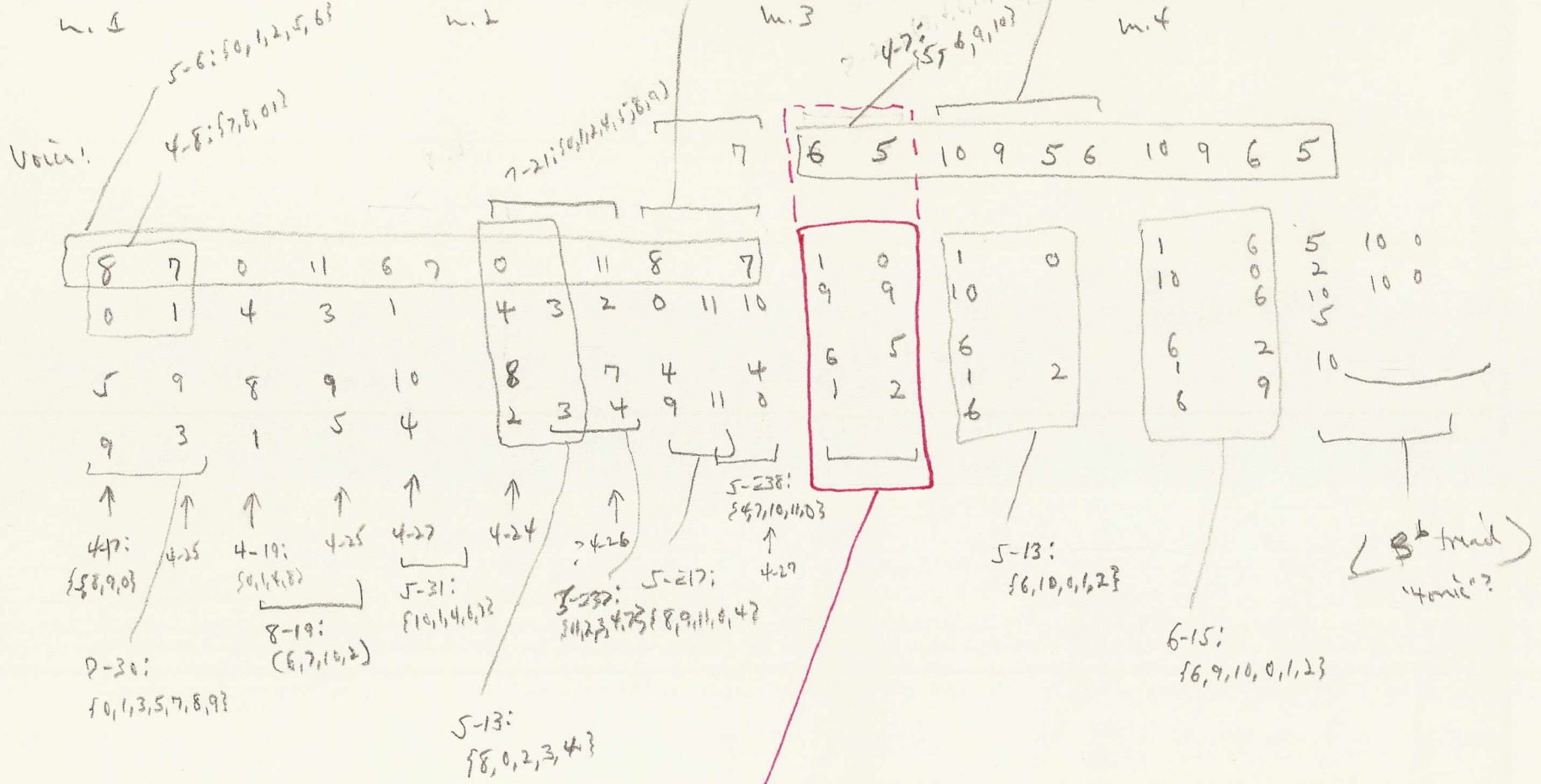


Schoenberg
Redaktion



6-244: {0, 1, 2, 5, 6, 9}!
 Shows segmentation — see notes on this piece
 (Schoenberg's signature)

This assists in T_2 of Eschberg
 dating this piece
 6-219 in m. 19!

m. 5

m. 6

m. 7

m. 8

Voices:

7-20: {8,9,10,3,4,5}

4-8: {4,5,10}

7-238: {4,5,7,8,10,11,0}

I-238 Embedded

3	0	10	11	0	3	2	1	9	6	6	0	9	6	2	2	10	9	7	10
5	4	5	4	11	0	3	2	1	0	10	9	2	10	9	7	10	0		
3	0	5	4	4		3	2	1	0	10	9	5	6	7	10	0			
10	9	8	8	7		7	6	5	6	4	6								
10		10				10	9			9	6	2	2						

↑
4-19:
{9,10,1,5}

4-215:
{4,5,8,10}

5-238:
{4,7,10,11,0}

6-14:
{2,3,5,6,7,10}

"Gemin. triad"

5-28:
{4,6,9,10,11}

"Dimin. triad"

4-19:
{2,6,9,10}

E^b triad w/pnC

↑
Gemin. triad

Examples of tonal-appearing passage

Mythic Circle of the Ynglescentz

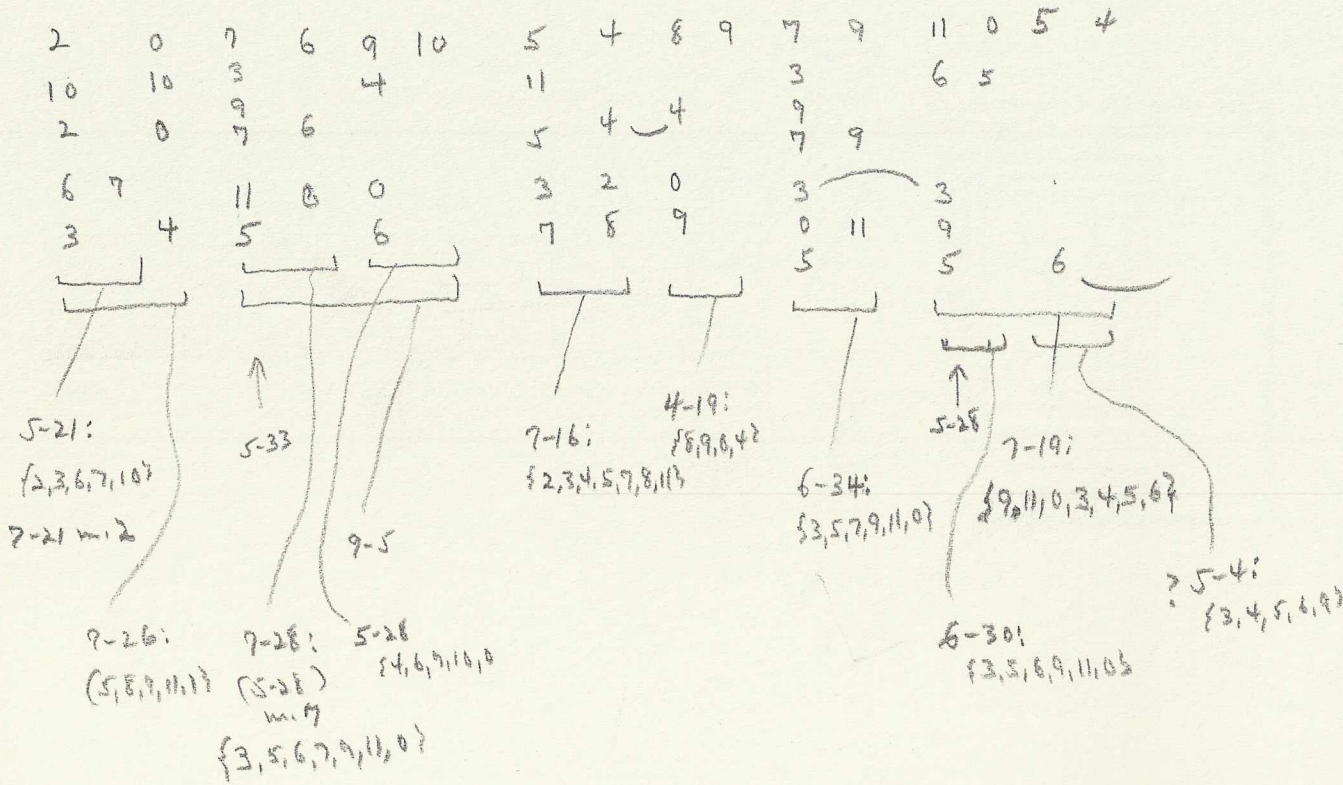
EX. 00

m. 9

m. 10

m. 11

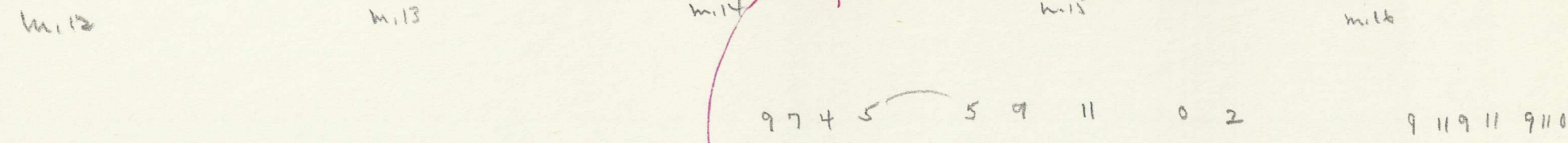
0 3 9 10 11 0 2 0 3 3



Example of
Complement
Succession

Schönberg, Gedanken

Key signature keys
↓



3 2 0 10 8 6
10
3 2 0
10
6 5 7 6
10 3 6
7 6
5-217:
{2,3,5,6,10}
q.m.2
4-18:
{0,3,6,7}

0 10 9 7 6 4 9 9 9
5 6 1 9 5 5 9 9
2 2 7 9 9 9
5 4 3 9
2 4 3
5 4 3
6-22:
{10,0,2,4,5,6}

2 0 4 2 8 9
2 0 4 2
↑
"Duo triad"
5-30:
{8,9,0,2,4}

9 9 9 9 9 9
5 5 5 5 5 5
9 9 11 0 11 0
7 5 11 9 8 9 1 0
0 7 5 11 9 8 9 1 0
6-21:
{5,7,8,9,11,13}
4-24
{9,11,6,5}

m.17

m.18

m.19

m.20

m.21

1 9 9 8 3 2 5 6 10 10 9 9 5 3 1 2 3

9	9	9	9	9	9	9	9	9	9
5	_____			5					
1	_____			1					
11	_____			11					
1	_____			1					
11	_____			1					

4-24: {9, 11, 1, 5}

9		8	3	2	5	6	10	8	10
0	1	2	9	2	2		1	8	10
9	9		3	2	2		10	_____	10
5	6	10	9		10		6	_____	6
0	1		6		5		1	_____	1
5	6	10	9		10		6	_____	6

↑
"Fungi"
tried 8-19

4-219:
{2, 3, 5, 6, 9, 10}

↑
editorial emendation
here - see above

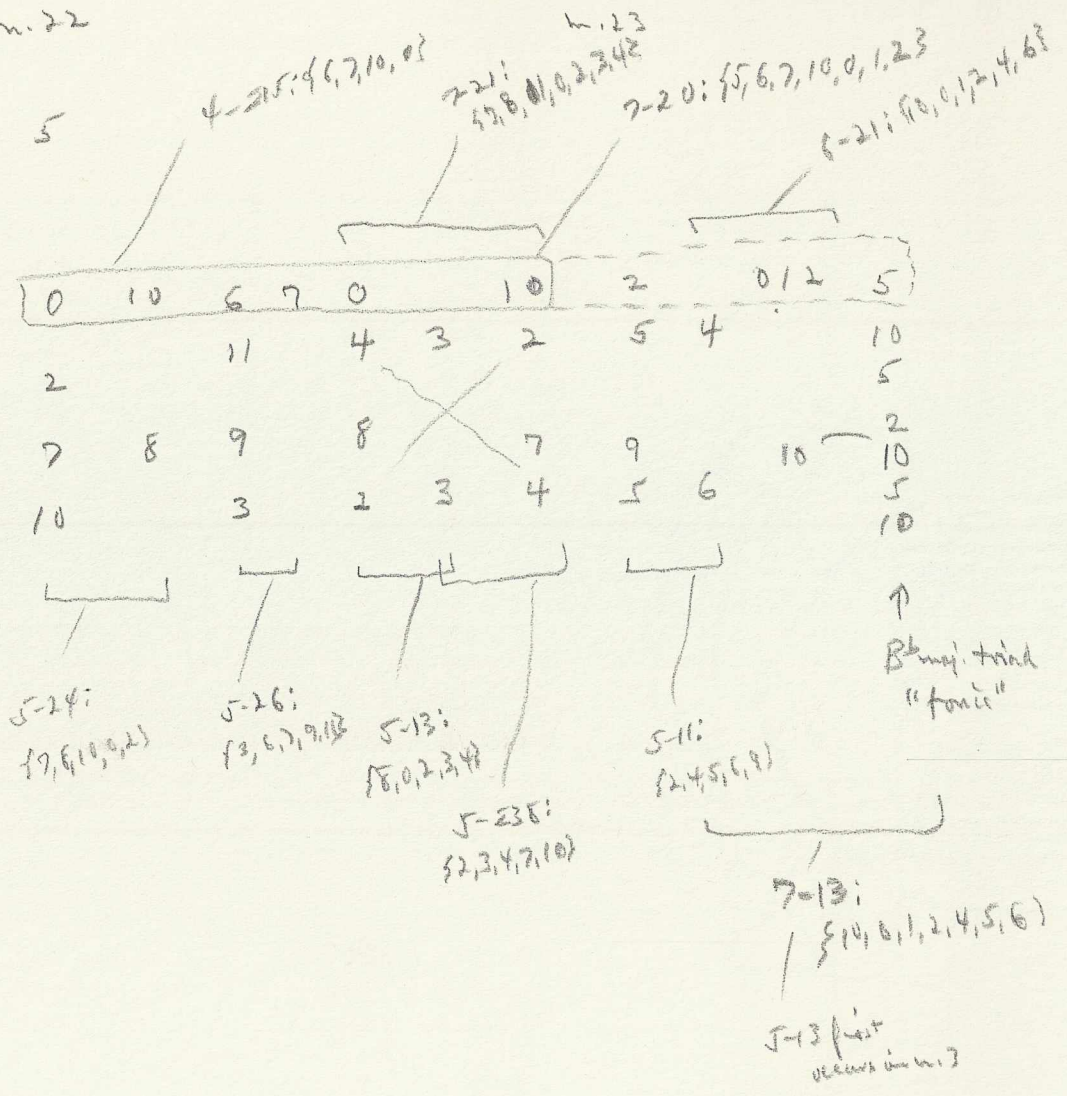
10	8	10
1	_____	1
10	_____	10
6	_____	6
1	_____	1
6	_____	6

9		5	3	10	9	4	5
6	5	10	6				
9		5	2	10	9	4	5
7		10					
1		7	6	6			
7		10	_____	10			

5-13:
{5, 6, 7, 9, 13}

7-22:
{4, 5, 6, 9, 10, 0, 13}

m. 22



Gedenken

published in Gesamtausgabe with Am Strande as "Zwei Lieder".

There is no date given in the Gesamtausgabe or in Rufer or in Maegaard

For the most part, the voice line is made of notes that are in the accompaniment.

One curious aspect of the piece: The first part is without key signature; the second (from m. 12) has a key signature of two flats