Example 1

a) L, 1 *

5-20  [2 4 5 9 T]
5-30  [1 3 7 8 E]

Marie  Wozzeck

*act I, bar 1

b) After Forte

5-30  [7 8 E 1 3]
5-30  [2 3 6 8 T] (T₇)

III, 106–108 (also cf. I, 414–427)

(Marie dies)  Wozzeck: (he runs off)

“Todt”

5-20 (T₇)  5-30 (T₇)

Example 2

a) After Jarman

A  B  M (T₃) from

= Marie  = Wozzeck  A¹ (L, 317–323)

(T₅ plus B and (T₅ plus B) (tones reordered to show M)
F# minus Bb)

b) 1, 317ff.

I, 324ff.

app.

[2 7 T] → not included in aggregate: [0 1 3 4 5 6 8 _ E]

c) 5-Z17  5-19  5-15

[0 1 3 4 8]  [0 3 5 6 E]  [3 4 5 9 E]

[Perle: X Y Z ]

d) W

M (~W [I₃])

thus not M (T₅)

but W (I₆)

pc added to = A

pc not in A

pc not in W

pc already in W

e) I, 324ff.  M (I, 1)

(4 of 5 pcs in common)

subset 3-4 three times

[2 4 7 9 T]  [2 4 5 9 T]

5-29 ≠ 5-20
Example 4

a) Middleground

D min: I\textsuperscript{9}  III\textsuperscript{7}

b) Background

inner voice superposed to allow for tonal structure

M(T_{0}) (composed out)
Example 4 (cont.)

c) (texture simplified)

\[\text{etc.}\]

\[\text{end of first cycle}\]

\[\text{etc.}\]

\[\text{G registrally displaced}\]

\[\text{new cycle from C}\]

d) After Perle

\[\text{III, 367ff.}\]

\[\text{WT}_1\]

\[\text{WT}_0\]

Example 5

a) Foreground

\[\text{III, 323-334}\]

\[\text{interaction of structural and motivic organization}\]

\[\text{I}^9\]

\[\approx \text{I}\]

\[\approx \text{VI/III}\]

\[\text{V/III}\]

\[\text{(brev. bassa)}\]

\[\text{(brev. alta)}\]
Example 6

**a)**

Foreground

4-part harmonization behind voice leading of bars 372–373

```
370 372 (superposed inner voice) 375
```

cf. bass of “Wir arme Leut” (I, 136, 139, 147, 148)

```
PR
EM
```

b)**

Background

```
372 375 382 383 384 385 389 390
```

```
W (T₀)
W (T₆)
```

**Middleground**

motivic symmetries marking voice exchange

```
III, 372 389–390
```
Example 7

a) Only tritone, only semitone

b) Cadential collection
   - PCS of tritone preserved
   - Adds another common PC with T₀
   - Act as embellishing tones

(c) I, 1, III, 370, 372

(d) 379-380, 380-381, 381, 382, 385, 389-390
   - To B, bar 390
   - To D, bar 390
   - To F, bar 390
   - 5-26 ("Wir arme Leut")
   - EM of EM, M (T₇)
   - W (T₆) + B, D♯
   - EM
   - PR

Example 8

a) III, 381
   - (4-7)
   - But also:
   - 3-3 ("Marie as mother")

I, 345-348
   - Marie [singing for the first time in the opera]
   - Sol - da - ten, Sol - da - ten, sind schö - (ne)

See Perle, The Operas, Example 45 (p. 103)
Example 8 (cont.)

b)

III, 381–384

(see Example 6b)

chord re-attacked (D#)

chord re-attacked (A)

*set repeated

Example 9

a)

III, 372–373

III, 122–129

4 bars

4 bars

b)

III, 154–159

$\frac{3}{4} = 60$

$\frac{2}{4} = 160$

rit. $\frac{3}{4} = 60$

G

(bass: F$\sharp$)

renoted with $\frac{3}{4} = 60$ held constant

(approx.)

III, 390–392

(bass: (F$\sharp$) G)

(For clear attack)

Flutes, celesta

Strings + Harp