

Wozzeck
Motivic Components

Name	Association	Comment/Example
3-1	Marie's fear	All chromatic sets, as well
3-3	Kind	See 4-17
3-5	Refers to tetrachords	<u>Anton Webern</u>
3-7	Marie	subset of 4-23
3-8	Wozzeck	as subset of 4-21 & 4-24
3-9	Marie's seduction	I ₅ :673 <u>Alma Mahler</u>
3-11		See triads and keys below
4-3	Marie & Kind	contains 3-3 twice
4-7	Tambourmajor	as subset of 5-z18
4-8	Kind	Landler
4-10	Hauptmann	II ₄ :670
4-12	Doktor	See Passacaglia, I ₄ :566-67 See Schmalf Ex. 3, p.32 Marie's submission I ₅ :708 See I ₁ :137-38 (Wozzeck)
4-13	Hauptmann	<u>Alban Berg</u> I ₁ :136
4-14	Kind	
4-z15	Doktor Hauptmann	Important subset of Passacaglia subject I ₄ :486-487. I ₁ :4
4-16	Marie	Her fate. Especially with B. 'Waiting for the indefinite'
4-17	Marie & Kind	
4-18	Marie	As a person.
4-19	Wozzeck	Wir arme Leut' Motto of the opera
4-20	Marie Marie's submission	4-16 + 4-20 = 8-17 I ₃ :372. I ₃ :416.

4-21

1 adumbration of 'waiting' chord #16 (Schmalf) 170-172
subset of 6-34 and 6-22

4-229 in 8-24

A₁

A₂

A₃

A₄

Act 2, bar 172

B $\{5, 9, 11, 0\}$

$$B = T(A_3)(11)$$
$$B = T(A_4)(9)$$

ACT III, bar 102 (number scene)

(Wozzeck) Ich nicht, Marie, und kein Anderer auch nicht!
 $\{1, 5, 7, 8\}$

8-24

8-24 at end of Act I (changed notes)

0 1 2 4 5 6 8 10

~~8-24 at end of Act II (changed notes)~~
 8-24 (same notes at end of each Act)

1 2 3 5 6 7 9 11

~~0 4 8 10 0 4~~

SAVE FOR NOTES of PC MASTER

OCURRENCES

Concentrate on II, - Some from

4-14

4-8

0412
1177

II₁: 9-10 (p. 83)
dms [7, 11, 0, 2] in l.h.
(not contig.)

II₁: 37-38
B# C# - G - A^b

!! II₁: 14-15
dms [2, 6, 7, 9] contig.
note DE
introduces with 4-22
also notes 4-23: 4, 2, 5, 8-7

II₁: 80 "arms w/ribbed"
- just before kind
I₄: 579-580 - direct ref. to kind
(4, 5, 9, 10) "EV kriegt noch mehr Zulage"

dms II₁: 9-11 descant:
~~1-10-11-6~~

II₂: 412-413 in 5-217!
4-14: 2, 6, 7, 9 in accords.
4-8: 9, 10, 2, 3 are part of them

* II₁: 79
dms "ich bin nur ein ..."
followed immediately by 4-8

2 "Hand" sets
II₁: 118-121
B - A - A^b - E (Martin)

~~II₁: 91-90-88~~

C → MARIE

D → WIZSCHE
in passage

B^b → DOKTOR

F# - E → WIZSCHE SKINO

II₁: 64 "Unserem W/B and 67 'und ein'

II₅: 745 with E^b!

in passage with

D: I₄: 488, 489

"ei, ei, ei"

Kind II₁: 40 top of 4-19 [M SK]

become part of ins Idss

also I₄: 581

II₁: 170 - ends ^{scans} C-scale

and II₁: 116 ff.

also 121: M&K

0 7 6 0 3

W. sings 4-18

Exp. I₄: 628-30;

"Ich werd' unsterblich"

I₄: 647 ff

Exp. 653

and/but C-B part of Doktor's motif prominent in II₂

III₄: 349 - follows

Doktor's motif -

Wozzeck
Sets of Cardinal 4

Hauptmann - Act I, sc. 1-9

? 8-4 / 4-4 - Act II, sc. 4-456 (Apprentice)

8-8 / 4-8 Act II - 589 - bass of Ländler Wozzeck Act II - 412 (Ländlertranz) Act II - 745 (Wozzeck)
Act III - 180 Act III, sc. 3 - 167 (Wozzeck)

8-10 Hauptmann Act I, sc. 1-4 Act II, sc. 4 - 474 (Apprentice) Act III - 349
(main motive)

4-10 Act I, sc. 1-19

4-12 / 8-12 Act I, sc. 1-120 Hauptmann - Act I, sc. 1-137 Wozzeck, Act I, sc. 1-148 - Act I - 384 Act II - 392 (orch.)

Where? 4-13 / 8-13 Act II, sc. 4 - 474 (Apprentice) Act III, sc. 3 - 163 (Wozzeck)

4-14 Act III 38 (various) and 44
Act III, sc. 5 - 222 Kind

4-215 Act II, sc. 1-132 Mann

4-16 Act I, sc. 3 - 425 Mann

8-16 Act II - 343 Wozzeck (?)

Act II, sc. 4 - 455 (Apprentice) Act II - 665 (Mann)

✓ examples of order relations

4-18 Lullaby, murder scene, etc.

8-18 - Act II - 670 (orch.)?

Act III, sc. 3 - 145 (Wozzeck)

Act I - 382 Lullaby

* 4-19 / 8-19 - Act II - 703

Act III - 206 Soprano

↳ wie arme Leut

Act II, sc. 1 - 57 (Cecilia) and next phrases m. 59! Act III - sc. 3 (Palka)

Act III, sc. 2 - 77 (Wozzeck)

4-20 Act I, sc. 3 - 412 Mann

4-21 Act I - 462 ? Kind ("and")

8-21 Act II - 305 Hauptmann

4-22

8-22 Act III - 335

4-23 / 8-23

↳ Act I, sc. 1-14 Act III, sc. 2-81 (Wozzeck)

8-24

8-25 - Act III - 327 Verwandlung

4-25

4-27 / 8-27 Act III - sc. 2 - 84 and 86 Wozzeck Act III - 186 Wozzeck & Margret

4-229 / 8-229 Act III, sc. 2 - 73

↳ Act II, sc. 2 - 171 - Doktor

Act II - 394 (orch.) Act III - 200 (Wozzeck)

Act II - 297 Doktor

Wozzeck

Sets of Cardinal 5

Act III - 53 fugue subject

2-2 Hauptmann Act I, sc. 2-7 Act I, sc. 1-141 (Wozzeck)

5-3/7-3 - Act I - 457 (Marie) Act II, sc. 2-90 Wozzeck Act III, sc. 3-149 (Wozzeck)
L Act III, sc. 1-4 7-3 Act III 186-189 (Wozzeck and Margret)

5-4/7-4 - Act III, sc. 2-83 Wozzeck

Act II, sc. 4-596 Wozzeck

5-5/7-5 Act I, sc. 4-484 (Passacaglia)

L Act III, sc. 2-98

5-6

7-6 Act II - 881 - Wozzeck Act III - 197 Wozzeck

5-8 Act II - 697 ff (Obor / is.)

5-9/7-9] Both in Act III, sc. 2-14 (Var. 1) 7-9 Act III - 7 (Marie)

Act III - 322, Verwandlung

L Act I, sc. 4-666 Marie Act III, sc. 4-369 Act II - 403 (orch.)
Act I, sc. 4 - 2 Passacaglia Act III - 359

5-10/7-10 both in Act III, sc. 1-9

L Act I - 456 Marie - Der Mann

5-212 Act III - 203 Margret

5-15 Act I, sc. 2 Act II, sc. 2-205 Doktor Act III - 355 - Tambourmajor

7-15 Act I - 858 Act III - sc. 2-76 Wozzeck Act II - 262 Hauptmann

9-16/5-16 Act II, sc. 1, 121 Wozzeck (?) Act II, sc. 1-18 (Marie) Act II, sc. 1-37 (Marie) same, in 45
Act II - 404 (orch.) 7-16: Act III, sc. 3-168 (Margret) - both phrases

5-217 Act I, sc. 2

5-218 Act I, sc. 1-54 Hauptmann, Act I, sc. 5-662 (Tambourmajor) Act II - 385 Wozzeck Act II - 412 accompany to Ländler

Act II - 295 Doktor

Act II - 722, Corus

5-19 Act I, sc. 2

Act II - 709 (orch.)

7-19 Act I, sc. 5-656 Tambourmajor Act III - sc. 2-89 Wozzeck

5-20 Act II, sc. 4-594 Andre 7-20 Act III - sc. 3 (52) (Wozzeck)

5-21/7-21 Act III Theme - see Part, Ev. 20 Act II - sc. 5-800 Tambourmajor Act III - 61 (Marie)

5-23 Act III - 162-95 (Wozzeck)

7-24 Act II, sc. 2-1 Act I, sc. 5-708 Marie

5-24 Act I, sc. 8-15 Hauptmann

5-25 Act I, sc. 2-2

Act III, sc. 1-42 Marie

7-14 in the "Consequenz" scene at 324 in Act III Verwandlung

5-14 Act III - 329 H

5-13/7-13 Act III - 218 Wozzeck

5-14/7-14

Wozzeck
Sets of Cardinal 5, contd.

5-26 Act II, sc. 1-1 Act II, sc. 1-105 Marie Act II-406 (End-orch.) Act II, sc. 3-124 (Pollen)
Act II, sc. 1-128 Marie

5-27/7-27 Act II, sc. 1-14 Marie
Act III-sc. 2-75 Wozzeck
Act III, sc. 1-3

5-28/7-28 Act I, sc. 1-30 Hauptmann Act III = 346 (with continuation of Dodder's motion)
Act I, sc. 1-193

5-29 Act I, sc. 2, 3 Hauptmann Act II-262, Act III-sc. 2 (Wozzeck) Act II-294 Dodder
? 5-29 - Act I = 459 (cont.)
5-30 Act II 114 Wozzeck
Act I 454 Act III-243

7-32 Act II, sc. 1-123 Act II-sc. 5-784 Wozzeck
Act I, sc. 1-127 (Wozzeck)

5-33/7-33

5-35

7-237 - Act III, sc. 3-146 (Wozzeck)

5-237 Act II, sc. 4-598 Wozzeck Act II, sc. 1-81 Marie

7-238 Act II-420 (Apprentice)

6-7 Act III - 202 (Burschen)

Wozzeck
Sets of Cardinal 6

insert [6-242 Act III, sc. 3 - 145 (Wozzeck)
6-213 Act III - 193 Wozzeck

6-1

> Kind / conversation

6-2 ~~Act I, sc. 3 - 345 (Marie - Soldaten)~~ Act III, sc. 2 - 83 Marie

Act I - 345 (Marie - "Soldaten")

6-23/6-236

both in Act III, sc. 1 - 7

↳ Hauptmann. Act I, sc. 1 - 5
Act II, sc. 1 - 7

6-26 Act II - 806 Tambourmajor

? 6-5
6-E10 - Act II - 330 Wozzeck - variant of 6-3f Act III, sc. 3 - Wozzeck

? 6-15 Act III, sc. 2 - 73
Act I, sc. 5 - 667 (Marie & Tambourmajor)

6-217/6-243 - Act II - 442 (Apprentices) Act III, sc. 2 - 98 (Wozzeck & Marie) | brackets

↳ Act II, - 208 Captain

6-219/6-244

6-219 Act II - 197 (Margret)

↳ Act II, sc. 2 - 132 Marie
Act I, sc. 3 - 380 Marie (middle part of Lullaby)

6-21 Act I, sc. 4 - 620 Doktor, Act I - 456, (Marie)

~~Act~~

6-22 [Act I, sc. 2 - 213 Andres > ~~Act I~~ Act II, - 320 Verwundung
Act III, sc. 2 - 89 Wozzeck

6-30 Act II, sc. 1 - 20 (Marie) Act II - 313 Wozzeck

6-32 - Act II - 560

6-34 Wozzeck
Act II, sc. 4 - 445 (Apprentices)

↳ Act III, sc. 4 - 219 with 6-242

6-225/6-247

6-247 is variation on brass band, drumming scenes

↳ Act III, sc. 4

6-33 - Marie Act III - sc. 2 - 77 Act III, sc. 2 - 81

[6-250 Act II, sc. 2 - 2

6-229 Act III, sc. 2 - 93 & 94

[6-24 Act III, sc. 3 - 158 (Wozzeck)
6-237 Act II - 403 (with)

6-238 Act III - sc. 2 - 79 Wozzeck

6-250 Act II - 294 Doktor

Time and Place of Action	Characters	Synopsis	Musical Forms
WOZZECK AND THE SURROUNDING WORLD (EXPOSITION)			5 CHARACTER STUDIES
I			
1 The Captain's Room Early Morning	Wozzeck and the Captain	A few things are learned about Wozzeck. He is a soldier; he is poor. He lives with Marie. They have a child. He has to earn his living. Every morning, including this one, he gives his Captain a shave.	"The Captain" Suite: Prelude, Pavane, Cadenza, Gigue, Cadenza, Gavotte Double 1/11, Air, Prelude in form of retrogression
CHANGE			
2 An open field, the town in the distance Late afternoon	Wozzeck and Andres	Wozzeck is cutting sticks for the Captain. Andres helps him. More is learned about Wozzeck; he sees visions. He has fixed ideas. He must be ill.	"Andres" Rhapsody on a sequence of three chords and the three-verse hunting song of Andres
CHANGE			
3 Marie's room Evening	Marie, Margret and the child; later Wozzeck	Marie stands at the window in her room, her neighbour Margret is outside. The "music" comes. Marie sees the Drum Major for the first time.	"Marie" Military march. Lullaby
CHANGE			
4 The Doctor's study Sunny afternoon	Wozzeck and the Doctor	We see why Wozzeck is ill. In his free time he doesn't go to see Marie and the child; he goes to the doctor and allows himself to be experimented on for threepence a day.	"The Doctor" Passacaglia (Chaconne); twelve-tone theme with 21 variations
CHANGE			
5 Street before Marie's door Evening twilight	Marie and the Drum Major	Marie is very often alone. The Drum Major stands at her door. The drama begins.	"The Drum Major" Andante affettuoso (Rondo)
DRAMATIC DEVELOPMENT (DÉNOUEMENT)			SYMPHONY IN 5 MOVEMENTS
I			
1 Marie's room Morning. Sunshine	Marie and the child; later Wozzeck	Wozzeck comes to Marie and the child. He gives her his money. He sees the earrings.—She can still invent excuses.	Sonata movement: Exposition (Main, subsidiary and final themes), 1st reprise, development, 2nd reprise
CHANGE			
2 Street in Town Daytime	The Captain and the Doctor; later Wozzeck	The world of the townsfolk; the captain and the doctor. Wozzeck goes past. The Captain mocks at him, talks of his beard's hair in his soup. He talks of the Drum Major. The little world that Wozzeck thinks he owns falls about his ears.	Fantasy and fugue on 3 themes
CHANGE			
3 Street before Marie's door A dull day	Marie and Wozzeck	Wozzeck acts. He goes to Marie. She lies to him. But she will no longer allow him to touch her.	Largo (a chamber orchestra in the instrumentation of Arnold Schoenberg's Chamber Symphony)
CHANGE			
4 Tavern garden Late evening	Apprentices, soldiers and girls, 1st and 2nd apprentices, Andres, the Drum Major and Marie; a little later Wozzeck; finally the madman	Wozzeck acts further, as well as he can. He can't do very much. He can only run after her. He lies in wait for her at the dance. An idiot looks at him and smells blood.	Scherzo: Scherzo I (Ländler), Trio I (Song of the 2nd apprentice), Scherzo II (Waltz), Trio II (Huntsmen's chorus of the apprentices and Andres's song), Scherzo I (Ländler in a varied form), Trio I (Song in a varied form upon the prayer of the 2nd apprentice), Scherzo II (Waltz with development)
CHANGE			
5 Guardroom in the barracks Night	Soldiers, Wozzeck and Andres; later the Drum Major	Wozzeck has a fight with the Drum Major in the guardroom of the barracks. Wozzeck loses. The other beat him up. "One after the other" says Wozzeck.	Rondo martiale con Introduzione
CATASTROPHE			6 INVENTIONS
I			
1 Marie's room Night. Candlelight	Marie and the child	Marie reads in the Bible the story of Mary Magdalen, the sinner.	Invention on a theme: Theme; 7 variations and fugue
CHANGE			
2 Forest path by a pool Dusk is falling	Wozzeck and Marie	There is no way out. Wozzeck must act. He kills Marie with the knife.	Invention on one tone (B)
CHANGE			
3 A low tavern Night, Badly lit	Apprentices, girls, Wozzeck and Margret	Wozzeck is in the public house. Blood on his arm betrays him. He thinks about the knife. He runs out to look for it.	Invention on a rhythm
CHANGE			
4 Forest path by a pool Moonlit night	Wozzeck; later the Captain and the Doctor	Wozzeck throws the knife into the lake, then goes after it into the water. He sinks. The Captain and the doctor come walking by.	Invention on a sixth chord
CHANGE			
5 Street before Marie's door Bright morning. Sunshine	Marie's child, other children	The children are playing in front of Marie's house; her little boy plays with them. They call to each other. "Here you, your mother's dead." This is a sensation for them. They have to rush away for a look. Marie's little boy goes on playing: "Hop, hop — hop, hop".	INVENTION ON A KEY Invention on a quaver rhythm

- 4-22 Marie, Tambourmajor I₄:656
- 4-23 Marie (folk idiom) As a member of a social stratum.
Hauptmann I₁:4
- 4-24 Wozzeck's fate 8-24 is cadential
sonority at acts' ends
- 4-25 Represents almost Reserved for Symphonic
whole-tone hexes Interlude.
6-21, 6-22, 6-34 and
6-z49 and 2 tritones
- 4-26 Marie Contains ics 2, 4, 6 only
Resembles 4-20 (5ths)
- 4-27 Marie/Love Occurs as Tristan chord
quotation III₅:377-378
(with transpositions)
Love/death motive
- 4-28 As subset of 5-31. Climax
of Interlude. I₁:136
- 4-z29 Doktor
- 5-15 Wozzeck's hallucinations I₂
- 5-z17 Wozzeck's hallucinations I₂
- 5-z18 Tambourmajor I₅:666-668
- 5-19 Wozzeck's hallucinations I₂
- 5-20 First chord in opera See Jarman p. 65 ~~4-20 is not the Schopenhauer~~
Returns as A-E-F-B-C in
III₂:2 (see Dyads as Components of Sets below)
- 5-21 'Marie as mother' (Perle's characterization)
Schmalf: Wozzeck & Marie--
Exx. 24, 26, 36, 60.
- 5-22 Marie and Wozzeck Only pentad that contains
both 4-18 and 4-19.
- 5-26 Earrings See Perle's 'Guilt' Leitmotive
- 5-28 Hauptmann
- 5-30 Wozzeck's rage
- 5-31 Marie
- 5-35 Tambourmajor 7-35 in I₃:334

- 5-z38 Wozzeck's hallucinations 7-z38 in I₂:275
Tambourmajor (from Marsch of Op.6)
- 6-1 Marie's fear Perle's 'Knife' motive
- 6-z17/43 Doktor's Passacaglia theme
- 6-z19/44 Wozzeck & Marie Es-C-H-B-E-G
- 6-21 Doktor (Wozzeck) Almost whole-tone I₄:620
- 6-22 Andres (Wozzeck) Almost whole-tone
- 6-z25/47 Wozzeck, Marie Initially Hauptmann
Hauptmann I₁:4. I₁:138 (6-z25)
Drowning scene
- 6-z28/49 Marie & Kind
- 6-31 Included in Schmalz
(p.43, p. 237)
See Jarman p.60, his
cadential chord (ex.49)
- 6-32 ——— As immit C-major
- 6-34 Wozzeck. Main hexachord in the opera

Single Pitch Classes

- C Marie upper neighbor to B
- F Wozzeck's fate III₄. Jarman p. 48.
End note of Tambour-major's motive.
Lullaby.
- D Wozzeck as Mensch I₃:427-28
- Eb Blood also Eb minor. See Jarman's 'blood chord' (4-19)
See triads and 'tonalities' below.
- F# Kind and Tambourmajor
- C# Tambourmajor / Wozzeck's submission (?)
- A Marie
- E Wozzeck in relation to Marie ('der Mann')
- G Tambourmajor Tailnote of 'Wir arme Leut'
- B Murder
- A^b Doktor In tritone relation to Wozzeck's D.
I₃:39. See tritones below

TV

- B^b Marie & Kind Headnote of Lullaby
- D^b Wozzeck's submission

Triads and Keys

- Ebm Doktor+Kind+Marie II₄:589 w/A
- Em *Wir arme Leut* II₄:670 w/4-27
- Fm Wozzeck+Doktor+Marie
- Am *Marie (heirats)* — I₅:656
- Dm Wozzeck+Marie

Gmaj Tambourmajor+Murder+Wozzeck

Gm Tambourmajor+Marie&Kind+Wozzeck

Dmaj Wozzeck, Marie, Kind: III₆ (end of part 1 of Thema)

Cmaj Marie+Wozzeck+Tambourmajor

Major Seconds

- C[#]-B Wozzeck:Murder I₁:149-153
- G-A Tambourmajor & Marie
- E^b-D^b Hauptmann & Doktor 5-z17 in I₂
- E-F[#] Wozzeck & Kind

Major Seconds as Neighboring Notes

- Ab g F[#]
- Bb b C
- E f F[#]
- C[#] d Eb

Thirds (sixths)

- A^b-B I₂--See Schmalf p.103
- B^b-D^b Headnotes of Lullaby phrases Ostinato in III₄
- E^b-G Boundary pcs of 'Wir arme Leut'
- B-D Wozzeck and murder Lullaby
- Eb-B 'Wir arme Leut'

E-G 'Wir arme Leut'

Fifths (fourths)

E-B Central fifth in 'Wir arme Leut' (Wozzeck & murder).
III₄: boundary pcs of 6-34

G-D Lower component of final chord in each act: Tambourmajor
and Wozzeck

C-G Boundary pcs of 6-21 in opening music

A^b-E^b Kind

A-E Marie Placed in correspondence with E-Bb in
'special theme' of Symphonic Interlude.
(See Tritones below)

C[#]-F[#] Tambourmajor I₅:666-668. Becomes C-F in Interlude, III₄:357

D-A Wozzeck and Marie--Symphonic Interlude

E-B Wozzeck and Murder

F-C Wozzeck's fate, Marie. See I₄:656, III₄:357

B-F[#]

B^b-F Marie and Kind (Lullaby) Boundary pcs of 6-z47 in
III₄:220

D^b-A^b Wozzeck in relation to the Hauptmann and the Doktor

Tritones

C[#]-G Wozzeck's submission/Tambourmajor

D-Ab Wozzeck/Doktor

E^b-A Blood motive/Marie As oscillating figure in final chord
of each act

F-B The fates of Marie and Wozzeck joined As oscillating figure
in final chord of each act (cf. 4-25)

C-F[#] Marie and Kind

E-Bb Wozzeck and Kind

Motivic dyads within motivic pitch-class sets

G-D + E-D = 3-7

$$E-D + A = 3-9$$

$$G-D + E-D + A = 4-23$$

$$C\# + B-F + Eb = 4-21$$

Subset combinations

$$4-17 + 4-20 = 8-17$$

$I_3:372$

Wozzeck

Partial LIST OF MOTIVES CONTAINED IN 8-24

- ✓ 6-34 (4x) Wozzeck's main motive
- ✓ 4-229 (4x) Doktor - bar 191, p. 97
- max 4 ✓ 6-21 (4x) ~~Doktor Act 2, bar 656~~
~~(Doktor), Act 2, bar 114~~
- ✓ 4-20 (2x) Marie
- max 4 ✓ 4-19 (4x) "Wir armen Leut!"
- ✓ 5-30 (4x) Wozzeck, Act II, bar 114
- ✓ 4-18 (2x) Lullaby (and murder scene) - Marie
Also Vars., p. 57
- 6-22 (4x) Andres, Act 1, bar 213
- max 6 5-28 (4x) Act 1, bar 3, bar 7 - direct ref. to 8-24
Act 1, bar 50
- 7-28 bar 193 (Hauptstimme)

[Subsets made explicit at end of Act II, bar 809 (see Perle article, p. 209)]

Three chords, Act 1, Sc. 2:

- 5-217 not in 8-24
- 5-19 not in 8-24
- 5-15 (2x)

Act III, Sc. 4 6-247 - Invention über eine Selbstkennung - not in 8-24

Chord Succession, Act II, Sc. 4, bars 458-480

- all tetrachords are in 8-24

[6-244 (Act II - Perle, Ex. 21) not in 8-24
6-219 also not in 8-24

8-24 Excludes: 4-1, 4-6, 4-9, 4-10, 4-13, 4-23, 4-28

Subsets of 6-34

5-30 in 6-34 (1x)

G-34 Act II, bar 313

7: #0 #0 50 40 40 60

5-30 3 1 11 9 5 8 {8, 9, 11, 3, 5}

7: #0 #0 40 40 60

{1, 3, 5, 8, 9}

4-19

7: #0 40 40 60

{1, 5, 8, 9}

4-19 = 5-217

♩: #0 #0 50 40 40 60

7: #0 #0 40 40 60

{0, 1, 3, 4, 8} {0, 1, 4, 8} {8, 0, 3, 4}

4-19 (Wii mm Lent) in 8-24

Act I, bar 136

A₁ ~~b^b a^b #^b b^b #^b b^b~~ b^b a^b #^b a^b #^b 4 5 6 6 5 6 9 1

A₂ ~~b^b #^b b^b b^b b^b~~ #^b b^b b^b b^b 0 1 2 5 9

A₃ ~~b^b b^b #^b b^b b^b~~ b^b b^b #^b b^b 6 10 2 7 11 2 3

A₄ ~~b^b b^b b^b b^b~~ b^b #^b b^b 10 2 6 11 3 6 8

~~9: 2/4~~ ~~1 1 1 1~~ ~~#^b b^b~~ ~~b^b b^b~~ ~~1 2~~

B Wii mm Lent {3, 4, 7, 11}

~~T = T(A₁, 11)~~
~~B = T(A₂, 3)~~

Act II, bar 55

~~9: 2/4~~ ~~1 1 1 1~~ ~~#^b b^b~~ ~~b^b b^b~~

4-19 {6, 10, 1, 2}

9: 2/4 1 1 1 1