

Example 1: Draft of Schoenberg referring to *Erwartung*, to be published in *Stil und Gedanke*

Oper 1

Auf dem Gebiet der Oper habe ich bisher drei\* Versuche unternommen.  
~~Wenn ich meine damaligen dramatischen Absichten auf eine~~  
~~kurze Formel bringen will, so ist die 1909 komponierte~~  
~~„Erwartung“ der Wert (\*das ist also vor 1930 geschrieben)~~

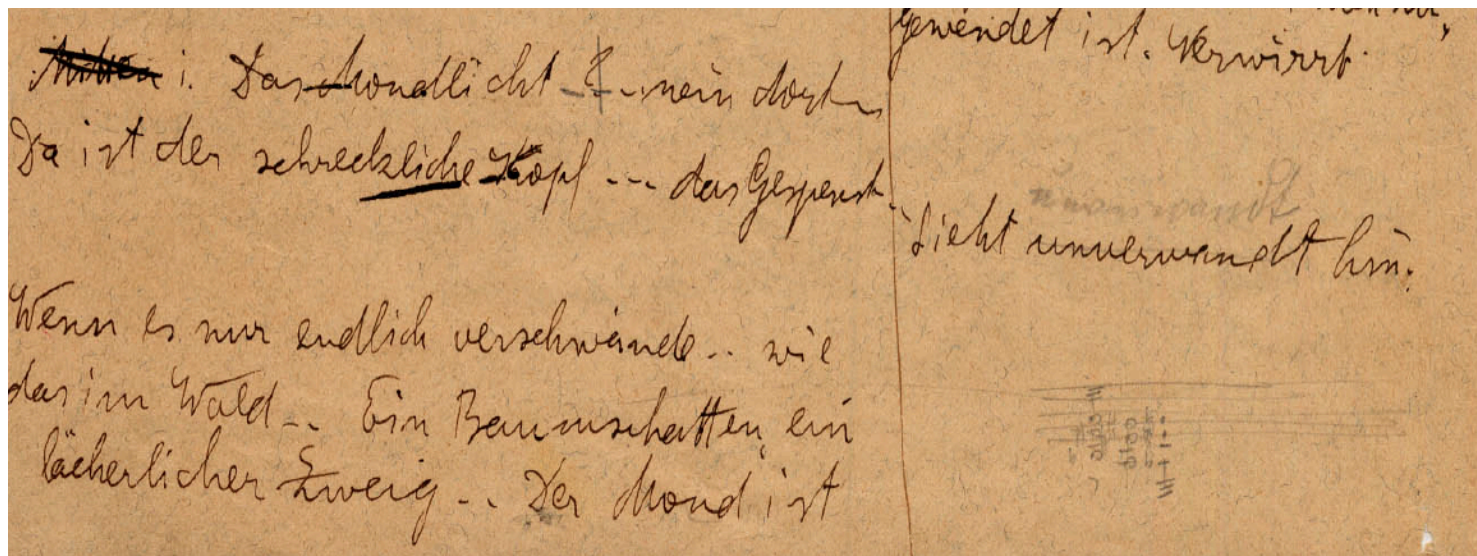
Nämlich: /die→/das ~~beiden~~ bei 1909 komponierte Monodram  
 „Erwartung und das um 1913 komponierte Drama mit  
 Musik „Die Glückliche Hand“. Beide sind das, was man  
 heute „Kurzoper“ nennt und es zeigt sich hier wieder, dass ich  
 an meinen Nachahmern schon fünfzehn Jahre vor ihnen ein  
 Plagiat verübt habe. Diese beiden Werke lassen sich etwa  
 folgendermaßen auf eine Formel bringen: /in→/In der „Erwartung“  
 ist es die Absicht, das, was sich in einer Sekunde hektischer  
 höchster Erregung abspielt ~~in~~ sozusagen ~~in~~ (mit) der Zeitupe,  
 auf eine halbe Stunde ausgedehnt, darzustellen. /Im→/In der „Glücklichen  
 Hand“ dagegen ist ein großes Drama in circa 20 Minuten  
 zusammengedrängt, also sozusagen mit dem Zeitraffer auf=  
 genommen.

Meine dritte ~~kurze~~ Oper („Von heute auf morgen“) ist auch verhältnismäßig kurz;  
 sie dauert ungefähr eine Stunde, bedient sich aber ~~zur Dar-~~  
~~stellung~~ nur der sonst in der Theatertechnik üblichen Mittel der  
 Zeitverkürzung und -Erweiterung.

OPER<sup>1</sup>

"In *Erwartung*  
 the goal is to represent  
 in slow motion what  
 happens in a half second  
 of hectic, intense  
 excitement into half an  
 hour."

Example 2: Sketch of Pappenheim's libretto (left) and Schoenberg's sketch of three-chord progression (right)



Example 3: Transcription of three-chord progression (plus additional trichord that appears in the score)

sketched in the margins  
of Pappenheims' manuscript;  
inserted into the work at measure  
164

#1      #2      #3      #4

[69T]   [489]   [478]   [267]

(014)   (015)   (014)   (015)

Added to the work  
in measure 164

Example 4: The first thing we hear in *Erwartung*

Bassoon

*f*

*p*

Example 5: pickup to measure 1; clarinet in a

Clarinet in A

*f*

*p* sounds

which is a vertical version of

a cycle of perfect fourths

Example 6: measure 1; bassoons

bassoons

*pp*

[9123] [5te0]  
(0126) (0127)  
T9 (offset1)

Example 7: Celeste, measure 1

celeste

*sf*

Example 8: measures 1–2; oboe (and measure 3; *die Frau*)

Oboe

*p*

*zart*

*n*

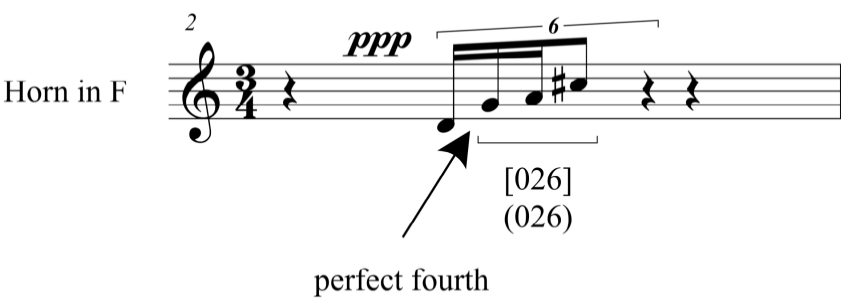
*zögernd*

*perfect fourths*

*p* Hier — hin ein?

Example 9: measure 2, horn

Horn in F



perfect fourth

[026]  
(026)

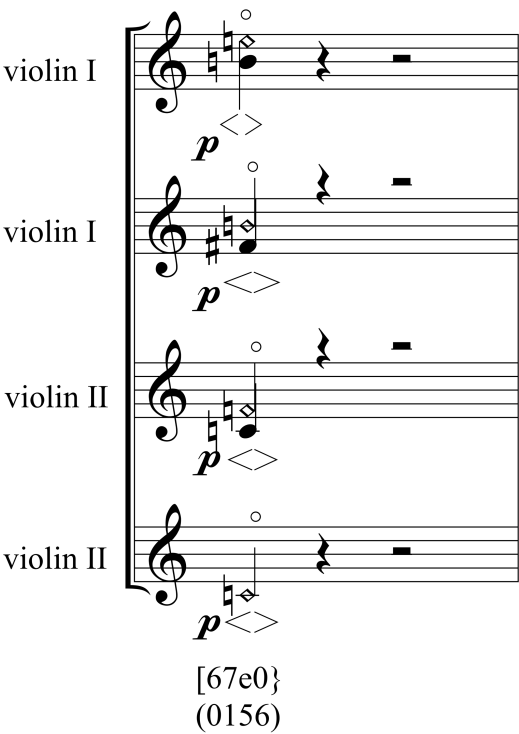
Example 10: measure 2; upper strings

violin I

violin I

violin II

violin II



[67e0}  
(0156)



Example 11: measures 2–3; lower strings

Viola

Cello

Double Bass

Am Steg

*pp*

horizontal trichords

vertical tetrachords

[9e3] (026)

[268] (026)

[46i] (026)

[913] (026)

[t04] (026)

[57e] (026)

[379] (026)

[t24] (026)

[te34] (0156)

[459t] (0156)

[3489] (0156)

[9t23] (0156)

[1278] (0156)

first tetrachord above

last tetrachord above

[67e0]

[1267]

$$T7 [67e0] = [1267]$$

Example 12: measure 2; English Horn

English Horn

*pp*

[235] (013)

Example 13: measure 2; flutes

Flutes

*p*

[t234]  
(0126)

Example 14: measure 3; flutes, bassoon

flutes

bassoon

*p*

*p*

perfect fourths

Example 15: measure 3; cello

cello

*ppp*

[812]  
(016)

[901]  
(014)

# Example 16: measures 153–155

153 154 155

Flutes *ff* *pp* *ff* *fff* *fff* *f*

Flutes *ff* *pp* *ff* *fff* *fff* *f*

Flutes and Oboes *ff* *pp* *ff* *fff* *fff* *f*

English Horn *ff* *pp* *ff* *fff* *fff* *f*

Clarinets in B-flat *ff* *ff* *fff* *fff* *fff* *f*

Clarinet in A *ff* *pp* *ff* *fff* *fff* *f*

Bass Clarinet in B-flat *ff* *ff* *fff* *fff* *fff* *f*

Horns in F *ff* *o.Dpf.* *pp* *ff* *ffp* *ff*

Trumpets in B-flat *ff* *pp* *ff* *ffp* *ff* *ff*

Trombones 1 and 2 *m.Dpf.* *ff* *ffp* *ff* *ff* *ff*

Trombones 3 and 4 *flatterzunge* *f* *m.Dpf.* *pp* *ff* *ff* *ff*

Bass Tuba *ff* *ff* *ff* *ff* *ff* *ff*

Frau (Bückt sich; mit furchtbarem Schrei) *ff* *ff* *ff* *ff* *ff* *ff*

Violins I, II, and Violas *ff* *pp* *ff* *ff* *ff* *ff*

Celli and Basses *ff* *pp* *ff* *ff* *ff* *ff*

*non legato, viel Bogen*

Example 17: measures 153–155; Hauptstimme, trombones

The image displays a musical score for two trombones and a piano part, covering measures 153 to 155. The top two staves are for the trombones, with the upper staff in alto clef and the lower staff in bass clef. Both parts are marked *fff* (fortissimo) and feature accents. The piano part is on a single staff in treble clef. Below the piano staff, a series of chord labels and intervallic analysis are provided for each measure. A large, thin, curved line is drawn across the bottom of the page, spanning the width of the score.

**Trombone 1 (Alto Clef):**

- Measure 153: *fff*, accented. Chord label: [te26] (0148).
- Measure 154: *fff*, accented. Chord label: [49te] (0127).
- Measure 155: *fff*, accented. Chord label: [67e0] (0156).

**Trombone 2 (Bass Clef):**

- Measure 153: *fff*, accented. Chord label: [49te] (0127).
- Measure 154: *fff*, accented. Chord label: [267te] (01458).
- Measure 155: *fff*, accented. Chord label: [49te] (0127).

**Piano (Treble Clef):**

- Measure 153: Chord label: [te26] (0148).
- Measure 154: Chord label: [49te] (0127).
- Measure 155: Chord label: [67e0] (0156).

**Intervallic Analysis:**

- [te26] contains [te2] (014)
- [49te] contains [49t] (016)
- [67e0] contains [670] (016)
- [49te] contains [49t] (016)
- [267te] contains [7te], [67t], [267], [te2], (014)

Example 18: measure 424

flute

oboe

oboe

clarinet  
in Dclarinet  
in B-flatclarinet  
in Abassoons, and  
contrabassoonhorns  
in Ftrumpets  
in B-flat

trombones

contrabassoon  
fourth trombone  
and bass tuba

Frau

violins  
I, II, and  
violascelli  
and  
basses

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*ff*

*O.Dpf. ff*

*O.Dpf. ff*

*O.Dpf. (trombone and bass tuba) fff*

*(in Entzücken aufschreiend) fff*

Oh - bist du da...


*fff*

*fff*

*fff*

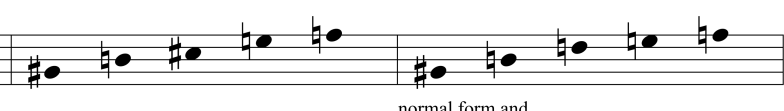


Example 19: Comparison between Elektra chord and “Oh bist du da!”



Elektra Chord

normal form and  
prime form of  
Elektra Chord  
[8e145] = (01469)



normal form and  
prime form of  
Schoenberg's  
"Oh bist du da!"  
(voice + B/D dyad)  
[8e245] = (01369)