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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 \flat major triad (outlined with dotted lines)

The image displays a musical score for Schoenberg's *Ode to Napoleon Buonaparte*, measures 261 through 267. The score is written for a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Vesh - tsi - koi, to make man blind." The piano part features complex harmonic textures with various dynamics and articulations. The score is divided into measures 261, 262, 263, 264, 265, 266, and 267. The tempo and performance instructions are: "MOLTO RIT." (measures 261-262), "ALLARG. POCO A POCO" (measures 263-265), and "MOLTO RIT." (measures 266-267). The final measure (267) is highlighted with a red dashed box, indicating the final E \flat major triad.

261
Vesh - tsi - koi,
MOLTO RIT.

262
to make man blind.

263
ALLARG. POCO A POCO

264
ALLARG. POCO A POCO

265
ALLARG. POCO A POCO

266
MOLTO RIT.

267
MOLTO RIT.

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

82 83 *attacca* 84 **POCO ALLEGRO** ($\text{♩} = 94$)

To die a prince— or live a slave— Thy choice is most ig-no-bly

POCO ALLEGRO ($\text{♩} = 94$)

144 **POCO ALLEGRO** ($\text{♩} = 96$) **RIT.** 145 **POCO SOST.** 146 **POCO**

mean; and Earth— hsthspilt her blood for him, who thus can hoard his own! And Mon-a

POCO ALLEGRO ($\text{♩} = 96$) **RIT.** **POCO SOST.** **POCO**

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

Antecedent

Handwritten musical score for the Antecedent section of *Ode*, MS 767. The score consists of two staves with handwritten notation. A solfège line is written above the first staff. Roman numerals I and II are written in red ink at the end of the section.

Consequent

Handwritten musical score for the Consequent section of *Ode*, MS 767. The score consists of two staves with handwritten notation. A solfège line is written above the first staff. Roman numerals I, II, III, and IV are written in red ink at the end of the section.

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

Printed musical score for Example 7, showing hexachords in mm. 62–64. The score includes staves for Vln. 1, Vln. 2, Vla., Vc., Nrt., and Pno. Hexachords are highlighted in green and blue boxes with Roman numerals I, II, III, and IV. The lyrics are: strife the earth - quake voice of Vic - to - ry.

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

The image displays a musical score for measures 80-83, featuring a vocal line and piano accompaniment. The score is annotated with hexachord labels (II, IV, III) and color-coded regions (purple and green) to highlight specific harmonic structures. The vocal line includes the lyrics: "cope? Or - - dread of death a-lone? To die a prince or live a slave".

Measure 80: The strings play a purple-shaded hexachord labeled **IV**. The piano accompaniment features purple-shaded chords labeled **IV** (treble) and **II** (bass).

Measure 81: The strings play a purple-shaded hexachord labeled **II**. The piano accompaniment features purple-shaded chords labeled **IV** (treble) and **IV** (bass).

Measure 82: The strings play a purple-shaded hexachord labeled **IV**. The piano accompaniment features purple-shaded chords labeled **IV** (treble) and **II** (bass).

Measure 83: The strings play a green-shaded hexachord labeled **III**. The piano accompaniment features a green-shaded chord labeled **III** in both staves.

The vocal line consists of quarter notes and rests. The piano accompaniment uses a mix of quarter and eighth notes, with some triplets indicated by a '3' over a bracket.

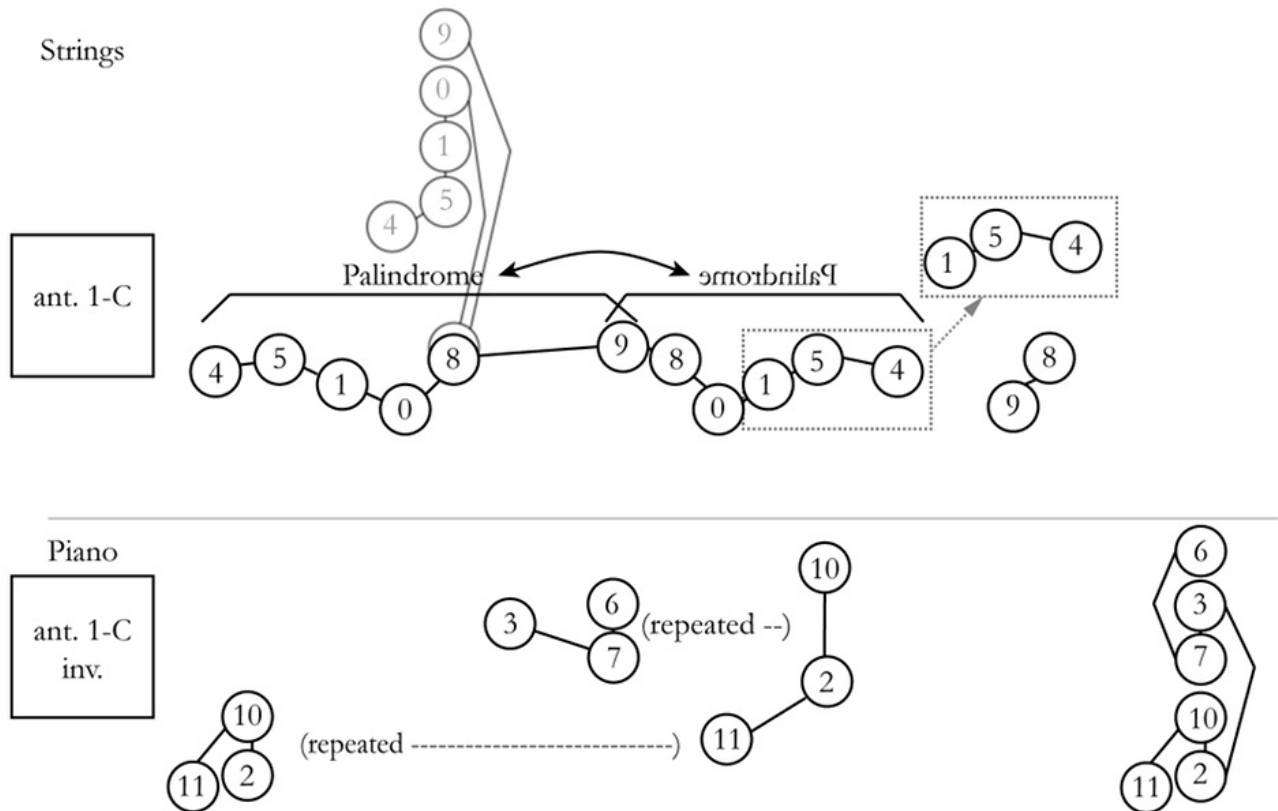
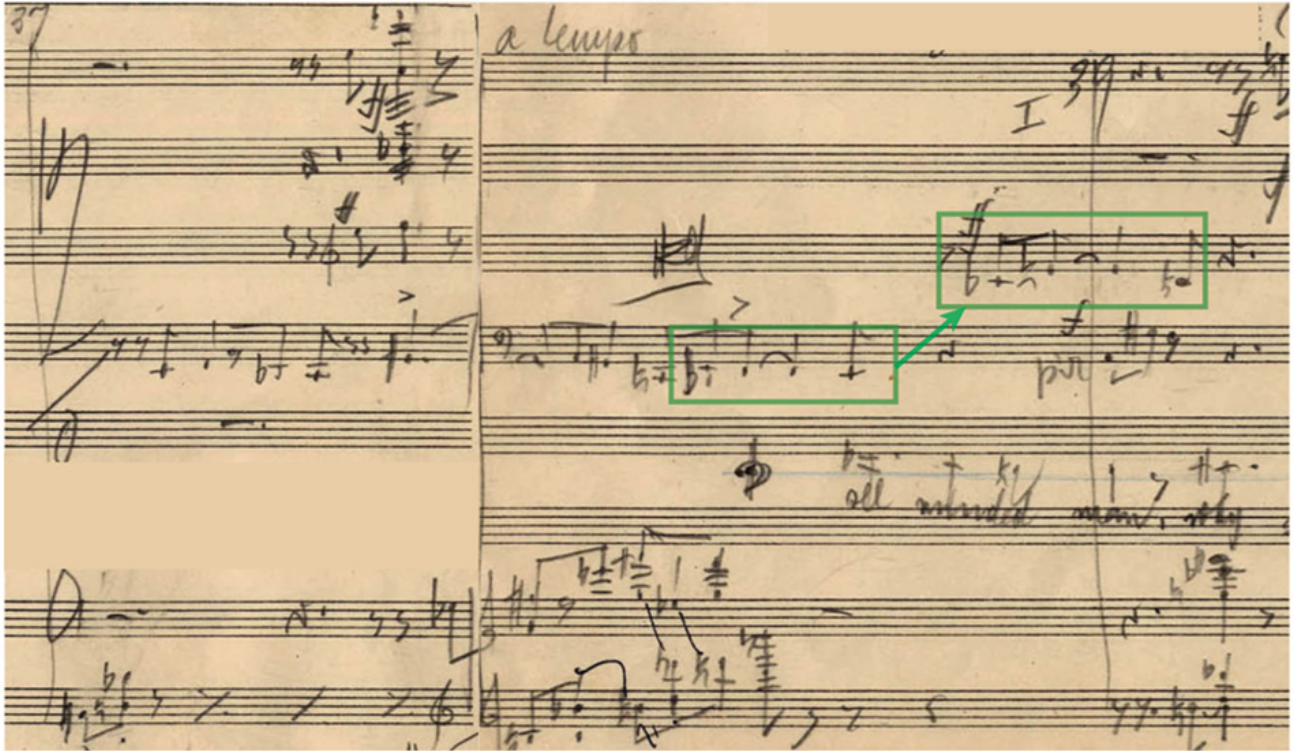
Example 9. Hexachords in *Ode*, mm. 259–267

The image shows a musical score for Example 9, consisting of vocal and piano parts. The tempo is marked "A TEMPO (♩ = 88)". The score includes lyrics: "hate, the queathid the name of Wash-inge-ton, to make man blush". The piano part features markings such as *p*, *mf*, *fp*, *marcato*, *ALLARG. POCO A POCO*, and *MOLTO RIT.*. Hexachords are highlighted in green and purple boxes. To the right of the score, two chord diagrams are shown: a green box containing "I/III" and a purple box containing "II/IV".

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

The image shows handwritten musical notation for Example 10, labeled "ant. 1 766" and "row 1". The notation includes a melodic line and a bass line with various accidentals. Below the notation is a diagram showing two hexachord pairings: "ant. 1-C" and "ant. 1-C inv.". The diagram consists of two rows of circles connected by lines, representing the combinatorial relationship between the two hexachords. The top row contains circles labeled 4, 5, 1, 0, 8, 9. The bottom row contains circles labeled 11, 10, 2, 3, 7, 6.

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

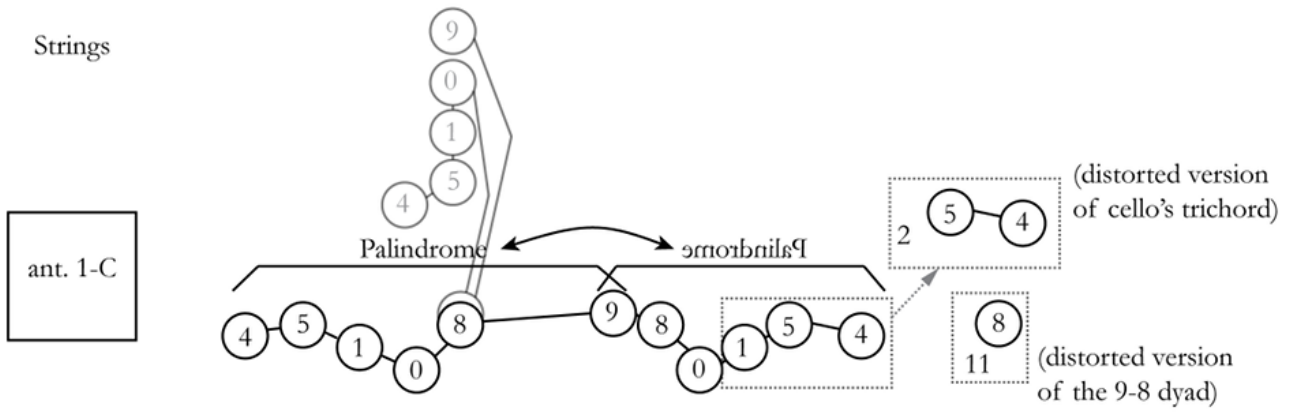


Example 12. Pitch-class map of the published score of *Ode*, mm. 37–39

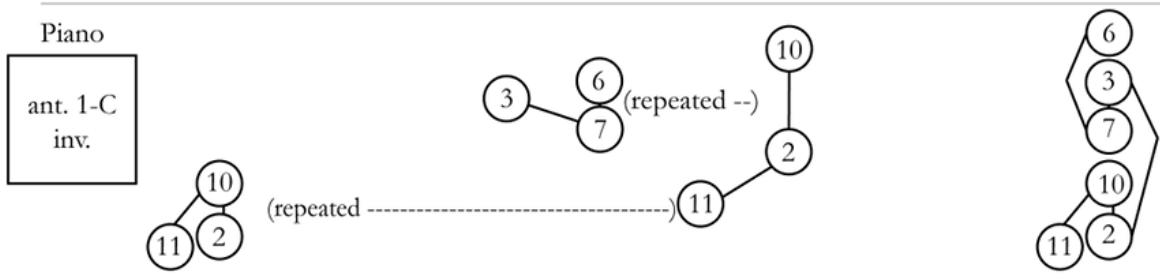
37 **ACCEL.** 38 **A TEMPO** (♩ = 96) 39 **P** **ff**

37 **ACCEL.** 38 **A TEMPO** (♩ = 96) **ff** Ill - mind - ed man, why **ff**

Strings



Piano



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

80 81 82

She-ma Yis-ro - el A-do -noy el - o - he - noo

P_{10} : 10 11 4 0 8 7 P_6 : 6 7 0 8 4 3 P_2 : 2 3 8 4 0 11 P_5 : 5 6 11 7 3 2 P_9 : 9 10 3 11 7 6
 I_3 : 3 2 9 1 5 6 I_{11} : 11 10 5 9 1 2 I_7 : 7 6 1 5 9 10 I_{10} : 10 9 4 8 0 1 I_2 : 2 1 8 0 4 5

83 84

A - do - noy e - - - hod

P_9 : 9 10 3 11 7 6 1 4 0 5 8 2 P_9 : 9 10 3 11 7 6 1 4 0 5 8 2
 I_2 : 2 1 8 0 4 5 10 7 11 6 3 9 I_2 : 2 1 8 0 4 5 10 7 11 6 3 9

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

The image displays a musical score for five measures (1-5) in 4/4 time, featuring piano and violin parts. Below the score are several pitch-class maps and partitioning schemes:

- Pitch-class maps:**
 - P_6 : A set of seven pitch classes {6, 7, 0, 8, 3, 4} arranged in a circle.
 - I_{11} : A set of seven pitch classes {11, 10, 9, 5, 1, 2} arranged in a circle.
 - I_2 : A set of seven pitch classes {1, 5, 2, 8, 4, 0} arranged in a circle.
- Partitioning schemes:**
 - P_6 : [6 7 0] [8 3 4]
 - I_{11} : [11 10 5] [9 1 2]
 - Discrete Trichordal Division: P_6 : [6 7] [0 8] [3 4]
 - Discrete Dyadic Division: P_6 : 6 7 [0 8] [3 4]
 - Extraction of {0, 4, 8} from P_6 : I_2 : [2 1] [8 0] [4 5]
 - Division Privileging {0, 4, 8} Trichord: A diagram showing pitch classes 5, 1, 8, 4, 0, 2 with lines connecting 5-1, 1-8, 8-4, 4-0, 0-2, and 5-0.

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

36
Ob. 1

37
Bsn. 1

Trp. 1,2,3

Trmb. 123

Natr.
sick men, some with ner- vous a- gil - it - y. They fear the ser- geant. They hur- ry as much as they can. In vain!

1 Vcl.

P_4 / I_8 P_5 / I_9 P_6 / I_{10}

P_4 : 4 5 10 6 2 1 8 11 7 0 3 9 I_8 : 8 7 2 6 10 11 4 1 5 0 9 3

P_5 : 5 6 11 7 3 2 9 0 8 1 4 10 I_9 : 9 8 3 7 11 0 5 2 6 1 10 4

P_6 : 6 7 0 8 4 3 10 1 9 2 5 11 I_{10} : 10 9 4 8 0 1 6 3 7 2 11 5

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

44 45 46

Flute 1,2
Oboe 1,2
Clarinet 1,2
Bassoon
Trumpet 1,2
Harp
Violin 1,2
Viola 1,2,3

P_6 : 6 7 0 8 4 3 P_{10} : 10 11 4 0 8 7 P_2 : 2 3 8 4 0 11

I_{11} : 11 10 5 9 1 2 I_3 : 3 2 9 1 5 6 I_7 : 7 6 1 5 9 10

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

47 48 49 50

Oboe
Clarinet

Horns 1,3

Horns 2,4

Trumpet

Bassoon

Violin 1

Violin 2

Viola

Violoncello

P_2 : 2 3 8 4 0 11 6 9 5 10 1 7

L_1 : 7 6 1 5 9 10 3 0 4 11 8 2

R_2 : 7 1 10 5 9 6

RL_1 : 2 8 11 4 0 3