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Set Class 014 and Schoenberg’s Pierrot Lunaire

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1. How might an E♭-major triad and an E-minor triad each be “folded” at the third to form the same 014 trichord, both E♭–G–E and E–G–E♭?

2. Find at least eight 014 pc sets in the introduction, mm. 1–3, reproduced below in approximate score order. To do this quickly, look for half steps to pair with a m3 (m2+m3). Use appropriate segmentation: only adjacent pcs. Sets may overlap. Use differently colored pencils to connect pcs. The first one is done for you.

3. Name the mode or collection formed in mm. 1–2? Does the last pc, A♭, fit in that collection?

4. Locate a score for the next several measures. In m. 4 (not shown), the bass clarinet (in B♭) begins a repeating theme containing two parts: the basic motive E-G-E♭ followed by a descending chromatic line. Identify at least three subsequent statements of this passacaglia theme in the next few measures.

5. Read the text and a translation below. How does Schoenberg’s music not only support Albert Giraud’s poem (originally in French) but heighten its “expression”?

6. How do the piano lines m. 19 superimpose the two parts of the passacaglia theme? How are these lines remarkable both for their expression of the text as well as for their logical organization?