

**Questions for Schoenberg's *Piano Piece*, Op. 23, No. 2**

This score is available through IMSLP. The URL is

[http://petruccilibrary.ca/linkhandler.php?path=/imglnks/caimg/0/03/IMSLP00782-Schoenberg\\_op23\\_No2.pdf](http://petruccilibrary.ca/linkhandler.php?path=/imglnks/caimg/0/03/IMSLP00782-Schoenberg_op23_No2.pdf).

**Questions**

The opening measure of this piece states an ordered series of nine notes accompanied by a three-note figure that duplicates notes in the series. This is the principal motif of the work, and many of the questions below are aimed at finding transformations of this series in the piece. The form of the work is as follows: measures 1-7: exposition. Measures 8-9: interpolation. Measures 10-13: sequential passage. Measures 14-17: recapitulation. Measures 18-23: coda.

1. In the exposition, the statement of the theme in measure 1 is followed by five bars of “independent expository material” divided into two sections: A (measures 2–first beat of measure 5) and B (measures 5–6). What elements of the series are repeated in this passage? Where do complete statements of the aggregate (all 12 PCs) occur? What is the difference in character between the A and B sections? What happens in measure 7?
2. The “interpolation” passage (measures 8–9) is based on the content of the “B” section of the exposition. How does the presentation of that material relate to measures 5 and 6?
3. The sequential passage (measures 10–13) includes transpositions of the original set. Where do they occur, and what are they? Identify transpositions by the starting note, and by the interval from the original series (starting from C#).
4. The recapitulation (measures 14–17) brings back material from the exposition, but in a shortened and altered way. How does this material relate to the exposition?
5. The coda (measures 18–23) introduces not just the original series, but also other transformations: inversions and retrograde inversions. These occur in both three-part and two-part counterpoint. Identify these and where they occur. In the last four measures, the texture changes to two-part polyphony, and the rhythms are progressively augmented.