

Schoenberg, Opus 15/VI

Jedem Werke bin ich fürder tot.

To any action am I henceforth lifeless.

Dich mir nah zu rufen, mit den Sinnen,

~~For you to call me near~~, with thoughts *To call you near*

neue Reden mit dir auszuspinnen,

of spinning out new converse,

Dienst und Lohn, Gewährung und Verbot,

duty and reward, granting and forbidding,

von allen Dingen ist nur dieses Not,

in all things is only this a necessity,

und Weinen, daß die Bilder immer fliehen,

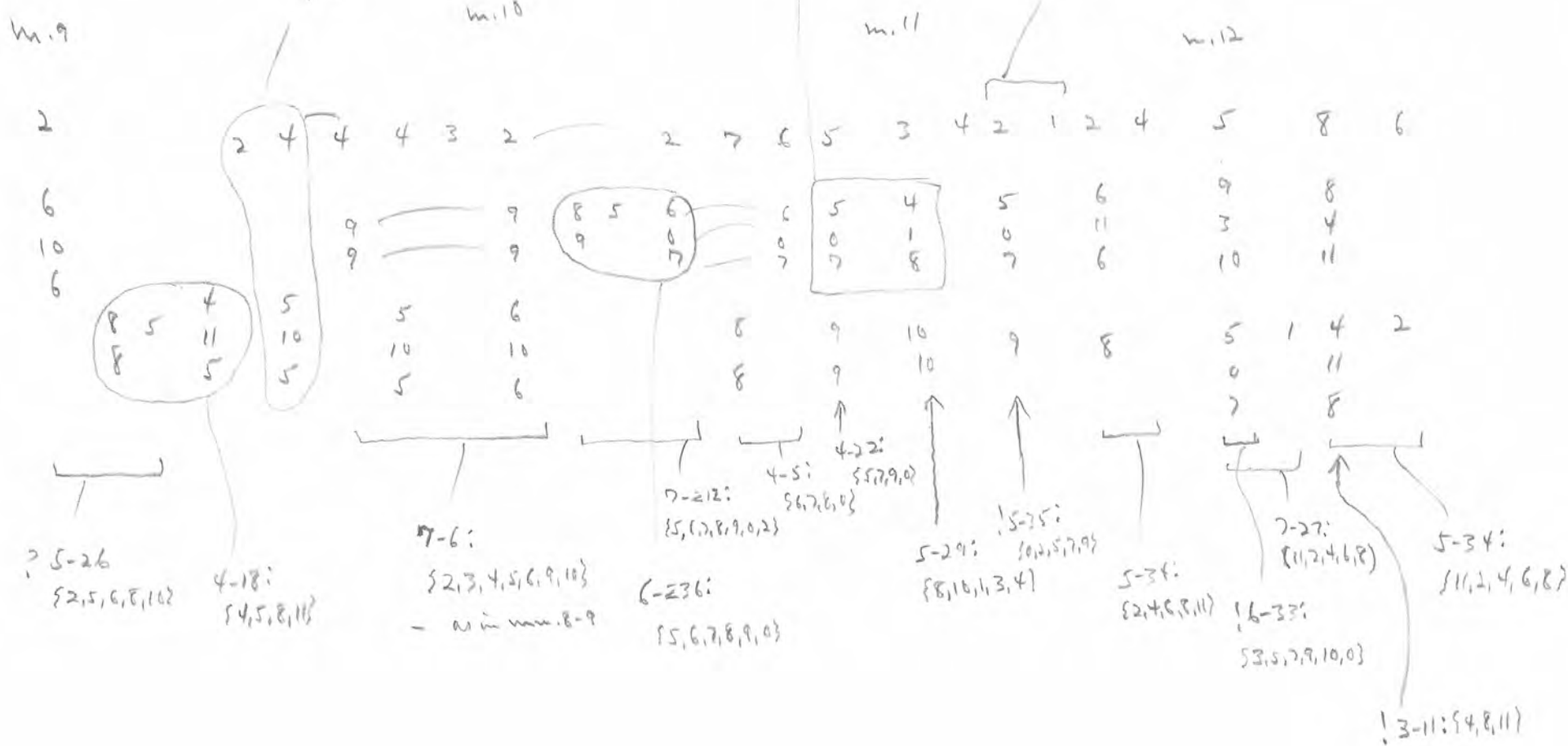
and weeping, that images always flee,

die in schöner Finsternis gediehen,

which increased in beautiful darkness,

wann der kalte, klare Morgen droht.

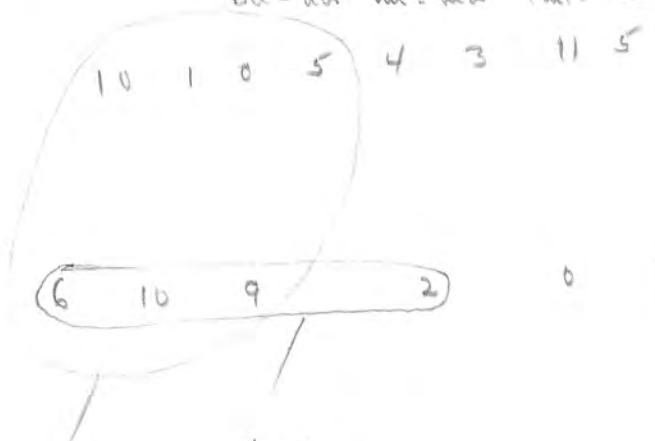
when cold, clear morning impends.



m. 13

m. 14

Bil-det im-mw flit-hen



? 5-21:
 $\{5, 6, 9, 10, 0, 1\}$

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

7-236:
 $\{9, 11, 0, 2, 3, 4, 5\}$
 5-236 in m. 6

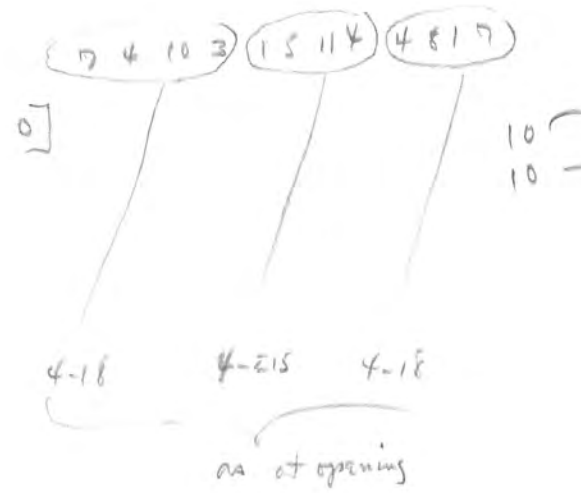
7-28:
 $\{2, 5, 6, 9, 11\}$

F-8: (6, 7, 11, 0)

m. 15



m. 16



m. 17

m. 18

4 5 3 4 2 4 4 3 1 2



7 10
 7 10

** EXAMPLE OF STATEMENT & LINEAR PROJECTION in a statistical field (2)

VI

good
octa
trump

Mäßig (♩ ca 66)

boundary of piano m. 4-18: [2, 4, 7, 10] CIII

8 Muzgoc

we field

Je - dem Wer - ke bin ich für - der tot.

4-3: [1, 2, 4, 5] CI

ohne Pedal

5-10

4-215 [1, 4, 5] CIII

4-18: [2, 4, 7, 10] CIII

4-15: [1, 4, 7, 10] CI

pp

And 9-10 (69.0)

4-15: [1, 4, 7, 10] CI

6-34: [1, 2, 4, 6, 8, 10] CI

8-24: [1, 4, 7, 10] CI and CI

8-24: [1, 4, 7, 10] CI

8-24: [1, 4, 7, 10] CI

Dich mir nah - zu - ru - fen mit den Sin - - nen, neu - e

new pc

4-24: [1, 4, 7, 10] CI

8-24: [1, 4, 7, 10] CI

4-3 CI

8-24: CI

5-10 CI

für den tot

Re - - den mit dir aus - - zu - spin - - nen,

Wer-ke

pp

pp

pp

4-16

4-24: [1, 4, 7, 10] CI

mi. 3

"Jeden"
 f
 8 Dienst und Lohn, Ge - währ - ung und Ver -
 9
 5-30
 A completis
 12-noti appoggiate
 ff
 5-19-07
 CI

breit
 10 - bot, von al - len Din - gen ist nur die - ses Not, und Wei - nen,
 11
 12 langsamer p
 ff
 p
 p
 4-3
 7-24
 CI

pp
 13 daß die Bil - der im - mer flie - hen,
 14
 15 Je - den
 die in schö - ner Fin - ster - nis ge - die -
 p

16 - hen, etwas flüchtig
 17 wann der kal - te, kla - re Mor -
 18 gen droht.
 pp
 sf
 4-2
 "bin ich"
 d. fort ed.

Schoenberg: Op. 15/6

Handwritten musical notation for measures 1-4. Measure 1 is circled with a 1. The notation is in treble and bass clefs. Measure 1 contains notes G#4, A4, B4 in the treble and G2, A2, B2 in the bass. Measure 2 contains notes A4, B4, C5 in the treble and A2, B2, C3 in the bass. Measure 3 contains notes B4, C5, D5 in the treble and B2, C3, D3 in the bass. Measure 4 contains notes C5, D5, E5 in the treble and C3, D3, E3 in the bass. Brackets labeled 'A' and 'B' are above the treble staves, and 'C' is below the bass staves.

Handwritten musical notation for measures 3-5. Measure 3 is circled with a 3. Measure 4 is circled with a 4. Measure 5 is circled with a 5. The notation is in treble clef. Measure 3 contains notes G#4, A4, B4. Measure 4 contains notes A4, B4, C5. Measure 5 contains notes B4, C5, D5. Brackets labeled 'A1' are above the staves.

Handwritten musical notation for measures 6-7. Measure 6 is circled with a 6. Measure 7 is circled with a 7. The notation is in treble clef. Measure 6 contains notes G#4, A4, B4. Measure 7 contains notes A4, B4, C5. Brackets labeled 'A2' are above the staves.

Handwritten musical notation for measure 8. Measure 8 is circled with an 8. The notation is in bass clef. Measure 8 contains notes G#2, A2, B2. Brackets labeled 'A2' are below the staff.

Handwritten musical notation for measures 11-12. Measure 11 is circled with an 11. Measure 12 is circled with a 12. The notation is in treble and bass clefs. Measure 11 contains notes G#4, A4, B4 in the treble and G2, A2, B2 in the bass. Measure 12 contains notes A4, B4, C5 in the treble and A2, B2, C3 in the bass. Brackets labeled 'A2' are above and below the staves.

Handwritten musical notation for measures 13-14. Measure 13 is circled with a 13. Measure 14 is circled with a 14. The notation is in bass clef. Measure 13 contains notes G#2, A2, B2. Measure 14 contains notes A2, B2, C3. Brackets labeled 'A1' are above the staves, and 'C' is below the staff.

⑤ B_2

⑥ B_1

⑦ B_2

B_3

⑭ B_2

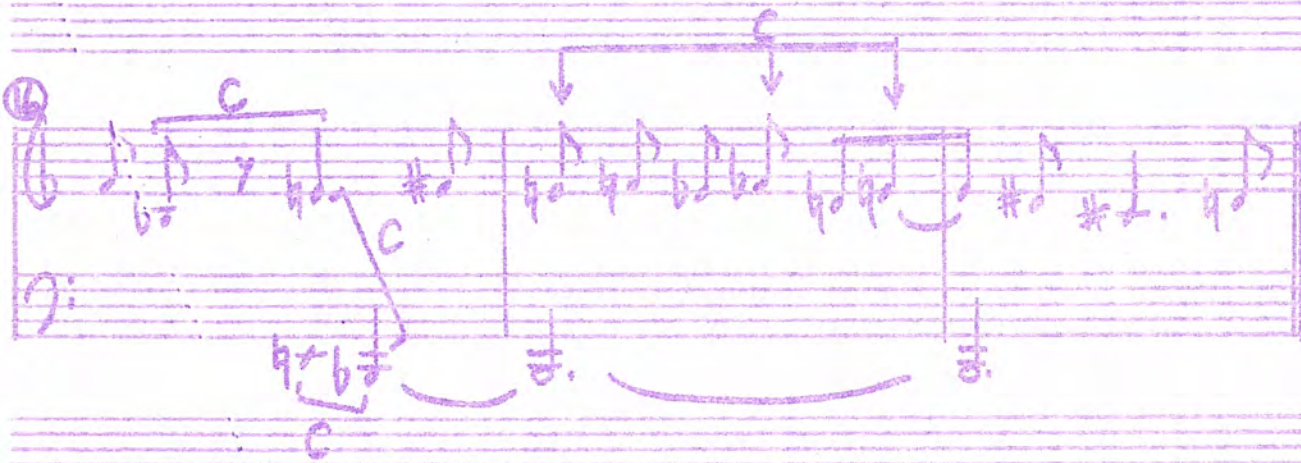
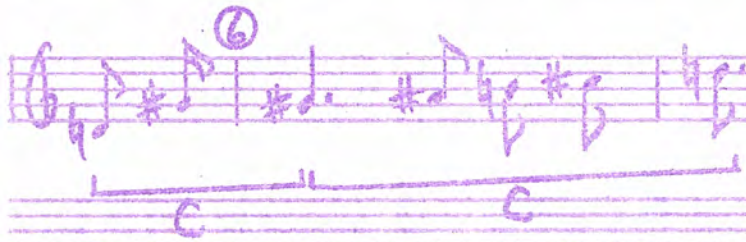
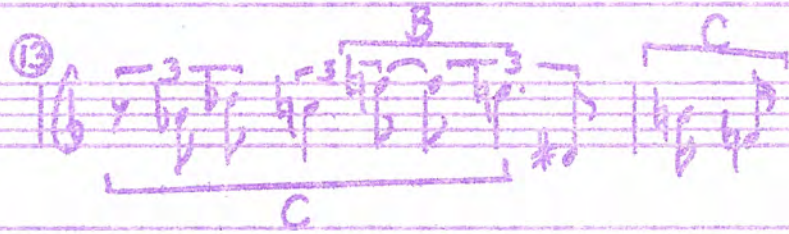
⑩ B_3

B_1

B_1

JF-DEM

C



Op. 16/2

SWITE
D = FRACTIONAL

3	4	7	10
10			
4			
7			

E (SE)

4:24 perhaps correction from pc 2 to pc 5
~~(no \sharp)~~

Schwabing, sp. 15/6

m.1

m.2

m.3

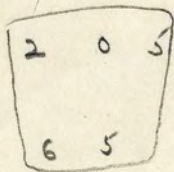
m.4

m.5

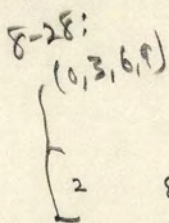
3 4 2 1 2 4 5 4

4 2 6

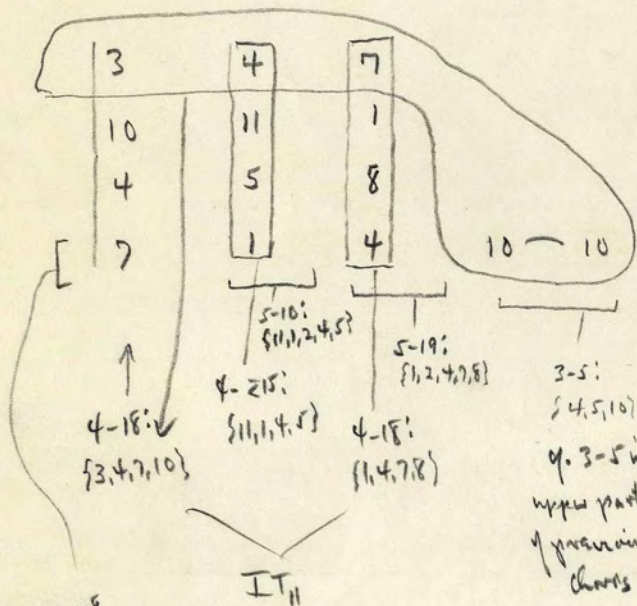
10 10



2



* Early 1908? ①
no "micro-organization",
complements, set usage
old style, etc. - 8 vs -
vocal lines not
integrated



1 4 2 6

8

10

5-23:

{2, 4, 6, 8, 10}

4-11:
{1, 2, 4, 6}

6-34:

{5, 6, 8, 10, 0, 2, 3}

Whole-tone formation
here

10

4-27

?5-28:

{8, 10, 1, 2, 4}

2

10 6

4 2 5 2

5-13:

{2, 4, 5, 6, 10}

4-5:

{4, 5, 6, 10}

* N.G.

5-2: {11, 1, 2, 3, 4}

End of 8-28: (0, 3, 6, 9)

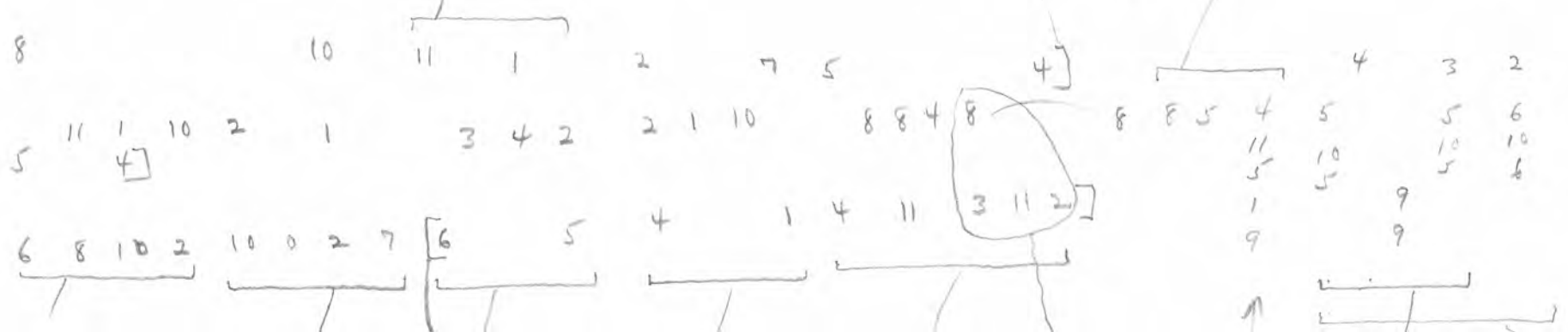
6-31: {8, 9, 11, 1, 4, 5}

m. 6

m. 7

m. 8

m. 9



4-24: {6, 8, 10, 2}
 ? 8-27: {7, 9, 0, 3}

5-236: {7, 10, 0, 1, 2}

? 7-2: {11, 1, 2, 3, 4, 5, 6}
 NB. 2 statements of same form

5-21: {1, 2, 4, 7, 10}

? 6-242: {2, 3, 4, 5, 8, 11}
 4-17: {8, 11, 2, 3}

5-30: {9, 11, 1, 4, 5}

5-7: {2, 4, 5, 9, 10}

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