

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!

Schoenberg, Op. 2/1 Erwartung (Drehmel) 1899

- 1) Atonal set as neighbor-note function
- 2) Combination of dissonance and passing chord that simulates functional harmony
Cf. Attraction & 0+7 chord
- 3) Modulation and mixtures
- 4) Incomplete modulation

7-21!

Resolution elided - otherwise, 5-6

foreshadowing next soprano part

I
N
5-32: {6, 9, 11, 2, 7}

antici. ↑ V⁹ of C major/min.

4-17: {5, 4, 7, 8, 11} 6-29: {5, 11, 2, 4, 5, 7, 8}

also in m. 10ff.

VI

5-32
z=9
inversions: 6, 11

hex functions
as 4/3

E^b IV⁵
C⁺ IV⁵ V⁹ 9C

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/

Handwritten musical score for the first system, measures 20-35. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature. The score features a complex melodic line with many accidentals and a bass line with chords and some melodic fragments. Above the staff, there are several circled numbers: (5), (8 7 6) 5, 4, 3, 2, and 1. Below the staff, there are Roman numerals: V⁶, (IX^{b=N}), (=5/3)I, (I), V⁽⁷⁾, and I. The word "N" is written above several notes in the upper staff.

Handwritten musical score for the second system, measures 20-35. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature. The score features a treble staff with a melodic line and a bass staff with chords. Above the staff, there are circled numbers: (5), 5, 4, 3, 2, and 1. Below the staff, there are Roman numerals: V⁶, (=5/3)I, V⁽⁷⁾, and I. The word "N" is written above a note in the upper staff.

Handwritten musical score for the third system, measures 20-35. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature. The score features a treble staff with a melodic line and a bass staff with chords. Above the staff, there are circled numbers: (5), 5, 4, 3, 2, and 1. Below the staff, there are Roman numerals: (V), (div.), I, V, and I.