

Pat Shove
Schoenberg, Op. 48/2

*Dintw: dyads fixed spatially at outset, but
see a^g in bar 9*

Like Larry, he numbers the R_0 pcs the same as the P_0 pcs, with the perhaps trivial result that the dyad reversal in the bass in bar 9 is overlooked

Very nice observations on text-music correspondences, such as text line reversal. And top of p. 2: Perhaps this text is a prediction of the future of 12-tone music!

I don't understand the top of p. 3.

Explain "Elision" at bottom of p. 2.

Give more attention to the question of secondary tetrachords formed by non-adjacent row elements: Are there any regularities? Repetitions of tets formed by adjacencies?

E.g. endpoints of first two tets = 7,10,1,2 = 4-18

" " second " " = 10,7,0,6 = 4-z15

third = 0,6,6,0 = 2-6

Exclusion of ic_2 from the consecutive intervals of the row: any perceptible effect on the music?

Headnotes of tets form 3-6

Registral usage

High and low: pc0 in bar 9, l.h.; pc2 in bar 11, r.h.
This is also an instance of ic_2

Register and contour: compare mm. 6 and 11 in voice part. Why?

One note per syllable, with one exception [bar 12].
Why?

Rhythm:

Rhythmic pattern of each line of the poem (4 syllables each)
Each vocal phrase ends with half note

More important:

proportional aspects, with half notes, dotted eighths and sixteenths as basic building blocks

symmetries (Webern) and palindromic features

Schoenberg, Op. 48/2

Text-setting

0 1 7 11	
Ist al-les eins	4-5
8 2 6 5	
was liegt dar-an	4-12
10 9 3 4	
Der hat sein GlUck	4-9
4 3 9 10	
der seinen Wahn	4-9
5 6 2 8	
Was liegt dar-an	4-12
11 7 1 0	
Ist al-les eins	4-5
10 9 3 4	
der fand sein GlUck	4-9
4 3 9 10	
und ich fand keins	4-9

Interval succession

4-5: 1-6-4
4-6-1

4-12: 6-4-1 (can only be obtained 2 ways)
1-4-6

4-9: 1-6-1
1-6-1

2. Tot Jakob Haringer *

PC NUMBERS

Etwas langsam (♩ = 76)

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part is in 4/4 time and features complex chordal textures with many accidentals. Handwritten annotations include:

- System 1:** Fingerings like (5-19 upper) and (5-6 lower); dynamics like *p* and *Ist*; phrasing slurs; and PC numbers like 4-5, 4-12, 4-14, and 4-9. A circled *P₀* is present.
- System 2:** Verticals with arrows pointing up and down, with numbers 4-10, 4-17, 4-22, 4-16, 3-7, 3-9, and 4-14. Dynamics include *f* and *sf*. Phrasing includes *Retrospective*. A circled *P₀* is present.
- System 3:** Dynamics include *p dolce*. Phrasing includes *p dolce*. A circled *P₀* is present.

The vocal line includes the lyrics: "al - les eins, was liegt dar - an! Der hat sein Glück, der sei - - nen Wahn."

9 5 6 2 8 11 10 7 1 0 V

Was liegt dar-an! Ist al-les eins,

4-9 upper 4-9 upper 5 4

4-5 3 4 4-12 4-12 4-12 4-12

4-9 lower

11 pp 12 3 4

der fand sein Glück und ich

pp

4-5 5 4 4-12 4-5 4-12 4-12 4-5 4-12 4-5 3 4

13 14 pp 15 16 17 18

fand keins.

espressivo

p 4 4 pp

4-12 4-12 4-5 4-5 4-12 4-9 4-9 4-9 4-9

GENERATOR SET: 4-5: {7,11,0,1} 210111

Value of y is 2

4-5: {11,0,1,5} ic identical 210111
4-12: {7,10,11,1} RP 112101

Value of y is 5

4-9: {0,1,6,7} RP 200022

GENERATOR SET: 4-12: {2,5,6,8} 112101

Value of y is 2

4-5: {2,6,7,8} RP 210111
4-12: {2,4,5,8} ic identical 112101

GENERATOR SET: 4-9: {3,4,9,10} 200022

Value of y is 5

4-5: {4,8,9,10} RP 210111
4-5: {9,10,11,3} RP 210111
4-5: {10,2,3,4} RP 210111
4-5: {3,4,5,9} RP 210111

Value of y is 6

Generator duplicated for y = 6

Tot

by Jakob Haringer

Ist alles eins,

was liegt daran!

Der hat sein Glück,

der einen Wahn.

Was liegt daran!

Ist alles eins,

der fand sein Glück

und ich fand keins.

If all is one,

what matters it?

This one has his happiness,

That one illusion.

What matters it
~~What does it matter?~~

If all is one,

This one found his happiness

and I found none.

1-comb. problem (x value of t)

The value of t is fixed for ~~xxx~~ each form of the row. In the case of 6-5 in Schoenberg Op.48/2, the value of t is 5. To find the combinatorial inversion for a prime, add 5 to the first number.

The problem revolves around the computation of the inversion:

a) 12-tone style about the first note as axis

0	1	7	11	8	2	
0	11	5	1	4	10	inversion about 0
5	4	10	6	9	3	t= 5

b) atonal style, with fixed inverses

Schoenberg, Op. 48/2

Set Table

hexachord is 6-5 (combinatorial property not used)

I-combinatorial
value of t*

	D	E \flat	A	C \sharp	B \flat	E	G \sharp	G	C	B	F	F \sharp
5	0	1	7	11	8	2	6	5	10	9	3	4
3	11	0	6	10	7	1	5	4	9	8	2	3
3	5	6	0	4	1	7	11	10	3	2	8	9
7	1	2	8	0	9	3	7	6	11	10	4	5
1	4	5	11	3	0	6	10	9	2	1	7	8
1	10	11	5	9	6	0	4	3	8	7	1	2
5	6	7	1	5	2	8	0	11	4	3	9	10
7	7	8	2	6	3	9	1	0	5	4	10	11
9	2	3	9	1	10	4	8	7	0	11	5	6
11	3	4	10	2	11	5	9	8	1	0	6	7
11	9	10	4	8	5	11	3	2	7	6	0	1
9	8	9	3	7	4	10	2	1	6	5	11	0
	7	9	9	5	11	11	7	5	3	1	1	3

*For 12-tone type inversion about the first pc integer as axis, the i-combinatorial value of t is fixed: t=5

e.g.

8 9 3 7 4 10

8 7 1 9 0 6 inverse elements mod 4 (8 + 8 = 16 = 4)

1 0 6 2 5 11 t = 5

For the values of t listed above, note that each odd value is represented twice.

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

D	Eb	A	C#	Bb	E	Ab	G	C	B	F	F#
C#	D	Ab	C	A	Eb	G	F#	B	Bb	E	F
G	Ab	D	F#	Eb	A	C#	C	F	E	Bb	B
Eb	E	Bb	D	B	F	A	Ab	C#	C	F#	G
F#	G	C#	F	D	Ab	C	B	E	Eb	A	Bb
C	C#	G	B	Ab	D	F#	F	Bb	A	Eb	E
Ab	A	Eb	G	E	Bb	D	C#	F#	F	B	C
A	Bb	E	Ab	F	B	Eb	D	G	F#	C	C#
E	F	B	Eb	C	F#	Bb	A	D	C#	G	Ab
F	F#	C	E	C#	G	B	Bb	Eb	D	Ab	A
B	C	F#	Bb	G	C#	F	E	A	Ab	D	Eb
Bb	B	F	A	F#	C	E	Eb	Ab	G	C#	D

2. Tot Jakob Haringer *

check m. 8

ORDER NUMBERS

Etwas langsam (♩ = 76)

1 2 3

P₀ *Ist*

4/4 p

8 10 9 11 10

4 5 6 7 6 8 9 10

al-les eins, was liegt dar-an! Der hat sein

R₀ *P₀* *f* *Reversal dyad*

3/4

8 9 10 11 8 9 10 11

Here voice has middle tetrachord in prime ordering

7 11 8 1 2 3

Glück, der sei - - nen Wahn.

R₀ *Reversal dyad*

p dolce *p dolce*

4/4

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

* Paul Zsolnay Verlag, Wien

(R0)

9 4 5 6 7 8 10 9 10 11 V

Was liegt dar - an! Ist al - - les eins,

Reverend dynam

R0

Reverend dynam

P0

R0

11 pp 12 1 3 4

der fand sein Glück und ich

pp

p

13 2 14 3 15 16 17 18

fand keins.

espressivo

p

pp

~~Larry Zbikowski~~

Row numbering (order numbers) is peculiar:

R0 starts from end of row: position 12 becomes position 1. The system he has used conceals certain interesting irregularities--as in bar 9, where there is actually a dyad reversal: C-B should be B-C in the retrograde form being presented.

"Right hand of the piano"? End of quibbling.

.....

Ex. 2, bar 2: why is 3-9 indicated? Of special significance? Not mentioned in the text. [But is marked as final tet and assigned quasi-tonal significance.]

p.2, bottom: otherwise known as 'aggregate formation', yes?

p.3: good comment on the single symmetric tetrachord and later on concerning the rhythmic shapes taken by 4-9.

He has shown tets other than the three disjoint ones that exhaust the row--e.g., 4-7 in bar 4 and 4-3 in bar 5. How many symmetric tets are in the row altogether (without wrap-around)? [three: 4-9, 4-3, and 4-7]

In bar 6 he shows two instances of 4-12 formed by non-adjacent notes in piano and voice. Are these convincing?
With respect to the contiguous form of 4-12 (4,7,8,0), the first of these is T_5 (9,0,1,3), while the second is T_7 (11,2,3,5).
What is the significance of these transpositional relations?

Non-contiguous 4-19 in bar 9. Tets of 6-z44: 4-12. Tets of 6-z19: 4-5. Both contain 4-19, which is a common component of Schoenberg's atonal music. There is still another form of 4-19 in the lower register of this measure: 5,9,0,1.

Also points out non-row 4-8 prominent in bars 11-12 as 2,3,7,8. May be non-row, but note special positions in the tetrachord layout and its symmetric property. This leads to question posed below concerning endpoints of tets.

Give more attention to the question of secondary tetrachords formed by non-adjacent row elements: Are there any regularities? Repetitions of tets formed by adjacencies?

E.g. endpoints of first two tets = 7,10,1,2 = 4-18

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Vocal phrase endpoints. Sum to 6-z17: [6,7,10,0,1,2] (not a contiguous hex)

Exclusion of ic_2 from the consecutive intervals of the row: any perceptible effect on the music?

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Registrational usage

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Why?

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ach) Each vocal phrase ends with half note

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Schoenberg, Op.48/2: Tot

Total configuration is 8-9: {1,2,3,4,7,8,9,10}
4-element segments of 2-3-9-1-10-4-8-7:

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

3-9-1-10
4-215: {9,10,1,3}

9-1-10-4
4-18: {9,10,1,4}

1-10-4-8
4-27: {8,10,1,4}

10-4-8-7
4-12: {4,7,8,10}

Total configuration is 8-18: {7,8,9,10,0,1,3,4}
4-element segments of 3-9-1-10-4-8-7-0:

3-9-1-10
4-215: {9,10,1,3}

9-1-10-4
4-18: {9,10,1,4}

1-10-4-8
4-27: {8,10,1,4}

10-4-8-7
4-12: {4,7,8,10}

4-8-7-0
4-19: {0,4,7,8}

Total configuration is 8-3: {7,8,9,10,11,0,1,4}
4-element segments of 9-1-10-4-8-7-0-11:

9-1-10-4
4-18: {9,10,1,4}

1-10-4-8
4-27: {8,10,1,4}

10-4-8-7
4-12: {4,7,8,10}

4-8-7-0
4-19: {0,4,7,8}

8-7-0-11
4-7: {7,8,11,0}

1,10,4,8,7,0,11,5

Total configuration is 8-18: {4,5,7,8,10,11,0,1}
4-element segments of 1-10-4-8-7-0-11-5:

1-10-4-8
4-27: {8,10,1,4}

10-4-8-7
4-12: {4,7,8,10}

4-8-7-0
4-19: {0,4,7,8}

8-7-0-11
4-7: {7,8,11,0}

7-0-11-5
4-16: {5,7,11,0}

Total configuration is 8-5: {4,5,6,7,8,10,11,0}
4-element segments of 10-4-8-7-0-11-5-6:

10-4-8-7
4-12: {4,7,8,10}

4-8-7-0
4-19: {0,4,7,8}

8-7-0-11
4-7: {7,8,11,0}

7-0-11-5
4-16: {5,7,11,0}

0-11-5-6
4-9: {5,6,11,0}

op. 48 was the last work to be completed
in Europe (Berlin)

Schoenberg, Op. 48/2 (1933 - see Macgaard, p. 139)

Set-structure: some aspects

Partitioning of
set into
tetrachords explains
"free" treatment -
e.g., in m. 5

Disjoint tetrachords (reverse for R and RI)

- 4-5 0, 1, 2, 6 [210111]
- 4-12 0, 2, 3, 6 [112101]
- 4-9 0, 1, 6, 7 [200022] (all-comb.)

Tetrachords contained in 6-5 (all represented once except 4-5,
which is represented twice)

4-1, 4-4, 4-5, 4-6, 4-7, 4-8, 4-9, 4-12, 4-13, 4-14, 4-215, 4-16, 4-18, 4-229

pentachords contained in 6-⁵₂ (all represented once)

~~5-1, 5-2, 5-4, 5-8, 5-9, 5-10~~
5-4, 5-5, 5-6, 5-7, 5-18, 5-19

Similarity Relations

$R_0(4-12, 4-9)$