

E: Schoenberg analysis

## II.

Slow (♩)  
Langsam (♩)

*c*

*molto staccato pp*

*p espress.*

*pp*

*A →*

*B →*

*poco rit.  
etwas gedehnt*

*exactly in time  
gut tm Takt*

*pp*

*poco rit.*

It is clear that the 3<sup>rd</sup> plays the essential harmonic motive throughout.

While it is controversial (in motion), it also fulfills the essential role in the basic structure — That is,  $\frac{g}{f}$  and then further arrived (in bar 3) at  $\frac{g}{f}$ . Thus optically retaining a realization of the triad, g-b-d. Thus, motivically overlapping 3rds,  $\frac{g}{f} - \frac{d}{g}$ , gave the triad. It is not.

It is not until the last bar that the 3<sup>rd</sup>, E, is gained (thus descent), providing the structural foundation for the piece, in effect, the final resolution of the dominant (prolonged from b. 1 through 5), descending in motion F# - E<sup>b</sup> - E<sup>b</sup> - D<sup>b</sup> - C, the final chord essentially functioning as the tonic.

While  $\frac{g}{f}$ , g-b, b-d, and finally, g-E, are the stable 3rds, the unstable 3rds, e.g., c-e<sup>b</sup>, c-a<sup>b</sup> (b.3) resolve to the stable tones.

Successive 3rds are another form, as in b.2-3; f#-d<sup>#</sup>(e<sup>b</sup>!) - c-a, c-a<sup>b</sup>, re-solving. But the resolution of d<sup>#</sup>(e<sup>b</sup>) - c, ~~is prolonged~~ <sup>coincid.</sup> b.3-4-5, is not resolved to b-d (simultaneous 3rds) until the end of b.6. Simultaneously, however, ~~it~~ <sup>it</sup> abc as a 3rd is maintained in the chord of resolution in bar 6, disguised as b<sup>b</sup>-d<sup>#</sup>. Inharmonic identities play a functional role. ~~but~~ <sup>actual N.B.</sup>, d<sup>#</sup> (b.3) and e<sup>b</sup>; g<sup>b</sup> and f<sup>#</sup> (in b.5), and simultaneously, in 3rds with them, b<sup>b</sup> and a<sup>#</sup>.

Linear relationships: immediate half-step and step-wise connections suffice for neighbor-tone functions, as shown in the graphs. These linear successions are marked by motion from one register to another, shifts occurring directly, as g-b (bar 4) to g<sup>b</sup>-b<sup>b</sup>, ~~as more distant over, 2.g., d<sup>2</sup>(b.2)~~ to d<sup>#</sup> or d<sup>2</sup>(b.2) to d<sup>#</sup>(b.3). Registral shifts are marked as prolonged tones, e.g., g<sup>b</sup>-b<sup>b</sup> ~~and~~ and f<sup>#</sup>-A<sup>#</sup> (b.5), and F#(b.6) and e<sup>b</sup>(b.4); Conflict of neighbor tones and stable tones in chords, producing dissonant emphasis, i.e. stability and instability becoming equilized, as in b.5: g-b together with F# A<sup>#</sup>; also, end of b.6 and in last chord. The stable dominant and stable tonic are combined in the last chord to create instability.