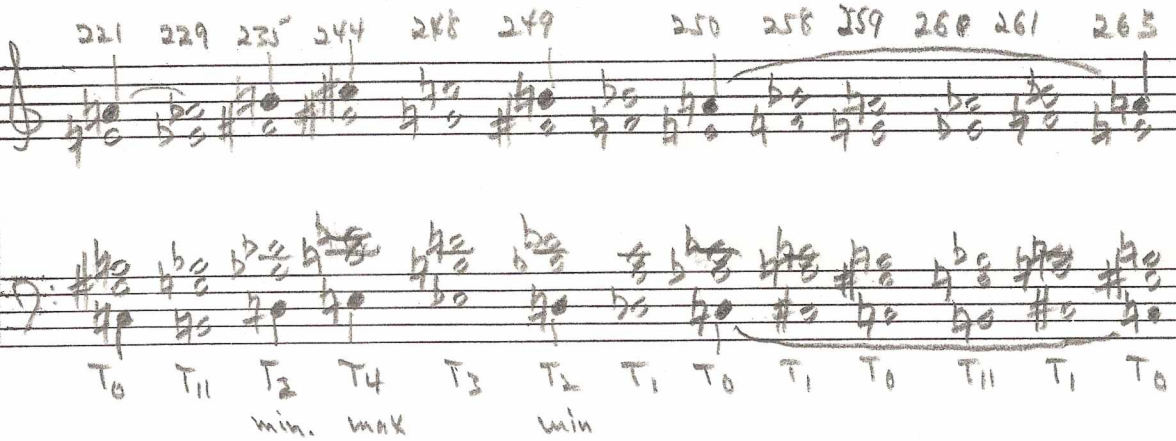
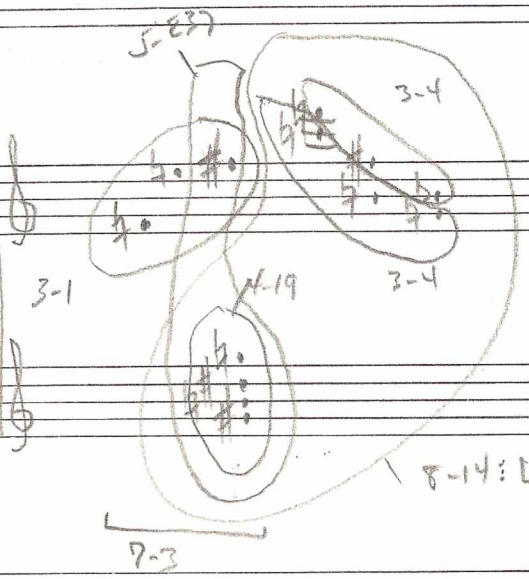
S-137
Summer '02

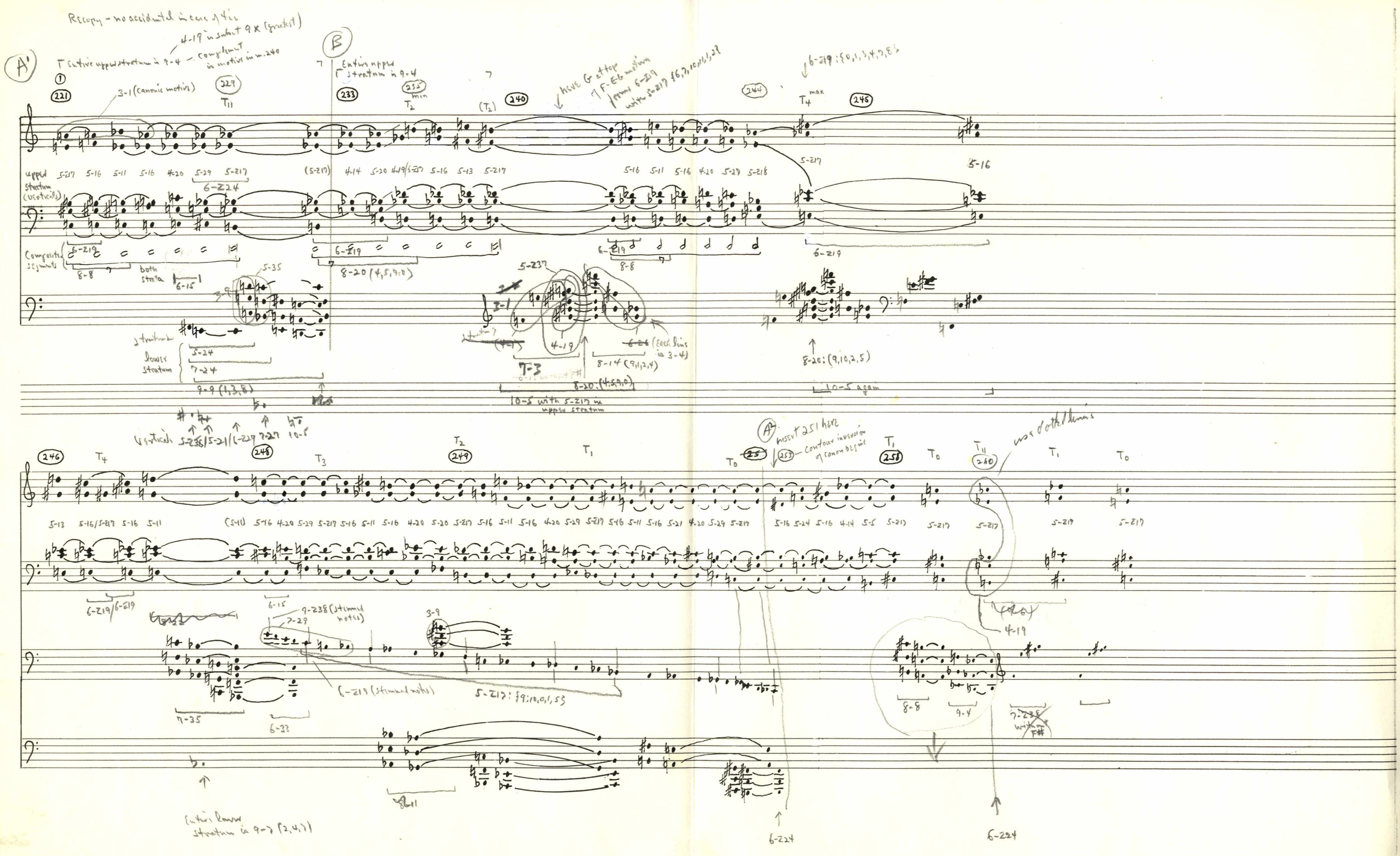
Schoenberg, Op. 16/III: Occurrences of 5-Z17 throughout



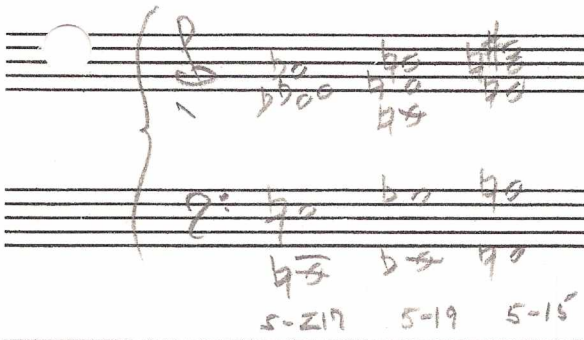


8-14: [6,7,8,10,11,0,3,5]

[Locate on score]


Recopy - no accidental in case of tie
4-19 is subset 9 x (greatest)
Entire upper stratum is 9-4 - complement is motive in m. 240
A'
B
Entire upper stratum is 9-4
3-1 (canonic motive)
upper stratum (verticals)
Composite segments
both strata
lower stratum
5-35
5-237
4-19
7-3
8-14 (9,1,2,4)
8-20: (4,5,9,0)
10-5 with 5-217 in upper stratum
8-20: (9,10,2,5)
10-5 again
6-219: {0,1,3,4,7,8}
6-Z24
6-Z19
8-8
9-9 (1,3,8)
verticals 5-236/5-21/6-Z29 7-27 10-5
A2
insert 251 here
contour inversion of canon begins
use dotted lines
6-Z19/6-Z19
7-35
6-33
7-29
9-238 (stimmed notes)
6-Z19 (stimmed notes)
5-Z17: {9,10,0,1,5}
8-8
9-4
7-238 without F#
Entire lower stratum is 9-7 (2,4,7)
6-Z24
6-Z24

Wozzeck, Act 1, Sc. 2



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

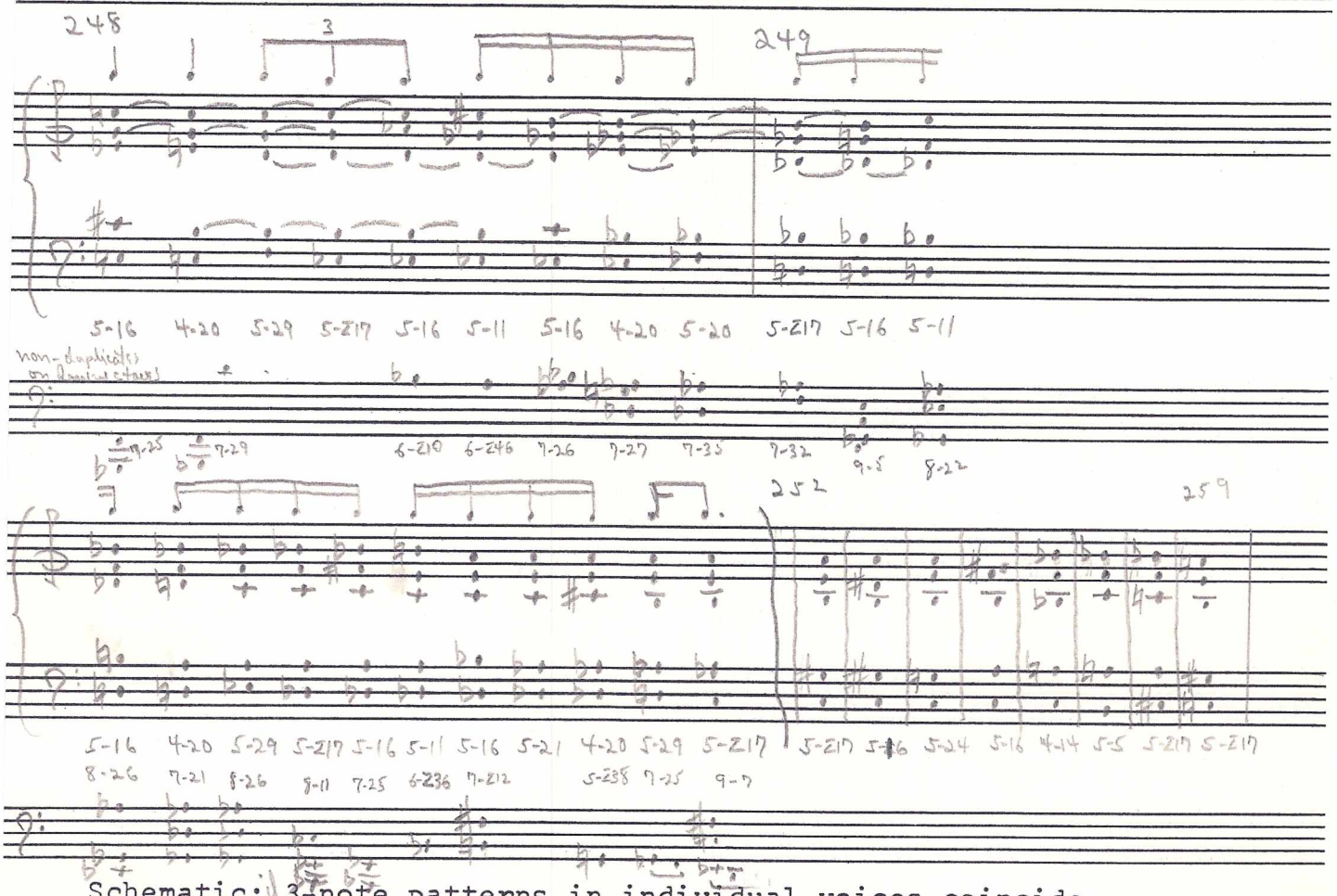
"The unifying principle of that scene (Act 1, Sc. 2) is of an harmonic nature: these chords represent the harmonic vertebra of the scene. . . "

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

also Scriabin, Preludes, Op. 74/4 (1914)

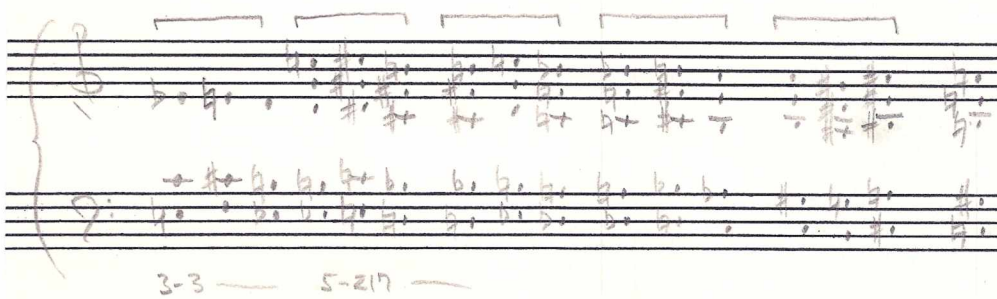
Schoenberg: Op. 16/III A.F.

Simultaneities, bars 248-251

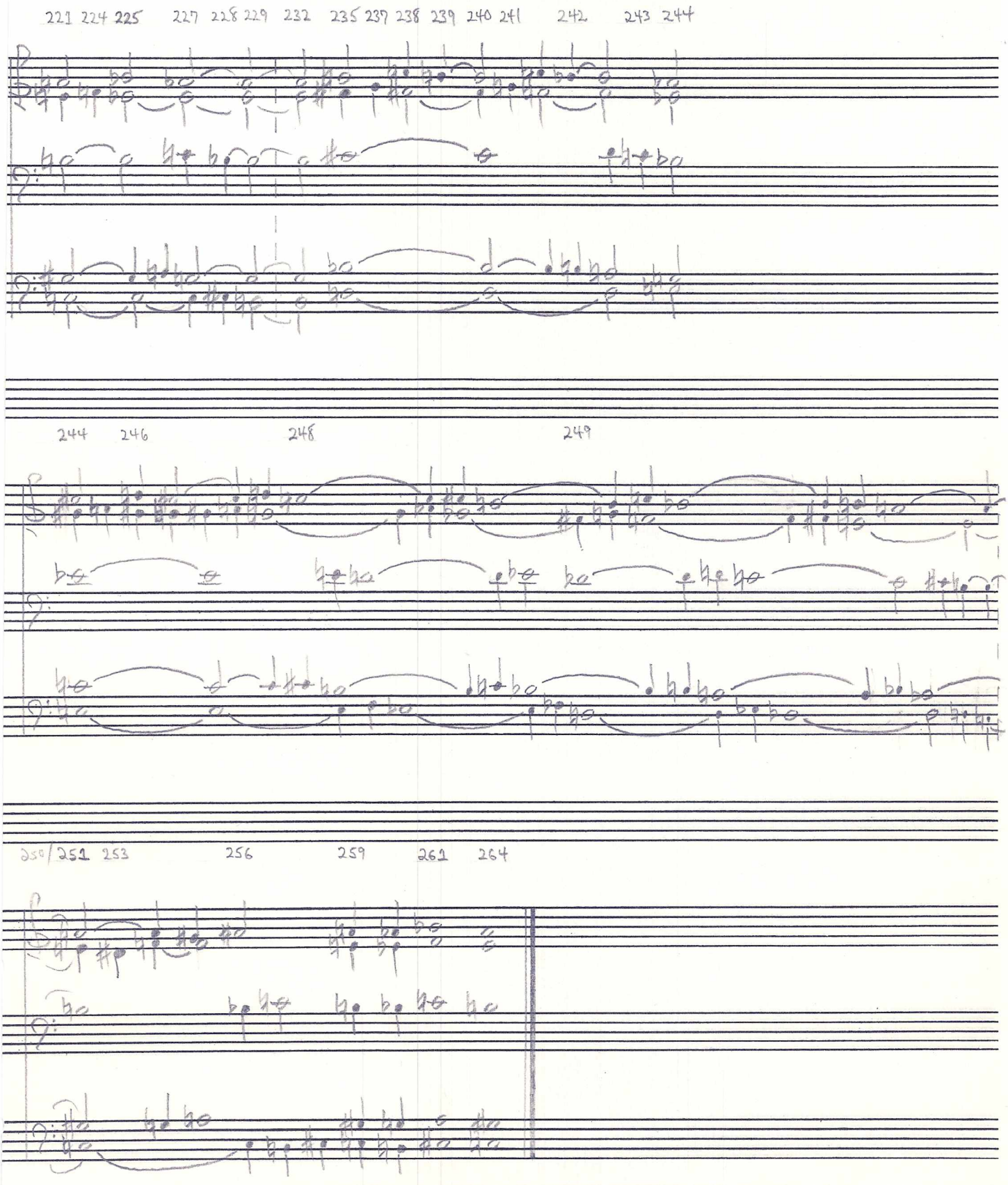


Schematic: 3-note patterns in individual voices coincide

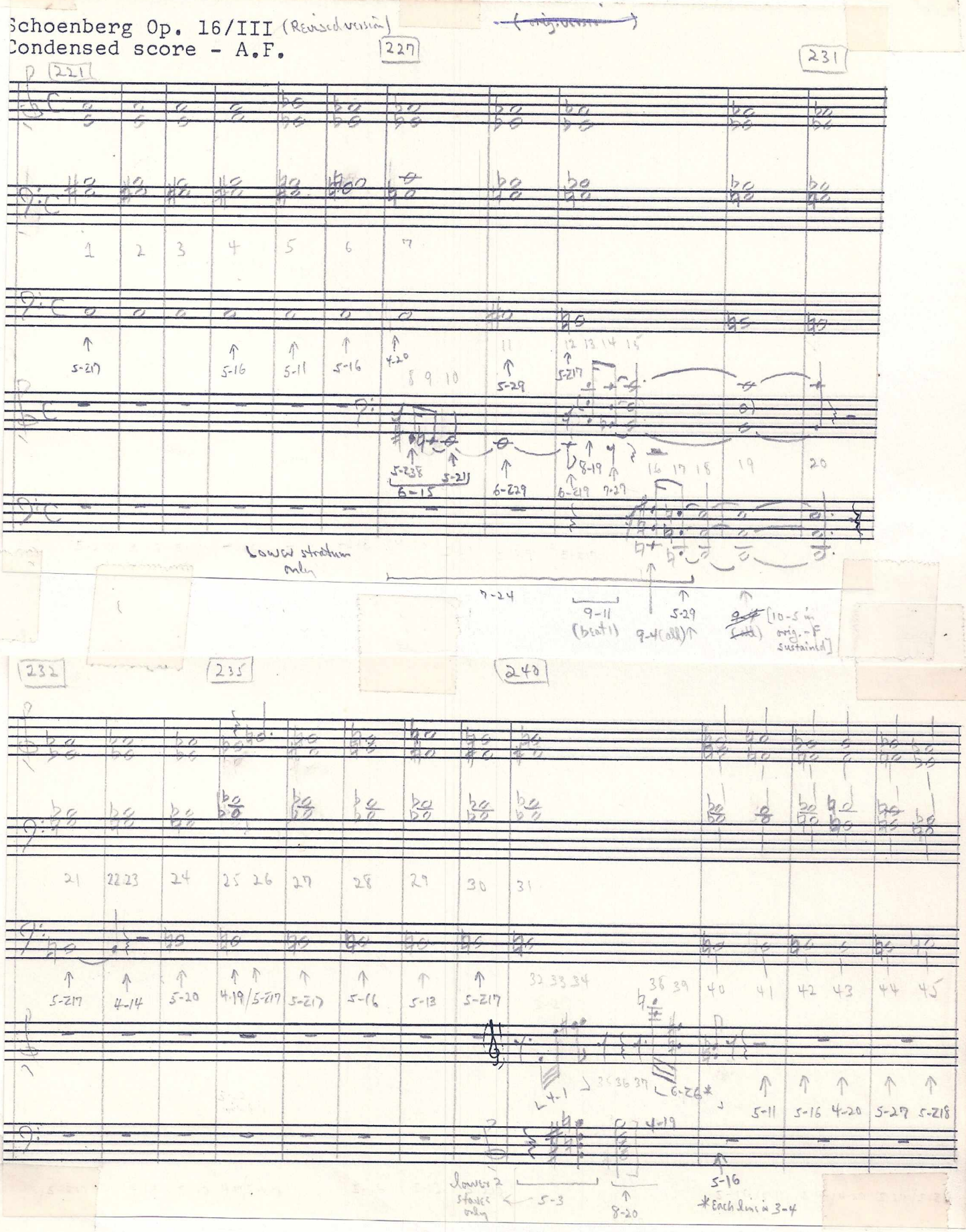
may be what S. meant by Akkordfarbungen u. technisches

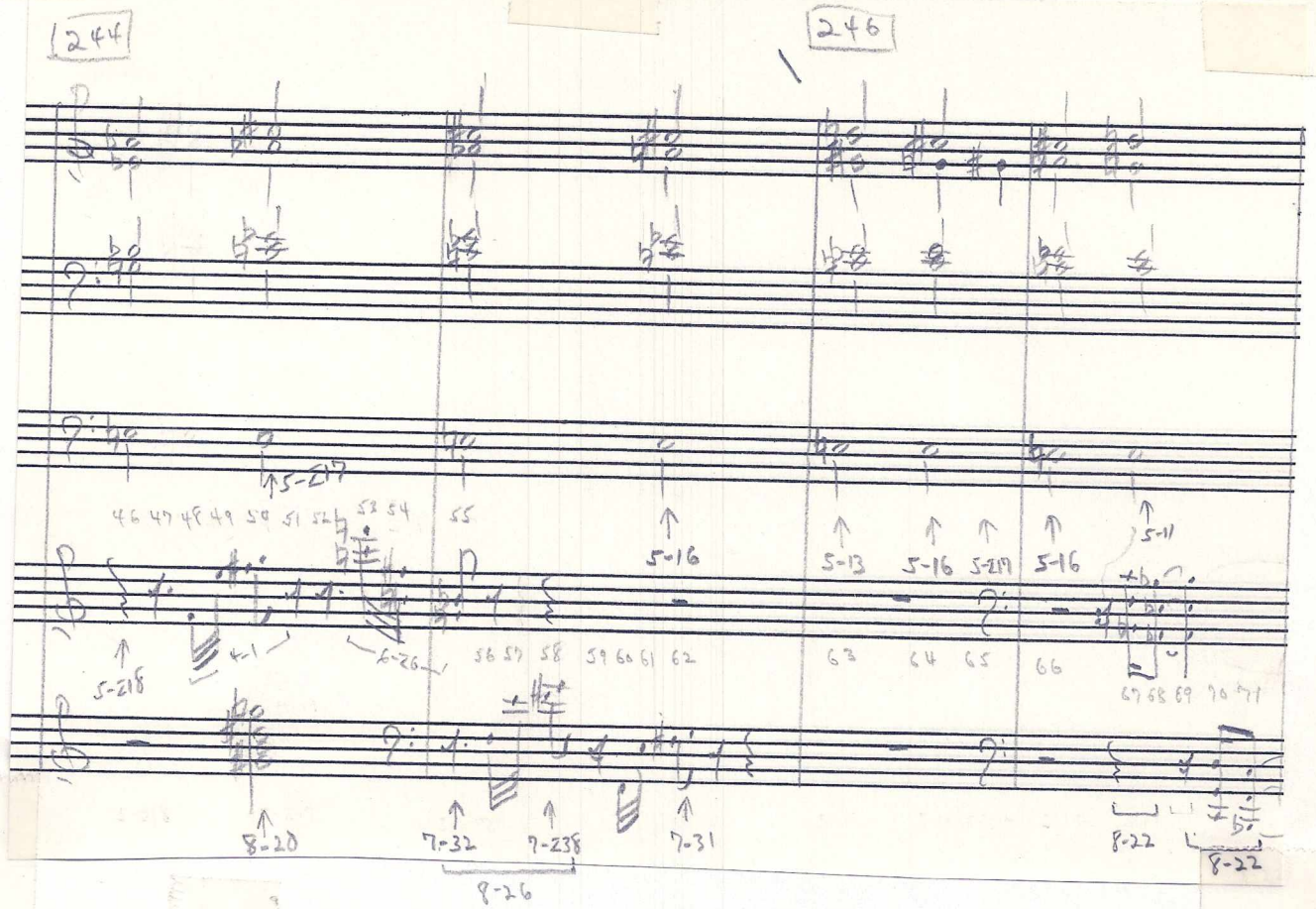


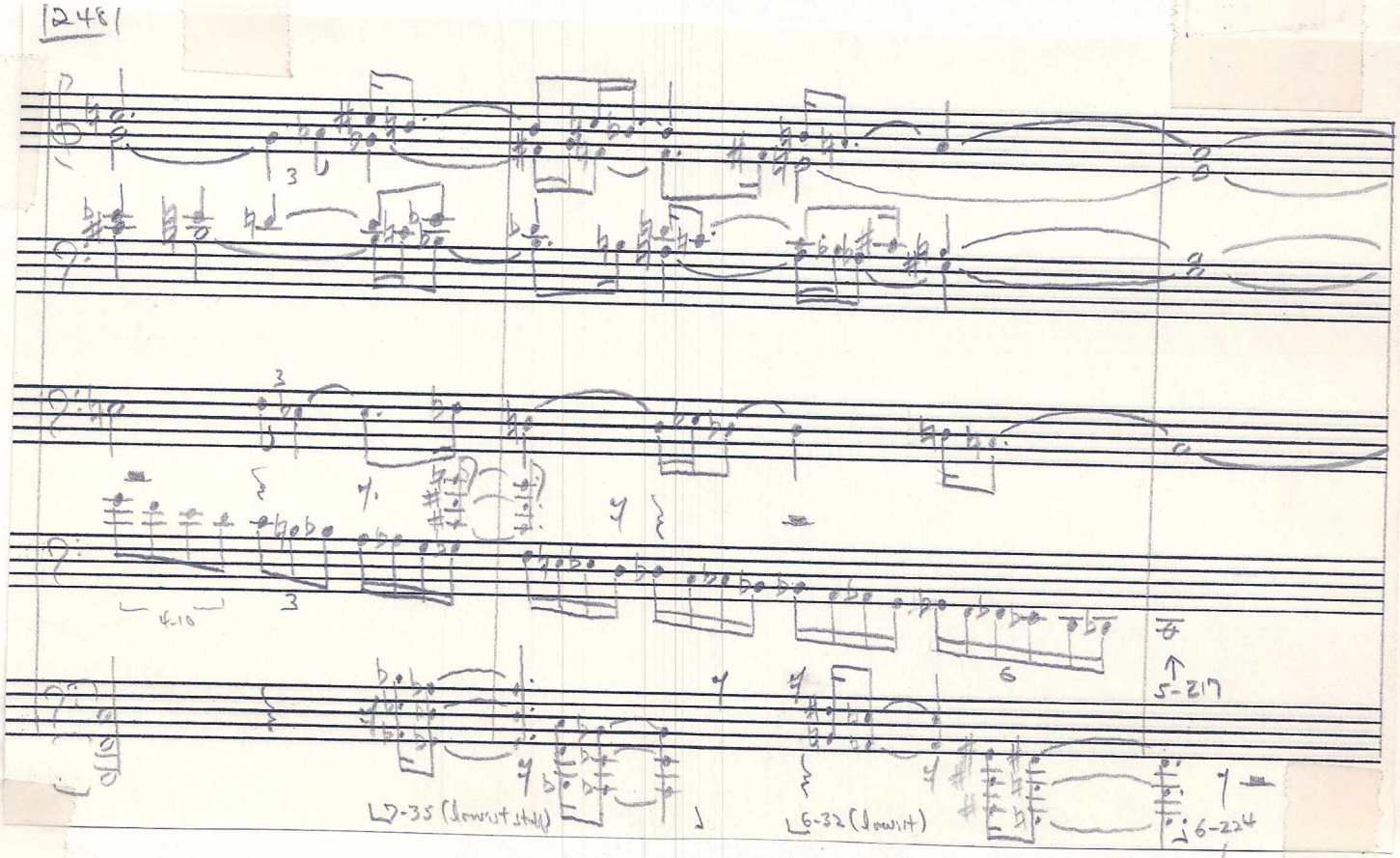
Schoenberg Op. 16/III
Voice-leading (A.F.)
Stratum 1

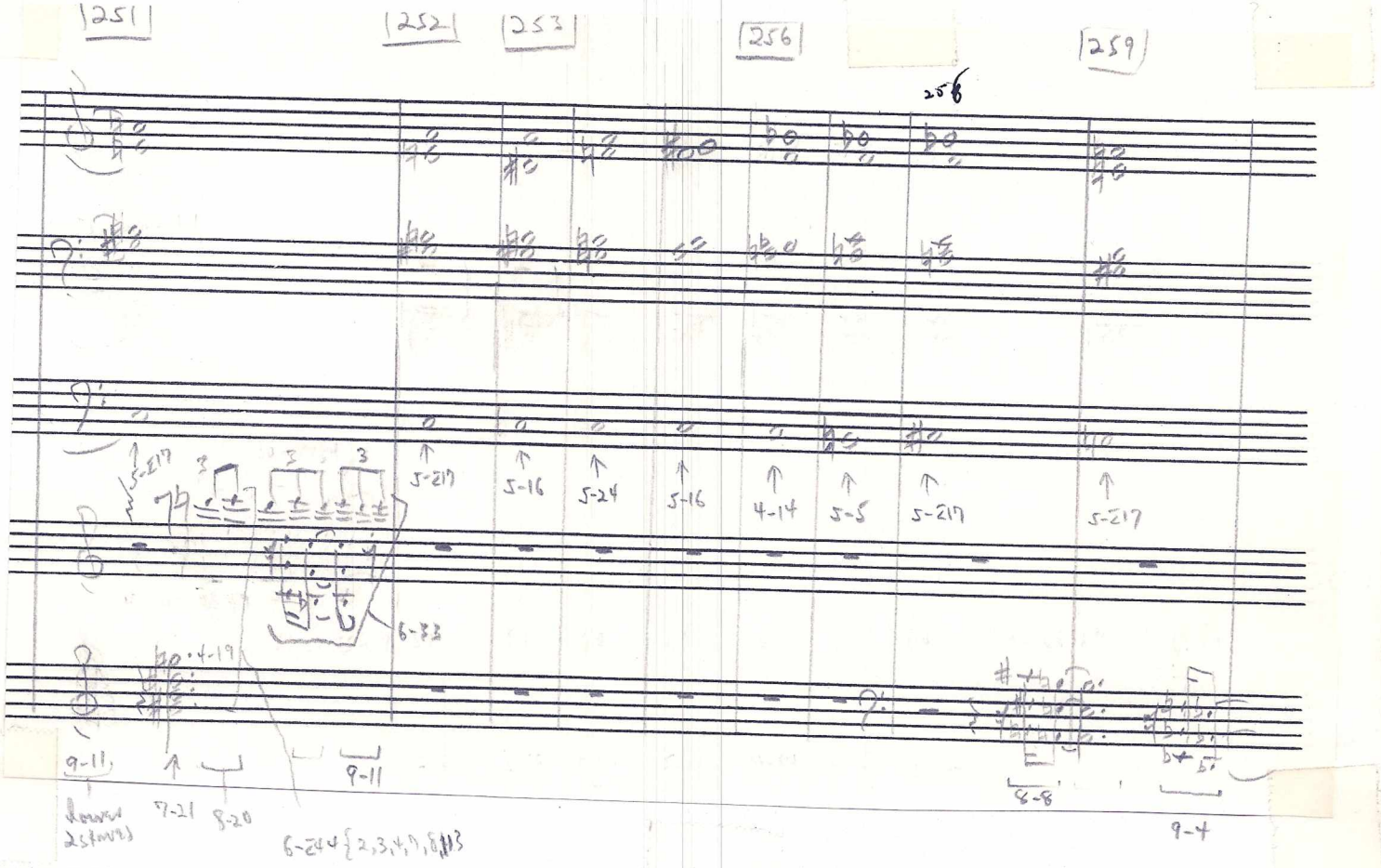


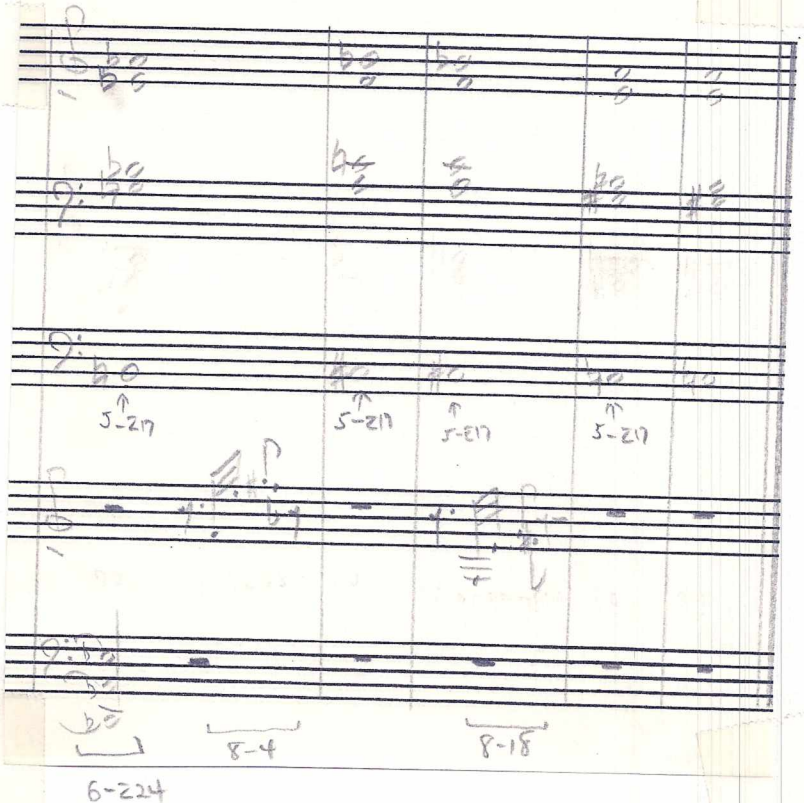
Schoenberg Op. 16/III (Revised version)
Condensed score - A.F.




244
246
5-217
5-16
5-13
5-16
5-217
5-16
5-11
5-218
6-1
6-26
8-20
7-32
7-238
8-26
7-31
8-22
8-22


248
6-10
5-217
7-35 (downstroke)
6-32 (downstroke)
6-224


251
252
253
256
259
258
5-217
5-16
5-24
5-16
4-14
5-5
5-217
5-217
6-33
4-19
9-11
9-11
7-21
8-20
6-24 {2,3,4,7,8,T}
6-8
9-4

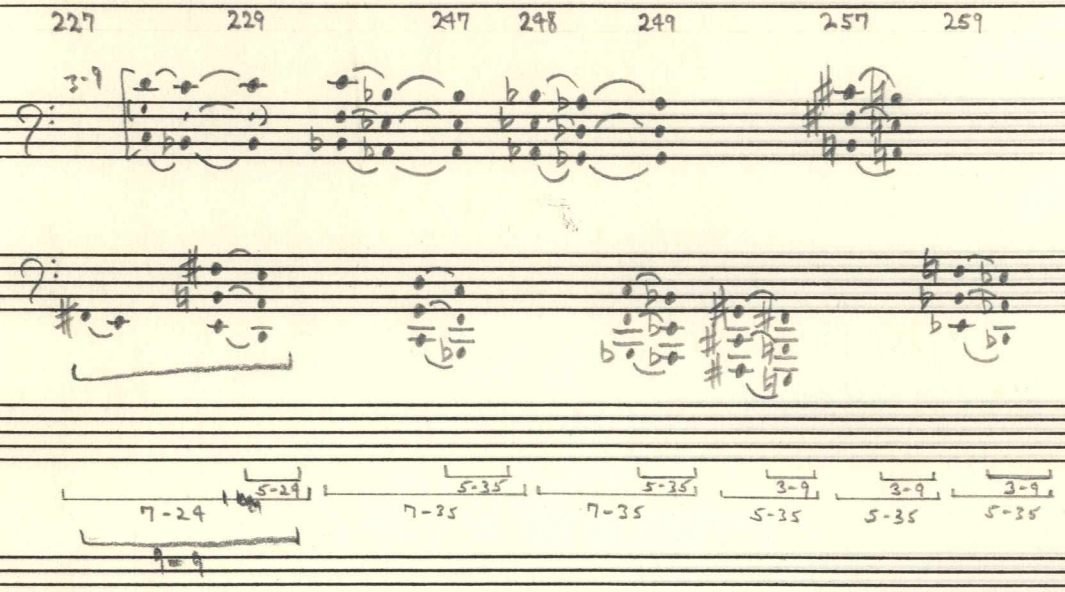

260
263
5-217
5-217
5-217
5-217
8-4
8-18
6-224

Schoenberg: Op. 16/III

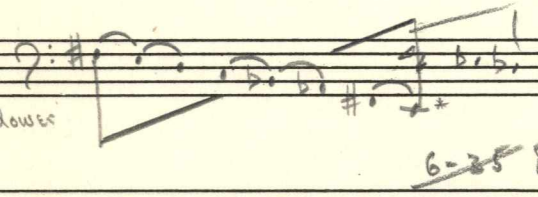
A.F.

2.8-40

Lower harmonic-melodic stratum (stratum 2)



Summary of progression of lowest voice (Double bass)

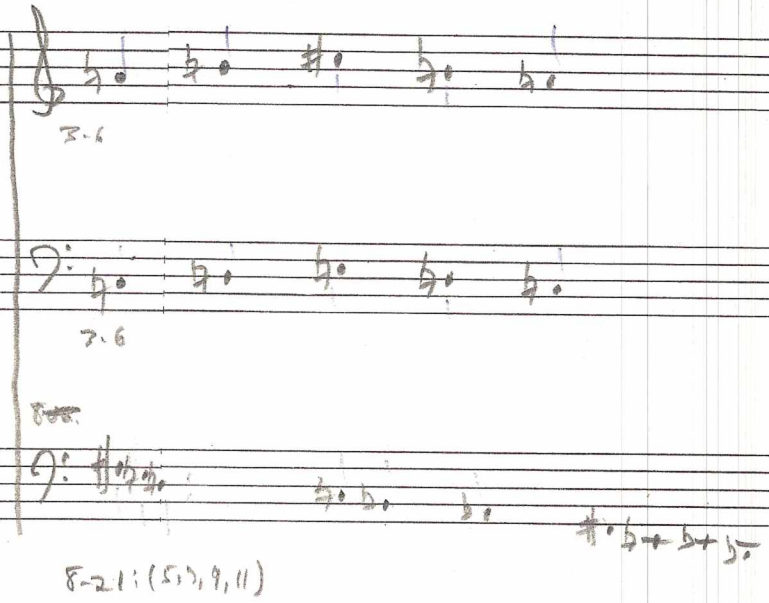


~~6-35~~ 8-21

* lowest available note (open E string)

Combination of outer voices of stratum 1
and lower voice of stratum 2

2.8-43

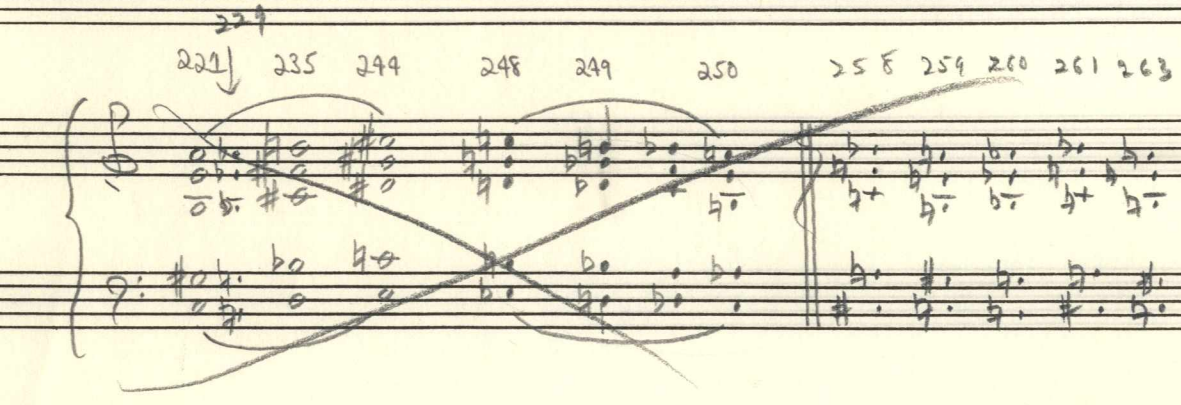


A.F.

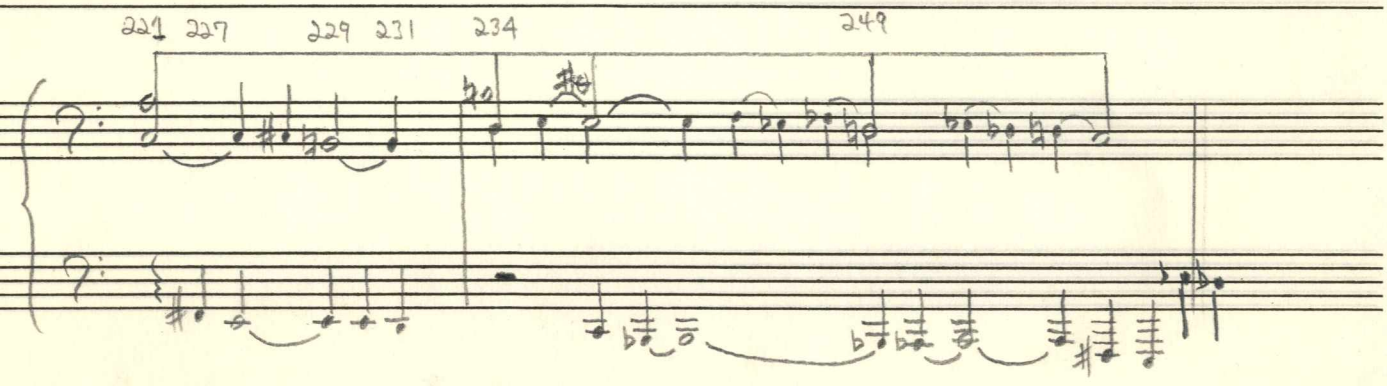
Schoenberg: Op. 16/III

5-Z17 over total span of movement

LINEAR PROGRESSIONS

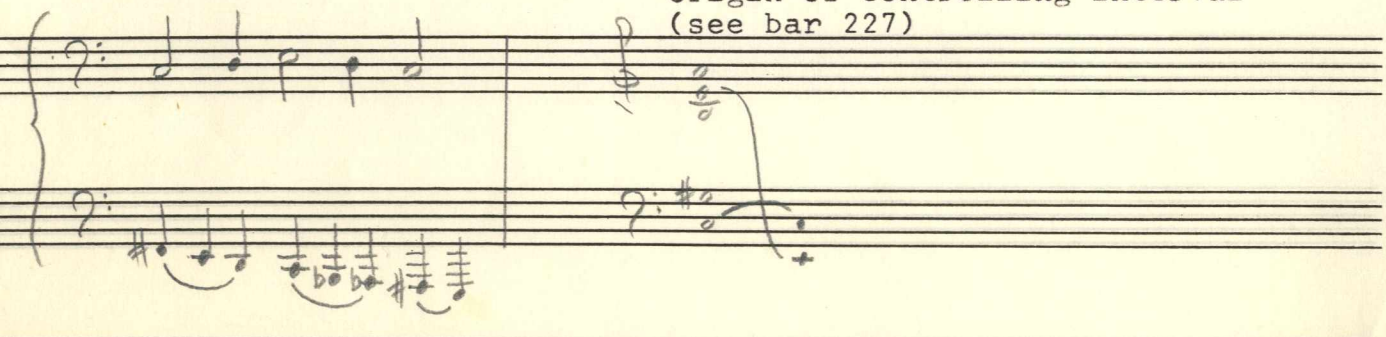


Counterpoint formed by bass lines
of strata 1 and 2



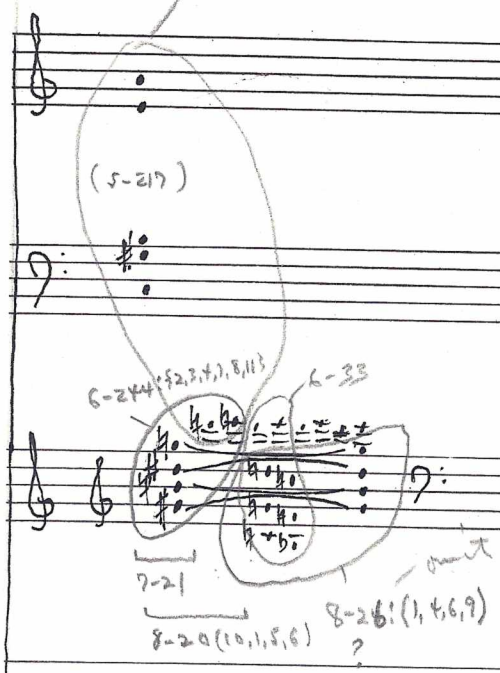
without displacements:

origin of controlling interval
(see bar 227)



(251) to be inserted to main sketch

6-Z24: {8,9,11,0,2,4}



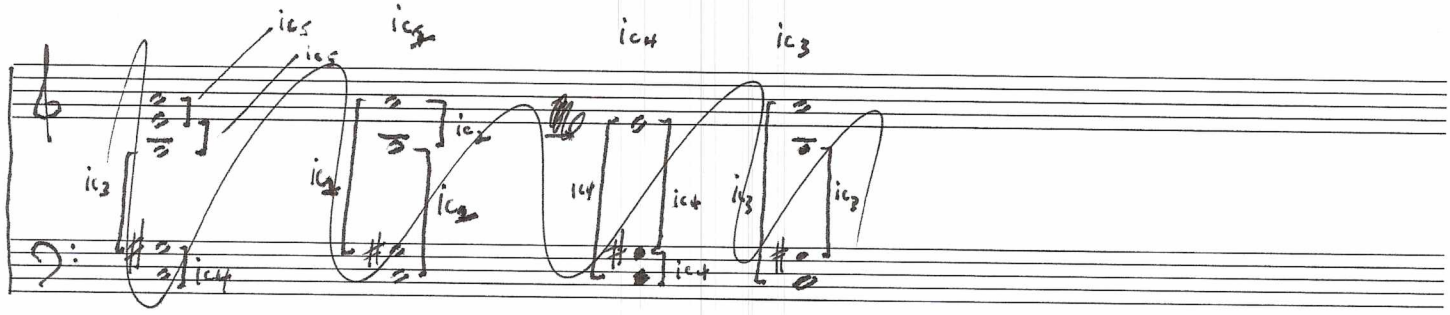
1 3 7 8 10 11

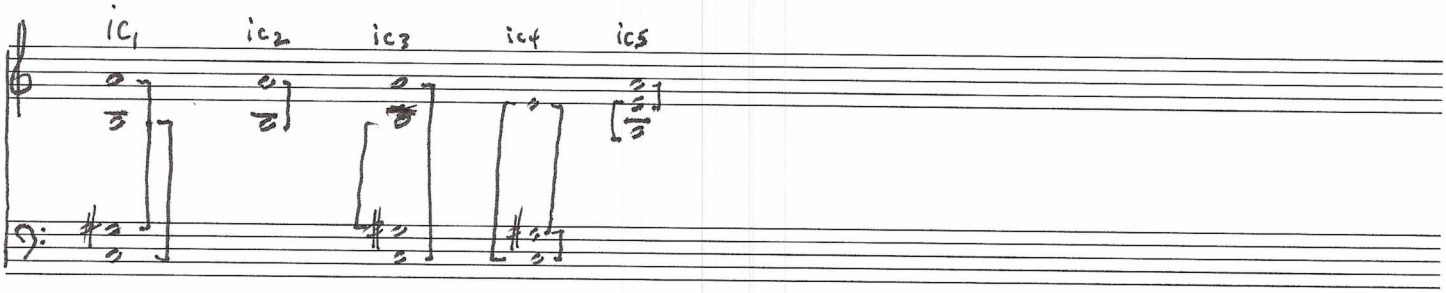
0 1 5 6 . 9 10 0 1

0 1 4 5 7 8

0 1 3 4 7 8

1 1 2 3 2 0


ic5
ic5
ic4
ic4
ic4
ic3
ic3
ic4
ic4
ic4
ic4
ic4
ic4
ic3
ic3


ic1
ic2
ic3
ic4
ic5