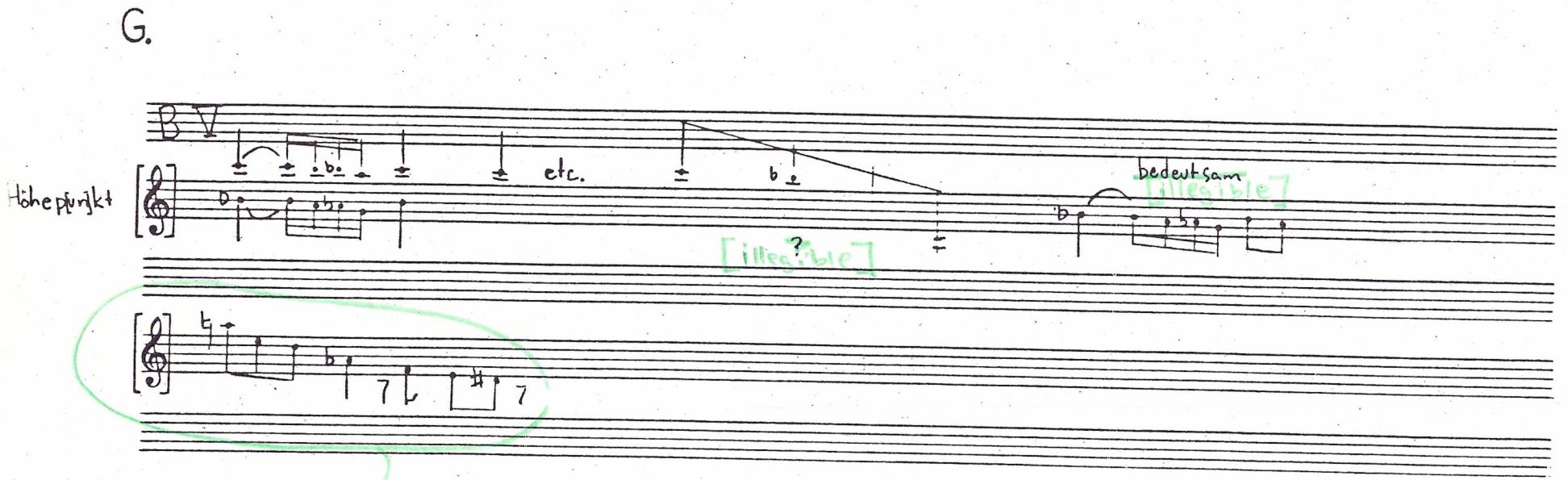
Best wishes,

P. L Hall

Patricia Hall

COLLEGE

Wozzeck sketch, Act I, scene 5, verso Example 5a

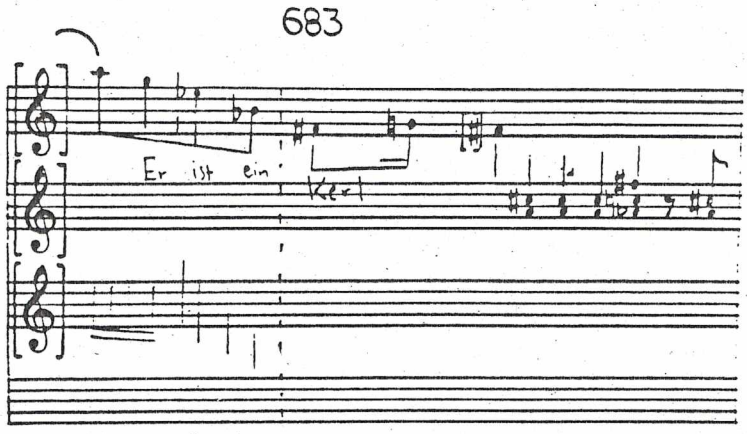


This section is very difficult to transcribe. Unless it corresponds to a segment of music that you can thus reconstruct it, it would be better to omit it.

three, but also in that there is a demonstrable connection between the "category 2" stage sketch and the more detailed pitch notation of category 3 which immediately follows it.

The first musical elements which Berg notates in the opening of the sketch (mm.682, third beat, -683) are the vocal line and accompanying text ("Er ist ein Kerl!"), graphic notation representing an inner voice of the accompaniment, and the actual pitch notation of a motive associated with the Tambourmajor--here using the PC set 5-Z18 (Example 1a).

Example 1a



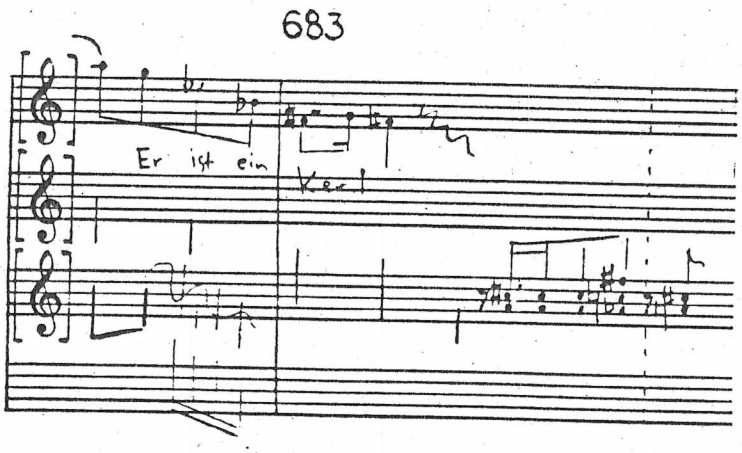
The "Er ist ein Kerl!" motive is used in this act almost exclusively at climax points, that is, at the end of Marie's first exchange with the Tambourmajor (mm.674-676), at the end of the Tambourmajor's corresponding exchange (mm.682-683), and at the climax of the act itself (mm. 712-714).

The particular configuration of the "Er ist ein Kerl!" motive used in the opening of the sketch is significant in that it features the ascending minor seventh and the PC set 4-24, both of which are used

The PC set 4-24 is an implicit reference to the character Wozzeck, who although [physically] not present in the scene, is nonetheless [dramatically] inseparable from the action which takes place.[10]

Example 1e represents a slightly more advanced stage of the same opening excerpt of the sketch.

Example 1e



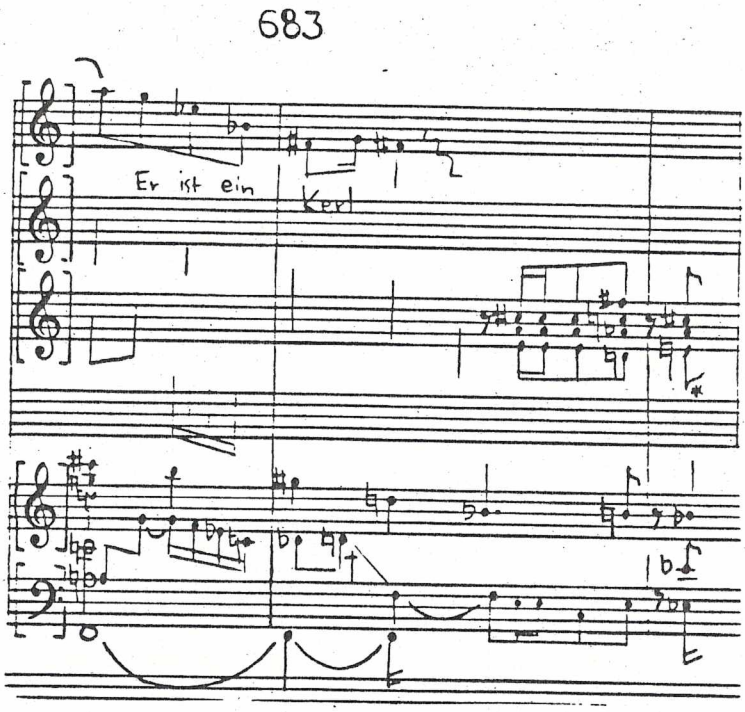
The inner voice accompaniment figure has been revised from two groups of sixteenth-notes to two eighth-notes followed by four sixteenths. In addition, the upper voice of the accompaniment has been added using [quarter-note] stems. All material represented by graphic notation will eventually be set to variations of the "Er ist ein Kerl!" motive.

The addition of the upper voice of the accompaniment causes a metric adjustment to be made with measure 683--that is, the bar line is shifted to what was originally the fourth beat of the measure in order to rhythmically coordinate the Tambourmajor motive with the upper voice of the accompaniment. With this last adjustment, the neighbor-note motion of the vocal line, $F^{\#}$-$G^{\natural}$-$F^{\#}$, now takes up over half the space of the measure. Berg makes the trivial

correction of crossing out this original figure and writing it again so that it verticalizes properly with the quarter note slashes below it.

The actual pitch notation of what has been graphed earlier does not take place until a later stage of the sketch. This stage involves the assigning of initial pitches to the primary motivic material that has been graphed in the preliminary stages (Example 1f).

Example 1f

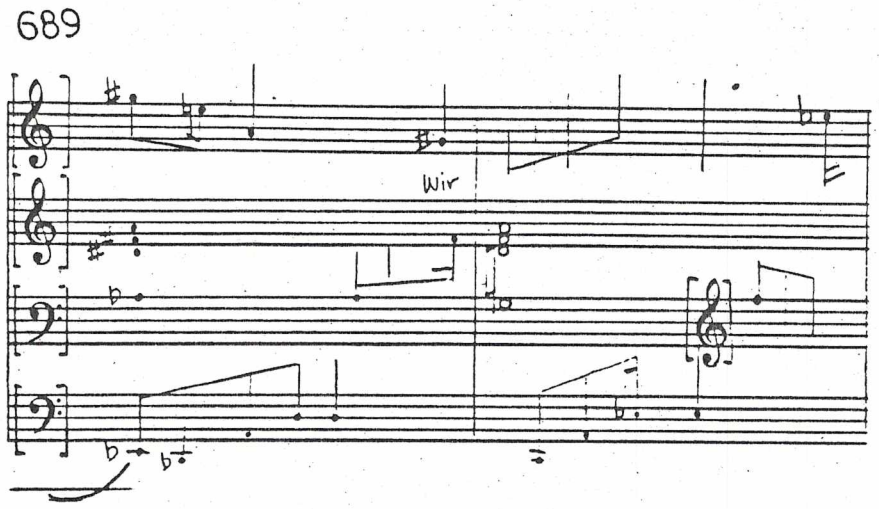


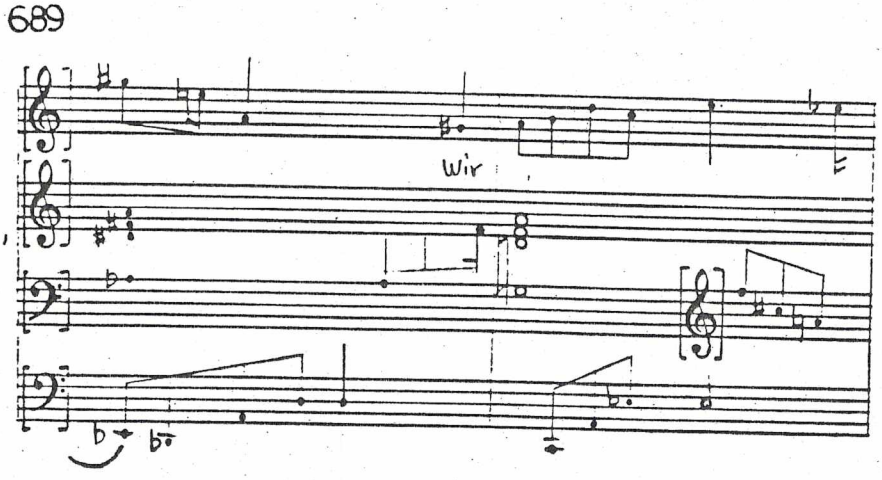
Finally, in Example 1g, inner voices dealing with non-primary motivic material are added, and final adjustments are made in the assignment of pitches.

usually indicate the contour of the motive they represent, and they are used without exception only as representatives of motivic material that Berg was extremely familiar with. Often they occur with stages 3-4 pitches actually superimposed on top of them, as we see here in a later section of the sketch (Example 1h-i).

Example 1h

Stages 1,3



Example 1i

Stage 4