

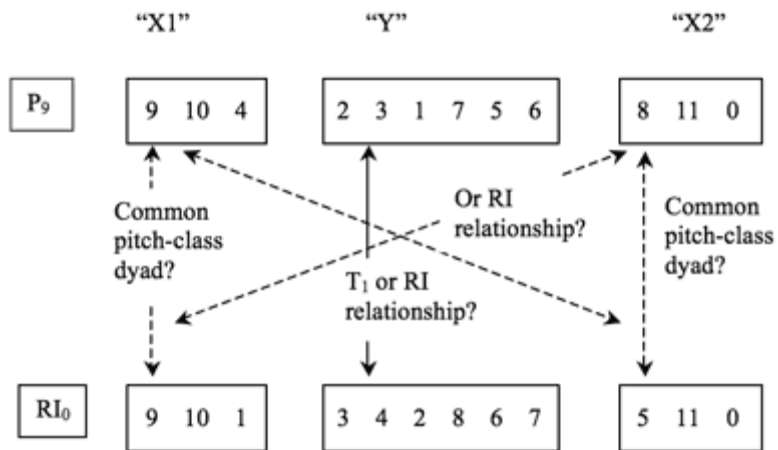


MTO 15.1 Examples: Boss, Review of Cherlin

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.09.15.1/mto.09.15.1.boss.php>

Example 1. Paradoxical relationships between P_9 and RI_0 in the “X+Y” partition



Example 2. The recapitulation of the cantabile theme (measures 282–end) (reprinted from Cherlin, *Schoenberg's Musical Imagination*, Ex. 7.5b)

The musical score is divided into three systems, each with three staves (Violin, Piano, and Bass). The key signature is one flat (B-flat major or D minor) and the time signature is 9/8. The tempo is marked $\text{♩} = 52$.

- System 1 (Measures 282-283):**
 - Violin:** Starts at measure 282 with a *pp cantabile* dynamic. The melody is marked with fingerings 1, 3, 6, 5, 6, 7. The instrument is marked *H*.
 - Piano:** Starts at measure 283 with a *pp* dynamic. The accompaniment is marked with fingerings 1, 2, 3, 4, 5. It includes *pizz.* and *arco* markings.
 - Bass:** Starts at measure 282 with a *pp dolce* dynamic. The accompaniment is marked with fingerings 1, 2, 4, 5, 6, 7.
- System 2 (Measures 284-285):**
 - Violin:** Continues the melody with fingerings 8, 9, 11, 10, 11, 10, 11. It includes *(m.D.)* markings.
 - Piano:** Continues the accompaniment with fingerings 7, 8, 9, 10, 11, 12. It includes *(m.D.)* markings.
 - Bass:** Continues the accompaniment with fingerings 10, 11, 9, 10, 11, 12.
- System 3 (Measures 286-287):**
 - Violin:** Starts at measure 286 with a *p* dynamic. The melody is marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8. It includes *pizz.* and *arco* markings.
 - Piano:** Starts at measure 286 with a *p cantabile* dynamic. The accompaniment is marked with fingerings 1, 3, 6, 5, 6, 7, 12.
 - Bass:** Starts at measure 286 with a *p* dynamic. The accompaniment is marked with fingerings 2, 4, 8, 9, 10, 11.

arco

allargando poco a poco

288 pizz. *(gna)* *(gna)* pizz. P,V2 arco *p* *dim.*

9 10 11 12) LV2 (1 2 3 4 5 6) P,V2 (1 2 5 6)

P,V2 (1 6) P,V2 (1 2 3 4 5 6) 1 *p* *dim.*
(3 4)

pizz. arco *p dim.*

P,V2 (2 3 4 5) LV2 (1 2 3 4 5 6) LV2 (1 2

290 P (1 2 3 4) *(gna)* 5 7 8 9 10 11

RV1 (2 3 5 6) I (1 3) (5 7 9) (11)

I (2 4) (6 8 10)

5 6) *molto rit. e dim.*

292 12) P,V2 (1 2 3 4 5 6)

11) V2 (2 3 4 5 6)

12) (1 4)

Example 3. Principal and alternative source rows in the *String Trio*, Op. 45

(a)

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

(b)

P ₂ :	2	10	3	9	4	1		6	5	8	11	7	0
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