

I

Eyn doppelt Spiegel- und Schlüssel-Kanon
for vier Stimmen gesetzt auf niederlandsche Art

1 2 3 4

16 15 14 13

5 6 7 8

12 11 10 9

9 10 11 12

8 7 6 5

13 14 15 16

4 3 2 1

II

Musical score for three voices (Soprano, Alto, Bass) in common time. Measure 1: Soprano has a sustained note. Alto has a dotted half note. Bass has a quarter note. Measure 2: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note. Measure 3: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note. Measure 4: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note.

Musical score for three voices (Soprano, Alto, Bass) in common time. Measure 5: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note. Measure 6: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note. Measure 7: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note. Measure 8: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note.

Musical score for three voices (Soprano, Alto, Bass) in common time. Measure 9: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note. Measure 10: Soprano has a eighth note. Alto has a dotted half note. Bass has a quarter note.

III

Für Erwin Stein zu Weihnachten 1926

IV

Vierstimmiger Kanon

Für echt niederländische Künste kann dem Concertgebouw nur mit nachgeahmten danken:

Berlin, März 1928

Arnold Schönberg

Vierstimmig
A. S. C. G. 1

2 3

4 5 6

1 2 3

Ar - - - nold Schön - - - berg be - glück-wünscht
Ar - - - nold Schön - - - berg be - glück-wünscht herz - lichst Con - cert Ge -
Ar - - - nold Schön - - - berg be - glück-wünscht herz - lichst
Ar - - nold Schön - - berg be - glückwünscht herz - lichst Con - cert Ge - bouw:—
Ar - - nold Schön - - berg be - glückwünscht herz - lichst Con - cert Ge - bouw:—

4 5 6

herz - - lichst Con - cert Ge - bouw:— es le - be hoch
-bouw:— es le - be hoch und lang.; hoch
Con - cert Ge - bouw:— es le - be hoch und lang.;
es le - be hoch und lang.; hoch
es le - be hoch und lang.;

V

Dreistimmiger Kanon

Genossenschaft
Deutscher Setzer

Ton-

1 2 3 4

5 6 7 8

1 2 3 4

Deutscher Ton -

Genossenschaft

Setzer

5 6 7 8

VI

The image shows a musical score for two voices, labeled I and II, across three staves. The top staff (Voice I) starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The middle staff (Voice II) starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff (Bass) starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The score consists of six measures, numbered 1 through 6. Measure 1: Voice I has eighth-note pairs followed by a sixteenth-note group. Voice II has eighth-note pairs. Bass has eighth-note pairs. Measure 2: Voice I has eighth-note pairs. Voice II has eighth-note pairs. Bass has eighth-note pairs. Measure 3: Voice I has eighth-note pairs. Voice II has eighth-note pairs. Bass has eighth-note pairs. Measure 4: Voice I has eighth-note pairs. Voice II has eighth-note pairs. Bass has eighth-note pairs. Measure 5: Voice I has eighth-note pairs. Voice II has eighth-note pairs. Bass has eighth-note pairs. Measure 6: Voice I has eighth-note pairs. Voice II has eighth-note pairs. Bass has eighth-note pairs.

Musical score page 163, measures 7-8. The score consists of four staves. Measure 7 starts with a treble clef, two sharps, and a common time signature. It features eighth-note patterns in the upper voices and sixteenth-note patterns in the bass. Measure 8 begins with a 5/4 time signature, indicated by a large '5' above the staff and a '4' below it. The music continues with eighth-note patterns.

Musical score page 163, measures 9-10. The score continues with four staves. Measure 9 shows eighth-note patterns. Measure 10 begins with a 10/8 time signature, indicated by a large '10' above the staff and a '6' below it. The music concludes with a 6/8 time signature.

Musical score page 163, measures 11-12. The score continues with four staves. Measure 11 shows eighth-note patterns. Measure 12 begins with a 12/8 time signature, indicated by a large '12' above the staff and a '6' below it. The music concludes with a 6/8 time signature.

Musical score page 163, measures 13-14. The score continues with four staves. Measure 13 starts with a treble clef, two sharps, and a common time signature. It features eighth-note patterns. Measure 14 begins with a 14/8 time signature, indicated by a large '14' above the staff and a '6' below it. The music concludes with a 6/8 time signature. The instruction "molto rit.." is written above the first measure of this section.

VII

A page of sheet music for piano, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is three sharps. Measure numbers 1 through 10 are indicated above the staves. The music consists of eighth-note patterns, with some sixteenth-note figures in measures 9 and 10.

VIII

Herrmann Abraham, einem Philanthropen, der Schulkinderspeisung eingeführt, Kriegsküchen und Kindererholungsheime geschaffen hat, zum 85. Geburtstag

Dezember 1931

Arnold Schönberg

The musical score consists of eight staves of music for two voices (Soprano and Bass) and piano. The vocal parts are written in bass clef, and the piano part is in bass clef. The lyrics are in German, with some words underlined. Measure numbers 1 through 11 are indicated above the staves. The vocal parts enter at measure 1, and the piano part begins at measure 3.

Lyrics:

- 1-2: Lang - sam schließ die Tie - fe auf, rasch kommt dann das Ho - he!
- 3: Spieg - le Dich im Werk: es lohnt Dir dop - pelt, was Du
- 4: einfach, strahlt zu - rück, was herz - lich Du in gra - dem Sin - ne gabst:
- 5: Spieg - le Dich im Werk: es lohnt Dir dop - pelt, was Du
- 6: Spieg - - - - le. Dich im
- 7: einfach, strahlt zu - rück, was herz - lich Du in gra - dem Sin - ne gabst:
- 8: Werk: es lohnt Dir dop - pelt, was Du
- 9: einfach, strahlt zu - rück, was herz - lich Du in gra - dem Sin - ne gabst:
- 10: Lang - sam schließ die Tie - fe auf, rasch
- 11: einfach, strahlt zu - rück, was herz - lich Du in gra - dem Sin - ne gabst: Ho - he!

IX

Doppelkanon (in der Unterquint) im Spiegelbild

für Carl Moll als Dank für ein Geschenk

27. Dezember 1932

The musical score consists of two staves of music. The top staff begins with measure 1, featuring a treble clef and a key signature of one flat. The bottom staff begins with measure 5, also featuring a treble clef. Both staves use common time. Measures are numbered sequentially from 1 to 10. The music is composed of eighth and sixteenth notes, with some rests. Measure 1 starts with a quarter note followed by a eighth note. Measure 2 starts with a eighth note followed by a quarter note. Measure 3 starts with a eighth note followed by a eighth note. Measure 4 starts with a eighth note followed by a eighth note. Measure 5 starts with a eighth note followed by a eighth note. Measure 6 starts with a eighth note followed by a eighth note. Measure 7 starts with a eighth note followed by a eighth note. Measure 8 starts with a eighth note followed by a eighth note. Measure 9 starts with a eighth note followed by a eighth note. Measure 10 starts with a eighth note followed by a eighth note.

X

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

XI

1 2 3

10 6 8

4 5

9

6 7

5

8 9 10

3 2 1

XII–XIII

Birthday Canons

To Carl Engel

My dear friend:

Jedem geht es so; keiner bleibt bei zwanzig ewig stehn. Auf einmal ist man sechzig, und ist erstaunt und ist bestürzt, und fragt sich: „Was ist plötzlich mit mir los? Was hab ich denn getan, daß ich nicht mehr hüpfen kann wie früher?“

Selbst die Noten sind zu schnell; ich bin außer Atem! Soll ich die langsamre Stimme nicht lieber singen?“

No man can escape; no man yet remained forever twenty. Suddenly one is sixty, and is surprised, and is perplexed, and asks oneself: “What is the matter now? Did I do something wrong? Why can I not dance and jump as formerly?

Even the music is too fast. I am really out of breath! Should I now sing perhaps only slower voices?”

The musical score consists of three staves of bassoon music. The top staff starts with measure 1, followed by measure 2, then a repeat sign and measure 3. Measures 4 through 5 follow. The middle staff begins at measure 6, followed by 7, 8, 9, 10, and 11. The bottom staff begins at measure 12, followed by 13, 14, 15, 16, and 17.

Mir auch ist es so ergangen, doch ich hab' mich rasch getröstet, und hab' geschwelgt im Hochgenuss der Weisheit, die mit vierzig ich schon sollt' besitzen, die sich jetzt aber ganz allmählich einstellt, jetzt, wo ich nichts mehr davon hab'!

Glaub's nicht! Das ist alles Schwindel. Nur die immer alt gewesen sind, niemals Jugendstreiche wagten, prahlen jetzt mit Weisheit; doch wir andern wagen stets noch, uns zu blamieren, denn wir glauben fest: Life begins at sixty.

I, too, was not better off, but I have rapidly consoled myself, and enjoyed the dignity of wisdom, which at forty I should have possessed, but which drops slowly and gradually down upon me, now, when its benefits come too late!

Nonsense! That is silly trash! And only those who never have been young or have risked a foolish blunder boast now of their wisdom. We who are of different stuff dare still to expose our faults, because we know: Life begins at sixty.

The musical score consists of two staves of bassoon music. The top staff starts with measure 1, followed by 2, then a repeat sign and measure 3. Measures 4 through 6 follow. The middle staff begins at measure 7, followed by 8, 9, 10, 11, 12, and 13. A repeat sign is placed above the staff at measure 12, indicating a return to D-major.

Je - - - - dem man geht es
No can es - - - -

Je - - - dem man geht es so;
No can es - - - - cape; kei - ner bleibt bei
1 re - - - -
2 Je - dem geht es so; kei - ner bleibt bei zwan - zig e - wig stehn. Auf ein - mal ist man
No man can es - cape; no man yet re - mained for - ev - er twen - ty. Suddenly one is

3 4

so; kei - ner bleibt bei
- cape; no man yet re - - - -

zwan - zig e - - - - wig stehn. Auf ein - mal ist man
- mained for - - - - er twen - ty. Suddenly one is

5 6 7 8

sech - zig, und ist er - staunt und ist be - stürzt, und fragt sich: „Was ist plötz - lich mit mir
six - ty, and is sur - prised, and is per - plexed, and asks one - self: “What is the mat - ter

zwan - - - - zig for e - - - - wig
- mained

sech - - - - zig, und ist er - staunt und ist be - stürzt, und
six - - - - ty, and is sur - prised, and is per - plexed, and

9 10 11 12

los? Was hab' ich denn ge - tan, daß ich nicht mehr hüp - fen kann wie frü - her?
now? Did I do some-thing wrong? Why can I not dance and jump as former - ly?

stehn. Auf ein - mal ist man sech - zig!
twen - - - - ty. Sudden - ly one is six - ty!

fragt sich: „Was ist plötz - lich mit mir los?“
asks one - - - - self: “What is the mat - ter now?”

13 14 15 16 17

Selbst die No - ten sind zu schnell; ich bin au - ßer A - tem! Soll ich die lang - sam - re Stim - me nicht lie - ber sin - gen?
Even the mu - sic is too fast. I am real - ly out of breath! Should I now sing per - haps on - ly slow - er voic - es?”

Mir I, auch too, ist was not es not

Mir I, auch too, ist es not so bet - - - - - ter gan off, gen, but

1 2 3 4

Mir I, auch ist es so er - gan - gen, doch ich hab' mich rasch ge - trö - stet, und hab' ge -
too, was not bet - ter off, but I have rap - id - ly con-soled my - self, and en -

so bet - - - - - ter gan off, gen, but

doch ich hab' mich rasch ge - trö - stet, und hab' ge -
I have rap - id - ly con - soled my - self, and en -

5 6 7 8

-schwelgt im Hoch - ge - nuß der Weis - heit, die mit vier - zig ich schon sollt' be - sit - zen, die sich
- joyed the dig - ni - ty of wis - dom, which at for - ty I should have pos - sessed, but which drops

doch ich _____ hab' mich rasch ge - - - - - trö - stet.
I have con - - - soled my - self fast.

-schwelgt im Hoch - ge - nuß der Weis - heit, wo - von ich nichts mehr hab!
- joyed the dig - ni - ty of wis - dom, which to me comes too late!

9 10 11 12 13

jetzt a - ber ganz all - mäh - lich ein - stellt, jetzt, wo ich nichts mehr da - von hab!
slow - ly and grad - ually down up - on me, now, when its bene - fits come too late!

Glaub's nicht! Das ist al - les Schwin - del, Das ist nicht!
 Non - - - - - sense! That is sil - - - ly trash! That is sense!

1 2 3 4

Glaub's nicht! Das ist al - les Schwin - del. Nur die im - mer alt ge - we - sen sind, nie - mals
 Non - sense! That is sil - ly trash! And on - ly those who nev - er have been young or have

al - - - - - - - les Schwin - - - - - del.
 sil - - - - - - - ly trash! For

denn wir an - - - dern wa - gen stets noch, uns zu bla -
 we who are of dif - ferent stuff dare still to ex -

5 6 7 8

Ju - gend-strei-che wag - ten, prah - len jetzt mit Weis - heit; doch wir an - dern wa - gen stets noch,
 risked a fool - ish blun - der boast now of their wis - dom. We who are of dif - ferent stuff dare

Life be - - - - - gins at six - ty.
 Life be - - - - - gins at six - ty.

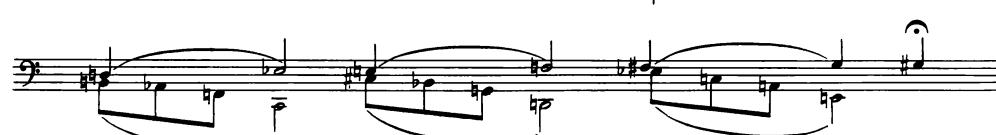
- mie - ren, denn wir glau - ben: Life be - gins right now, just at six - ty.
 - pose our faults, be - cause we feel that Life be - gins just at six - ty.

9 10 11 12 13

uns zu bla - mie - ren, denn wir glau - ben fest: Life be - gins at six - ty.
 still to ex - pose our faults, be - cause we know: Life be - gins at six - ty.

Many happy returns!
 And thousand good wishes

from A. Sch.
 C. E.



XIV

The musical score is divided into four systems, each containing five staves. The voices are Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure numbers 1 through 20 are placed below each staff.

- System 1:** Measures 1-5. The Bass part has a prominent eighth-note pattern.
- System 2:** Measures 6-10. The Tenor part features a sustained note in measure 6.
- System 3:** Measures 11-15. The Bass part has a sustained note in measure 11.
- System 4:** Measures 16-20. The Bass part has a sustained note in measure 16.

XV

The image displays a page of sheet music for a bassoon. It consists of six staves of musical notation, each with a bass clef and a 4/4 time signature. The music is divided into measures by vertical bar lines. Measure 1 starts with a rest followed by a eighth note. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a half note. Measures 5 and 6 continue the eighth-note patterns. The notation includes various slurs and grace notes. A large brace on the left side groups the first three staves together, and another brace on the right side groups the last three staves together.

XVI

Wenn keiner der vier Sänger seinen Schlüssel vergessen hat, sollte es zusammengehn. Aber da ist leider noch ein Hindernis: Die Leute scheinen nicht recht beisammen zu sein. Denn alle Augenblicke – oder müssen sie das? – singt einer doppelt so rasch, oder doppelt oder viermal so langsam. Wie sie dann doch zusammenkommen –

das ist ein Rätsel!

XVII

Immer dasselbe, wenn man es nicht von vornherein anders ansieht – nur dann wird es anders klingen.

The musical score consists of eight staves of music, divided into two sections by vertical bar lines. The top section contains staves 1 through 8, and the bottom section contains staves 3 through 8. The music is written for a bassoon (or similar instrument) and piano. The bassoon parts are on the bottom four staves, and the piano parts are on the top four staves. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as accents and slurs. The score is set on five-line staff paper with a bass clef for the bassoon and a treble clef for the piano.

XVIII

Es läßt sich, lieber Freund, leicht ausrechnen, daß unsere 70. oder spätestens 80. Geburtstage wieder schöner ausfallen werden. Und wir wollen trachten, sie zu erleben!
Meinem lieben Freunde, Dr. David J. Bach, sein

Chautauqua New York, 30. Juli 1934

Arnold Schoenberg

System 1:

1 Wer mit der Welt lau - - fen will, muß Zeit ha - ben: läuft sonst zu rasch.

2 Wer mit der Welt lau - - fen will, muß Zeit ha - ben: läuft sonst zu rasch.

3 Wer mit der Welt lau - - fen will, muß Zeit ha - ben: läuft sonst zu rasch.

4 Wer mit der Welt lau - - fen will, muß Zeit ha - ben: läuft sonst zu rasch.

5 Wer mit der Welt lau - - fen will, muß Zeit ha - ben: läuft sonst zu rasch.

System 6:

6 Wer sich als Held rau - - fen will, muß Leid tra - gen:
— zu rasch.

7 Wer sich als Held rau - - fen will, muß Leid tra - gen:
— zu rasch.

8 Wer sich als Held rau - - fen will, muß Leid tra - gen:
läuft sonst zu rasch.

9 Wer sich als Held rau - - fen will, muß Leid tra - gen:
läuft sonst zu rasch.

10 Wer sich als Held rau - - fen will, muß Leid tra - gen:
läuft sonst zu rasch.

System 11:

11 wiegt sonst zu leicht.

12 Wer Wert für Geld kau - - - - fen will,
— tra - gen: wiegt sonst zu leicht.

13 Wer Wert für Geld kau - - - - fen will,
— tra - gen: wiegt sonst zu leicht.

14 Wer Wert für Geld kau - - - - fen will, muß weit fra - gen: gibt

15 Wer Wert für Geld kau - - - - fen will, muß weit fra - gen: gibt

16 muß weit fra - gen: gibt sonst zu - viel, gibt sonst zu - viel!

17 muß weit fra - gen: gibt sonst zu - viel, gibt sonst zu - viel!

18 muß weit fra - gen: gibt sonst zu - viel, gibt sonst zu - viel!

19 muß weit fra - gen: gibt sonst zu - viel, gibt sonst zu - viel!

20 muß weit fra - gen: gibt sonst zu - viel, gibt sonst zu - viel!

21 muß weit fra - gen: gibt sonst zu - viel, gibt sonst zu - viel!

XIX

f *fp* *p*

4 4

Es ist zu dumm, _____ es ist zu scha - de, _____ daß ich nicht zu Ih - nen

f *fp* *p*

4 4

Es ist zu dumm, _____ es ist zu scha - de, _____

3

kann nach Chi - ca - go

4

kom - - - - men; wenn das

daß ich nicht zu Ih - nen kann nach Chi - ca - go kom - - - -

f

Es ist zu

5

Geld nur nichtso wich-tig zum Le - ben wä - re! Es ist wirklich zu dumm! Wenn das Geld nicht wär,käm ich

6

-men; wenn das Geld nur nichtso wich-tig zum Le - ben wä - re! Es ist wirklich zu dumm! Wenn das

fp p

dumm, _____ es ist zu scha - de, _____ daß ich nicht zu Ih - nen kann nach Chi - ca - go

f *fp* *p*

Es ist zu dumm, _____ es ist zu scha - de, _____ daß ich nicht zu Ih - nen kann nach Chi -

XXV

Für Frau Charlotte Dieterle

15. November 1935

Musical score for piano, four staves. The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). Measure numbers are placed above the staves.

- Staff 1:** Measures 1-12. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 12 ends with a half note.
- Staff 2:** Measures 4-7. The right hand continues eighth-note chords. Measure 7 contains lyrics: "ja ach". Measure 7 ends with a half note.
- Staff 3:** Measures 7-10. The right hand plays eighth-note chords. Measure 10 contains lyrics: "ach ja". Measure 10 ends with a half note.
- Staff 4:** Measures 10-12. The right hand plays eighth-note chords. Measure 12 ends with a half note.

XXVI

1 2 3 4 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 10

XXVII

A

1 2 3 4 5

a d

B

b c

A musical score for a string quartet (two violins, cello, and bass) across five staves. The score is divided into measures by vertical bar lines and labeled with letters and numbers above the staves. Measure 6 starts with a bass note followed by two eighth notes. Measure 7 has a single eighth note. Measure 8 begins with a bass note, followed by a sixteenth note, a eighth note, and a sixteenth note. Measures 9 and 10 are blank. Measure 11 starts with a bass note, followed by two eighth notes, and ends with a sixteenth note. The labels indicate specific performance techniques or sections: 'D' covers measures 6-7, 'e' covers measures 8-9, 'G' covers measures 10-11, 'C' covers measure 6, 'E' covers measure 8, 'F' covers measure 10, 'H' covers measure 11, 'f' covers measure 9, and 'I' covers measure 11.

XXVIII

Canon

for Mr. Saunders

Christmas 1939

Mis - ter Saun - ders, I owe you thanks for at least four years.

Let me do it in four voic - es so that ev' - - ry

one of them counts for one year. Mer - - ry Christmas four times, listen how they

sing it! Al - so Mer - ry Christmas to Mis - sis Saun - ders. Mis - ter

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XXIX

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XXX

To Artur Rodzinski's son, Richard, wishing his career may continue as successful as it began.

March 12, 1945

Arnold Schoenberg

1 2 3 4

I. Soprano

I am al - most sure, when your nurse will change your dia - pers, she will not sing you one of my Ge- or - ge -

II. Soprano

I am al - most sure, when your nurse will change your

III. Soprano

I am al - most sure, when your nurse will change your

IV. Soprano

I am al - most sure, when your nurse will change your

5 6 7 8

I. Soprano

- Songs, nor of my Second String Quar-tet, but per-haps she stills you: "Sleep, Richard, sleep, dein Va - ter hat dich lieb!"

II. Soprano

dia - pers, she will not sing you one of my Ge- or - ge - Songs, nor of my Second String Quar-tet, but perhaps she stills you:

III. Soprano

I am al - most sure, when your nurse will change your dia - pers, she will not sing you one of my Ge- or - ge -

IV. Soprano

I am al - most sure, when your nurse will change your

9 10 11

I. Soprano

I am al - most sure, when your nurse will change your dia - pers, she will not

II. Soprano

"Sleep, Ri-chard, sleep, dein Va - ter hat dich lieb!" I am al - most sure,

III. Soprano

Songs, nor of my Se - cond String Quar - tet, but per - haps she stills you: "Sleep, Ri - chard, sleep, dein

IV. Soprano

dia - pers, she will not sing you one of my Ge - or - ge - Songs, nor of my Se - cond String Quar -

12 13 14

I. Soprano

sing you one of my Ge - or - ge - Songs, nor of my Se - cond String Quar - tet, but per - haps she stills you:

II. Soprano

when your nurse will change your dia - pers, she will not sing you one of my Ge - or - ge -

III. Soprano

Va - ter hat dich lieb!" I am al - most sure, when your nurse will change your

IV. Soprano

- tet, but per - haps she stills you: "Sleep, Ri-chard, sleep, dein Va - ter hat dich lieb!"

XXXI

Thomas Mann, zum 6. Juni 1945

The musical score consists of four staves of music, numbered 1 through 4 from top to bottom. Staff 1 starts with a measure of 4/4 time, followed by measures 2, 3, and 4. Staff 2 follows, with measures 1, 2, 3, and 4. Staff 3 follows, with measures 1, 2, 3, and 4. Staff 4 follows, with measures 5, 6, 7, and 8. Measures 9 and 10 are shown at the end of the score. The music includes various dynamic markings such as $\text{b} \rho$, f , p , and ff . There are also slurs, grace notes, and accidentals like sharps and flats. Measure 10 concludes with a double bar line and repeat dots.

Wahrscheinlich, um Ihnen meine Schätzung auf besondere Weise zu zeigen, habe ich es mir mit diesem Kanon besonders schwer, ja fast unmöglich gemacht. Es klingt übrigens unmöglich, und ich hoffe, Sie werden es nicht hören wollen (weshalb ich es auch in den „alten“ Schlüsseln notierte). Es ist nicht ohne (aufrichtigen) Egoismus, daß ich wünsche: wir beide mögen einander noch viele Jahre gute Zeitgenossen bleiben.

Herzlichst, Ihr

Arnold Schoenberg

XXXII

1 Gra - vi - ta - 2 tions - - - 3 zen - trum ei - - - - - ge - - - - - nen

Son - - nen - sy - stems, von strah - len - den Sa - - tel - li - - ten um - kreist, so

5 6 7 8

stellt dem Be - wun - - - de - rer dein Le - - ben sich

9 10 11

12 dar. 13 14 15

XXXIII

1. Geige 2 3 4 5 6 7 8 9

2. Geige 10 6 8 7 9

This section contains two staves for the first violin (1. Geige) and two staves for the second violin (2. Geige). The violins play eighth-note patterns. The bassoon (Bratsche) and cello (Violoncello) provide harmonic support with sustained notes and eighth-note chords.

6 7 8 9 10

1. Geige 5 4 3 2

Violoncello 9

Bratsche 1

This section continues the musical line, adding the cello and bassoon to the existing violin parts. The violins continue their eighth-note patterns, while the bassoon and cello provide harmonic foundation.

1. Geige 2 3 4 5

2. Geige

Bratsche

Violoncello 10 6 8 7 9

This section shows all four instruments (1. Geige, 2. Geige, Bratsche, Violoncello) playing together. The violins play eighth-note patterns, the bassoon provides harmonic support, and the cello adds bass lines and eighth-note chords.

6 7 8 9 10

Violoncello

Bratsche

2. Geige

1. Geige 5 4 3 2 1

This section focuses on the lower voices, with the bassoon and cello providing harmonic support and the violins continuing their eighth-note patterns. The bassoon and cello play sustained notes and eighth-note chords, while the violins play eighth-note patterns.