

Verwandlung Adagio

3 part form

Phrases & periods defined by bass notes in ascending 4ths: C - F - B \flat - E \flat = 4

6-34: [8,10,0,2,4,5] from school p. 52 ex. 16

2 Fag dazu 3

1. Ggn

6-22: (mp) (K Bs) [8,9,10,0,2,4]

This is the special theme mentioned by Pevs

4-15: [8,9,10,2,4]

8-215: [8,9,10,11,0,2,4,5]

II. Spieler

Solo Gg N

pp

Each bass note supports a significant part

I. Spieler

Str allein

Kl 2. Gg

Fag dazu

rythm. (circled)

325

330

7-34: [4,5,7,8,10,0,2]

part is "diamond"

1. Hälfte Ggn

alle Ggn

Ob dazu

Fl dazu

6-34: [8,10,0,2,4,5]

7-28 is H from bar 327

zurücktreten

Orig Ggn Hr

mp Hr

mf

3 Fag

Pos

8-26: (6,9,11,2) Same as all of bar 331!

4-229: [10,2,4,5]

4-18: [2,3,6,9]

draft of 331-332 Redacted 5-22

$[ab^2 - e^2 - f^2 - c^3 - a^2 - b^1]$

! 6-27: [4,5,8,10,11,0] 4-22: [5,8,10,0] 6-34: [2,3,5,7,9,11] 4-18: []

332

all H m. 332! 9-10(?)

4-8: [11,0,4,5]

Handwritten annotations in this section include:
 - $5-30: [4,5,8,10,0]$
 - $4-22: [5,8,10,0]$
 - $6-34: [2,3,5,7,9,11]$
 - $4-18: []$
 - $4-12: [5,7,8,11]$
 - $4-12: [11,12,5] = 3-3$
 - $4-10: [4,11,11,1]$
 - $4-27$
 - $8-22: [0,2,4,5,7,8,9,10]$
 - $6-35$
 - $4-22: [8,11,3,1]$
 - $Wozzeck p. 65; m. 51$
 - $Wozzeck - p. 65; m. 51$
 - $W. (dash)$
 - $all H bar 35 in 7-33$
 - $7-33 (all)$
 - $5-26: [1,2,4,5,7,9]$
 - $4-25: [1,3,7,9]$
 - $bar 336 in 7-33$
 - $7-33$
 - $7-25$
 - $5-19: [11,0,3,5,6]$
 - $5-21: [0,1,2,4,8]$
 - $5-15: [11,0,1,5,7]$
 - $6-35$ again 'cadential'

335

Handwritten annotations in this section include:
 - $6-34: [5,10,0,2,4,8]$
 - $5-26: [1,2,4,5,7,9]$
 - $4-25: [1,3,7,9]$
 - $bar 336 in 7-33$
 - $7-33$
 - $7-25$
 - $5-19: [11,0,3,5,6]$
 - $5-21: [0,1,2,4,8]$
 - $5-15: [11,0,1,5,7]$
 - $6-35$ again 'cadential'

340

Handwritten annotations in this section include:
 - $4-16$
 - $4-14$
 - $6-22$
 - $5-15: [11,0,1,5,7]$
 - $5-19: [10,8,11,12]$
 - $5-21: [8,9,11,0,4]$
 - $6-21: [4,5,8,9,11,0]$
 - $4-24$
 - $6-35$ again 'cadential'

Act I, Sc. 3, m. 456
 Der Mann!
 226
 342
 string 4-16: [4,5,9,11]
 4-9: 5th mmis
 5-11: trills of mtrk
 5-28: [8,10,1,2,4]
 molto

Act I, m. 8
 n. 427
 4-22:
 [10,0,2,5]

345 - 7-33

Middle Section
 Bedeutend bewegter
 II: 193 (♩ = 80-84) Doktor (Th. 22.5 mm, p. 111)

5-19:
 [10,11,2,4,5]
 5-21:
 [10,1,2,5,6]

Wm. 352-53
See Schmalz p. 54
for 6-21 & 6-24

upper voices in
6-34: [7, 9, 11, 3, 4] = I 4, 658 (Verwandlung)
4-14: [9, 11, 0, 4] 6-32
6-21: [11, 0, 2, 3, 6, 12]
6-24: [5, 6, 2, 10, 11, 2] N.B.
8-19: [2, 3, 5, 6, 7, 9, 10, 11]
227 [13, 4, 7, 9] 4-21
Wir am laut 5-28: [13, 4, 7, 9] 4-21

rall - **f** - **Wieder etwas breiter (Andante)**

I (Trp) Str u Ob Tambourmaj (Act I, Schmalz) **f espr**

II (Pos) Hfe **f rauschend**

4-16 4-18 4-19: [7, 11, 2, 3] 7-19: [3, 4, 5, 6, 9, 10, 0] 4-26

4-16: [5, 8, 11, 10, 0] 4-18: [6, 10, 1, 2] 8-19: [6, 10, 1, 2]

4-21 4-22: [5, 7, 9, 0] **355** (Crescendo) Hfe to E, m. 361

Wieder drängend

I **fp** (hoch) Ob **molto fp** col **leg**

II (Br Vcl, K Bs) **mf** (tief) **p**

Tambourmaj Hrn u Fag (kl Tromm)

4-22: [5, 8, 11, 10, 0] 4-25 7-15 **360** 4-12: [3, 6, 7, 9] [4, 7, 9, 0] 4-26: 5-28: [5, 7, 8, 11, 0] 6-21 w/s 4-17: [10, 1, 2, 5] 4-19: [5, 8, 11, 0] N.B. 7-26: [3, 5, 7, 8, 9, 11, 0]

Wieder breiter

I Trp Gg Xyl **f cresc** Br 3 3 3

II Hr Vcl (H) (3 Pos) 3 **fff** **fff** **fff**

Hr Vcl (ff) Holz Str Pub gr/Tromm

4-3 4-16: [4, 5, 9, 11] 4-17 4-19 4-19: [5, 8, 11, 0] 4-10 4-11 4-11

Weg! **alles übertönend**

111 113

4-17 4-19 4-19

II, III but head notes upper in B-SET-F-231 bass note

6-21: [9, 11, 1, 2, 3, 5] begins on E! note sequential in (n T 6-20)

3-8: Bb E A Eb min triad w added note
↓
mains & kind wozout ('blat chad')

form background
Streich (312)

Completion of ascent
from G² - m. 354! Re-composing out of G² - d, with
E then added!
i.e. 3-7
- Completion of 9-7 (follow)

Fig. 2
Sustained 4-28
Streich 6-28

228

Breit

4-17: [10, 1, 2, 5]
4-13 6-250? [1, 2, 5, 7, 8, 10]
4-26 4-3: [10, 4, 12]

regarded as of dominant-tuff

365

molto rit - - Tempo I

Wozzeck (Th. 3 in Fug. 9)
6-24 p. 115

Musical score for Horns I and Trumpets. Horn I part starts with a dynamic of *ff* and includes markings like *Wozzeck* and *Fl Kl Gg*. The Trumpet part has a dynamic of *f* and includes a *Tutti* marking. The score is heavily annotated with red circles and lines.

4-28
Wir
Arms
Leut

4-19:
[5, 9, 10]
(-217)
[5, 6, 9, 11,
0, 17]
4-26
[0, 3, 4, 9]

Musical score for Horns II and Trombones. Horn II part includes a *fff* dynamic and a *Tutti* marking. Trombone parts include *Br* and *Hr Trp Br* markings. The score is annotated with red circles and lines.

Schlagwerk

p. 109 - m. 281; p. 115, m. 31
And. 114 p. 52, m. 462f.

Pos
Hfe
pizz
& Pkn

Schon im
neuen Tempo
[2, 4, 5, 9] [0, 2, 3, 7] [10, 0, 1, 5]

upper voice
boundary
pitch:
E² - a¹ =
Markt

Musical score for Violins I and Violins II. Violin I part includes a *dimin* marking and a *3* measure rest. Violin II part includes a *dimin* marking and a *3* measure rest. The score is annotated with red circles and lines.

3-36, 9, 10 - A 6-247

nicht hervortreten - 3

5-217:
[9, 10, 0, 1, 5]
5-21:
[10, 11, 2, 3, 6]

8-25:
[4, 5, 6, 11, 0, 1, 12]
f espr

369

Musical score for Violins I and Violins II. Violin I part includes a *meno ff* dynamic and a *3* measure rest. Violin II part includes a *meno ff* dynamic and a *3* measure rest. The score is annotated with red circles and lines.

Vorhang auf... [3, 4, 7, 9]

4-21

Musical score for Percussion and Woodwinds. Percussion part includes *Cel*, *Ob*, and *Ggu* markings. Woodwind parts include *Gg*, *Fl*, and *Br* markings. The score is annotated with red circles and lines.

N deutlich kadenzieren -

4-18: [1, 4, 7, 8]

Musical score for Percussion and Woodwinds. Percussion part includes *hoch* and *sehr hoch* markings. Woodwind parts include *Hr Trp*, *Blech*, and *Hfe* markings. The score is annotated with red circles and lines.

hoch

sehr hoch

u. Vel

4/4

Pos
Tub

Holz
dazu

K BB:

4/4

5-26: 5-31: 5-19
[5, 7, 9, 10, 17] [2, 5, 11] 5-26!
[0, 1, 8, 5, 6, 9, 10]

5-31: [2, 5, 10, 1, 4]