

Schoenberg, Op.21/21

A major problem in segmentation is the shift from one "dimension" to another. For example, the opening phrase decomposes into composite "vertical" segments. The upper voice, for ~~instance~~ instance, is not a structural set. The lower voice, however, does decompose into overlapping linear sets.

m. 18
6-244:
{9, 10, 11, 2, 3, 6}

m. 19

counterorder
m. 20

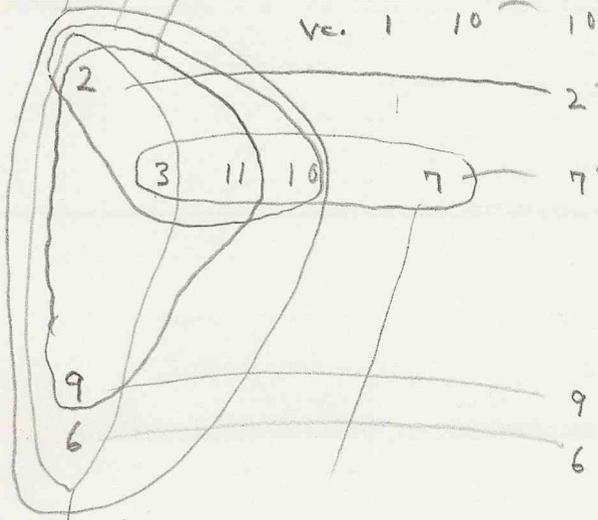
m. 21

4-7: {10, 11, 2, 3}
4-215: {9, 11, 2, 3}
? 4-215: {8, 10, 1, 2}

4
10
6
2

Fl.	8	5	5	4	4	4	4	4
Ve.	1	10	10	1	1	1	1	1
	2	2	2	2	10	10	10	
	2	2	2	2	2	2	2	
	7	7	7	7	6	6	6	

B.O.



8	5	4	3	3	3	3	4	7	1	4	3	7	6	5
11	10	9	8	8	8	11	0	3	5			0		
8	6	5	4	4	4									

2 1 5 2 8 5 } 0 3 8 8 9 0 1

4-18:
{2, 3, 6, 9}

4-18:
{3, 2, 10, 11}

4-18:
{1, 2, 5, 8}

↑ IT,
Here Va. D
Some ~~data~~ about
points to
from "D. mytiloid"
in first invasion
- 4, m. 3 and m. 6

m. 9

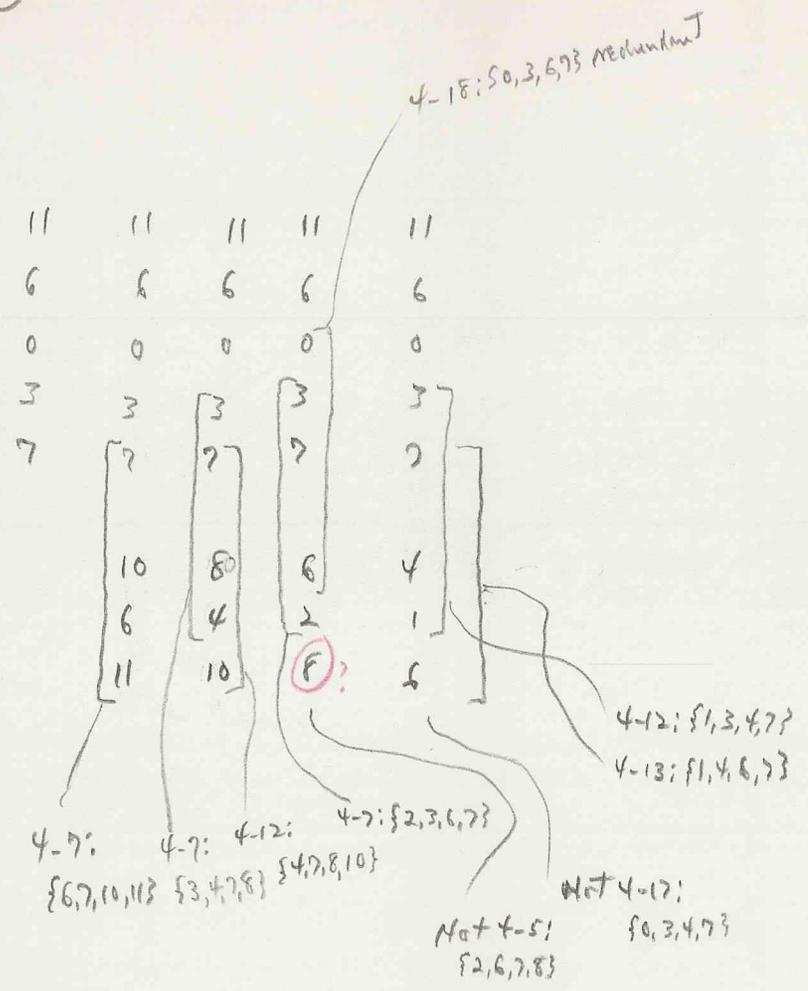
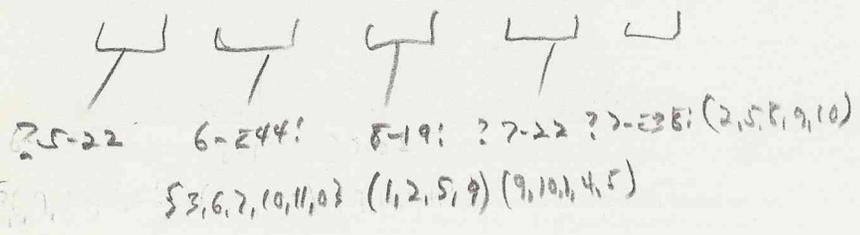
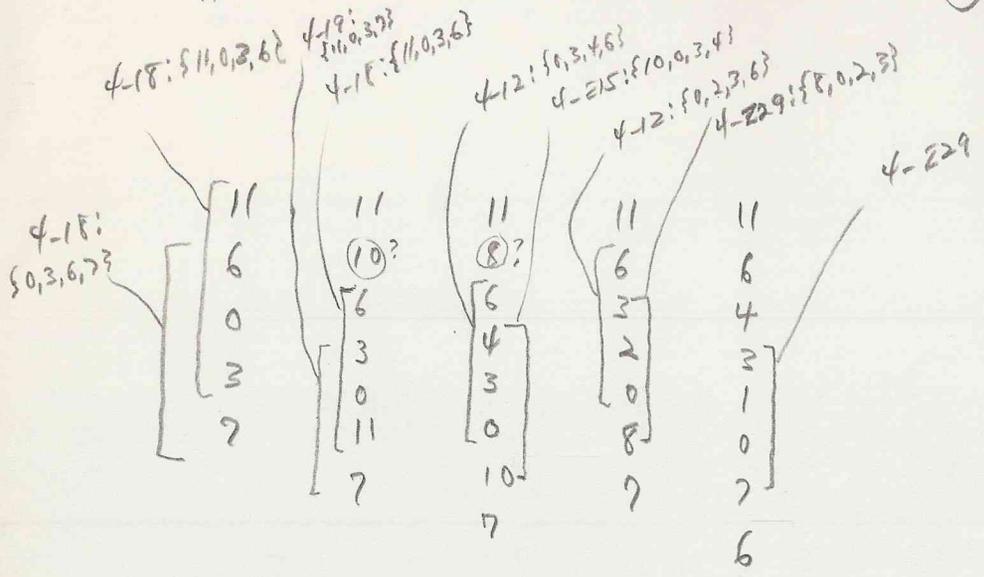
DOUBLINGS? - cf. repeated notes in horizontal

#

other than unison

(A)

(B)



(A) The piano is merged, by registral placement, with the other instruments. Have a number of insignificant subsets formed by the "added" piano notes

(B) The piano is maintained as a separate stratum

Op. 21/21 ENDING (mm. 28-29)

9
5

3	4	11
11	0	7
8	9	3

1 4

7-21:

{7, 8, 9, 11, 0, 3, 4}

6-21:

{8, 9, 11, 0, 3, 4}

6-31: {3, 4, 7, 9, 11, 0}

Disc. of Op. 21/21 basic cell notation

large sets - F-13, F-19 (but complementation
in feature of the
earlier about
works as well)

horizontal overlapping

insignificance of "twists"

the Ewju 6
4

Not a "rigid system" - later on, changes in
also problem of dimensions. dimensions

on "validity" of tetrahedra Schenker's stack of sets

In return, in 14, the effect of the added voices

General on harmony & counterpoint
- interaction of parts (components) -
Effecting new relations - showing
new "facets" - making explicit
a less explicit texture

No independent details - or later, with another
example.

both present
in preceding notation

Op. 21/21

quinto Stackenschmidt
(unfolding)

4-216

4-19

5-238

5-21

? 5-32: {8, 11, 14, 5}

The image shows a handwritten musical score on a staff. The notation is heavily annotated with boxes and lines. The top staff has a treble clef and contains several notes and rests. The bottom staff has a bass clef and contains fewer notes. Annotations include: '4-216' above the first measure, '4-19' above the second measure, '5-238' above the third measure, '5-21' above the fourth measure, and '? 5-32: {8, 11, 14, 5}' above the fifth measure. There are two large boxes drawn around the notation, one on the left and one on the right. A diagonal line crosses through the right side of the notation. At the bottom left, there is a label '6-244' and at the bottom right, '6-244'. A slash is drawn below the '6-244' on the left.

6-244

6-244

Schubert's "Motto"

4-19:
{8, 11, 14, 5}

nr 1

a

Handwritten musical score for 'nr 1' in 4/4 time. The score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a more complex melodic line with many accidentals. A large rectangular box is drawn around the first two measures of both staves. Below the first measure of the bass staff, there are three labels: '8-13', '4-13', and '4-18', with lines pointing to specific notes. The piece ends with a double bar line and a final chord in the bass staff.

nr 14

b

Piano

Handwritten musical score for 'nr 14' in 4/4 time. The score consists of three staves. The top staff is in treble clef and contains a few chords, with the label 'F.D.' written below the first measure. The middle staff is in bass clef and contains a complex melodic line with many accidentals. The bottom staff is in bass clef and contains a complex melodic line with many accidentals. The piece is marked 'Piano' and ends with a double bar line and a final chord in the bottom staff.

Op. 21/21

m. 9

The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a series of horizontal lines, possibly representing a sustained chord or a specific texture. The second staff is an alto clef with a key signature of two flats and a 3/4 time signature. It contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4, all with stems pointing down. There are also some handwritten markings below the notes.

A single staff with a circled symbol, possibly a fermata or a specific performance instruction, written in the first measure.

A single staff with a question mark written in the first measure.

Handwritten musical notation at the bottom of the page, consisting of two staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. It contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4, all with stems pointing down. The bottom staff is an alto clef with a key signature of two flats and a 3/4 time signature. It contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4, all with stems pointing down. There are also some handwritten markings below the notes.

21. O alter Duft.

Flöte. *Bewegt* ($\text{♩} = \text{ca } 60$)

Klarinette in A.

Geige.

Violoncell.

Rezitation. *Bewegt* ($\text{♩} = \text{ca } 60$)

O al - ter Duft aus Mär - chenzeit, be - rau - schest wieder meine

Klavier. *Bewegt* ($\text{♩} = \text{ca } 60$)

Fl. *p espress.*

Kl. (A)

G.

Vl.

poco rit. *Tempo*

Sin - ne! Ein närrisch Heer von Schel - me rein durchschwirt die leich - te Luft. Ein glückhaft

poco rit. *Tempo*

ppp

mit Dämpfung

11 poco rit. Tempo rit. Tempo 14

Fl.

Kl. (A) nimmt Baß Klarinette in B

G. nimmt Bratsche

Vcl.

poco rit. Tempo rit. Tempo sehr innig

Wünschen maecht mich froh nach Freu . den, die ich lang ver . ach tet. *as m. 1* O

poco rit. Tempo rit. Tempo

p espress.

poco rit. 18 Tempo

Fl. Baß-Klarinette (B)

Bratsche.

Vcl. *p espress.*

15 poco rit. Tempo

15 al . ter Duft aus Mär . chen . zeit, be . rau . schest wie . der mich. All meinen

poco rit. *ppp* Tempo

ppp

nimmt Piccolo

Fl I
Fl II
Kl (A)
Hr
V.I

(20)

Unmut geb ich preis; aus meinem sonnenumrahmten Fenster beschau ich frei die liebe Welt und

(20)

rit.

Tempo

molto rit.

Piccolo.
Kl
Hr
V.I

Handwritten notes: *4-29 4-17 4-18*, *piano mel*

Instructions: *Dämpfer aufsetzen*, *mit Dämpfer*

rit.

Tempo

molto rit.

träum hin - aus in sel - ge Weiten... O alter Duft aus Mär - chenzeit!

rit.

Tempo

molto rit.

SCHOENBERG, OP. 21/21

SET-COMPLEX RELATIONS

	4-7	4-8	4-12	4-13	4-Z15	4-18	4-19	4-21	4-Z29
5-21	KH	K	K		K	K	KH		K
5-Z38	K	K	K	K	K	KH	K		K
6-Z36/3	K	K	KH	KH	K	K			K
6-Z44/19	KH	KH	K		K	KH	KH		K

Schubert, Op. 21/21
o after Duft

m. 1

8-19: (9,10,1,5) 8-229: (1,2,4,8)

m. 2

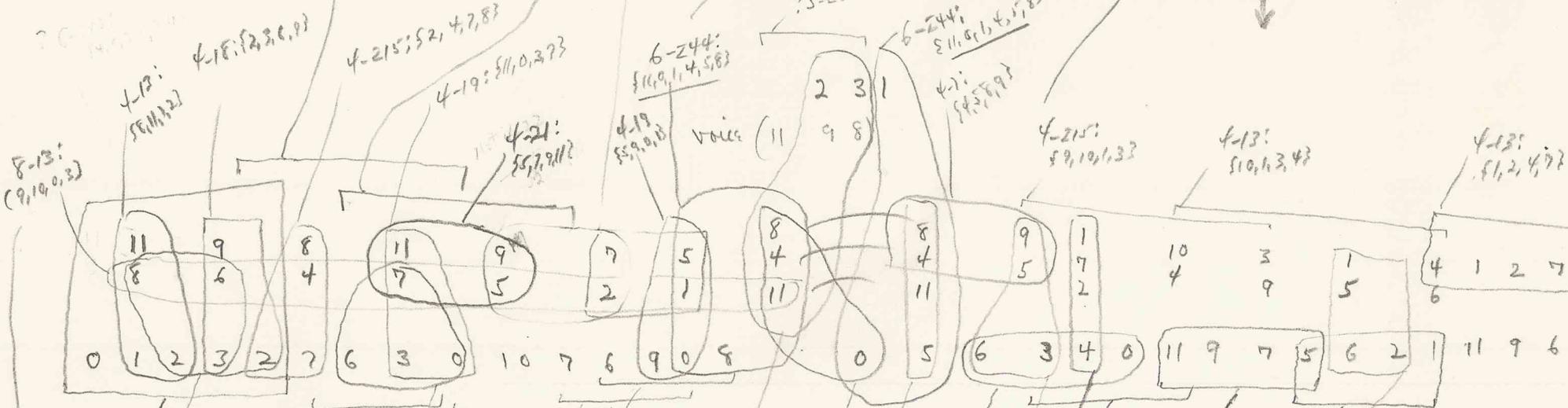
4-215: {1,2,5,9?} first occurrence - end of first phrase

m. 3

? 5-238: {8,11,2,3,0?} m. 4

Here the upper part decomposes into tetrachords, in contrast to the preceding

m. 5



T5

(?)

not 5-27: {4,6,8,9,11}

not 5-4: {8,11,0,1,2?}

*ped in problematic - ? 4-13: {9,10,0,3?} 4-229: {5,9,11,0?}

NB. The "thirds" in piano upper staff do not group laterally to form sets - at the outset

Not 4-22: {5,7,9,10?} 4-14: {5,9,11,0?}

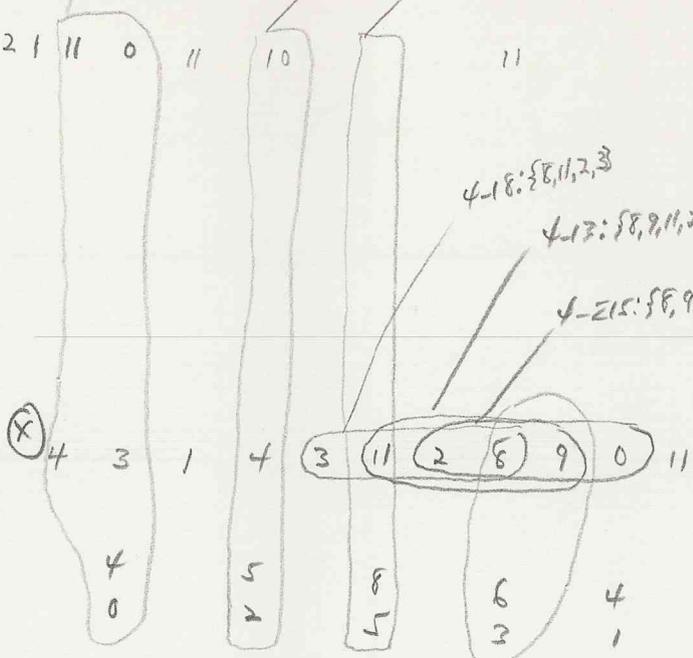
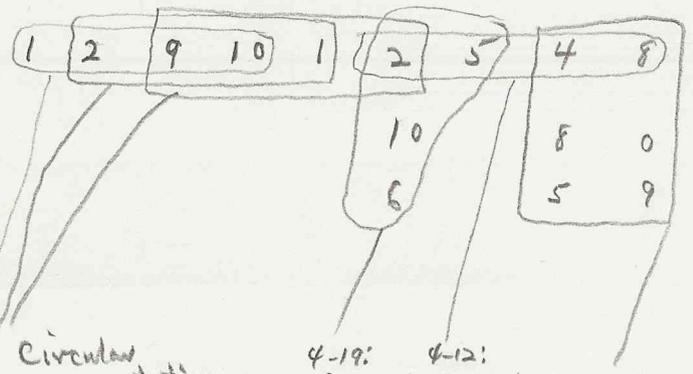
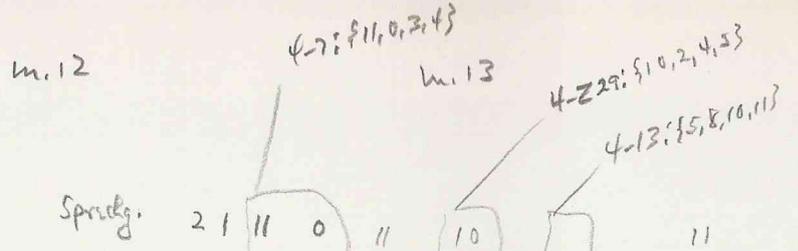
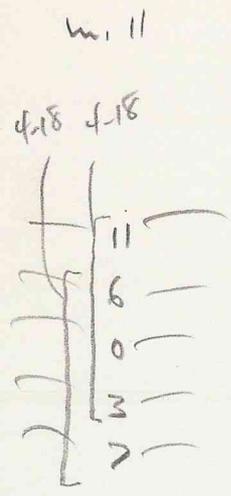
! 5-21: {8,11,0,3,4?}

7-238 is large set in phrase 2: {4,5,6,8,9,11,0?}

Not 4-6: {9,10,11,4?} 4-21: {3,5,7,9?} 4-23: {11,1,4,6?} 4-11: {9,11,5,2?} 4-14: {2,6,7,9?}

Distonic {4-14: {2,6,7,9?} 4-22: {6,9,11,1?}

(X) Here, at beginning, only the large set 8-13 - further significant subsets except 4-13 and 4-16



Circular permutation

4-7: {9, 10, 1, 2, 3}

4-19: {1, 9, 2, 5, 6, 3}

4-12: {2, 4, 5, 8, 1}

5-21: {4, 5, 8, 9, 0}

6-21: {11, 0, 1, 3, 6, 7}

6-24: {3, 6, 7, 10, 11, 0}

? 6-22: {6, 7, 9, 11, 0, 3}

? 6-27: {11, 0, 1, 3, 6, 7}

? 6-29: {11, 0, 2, 3, 6, 7}

Not 6-1: {0, 1, 2, 3, 4, 5}

4-18: {8, 11, 2, 3}

4-17: {8, 9, 11, 2}

4-215: {8, 9, 0, 2}

4-13: {3, 6, 8, 9}

(X) Here the piano part is not sufficient alone, but is structured only with inclusion of pitches notated in Sprachg.

m. 14
(plane same as
m. 4)

5-21: {4,7,8,11,12}

6-244: {4,7,8,11,0,1}

m. 15

4-19: {9,10,1,5}

4-7: {2,3,6,7}

4-25: {1,2,5,7}

m. 16

5-21: {0,1,4,5,8}

5-21: {8,11,0,3,4}

5-21: {1,4,5,8,9}

m. 17

4-7: {4,5,8,9}

? 4-21: {11,1,4,5}

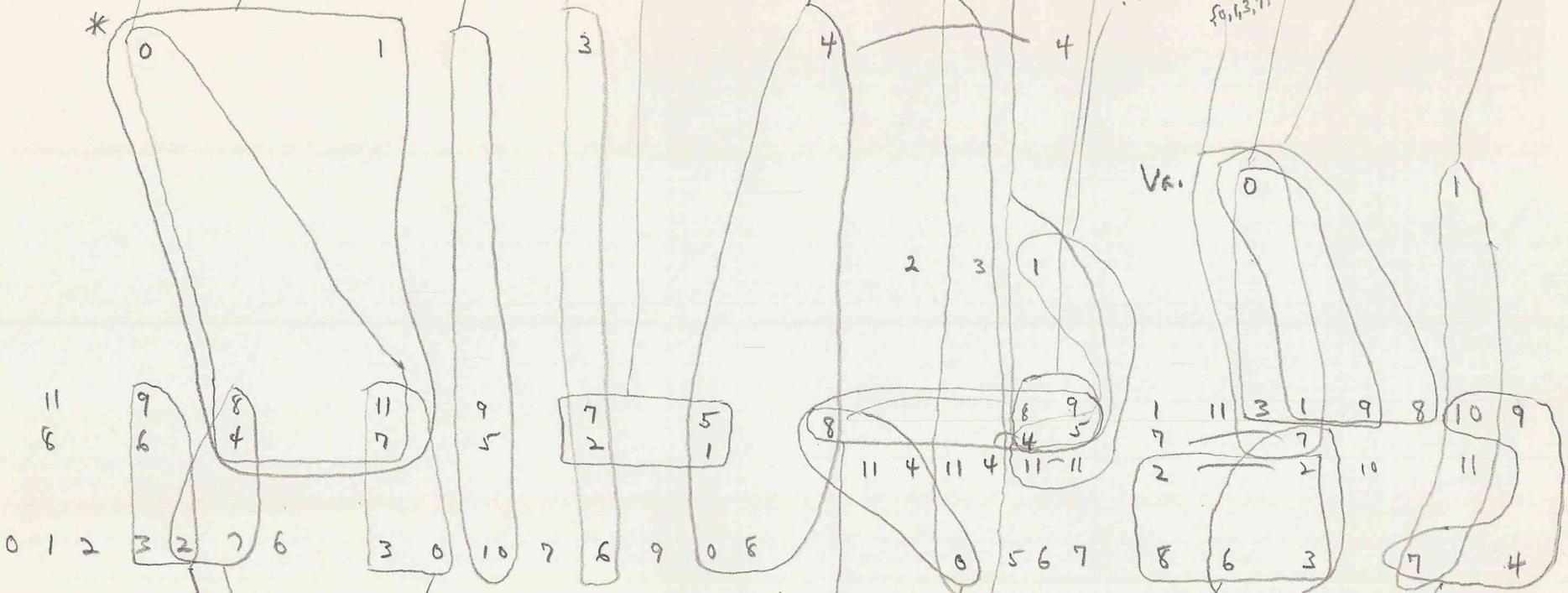
4-22: {0,6,7}

4-12: {9,0,5,3}

4-7: {8,9,0,1}

4-12: {2,10,11,13}

4



4-21: {2,7,8}

4-18: {2,3,6,9}

Not 4-28: {0,3,6,9}

? 5-31: {6,9,0,2,3}

4-19: {11,0,3,7}

? Not 8-21: (2,4,6,8)

4-7: {4,5,8,9}

4-19: {4,5,11,0}

? 4-13: {1,4,6,7}

Not 6-34: {4,5,9,9,11,13}

6-244: {11,0,1,4,5,8}

4-7: {2,3,6,7}

4-21: {2,3,6,8}

6-236: {4,9,5,9,10,11}

4-13: {4,7,9,10}

? 4-13: {7,8,10,13}

? 4-13: {10,11,1,4}

* This new component
belongs in 6-244