

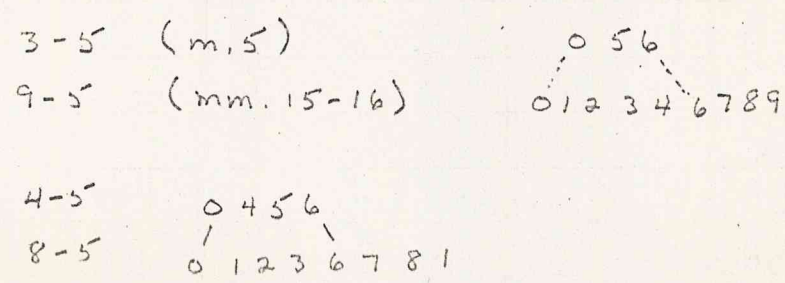
Webern

I Complement Relations

literal compl.	{	<u>5-21</u> :	{ 11 2 3 6 7 }	"(3)!"	{ m. 13 mm. 17-19 and m. 20 (vertical) mm. 22-23
		<u>7-21</u> :	{ 8 9 10 0 1 4 5 }		
literal compl.	{	* <u>4-8</u> :	{ 4 5 9 10 }		m. 23 mm. 22-25
		<u>8-8</u> :	{ 11 0 1 2 3 6 7 8 }		

* 4-8 (and tetrachord of 6-16) is also contained in 8-8.

Also:



(Both pairs hold "0" and "6" invariant)

II Invariance (among statements of the same p.c. set)

Examination of multiple statements of 3- and 4-note sets in this piece indicates that in most instances there is no, or at least minimal, invariance between different statements of the same set. In other words Webern seems to have chosen values of t so as not to produce any invariant pitch classes for 3- and 4-note set statements.

Examination of the 5-note sets produces the opposition results.

[Measures 15-25]

B

	3-1	3-3	3-4						
4-4	Kh	Kh	Kh						
(8-5)	Kh	K	Kh						
4-8	K	K	Kh						
4-17	K	Kh	K						
4-18	K	Kh	K	4-4	(8-5)	4-8	4-17	4-18	
5-21	K	Kh	Kh	K	K	K	K	K	5-21
6-16	Kh	Kh	Kh	Kh	Kh	Kh	Kh		Kh

Nexus set(s): 6-16 (and 5-21)

(Entire piece)

	3-1	3-3	3-4													
4-4	Kh	Kh	Kh													
(8-5)	Kh	K	Kh													
4-8	K	K	Kh													
4-13	K	K	K													
4-215	K	Kh	K													
4-17	K	Kh	K													
4-18	K	Kh	K													
4-229	K	K	K	4-4	(8-5)	4-8	4-13	4-215	4-17	4-18	4-229					
5-3	Kh	Kh	Kh	Kh	K	K		K	K	K						
5-4	Kh	Kh	Kh	Kh	Kh	K	Kh	K	K	K	K					
5-6	Kh	Kh	Kh	Kh	Kh	Kh	K	Kh	K	K	K					
5-21	K	Kh	Kh	K	K	K		K	Kh	K	K					
5-236	Kh	Kh	K	K	K	K	Kh	K		Kh	K	5-3	5-4	5-6	5-21	5-236
6-5	Kh	Kh	Kh	Kh	Kh	Kh	Kh	Kh		Kh	Kh		Kh	Kh		
6-16	Kh	Kh	Kh	Kh	Kh	Kh		Kh	Kh		Kh			Kh	Kh	

Nexus Sets: 6-5, 6-16 and 4-4

or (5-6 + 4-4)!

IV Form

The overall formal design seems to be as follows:

[A] mm. 1-10

transition (mm. 12-14)

[B] mm. 15-25

Sections A and B could be subdivided but time does not permit that here. The differentiation between A and B is clear - contrast with respect to dynamic levels, tempo, timbre, and registers exploited. The set complex charts for A and B also indicate a contrast in terms of the p.c. sets used. (There is some references in B to sets found in A, but not many.) Each set exhibits a connected structure, each having its own Nexus sets. The piece as a whole also exhibits a connected structure as indicated above.

The transition unites A and B, that is connects them by combining elements of both. Dynamically (and gesturally?) it belongs to A yet the set 5-21 anticipates B. The use of percussion here - the only place, except at the very end - differentiates it from the rest of the piece, and it is the use of this new timbre that signals the coming of something new (B).

V Similarity Relations (Have just begun this line of inquiry but time is up)

6-5 + 6-16 (Rp)

