

Subsets of $S = \{1, 2, 3, 4, 5, 6, 7, 8\}$

$n = 1$

$\{1\}, \{2\}, \{3\}, \{4\}$

$n = 2$

$\{1, 2\}, \{1, 3\}, \{1, 4\}, \{2, 3\}, \{2, 4\}, \{3, 4\}$

$n = 3$

$\{1, 2, 3\}, \{1, 2, 4\}, \{1, 3, 4\}, \{2, 3, 4\}$

$n = 4$

$\{1, 2, 3, 4\}$

$n = 5$

$\{1, 2, 3, 4\}, \{1, 2, 3, 5\}, \{1, 2, 3, 6\}$

$n = 6$

$\{1, 2, 3, 4\}, \{1, 2, 3, 5\}, \{1, 2, 3, 6\}$

$n = 7$

$\{1, 2, 3, 4\}, \{1, 2, 3, 5\}, \{1, 2, 3, 6\}$

$n = 8$

$\{1, 2, 3, 4\}$

Fünf Orchesterstücke

I Vogelstich

Flöte I
Flöte II

Violoncello I
Violoncello II

Violoncello I
Violoncello II

Handwritten musical score, first system. It consists of two staves. The top staff contains a melodic line with various notes and rests, and the bottom staff contains a bass line. There are several annotations in pencil, including circled notes and lines pointing to specific parts of the music.

Handwritten musical score, second system. It consists of two staves. The top staff contains a melodic line with various notes and rests, and the bottom staff contains a bass line. There are several annotations in pencil, including circled notes and lines pointing to specific parts of the music.

Handwritten musical score, third system. It consists of two staves. The top staff contains a melodic line with various notes and rests, and the bottom staff contains a bass line. There are several annotations in pencil, including circled notes and lines pointing to specific parts of the music.

Handwritten text at the bottom left of the page, possibly a signature or date.

Part: Bassoon
Date: 1/20/2014

Op. 111
No. 1
No. 2
No. 3

Op. 111
No. 1

Handwritten musical score for the first system. It consists of two staves. The top staff has a treble clef and contains several measures of music with notes and rests. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are numerous handwritten annotations in pencil, including slurs, brackets, and small text notes. A circled '1' is written in the left margin. The music appears to be a bassoon part.

A handwritten note enclosed in a rectangular box. The text is mostly illegible due to blurriness but appears to contain instructions or corrections related to the musical score.

Handwritten musical score for the second system. It consists of two staves. The top staff has a treble clef and contains several measures of music with notes and rests. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are numerous handwritten annotations in pencil, including slurs, brackets, and small text notes. The music appears to be a bassoon part.

Handwritten musical score for the third system. It consists of two staves. The top staff has a treble clef and contains several measures of music with notes and rests. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are numerous handwritten annotations in pencil, including slurs, brackets, and small text notes. The music appears to be a bassoon part.

Notes on thematic figures

Fig. 1 shows the opening theme in full notation (a) and with analytical interpolation (b). The latter identifies period 3-21, a subset of hexatonic 6-20 (16), as the thematic set in the descent, and beams two interlocking tetrachords that prove to be of special significance virtually immediately in the analysis of the full theme. I refer to the two parallel linear forms of 4-7 shown in Fig. 1 at c, which are quasi-convex inversions of the descent theme. Had these been true inversions, the full theme would have presented a single hexatonic cycle (like *Citas*) in the form of three contrapuntal lines. My reading here is subjective, relegating the fourth notes of the parallel lines to the status of upper adjacencies (*N*), to reveal the basic parallel forms of 4-7, which relate to the descent theme as T5 and T18. (If the adjacencies are effaced full membership in the lower-voice lines, two forms of octatonic tetrachord 4-3 emerge; thus, I leave open the possibility of that reading.)

It will be recalled that neither 3-21 nor its mother hexatonic 6-20 contain any instances of *tr2* or *tr6*. Therefore the occurrence of those intervals ("major second" and "tritone") remove the music from the hexatonic sphere. This is what happens almost immediately at the onset, in the clearest-note descending figure in the lower register shown in full notation and with analytical interpolation in Fig. 2. This "free," cadenza-like line begins by inverting the D-C# dyad of the middle voice in bar 1, the later note of which is the headnote of a form of trichord 3-4, the main component of the second theme (bars 5-9). The last note of 3-4, F, becomes the headnote of a form of 4-7, and the tailnote of 4-7, C#, becomes the headnote of 4-8, whose beamed constituents include two passing notes to reveal that 4-8 here is identical in pitch-class content to the final vertical of Theme 1: (B, A, J, I). This extraordinary, improvisation-like configuration ends with tetrachord 4-16, whose first dyad, Eb-D, refers to the lower voice in bars 2-3, while (Eb-A-G) form trichord 3-8, yet another foreshadowing of the appearance of Theme 2 in bar 7. (Fig. 3)

Before Theme 2 arrives, however, Schoenberg composes the three-bar development of Theme 1 shown in Fig. 3. I will describe its two components separately, beginning with the two lines in contrary motion. The thirty-second notes of the upper line present an unadorned form of 4-7, beamed in Fig. 4, against which the clearest-note triplets of the lower line

unfold an embellished form of 4-18. Then the retrograde intervals of thematic 5-21 shown in Fig. 1, 4-7 and 4-19 are combined here, creating a complete form of hexatonic 4-20 in its H1 arrangement. The second component or station of the passage consists of the Bb-C trill and the related three-measure wff-like dyad F-Gb, which form 4-23. Together, these motions produce two intervals of class 5: Bb-Eb and F-C, and their can be seen to relate to the fifth in the lower voices of bars 1-3, the accompaniment to the melody 5-21 theme. Termination of this reasonable passage occurs at the end of bar 7 with the thirty-second note figure that descends to Bb in bar 8. Embedded in this figure is a form of 3-8: (gg'-d'-Bb), an inversion of Theme 2, which is about to appear in bar 7 (Fig. 1). The pitch-class connection of the two forms of 3-8 is very close, since they share two. A very close connection obtains between the two forms of 3-8: they share two pitch-classes, represented by Gb/Ab and D, the tritone and tetrachord of Theme 2.

BEYOND WITH THEME 2 BAR 7

4-21 is the unfolding extension of the Second Quarter

