

Op. 10 chronology (after Maegaard, p. 55)

Sketchbook Sk06-16

p.57 Beginning sketched date: March 9, 1907

* p.74-75, 82-83, 90-92 first mvt. ended Sept. 1, 1907

p.93 sketches for 2nd mvt., struck over

p.94-95 beginning of second mvt.

p.96 continuation of 2nd mvt.

p.97 sketches for 2nd mvt.

p.99-101 continuation of 2nd mvt.

p.105 the two main ideas of the 4th mvt. (m. 21ff and m.52ff)
are drafted. Remark on upper margin: Stefan George (123 7. Ring)
III Satz ~~xxx~~ Streichquartett

p.108 sketches for 3rd mvt.

p.109-110 3rd mvt., mm. 1-29

p.110-111, 113-115: 2nd mvt. ended: July 27, 1908

page: 3rd mvt. mm.25-77, ended July 11, 1908 (thus, 3rd mvt.
completed ~~xxx~~ before 2nd)

The initial idea of the 4th mvt. is missing. Also there is
no date of completion. The 4th movement was definitely
finished ~~xxx~~ in 1908, however.

[George Lieder No. 4 completed March 15, 1908]
No. 5 " " March 20, 1908]

Handwritten annotations: *q.m. 16*, *3-8: (1,3,7)*, *?5-2: (1,2,4,7,10)*, *3-8: (1,2,4)*, *mf*, *f*, *sf*, *sf*, *sf*, *sf*, *!4-12: (1,3,4,7)*, *12 at end of m. 3*, *?6-24: (1,2,3,4,7,10)*

10 etwas langsamer

Handwritten annotations: *Flag. s*, *(#)*, *sp*, *Flag.*, *ff*, *Flag.*, *sehr ruhig*, *pp*, *sehr ruhig*, *Bogen*, *pp*, *4-16: (9,10,2,4)*, *4-23: (2,4,7,9)*, *4-215*, *4-16*, *?5-14: (9,10,2,4)*, *4-19: (1,2,5,9)*, *?6-248: (0,1,2,5,7,9)*, *4-215: (2,4,7,8)*, *4-16: (2,4,8,9)*

⊗ SET-STRUCTURE IN THIS SECTION IS PROBLEMATIC

Asc. chrom. desc. 6th-6th

Handwritten annotations: *Don E h d u d m. 13*, *4-215: (1,2,4,7,9)*, *4-11: (9,10,2,4)*, *?4-2: (9,10,2,4)*, *4-2: (9,10,2,4)*, *(4-2)*, *6-219: (9,10,2,4,7,8)*, *5-14: (9,10,11,2,4)*, *(5-14)*, *(5-14)*, *?6-23: (10,11,0,2,4)*, *4-215: (2,4,8,9)*, *4-8*, *12,4,7,8*

Handwritten musical score for the first system, featuring a treble clef, a bass clef, and a double bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pizz.*. Handwritten annotations include chord progressions like $6-219: f3,4,6,7,10,11$, $4-19: f3,4,7,11$, $5-219: f3,4,6,7,11$, and $4:19: f3,7,10,11$. A *rit.* (ritardando) marking is present. A circled number "13-14" is on the left margin.

Mäßige Viertel

Handwritten musical score for the second system, continuing the piece. It features a treble clef, a bass clef, and a double bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *Bogen*. Handwritten annotations include chord progressions like $4-23: f3,5,8,10$, $4-25: f1,3,7,9$ (marked *quadr. 4m*), $4-23: f5,8,10,13$, $4-26: f2,10,13$, $5-15: f1,3,7,8,9$, $4-215: f2,3,6,6$, and $4-5: f19,12,3$. A circled number "5-17" is on the left margin. A circled number "20" is followed by the instruction *molto rit.*

Handwritten musical score for the third system, continuing the piece. It features a treble clef, a bass clef, and a double bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *cresc.*. Handwritten annotations include chord progressions like $5-35: f1,3,5,8,10$, $7-35: f7,8,10,0,11,3,5$ (i.e. *Ab m4. scale*), $4-4: f1,2,3,6$, $4-8: f5,8,9,12$, and $4-8: f8,9,12$. A circled number "5-20" is on the left margin.

Tempo

4-28: (2,9,10,12)

7-35: (9,10,12,4,5,7) i.e., E major scale

Ich füh - - - le luft von an - de - rem pla - ne - ten.

4-4: (1,2,3,6) d.m. 19

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings such as *sf* and *p*. The score is divided into measures corresponding to the handwritten annotations below.

3-5: (2, 5, 8)
 3-11 (3,7,10) "E"
 4-22: (8,7,9,10)
 4-22: (5,7,9,10)
 3-11 (5,8,11) "Cm"
 4-18: (1,3,6,7)
 3-11: (2,6,10) "D"
 4-19: (1,2,5,9)
 3-11: (7,10,13) "G"
 3-11: (6,10,13) "F#" (tonic)

26-28

Musical score for the second system, featuring piano accompaniment with triplets and dynamic markings like *pp* and *p*. The score includes the instruction "am Steg" and various chordal textures.

3-11: (6,10,13) 4-19: (6,10,12)
 4-19: (6,10,12) 4-22: (8,10,12)
 4-18: (1,3,6,7) 5-19: (1,3,6,7)
 4-19: (6,10,12) 4-22: (8,10,12)

29-31

5-6

30

Voice independent?

7-9: {0,1,2,3,4,6,8}

Musical score for measures 29-31. Includes vocal line with lyrics "Mir blas - sen durch das", piano accompaniment, and various performance markings like *zart*, *pp*, and *mit dem Gesang*. A large circle highlights a section of the piano accompaniment.

6-24: {5,6,7,10,11,12} 4-23: {5,7,9,11,12} 4-19: {5,7,9,11} 4-19: {11,2,5,9} 4-19: {0,1,4,8} 7-21: {8,9,0,2,3,4,5} 7-19: {0,1,2,3,6,7,9} 7-19: {0,1,4,8} 7-19: {0,1,3,4,8} - see m. 4

32-34

Musical score for measures 32-34. Includes vocal line with lyrics "dun - kel die ge - sich - ter, die freund - lich e - - - ben nach sich zu mir dreh - -". Includes piano accompaniment and performance markings like *p* and *pp*.

4-24: {0,2,4,8} 6-35: {0,2,4,6,8,10} 7-33: {6,7,8,10,0,2,4} 4-19: {4,8,11,0} {5,6,11,0} 4-18: {5,7,9,8} 8-19: {2,6,9,10}

35-37

Musical score for measures 35-37. Includes vocal line with lyrics "Und bäum und we - ge die ich lieb - te fah - len, das". Includes piano accompaniment with triplets and performance markings like *pp* and *sehr zart, aber mit Ton*.

4-21: {0,1,0,2} {7,9,0,2} 4-23: {5,7,9,0,2} 4-23: {6,8,11,1} 7-23: {0,2,3,4,5,7,9}

38-40

40

— ich sie kaum mehr ken - ne und du lich - - ter ge - lieb - ter schat - ten —

5-13: (3, 4, 5, 7, 11) 4, m. 1

espress.

pp

8-22: (8, 11, 17)

5-13: (10, 2, 4, 5, 6)

4-4: (6, 7, 8, 11)

pp partial realization of 8-12

6-15: (5, 6, 7, 8, 10, 11, 23)

4-24: (9, 11, 15)

7-19: (4, 1, 2, 3, 6, 7, 9)

6-34: (5, 7, 9, 11, 1, 23) excluding voice

6-5: (7, 8, 11, 0, 1, 23)

8-12: (9, 0, 1, 3) aa in m. 1

8-25: (4, 5, 8, 10) with voice

vorwärts

41-43

? 6-9: (1, 2, 3, 4, 6, 8)

ru - fer mei - ner qua - len - bist nun er - lo - schen ganz in tie - - fern

espress.

p

4-19: 5-13: 8-24: (1, 3, 5, 9)

? 7-21: (0, 1, 2, 3, 4, 5, 8, 9)

80, 1, 4, 8) 50, 1, 2, 4, 8)

44-46

glu - ten um nach dem tau - mel strei - lenden ge - to - bes mit ei - nem

4-24: 4-19: {4,5,8,11} with f
 {4,6,8,0} {8,9,0,4}

4-19: {8,9,0,4} 4-12: {0,2,3,6}

4-20: {1,2,4,8} 5-23: {5,7,9,11,13}

47-48

steigernd 4-2: {7,8,11,0}

vorwärts

from - men schau - er an zu - mu - ten.
 Whole-tones hexachords

6-35: {0,2,4,6,8,10} 6-35: {1,3,5,7,9,11} U. E. S. 33

First hexachord of 5th harmonic (I-combination)

6-15: {6,7,8,10,11,12}

6-15 (t=11)

6-15 (t=11)

4-19: {6,7,10,12}

50-55

50

3-6: {5,7,9}

? 6-1

molto rit.

langsame Halbe

Ich

lö - se mich in tö - nen.

7-23: {6,7,8,10,11,12} [y.m.o]

7-23: {10,0,1,2,3,5,7}

Sehr ausdrucksvoll

! 4-19: {6,10,11,12}

3-7: {5,7,10} (ie., 4-23) {5,7,10}

4-23: {6,8,11,12} {6,8,10,11}

60

5-33 ! 4-28

4-27: {5,8,11,12}

5-33

56-60

krei - - - send, we - - bend

un - grün - di - gen dank und

mp

f

p

f

p

f

p

f

p

61-64

un - - be - nam - - ten lo - bes dem gro - - ßen a - - tem wunsch - - los

65-68

mich er - ge - - bend.

(ruhig, fließend)
p begleitend

*mp (Ton!)
espress.*

p espress. (Ton!)

Canon on theme

70

69-70

Theme and Variations

Theme

Handwritten musical notation for the first system of the 'Theme' section. It consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music begins with a whole rest in the treble staff and a half note in the bass staff. The treble staff contains several notes, including a half note and a quarter note. The bass staff contains a series of eighth notes and quarter notes. There are some markings above the treble staff, including 'v. II' and 'v.'.

almost Tristan
(with ab (or g))

Handwritten musical notation for the second system of the 'Theme' section. It continues the melodic line from the first system. The treble staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note. There are some annotations in the middle of the system, including 'G4 = Gb', '[b2]', and '(Cb = Bb1)'. There are also some markings below the bass staff, including '(v. II)' and '1) prepared explicitly in m. 1-2'.

(v. II)
1) prepared explicitly
in m. 1-2

Handwritten musical notation for the third system of the 'Theme' section. It features complex rhythmic patterns and annotations. The treble staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note. There are several annotations above and below the staves, including '4-24: {10, 0, 2, 6}', '4-12: {6, 9, 10, 0}', '4-11: {9, 10, 0, 2, 3}', '4-24: {3, 5, 7, 11}', '4-23: {1, 3, 6, 8}', and '7-24: {11, 1, 3, 5, 6, 7, 8}'.

7-11: {3, 5, 6, 7, 8, 10, 11}

5-26: {3, 5, 7, 8, 11}
(non contig.)

7-24: {11, 1, 3, 5, 6, 7, 8}

5-26:
{3, 5, 7, 8, 11}
(non contig.)

8-22
(9, 0, 2, 4)

5-26: {6, 9, 10, 0, 2}

no pc 4 in theme,
sets "trans" in first
voiced phrase

Schoenberg

Second Quartet, III (Litanei)

m. 66 to end

Handwritten musical score for the first system of Schoenberg's Second Quartet, III (Litanei), measures 66 to the end. The score is written on two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by dense, overlapping textures. The notation includes various accidentals, slurs, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The piece concludes with a double bar line.

Two empty musical staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The staves are blank, indicating that the music for this system has not yet been written.

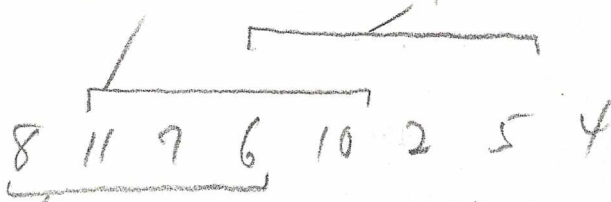
Two empty musical staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The staves are blank, indicating that the music for this system has not yet been written.

Op. 10/4

4-7: {6, 7, 10, 11}

4-9: {10, 2, 5, 6} = IT₀

Segmentation of opening set (F-12)



4-4: {6, 7, 8, 11}

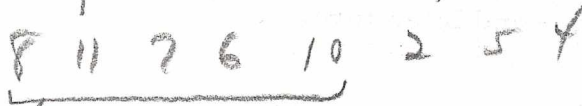
4-9: {6, 7, 10, 2}

4-29: {10, 2, 4, 5}

6 7 10 2
10 2 5 6

5-238: {6, 7, 10, 11, 2}

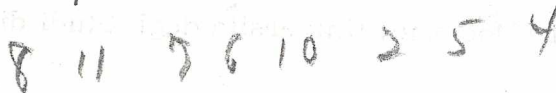
5-12: {10, 2, 4, 5, 6}



5-3: {6, 7, 8, 10, 11}

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

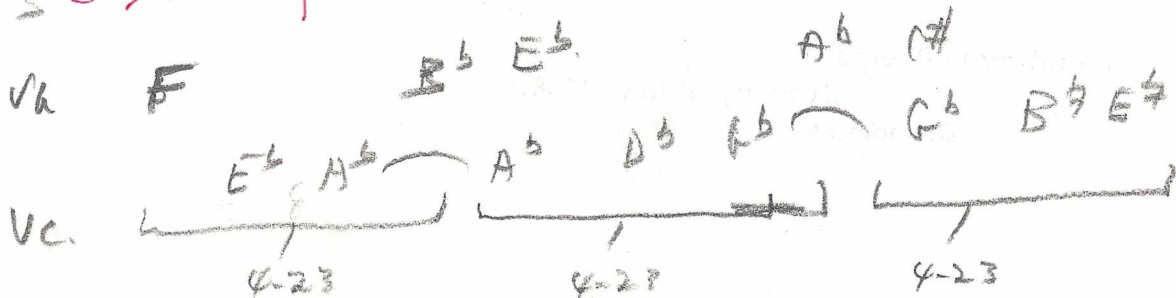
6-244: {5, 6, 7, 10, 11, 2} !



6-15: {6, 7, 8, 10, 11, 2}

6-239: {2, 4, 5, 6, 7, 10}

m. 3 - second "layer"



Same to F-23 (7, 9, 0, 2)

Entrückung

See piano arrangement by Berg

Entrückung

m.25: half-step progression introduced in the bass. This becomes, in m. 30, the "pivot" about which the harmony changes from 4-19 to 4-24. A similar change occurs in m. 35 from 4-215 to 4-23. In this way, the characteristic harmonies are associated structurally with linear motions. Here we see the prototype of the more elaborate development in the fully atonal works . . .

- Not merely a "motif"

4-19 and 4-24 are subsets of 5-13

~~Notes~~

~~ESX~~

Notes on Entrückung

- m. 1 the transpositions of 8-12 by 5th are not arbitrary. This makes the head notes of the motive 4-23 (m. 21)

The change to transposition by 10 brings in the "seconds" aspect ~~in~~ of the theme (m. 21) .

The invariants B-C# reflect this second, or emphasize it and their placement is important

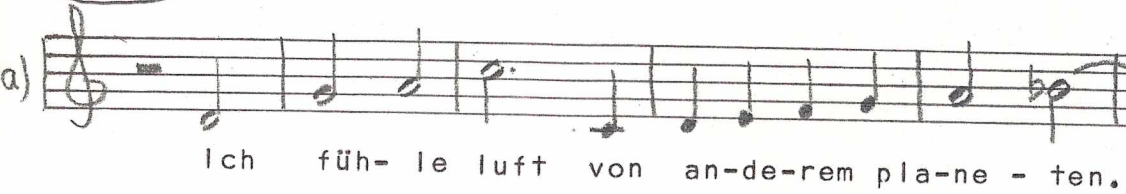
The union of the two forms of 5-13 is 8-21, a whole-tone formation.

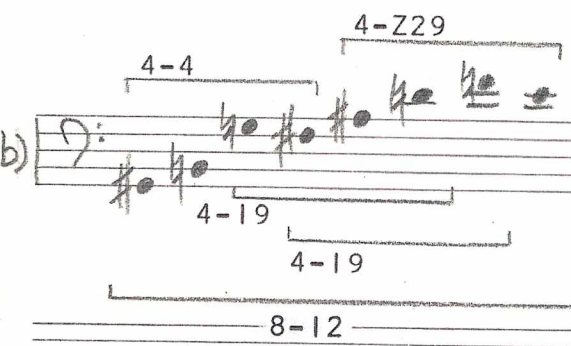
8-23 and 4-23 in m. 3. Also 4-12 at the end of the measure.

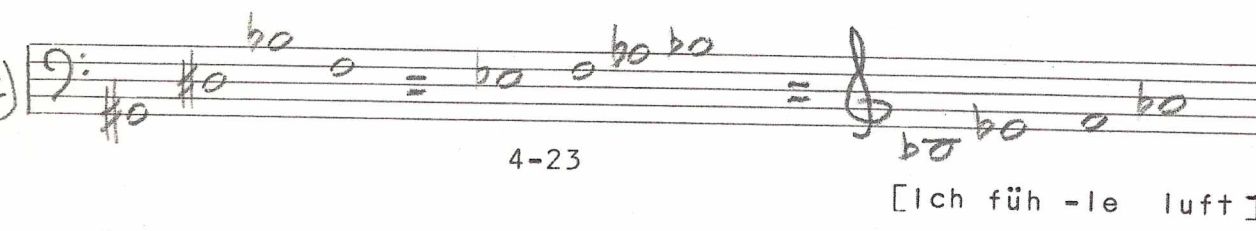
m.5 is extremely interesting in the development that gradually returns to 8-12

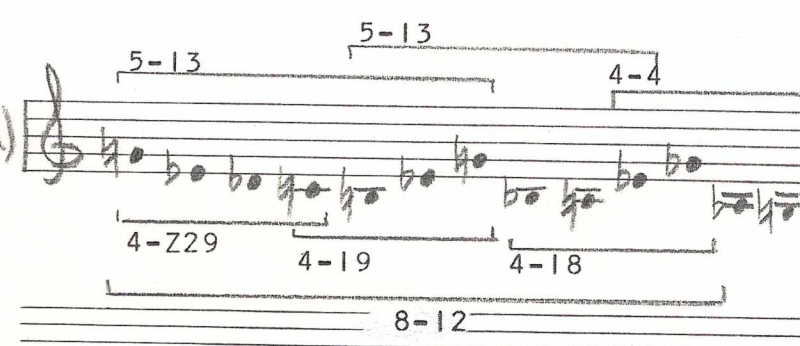
General: Development of the intervals of 4-23: the *motive, "Ich fühlte Luft"*

EX. 3

a) 

b) 

c) 

d) 

Entwicklung - m. 5

Handwritten musical notation on two staves with various annotations and brackets.

Annotations and brackets include:

- 5-25 (bracketed over the first staff)
- AA? - if so, then 5+3 (written above the first staff)
- 7-33 (bracketed over the second staff)
- 5-13 (bracketed over the second staff)
- 6-239 (bracketed over the second staff)
- 5-13 (bracketed over the second staff)
- 4-19 (bracketed over the second staff)
- 4-19 (bracketed over the second staff)
- 4-19 (bracketed over the second staff)
- 4-229 (bracketed over the second staff)
- 5-13 (bracketed over the second staff)
- 5-13 (bracketed over the first staff)
- 4-19 (bracketed over the first staff)
- 4-19 (bracketed over the first staff)
- 5-13 (bracketed over the first staff)
- 8-24 (bracketed over the first staff)

Op. 10 - 1907-08

IV. ENTRÜCKUNG

(Stefan George)

Arr. for string orchestra
(Schoenberg)

Sehr langsam (gehende Achtel)

Sopran

1

4-23 in handwritten at m. 21

8-12 (2-7)

mit Dämpfer

NB 4-23 & 8-12!

ppp

4-4: (5,7,8,11)

4-19

4-22: (7,11,12,3)

8-12 (2-7)

5-13: (9,11,12,3)

unvollst. 11/1

4-19: (10,2,5,6)

8-12 (2-7, min. invrad. subst. in 4-18)

min. (invrad.)

union of 2 forms of 5-13 in 8-21: (4,6,8,10)

SEE m. 5!

SEE m. 30

8-12: (9,0,1,3) 4-19: (6,7,10,2) (4-12 in m. 8)

2

4-19: (1,2,5,9)

union of 2 forms of 5-13 in 8-21 (4,6,8,10) - cf. transposition at t=0 in m. 4

Emphasize 1c2...

3

Combination of whole tones & diatonic

fpp

NB. desc. 5746

5-35: (1,3,5,7,10)

6-32: (1,1,1,3,4,6,8) Bmg. (70)

SEE m. 7

NB. 8-23 for 5742 (7,9,10,2) - literal of Schlick's text

U. E. S. 33

E aa "bass note" - see m. 7, 10

Handwritten musical score, system 4. Includes staves for treble, alto, and bass clefs. Annotations include *mont.*, *T₁₀*, *T₀*, *5-25: {5, 6, 7, 9, 10}*, *b? (then J-13)*, *not F*, and *5-217: {3, 4, 6, 7, 11, 3}*.

Handwritten musical score, system 5. Includes staves for treble, alto, and bass clefs. Annotations include *SEE MICHIGAN LECTURE NOTES*, *4-19: {6, 7, 10, 2}*, *4-5: {11, 2, 3, 4}*, *7-33 (T₀ previous)*, *5-13*, *7-6-239: {7, 9, 10, 11, 0, 3}*, *5-13: {11, 0, 13, 0, 3}*, *8-12: {2, 4, 5, 8}*, *IT5*, *inversion of opening (unmodified)*, *pp*, *pp*, *4-19: {2, 4, 7, 3}*, *4-19: {2, 5, 9}*, *4-229: {3, 7, 9, 10}*, *8-24: {9, 11, 1, 5}*, *wholly-tens NB.*, *5-13: {2, 3, 4, 6, 10}*, *incessantly equivocal*, *5-13 to unit*, *IT4*, *4-229: {0, 1, 3, 7}*, *4-19: {11, 0, 3, 7}*, *4-18: {3, 6, 9, 10}*, *preserved in contiguous subset of open statement of 8-12*, *IT5*.

Handwritten musical score, system 6. Includes staves for treble, alto, and bass clefs. Annotations include *7-35: {5, 6, 8, 10, 11, 1, 3}* - i.e. F# major scale - but in an atonal set context! *7-35 segments into overlapping forms of 4-22 (0, 2, 4, 7) and 4-23*, *ppp*, *7-35 > 4-23 x x and all 4 were represented bars*, *sehr leicht*, *Ech' Pille Luft... m. 21*, *pp*, *4-4: {5, 3, 6, 7, 9}*, *4-23: {3, 5, 8, 10}*, *T₅ pp 4-23: {8, 10, 1, 3}*, *4-23: {1, 3, 6, 8}*, *T₅*, *leit hb*, *The forms of 4-23 also link to 7-35 (F# major)*, *T₅ 4-22: {6, 8, 11, 13}*, *8-12 2x*, *The invariant subset betw. successive forms of 8-12 in m. 21*.