

A: 6-Z44: [10, 1, 2, 5, 6, 7]

⑦

The image shows a handwritten musical score for Webern's Op. 10/1, consisting of four staves. The notation includes various rhythmic values, accidentals, and articulation marks. Several sections are highlighted with colored boxes: a red box at the top, a purple box in the middle, and a red box at the bottom. Brackets and lines connect these boxes to chord symbols listed below the score. The score is written in a 2/4 time signature.

C: 6-Z44: [3, 4, 5, 8, 9, 0]

B: 6-Z19: [4, 5, 8, 9, 11, 0]

E: 6-Z6: [9, 10, 11, 2, 3, 4]

D: 6-Z6: [2, 3, 4, 7, 8, 9]

Four sets of empty musical staves are provided at the bottom of the page, each consisting of a five-line staff.

~~Final draft~~

Comments on proportional graph of Op.10/1--emphasize unusual proportions

The segment of length 18 beginning with the cel. attack on the downbeat of m. 3 and terminating with the attack in Cl. in the ~~xxxx~~ same measure is probably to be interpreted as 3x6--i.e., a repetition of the duration of the opening structure. By this purely durational means unity (in terms of repetition) is achieved.

The entrance of flute in m. 5 is to be interpreted as an anticipation by 2 units, since the durational length has been established as 12 by the ~~xx~~ Cl. Harp, Vn., and Va. come in at the "correct" interval immediately thereafter.

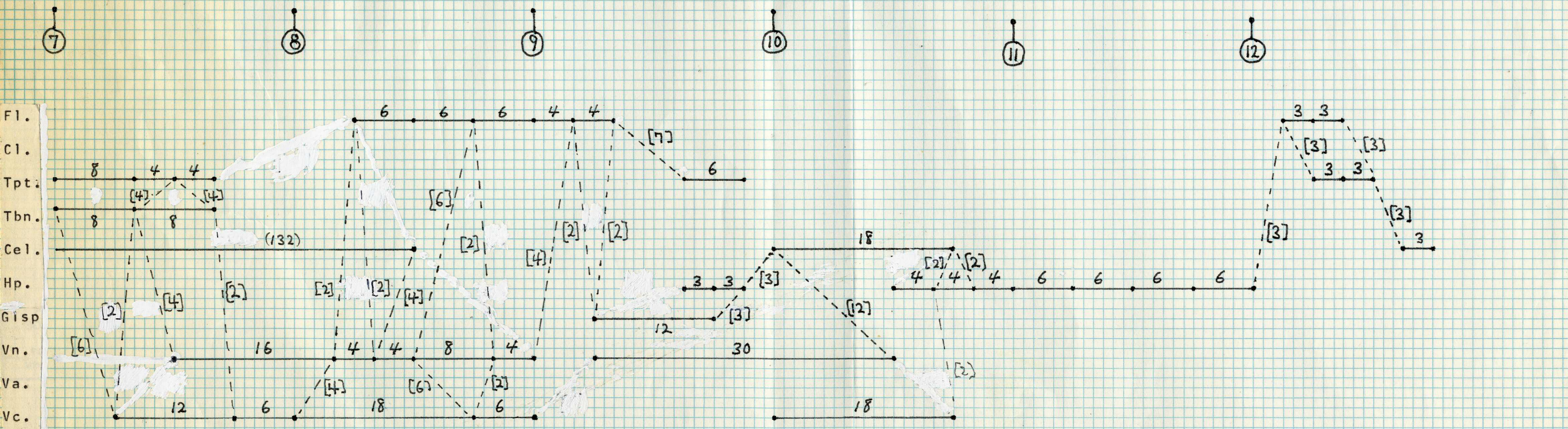
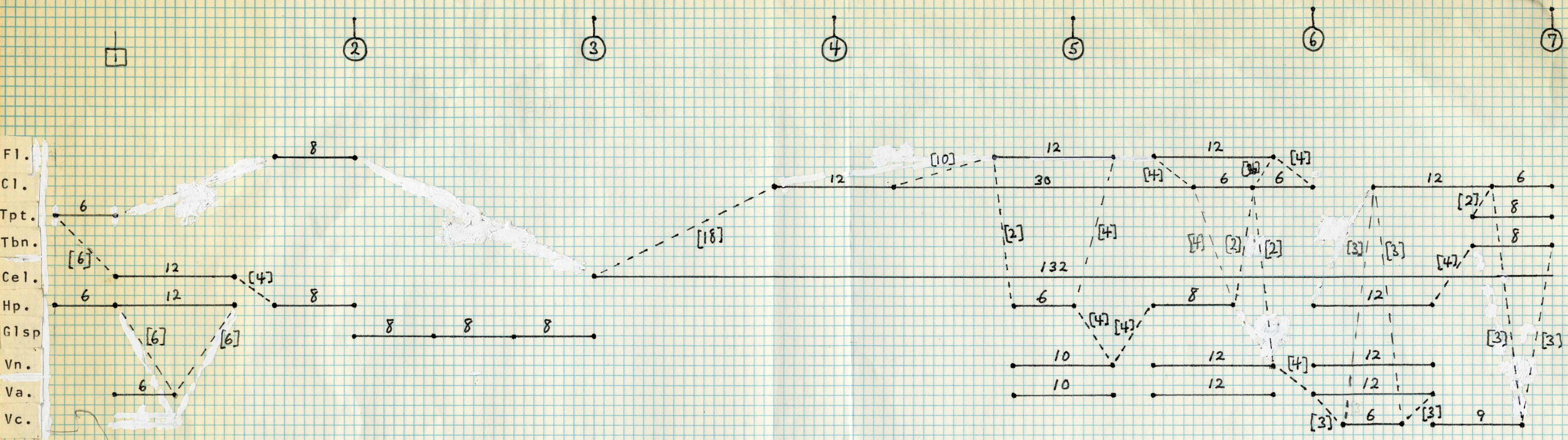
Formally, the closed structure at the very end is a direct reference to the opening, consisting of segments of length 6 partitioned (3)(3) and the attack-attack-attack sequence also defining the interval 3.

The undivided interval 7 occurs between the fl. release in m. 9 and the ~~xxxx~~ tpt. attack that follows, presenting the single pitch A seemingly with length 6, partitioned by Harp into (3)(3). This "out of phase" entrance (too soon or too late in terms of the prevailing proportions) of prime length is to be interpreted, however, as (4)(3).

In m. 10--as an example of the partitioning of longer segments in terms of the basic durations--the two segments of length 18 are partitioned (12)(6) by a-r and r-r points.

just how refined, etc.

— how (not) Kabosh dissertation



Webern, Op. 10/1

Handwritten musical analysis of Webern, Op. 10/1, featuring pitch class sets, intervallic structures, and chromatic relationships.

Top Row (Pitch Class Sets):

- 4-19: [1, 5, 8, 9]
- 4-19: [1, 2, 5, 9]
- 4-19: [9, 11, 1, 5]
- 4-25: [8, 11, 3, 5] (occurs as last tetrachord)
- 5-21: [4, 5, 8, 9, 2]
- 5-21: [10, 1, 2, 5, 6]

Left Column (Pitch Class Sets):

- ? 6-217: [7, 8, 9, 11, 2, 3]
- 4-19: (8)(9)(8)(8)
- [7, 11, 2, 3]
- 4-19: (6)(12)(4)(9)(8)(10)
- [11, 0, 3, 7]
- 5-7: [2, 3, 7, 8, 9]
- 5-217: [11, 0, 2, 3, 7]
- 6-219: [7, 8, 11, 0, 2, 3]

Middle Column (Pitch Class Sets):

- 9
- 11 3
- 11
- 5
- 9
- 8
- 2
- 2
- 3
- 11
- 11
- 0
- 10
- 10
- 0
- 2
- 5
- 7
- 6
- 5
- 7
- 5
- 6

Right Column (Pitch Class Sets):

- 10
- 10
- 2
- 1
- 5
- 6
- 7
- 11
- 9
- 9
- 8
- 8
- 0
- 4
- 5
- 4
- 3
- 3
- 6
- 5
- 7
- 5
- 6

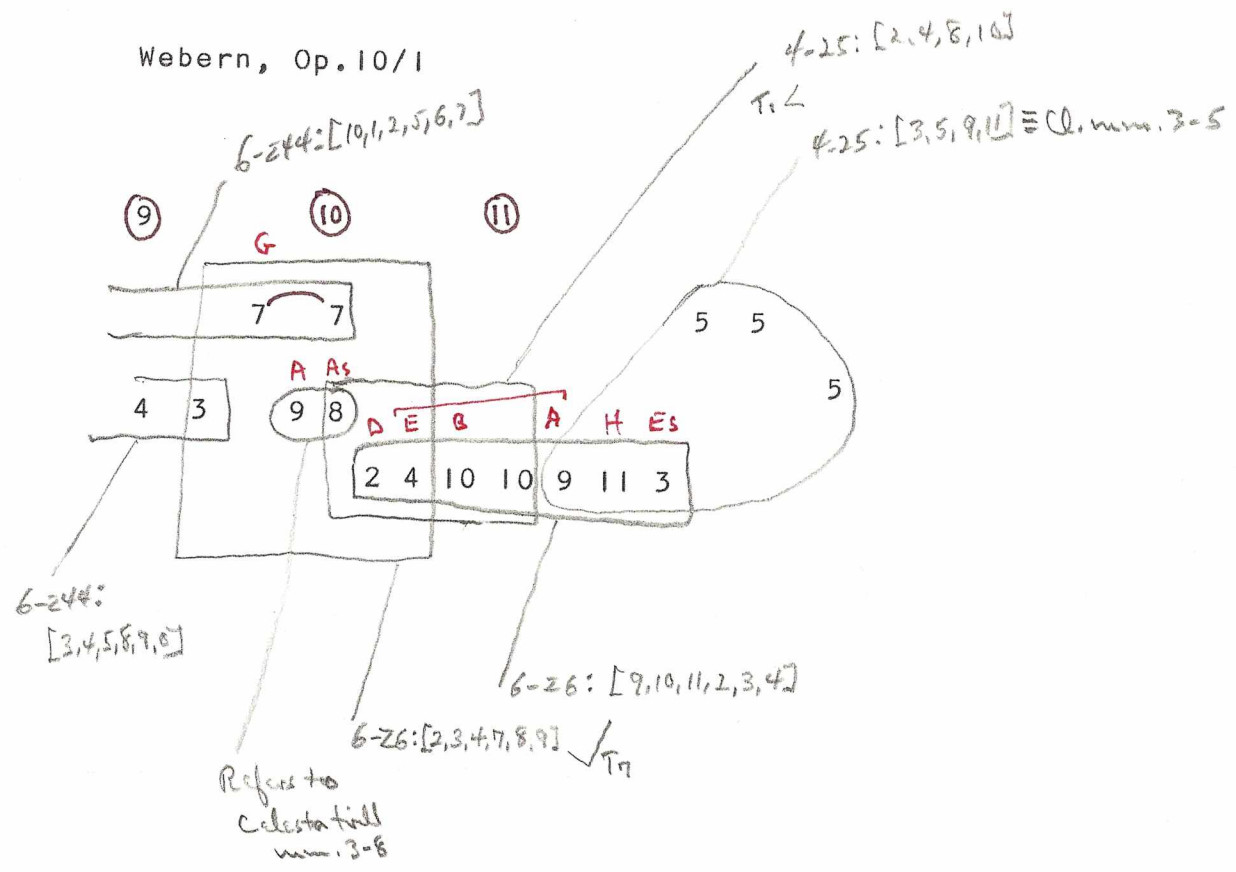
Bottom Section (Pitch Class Sets):

- ? 4-9: [2, 3, 8, 9] (as background chromatic)
- 8-1: [8, 9, 10, 11, 0, 1, 2, 3]
- ? 6-219: [1, 2, 5, 6, 8, 9]
- 6-26: [8, 9, 10, 1, 2, 3]
- 6-24: [8, 9, 10, 0, 1, 2]
- 6-237: [5, 6, 7, 8, 9, 12]
- 5-217: [5, 6, 8, 9, 11]
- 5-7: [2, 3, 7, 8, 9] (same as mm. 2-3)
- 6-244: [3, 4, 5, 8, 9, 0]
- 6-219: [4, 5, 8, 9, 11, 0]
- 6-244: [10, 1, 2, 5, 6, 7]
- also:
 - 5-7: [0, 1, 5, 6, 7]
 - 6-26: [0, 1, 2, 5, 6, 7]
 - 6-243: [3, 4, 5, 8, 9, 11]

Annotations:

- pc + complete chromatic
- complete parsing in terms of 6-219/44
- USE as CORE references examples

Webern, Op. 10/1



? 8-9: (0, 1, 6, 7)

? 6-7: [3, 4, 5, 9, 10, 11] Just triad chord

Webern, Op.10/1 $C=IT_{10}(A)$ pc5 invariant
 6-Z19 and 6-Z44 in mm. 7-10 $B=IT_8(\bar{A})$ pc5 invariant!
 (see musical example) $B=T_{10}(\bar{C})$ invar. 5-21:[4,5,8,9,0]
(contains two 4-19s)

Vn. A: (16)(4)(4)(8)(4)[6](30)	total 72 6-244
Vl. & Fl. B: (6)(6)(6)(6)(6)(4)	total 34 6-219
Vc. & Fl. C: (6)(6)(6)(6)(4)(4)	total 32 6-244

Total attack-release partition for the section

m.7	vn.	end of Vc.	vn.ends
		end of Fl.	
	(6)(2)(4)(4)(2)(6)(4)(2)(2)(4)(6)(2)(4)(4)(2)(2)(7)(3)(3)(12)(4)		

(2)(2)(4)(6)(6)(6)(6)(3)(3)(3)(3)3

[] Silence in all parts

Partition of Celeste trill from m. 3 in Op.10/1

(18) (12) (10) (2) (6) (4) [4] (4) (4) (2) (2) (4) (3) (3) (3) (3) (4) (2) (3) (3)

(6) (2) (4) (4) (2) (6) (4) (2) (2) (4)

mm. 1-2

(6) (6) (6) [4] (8) (8) (8) (8)

middle of m. 8 to end (after celeste trill)

(6) (2) (4) (4) (2) (2) (7) (3) (3) (3) (12) (4) (2) (2) (4) (6) (6) (6) (6) [3] (3) (3) (3) [3] (3)

General: Rhythmic partition is the pulsed pattern that replaces "meter".

*controversial
clearly gentler
in
Orchestra*

On "celeste" pattern:

(palindromes)

contains many symmetries e.g. (4) (2) (2) (4) and (2) (4) (4) (2)

total silences are of length 4 and 3 only-

the cell of size 7 preceeds the entry of a¹ in trumpet and harp

the final constellation of segments of length 3

second section begins with duration of length 18 (=3x6 of opening)