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 movt., 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 ~~8X~~ Streichquartett

p.108 sketches for 3rd mvt.

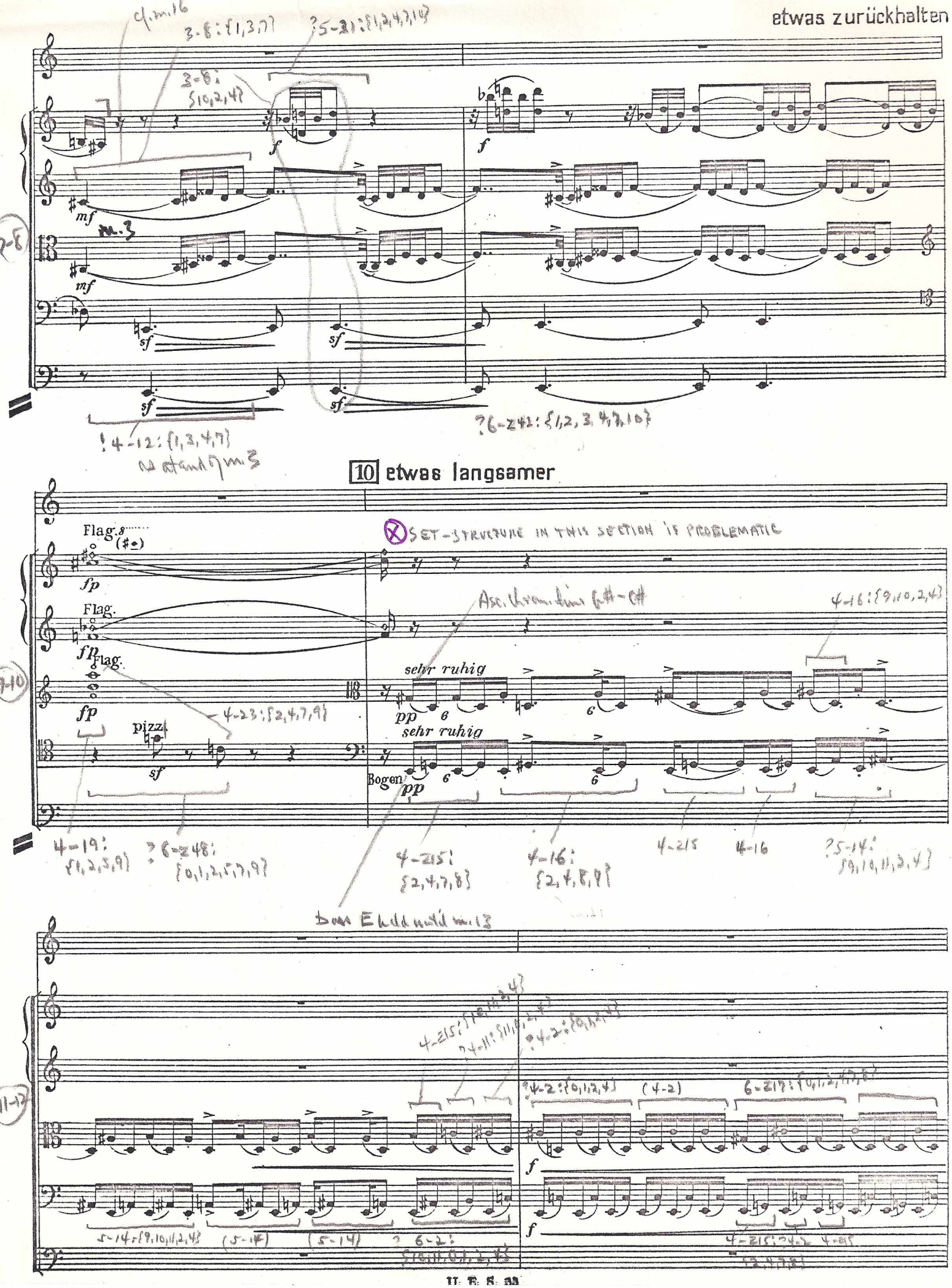
p.109-110 3rd mvt., mm. 1-29

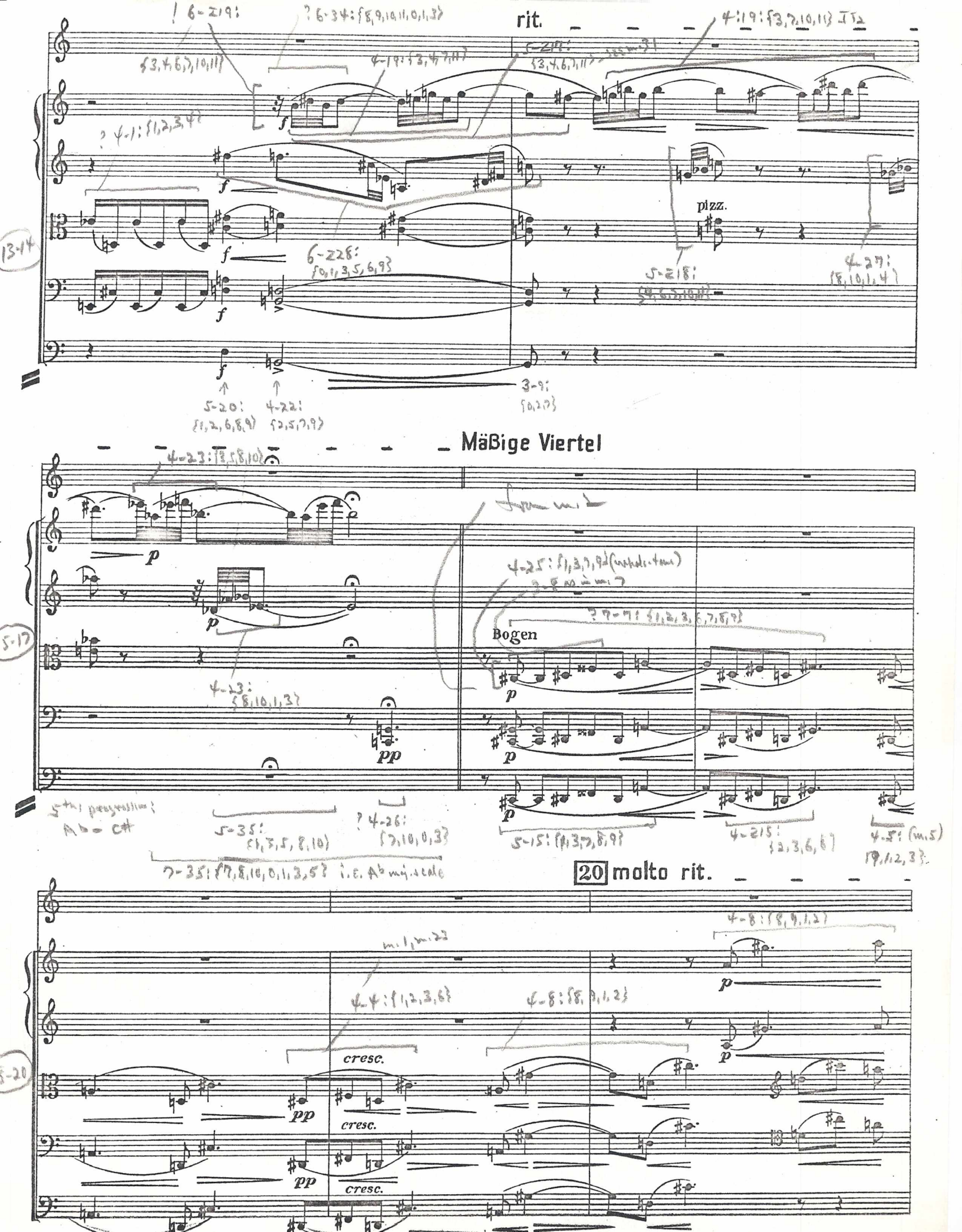
p.110-111, 113-115: 2nd mvt. ended: July 27, 1908

page: 3rd mvt. mm.25-77, ended July 11, 1908 (thus, 3rd mvt. completed ~~xxxxx~~ 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]


etwas zurückhalten
10 etwas langsamer
Flag.
pizz.
sehr ruhig
Bogen
SET-STRUCTURE IN THIS SECTION IS PROBLEMATIC
Asc. chrom. line G#-C#
Dass E hold until m. 13


rit.
pizz.
Mäßige Viertel
Bogen
20 molto rit.
cresc.
cresc.
cresc.

Tempo

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

sf p

sf p

sf p

sf p

am Steg

pp

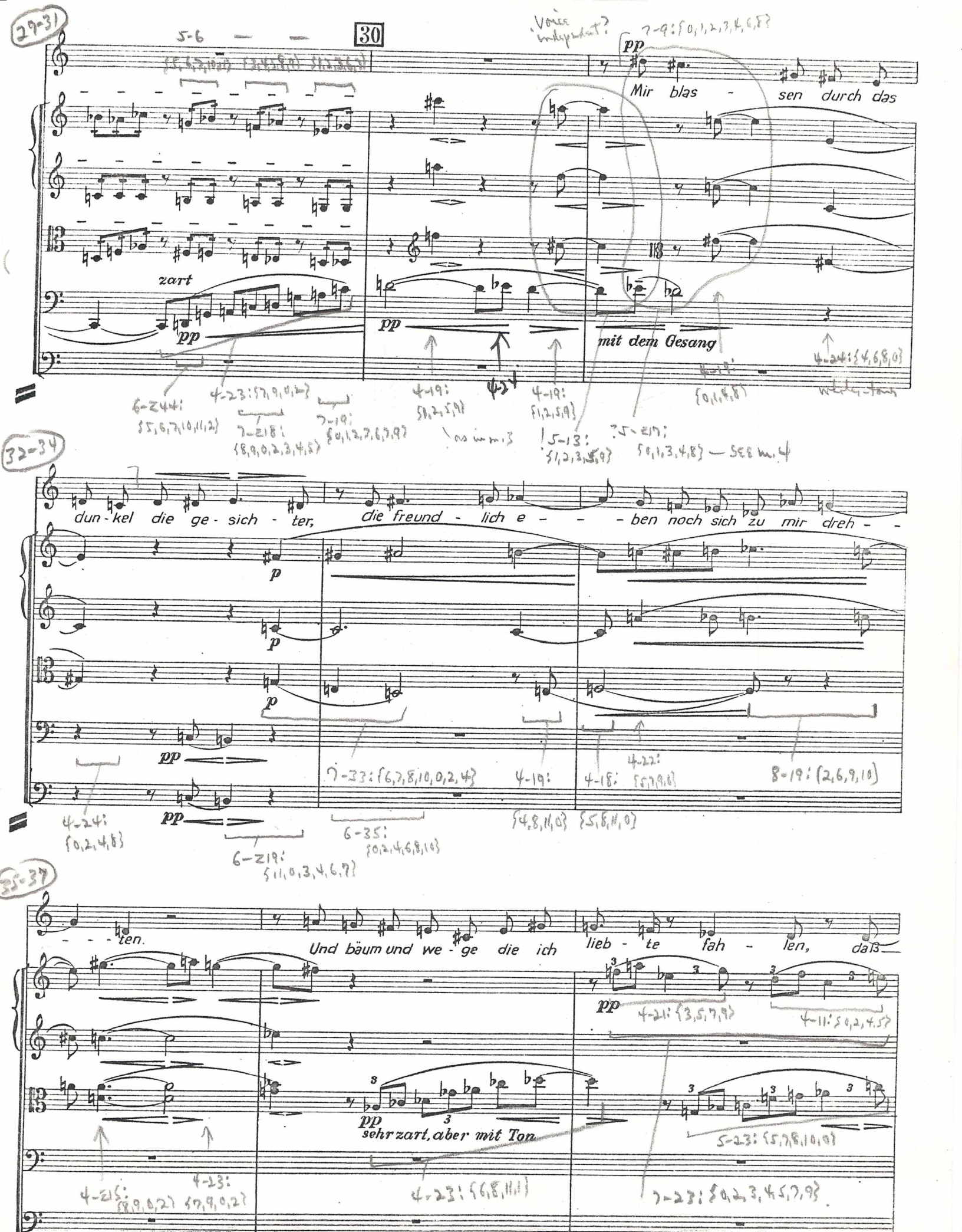
am Steg

pp

am Steg

pp

p


29-31
30
5-6
voice independent?
7-9: {0,1,2,3,4,6,8}
pp
Mir blas - sen durch das
zart
pp
pp
mit dem Gesang
6-Z44: {5,6,7,10,11,2}
4-23: {7,9,0,2}
7-Z18: {8,9,0,2,3,4,5}
7-19: {0,1,2,7,8,9}
4-19: {1,2,5,9}
as in m.3
4-19: {1,2,5,9}
5-13: {1,2,3,5,9}
7-Z17: {0,1,3,4,8} — see m.4
4-Z4: {4,6,8,0}
32-34
dun - kel die ge - sich - ter, die freund - lich e - - - ben noch sich zu mir dreh - -
p
p
p
pp
pp
7-33: {6,7,8,10,0,2,4}
4-19: {4,8,11,0}
4-18: {5,8,11,0}
4-22: {5,7,9,0}
8-19: {2,6,9,10}
4-24: {0,2,4,8}
6-Z19: {1,1,0,3,4,6,7}
6-35: {0,2,4,6,8,10}
35-37
- - - ten.
Und bäum und we - ge die ich lieb - te fah - len, daß
pp
4-21: {3,5,7,9}
4-11: {0,2,4,5}
pp
sehr zart, aber mit Ton
5-23: {5,7,8,10,0}
4-21: {8,9,0,2}
4-13: {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} cf. m. 1

espress.

pp

p

8-22: (8,11,1,3)

5-13: {10,2,4,5,6}

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

pp partial imitation of 8-12

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

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

4-19: {6,7,10,2}

pp

7-19: {0,1,2,3,6,7,9}

6-34: {5,7,9,11,1,2} excluding voice

6-5: {7,8,11,0,1,2}

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

8-215: (4,5,8,10) with voice

41-43

vorwärts

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

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

p

p

p

espress.

4-19: {0,1,4,8}

5-13: {0,1,2,4,8}

8-24: (1,3,5,9)

? 7-21: {0,1,2,4,5,8,9}

44-46

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

4-16:{8,9,1,3}

4-9:{9,10,3,4}

8-7:(7,8,11,0) up to last G in m. 49

4-24: {4,6,8,0} 4-19: {4,5,8,A} 4-19: {8,9,0,4} with F

4-23: {5,7,10,0} 4-19: {8,9,0,4} 4-19: {8,9,0,4} 4-12: {6,7,3,6}

4-29: {1,2,4,8} 5-33: {5,7,9,11,1}

47-48

steigernd

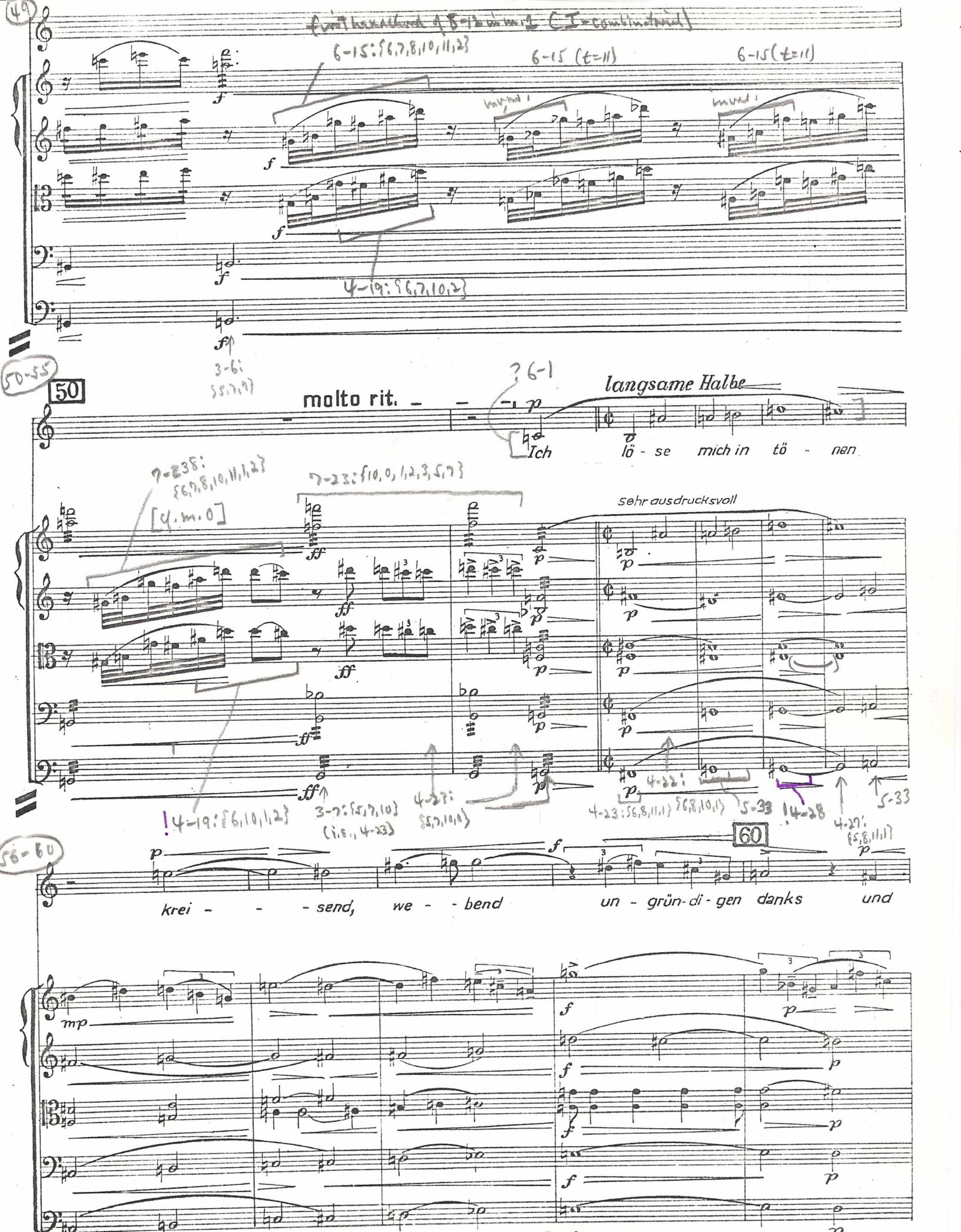
4-7:{7,8,11,0}

vorwärts

from - - men schau - - er an zu - mu - - - ten.

Whole-tone hexachords

6-35:{0,2,4,6,8,10} 6-35:{1,3,5,7,9,11}


molto rit.
langsame Halbe
Ich lö - se mich in tö - nen
sehr ausdrucksvoll
krei - - - send, we - - bend un - grün-di - gen danks und

61-64

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

p

65-68

mich er - ge - - bend.

(ruhig, fließend)

p begleitend

mp (Ton!)
espress.

p espress. (Ton!)

Canon on theme

69-70

70

p

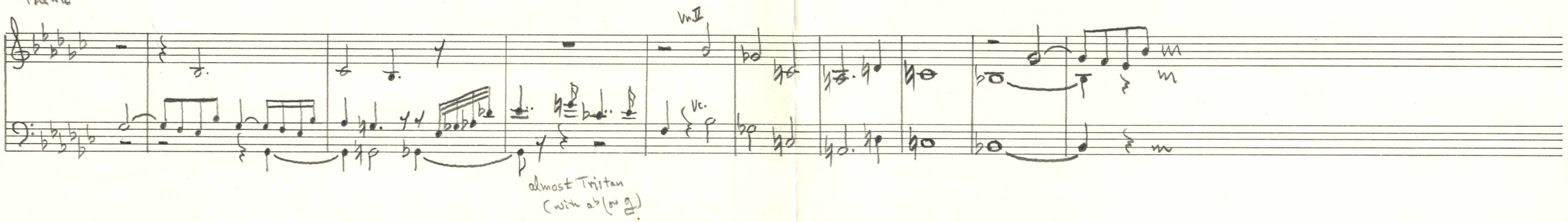
ruhig

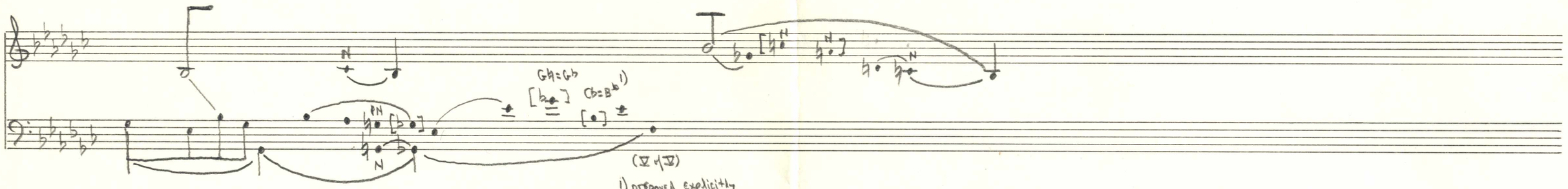
ruhig

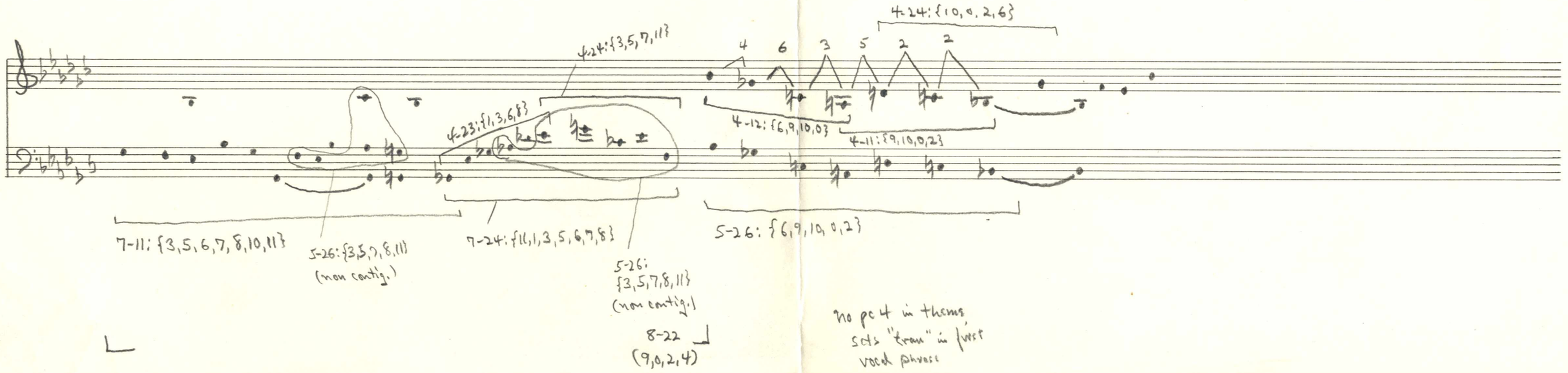
Schoenberg Second Quartet, III. (Litanei) completed July 11, 1908 (Maegaard, p. 55) A.F. March, 1978

Theme and Variations

Theme



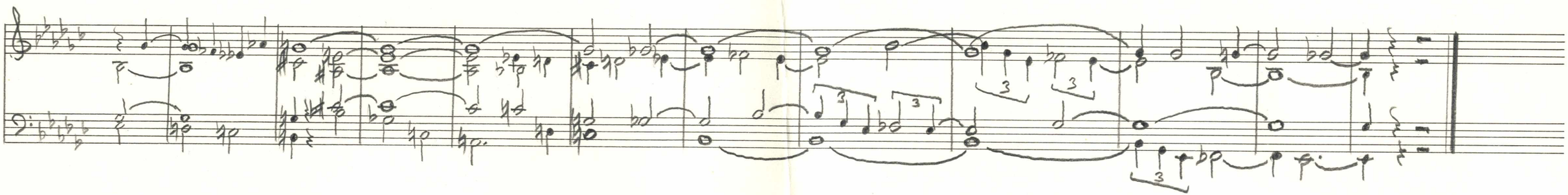




no pc 4 in theme, sets "true" in first vocal phrase

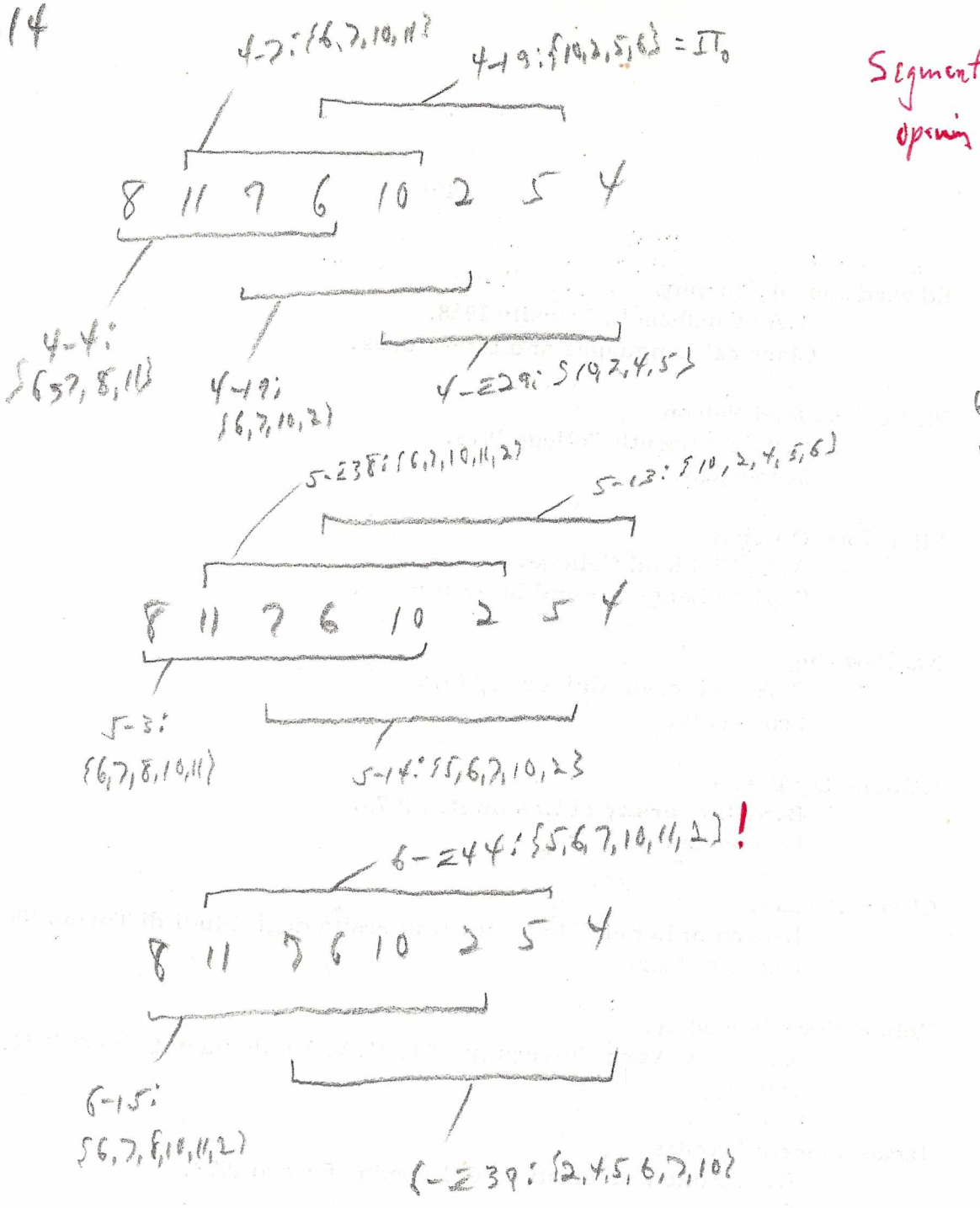
Schoenberg Second Quartet, III (Litanei)

m. 66 to end



Op. 10/4

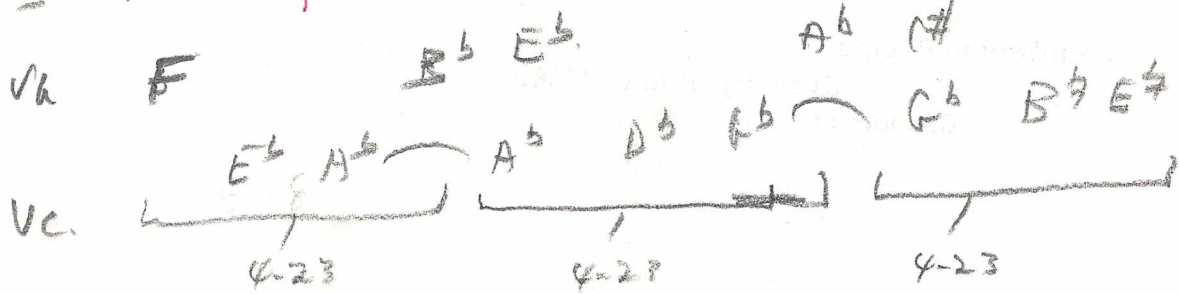
Segmentation of opening set (F-12)



6 7 10 2
10 2 5 6

---

m. 3 – second "layer"



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

Entrückung

See piano arrangement by Berg

Entrückung

Not merely a "motive"

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-Z15 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 . . .

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

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 of the theme (m. 21) .
The invariants B-C# reflect this second, or emphasize it and their placemetn 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

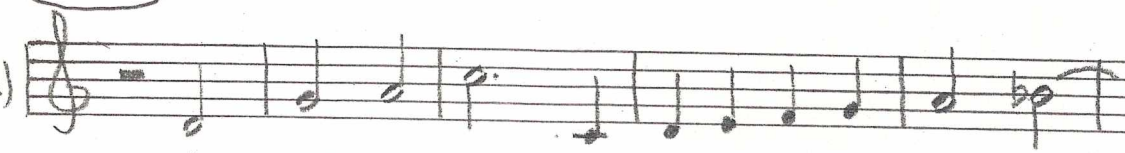
General: Development of the intervals of 4-23: the motive "Ich fühle Luft"

Schoenberg
Entrückung (Second Quartet, IV)

Allen Forte
Second Michigan Conference on
Music Theory, March 26, 1977

EX. 3

a)



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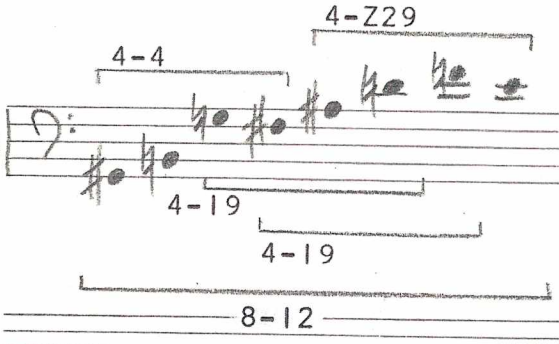
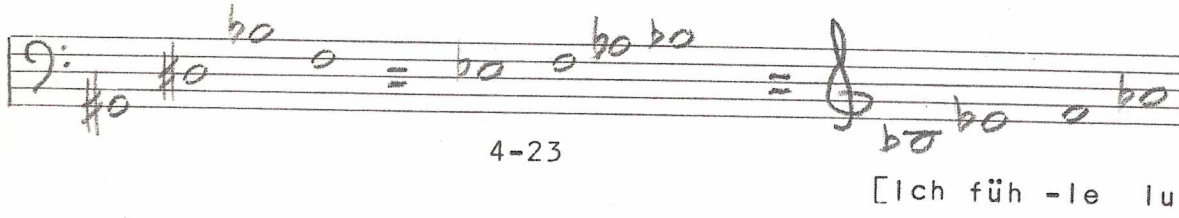
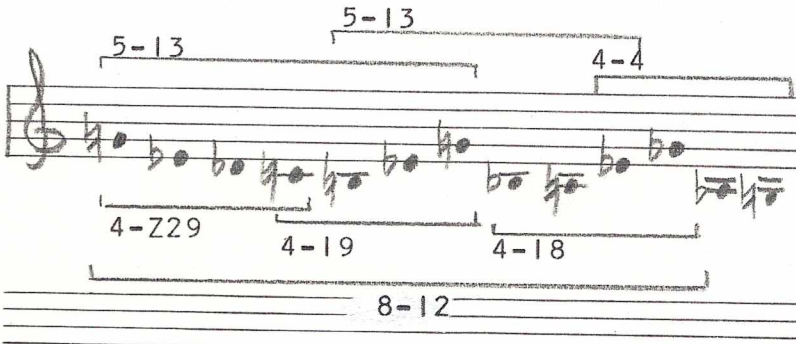


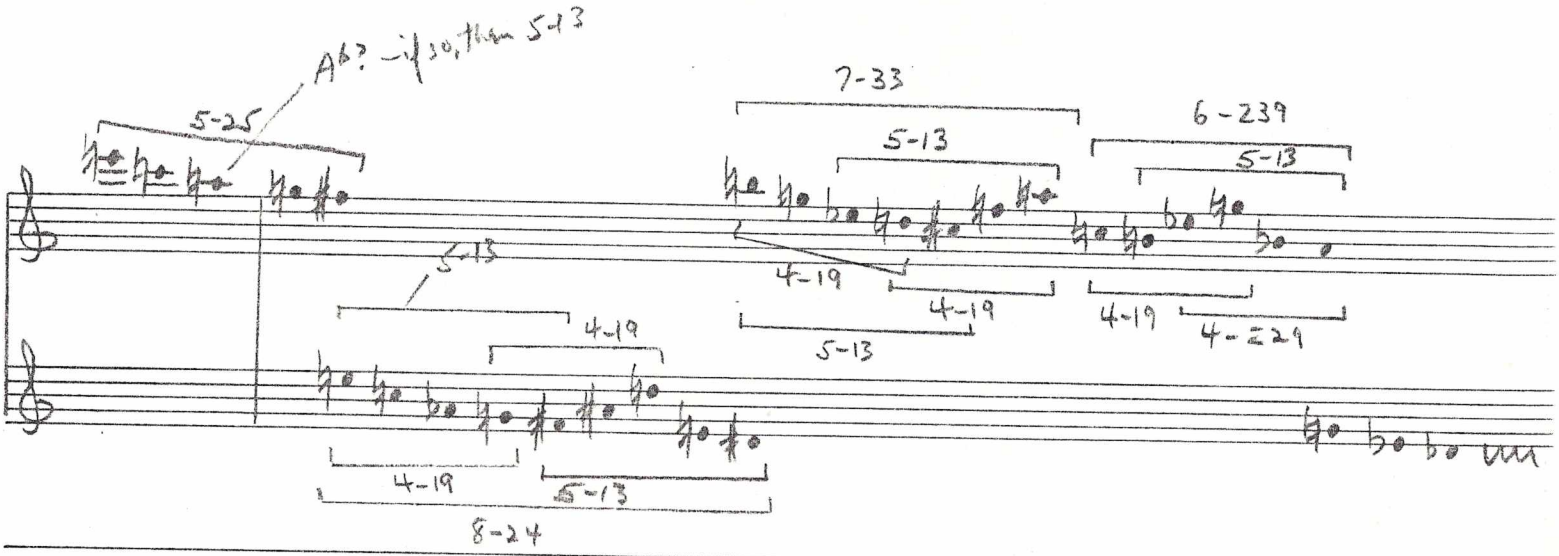
c)



d)



Entrückung – m. 5



Op. 10 – 1907-08

IV. ENTRÜCKUNG

(Stefan George)

Arr. for String Orchestra (Schoenberg)

Sehr langsam *(gehende Achtel.)*

Sopran

mit Dämpfer

mit Dämpfer

mit Dämpfer

mit Dämpfer

ppp

ppp

ppp

ppp

fpp

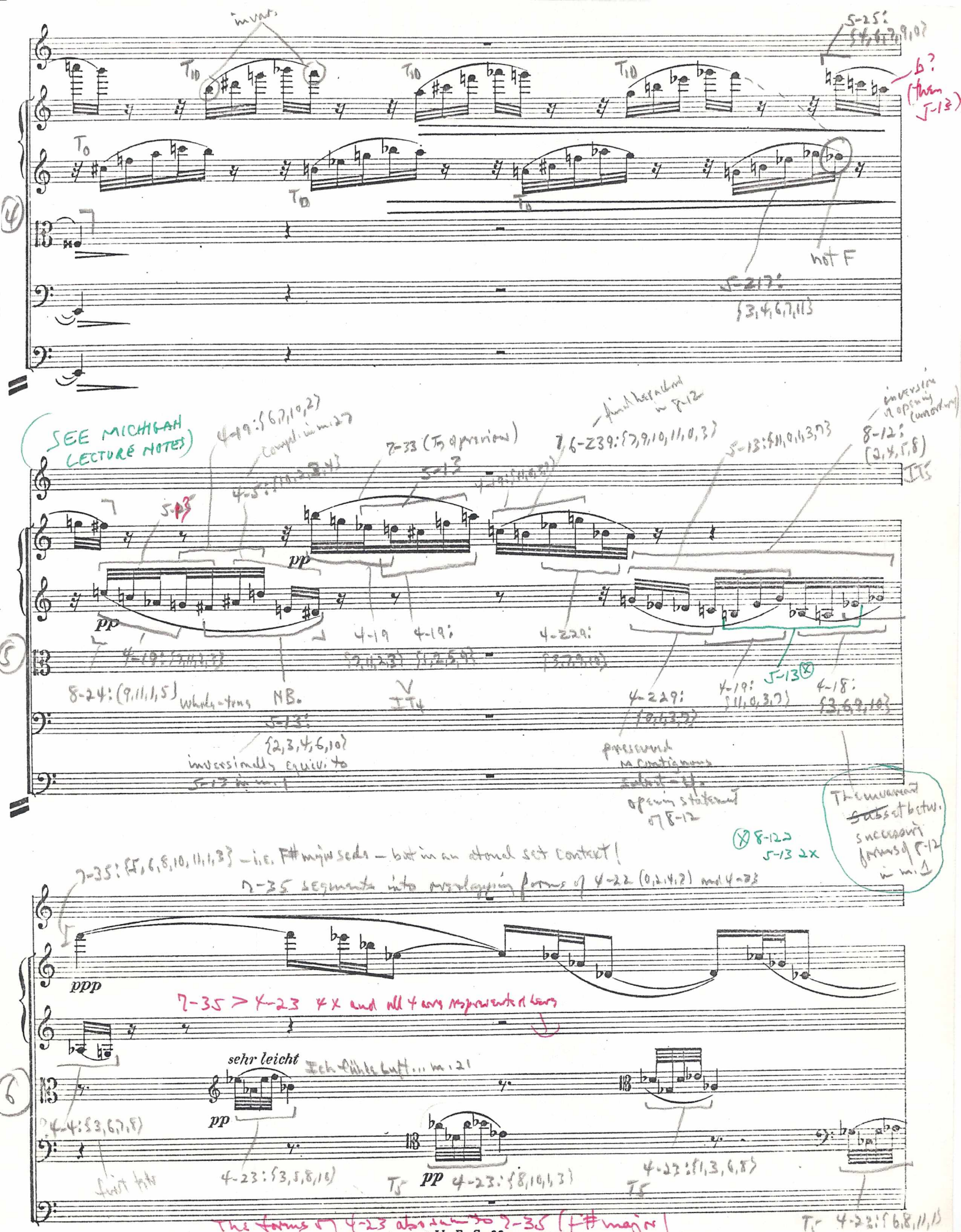
fpp

fp

fp

pp

U. E. S. 33



invars.
T10
T0
5-25: {4,6,7,9,0}
b? (then 5-13)
not F
5-217: {3,4,6,7,11}
(SEE MICHIGAN LECTURE NOTES)
4-19: {6,7,10,2}
compl. in m. 27
4-5: {10,2,3,4}
7-33 (T9 of previous)
5-13
6-Z39: {7,9,10,11,0,3}
find her ahead in 8-12
5-13: {11,0,1,3,7}
inversion of opening (unordered)
8-12: {2,4,5,8}
IT5
pp
4-19: {7,11,2,3}
8-24: (9,11,1,5)
whole-tone
NB.
5-13: {2,3,4,6,10}
inversionally equiv. to 5-13 in m. 1
4-19 {7,11,2,3}
4-19: {1,2,5,9}
IT4
4-229: {3,7,9,10}
4-229: {0,1,3,7}
preserved in contiguous subset - cf. opening statement of 8-12
4-19: {11,0,3,7}
5-13 ⊗
4-18: {3,6,9,10}
The invariant subset betw. successive forms of 8-12 in m. 1
⊗ 8-12 2
5-13 2x
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 4x and all 4 are represented here
sehr leicht
Ich fühle Luft... m. 21
pp
4-4: {3,6,7,8}
first tetr
4-23: {3,5,8,10}
T5
4-23: {8,10,1,3}
4-23: {1,3,6,8}
T5
T5 4-23: {6,8,11,1}
The forms of 4-23 also sum to 7-35 (F# major)