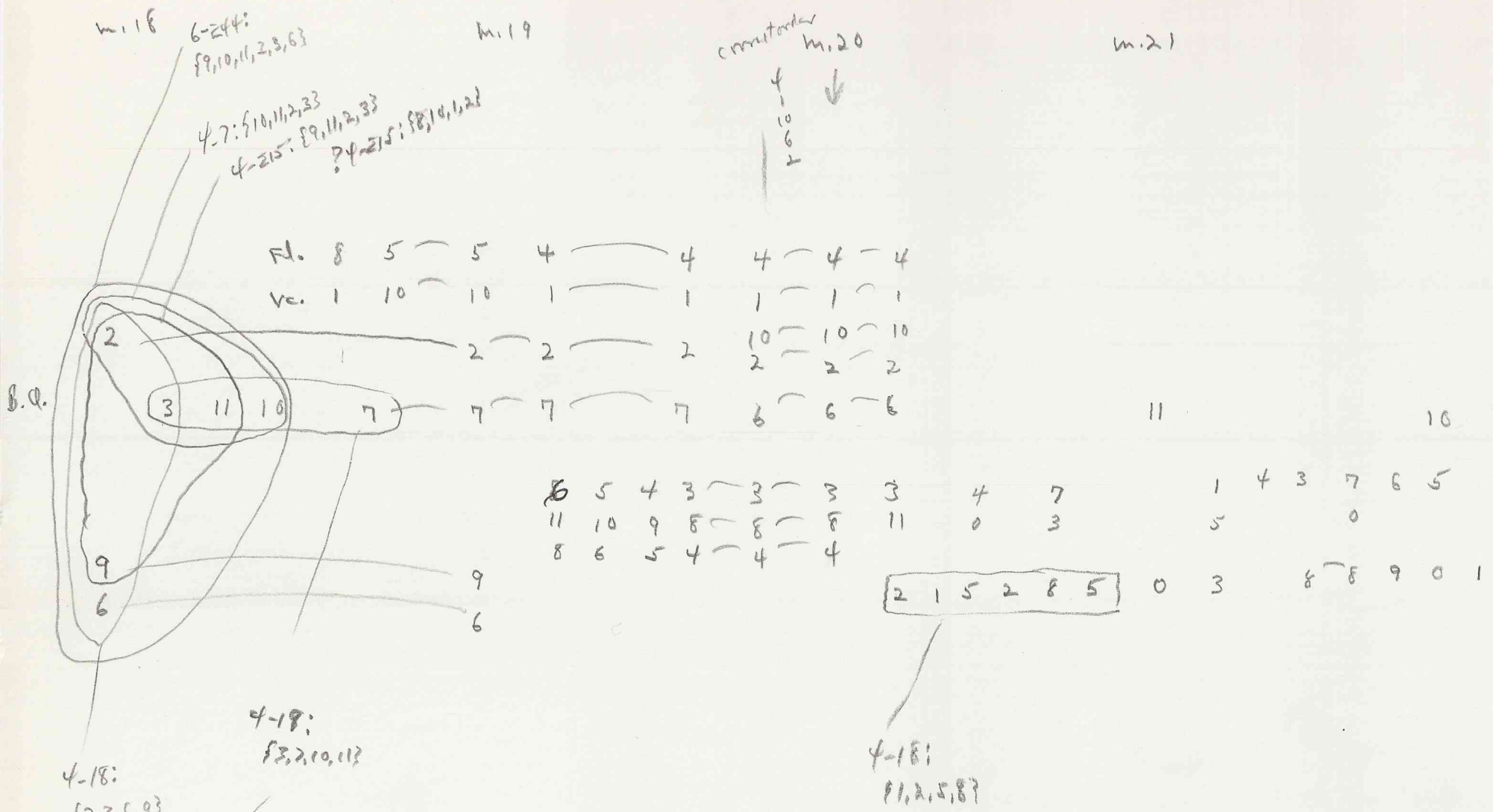
Schoenberg, Op.21/21

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, is not a structural set. The lower voice, however, does decompose into overlapping linear sets.

m. 18



6-Z44: {9,10,11,2,3,6}

4-7: {10,11,2,3}

4-Z15: {9,11,2,3}

?4-Z15: {8,10,1,2}

m. 19

correct order

m. 20

4
1
10
6
2

m. 21

Fl.	8	5	5	4	4	4	4	4												
Vc.	1	10	10	1	1	1	1	1												
			2	2	2	10	10	10												
						2	2	2												
B.Q.	2	3	11	10	7	7	7	7	6	6	6									
	9																			
	6																			

6	5	4	3	3	3	3	4	7												
11	10	9	8	8	8	11	0	3												
8	6	5	4	4	4															
						2	1	5	2	8	5	0	3		8	8	9	0	1	

11 10

1 4 3 7 6 5

5 0

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

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

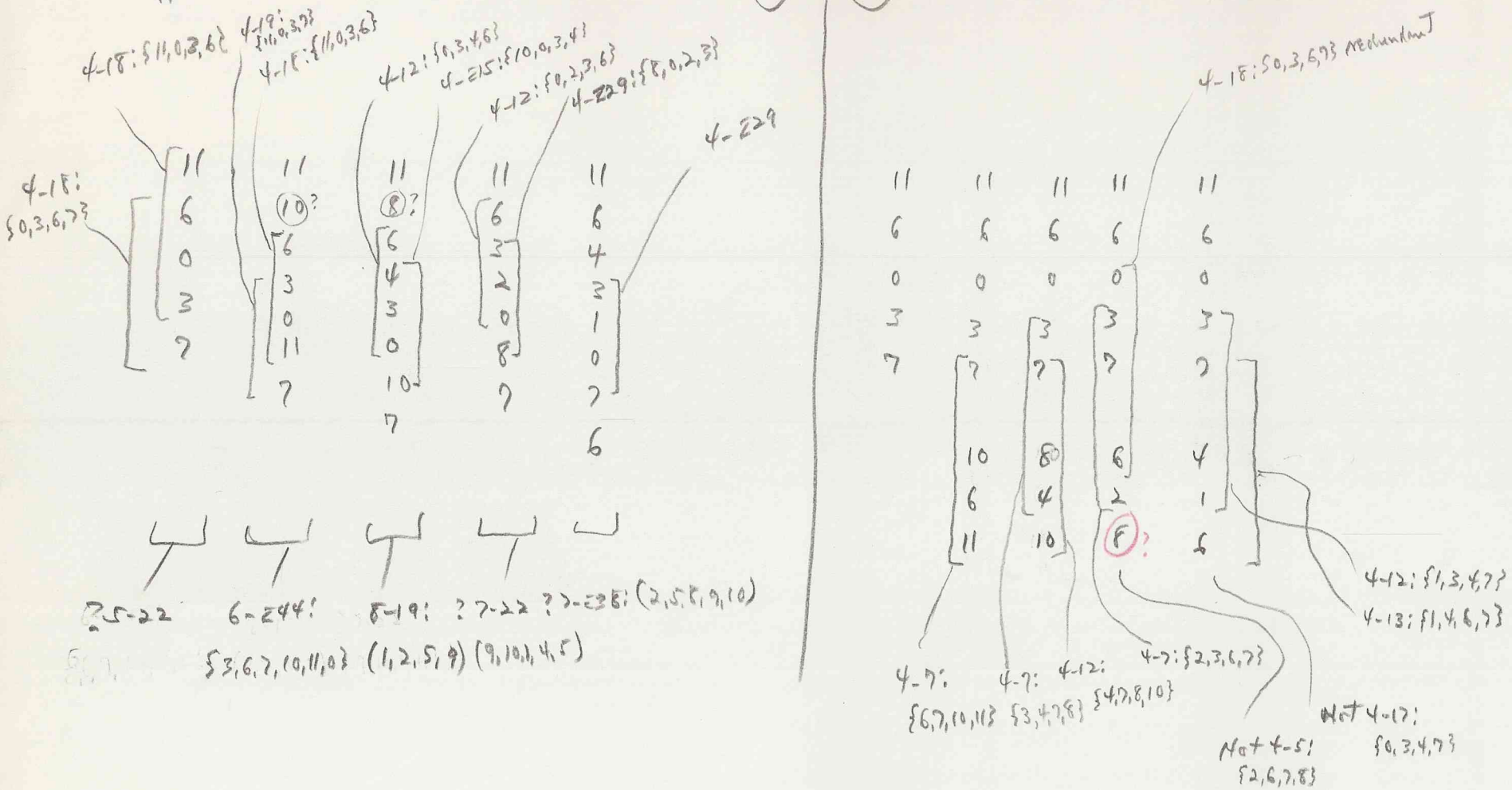
4-18: {2,3,6,9}

IT$_1$

Here Va. D sounds ~~[illegible]~~ above piano to form "D-major triad" in first inversion – 4, m. 3 and m. 6

m. 9 DOUBLINGS? — cf. repeated notes in horizontal other than unison

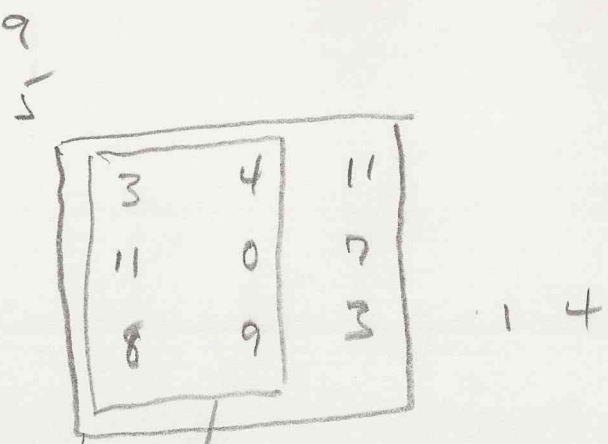
Ⓐ Ⓑ



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

Ⓑ The piano is maintained as a separate stratum

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



6-21?
{8, 9, 11, 0, 3, 4}

9-21?
{7, 8, 9, 11, 0, 3, 4}

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

Disc. of Op. 21/21 — basic cell notion

large sets — 8-13, 8-19 (but complementation in feature of the Earlier atonal works as well)

horizontal overlapping

insignif. of "thirds"

the Emajor $\frac{6}{4}$

Not a "rigid system" — later on, changes in dimensions

— also problem of dimensions

on "validity" of tetrachords — Schoenberg's stock of sets

In return, m. 14, the effect of the added voices

general on harmony & counterpoint

— interaction of parts (components) —

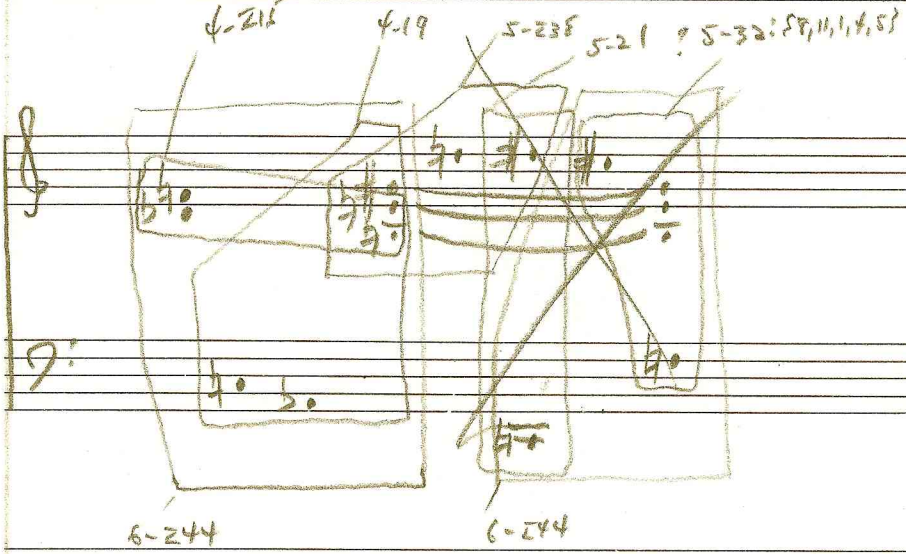
affecting new relations — showing new "facets" — making explicit a less explicit texture

No independent details — or later, with another example.

both prominent in preceding motion

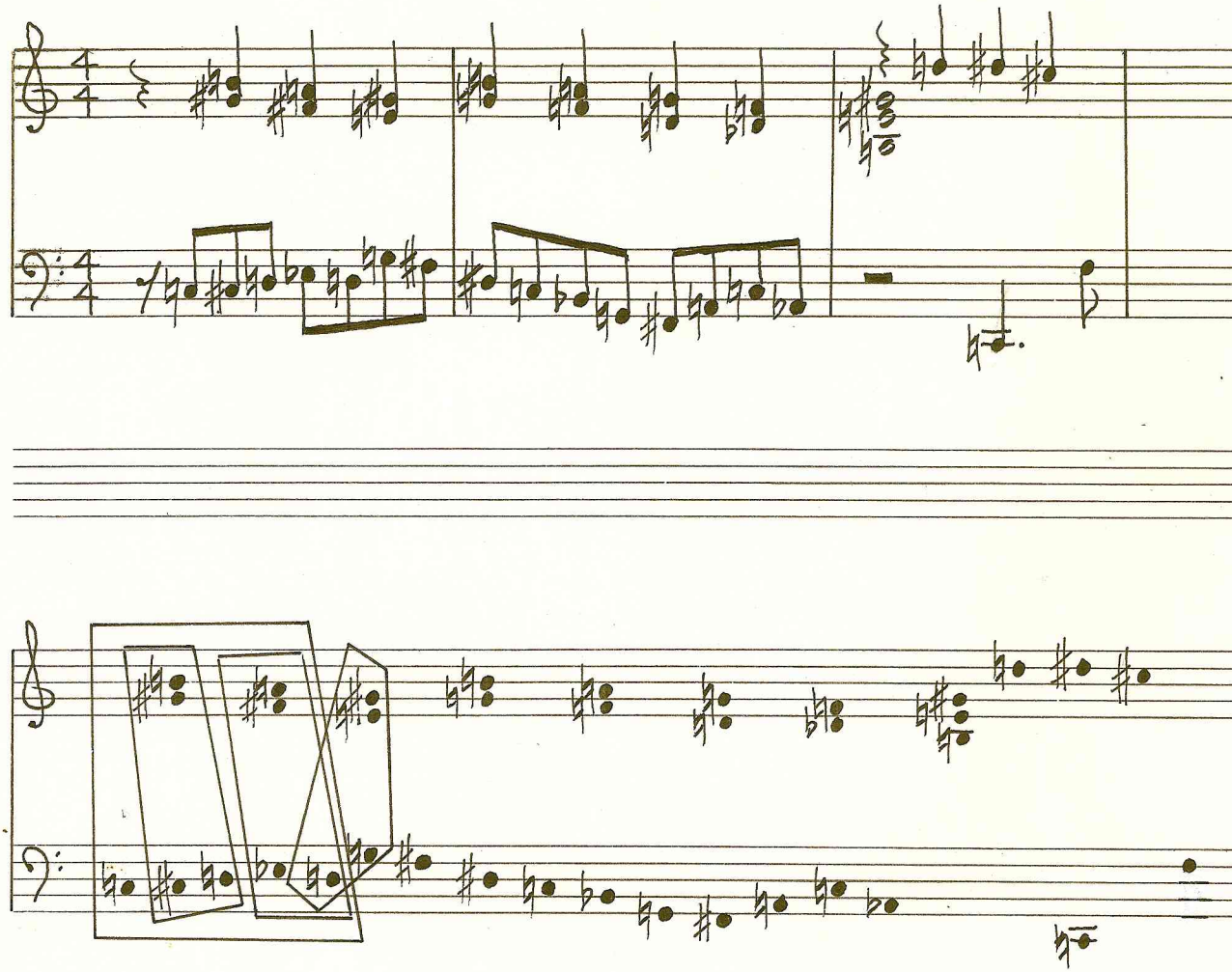
op. 21/21

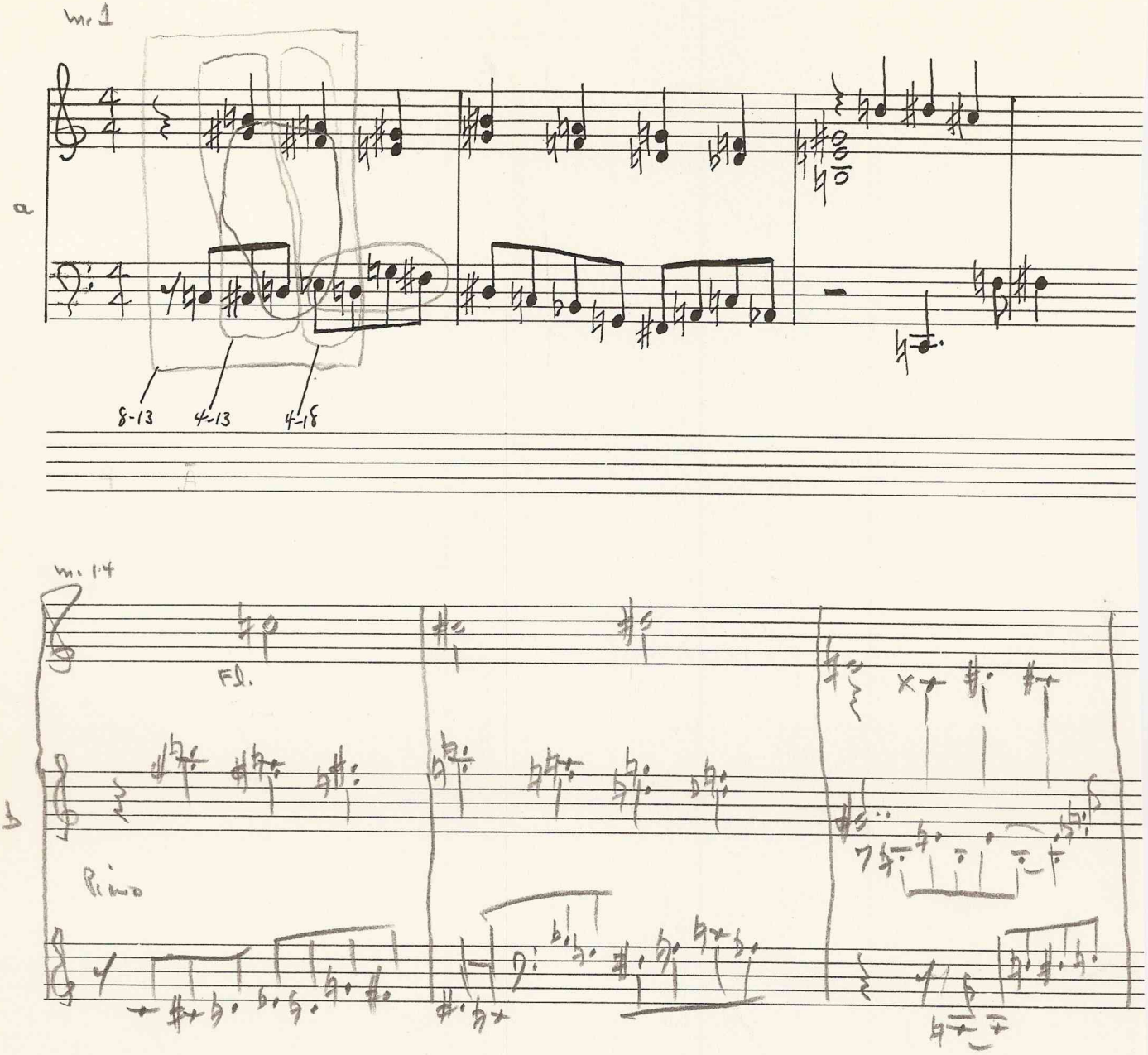
quotes Stuckenschmidt (in folded)



Schoenberg's "motto"

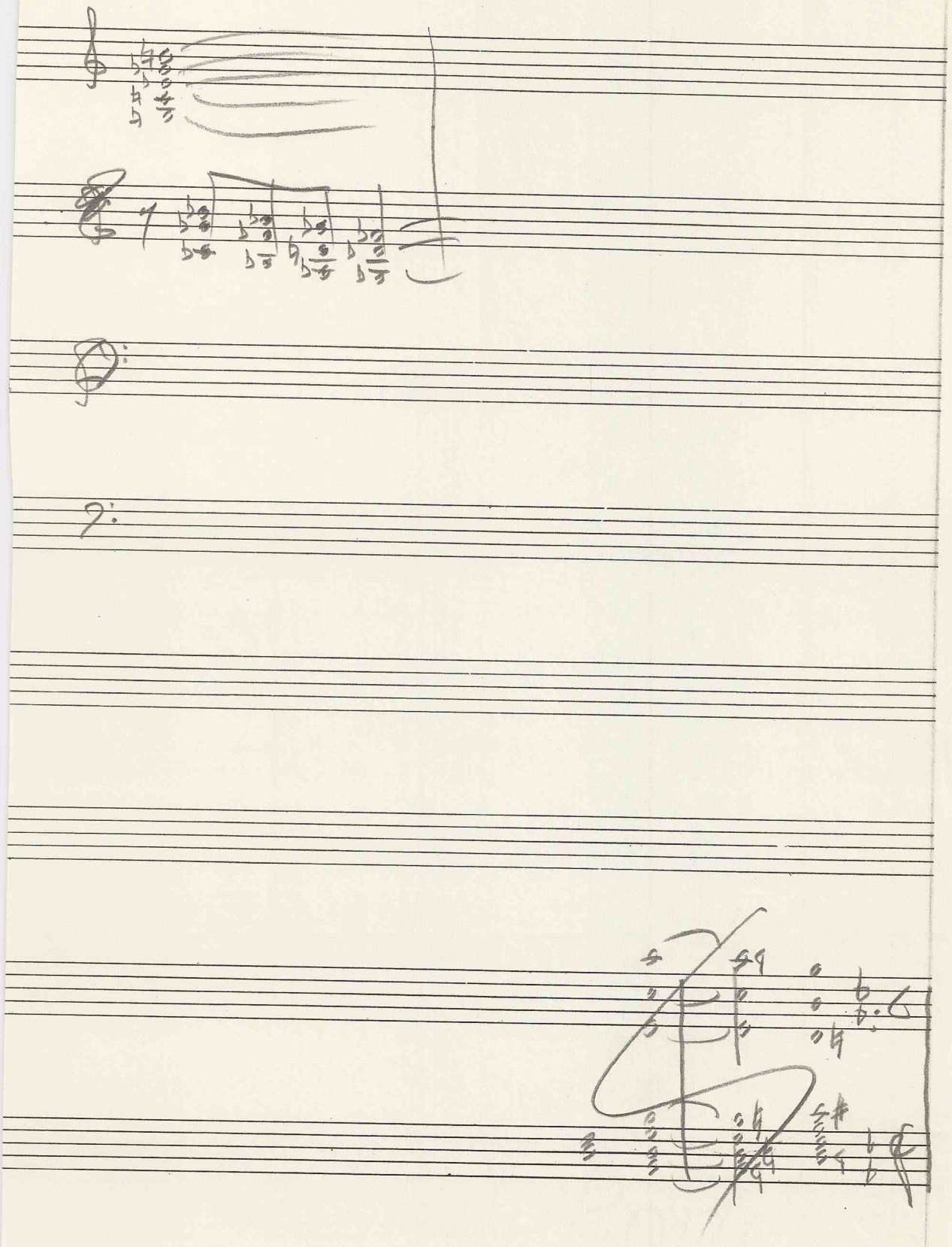
4-19: {4,8,11,0}



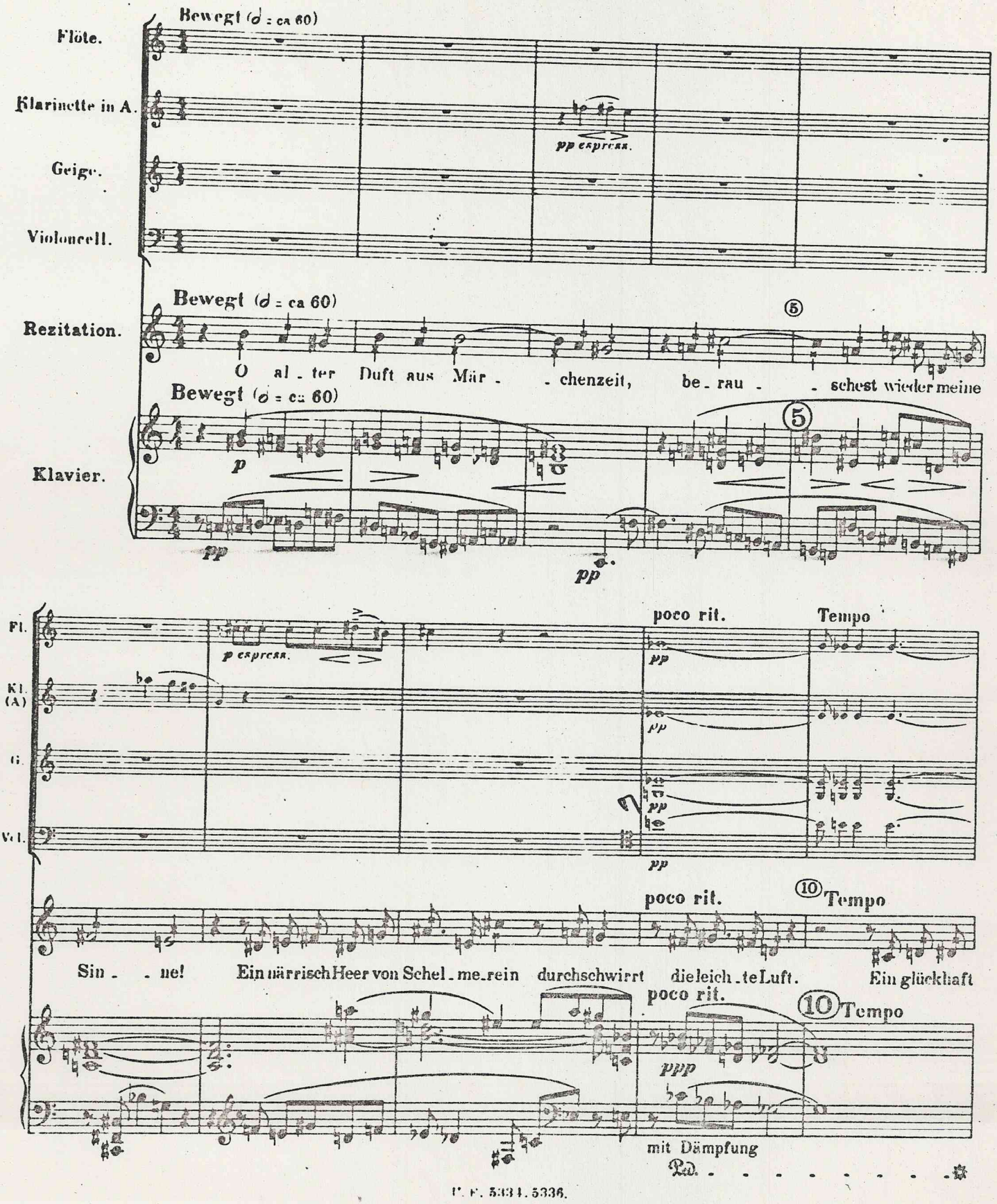

mv 1
a
8-13
4-13
4-18
mv. 1-4
Fl.
b
Rimo

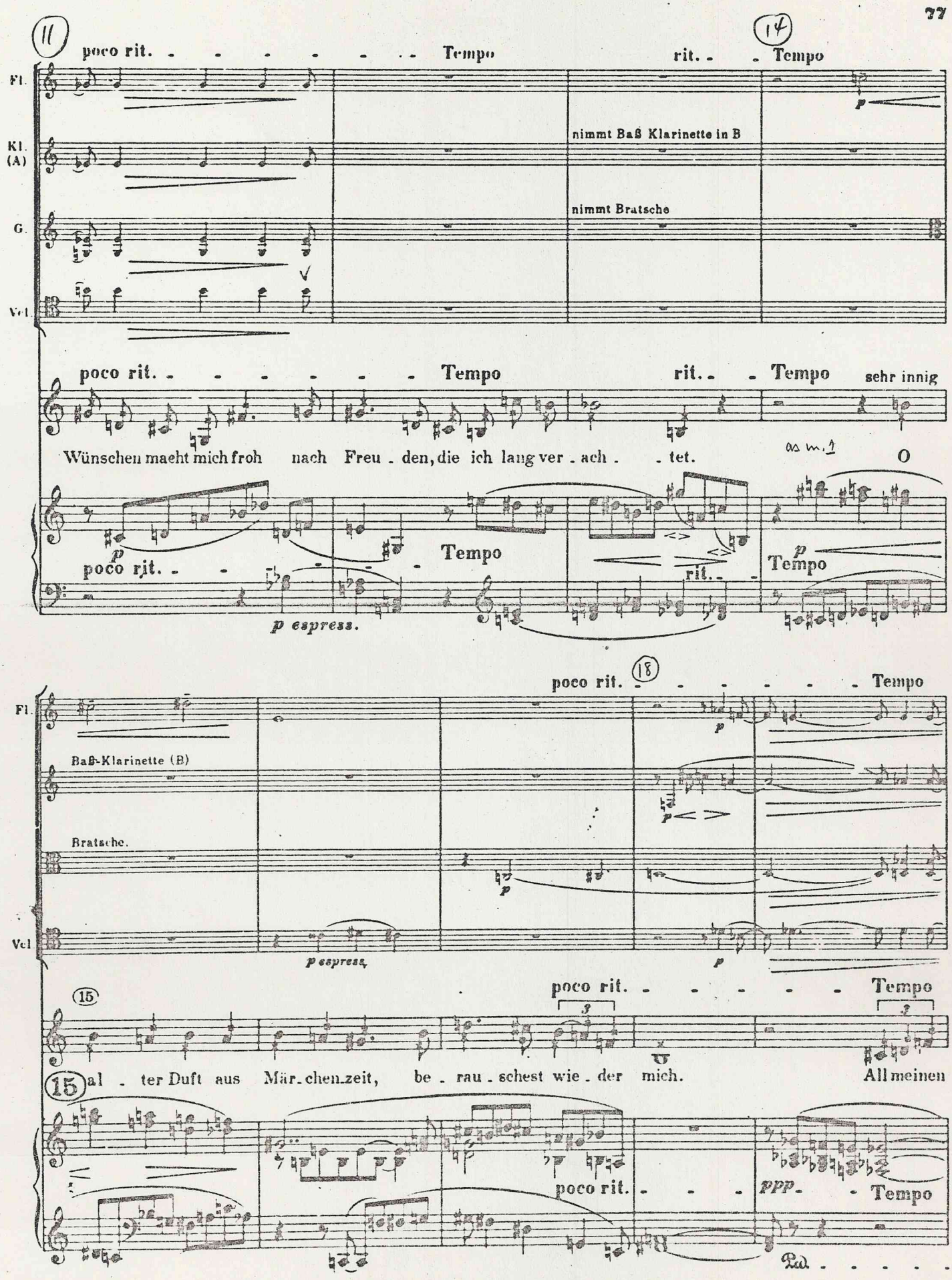
Op. 21/21

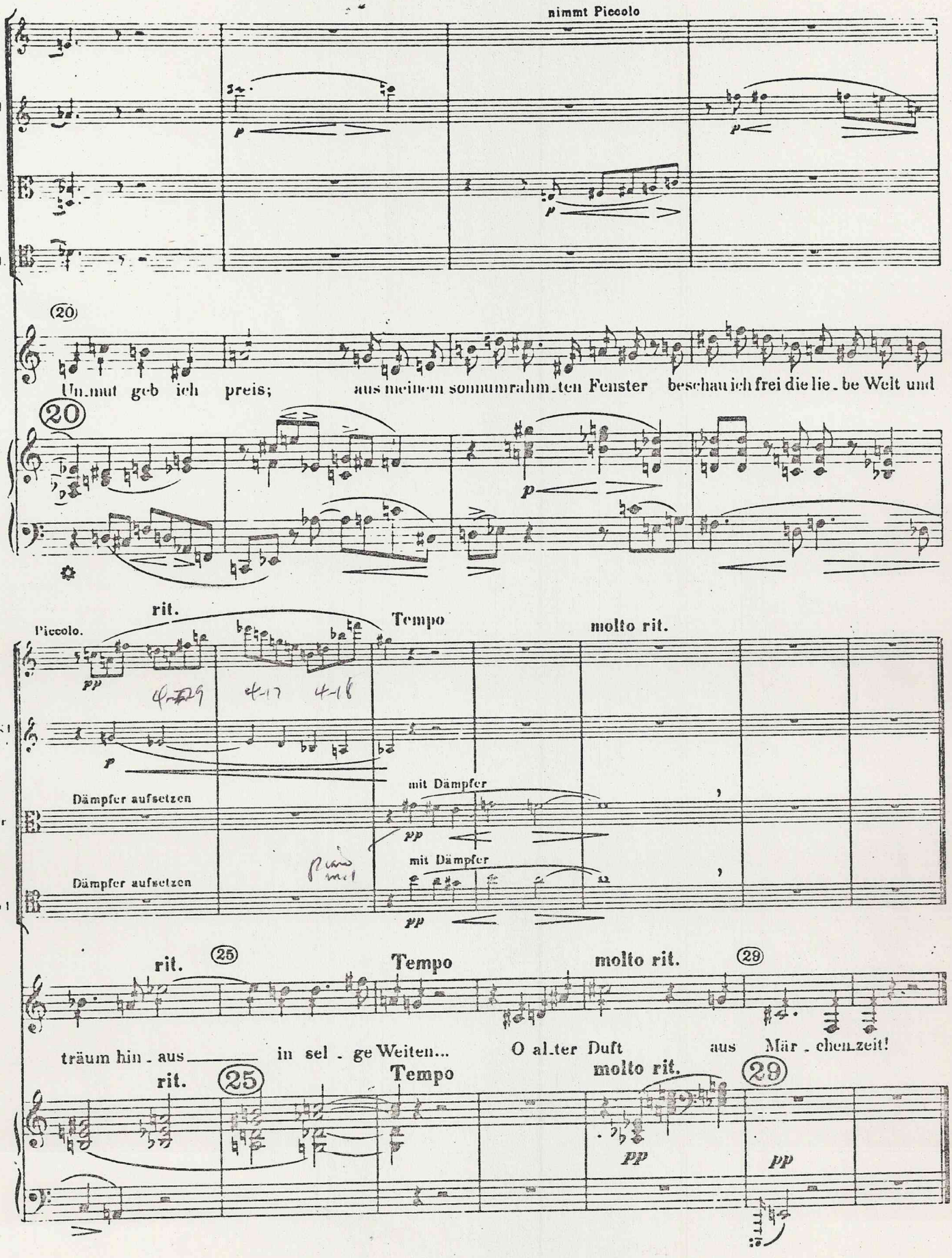
m. 9



21. O alter Duft.




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 macht mich froh nach Freu - den, die ich lang ver - ach - - tet.
as m. 1
O
p
poco rit. - - - - - - Tempo
rit. - - Tempo
p espress.
poco rit. - - - - - - - Tempo
18
Fl.
Baß-Klarinette (B)
Bratsche.
Vcl
p espress.
15
poco rit. - - - - - - Tempo
al - ter Duft aus Mär - chen - zeit, be - rau - schest wie - der mich.
All meinen
poco rit. - - - ppp - - Tempo
Ped. - - - - -


nimmt Piccolo
Fl
B-Kl (d)
Br.
Vcl.
20
Un_mut geb ich preis; aus meinem sonnumrahm_ten Fenster beschau ich frei die lie_be Welt und
20
rit.
Tempo
molto rit.
Piccolo.
Kl (c)
Dämpfer aufsetzen
mit Dämpfer
Br
Dämpfer aufsetzen
mit Dämpfer
Vcl
rit.
25
Tempo
molto rit.
29
träum hin_aus in sel_ge Weiten... O al_ter Duft aus Mär_chenzeit!
rit.
25
Tempo
molto rit.
29

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

Schoenberg, Op. 21/21
0 after Duft

m. 1

m. 2

m. 3

m. 4

m. 5

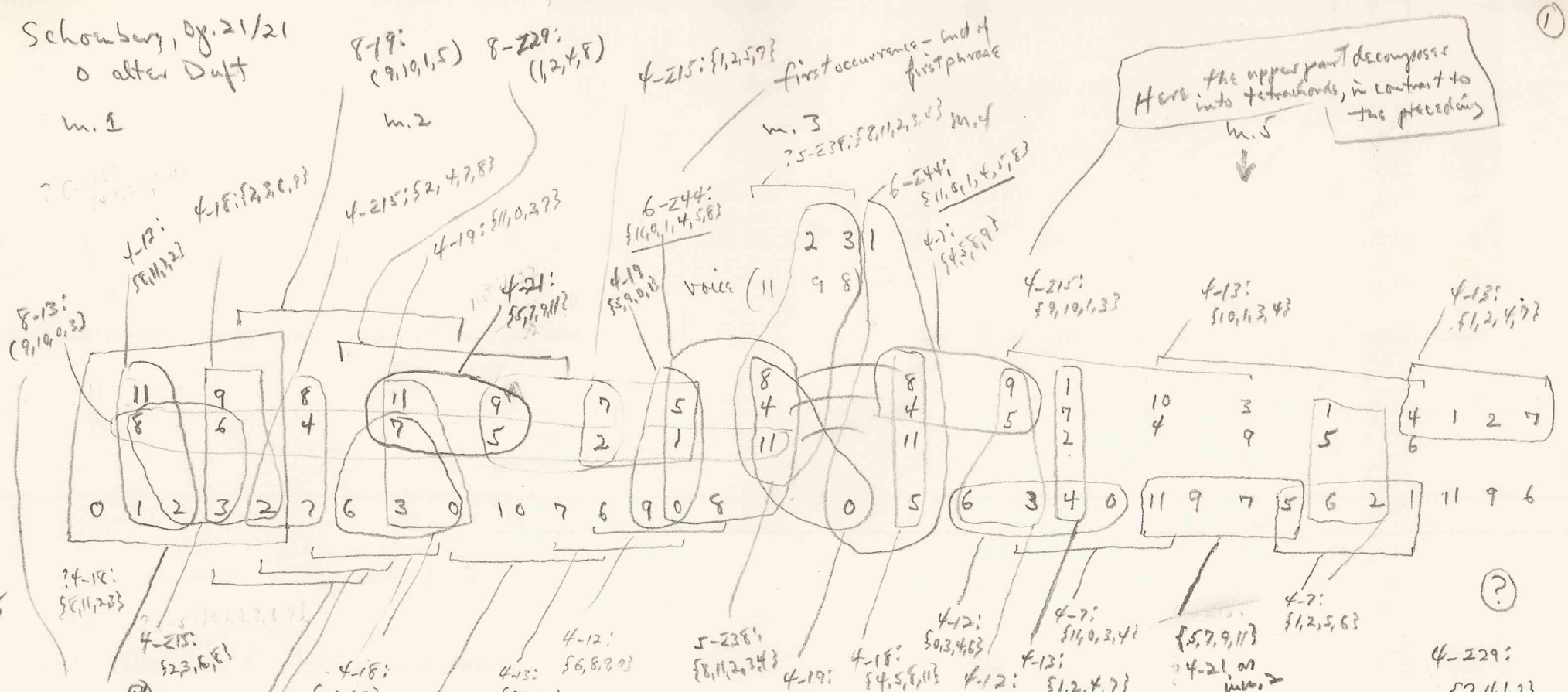
Here the upper part decomposes into tetrachords, in contrast to the preceding

8-19: (9,10,1,5)

8-Z29: (1,2,4,8)

4-Z15: {1,2,5,7}

first occurrence – end of first phrase



?5-Z38: {8,11,2,3,5}

6-Z44: {11,0,1,4,5,8}

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

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

4-Z15: {2,4,7,8}

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

4-13: {8,11,1,2}

4-21: {5,7,9,11}

4-19: {5,9,0,1}

voice (11 9 8)

2 3 1

8-13: (9,10,0,3)

4-Z15: {9,10,1,3}

4-13: {10,1,3,4}

4-13: {1,2,4,7}

11 9 8 11 9 7 5 8 8 9 1 10 3 1 4 1 2 7

8 6 4 7 5 2 1 4 4 5 7 4 9 5 6

0 1 2 3 2 7 6 3 0 10 7 6 9 0 8 0 5 6 3 4 0 11 9 7 5 6 2 1 11 9 6

T5

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

4-Z15: {2,3,6,8}

8-13 (X) {6,8,9,11,0,1,2,3}

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

4-18: {0,3,6,7}

4-Z15: {6,7,10,0}

4-13: {6,7,9,0}

4-12: {6,8,9,0}

5-Z38: {8,11,2,3,4}

4-19: {4,8,11,0}

4-18: {4,5,8,11}

4-12: {0,3,4,6}

4-12: {3,5,6,9}

4-13: {1,2,4,7}

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

{5,7,9,11}

?4-21 as in m. 2

4-7: {1,2,5,6}

(?)

4-Z29: {7,11,1,2}

Diatonic { 4-14: {2,6,7,9}; 4-22: {6,9,11,1}

?6-Z19: {6,7,9,10,1,2}

Not 4-22: {5,7,9,10}

4-14: {5,9,10,0}

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

7-Z38 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: {9,11,1,2}

4-14: {2,6,7,9}

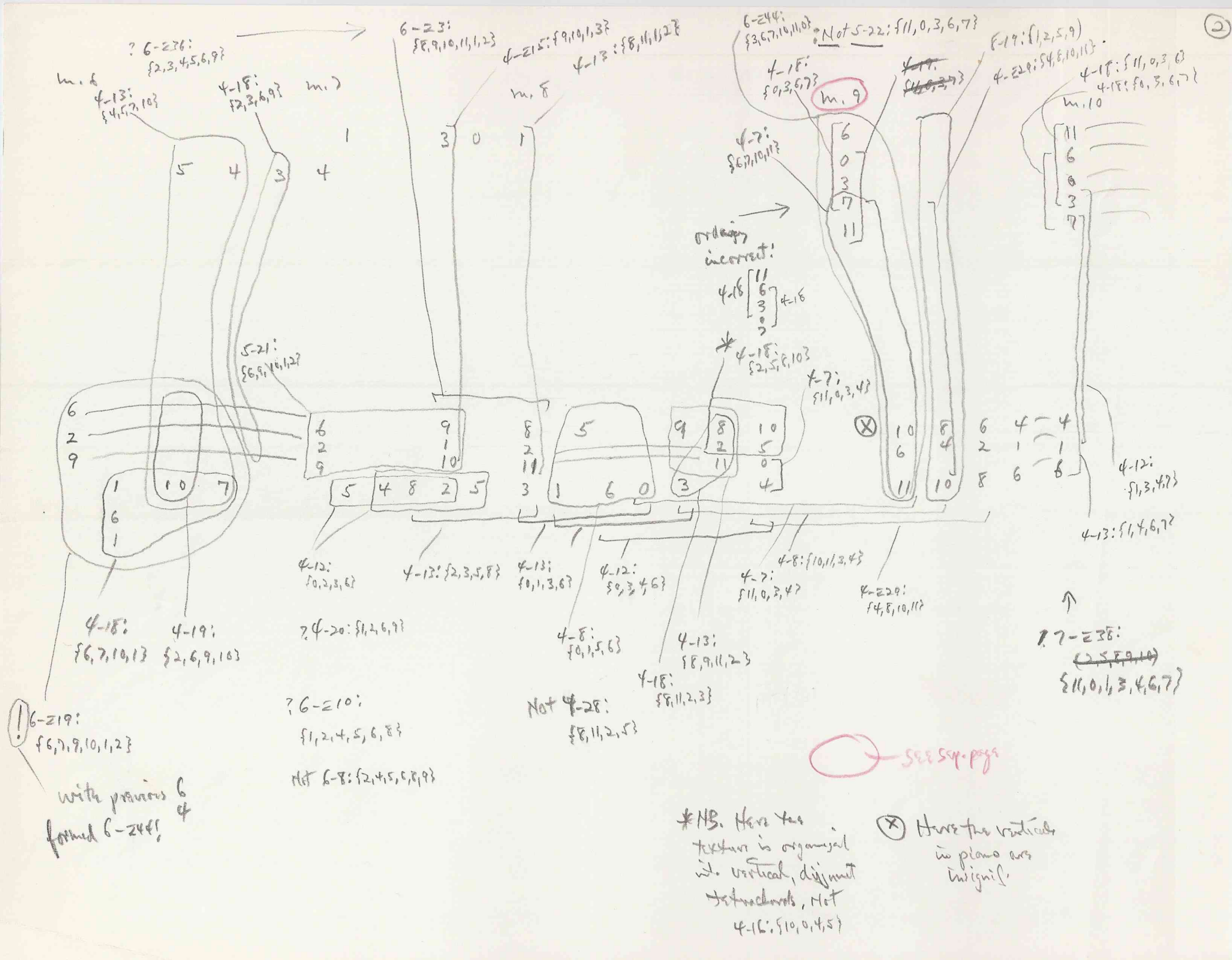
not 5-23: {4,6,8,9,11}

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

~~*pc 9 is problematic – ?4-13: {9,10,0,3} 4-Z29: {5,9,11,0}~~

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

(X) Here, at beginning, only the large set 8-13 – no further significant subsets, except 4-13 and 4-18

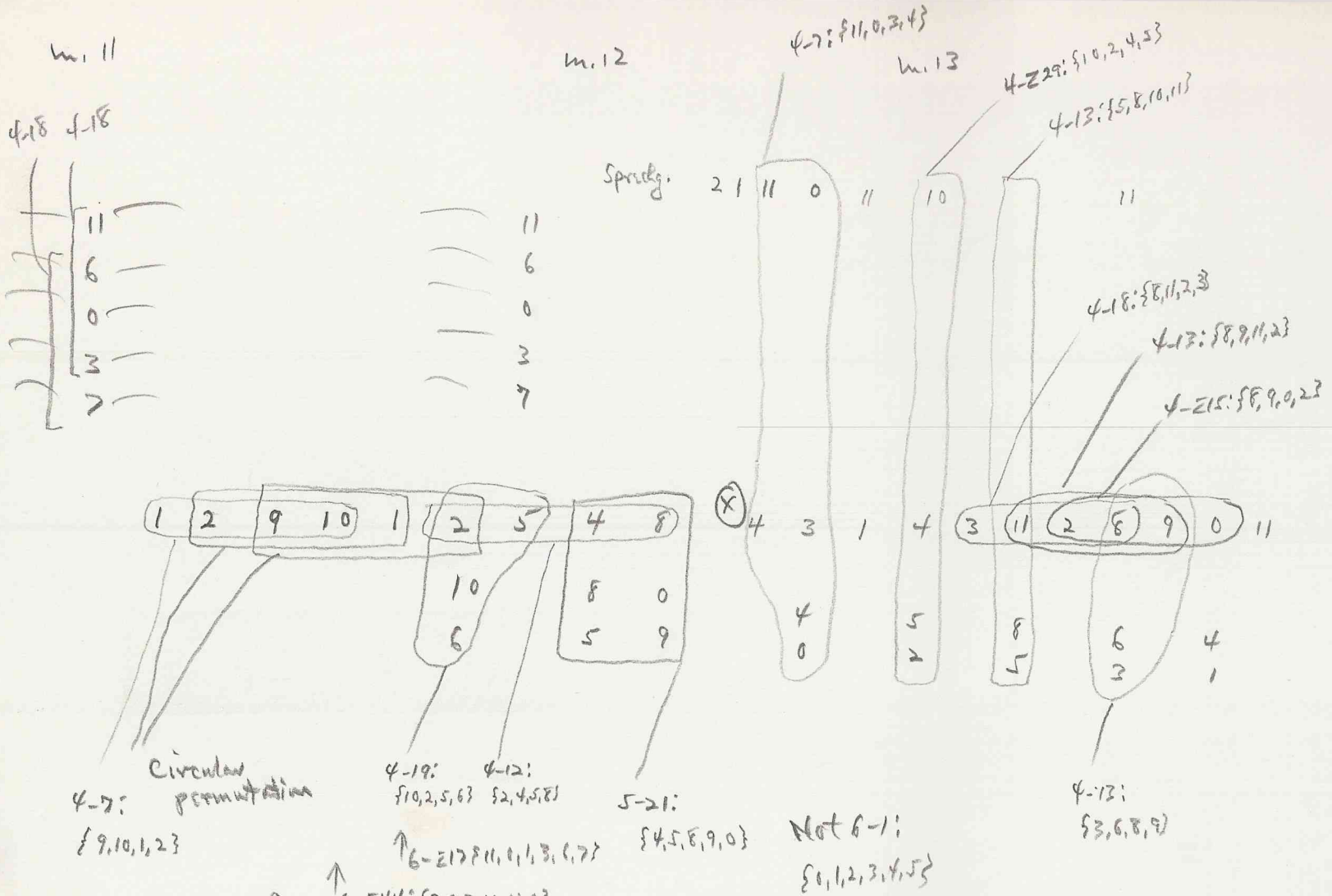


m. 6
m. 7
m. 8
m. 9
m. 10
? 6-Z36: {2,3,4,5,6,9}
4-13: {4,5,7,10}
4-18: {2,3,6,9}
6-Z3: {8,9,10,11,1,2}
4-Z15: {9,10,1,3}
4-13: {8,11,1,2}
6-Z44: {3,6,7,10,11,0}
Not 5-22: {11,0,3,6,7}
4-18: {0,3,6,7}
8-19: {1,2,5,9}
4-Z29: {4,8,10,11}
4-18: {11,0,3,6}
4-18: {0,3,6,7}
4-7: {6,7,10,11}
ordering incorrect!
4-18
4-18
5-21: {6,9,10,1,2}
4-18: {2,5,8,10}
4-7: {11,0,3,4}
4-12: {1,3,4,7}
4-13: {1,4,6,7}
4-12: {0,2,3,6}
4-13: {2,3,5,8}
4-13: {0,1,3,6}
4-12: {0,3,4,6}
4-7: {11,0,3,4}
4-8: {10,11,3,4}
4-Z29: {4,8,10,11}
4-18: {6,7,10,1}
4-19: {2,6,9,10}
? 4-20: {1,2,6,9}
4-8: {0,1,5,6}
4-13: {8,9,11,2}
4-18: {8,11,2,3}
? 7-Z38: {11,0,1,3,4,6,7}
! 6-Z19: {6,7,9,10,1,2}
? 6-Z10: {1,2,4,5,6,8}
Not 6-8: {2,4,5,6,8,9}
Not 4-28: {8,11,2,5}
with previous 6 4 formed 6-Z44!
see sep. page
*NB. Here the texture is organized into vertical, disjunct tetrachords, Not 4-16: {10,0,4,5}
Here the verticals in piano are insignif.

m. 11

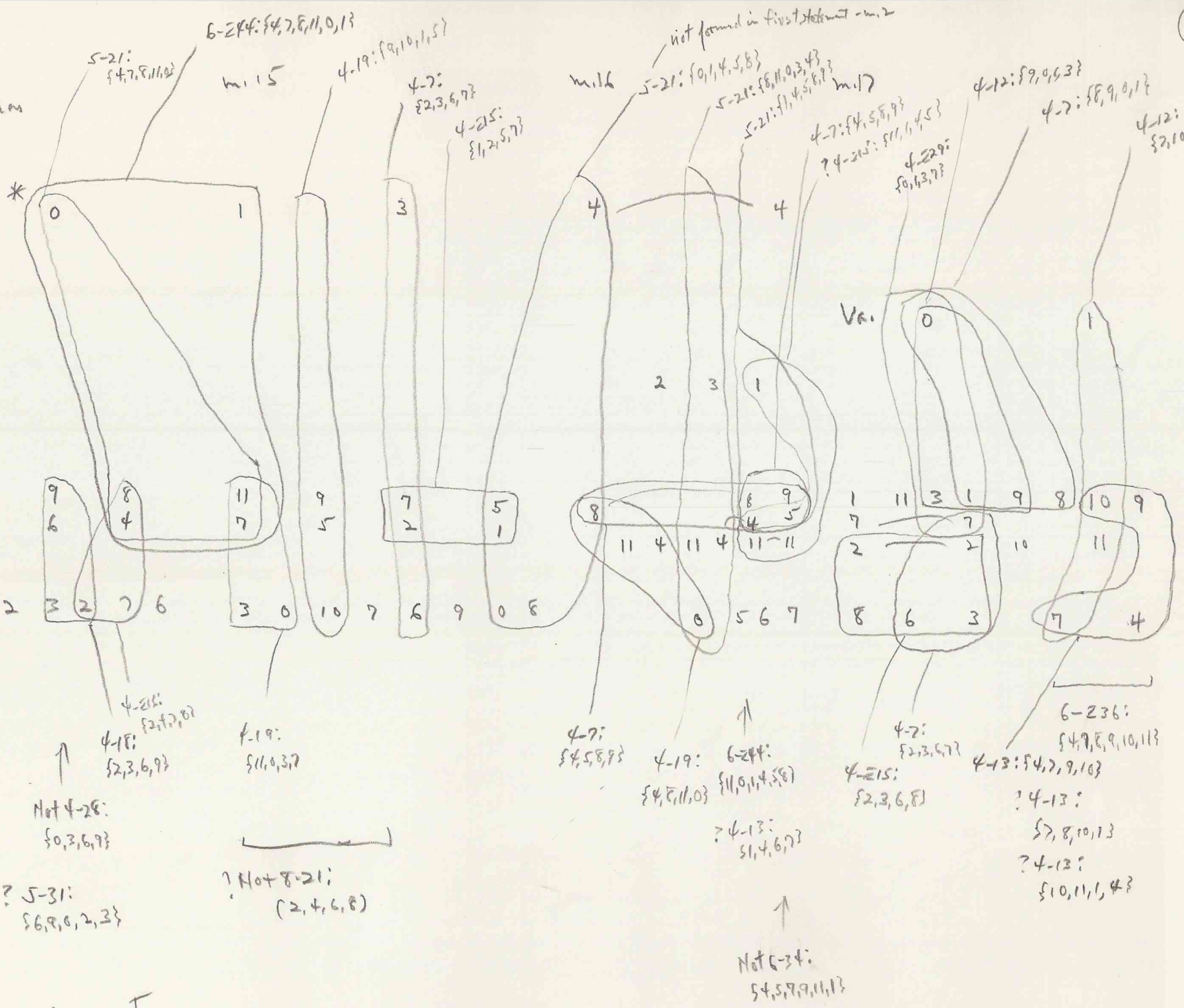
m. 12

m. 13



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

m. 14
(piano same as m. 1)



* This new component being in 6-Z44