

89
23
76

4-3: [6, 7, 9, 10] CII TS

6-21: [7, 9, 10, 11, 1, 3]

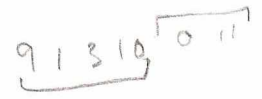
4-19: [5, 7, 10, 11]

Other bar 4: [1, 2, 4, 5] CI

(log. bar 2)

7-35: [6, 7, 9, 11, 0, 2, 4]
"major"!

4 10
7 6
2 3
8 9



E thread

later?

→ Celesta sounds 1 8ve higher

Glockenspiel sounds 2 8ves higher

↳ Guitar sounds 1 8ve lower

Mandoline sounds as notated

Xylophone sounds as notated

Harp sounds as notated

Wagner, Op. 10/5

Some melodic correspondences

m. 5 Va. tr.

4-12: {6, 8, 9, 10}

Op. 4-12

tr. tr. tr.

with tone-color, rhythm

m. 11 cl. tr. Vn. tr. cl. tr.

4-12: {6, 8, 9, 10}

ic2 cl. tr. tr. Vn. tr.

m. 4 ob. tr.

4-3: {1, 2, 4, 5}

m. 17 tr. tr.

ic2
ic4

4-3: {6, 7, 9, 10} = T5 complete variation w/v/c

m. 6 Va. tr.

m. 20 tr. tr.

both in same context (6-21) - also identical with resp. to rhythm and tone-color

Sehr flüchtig (d = ca 152) ⁰¹

The musical score consists of two systems of staves. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vc.), and Cello/Double Bass (Cb.). The second system includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vc.), and Cello/Double Bass (Cb.). The score is heavily annotated with performance directions such as 'Sehr flüchtig', 'd = ca 152', '1) Sounds 2 Eves higher', '2) Sounds 1 Eves higher', 'A modified repetition of the opening beginning', and 'FINE'. Circled numbers (5, 9, 13, 15, 21, 20) are placed above the staves. The notation includes various note values, rests, and dynamic markings.

01 in "Op. 6" version; Zeitpunkt (d.)

- 1) Sounds 2 Eves higher
- 2) Sounds 1 Eves higher

A modified repetition of the opening beginning

Sehr fließend A: C:II (4-21) B: C:III (5-10)

Handwritten musical score for four staves in 3/4 time. The score includes various musical notations such as notes, rests, and accidentals. Handwritten annotations include:

- A: C:II (4-21)
- B: C:III (5-10)
- C:III (5-16)
- D: C:I (4-20)
- E: C:III (4-18)
- C: C:I (7-21)
- C: C:I (7-31)

Sehr flüchtig

10-51

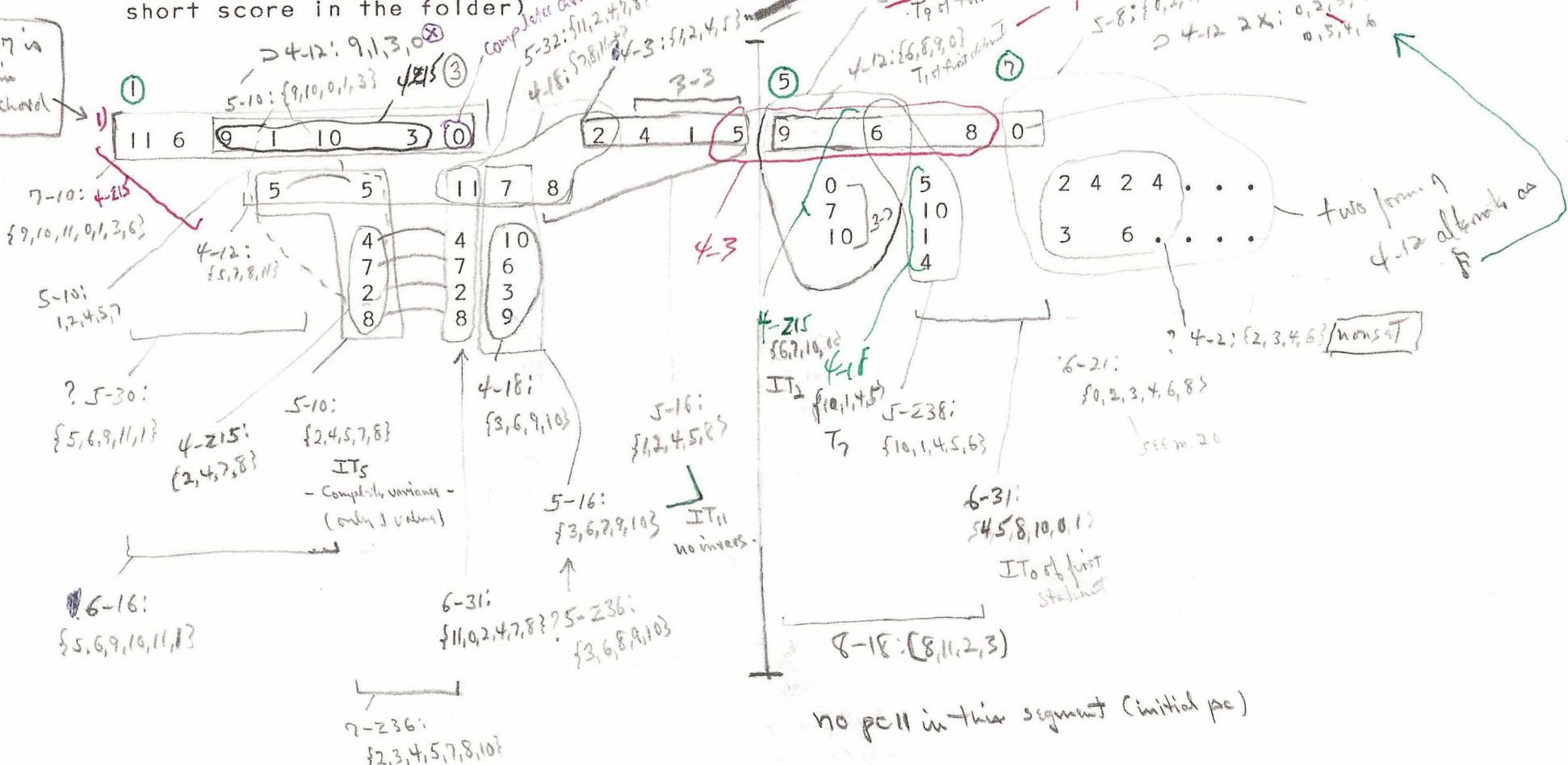
10-52

10-53

10-54

Webern, Op. 10/5 (1913)
 (This numerical graph corresponds to the short score in the folder)

3-7 is main trichord



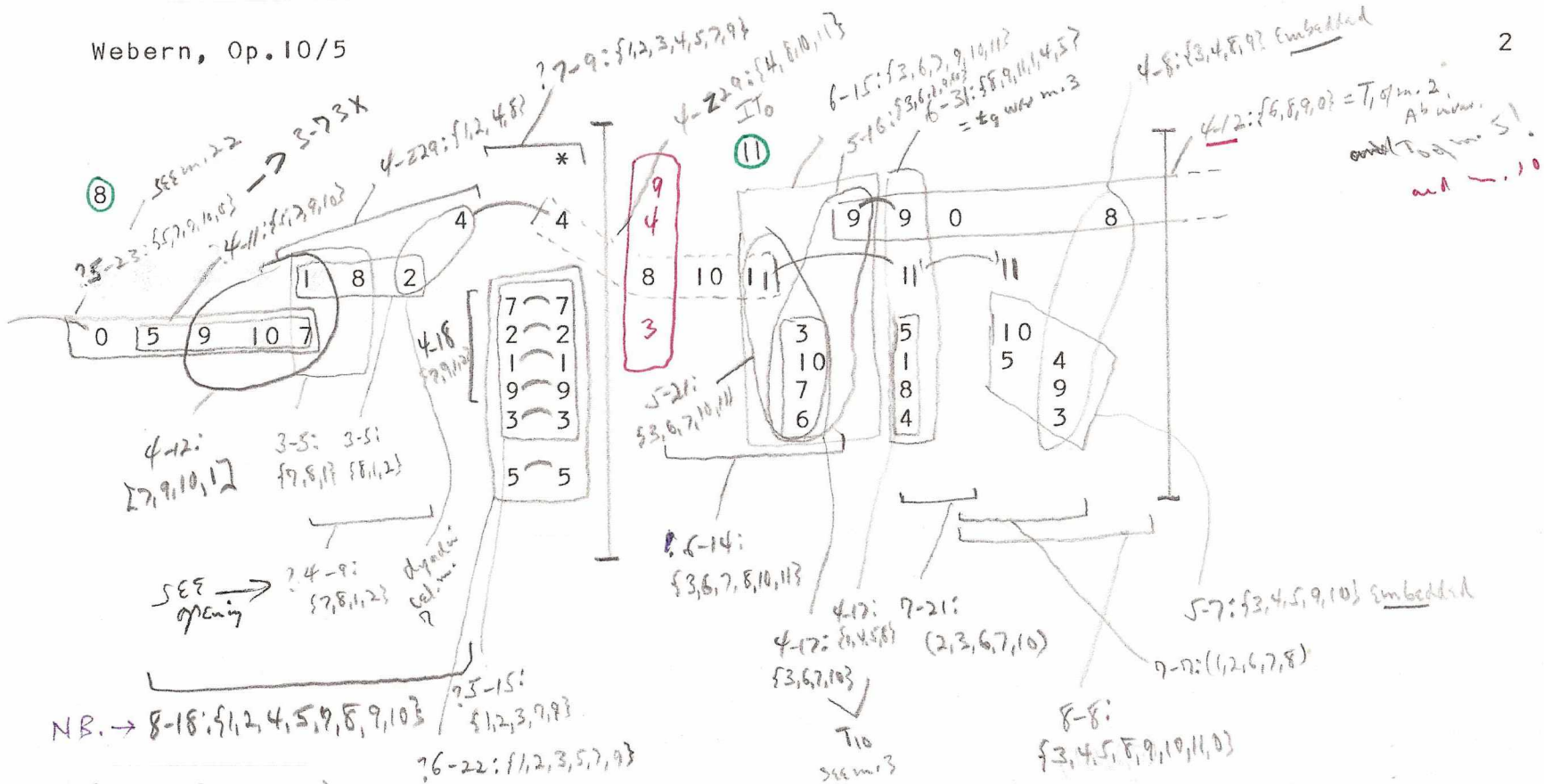
$R_1(6-16, 6-31)$
 $R_{p\text{ too}}: 5-21 \text{ \& } 5-30$

Beautiful examples of embedded complement. The set (5-10) is Webern's solution in the first of the chamber work. Exercise (1910)

8-18: {7,8,11,0,1,2,4,5}
 Gp. m. 3
 Tpt. 0b.

Basically a modified repetition of first section - Note succession 4-21 & 4-18

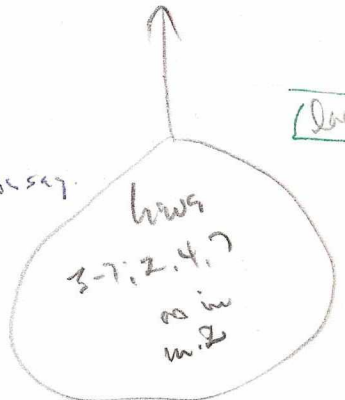
Retrospects of intervals of 4-12 in mm. 5-7, 12.



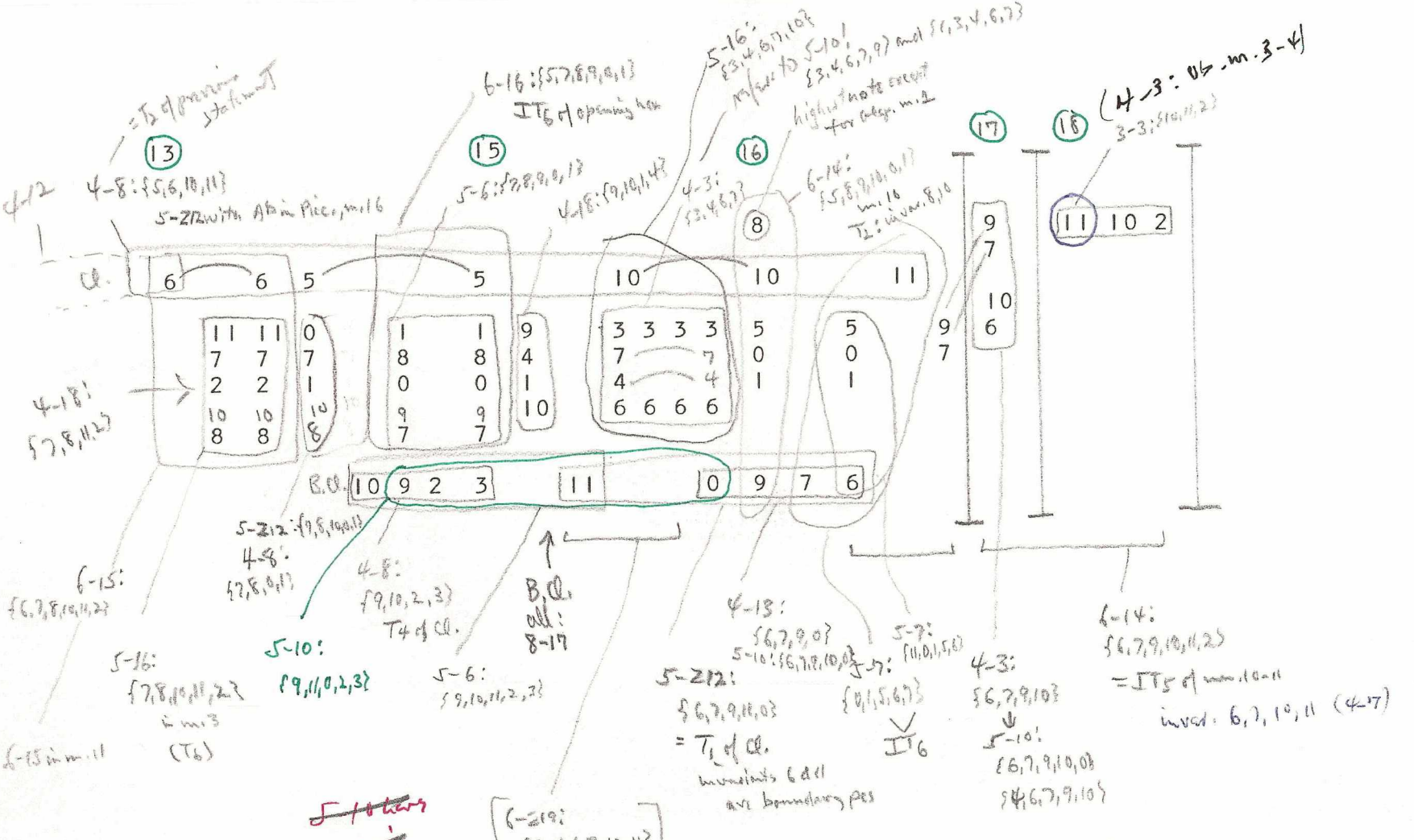
*See score for doublings here

lacks pc 11

lacks: pc 2



entire seq.



4-12 = 1/2 of previous statement
 4-8: {5,6,10,11}
 5-212: with A bin Pic, m.16

6-16: {5,7,8,9,10,11}
 IT₆ of opening hex

5-16: {5,6,7,10,11}
 m.16 to 5-10: {3,4,6,7,9} and {6,3,4,6,7,3}

4-3: 06 - m. 3-4
 3-3: {10,11,2}

4-18: {7,8,11,12}

6-15: {6,7,8,9,10,11,12}

5-212: {7,8,9,10,11}
 4-8: {7,8,10,11}

4-8: {9,10,2,3}
 T₄ of cl.

5-10: {9,11,10,2,3}

5-6: {9,10,11,2,3}

B.C. all: 8-19

4-13: {6,7,9,0}

5-10: {6,7,8,10,0}

5-7: {11,0,1,5,6}

5-212: {6,7,9,10,0} = T₁ of cl.

{4,1,5,6,7} IT₆

6-14: {6,7,9,10,11,2}

= IT₅ of m. 10-11

invcl: 6,7,10,11 (4-17)

~~5-10: {9,11,10,2,3}~~

{6-210: {3,4,6,7,10,11}}

dynd E²-16: of VC in m. 7

refers back to above soln in m. 3-4 - note ic.
 correspondence: ic2, ic4

