

# Schoenberg, Op. 16 / III: Occurrences of S-z1? throughout

S-137

Summer '02

221 229 235 244 248 249 250 258 259 260 261 263

T<sub>0</sub> T<sub>11</sub> T<sub>2</sub> T<sub>4</sub> T<sub>3</sub> T<sub>2</sub> T<sub>1</sub> T<sub>0</sub> T<sub>1</sub> T<sub>0</sub> T<sub>11</sub> T<sub>1</sub> T<sub>0</sub>

min. max min

5-237 3-1 3-4 3-4 7-3

[Locate on score]

8-14: [6, 7, 8, 10, 11, 0, 3, 5]



4-19 in subset 9x (greatest)

① 3-1 (canonic motive)

233

7

(T)

↓ have G attop  
7 F-E6 machine  
forms 6-219  
write 6-219 {6,7,10,11,29}

244

6-219: {0, 1, 3, 4, 5, 8}

T. ma

(245)

Lower stratum

$\left\{ \begin{array}{l} 5-24 \\ 7-24 \\ 9-9(1,3,5) \end{array} \right.$

Vertical 5-25 5-21 5-29 7-27 10-5

 $T_2$ 

249

T.

42

(B)

② - Contour inversion of canon begins

 $T_1$ 

(258)

 $T_0$ 

I.

26

use dotted lines

1

T,

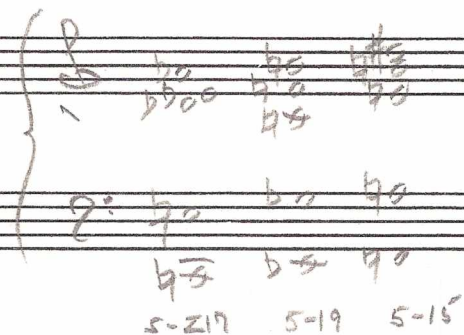
Entire lower  
structure is 9-7 (2,4,7)

6-224

6-2



Wozzeck, Act 1, Sc. 2



Berg's lecture on Wozzeck (~~1928~~ 1929) - Redlich, p. 269

"The unifying principle of that scene (Act 1, Sc. 2) is of an harmonic nature: these chords represent the harmonic vertebra of the scene. . ."

5-Z17 here is t4 of Schoenberg's chord in Op. 16/3  
[3 pcs are preserved: 0,4,8]

also Scriabin, *Etudes*, op. 74/4 (1914)

## Simultaneities, bars 248-251

248 3 249

5-16 4-20 5-29 5-217 5-16 5-11 5-16 4-20 5-20 5-217 5-16 5-11

non-duplicates on previous staves

5-16 4-20 5-29 5-217 5-16 5-11 5-16 4-20 5-20 5-217 5-16 5-11

6-210 6-246 7-26 7-27 7-35 7-32 9-5 8-22

252 259

5-16 4-20 5-29 5-217 5-16 5-11 5-16 5-21 4-20 5-29 5-217 5-217 5-16 5-24 5-16 4-14 5-5 5-217 5-217

8-26 7-21 8-26 8-11 7-25 6-236 7-212 5-238 7-25 9-7

Schematic: 3-note patterns in individual voices coincide

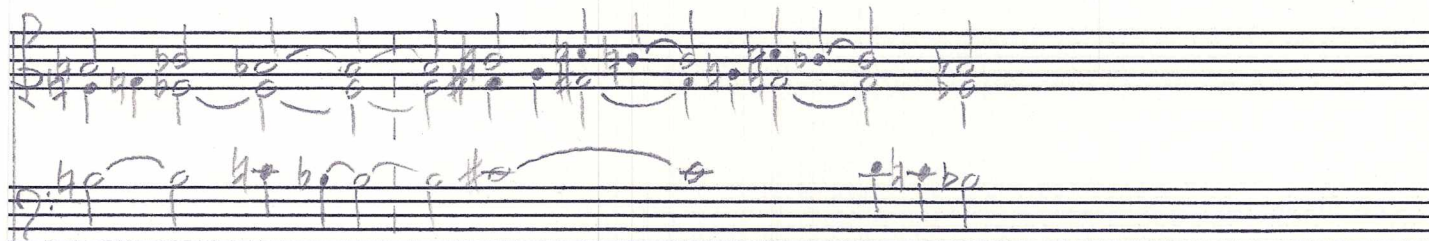
3-3 5-217

may be what S. meant  
by Akkordfarbungen - techniques

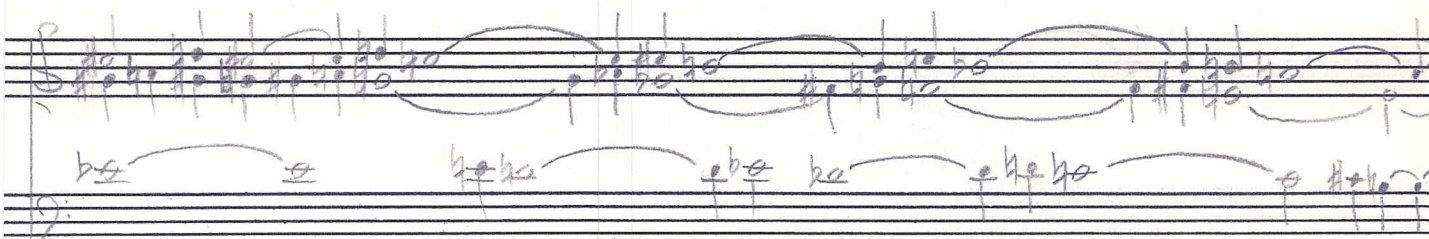


Schoenberg Op. 16/III  
Voice-leading (A.F.)  
Stratum 1

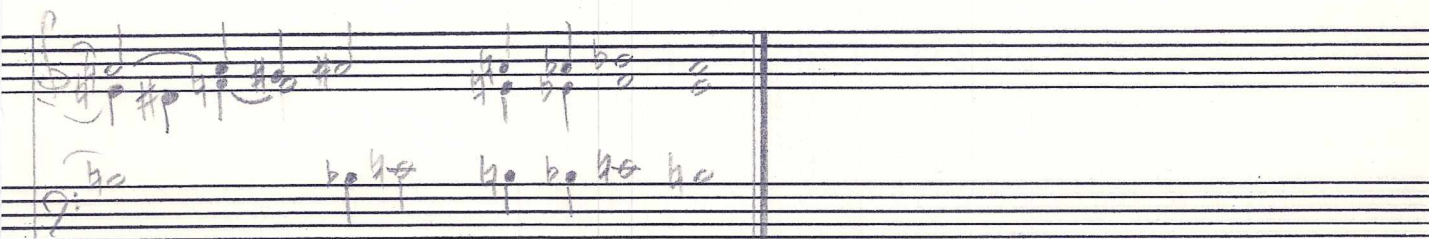
221 224 225 227 228 229 232 235 237 238 239 240 241 242 243 244



244 246 248 249



250/251 253 256 259 261 264





Schoenberg Op. 16/III (Revised version)  
Condensed score - A.F.

227

231

3-1  
(upper and  
down)

Condense  
to 4 staves

Handwritten musical score for Schoenberg Op. 16/III, measures 227-231. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. There are handwritten annotations and markings throughout the score, including '3-1 (upper and down)', 'Condense to 4 staves', and 'Lower staves only'.

Lower staves  
only

7-24

9-11  
(beat 1)

9-4 (all) ↑

9-10-5 in  
orig. - F  
sustained

232

235

240

Handwritten musical score for Schoenberg Op. 16/III, measures 232-240. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. There are handwritten annotations and markings throughout the score, including 'Lower staves only' and 'Each line in 3-4'.

Lower 2  
staves  
only

5-3

8-20

5-16  
\*Each line in 3-4



244

246

Handwritten musical score for measures 244-246. The score is written on three staves. The top staff shows a sequence of chords. The middle staff contains a series of notes with fingerings (46, 47, 48, 49, 50, 51, 52, 54, 55) and various annotations like '5-217', '5-16', '5-13', '5-16', '5-219', '5-16', '5-11', '5-218', '6-26', '56 57 58 59 60 61 62', '63 64 65 66', '67 68 69 70 71'. The bottom staff has notes with annotations '8-20', '7-32', '7-238', '7-31', '8-26', '8-22', '8-22'.

248

Handwritten musical score for measures 248-250. The score is written on three staves. The top staff shows a sequence of chords. The middle staff contains a series of notes with fingerings (3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The bottom staff has notes with annotations 'L2-35 (downst. str)', 'L6-32 (downst)', 'L6-224', '5-217'.

(with ...)



251

252

253

256

259

256

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals. Annotations include:

- Staff 1:  $5-217$ ,  $7-21$ ,  $8-20$ ,  $9-11$ ,  $6-244$  {2,3,4,5,6,7,8,9,10,11,12}
- Staff 2:  $5-16$ ,  $5-24$ ,  $5-16$ ,  $4-14$ ,  $5-5$ ,  $5-217$ ,  $5-217$
- Staff 3:  $6-33$
- Staff 4:  $8-8$ ,  $9-4$

260

263

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals. Annotations include:

- Staff 1:  $5-217$ ,  $5-217$ ,  $5-217$ ,  $5-217$
- Staff 2:  $8-4$ ,  $8-18$
- Staff 3:  $6-224$



2.8-40

Lower harmonic-melodic stratum (stratum 2)

227 229 247 248 249 257 259

Summary of progression of lowest voice (Double bass)

\* lowest available note  
(open E string)



Combination of notes voices of stratum 1  
and lower voices of stratum 2

2.8-43

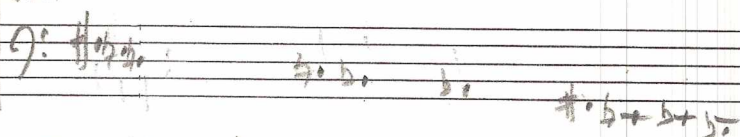


3-6



3-6

8-21



8-21: (5, 7, 9, 11)



5-Z17 over total span of movement

LINEAR PROGRESSIONS

229

229 235 244 248 249 250 258 259 260 261 263

Counterpoint formed by bass lines  
of strata 1 and 2

229 229 229 231 234 249

without displacements:

origin of controlling interval  
(see bar 227)



(251)

to be inserted  
to be inserted  
6-224: 5, 8, 9, 11, 0, 2, 4, 3

(5-217)

6-244: 5, 2, 7, 11, 8, 11, 3

6-33

7-21

8-20 (10, 1, 5, 6)

8-26: (1, 4, 6, 9)

?

1 3 7 8 10 11

0156 .910 01  
014528  
013428



✓✓✓✓  
1 1 2 3 2 0

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various intervals and fingerings, with labels  $ic_3$ ,  $ic_4$ ,  $ic_5$ ,  $ic_2$ , and  $ic_1$  written above and below the notes. The notes are connected by curved lines, suggesting a melodic or harmonic progression. The bass clef part has a key signature of one sharp (F#).

Handwritten musical notation on a grand staff (treble and bass clefs). The notation shows five intervals, each labeled with a circled number:  $ic_1$ ,  $ic_2$ ,  $ic_3$ ,  $ic_4$ , and  $ic_5$ . The notes are connected by vertical lines, indicating simultaneous sounds. The bass clef part has a key signature of one sharp (F#).

Empty grand staff lines (treble and bass clefs).

Empty grand staff lines (treble and bass clefs).

Empty grand staff lines (treble and bass clefs).

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