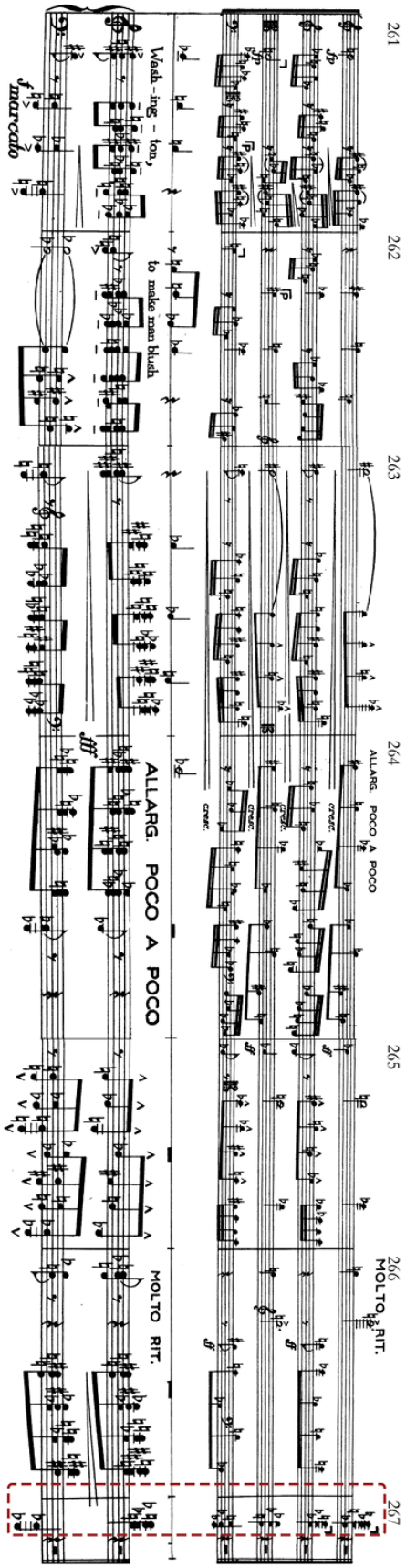
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 26.4 Examples: Park, Analyzing Schoenberg's War Compositions as Satire and Sincerity

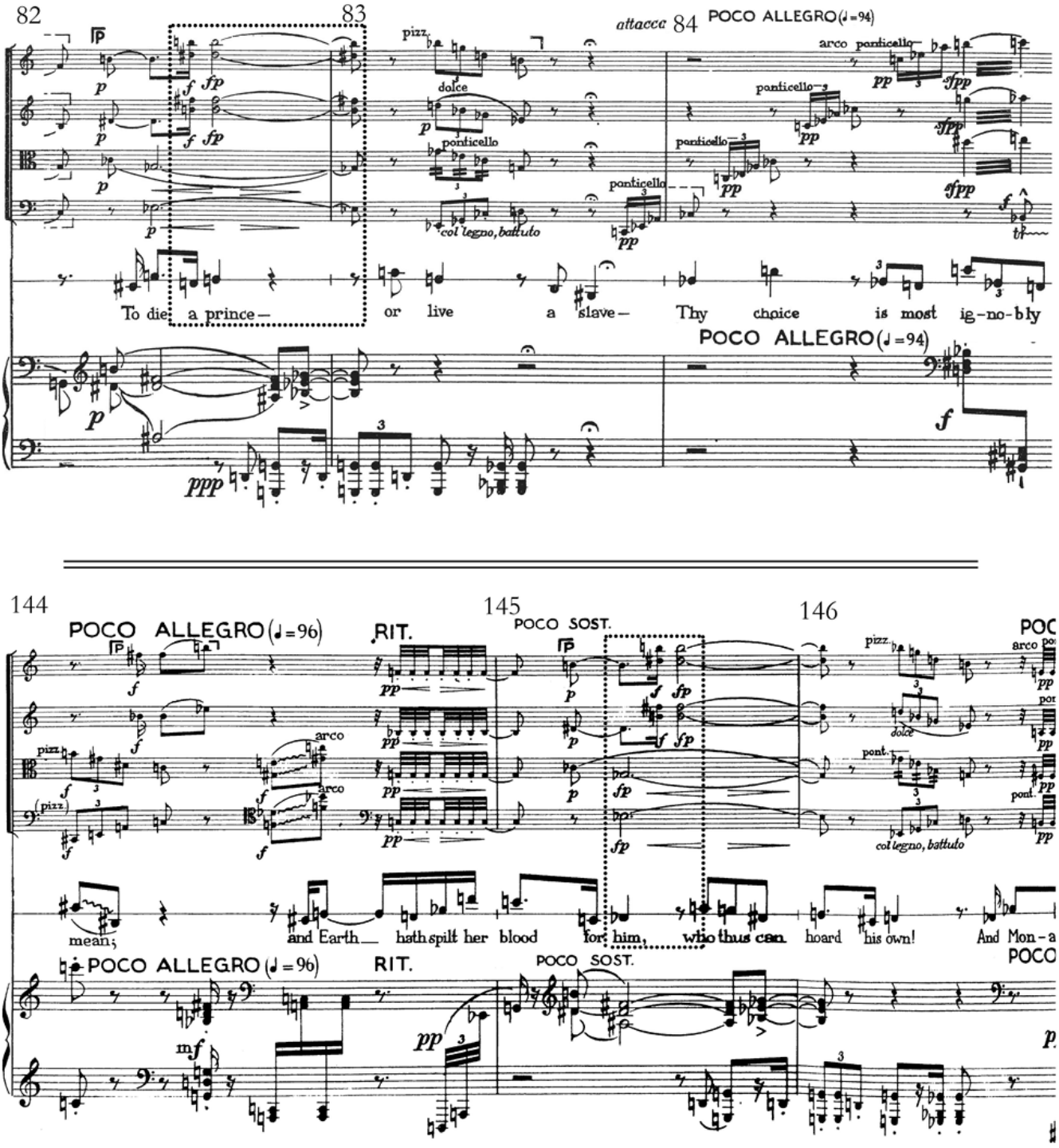
(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.park.html

Example 1. Chaplin with Schoenberg (Copyright © Roy Export Company Ltd.). Used with permission

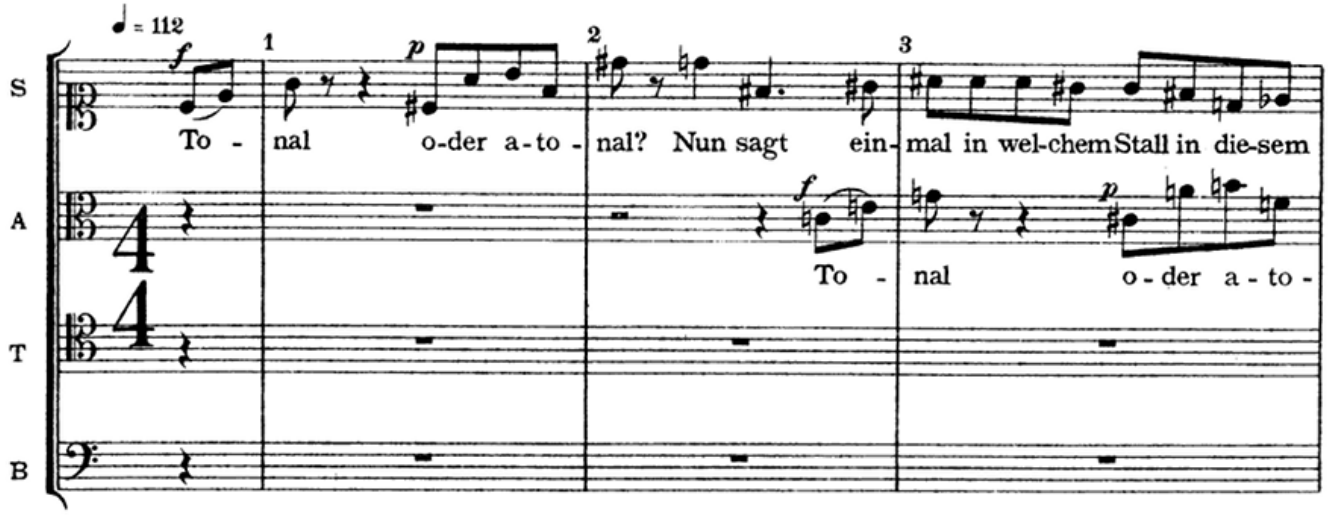
Example 2. Schoenberg, *Ode to Napoleon Buonaparte*, mm. 261–267, final E♭ major triad (outlined with dotted lines)



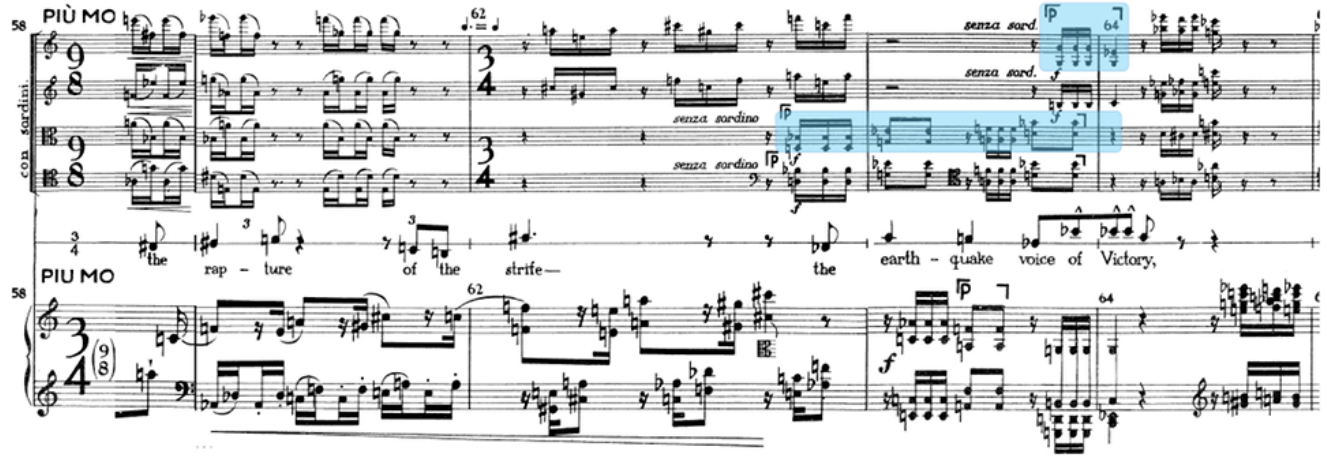
Example 3. Schoenberg, *Ode to Napoleon Buonaparte*, mm. 82–84 and 144–146, triads (outlined with dotted lines) as fanfare



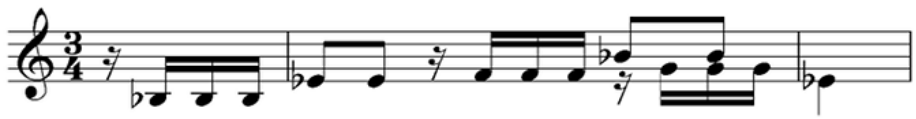
Example 4. Schoenberg, "Am Scheideweg" (At the Crossroad) from *Three Satires*, mm. 1–3

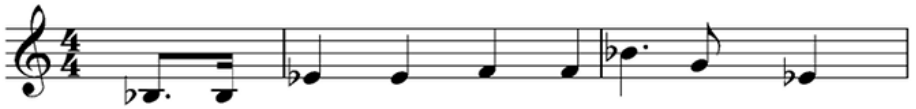


Example 5. Schoenberg, *Ode*, mm. 58–64, *Marseillaise* and Beethoven quotations



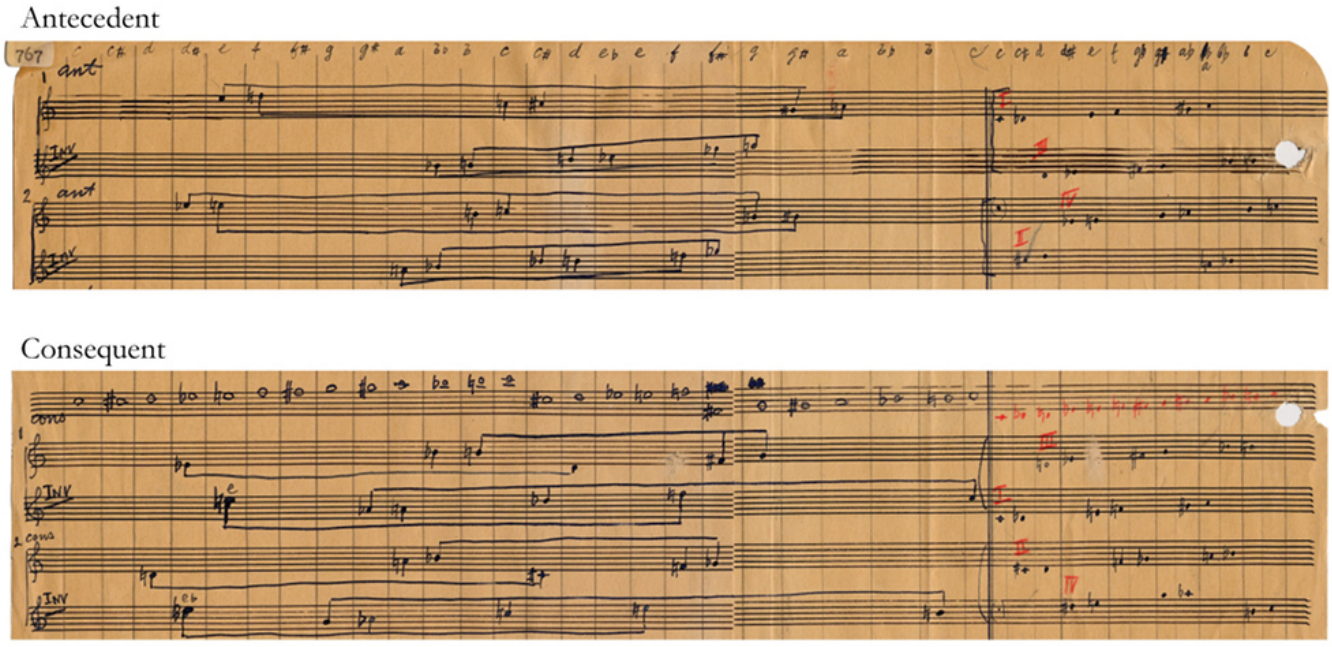
The quotations from mm. 62-64 (the composite top notes melody from viola and first violin)



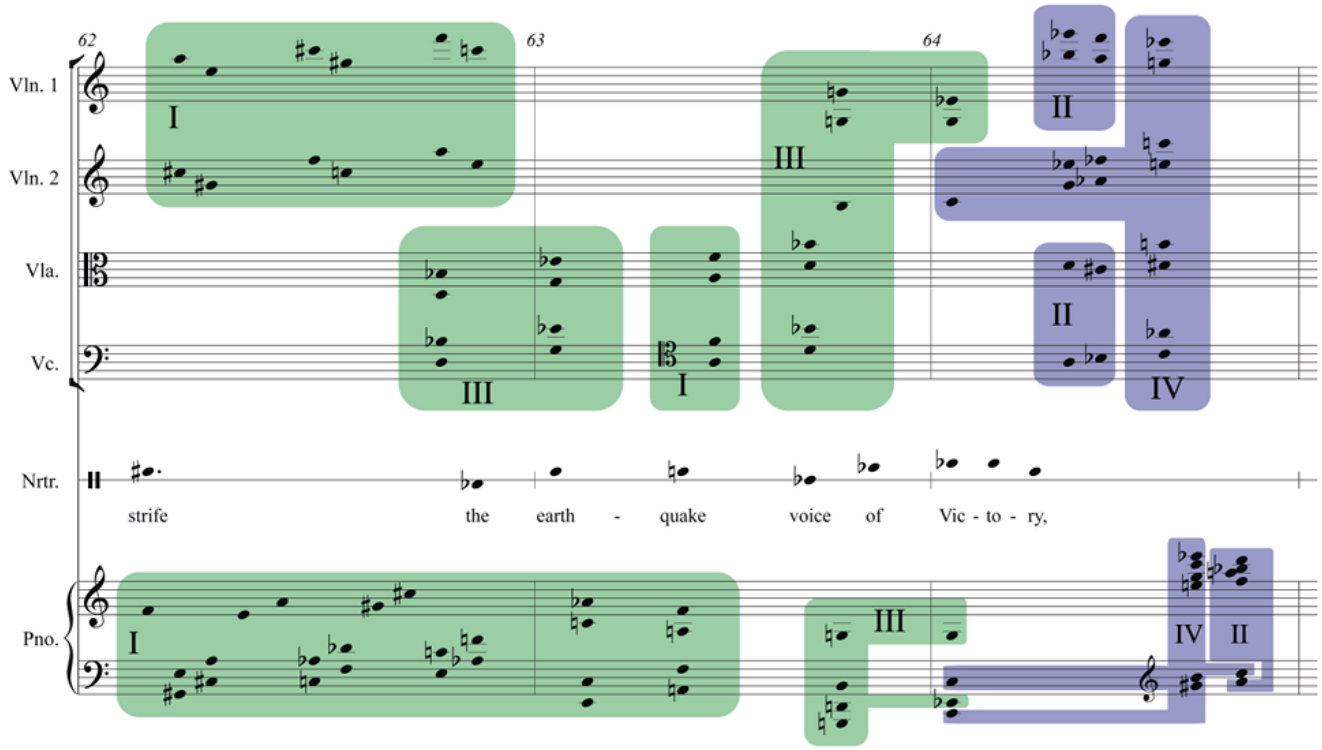


The original La Marseillaise melody (the notes are displaced to match the shape of the quote)

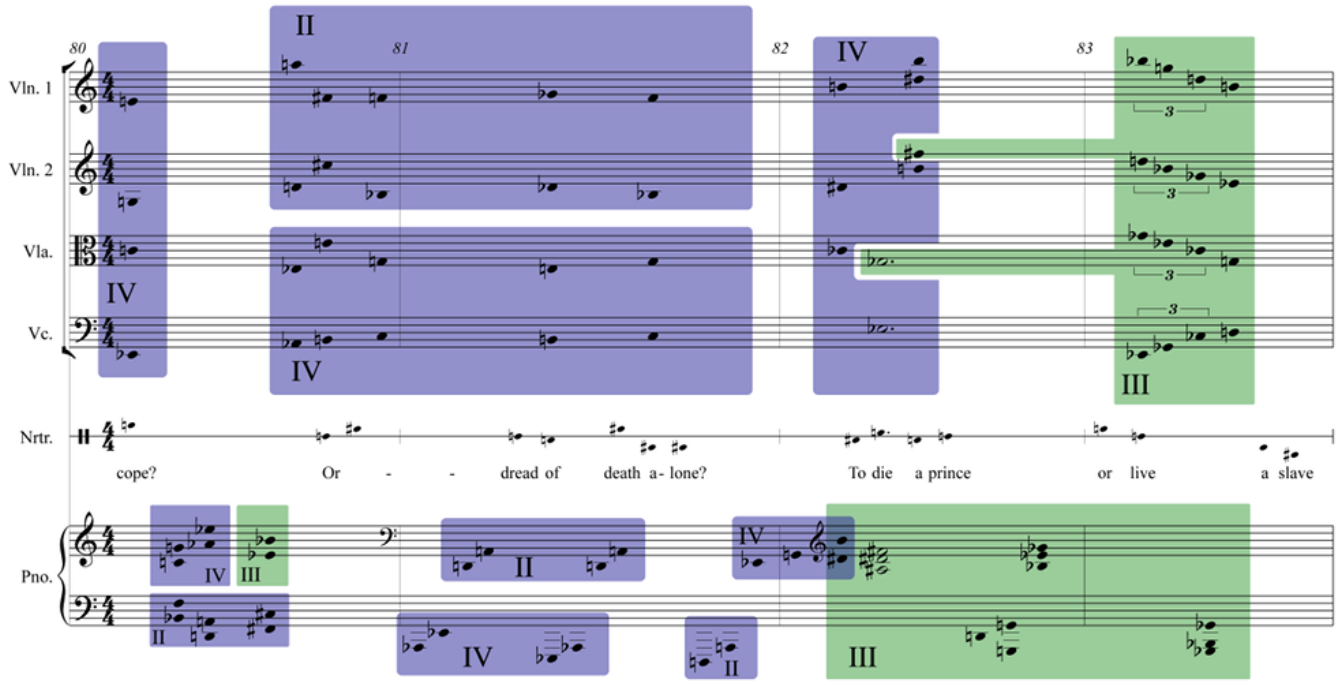
Example 6. *Ode*, MS 767, four hexachords with roman numerals



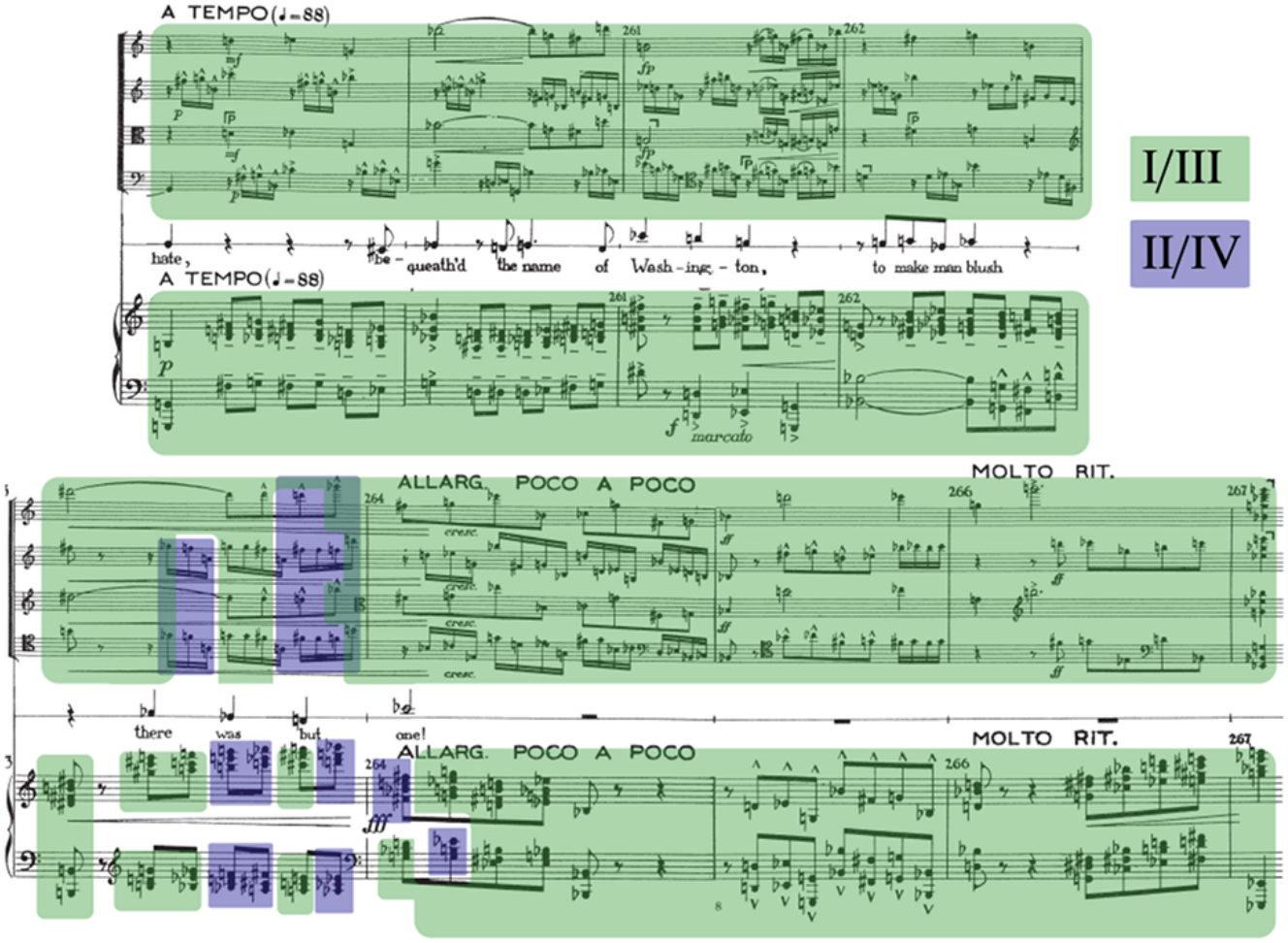
Example 7. Hexachords in *Ode*, mm. 62–64



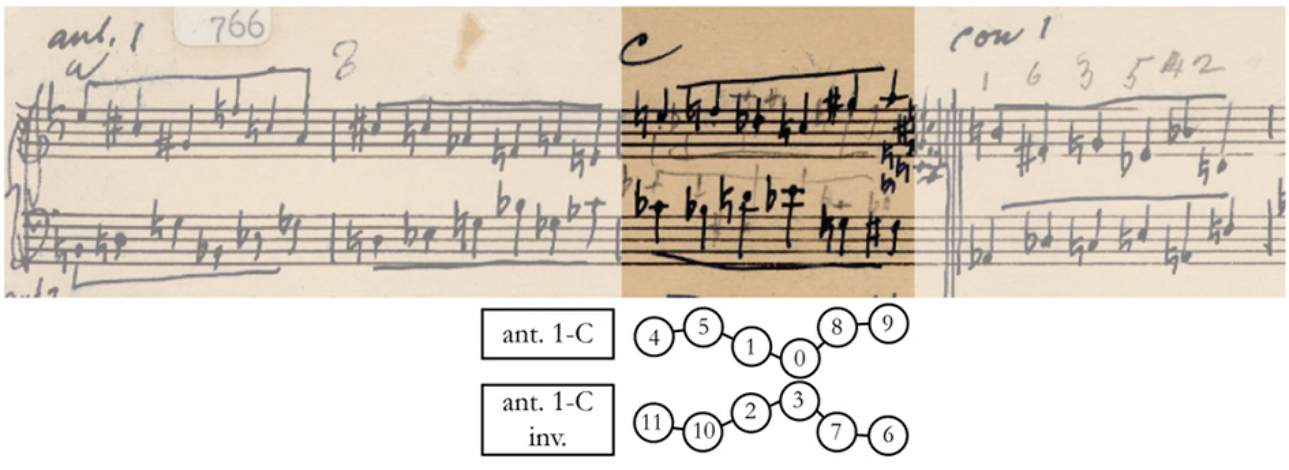
Example 8. Hexachords in *Ode*, mm. 80–83



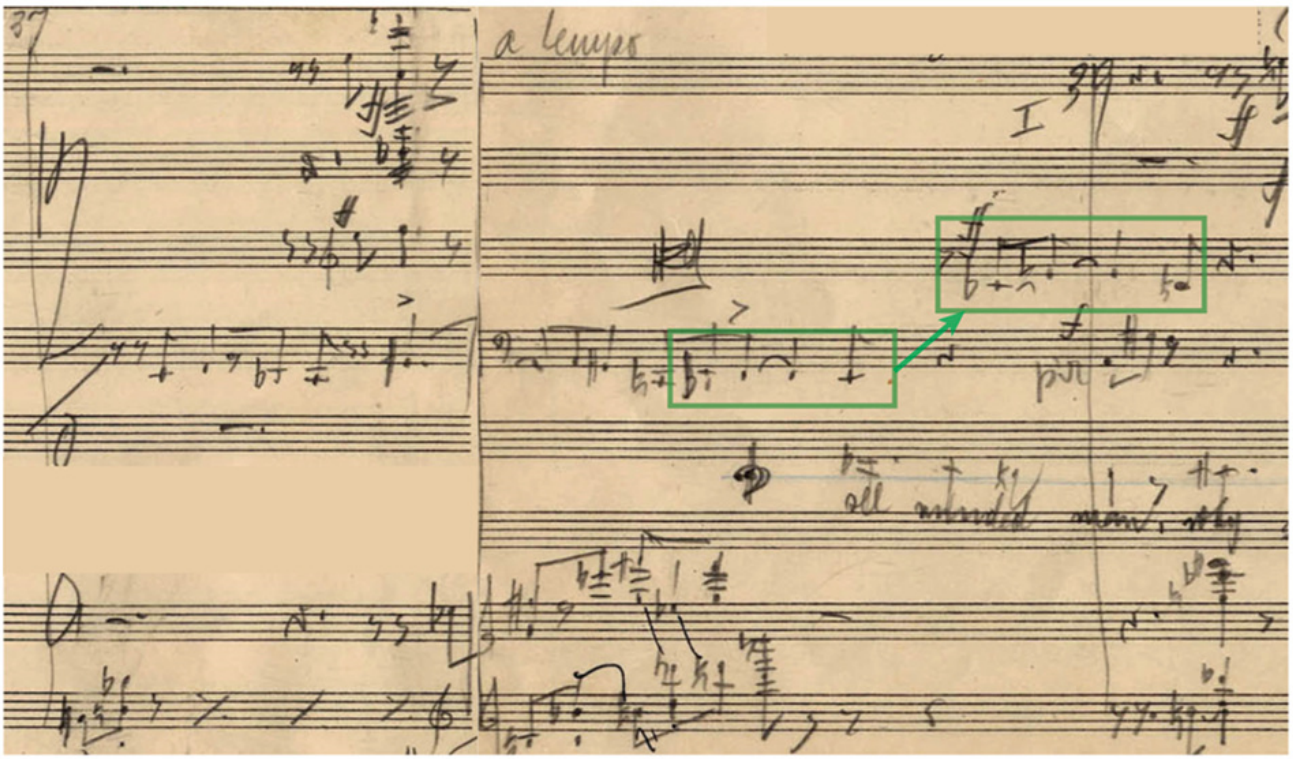
Example 9. Hexachords in *Ode*, mm. 259–267

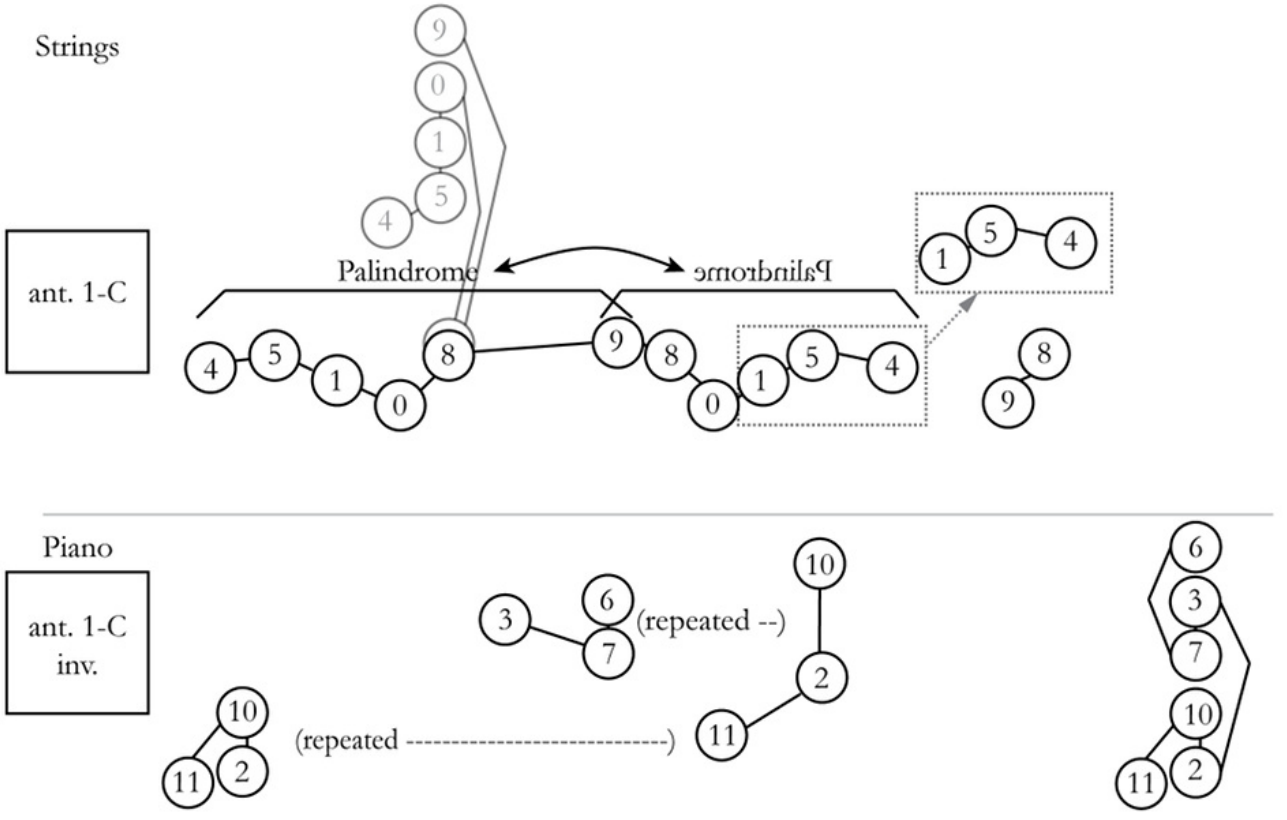


Example 10. *Ode*, MS 766, I-combinatorial hexachord pairings

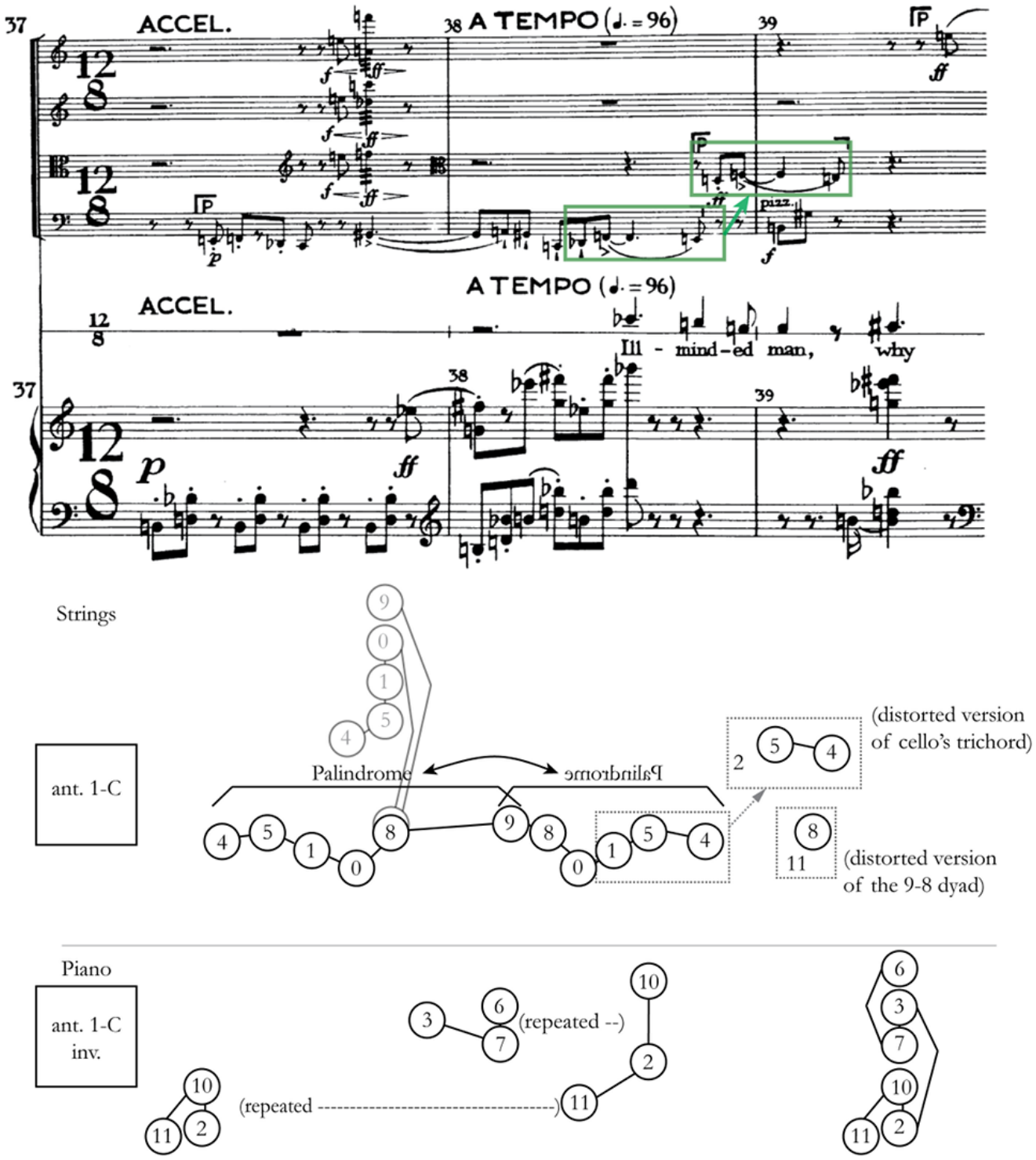


Example 11. Pitch-class map of Schoenberg's first draft of *Ode*, mm. 37–39

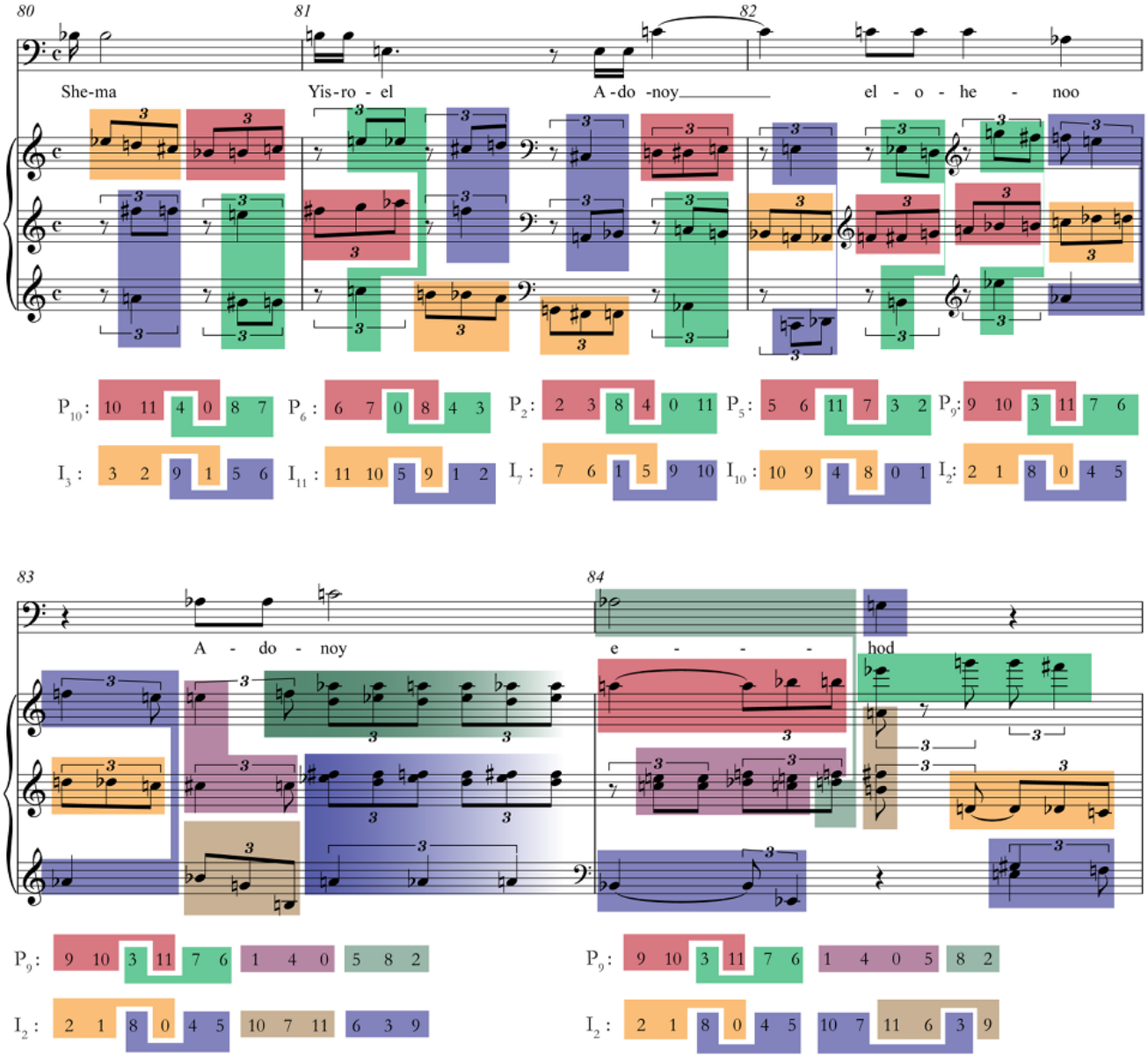




Example 12. Pitch-class map of the published score of *Ode*, mm. 37–39

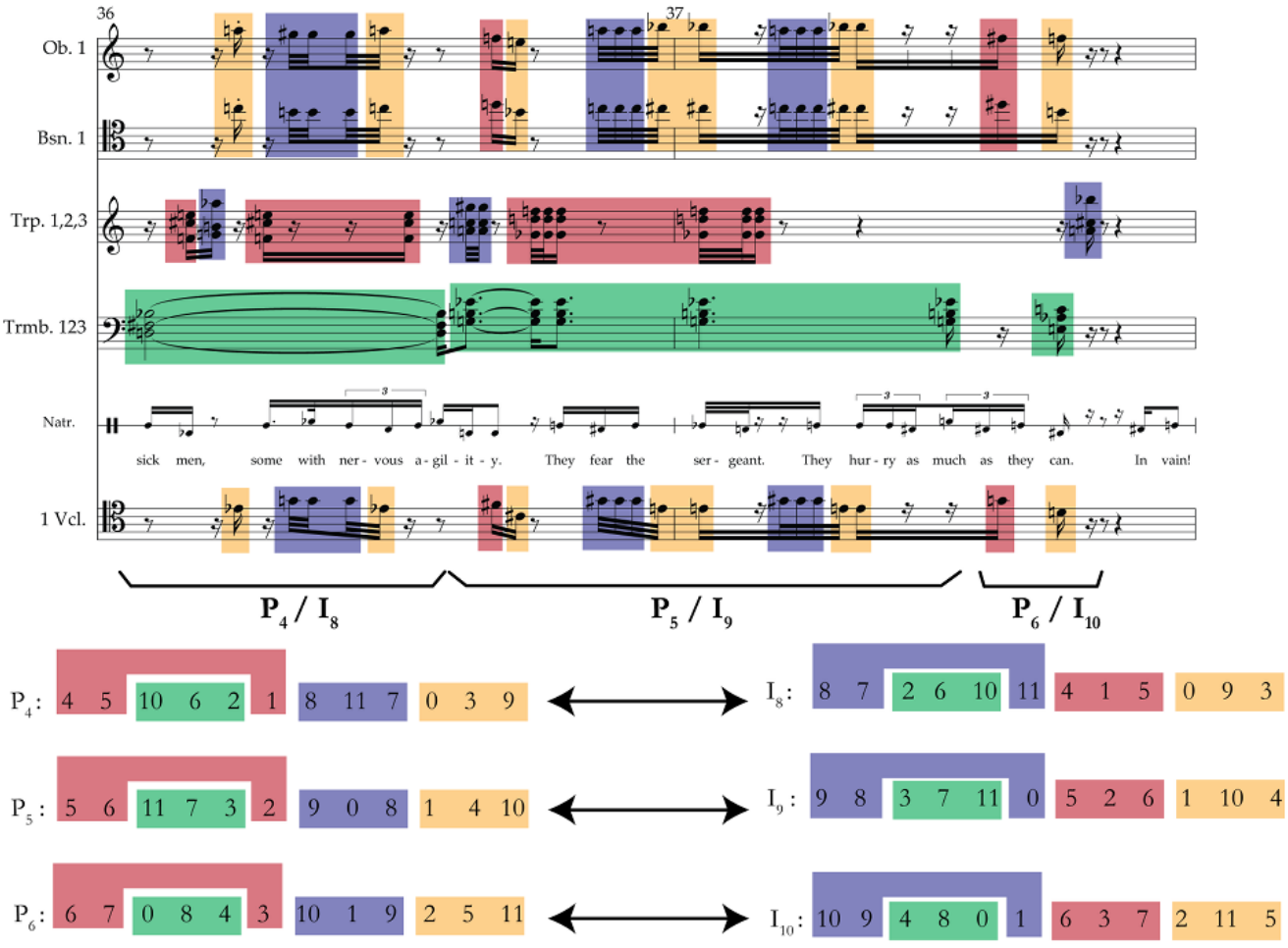


Example 13. *Ode*, mm. 80–84, orchestra partitioning scheme

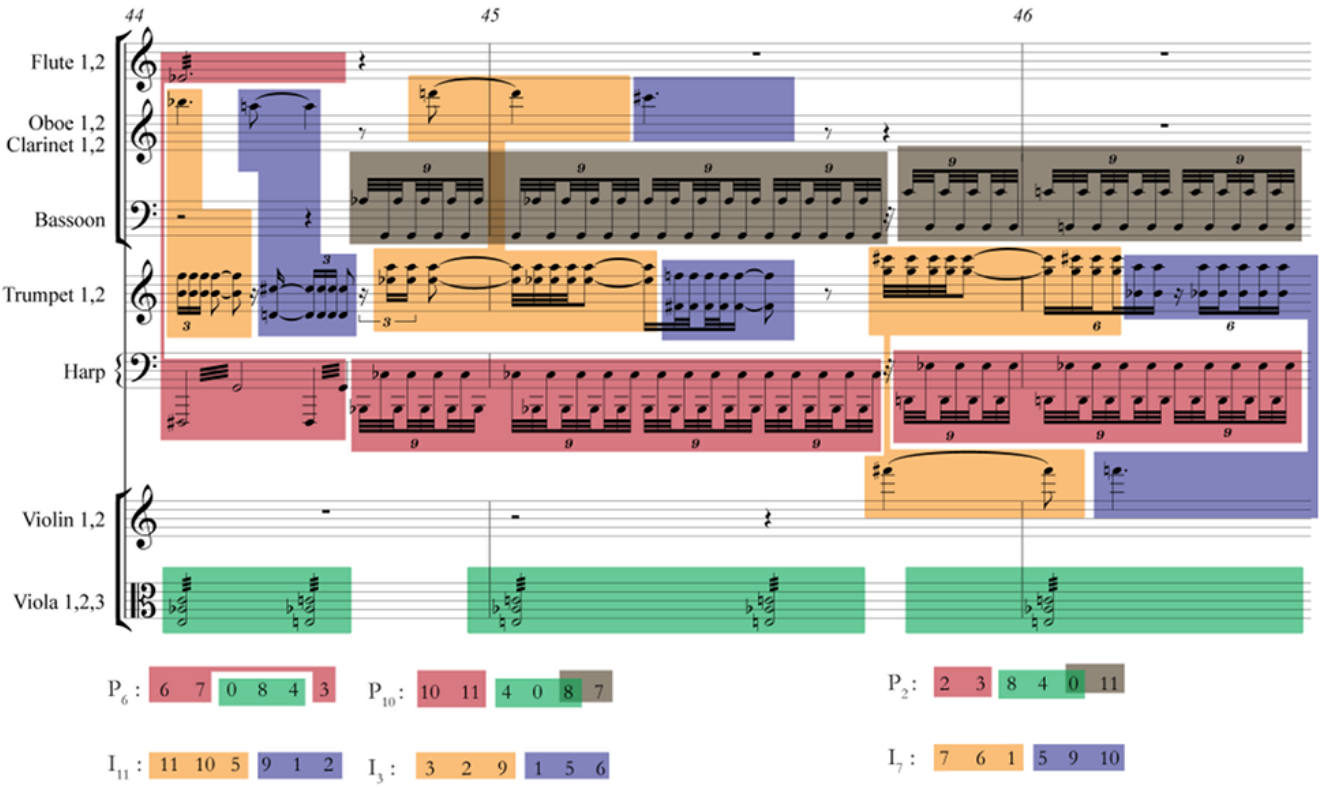


Example 14. Schoenberg, *A Survivor from Warsaw*, mm. 1–5, pitch-class map and partitioning scheme

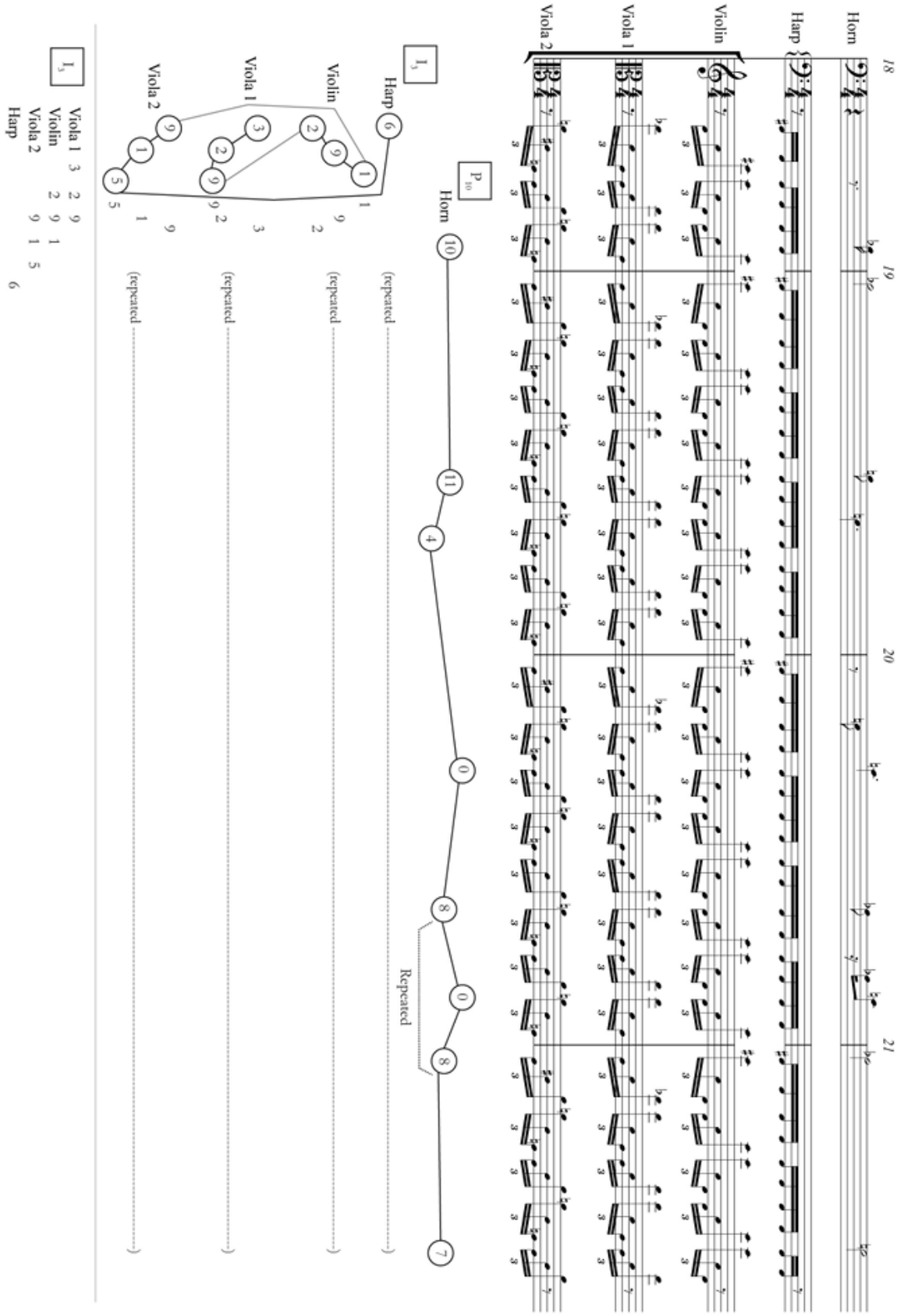
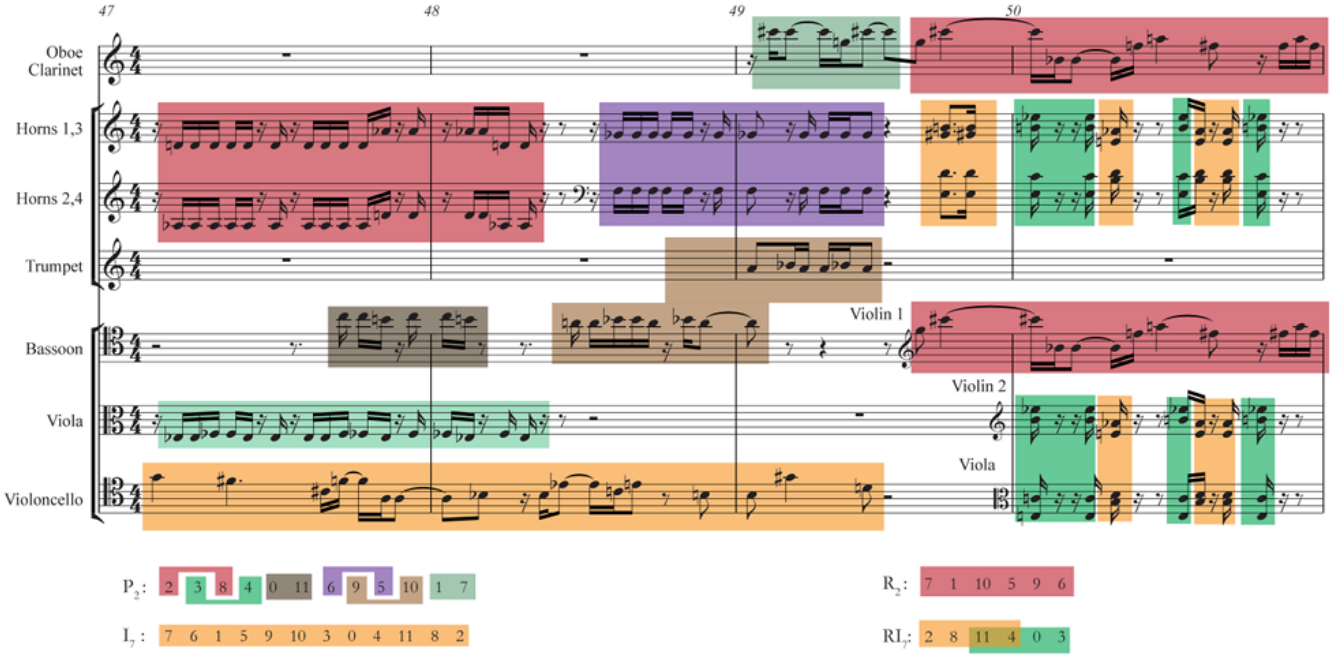
Example 15. *A Survivor from Warsaw*, mm. 36–37 (sans percussion), combination of the trichordal and 3-12 privileging partition



Example 16. *A Survivor from Warsaw*, mm. 44–46 (sans narration), combination of the dyadic, trichordal, and 3-12 privileging partition



Example 17. *A Survivor from Warsaw,* mm. 18–21, pitch-class map and partitioning scheme of I3



Example 18. *A Survivor from Warsaw*, mm. 47–50, partitioning scheme