

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 <sub>5</sub> :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 <sub>4</sub> :670
4-12	Doktor	See Passacaglia, I <sub>4</sub> :566-67 See Schmalf Ex. 3, p.32 Marie's submission I <sub>5</sub> :708 See I <sub>1</sub> :137-38 (Wozzeck)
4-13	Hauptmann	<u>Alban Berg</u> I <sub>1</sub> :136
4-14	Kind	
4-z15	Doktor   Hauptmann	Important subset of Passacaglia subject I <sub>4</sub> :486-487. I <sub>1</sub> :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	Mariel	4-16 + 4-20 = 8-17 I <sub>3</sub> :372. I <sub>3</sub> :416. adumbration of 'Waiting' chord #16 (Schmalf) 70-72 Subset of 6-34 and 6-22
4-21		

4-Z29 in 8-24

A<sub>1</sub>

A<sub>2</sub>

A<sub>3</sub>

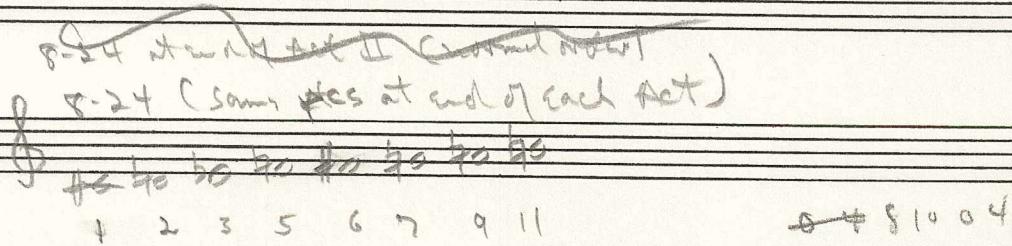
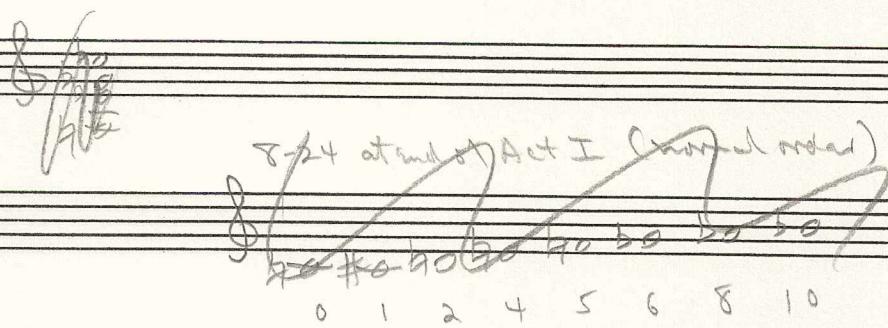
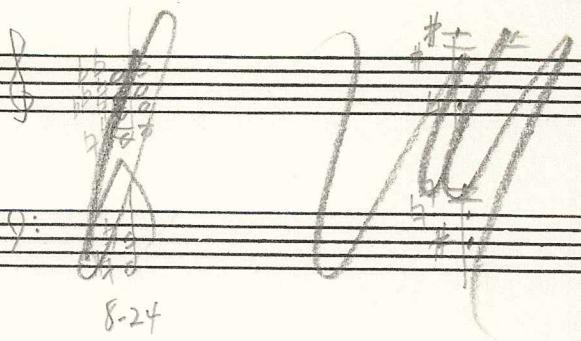
A<sub>4</sub>

Act 2, bar 172

B

$$\begin{aligned} B &= T(A_3) \text{ II} \\ B &= T(A_4) \text{ I} \end{aligned}$$

Act III, bar 102 (number scene)



SAVE FOR

NOTES OF  
POMMERANZ

OCURRENCES

- Concentrate on II. - Some from

4-14

445  
277

Dom

II<sub>1</sub>: 9-10 (p. 83)

[2, 11, 0, 2] in l.h.  
(not contig.)

X-8

II<sub>1</sub>: 37-38

B# C# - G-A<sup>b</sup>

!! II<sub>1</sub>: 14-15

Dom

[2, 6, 7, 9] contig.

(3 other  
non-contig.  
forms)

note D E

interlocked with 4-22  
abs. notes 4-23: 4-2, 9-7

Dom II<sub>1</sub>: 9-11 descant:

~~1-10-11-6~~

X II<sub>1</sub>: 79

Dom "Ich bin nur ein ..."

followed immediately by 4-8

Dom 9-1 - 2-0-3-4

C → MARIE

II<sub>1</sub>: 64 "Unserm  
W/B

and 67 "und sie"

D → WIZARD  
increasing

II<sub>5</sub>: 745  
with E<sup>b</sup>!

A<sup>b</sup> → POKON

— in conversation with

D: I<sub>4</sub>: 488, 489

"ei, ei, ei"

become  
partly fine Idss

also I<sub>4</sub>: 581

F# - E →  
WIZARD SK 140

Kind II<sub>1</sub>: 40  
to 4-19  
(in SK)

II<sub>1</sub>: 170 - end <sup>SCMS</sup>  
C-scale

and II<sub>1</sub>: 116 ff.

abs. 121: M&K

0 7 6 0 3

W. sings 4-18

and / but C-B part of Doctor's  
main dominant in II<sub>2</sub>

I<sub>4</sub>: 647 ff

exp. 653

III<sub>4</sub>: 349 - following

Doctor's main -  
Sustaining A-B-C-D

## 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 (Ländlerthun)

Act II - 745 (Wozzeck)

Act III, sc. 3 = 169 (Wozzeck)

8-10 Hauptmann  
(main motive)

Act I, sc. 1 - 4

Act II, sc. 4 = 474 (Apprentice)

Act III - 349

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 - 284 Act II - 392 (ord.)

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

↙ 4-14 Act III = 38 (Krieg) and 44

Act III, sc. 5 = 222 Kind'

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

4-16 Act I, sc. 3 = 425 Mama

8-16 Act II = 343 Wozzeck (?)

Act II, sc. 4 = 455 (Apprentice) Act II = 665 (Mama)

✓ Example of order relations

4-18 Lullaby, Murder scene, etc.

8-18 ~ Act II = 690 (etc.)?

Act III, sc. 3 = 145 (Wozzeck)

— Act I = 382 Lullaby

\* 4-19 / 8-19 — Act II = 803

L Wiv arme Lent

Act III = 206 Soprano

Act III, sc. 1 = 57 (marijn) and next phrase m. 59! Act III = 81.3 (Polka)

Act III, sc. 2 = 77 (Wozzeck)

4-20 Act I, sc. 3 = 412 Mama

8-21 Act I = 462 ?Kind ("fam")

8-21 Act II = 305 Hauptmann

{ 4-22

8-22 Act III = 335

4-23 / 8-23

L Act I, sc. 1 = 16 Act III = 50 (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 & Margot

4-229 / 8-229 — Act III, sc. 2 = 73

L Act II, sc. 2 = 171 - Doctor

Act II = 297 Doctor

Act II = 394 (ord.)

Act IV = 200 (Wozzeck)

Wozzeck

Sets of Cardinal 5

5-2 Hauptmann Act I, sc. 1-7 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 D-3 Act III 186-189 (Wozzeck and Margot)

5-4/7-4 — Act III, sc. 2-82 Wozzeck

Act II, sc. 4-596 Wozzeck

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

L Act III, sc. 2-93

5-6

2-6 Act II - 681 Wozzeck Act III - 197 Wozzeck

5-8 Act II - 64744 (Oboe 1st.)

5-9/7-9 ] Both in Act III, sc. 1-14 (Var. 1) 7-9 Act III - 7 (Marie) Act III - 322, Verwandlung

Act I, sc. 4-666 Marie Act III, sc. 4-369 Act II - 403 (rec.)  
Act I, sc. 4-6 passacaglia Act III - 359

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

L Act I - 456 Marie - DEMMANN

5-13/217 Act III - 203 Margot

Act II, sc. 2-205 Doktor

5-15 Act I, sc. 2 — 76 Wozzeck Act II - 355 Tambourmajor  
Act II - 658 Act III - sc. 2-76 Wozzeck Act II - 355 Tambourmajor  
7-15 Act I, sc. 1, 121 Wozzeck (?) Act II, sc. 1-18 (Marie) Act II, sc. 1-37 (Marie) same, m. 45 Act II - 262  
9-16/5-16 Act II, sc. 1-121 Wozzeck (?) Act II, sc. 1-18 (Marie) same, m. 45 Act II - 262  
Act II - 404 (rec.) 7-16: Act III, sc. 3-168 (Margot) - 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 accept. to Ländler

Act II - 295 Doktor

5-19 Act I, sc. 2 —

7-19 Act I, sc. 5-656 Tambour-major

Act II - 709 (rec.)

Act III - sc. 2-89 Wozzeck

Act II - 722, Chorus

5-20 Act II, sc. 4-594 Antros 7-20 Act III - sc. 3 152 (Wozzeck)

5-21/7-21 Act III Thema = See Part 1, Ex. 75' Act II - sc. 5-850 Tambourmajor Act III - 61 (Marie)

5-23 Act III - sc. 2-95 (Wozzeck)

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

5-24 Act I, sc. 1-15 Hauptmann

5-25 Act I, sc. 2-2

Act III, sc. 1-42 Marie

7-14 is the "consequent" part at 324 in Act III Verwandlung

5-14 Act III - 329 H

Wozzeck

Sets of Cardinal 5, contd.

5-26 Act II, sc. 1 = 1 Act II, sc. 1 - 105 Mariae      Act II - 406 (end - orch.)      Act II, sc. 3 = 124 (peller)  
Act II, sc. 1 = 126 Mariae

5-27/7-27       $\lceil$  Act II, sc. 1 - 14 Mariae  
 $\lfloor$  Act III, sc. 1 = 3      Act III - sc. 2 = 75 Wozzeck

5-28/7-28 - Act I, sc. 1 = 123       $\lceil$  Act I, sc. 1 = 30 Hauptmann      Act III = 346 (with end of Döder's music)

? 5-29  $\overbrace{7-29}$  - Act I - 459 (orch.)      Act II - 262, Act III - sc. 2 (Wozzeck)      Act II - 294 Döder  
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 II, 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 Mariae

7-238 Act II - 420 (Apprentice)

6-7 Act III - 202 (Bunschw.)

### Wozzeck

#### Sets of Cardinal 6

Wozzeck  $\begin{cases} 6-242 \text{ Act III, sc. 3 - 145 (Wozzeck)} \\ 6-213 \text{ Act III - 193 Wozzeck} \end{cases}$

6-1

> Kind / Generation

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

Act I - 345 (Marie - "Söldner")  
6-23/6-236 both in Act II, sc. 1 - ?

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

6-26 - Act II - 806 Tambourmajor

? 6-5 6-210 - Act II - 330 Wozzeck - variant of 6-34 Act II, sc. 3 - Wozzeck

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

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

Act II, - 268 Captain

6-219/6-244

L Act II, sc. 2 - 132 Marie  
Act II, sc. 3 - 380 Marie (middle part of Tambourmajor)

6-219 Act II - 197 (Marie)

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

~~Act~~

6-22  $\begin{cases} \text{Act I, sc. 2 - 213 Anders} \\ \text{Act III, sc. 2 - 87 Wozzeck} \end{cases} >$  ~~Act~~ Act III - 320 Verantwortung

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 (Apprentice)

Act III, sc. 4 - 219 with 6-247

6-247 is variation on Tambourmajor, otherwise same

6-225/6-247 L Act III, sc. 4

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

$\begin{cases} 6-250 \text{ Act III, sc. 2 - 2} \\ 6-229 \text{ Act III, sc. 2 - 93894} \end{cases}$

$\begin{cases} 6-24 \text{ Act III sc. 3 - 158 (Wozzeck)} \\ 6-237 \text{ Act II - 403 (Marie)} \end{cases}$

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

6-250 Act II - 294 Doktor

Time and Place of Action	Characters	Synopsis	Musical Forms
I			
			<b>WOZZECK AND THE SURROUNDING WORLD (EXPOSITION)</b>
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 I/II, Air, Prelude in form of retrogression
P 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
P 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
P 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 three pence a day.	"The Doctor" Passacaglia (Chaconne); twelve-tone theme with 21 variations
P 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)
II			
<b>DRAMATIC DEVELOPMENT (DÉNOUEMENT)</b>			
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
P 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
P 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)
P 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)
P 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
III			
<b>CATASTROPHE</b>			
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
P 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)
P 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
P 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
P 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".	<b>INVENTION ON A KEY</b> Invention on a quaver rhythm

4-22	Marie, Tambourmajor	$I_4:656$
4-23	Marie (folk idiom) Hauptmann	As a member of a social stratum. $I_1:4$
4-24	Wozzeck's fate	8-24 is cadential sonority at acts' ends
4-25	Represents almost whole-tone hexes 6-21, 6-22, 6-34 and 6-z49 and 2 tritones	Reserved for Symphonic Interlude.
4-26	Marie	Contains ics 2, 4, 6 only Resembles 4-20 (5ths)
4-27	Marie/Love	Occurs as Tristan chord quotation III <sub>5</sub> :377-378 (with transpositions) Love/death motive
4-28		As subset of 5-31. Climax of Interlude. I <sub>1</sub> :136
4-z29	Doktor	
5-15	Wozzeck's hallucinations	$I_2$
5-z17	Wozzeck's hallucinations	$I_2$
5-z18	Tambourmajor	$I_5:666-668$
5-19	Wozzeck's hallucinations	$I_2$
5-20	First chord in opera Returns as A-E-F-B-C in III <sub>2</sub> :2 (see Dyads as Components of Sets below)	See Jarman p. 65 <del>7-20 in middle section</del>
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 I <sub>3</sub> :334

- 3
- 5-z38 Wozzeck's hallucinations 7-z38 in I<sub>2</sub>: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 I<sub>4</sub>:620
- 6-22 Andres (Wozzeck) Almost whole-tone
- 6-z25/47 Wozzeck, Marie Initially Hauptmann  
 Hauptmann I<sub>1</sub>:4. I<sub>1</sub>:138 (6-z25)  
 Drowning scene
- 6-z28/49 Marie & Kind
- 6-31 Included in Schmalf  
 (p.43, p. 237)  
 See Jarman p.60, his  
 cadential chord (ex.49)  
 As initial C-major
- 6-32 — Wozzeck. Main hexachord in the opera

#### Single Pitch Classes

- |                |   |  |
|----------------|---|--|
| C              | Marie                                     | upper neighbor to B  |
| F              | Wozzeck's fate                            | III <sub>4</sub> . Jarman p. 48.<br>End note of Tambour-major's motive.<br>Lullaby.    |
| D              | Wozzeck as Mensch                         | I <sub>3</sub> :427-28   |
| Eb             | Blood                                     | also Eb minor. See Jarman's 'blood chord' (4-19)<br>See triads and 'tonalities' below. |
| F <sup>#</sup> | Kind and Tambourmajor                     |  |
| C <sup>#</sup> | Tambourmajor / Wozzeck's submission (?)   |  |
| A              | Marie                                     |  |
| E              | Wozzeck in relation to Marie ('der Mann') |  |
| G              | Tambourmajor                              | Tailnote of 'Wir arme Leut'  |
| B              | Murder                                    |  |
| A <sup>b</sup> | Doktor                                    | In tritone relation to Wozzeck's D.<br>I <sub>3</sub> :39. See tritones below          |
- W*

B<sup>b</sup> Marie & Kind Headnote of Lullaby  
D<sup>b</sup> Wozzeck's submission

### Triads and Keys

Ebm Doktor+Kind+Marie II<sub>4</sub>:589 w/A  
Em Wir arme Leut II<sub>4</sub>:670 w/4-27  
Fm Wozzeck+Doktor+Marie  
Am Marie (her ps) — I<sub>5</sub>:656  
Dm Wozzeck+Marie

Gmaj Tambourmajor+Murder+Wozzeck

Gm Tambourmajor+Marie&Kind+Wozzeck

Dmaj Wozzeck, Marie, Kind: III<sub>6</sub> (end of part 1 of Thema)

Cmaj Marie+Wozzeck+Tambourmajor

### Major Seconds

C<sup>#</sup>-B Wozzeck:Murder I<sub>1</sub>:149-153

G-A Tambourmajor & Marie

E<sup>b</sup>-D<sup>b</sup> Hauptmann & Doktor 5-z17 in I<sub>2</sub>

E-F<sup>#</sup> Wozzeck & Kind

### Major Seconds as Neighboring Notes

A<sup>b</sup> g F<sup>#</sup>

B<sup>b</sup> b C

E f F<sup>#</sup>

C<sup>#</sup> d Eb

### Thirds (sixths)

A<sup>b</sup>-B I<sub>2</sub>--See Schmalf p.103

B<sup>b</sup>-D<sup>b</sup> Headnotes of Lullaby phrases Ostinato in III<sub>4</sub>

E<sup>b</sup>-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).  
 $\text{III}_4$ : 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<sup>b</sup>-E<sup>b</sup> Kind

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

C<sup>#</sup>-F<sup>#</sup> Tambourmajor I<sub>5</sub>:666-668. Becomes C-F in Interlude,  $\text{III}_4$ :357

D-A Wozzeck and Marie--Symphonic Interlude

E-B Wozzeck and Murder

F-C Wozzeck's fate, Marie. See I<sub>4</sub>:656,  $\text{III}_4$ :357

B-F<sup>#</sup>

B<sup>b</sup>-F Marie and Kind (Lullaby) Boundary pcs of 6-247 in  
 $\text{III}_4$ :220

D<sup>b</sup>-A<sup>b</sup> Wozzeck in relation to the Hauptmann and the Doktor

### Tritones

C<sup>#</sup>-G Wozzeck's submission/Tambourmajor

D-Ab Wozzeck/Doktor

E<sub>b</sub>-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<sup>#</sup> 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

$$4-17 + 4-20 = 8-17 \quad I_3: 372$$

## Wozzeck

## Partial List of motives contained in 8-24

	✓ 6-34 (4x)	Wozzeck's main motive
	✓ 4-229 (4x)	Doktor - bar 111, p. 97
max 4	✓ 6-21 (4x)	Doktor Act I, bar 656 <small>(Bombe), Act II, bar 111</small>
	✓ 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 Mourning song) - Marie <small>Also Variation, p. 57</small>
	6-22 (4x)	Andres, Act I, bar 213
max 6	5-28 (4x)	Act I, bar 3, bar 7 - direct ref. to 8-24 Act I, bar 50
		7-28 bar 123 (Hausfimmel).

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

Three chords, Act I, Sc. 2:

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

Act III, Sc. 4 6-247 - Tonartion über eine Schleifung - not in 8-24

Chord Succession, Act II, Sc. 4, bars 457-480

- all tetrachords are in 8-24

[6-244 (Act II - Perl, Ex. 31) 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)

6-34 Act II, bar 313

2:  $\#_0 \#_0 \#_0 \#_0 \#_0 \#_0$   
 5-30      3 1 11 9 5 8       $\{5, 9, 11, 13, 5\}$

2:  $\#_0 \#_0 \#_0 \#_0 \#_0 \#_0$   
 4-19       $\{1, 3, 5, 8, 9\}$

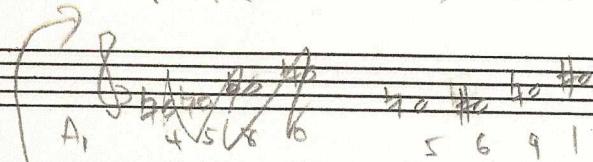
2:  $\#_0 \#_0 \#_0 \#_0 \#_0 \#_0$   
 $\{1, 5, 8, 9\}$

4-19 in 5-217

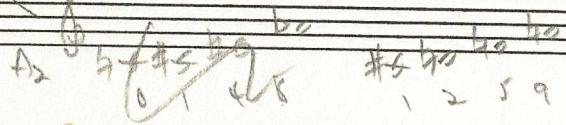
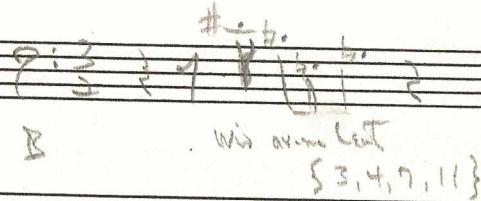
8:  $\begin{array}{|c|} \hline \flat \\ \hline \end{array} \quad \begin{array}{|c|} \hline \flat \\ \hline \end{array} \quad \begin{array}{|c|} \hline \flat \\ \hline \end{array}$

8:  $\begin{array}{|c|} \hline \sharp \\ \hline \end{array} \quad \begin{array}{|c|} \hline \sharp \\ \hline \end{array} \quad \begin{array}{|c|} \hline \sharp \\ \hline \end{array}$   
 $\{0, 1, 3, 4, 8\} \quad \{0, 1, 4, 8\} \quad \{8, 0, 3, 4\}$

4-19 (Wu name beat) in 8:24



Act I, bar 136



$E = T(C_1 \cup C_2)$   
 $E = T(A_2 \cup B)$



Act II, bar 55



$\overbrace{4-19} \quad \{6, 10, 1, 2\}$

