Op.2/1 Erwartung (Dehmel) 1899 August 9

Uses 5-32 as neighbor chord at the outset and in sequence beginning in m. 12. [See notation for tonal interpretation.]

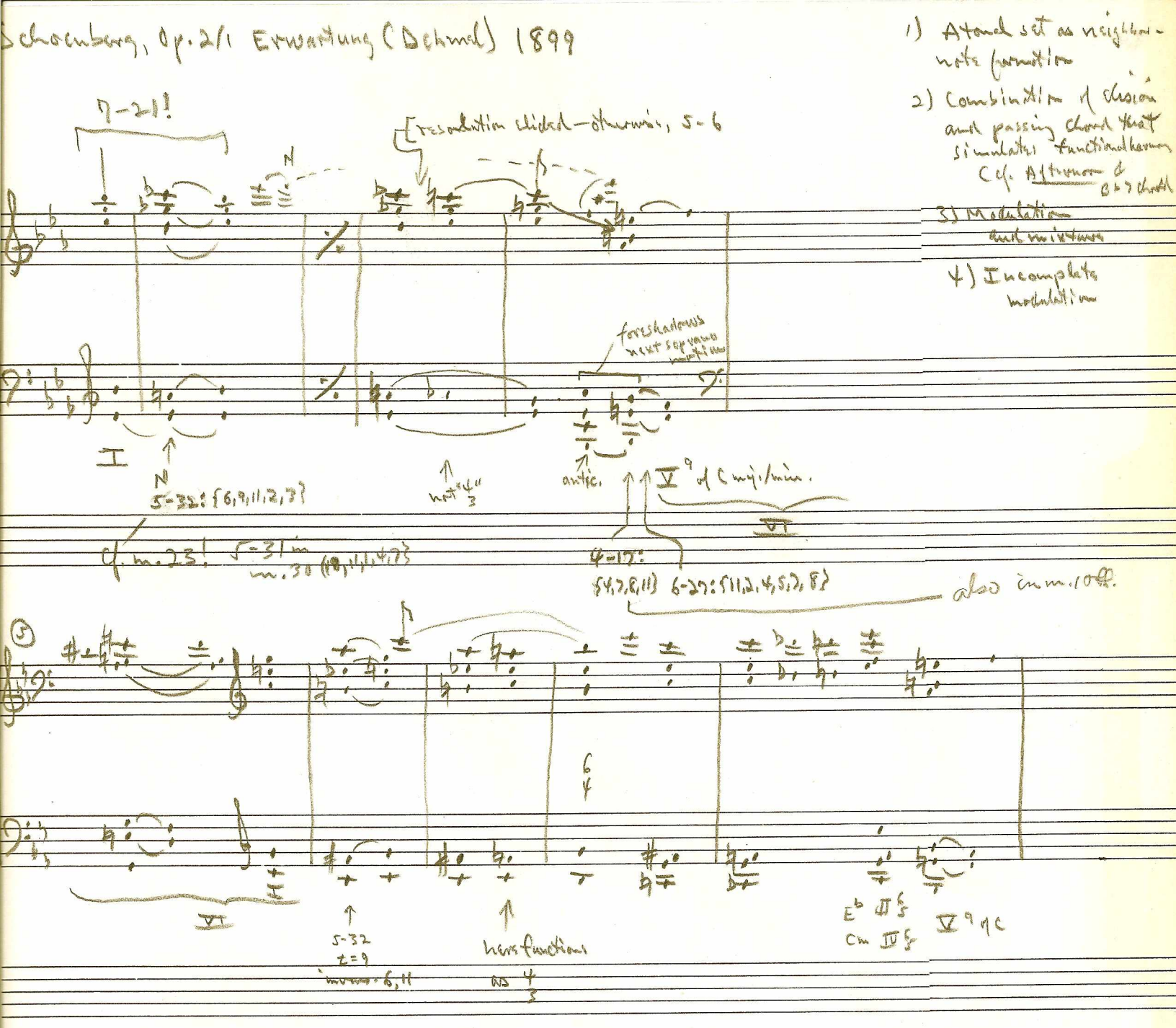
Example of atonal harmony in a tonal context.

m. 30: Set 4-12 as appoggiatura chord (typical Schoenberg atonal set--show in atonal context as well)

Other atonal characteristics:

4-17 in m. 4 embellishing the cadence
Then 4-17 and 5-21 in mm. 12-17. Notice that 7-21 is the sum of 3-11 and its embellishing chord 5-32 at the beginning.

Also 5-32 contains 4-17!



5-32 is a subset of 6-Z44. The latter is formed if pc10 is added to 5-32 at the beginning. This cannot, however, be considered an instance of Schoenberg's musical signature.

Op.2/2 Schenk mir deinen goldenen Kamm (Dehmel)

Undated.

Probably 1899 like the rest--not earlier, perhaps later.
Influence of Hugo Wolf apparent in contrapuntal style.

Some atonal harmonies formed in tonal context (not unusual):
e.g. 4-19 in m. 21 as embellishment of triad (1,5,8,9)

No signature apparent.

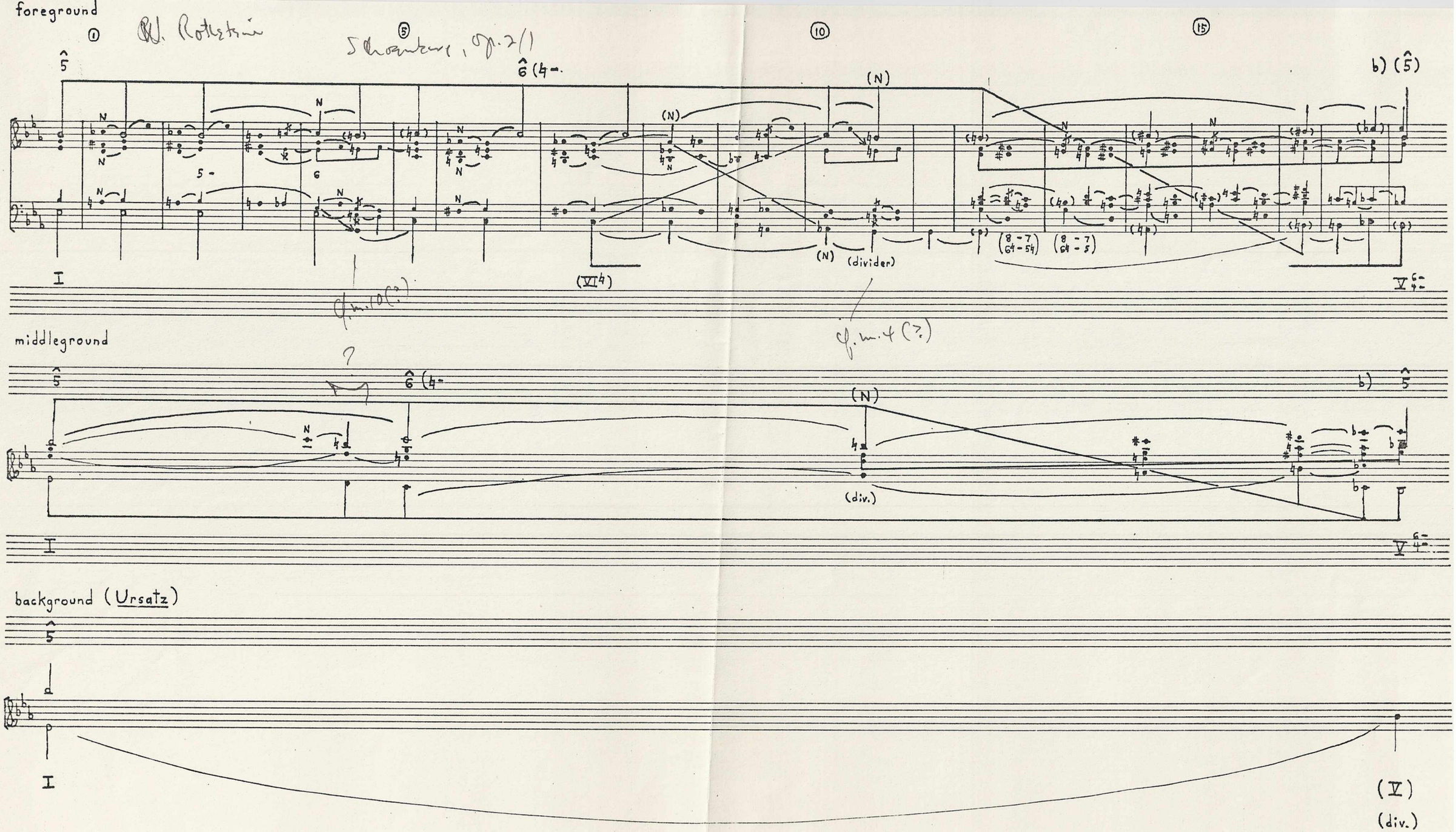
Op. 2/3 Erhebung (Dehmel) November 16, 1899

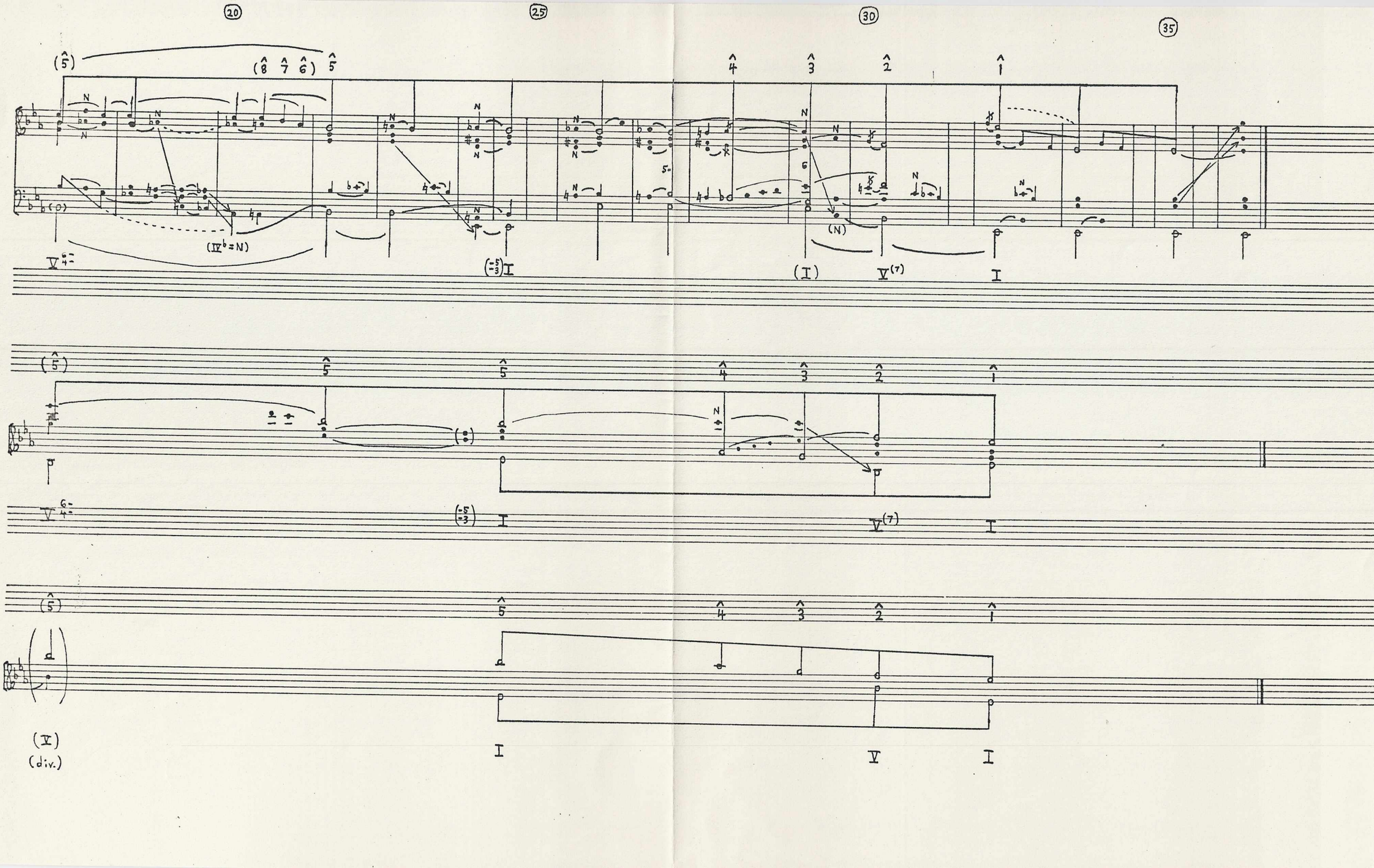
Less advanced than Op.2/1, Erwartung, written in August of same year. I.e., no "detached" sequences, no atonal harmonies in tonal contexts.

Op.2/4 Waldsonne (Schlaf)

Undated. Probably 1899. Not earlier

m.40: 4-19 embellishing a half-diminished 7th chord. Cf. Mozart G-minor Symphony example/


foreground
R. Rothstein
5 Choruses, Op. 21
middleground
background (Ursatz)
(div.)
(divider)


20
25
30
35
(III♭=N)
(N)
(div.)