

Analyses of Arnold Schönberg's *Serenade*, op. 24 and *Wind Quintet*, op. 26 by Alban Berg and Julius Schloß

The Alban Berg Estate in the Austrian National Library houses three compositions by Arnold Schönberg bound together in a single volume. Labeled F21.Berg.170 it contains Schönberg's *Second String Quartet*, op. 10; the *Serenade*, op. 24; and the *Wind Quintet*, op. 26.¹ Accompanying this volume is a row chart for Schönberg's "Sonett," the fourth movement of the *Serenade*.² Throughout this volume are many handwritten annotations and analyses entered onto Schönberg's scores. For example, the analyses written on Schönberg's *Serenade* include form designations and remarks about motivic and thematic structures. The analytical entries on Schönberg's Quintet primarily consist of twelve-tone row counts in colored pencils and comments about the form of the movement.³

Several scholars have previously discussed the contents of F21.Berg.170 and the analytical annotations on Schönberg's *Serenade* and Quintet. Both

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1 On the second page of the *Serenade*, Schönberg wrote a dedication to Berg: "Herzlichste Weihnachtswünsche, | Lieber Berg, möge diese | *Serenade* zu einer | *Weihnacht-Musik* | taugen; diesmal | wenigstens. | Dein | Arnold Schönberg | 1924." [Warmest Christmas wishes, Dear Berg, may this *Serenade* be good for Christmas-music; this time at least. Yours Arnold Schönberg 1924].

2 The original and inverted row forms are listed side by side at the top of the page. Transpositions of these two row forms are given below. Reading from top to bottom, the rows are transposed up by semitones (E=I, F=II, ... D♯=XII) and labeled with Roman numerals (I–XII) on both the left and right sides. The row chart was notated in pen on 26-stave paper (J.E.&Co., No. 8a) that was cut in half to only 13 staves. On

the verso side of this paper, the opening melodic line for the first movement (*Marsch*) of the *Serenade* is notated in pencil and bears the description: "op. 24 | I ca 20-tönige Reihe ? | as + b | fehlen!" [op. 24 first movement approx. 20-note row? A_♭ and B_♭ missing!]. The melody for the third movement (*Variationen*) of the *Serenade* is also notated in pencil with its inversion written just below. In the upper right-hand corner of this page is written: "nur der IV. Satz kann als | 12-Ton-Musik bezeichnet werden!" [only the fourth movement [of the *Serenade*] can be described as 12-tone music!].

3 The annotations on the *Second String Quartet*, op. 10 are minimal.

Rosemary Hilmar and Werner Grünzweig identify Berg as the only author of these analyses. For instance, in her discussion of the *Serenade*, Hilmar writes: “Not only are the enclosed tone rows in Berg’s hand, but also the analytical studies that can be found in the score.”⁴ Although Grünzweig provides a more contextual summary of Berg’s analyses, he too identifies Berg as the only author: “Particularly dense are Berg’s annotations to the *Wind Quintet op. 26* [...]”⁵ The Austrian National Library website, however, states that the analytical markings on both the *Serenade* and the *Quintet* were written by Berg and in another hand: “*Druck mit handschriftlichen Eintragungen von Berg und anderer Hand*” [Print with handwritten entries by Berg and another hand]. The catalogue also claims that the tone rows (“*Tonreihen*”) for the *Serenade*’s “Sonett” were written by a foreign hand.⁶

Fortunately, Berg reveals the identity of the other author on the first movement of the *Serenade*. At the top of the page, in Berg’s hand, he writes: “Schloß, s[iehe] *Singstimme vom Sonett S[eite] 29 = Reihe*” [Schloß, see vocal part from the Sonett page 29 = row]. Berg wrote this note to his pupil Julius Schloß and instructed him to see the vocal part on page 29 of Schönberg’s *Serenade* in order to find the twelve-tone row.

Julius Schloß was born in Saarlouis, Germany in 1902 and studied music composition at the Hoch Conservatory in Frankfurt am Main with Bernhard Sekles from 1921–1924. He moved to Vienna in 1925 and studied privately with Berg for three years.⁷ Although his lessons ended in 1928, Schloß maintained a close relationship with Berg in the years that followed. According to Schloß, his lessons with Berg consisted of studies in counterpoint, instrumentation, and Formenlehre, such as variation, rondo, and sonata forms. Instruction in composition consisted of examples from the classics. He further clarified that if a student wanted to write atonal music, most of the examples were taken from Schönberg.⁸

4 “Nicht nur die beiliegenden Tonreihen sind von Bergs Hand, sondern auch die im Exemplar feststellbaren analytischen Studien.” See Rosemary Hilmar: *Die Werke von Alban Berg: Handschriftenkatalog* (Wien 1981), 103 (Alban Berg Studien 1).

5 “Besonders dicht sind Bergs Annotationen zum Bläserquintett op. 26 [...]” See Werner Grünzweig: *Ahnung und Wissen, Geist und Form. Alban Berg als Musikschriftsteller und Analytiker der Musik Arnold Schönbergs* (Wien 2000), 191 (Alban Berg Studien 5).

6 “Begleitmaterial: 1 Bl. Tonreihen, von fremder Hand [...]”, <http://data.onb.ac.at/rec/AL00550299> (accessed June 29, 2018).

7 Schloß wrote to Schönberg in 1924 asking to take private lessons, but Schönberg claims that he never received this letter. Schönberg responded to Schloß on November 8, 1924 (carbon copy; The Library of Congress, Washington D.C., Music Division [Arnold Schoenberg Collection] [ASCC ID 1107] saying that in principle he is willing to teach Schloß, but he has little time. Schönberg then responded to Max Schloß, Julius’s father, on February 10, 1925, reporting that he will return to Vienna in March and that his fee will be 150 Marks for one hour per week of instruction or 250 Marks for two hours per week (ibidem | ASCC ID 1160). Schönberg’s address book from 1925 includes an entry for Julius Schloß

(Arnold Schönberg Center, Wien [address files Europe 1910–1933 B] | ASCI A3918). Because Schönberg in January 1926 was moving to Berlin to teach at the Prussian Academy of Arts, he referred Schloß to Berg for private composition lessons.

8 For a summary of Schloß’s studies with Berg see Hartmut Krones: “Es waere die Erfuellung eines meiner ernstesten Wunsche und Pflichten, die LULU zu vollenden.” Der Alban-Berg-Schüler Julius Schloß: von Saarlouis über Wien und Shanghai nach Belleville, in *Musik – Transfer – Kultur. Festschrift für Horst Weber*. Edited by Stefan Drees, Andreas Jacob, and Stefan Orgass (Hildesheim 2009), 269–292.

Although Schloß did not specifically mention instruction in twelve-tone composition, there is evidence that he studied and carefully examined Schönberg's twelve-tone works. As I discussed earlier, Berg instructed Schloß to see the "Sonett," the twelve-tone movement from Schönberg's *Serenade*, and I believe it was Schloß who annotated the "Sonett" with the twelve-tone analysis in colored pencils and wrote the comments at the top of the page about the structure of the accompanying parts (Plate 1).⁹ I also believe that Schloß notated the row chart for the "Sonett" and wrote the notes about the first, third, and fourth movements of the *Serenade* on the back of this leaf (see footnote 2).

In addition to Schönberg's *Serenade*, there is evidence that Schloß carefully analyzed Schönberg's Quintet during his studies with Berg (Plate 2). Although Grünzweig argues that the "*particularly dense [...] annotations*" were written by Berg, I suggest that Schloß was responsible for most of the twelve-tone annotations. For instance, in the analysis of the third movement, shown in Plate 2, the remark about the form at the top of the page – "*Hauptthemen-gruppe (dreiteilige Liedform)*" [Main theme group (three-part song form)] – and the row counting in colored pencils are most likely in Schloß's hand, while the observations about the rhythm, entered in pencil between the second and third staves, are likely in Berg's hand.¹⁰

These annotations suggest that Berg and Schloß learned Schönberg's new method of composing with twelve tones through analysis. I thus believe that Schloß and Berg likely collaborated on their twelve-tone analysis of the Quintet as well as the other early twelve-tone works by Schönberg, such as the Waltz from *Five Piano Pieces*, op. 23 and the *Suite for Piano*, op. 25. Because Schönberg rarely explained how he composed a twelve-tone work, his pupils and members of his circle were often left on their own to determine the structure of these compositions. For instance, in Berg's letter to his teacher, dated September 1925, he reports on his attempts to understand some of Schönberg's early twelve-tone works:

*Cast[ing] a glance into your new score [the Quintet] a while back was immeasurably exciting. How long will it be before I understand this music as thoroughly as I fancy, for example, that I understand Pierrot. For the present I am slowly familiarizing myself with your Opera 23–26, the only scores I have up here with me.*¹¹

9 In pencil at the top of page 29 of the *Serenade*, Schloß writes: "*Sehr freie Reihenbehandlung in den Begleitstimmen; | viele Tonwiederholungen (keine 'erlaubten') + Tonumstellungen!*" [Very free row treatment in the accompanying parts; many note repetitions [no "allowed" ones!] and note changes!].

10 To help determine the handwritings on the *Serenade* and the Quintet, I examined the numerous letters that Berg and Schloß wrote to each other. The Schloß-Berg correspondence is located in the Austrian National Library in Vienna and the Moldenhauer Archive of the Bayerische Staatsbibliothek in Munich. The letters from Berg to Schloß have been transcribed and discussed by Birgit Fälschle: *Alban*

Berg: Briefe an Julius Schloß. Diss. Munich 1989. I also studied Schloß's sketches, compositions, and row charts preserved in the Julius Schloss Collection in Montréal, Québec, Canada.

11 See *The Berg-Schoenberg Correspondence: Selected Letters*. Edited by Juliane Brand, Christopher Hailey, and Donald Harris (New York 1987), 338.

4.

für eine tiefe Männerstimme

18299

44 $\text{III} = A \ B \ A$ $a_1 \delta a_2 (cd) a_2 a_1$ III^* $a_1 \delta a_2$ $a_2 = 2 + 7 \text{ Takte}$
 Hauptthemenengruppe (dreiteilige Liedform) (letzte verknüpft) $(\frac{7}{4})$

Etwas langsam (Poco Adagio) $\text{d.} = 32$

1 2 3

Fl
Ob
Kl
Hr
Fg

immer zart und gesangvoll

4 5 6 7

Fl
Ob
Kl
Hr
Fg

8 9 10

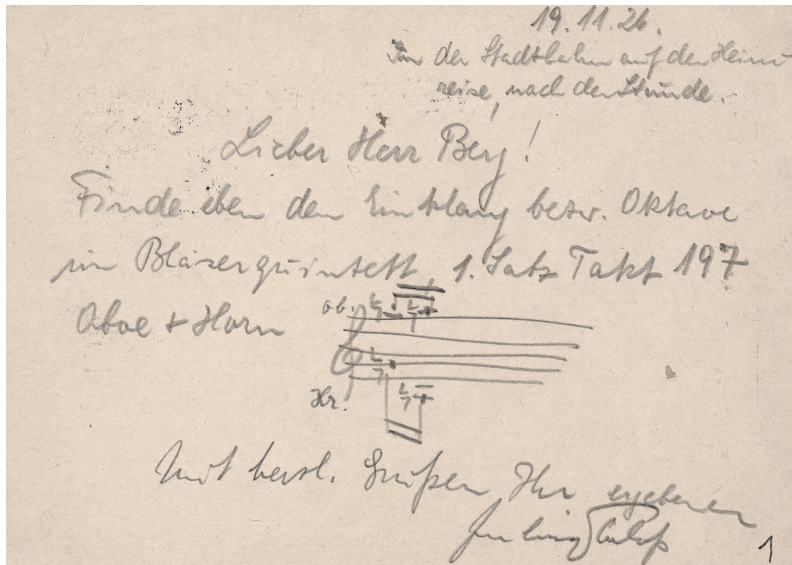
Fl
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Fg

*) Die in diesem Satz (bei diesem Thema) besonders häufigen synkopierten Phrasenteile müssen mit größter Natürlichkeit vorgetragen werden. Das geschieht dadurch, daß die Ausführenden es sich zum Prinzip machen: 1. den guten Takteil, der angebunden wird, vollkommen verschwinden zu lassen (die Synkope ist eine $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$ = Note, die auf einem schlechten Takteil beginnt), 2. den schlechten Takteil, an den angebunden ist, nur dann zu betonen, wenn dies ausdrücklich gefordert wird. Die Synkope soll bis zu einem gewissen Grad „auftaktig“ (aber ohne „Innenbetonung“ [Innenleben]) wirken, mindestens aber soll sie nicht so betont werden wie ein guter Takteil... wenn es nicht vorgeschrieben ist. (Unterscheide: Betonungsverschiebung und Synkope!)

U. E. 7668 W. Ph. V. 230

Plate 2: Analysis of the third movement of Schönberg's Quintet, op. 26
 (Österreichische Nationalbibliothek, Wien [F21.Berg.170])

Plate 3:
Schloß's postcard
to Berg on
November 19, 1926
(Österreichische
Nationalbibliothek,
Wien [F21.Berg.
1309/6])



In the discussion that follows, I examine three analytical markings that were entered onto the Quintet that go beyond simply labeling and counting of its twelve-tone rows: octave doublings, the repetition of a group of notes, and notes that are members of multiple rows. Carefully studying these annotations reveals that Schloß and Berg reported to each other about some of Schönberg's twelve-tone compositional techniques.

On November 19, 1926, Schloß wrote a postcard to Berg (Plate 3). In the upper right-hand corner Schloß states that he is on his way home in the urban railway after the lesson ("nach der Stunde").¹² Schloß points out that in bar 197 of the first movement of Schönberg's Quintet, both the oboe and the horn simultaneously articulate A-naturals, creating an octave doubling. Examining this passage in F21.Berg.170 shows that the A-naturals in both the oboe and the horn have been circled and identified with an "a" below the score. And in bar 196 four pitch doublings have been marked with lines connecting the two pitches that create the doubling and identified with a pitch letter name (a, d, c, and f). Curiously, every occurrence of a pitch doubling in all four movements of the Quintet was highlighted on this score. Perhaps it was considered a kind

12 Schloß writes: "In der Stadtbahn auf der Heim- | reise, nach der Stunde. | Lieber Herr Berg! | Finde eben den Einklang bzw. Oktave im Bläserquintett, 1. Satz Takt 197 | Oboe +

Horn [Ex.] | Mit herzl. Grüßen Ihr ergebener | Julius Schloß" (Österreichische Nationalbibliothek, Wien [F21.Berg.1309/6]).

of compositional flaw since Schönberg initially warned against doublings in his early twelve-tone works.¹³

Another notable marking concerns the repetition of groups of pitches. In bars 17 and 18, above the oboe's three-note motive of E $\flat$, G, and A, a " $\mathbf{W}^{---}$ " is written onto the score in pencil (Plate 4). An explanation of this symbol is written in the left-hand margin most likely in Berg's hand. Berg writes: "*1, 2, 3 are repeated (without continuation) see horn in previous bar.*"¹⁴ Berg points out that the oboe repeats the first three pitches of the original row (OI), which has already been stated in its entirety (horn = 1–6, bassoon = 7–9, clarinet = 10–12, annotated in a green pencil). As far as I know, this " $\mathbf{W}^{---}$ " symbol does not appear in Berg's sketches for his own compositions.¹⁵ However, this marking frequently appears in Schloß's sketches and analyses of his own twelve-tone compositions. Although Berg wrote the description about $\mathbf{W}^{---}$ in the margin, it seems that Schloß continued to use this analytical symbol throughout his life.

In addition to pitch doublings and note-group repetitions, another notable annotation pertains to pitches that are members of multiple rows. An example is shown in bar 19 from the first movement of the Quintet (Plate 4). Notice that the horn's pitches of D, E, and G $\sharp$ are labeled with brown Arabic numbers (4, 5, 6, respectively) enclosed within orange circles. The use of two different colors here indicates that these three pitches are members of two row statements. In bars 18–19 the first six notes of the retrograde inversion of the original row (KUI) unfold in the horn part and are labeled with brown numbers; this row is completed in the clarinet in bars 20–21. In bar 19, a second complete statement of the retrograde inversion (KUI) begins in the clarinet (1–3) but this time labeled with orange numbers. Pitches 4–6 for this second statement of KUI are also given to the horn and analyzed with orange circles; this row is completed in the bassoon. The horn thus articulates pitches 4, 5, and 6 for two different statements of KUI indicated by brown numbers within orange circles.

I have briefly discussed three analytical markings that were entered onto the Quintet: pitch doublings, the repetition of a group of notes, and pitches that are members of multiple row statements. As I mentioned earlier, although some of the analytical entries and notes are in Berg's hand, I believe Schloß

13 In "Interview with Myself (Ideas of Arnold Schoenberg), October 6, 1928," Schönberg writes: "[...] since summer 1921 I have been occupied with 'composition with twelve tones,' whose principles I first had to try out with smaller orchestrations because it seemed to me (at least preliminarily) that octave doublings were out of the question." Schönberg then writes: "But believe me when I say that these [octave doublings] are not flaws, but rather, they foreshadow

a further stage in the development of this technique, about which I would prefer not to speak just yet." Interview mit mir selbst (1928) (ASSV 3.1.1.20.); quoted from Schoenberg's *Program Notes and Musical Analyses*. Edited by J. Daniel Jenkins (New York 2016), 289–290 (Schoenberg in Words 5).

14 "1, 2, 3 wiederholt (ohne Fortsetzung) siehe Hr. Takt vorher." This " $\mathbf{W}^{---}$ " marking appears in the first movement (bars 7,

17–18, 24–26, 27–31, 32–33, 62–64, 133) and the third movement (bar 19).

15 In Grünzweig's transcription of bars 124–138 from the first movement of the Quintet, he incorrectly writes the symbol for Nebenstimme ($\mathbf{N}^{---}$) in bar 133 instead of $\mathbf{W}^{---}$. See Werner Grünzweig: *Ahnung und Wissen, Geist und Form*, see fn. 5, 192.



"1,2,3 wiederholt (ohne Fortsetzung) siehe Hr. Takt vorher" [1, 2, 3 are repeated [without continuation] see horn in previous bar]

Plate 4: Analysis of bars 16–21 from the first movement of Schönberg's Quintet, op. 26 (Österreichische Nationalbibliothek, Wien [F21.Berg.170])

annotated the Quintet with the twelve-tone row counts in colored pencils. To further support my claim that Schloß entered most of these twelve-tone annotations, I will discuss two additional analyses of Schönberg's Quintet undeniably written by Schloß.

Universal Edition Quelle 988

On permanent loan from Universal Edition, the Arnold Schönberg Center houses an analysis of Schönberg's Quintet by Schloß. Labeled UEQ 988 this folder contains three documents: 1) a twelve-tone row chart; 2) Schloß's analysis of only the exposition of the first movement; and 3) a six-page, handwritten document. Schloß wrote out all 48 forms of the row, including the retrograde, which he labeled as "K" and the retrograde inversion, labeled here as "KU." (In addition, Schloß assigned each row with a Roman numeral

from I to XII, included the letters O (Originalreihe), K (Krebs), U (Umkehrung), or KU (Krebsumkehrung), and assigned every note with a number from 1 to 12. Reading the chart from top to bottom, the rows are transposed down by semitones (E♭ = I, D = II, ... E♮ = XII).

Schloß's analysis, which he labeled as an "*Analytische Partitur*" (Analytical Score), is written on seven leaves of 10-stave paper (Appendix). On the back of the first leaf Schloß wrote instructions to the engraver in pencil. The rest of the document consists of Schloß's analysis for the exposition (bars 1–73) of the first movement. The score is notated by hand in pen and includes the labeling (I, II, III, etc.) and counting (1, 2, 3, etc.) of the twelve-tone rows. Since Schloß did not use colors to differentiate the various row statements, he enclosed Arabic numbers within different shapes, such as triangles, squares, and circles. The same analytical markings that appear in F21.Berg.170 are also included in UEQ 988. In bar 7, for instance, the letter "*W*" appears, and in bar 19 the three pitches that were assigned brown numbers within orange circles are labeled with the same numbers but now analyzed with circles and diamonds.

Schloß's six-page, handwritten document is organized into two sections. In the first section, he provides explanations of his symbols and his analytical methodology. He begins by defining the four row types (O, U, K, and KU), explains his use of Roman numerals, and notes that Arabic numbers (1, 2, 3, etc.) pertain to the twelve pitches within a row. On page two, Schloß describes what it means when two or more symbols appear on a note: "*If there are two or more characters on a note, then this note correspondingly belongs to many rows.*" He also explains the meaning of "*W*": "*W indicates the repetition of groups of pitches, whose row is usually completely present already.*" In the second section of this document, Schloß describes Schönberg's compositional procedures for just the exposition of the first movement and concludes with "*a few brief remarks about the other movements [...].*" A transcription and English translation of this document is provided in the Appendix to this essay.

The circumstances surrounding Schloß's analysis that was presumably intended for Universal Edition are not clear. Schloß states that his goal is to offer a "*twelve-tone technical analysis*" of the Quintet in order to truly understand Schönberg's "*composition with 12 tones only related to one another.*" He cites publications by Erwin Stein (1924) and Felix Greissle (1925) in *Musikblätter des Anbruch*, but notes that "*since these essays deal only with principle & general issues, they are not able to contribute much to a complete understanding*" of Schönberg's new compositional method.¹⁶ The amount of detailed information

16 Erwin Stein: Neue Formprinzipien, in *Musikblätter des Anbruch* 6/7–8 (August–September 1924), 286–303. Felix Greissle: Die formalen Grundlagen des

Bläserquintetts von Arnold Schönberg, in *Musikblätter des Anbruch* 7/2 (February 1925), 63–68.

that Schloß included on his row chart suggests that this analysis was intended for general audiences. In addition, Schloß's instructions to the engraver seem to indicate that his analytical project was being considered for publication. Perhaps Schloß was inspired by Berg's thematic guides and analyses of Schönberg's *Pelleas und Melisande*; the Chamber Symphony, op. 9; and the *Gurre-Lieder*, all three published by Universal Edition.¹⁷ It is worth noting that Schloß began working for Universal Edition in July of 1928 as a postal worker, and as Patricia Hall writes: "*Berg entrusted him with collating the scores of Wozzeck, Der Wein, and the Lulu Suite, and to this end he was employed by Universal Edition.*"¹⁸

Julius Schloss Collection

Remarkably, there is another analysis of Schönberg's Quintet by Schloß. This heavily annotated score is located in the Julius Schloss Collection at the Marvin Duchow Music Library in Montréal, Québec, Canada; hereafter referred to as SC118.¹⁹ Like F21.Berg.170, SC118 consists of twelve-tone row counts in colored pencils, the highlighting of pitch doublings, the identification of note-group repetitions with "**W**""", and labeling pitches with multiple symbols that belong to two or more rows. A comparison of the two analyses, shown in Plates 5a and 5b, reveals that the handwriting is strongly similar and also shows that the color for most of the twelve-tone numbers appears to be alike. Moreover, the number of analytical annotations that were entered onto the score of the Quintet in SC118 exceeds the number of annotations on F21.Berg.170.

A curious detail about SC118 concerns Schloß's methodology for labeling the transpositions of the rows. An excerpt from the first movement of the Quintet demonstrates (Plate 6). In bar 90, the flute is given the first nine pitches of a row that Schloß originally labeled as "OVIII" in green pencil. Note that Schloß crosses out the "VIII" with a blue pencil and writes a "VI" near "O" and in the left-hand margin.²⁰ This correction corresponds to how the rows are transposed. In Schloß's row chart for Universal Edition, he originally transposed the rows down by semitones when reading the chart from top to bottom (E₁ = I, D = II, ... E₇ = XII). For reasons that are not clear Schloß changed his approach

17 For a discussion of Berg's analyses of Schönberg's music, see: *Pro Mundo – Pro Domo: The Writings of Alban Berg*. Edited by Brian R. Simms (New York 2014).

18 In a letter to Berg on July 16, 1928, Schloß writes: "*Vor 4 Tagen habe ich endlich von U.E. Arbeit bekommen, nur leider Postarbeit*" (Four days ago I finally received work from U.E., unfortunately only mail work). Österreichische Nationalbibliothek,

Wien (F21.Berg.1309/24, f. 1). See Patricia Hall: *Two Sketches for Alban Berg's Lulu*, in *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Archives*. Edited by Jon Newsom and Alfred Mann (Library of Congress 1999), 117.

19 SC118, Julius Schloss Collection, Marvin Duchow Music Library, Schulich School of Music, McGill University, Montréal, Québec.

20 The Arabic numbers in pencil in bar 94 appear to be in Berg's hand. Schloß occasionally partitions row statements into three-note units indicated by brackets, such as **U**"" and **K**"". And note that above the clarinet in bar 89 the **W**"" symbol appears in green pencil. In F21.Berg.170, the music on this page is not analyzed.

A B A - C - A B (A) 55
IV 116 187 226 305
Cava

5= Thema (dreiteiliges Rondo

♩ = 108 Lied mit 2 angeführten + variierten Wieder-
(Höringen)

U. E. 7668 W. Ph. V. 230

Plate 5a: Analysis of the fourth movement of Schönberg's Quintet, op. 26
(Österreichische Nationalbibliothek, Wien [F21.Berg.170])

Rondo

U. E. 7668 W. Ph. V. 230

Plate 5b: Analysis of the fourth movement of Schönberg's Quintet, op. 26
(Julius Schloss Collection, see fn. 19 [SC118])

and transposed the rows up by semitones ($E_b = I$, $E_{\sharp} = II$, ... $D = XII$). Consequently, “OVIII” now becomes “OVI.” Schloß then meticulously changed every Roman-numeral label in all four movements of his analysis except for I and VII, which will be the same regardless if one transposes the rows up or down.

Although it is not clear why Schloß changed his Roman-numeral analysis there are several documents in the Julius Schloss Collection that pertain to these transpositional “corrections.” One of these documents is another row chart for Schönberg’s Quintet.²¹ As shown in Plate 7, all 48 forms of the row are written out. The original and retrograde row forms are given at the top of the page, listed side by side, and labeled “Orig[inal] Th[ema or Themengestalt]” (prime form) and “Krebs” (retrograde), respectively. Arabic numbers (1–12) are notated above in brown pencil, and the rows are segmented into three-note units as shown by the vertical lines in red, yellow, blue, and green pencils. Transpositions of these two row forms are notated below, arranged down by semitones ($E_b = I$, $D = II$, ... $E_{\sharp} = XII$), and labeled with Roman numerals (I–XII) in brown pencil. The inversion (“*Umkehrung*”) and retrograde inversion (“*Krebs der Umkehrung*”) forms are notated on the bottom half of the page and listed side by side. Transpositions of these two row forms are notated below, also arranged down by semitones, and labeled with Roman (I–XII) and Arabic (1–12) numerals.

Note that Schloß draws a line through the brown Roman numerals and includes another list of Roman numerals in pencil on the left- and right-hand sides of the chart. These numbers correspond to *ascending* transpositions of the row (e.g., $E_b = I$, $E_{\sharp} = II$, ... $D = XII$). Moreover, Schloß circled Roman numerals I and VII for the original rows (top left), indicating that these two labels do not change regardless of how the rows are transposed. On the top, right-hand side of the page, Schloß encloses Arabic numbers within various shapes, such as squares, triangles, diamonds, which matches the shapes listed on the first page of Schloß’s handwritten document (UEQ 988, see Appendix).

The layout of this row chart deserves consideration. Notice that O and K are listed side by side on top of the page while U and KU are listed next to each other at the bottom of the page. This arrangement corresponds to Felix Greissle’s 1925 analysis of the Quintet, which was published in *Musikblätter des Anbruch* (Plate 8).²² Although Greissle does not include transpositions of

21 Julius Schloss Collection, see fn. 19 (SC337). This row chart was written on “Edition Ruth, Berlin 26 L” paper. After examining most of Schloß’s compositional sketches and analytical notes in the Julius Schloss Collection I am not aware of any other instance when Schloß used “Edition Ruth, Berlin 26 L” paper.

22 Felix Greissle: Die formalen Grundlagen des Bläserquintetts, see fn. 16, 64.

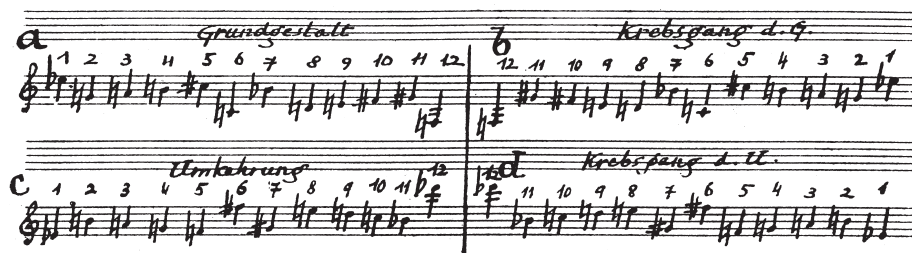


Plate 8: Felix Greissle's row sketch for Schönberg's *Wind Quintet*, op. 26.
See Felix Greissle: *Die formalen Grundlagen des Bläserquintetts*, see fn. 16.

the four row forms, he places O and K next to each other and above U and KU. Moreover, since Schloß was aware of Greissle's analysis and cites his essay in his written document (see page 2 of UEQ 988) it is plausible that Schloß designed his row chart to match Greissle's layout.²³

Accompanying this row chart is a sheet of paper that includes Schloß's notes about the form of the Quintet on the recto page and an announcement about an opening ("*Eröffnung*") on June 18, 1927 on the verso page. At the top of the recto page Schloß writes "*Durchführung*" (development) and lists the rows that Schönberg uses in this section of the Quintet's first movement. He notes that Schönberg employs the original row in all of its forms – UI (inversion), OI (original row), KI (retrograde), and KUI (retrograde inversion). Underneath, Schloß lists "VIII," which he crosses out and writes "VI" in a purple pencil; this "correction" pertains to ascending transpositions of the row. To the left of this VI Schloß writes "+4." This means that row VI is a perfect fourth (4) higher (+) than the original row. The label "-2-" indicates that row XII (originally II) is a minor second (-2) lower (-2) than the original row. On the bottom half of this page, Schloß writes "*Expos.*" (exposition) and includes "*Hauptthema*" (main theme), "*Seitensatz*" (secondary theme), and "*Überl.*" (transition). For each section, Schloß lists the rows that Schönberg uses in each section, crosses out his original Roman numeral, writes in the revised label, and calculates the transpositional distance of each row from the original.

23 The Julius Schloss Collection possesses Schloß's annotated copy of Greissle's 1925 essay on Schönberg's Quintet. On page 65, Schloß wrote O and K above U and KU in red pencil on Greissle's diagram. Schloß also underlined several words and wrote "?" and "?!" in a few places in the margins. See SC182, Julius Schloss Collection, see fn. 19.

Another document in the Julius Schloss Collection that pertains to Schönberg's Quintet is located in a folder labeled "Miscellaneous notes" (SC340), which contains a small sheet of notebook paper with notes entered in pencil on both sides.²⁴ In the middle of the recto page Schloß writes: "*Einklänge*: 52, 61, 63, 197." And near the bottom of the verso page he writes: "*II Einklänge*: 8, 9–10." Here Schloß lists the bars where octave and unison doublings ("*Einklänge*") occur. If we look again at these bars in F21.Berg.170 and SC118, we see that the doublings have been identified on the scores. I believe that most of the other numbers on this page refer to bar numbers where the pitch order of a row has been altered. For example, in bar 30 from the first movement of the Quintet the bassoon articulates the last three pitches of KUIX but in a different order (11, 12, 10). In F21.Berg.170, both a check mark and an exclamation point appear in red pencil, and in SC118 only an exclamation point appears, this time in a blue pencil. Schloß calls attention to Schönberg's reordering of rows on page four of his written document (UEQ 988): "*Occasionally it happens that the order of the tones is changed in such a way that the group 1, 2, 3 appears in the order 2, 1, 3 (however, only in accompanying voices). For examples, see: Bar 30, bassoon: E♭ G D♭ (11, 12, 10) ...*."

Dating the Analyses

Unfortunately, none of the analyses and analytical notes include dates. It is thus nearly impossible to determine when these studies were produced. We know for certain that Schloß was studying the Quintet on November 19, 1926 when he reported to Berg about the octave doubling in the first movement of the Quintet. And we can argue that the analysis of SC118 was completed after F21.Berg.170 since Schloß crossed out his original Roman-numeral labels and wrote in his corrections.

A possible way to determine an approximate date for these analyses is to examine Schloß's twelve-tone compositions that reside in the Julius Schloss Collection. Schloß constructed a row chart for most of his twelve-tone pieces, and the structure of these row charts may provide us with some information. The earliest dated twelve-tone work that Schloß composed was his *Drei Orchesterstücke* from 1926. The first four notes of the original row, A–B♭–E–G, are Berg's initials, and the row chart consists of all 48 forms of the row written out in pen, resembling the layout of the Quintet's row chart in UEQ 988. In addition, transpositions of the row, reading from top to bottom, are *descending* (A = I, G♯ = II, ... B♭ = XII). At the end of 1926 to the beginning of 1927, Schloß

24 See SC340, Julius Schloss Collection, see fn. 19.

composed his *5 kleine Klavierstücke*; Schloß completed these pieces on January 5/6, 1927. Although a row chart is not included with the sketches, Schloß's analysis of his own piano pieces indicates that transpositions of the rows also *descend* (I = E♭, II = D, ... XII = E♯).

After January 1927, every row chart that Schloß constructed for each of his twelve-tone works has the original and inverted rows at the top of the page with ascending row transpositions listed below.²⁵ Thus, it may be possible that he “corrected” his analysis (SC118) as early as 1927. As I mentioned previously, accompanying the row chart in the Julius Schloss Collection is a sheet of notebook paper that included remarks about the form of the Quintet. On the verso side of this sheet of paper is an advertisement for an opening (“*Eröffnung*”) on June 18, 1927. Based on the layout of Schloß's row charts in the Julius Schloss Collection – 1926 descending and 1927 ascending – we could possibly argue that the row chart and analysis in the Arnold Schönberg Center (UEQ 988) and F21.Berg.170 dates from around 1926, and the analysis in Montréal (SC118) might have been “corrected” in 1927. Yet there are several questions that remain unresolved. What inspired Schloß to change the transpositional design of his row charts for the Quintet and his own compositions? If Schloß “corrected” the Quintet's row transpositions in 1927 while he was studying with Berg, why would he suddenly transpose his rows up and not continue with Berg's usual practice of transposing rows down?²⁶

Also of interest are the essays by Erwin Stein (1924) and Felix Greissle (1925) in *Musikblätter des Anbruch*, which Schloß cites on the second page of his handwritten document (Appendix). Curiously, Schloß does not mention Stein's 1926 essay “Schönbergs Bläserquintett” that appeared in the May-June edition of *Pult und Taktstock*.²⁷ Was Schloß not aware of Stein's 1926 analysis when he was writing his own analysis of the Quintet, and is it possible that UEQ 988 was written during the early months of 1926 before Stein's article appeared in print?

25 The original and inverted forms of the original row are always listed at the top of the page with the transpositions listed below. Occasionally the retrograde and retrograde inversion forms are given at the top of the page.

26 For an excellent essay on the structure of row charts by Berg, Schönberg, Webern, and Spinner, see Regina Busch: Einige Bemerkungen zur Zwölftonkomposition bei Schönberg, Berg und Webern, in *Bericht über den 3. Kongreß der Internationalen Schönberg-Gesellschaft “Arnold Schönberg – Neuerer der Musik.” Duisburg,*

24. *Bis 27. Februar 1993*. Edited by Rudolf Stephan and Sigrid Wiesman (Wien 1996), 114–136 (Publikationen der Internationalen Schönberg-Gesellschaft 3).

27 Erwin Stein: Schönbergs Bläserquintett, in *Pult und Taktstock* 3/5–6 (May–June 1926), 103–107.

I have discussed Julius Schloß's analytical studies of Schönberg's first, large-scale twelve-tone work, the *Wind Quintet*, op. 26. Copying scores was a time-honored practice for younger composers to learn technical skills of a master. For example, Mozart, Beethoven, Schumann, and Brahms copied Bach. Schloß not only copied the exposition of the Quintet's first movement – apparently for Universal Edition – but he also comprehended Schönberg's new twelve-tone practice by *analysis*. Presumably, he found analyzing the Quintet was necessary for not only understanding how the piece works, but also for clarifying Schönberg's new compositional practice. Although the exact circumstances and dates of Schloß's analyses remain unknown and his analytical methods sometimes inscrutable, his studies offer an important first and even prophetic step toward comprehending the novel position of analysis in a second-generation reception of Schönberg's twelve-tone method. Indeed, such detailed analyses of Schönberg's works would become a staple in twentieth-century studies of his music.

Appendix: Arnold Schönberg: Bläserquintett op. 26

Die Exposition des ersten Satzes. Analytische Partitur von Julius Schloß²⁸

Zeichenerklärung:

- I (das Vorwort betrifft die Zeichenerklärung Schönberg's in der Taschenpartitur)
- II
- a) O bezeichnet die Originalreihe (Grundgestalt)
 - U bezeichnet die Umkehrung der Originalreihe
 - K bezeichnet den Krebsgang der Originalreihe
 - KU bezeichnet die Umkehrung des Krebsganges der Originalreihe.
 - b) Die zu den Zeichen O, U, K, KU hinzugesetzten römischen Ziffern (I – XII) bezeichnen die Transpositionen der betreffenden Reihen (siehe Reihenliste)
 - c) Die Ziffern bzw. Zeichen:
 - 1 , 2 , 3 , 4 , u.s.w.
 - $\overline{1}$, $\overline{2}$, $\overline{3}$, $\overline{4}$, u.s.w.
 - ① , ② , ③ , ④ , u.s.w.
 - ① , ② , ③ , ④ , u.s.w.
 - 1 , □2 , □3 , □4 , u.s.w.
 - ◇1 , ◇2 , ◇3 , ◇4 , u.s.w.
 - ▽1 , ▽2 , ▽3 , ▽4 , u.s.w.
 - △1 , △2 , △3 , △4 , u.s.w.
 - d) dienen dazu, die zu einer bestimmten Reihe gehörenden Töne zu bezeichnen und von anderen Reihen klar zu unterscheiden.
 - d) Stehen zwei oder mehr Zeichen bei einem Ton, so gehört dieser Ton entsprechend vielen Reihen an.
 - e) Im Gegensatz hierzu bezeichnet **W**⁻⁻⁻⁻ die Wiederholung von Tongruppen, deren Reihe meist schon vollständig vorhanden ist.

—

Erwin Stein und Felix Greissle haben schon öfters in den »Musikblättern des Anbruch« über Schönbergs »Komposition mit 12 nur aufeinander bezogenen

²⁸ Arnold Schönberg Center, Wien
(Universal Edition Collection [UEQ 988]).

Tönen« geschrieben;^x doch da diese nur prinzipielle und allgemeine Fragen behandelnden Aufsätze kaum zum restlosen Verständnis viel beizutragen im Stande sind, hielt ich die Herausgabe einer »zwölftontechnisch analysierten« Partitur zur Einführung in Schönbergs neue Kompositionstechnik für unbedingt notwendig und glaube mit dieser »zwölftontechnischen Analyse« der Exposition des 1. Satzes von Schönbergs Bläserquintett den Weg zum Verständnis der »Komposition mit 12 nur aufeinander bezogenen Tönen« gezeigt zu haben.

Man kann das Prinzip der »Komposition mit 12 nur aufeinander bezogenen Tönen« wenn man in der klassischen und vorklassischen Musik ein Vergleichsobjekt sucht, wohl am besten mit dem Prinzip der strengen Fuge vergleichen, da dort wie hier nur mit einem einzigen Thema bez. einer Reihe gearbeitet wird, der Krebsgang könnte die Stelle eines II. Fugenthemas vertreten – Umkehrungen dieser beiden Themen (Reihen) sind auch bei den alten Fugen dauernd zu finden.

Schönbergs Bläserquintett liegt die Zwölftonreihe Es G A H Cis C B D E Fis As F zu Grunde.

Diese Reihe zerfällt in einen Vordersatz (Töne 1–6) und einen Nachsatz (Töne 7–12), der zum Vordersatz im Quintenverhältnis (Oberquint) steht und zwar mit Ausnahme des Tones 12, der jedoch die Unterquint zu dem entsprechenden Ton 6 bildet.

Aus der genannten Originalreihe werden noch 3 (Neben-) Reihen abgeleitet: der Krebsgang der Originalreihe, die Umkehrung der Originalreihe und der Krebsgang der Umkehrung der Originalreihe.

Schönberg zerlegt diese Zwölftonreihe in Gruppen (auch auf verschiedene Instrumente verteilt), etwa 1, 2, 3 – 4, 5, 6, – 7, 8, 9, – 10, 11, 12 oder 1, 2, 3, 4, 5, 6 – 7, 8, 9, 10, 11, 12 u. s. w.

Infolgedessen finden wir häufig Tonfolgen wie 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3 oder 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9 oder 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6 u. s. w.

Durch diese Zerlegung in Gruppen ermöglicht Schönberg die Wiederholung derartiger Gruppen (in der analytischen Partitur mit **W⁻⁻⁻⁻** bezeichnet).

Nachdem Schönberg in der 1. Hälfte des Hauptthemas alle 4 Formen der Reihe gebracht hat, verwendet er in der 2. Hälfte (Takt 14–28) nur die Originalreihe, ihren Krebsgang und die Umkehrung des Krebsganges, nicht aber die Umkehrung der Originalreihe!

In der Überleitungsgruppe (Takt 29–41) kommt der Krebsgang der Originalreihe überhaupt nicht vor; außerdem finden wir in der 1. Hälfte der Überleitungsgruppe (Takt 29–34) ausschließlich die Umkehrung und den Krebsgang

x Erwin Stein: [Neue Formprinzipien, in] Sonderheft der »Musikblätter des Anbruch«, August–September 1924 [p. 286–303]; Felix Greissle: [Die formalen Grundlagen des

Bläserquintetts von Arnold Schönberg, in:] »Musikblätter des Anbruch«, Februar 1925 [p. 63–68].

der Umkehrung und erst in der 2. Hälfte (Takt 35–41) die Originalreihe sowie, ihre Umkehrung und den Krebsgang der Umkehrung.

Im Seitenthema (Takt 42–54) verwendet Schönberg wieder nur die Umkehrung und den Krebsgang der Umkehrung. Die Originalreihe und ihr Krebsgang kommen aber im Seitenthema überhaupt nicht vor!

Die Schlußgruppe (Takt 55–73a) enthält dagegen wieder alle 4 Reihen (bez. Formen der Reihe).

Gelegentlich kommt es vor, daß die Reihenfolge der Töne so verändert wird, daß etwa die Gruppe 1, 2, 3 in der Reihenfolge 2, 1, 3 erscheint (jedoch nur in Nebenstimmen!)

Als Beispiele siehe: Takt 30, Fagott: Es G Des (11, 12, 10)

Takt 32, Flöte: B A H (6, 5, 4)

Takt 38, Fagott: D B E (8, 7, 9) u. a. m.

Die Verwendung der einzelnen Reihentranspositionen[,] z. B. im Hauptthema nur Reihe I (Original, sowie Umkehrung, Krebsgang und Umkehrung des Krebsganges), abgesehen von Reihe VIII (KUVIII), die gleichsam als »Unterdominantstonart« zur »Modulation« nach der »Obermediante« (Reihe IX in der Überleitungsgruppe) aufgefasst werden kann, läßt sich ja in der »analytischen Partitur« genau feststellen.

Zum Schluß möchte ich noch erwähnen, daß Schönberg hie und da halbe Reihen verwendet, etwa die Töne 1–6, oder 7–12; außerdem, daß er z. B. die Töne 1–6 der Reihe OI bringt und nun statt OI 7–12 mit O VIII 7–12 fortfährt (siehe Takt 40); oder sogar dieselbe Hälfte zweier verschiedener Reihen; z. B. Takt 63–64 (Oboe), O VIII 1–6 und OI 1–6, bestätigt durch Wiederholung in Takt 65–66 (im Horn) (wieder O VIII 1–6 und OI 1–6!).

Dieser das Wichtigste kurz andeutenden Analyse, die, als Einführung gedacht, keinen Anspruch auf absolute Vollständigkeit macht, möchte ich noch einige kurze Bemerkungen betr. der anderen Sätze folgen lassen, die mir zum Verständnis der »Komposition mit 12 nur aufeinander bezogenen Tönen« nicht unwichtig erscheinen.

In der Reprise wird die Exposition natürlich nicht wörtlich wiederholt (nicht »wörtlich« bedeutet hier: nicht mit denselben Reihen!), sondern Schönberg bringt zur harmonischen Bereicherung auch andere Reihen, z. B.: Takt 153, Horn, UIV 1–6, ferner Takt 154, Oboe, KUIX 7–12, außerdem verwendet er in der Überleitungsgruppe (Takt 155–167) die Reihe IV (»Untermediante«) (UIV) Statt UIX (»Obermediante«), wie in der Exposition, u. a. m. –

Im 3. und 4. Satz bringt Schönberg im Hauptthema schon nicht mehr ausschließlich die Reihe I wie im Hauptthema des 1. und 2. Satzes (abgesehen von den hie und da bei Überleitungen verwendeten anderen Reihen), sondern bringt gleich z. B. im 3. Satz (Takt 8, Oboe + Flöte) U VIII, ebenso im 4. Satz schon in Takt 4 (Fagott und Horn) ebenfalls U VIII (die »Unterdominante«!).

Legend

- I (the preface describes Schönberg's legend in the pocket score)
- II
- a) O means the original row (*Grundgestalt*)
 U means the inversion of the original row
 K means the the retrograde of the original row
 KU means the retrograde inversion of the original row.
 - b) The Roman numerals (I–XII) added to the characters O, U, K, KU indicate the transpositions of the respective rows (see list of rows)
 - c) The numbers or symbols 1, 2, 3, 4, etc.
 1, 2, 3, 4, etc.
 ①, ②, ③, ④, etc.
 ①, ②, ③, ④, etc.
 1, 2, 3, 4, etc.
 1, 2, 3, 4, etc.
 1, 2, 3, 4, etc.
 1, 2, 3, 4, etc.
- are used to denote pitches belonging to a certain row and to clearly distinguish them from other rows.
- d) If there are two or more characters on a note, then this note correspondingly belongs to many rows.
 - e) In contrast, **W**⁻⁻⁻⁻ indicates the repetition of groups of pitches, whose row is usually completely present already.

—

Erwin Stein and Felix Greissle have already written frequently about Schönberg's "composition with 12 tones related only to one another" in the *Musikblätter des Anbruch*,^x but since these essays deal only with principle and general issues, they are not able to contribute much to a complete understanding. I considered the publication of a "twelve-tone technically analyzed" score to introduce Schönberg's new compositional technique absolutely necessary and I believe that with this "twelve-tone technical analysis" of the exposition of

x Erwin Stein: [Neue Formprinzipien, in] Sonderheft der »Musikblätter des Anbruch«, August–September 1924 [p. 286–303]; Felix Greissle: [Die formalen Grundlagen des

Bläserquintetts von Arnold Schönberg, in:] »Musikblätter des Anbruch«, February 1925 [p. 63–68].

the first movement of Schönberg's Wind Quintet I have shown the way towards understanding "composition with 12 tones related only to one another."

One can best compare the principle of "composition with 12 tones related only to one another," if one looks for an object of comparison in classical and pre-classical music, with the principle of the strict fugue, since there, as here, only one single theme or row is utilized. The retrograde could be used in place of a second theme – inversions of these two themes (rows) are also constantly found in the old fugues.

Schönberg's Wind Quintet is based on the twelve-tone series E♭ G A B C♯ C B♭ D E F♯ A♭ F.

This row breaks down into an antecedent (pitches 1–6) and a consequent (pitches 7–12), which forms a fifth relationship (upper fifth [*Oberquint*]) to the antecedent, with the exception of pitch 12, which forms a lower fifth (*Unterquint*) to the corresponding pitch 6.

3 (secondary) rows are derived from the original row: its retrograde, its inversion and its retrograde inversion.

Schönberg partitions this twelve-tone row into groups (distributed over different instruments), e.g., 1, 2, 3 – 4, 5, 6, – 7, 8, 9, – 10, 11, 12 or 1, 2, 3, 4, 5, 6 – 7, 8, 9, 10, 11, 12, etc.

As a result, we often find successions of pitches such as 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3 or 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9 or 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6, etc.

This division into groups enables Schönberg to repeat such groups (marked by **W** in the analytical score).

After Schönberg has used all 4 forms of the row in the first half of the main theme, he uses only the original series in the 2nd half (bars 14–28), as well as its retrograde and its retrograde inversion, but not the inversion of the original row.

The retrograde of the original series does not occur at all in the transition group (bars 29–41); furthermore, we find only the inversion and retrograde inversion in the first half of the transition group (bars 29–34) and the original row only in the 2nd half (bars 35–41), as well as its inversion and its retrograde inversion.

In the secondary theme (bars 42–54), Schönberg again only uses the inversion and the retrograde inversion. The original row and its retrograde do not appear at all in the secondary theme.

The closing group (bars 55–73a), however, again contains all 4 rows (or forms of the row).

Occasionally it happens that the order of the tones is changed in such a way that the group 1, 2, 3 appears in the order 2, 1, 3 (however, only in accompanying voices).

For examples, see: Bar 30, bassoon: E♭ G D♭ (11, 12, 10)

Bar 32, flute: B♭ A B (6, 5, 4)

Bar 38, bassoon: D B♭ E (8, 7, 9) etc.

The use of individual row transpositions[,] e.g., in the main theme only row I (original, as well as inversion, retrograde and retrograde-inversion), apart from row VIII (KU VIII), which can be understood as the “subdominant key” (*Unterdominantstonart*) to the “modulation” after the “upper mediant” (*Obermediante*) (row IX in the transition group), can be precisely determined in the “analytical score.”

Finally, I would like to mention that Schönberg uses half rows here and there (for example, notes 1–6, or 7–12); furthermore, he gives the notes 1–6 of the row OI and continues with OVIII 7–12 instead of OI 7–12 (see bar 40) – or even the same half of two different rows, e.g., bars 63–65 (oboe), OVIII 1–6 and OI 1–6, confirmed by repetition in bars 65–66 (in the horn) (again, OVIII 1–6 are OI 1–6!).

This brief analysis, touching on the most important aspects as an introduction, does not claim to be absolutely complete. I would like to make a few brief remarks about the other movements, which seem to me not unimportant with regard to the various aspects of “composition with 12 tones related only to one another.”

In the reprise, the exposition is of course not literally repeated (“not literally” means here: not with the same rows!), but Schönberg also harmoniously enriches other rows, e.g. bar 153, horn, UIV 1–6, also bar 154, oboe, KUIX 7–12; furthermore, he uses row IV (“submediant” [*Untermediante*]) (UIV) in the transition group (bars 155–167) instead of UIX (“upper mediant” [*Obermediante*]), as in the exposition, etc. –

In the 3rd and 4th movements, Schönberg no longer exclusively brings row I as in the main theme of the 1st & 2nd movements (except for the other rows used here and there during transitions), but in the 3rd movement, for example, he also introduces UVIII (the “subdominant”! [*Unterdominante*]) – and (bar 8, oboe and flute), and again in the 4th movement as early as bar 4 (bassoon and horn).

Schwümgvoll ♩ = 126 (sehr mäßige Halbe)

Arnold Schönberg, Op. 26

Handwritten musical score for Op. 26 by Arnold Schönberg, measures 1-12. The score is for five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hu), and Trombone (Fg). The music is in 2/2 time with a key signature of one flat (B-flat major/D minor). The tempo is marked "Schwümgvoll" with a metronome indication of 126 (sehr mäßige Halbe). The score includes various musical notations such as slurs, accents, and fingerings. The first system (measures 1-4) shows the Flute and Oboe playing a melodic line, while the Clarinet, Horn, and Trombone provide harmonic support. The second system (measures 5-12) continues the melodic development, with the Flute and Oboe playing a more complex, rhythmic pattern. The score is marked with dynamics such as *f*, *mf*, and *p*.

Handwritten musical score for measures 8, 9, and 10. The score is written for five staves: Fl (Flute), Ob (Oboe), Kl (Clarinet), Hr (Horn), and Fg (Bassoon). The key signature is one flat (B-flat). Measure 8 features a Flute melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. Measure 9 features a Clarinet melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. Measure 10 features a Bassoon melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. The score includes various musical notations such as notes, rests, and dynamic markings (p, f).

Handwritten musical score for measures 12, 13, 14, and 15. The score is written for five staves: Fl (Flute), Ob (Oboe), Kl (Clarinet), Hr (Horn), and Fg (Bassoon). The key signature is one flat (B-flat). Measure 12 features a Flute melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. Measure 13 features a Clarinet melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. Measure 14 features a Bassoon melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. Measure 15 features a Bassoon melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, f).

16 17 18

Fl

Ob

Kl

Fg

Handwritten musical score for measures 16-18. The score is written for five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), and Horn (Hr). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, mf). Measure numbers 16, 17, and 18 are indicated above the staves. The Horn part includes a section marked 'Hr' with a 'C' and a 'T'.

19 20 21

Fl

Ob

Kl

Fg

Handwritten musical score for measures 19-21. The score is written for five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), and Horn (Hr). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, mf). Measure numbers 19, 20, and 21 are indicated above the staves. The Horn part includes a section marked 'Hr' with a 'C' and a 'T'.

„Štínova“ № 3

Handwritten musical score for a string quintet, measures 22-26. The score is written for five staves: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), and Bassoon (Fg). The music is in 4/4 time and features complex harmonic structures with many accidentals and dynamic markings. Measure numbers 22, 23, 24, 25, and 26 are written above the staves. The score includes various musical notations such as notes, rests, beams, and slurs, along with handwritten annotations like 'KU I', 'KU II', and 'KU III'.

poco rit...

27 28 29 30

Fl

Ob

Kl

Kb

Fg

W⁰_{IX} Δ

H⁰_{IX} Δ

U_{IX} 1 2 3

U_{IX} 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

pp leicht

31 32 33

Fl

Ob

Kl

Kb

Fg

U_{IX} 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

W⁰_{IX} Δ

KU_{IX} Δ

U_{IX} Δ

pp dolce

„Sünova“ № 3

Handwritten musical score for a quintet, measures 34 through 39. The score is written for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). The notation includes various musical symbols such as notes, rests, dynamics (p, f, cresc., sf), and articulation marks (accents, slurs). Measure numbers 34, 35, 36, 37, 38, and 39 are clearly marked above the staves. The score is written in a system of five staves, with the instrument names listed on the left. The notation is in a handwritten style, typical of a composer's manuscript.

40 41 rit. Tempo 42 43

Fl

Ob

Kl

Kr

Fg

44 45 46 47

Fl

Ob

Kl

Kr

Fg

Handwritten musical score for a woodwind quintet, measures 48-54. The score is written for Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Hr), and Bassoon (Fg). It includes various musical notations such as notes, rests, dynamics (pp, p, f), and performance instructions like "espress" and "p(espress)". Measure numbers 48, 49, 50, 51, 52, 53, and 54 are clearly marked above the staves.

55 56 57

Fl *p* *7* *KU IX* *8* *9* *10* *11* *12* *1 2 3 4 5 6*

Ob

KU IX *mp* *mf* *f*

Kl *11* *12*

Fg *U IV* *p* *1* *2* *3* *4* *5* *6* *7*

58 59

Fl *KU IX* *7* *U VII* *5 6 7*

Ob *KU IX* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Kl *KU IX* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Fg *U IV* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

60

61

62

63

Handwritten musical score for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), and Trombone (Tb). The score is divided into measures 60, 61, 62, and 63. Each measure contains staves for all five instruments with handwritten notes, fingerings, and dynamics. Measure 60 shows a complex texture with many notes and fingerings. Measure 61 has a "f stacc" marking. Measure 62 has a "pp" marking. Measure 63 has a "W KU" marking. The notation is dense and includes many accidentals and slurs.

Handwritten musical score for measures 64, 65, 66, and 67. The score is written for five staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hr), and Bassoon (Fg). The key signature is one sharp (F#) and the time signature is 4/4.

Measure 64: Flute (Fl) has a melodic line with notes marked 10, 11, and 12. Oboe (Ob) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, and 8. Clarinet (Cl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Horn (Hr) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Bassoon (Fg) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

Measure 65: Flute (Fl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Oboe (Ob) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Clarinet (Cl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Horn (Hr) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Bassoon (Fg) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

Measure 66: Flute (Fl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Oboe (Ob) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Clarinet (Cl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Horn (Hr) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Bassoon (Fg) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

Measure 67: Flute (Fl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Oboe (Ob) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Clarinet (Cl) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Horn (Hr) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Bassoon (Fg) has a melodic line with notes marked 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

68 ruhiger werden

69 70 71

Fl

Ob

Kl

Kr

Fg

Handwritten musical score for measures 68-71. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Horn (Kr), and Bassoon (Fg). Measure 68 is marked with a tempo change to "ruhiger werden" (become calmer). Measures 69, 70, and 71 are marked with measure numbers. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *fp*.

molto rit.

72a 73a

Fl.

Ob

Kl

Kr

Fg

Handwritten musical score for measures 72a and 73a. The score is for five instruments: Flute (Fl.), Oboe (Ob), Clarinet (Kl), Horn (Kr), and Bassoon (Fg). The tempo is marked "molto rit." (molto ritardando). Measures 72a and 73a are marked with measure numbers. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*.