

Wozzeck, Act 1, Sc. 5

76

cantabile *poco cresc.*

Tamb *mf* Wenn ich erst am Sonn - tag den gro - ßen Fe - der - busch hab;

p 4 Solo Str (Triang) Hr dazu

Hr: K B pizz
Tub: K Fag

680

Tamb *f* und die wei - ßen Hand - schuh! Don - ner - wet - ter! Der Prinz sagt im - mer:

8 Str 3 16 Str 3 *p* *cresc*

(Triang)

Marie spöttisch

Ach was!

molto cantabile *f* „Mensch! — Er ist ein Kerl!“

24 Str Alle Str *ff* *gr* *mf*

Kl Hr *gr* *ff* *mf* *mf*

Trp m D Pos m D *mf*

Hr Vel c. leg L gestr.

gr Tam - tam

dazu alles Holz (Xyl)

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 technique¹¹.

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^bA^bB^b which emphasizes the analogous pitch in the upper voice of the accompaniment (Example 1j).

Example 1j

683

Er ist ein Kerl

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

684

Example 2b

Stage 4

684

* these and similar accents are redundant.

Ⓑ

Stage 3

684

Stage 4

684

Stages 1,3,4



685

Musical score for measures 685-688. The score consists of five staves. The top staff is a vocal line with the lyrics "Mann" written below it. The second staff contains a treble clef and a key signature of one flat. The third and fourth staves contain treble clefs and various musical notations including chords and melodic lines. The fifth staff is a bass line. A large slur covers the bottom two staves from measure 685 to 688. Measure 688 ends with a triplet of notes in the bass line, indicated by a bracket and the number "3".

688

Musical score for measures 689-692. The score consists of five staves. The top staff is a vocal line with a triplet of notes, indicated by a bracket and the number "3". The second staff contains a treble clef and a key signature of one flat. The third and fourth staves contain treble clefs and various musical notations including chords and melodic lines. The fifth staff is a bass line with a triplet of notes, indicated by a bracket and the number "3".

D

Stages 1,3

689

Musical score for Stages 1,3. The score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "Wir" are written below the notes. The second staff is a piano accompaniment with a treble clef and a key signature of two sharps (F# and C#). The third staff is a piano accompaniment with a bass clef. The fourth staff is a piano accompaniment with a bass clef, featuring a melodic line with a slur and a fermata over the first two notes, which are marked with a flat (b) and a flat with a dot (b°).

Stage 4

689

Musical score for Stage 4. The score consists of four staves, identical in notation to the score for Stages 1,3. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "Wir" are written below the notes. The second staff is a piano accompaniment with a treble clef and a key signature of two sharps (F# and C#). The third staff is a piano accompaniment with a bass clef. The fourth staff is a piano accompaniment with a bass clef, featuring a melodic line with a slur and a fermata over the first two notes, which are marked with a flat (b) and a flat with a dot (b°).

E.

Wozzeck sketch, Act I, scene 5, verso

Abschluss Kampf A

Begleitfigur für Kampf

3 Variation

Handwritten musical score for 'Abschluss Kampf A' and 'Begleitfigur für Kampf'. The score consists of two systems. The first system has a treble and bass staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a rhythmic accompaniment. The second system has a single bass staff with a triplet of eighth notes and a variation of the accompaniment. There are some handwritten annotations and symbols on the right side of the page, including a vertical line with a question mark and the letter 'B'.

||
?
B

Marie

will sich losreißen

Sie ringen miteinander

er umfaßt sie

Laß mich!

Was?!

Kl u Str

Trp

f cresc

ff

fp

Fag Pos

Gg. Br

Hfe Pke
Hrn Bbs
Tub K

695

Trp
sempre ff

Tambourmajor

ff

Wil - des Tier!

F
Kl
Xyl

Trp + Ob

Pos
Fag

Vel
K Bs

Pos + Fag

Vel
K Bs
ff

Tamb

The musical score is arranged in several systems. The top system features the vocal line for Marie with lyrics: "Marie will sich losreißen Sie ringen miteinander". Below this is the vocal line for the Tambourmajor with lyrics: "er umfaßt sie Laß mich! Was?!". The middle system contains the orchestral parts, including strings (Kl u Str), trumpets (Trp), and various woodwinds and brass instruments. Dynamic markings such as *f cresc*, *fp*, and *ff* are used throughout. A box with the number "695" is present in the middle system. The bottom system continues the orchestral and vocal parts, with the Tambourmajor line starting with the lyrics "Wil - des Tier!". The score concludes with a *ff* dynamic marking for the woodwinds and brass.

698

Marie reißt sich los: *ff* *G.P.*

(die Trp fortsetzend) Rühr mich nicht an!

Br u. Ggn dazu *G.P.*

H.

74

I

fp (Fl Ob - - - - -)

Trp u. 4 Fl

f Trp u. Ggn

II

(Hr)

Trp u. 4 Ob

f 4 Hörner u. Vcl

665

accel. - - - - -

Vorhang rasch auf - - - - -

a tempo

I

cresc-

hoch

sehr hoch

Br Vcl

f

gravitatisch

Pos

Hf

(Br Vcl)

II

cresc

(Hände weg)

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

The image shows a handwritten musical sketch for Wozzeck, Act II, scene 4, measures 456-461. It consists of two systems of staves. The first system has a vocal line with lyrics 'Kuhle' and a piano accompaniment. The second system has a vocal line with lyrics 'ni # f b: in auf f' and a piano accompaniment. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

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

Stage 1: Sketch of Primary Elements

683

Er ist ein Kerl

Stage 3: Notation of Primary Elements

683

Er ist ein Kerl

Stage 2: Revision

683

Er ist ein Kerl

Stage 4: Revision

683

Er ist ein Kerl

I. Motivic and PC Set Elements

(A)

Andante affettuoso ♩ = frühere ganze Takte (= 66)

(not whole tone)

6-34 (WT)

Erhöhtig

brillant

Holz Str

(B)

330

Vorhang auf. 3. Scene Mariens Stube (Abends)

Marie (mit ihrem Kinde am Arme beim Fenster, spricht:)

Tschin, Bum, Tschin, Bum, Bum, Bum, Bum!

328 329

(Wirkung pp)

Hr, Fg

cresc

Trian-

Beck
gr Tr

immer 6 Solo Str

dimin

pp

ppp

gänzlich

etc

Marie spöttisch

Ach was!

molto cantabile

Tamb *f* „Mensch! Er ist ein Kerl!“

3-8 4-24

Kl Hfe *grell* *ff*

24 Str Alle Str

f Hr Pos

sp Trp m D Pos m D *mf*

dazu alles Holz (Xyl)

Hr Vel c. leg L gestr.

verschwindet mit ihm in der offenen Haustür

HÖHEPUNKT

ff

ff

ff

Becken-schlag

N (Pos)

Ⓔ

5. Szene Straße vor Mariens Tür (Abenddämmerung)

Marie steht bewundernd vor dem Tambourmajor *parlando*

accel. - - - *a la marcia*

Geh' ein - mal vor Dich hin! Ü - ber die

Tambourmajor in Positur - - - - macht einige Marschschritte (*im Takt*)

mp 5-Z18 Hr *p* Hr Fl. Cazu Fl. Ob Blech(u. Schlagwerk - - -) *f* Hr

Fag Pos Trk Pk Pos



685

tritt vor ihn hin

Bewundernd:

Mann!

4-24

molto

ff

tiefes Holz

Hfe

f Str

fp

cresc

Pos Hfe

B-F

Red

* Red

4-24

Tambourmajor

Und Du bist auch ein Weibs - bild!

6

4 Ob *H* *mf*

sfz *pp*

Pos *p*

Str *fp*

3-8

Stage 1: Sketch of Primary Elements

683

Er ist ein Kerl

This musical score is a sketch of the primary elements. It consists of three staves. The top staff is a vocal line with the lyrics "Er ist ein Kerl" written below it. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The notation is sparse and sketchy, with many notes and rests that are not fully defined.

Stage 3: Notation of Primary Elements

683

Er ist ein Kerl

This musical score shows the notation of the primary elements. It consists of three staves. The top staff is a vocal line with the lyrics "Er ist ein Kerl" written below it. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The notation is more complete and detailed than in Stage 1, with more defined notes and rests.

Stage 2: Revision

683

Er ist ein Kerl

This musical score shows a revision of the primary elements. It consists of three staves. The top staff is a vocal line with the lyrics "Er ist ein Kerl" written below it. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The notation is more refined and polished than in Stage 1, with more defined notes and rests.

Stage 4: Revision

683

Er ist ein Kerl

This musical score shows a final revision of the primary elements. It consists of three staves. The top staff is a vocal line with the lyrics "Er ist ein Kerl" written below it. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The notation is the most refined and polished of the four stages, with the most defined notes and rests.

W. Chopin Concerto A

Handwritten musical notation on a staff, including notes and rests, with a large diagonal line crossing through it.

*1st /
performance*

Handwritten musical notation, possibly a chord or symbol, below the text.

Orchestration for Concerto

Handwritten musical notation on a staff, including notes and rests, with a large diagonal line crossing through it.

Violin

Handwritten musical notation on a staff, including notes and rests, with a large diagonal line crossing through it.

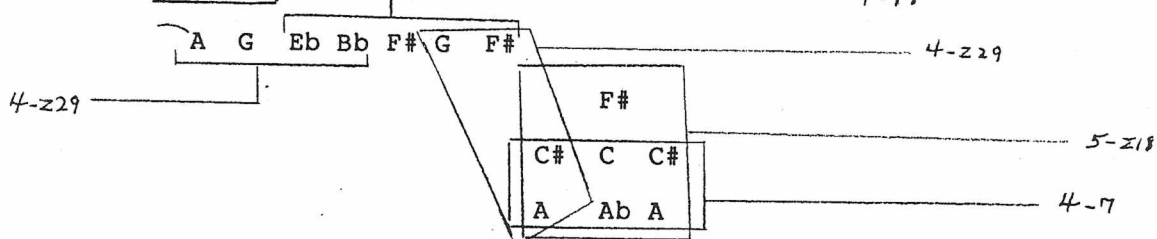
Handwritten musical notation on a staff, including notes and rests.

mit gestrichelten

Spillig, Abt. 1/2, Kreisband

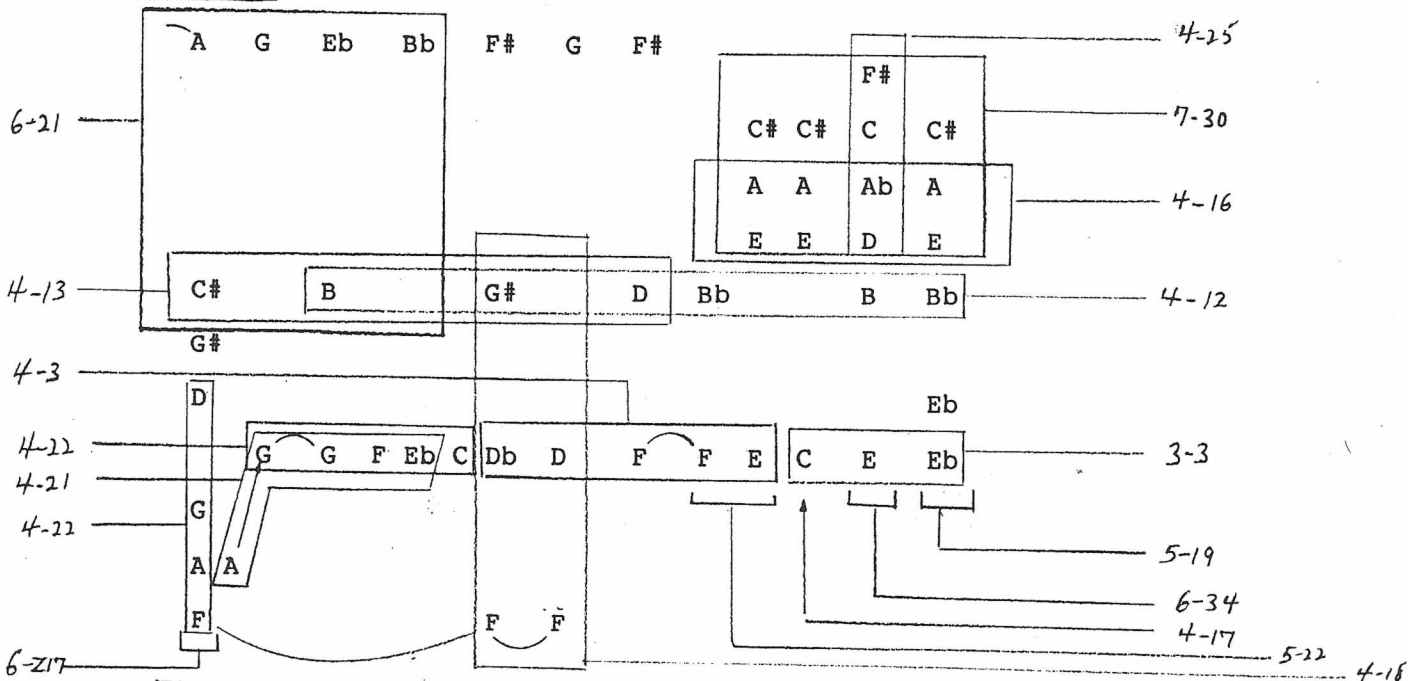
The image shows a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. A large, dark diagonal line is drawn across the entire page, starting from the top right and extending towards the bottom left. The score is annotated with several handwritten notes and markings, including "mit gestrichelten" at the top, "Spillig, Abt. 1/2, Kreisband" below it, and "meine" written on the fourth staff. There are also some numbers like "4-3" and "4-2" written near the beginning of the third and fourth staves respectively. The handwriting is somewhat messy and appears to be a working draft or a personal sketch.

Stage 1

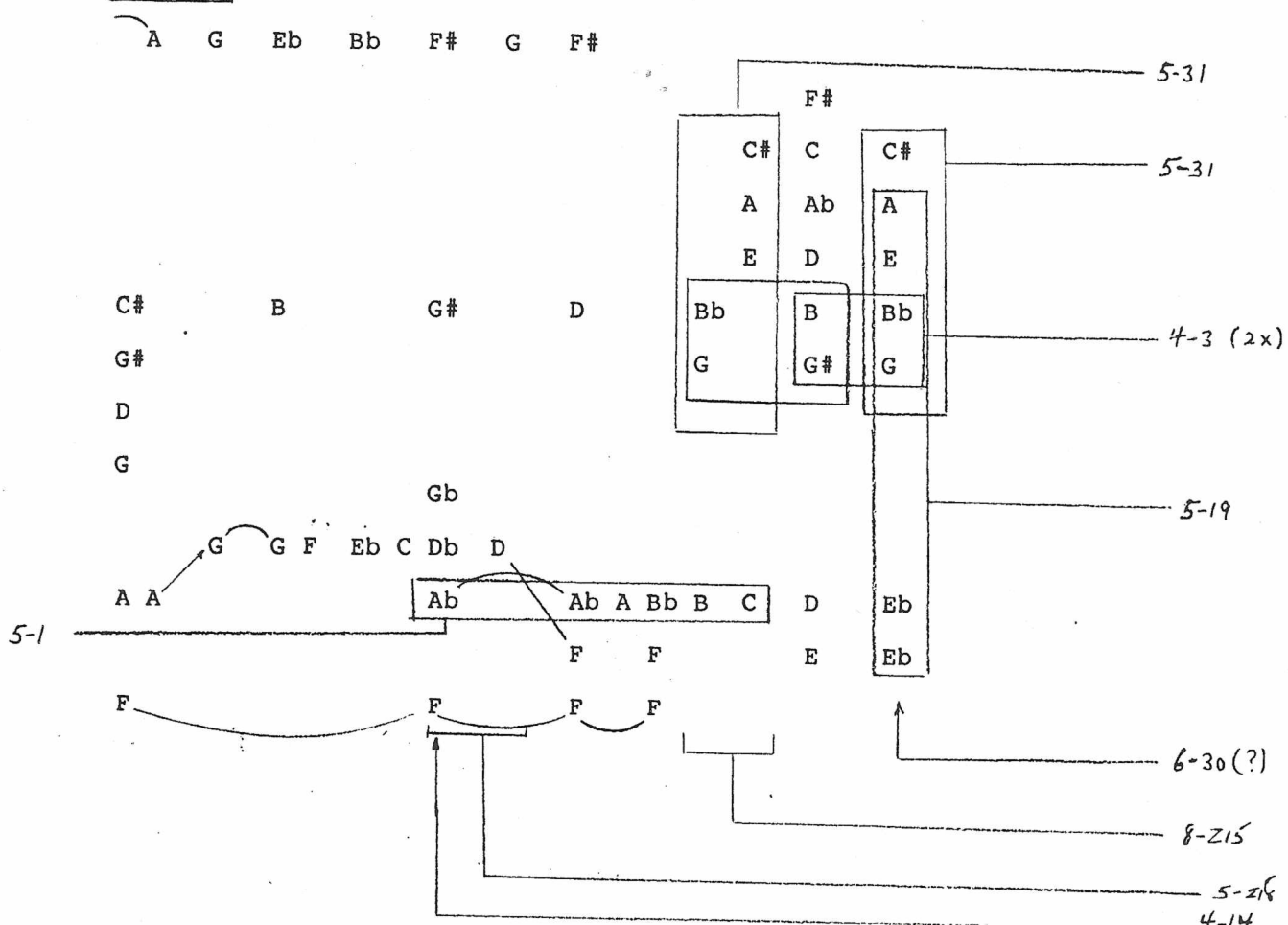


Stage 2 (revision of rhythm only)

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

G.

Höhepunkt

Handwritten musical score for Wozzeck sketch, Act I, scene 5, verso. The score consists of two systems of staves. The first system has a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The second system has a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The first system includes the word "etc." and "bedeut sam". The second system is circled in green. There are green handwritten annotations: "[illegible?]" and "[illegible?]" in the first system, and "bedeut sam" and "[illegible?]" in the second system. A green arrow points from the circled section to a handwritten note below.

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).

give time

pe(li)

10.

mark

Example 1a

683

The musical score for Example 1a consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics "Er ist ein Kerl!" are written below the notes. The middle staff contains graphic notation, which appears as a series of vertical lines and slanted lines, representing an inner voice or accompaniment. The bottom staff is empty. The measure number "683" is written above the first staff.

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

683

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 withⁱⁿ 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^b-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

683

The musical score for Example 1f, numbered 683, is presented on five staves. The top staff is a vocal line with the lyrics "Er ist ein Kerl". The second staff is a piano accompaniment. The third staff shows a melodic line with a box around a specific figure. The fourth and fifth staves show further musical development with various notes and rests.

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 ^{pitched} actually superimposed on top of them, as we see here in a later section of the sketch (Example 1h-1).

Example 1h

Stages 1,3

689

Example 1i

Stage 4

689