

II

1928

Thema
Sehr ruhig (♩ = ca 54)

VARIATIONEN

1 2 3 4 5 6 A Es 7 8 9 10 11

Kl. *pp* *p* *pp* *pp* *pp* *pp* *pp* *p* *pp*

Bkl.

1. Hr. *mit Dämpfer* *pp* *Dämpfer ab*

2. Hr. *mit Dämpfer* *pp* *pp* *p* *pp* *p* *pp*

Hr. *pp* *p* *pp* *p* *pp* *p* *pp*

1. Gg. *sehr zart* *mit Dämpfer* *pp* *Dvz 1*

2. Gg.

Br.

Vic.

I. Variation
lebhafter (♩ = ca 66)

12 13 14 15 16 17 18 19

Kl.

Bkl.

1. Hr.

2. Hr.

Hr.

1. Gg. *(P6)* *pizz.* *arco* *pizz.* *arco* *(P6)* *pizz.* *arco*

2. Gg. *mit Dämpfer* *pizz.* *arco* *pizz.* *arco* *(P6)* *pizz.* *arco*

Br. *(P6)* *pizz.* *arco* *pizz.* *arco* *(I10)* *pizz.* *arco*

Vic. *mit Dämpfer* *pizz.* *arco* *pizz.* *arco* *(I10)* *pizz.* *arco*

(I10) *pp* *c. mel 1* *(I14)*

Webern, Symphonie, Opus 21/ II

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

The image displays ten staves of musical notation. Each staff contains a sequence of notes, primarily quarter notes, with various accidentals (sharps, flats, naturals) and stems. The notation is arranged in a vertical column, showing a progression of pitches and timbres characteristic of Webern's atonal style.

N.B. The labels for inversions are tabular references. The subscript does not necessarily represent the actual transposition w/r the prime form. This can be read from entries in corresponding row and column positions.

Op.21--background data

completed in 1928 (during the summer)

preceded by following 12-tone works

Op.17 Three Folk ~~Songs~~ Texts (Traditional Rhymes)

Op.18 Three Songs

Op.19 Two Songs

Op.20 String Trio

the earliest 12-tone work was a Kinderstück (autumn, 1924)

planned to include a third movement, but that idea abandoned
(sketches for this are included in the published sketchbook)
premiered by League of Composers in N.Y.C. Dec. 18, 1929.
for this W. received \$350.

Webern's own comments on the symphony are reproduced in
The Path ~~to~~ to the New Music pp. 52 and 56 and in Moldenhauer
pp.327-328.

It is the best example of Webern's musical interpretation
of Goethe's Urpflanze concept.

Class 13

0. Returning papers?

1. Return papers on Op. 35/3 and discuss.

2. Pc set genera?

3. Assigned work for today: Webern, Op. 21/II Theme and Var. 1.

Tetrachords of combinatorial hexachords, Op. 35/3

	G1	G2	G3	G6	G7	G9	G12
4-3				●			
4-10					●		
4-13	●		●		○		
4-z15	●	○					
4-18	○		●			○	
4-27		○	●				○

Counts: 3 2 3 1 2 1 1

G1 G2 G3 G6 G7 G9 G12

Squo Indices in Descending Order with Genera

- .133: G3 (diminished)
- .095: G1 (atonal)
- .088: G7 (chroma-dia)
- .061: G2 (whole-tone)
- .048: G9 (atonal-tonal)
- .044: G6 (semichroma), G12 (dia-tonal)

Webern, Opus 21/II
Row forms

Thema

P5: 5 8 7 6 10 9 3 4 0 1 2 11
 P11: 11 2 1 0 4 3 9 10 6 7 8 5

Variation I

P0: 0 3 2 1 5 4 10 11 7 8 9 6 Dux1
 I10: 10 7 8 9 5 6 0 11 3 2 1 4 Comes1
 P6: 6 9 8 7 11 10 4 5 1 2 3 0 Dux2
 I4: 4 1 2 3 11 0 6 5 9 8 7 10 Comes2

Central Octad

CI

CII

CI

CII

Variation II

P4: 4 7 6 5 9 8 2 3 11 0 1 10 Comes
 I5: 5 2 3 4 0 1 7 6 10 9 8 11 Dux
 P7: 7 10 9 8 0 11 5 6 2 3 4 1 Dux
 I3: 3 0 1 2 10 11 5 4 8 7 6 9 Comes

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

6-30 0,1,3,6,7,9 0 1 2 3 4 5 6 7 8 9 10 11
 4 4 2 4 4 0 4 4 2 4 4 0

6-1: [543210]

6-30: [224223]

Morgan Class
Notes

Milton's notes

Introduction:

1. Symmetry in Webern's atonal music

Magic squares and crosses
Many canons, e.g., in the early songs

2. Row of Opus 21, with its retrograde symmetry, is unique in Webern. Never again used a row of this kind. Next two works (Quartet and Three Songs) are built on rows that have no symmetrical properties whatever (Bailey). But Op. 24 (Concerto for Nine Instruments) is Webern's "second masterpiece of symmetry" (Bailey).

3. The symmetrical properties of Op. 21 extend far beyond the abstract row to rhythm, register, timbre (mode of performance), and form.

4. Canonic intricacies: Many double canons in which dux and comes are inversionally related, both in the abstract with respect to the row forms and with respect to contour. Row designations are from Bailey's table (matrix).

5. Variations I, II, with attention to parameters in addition to pitch class and pitch.

Compare: Var. I and Var. VII
Var. II and Var. VI

Webern, Op. 21 ii Forms

Variation I: Double Canon

Canon I:

Dux: VnI P7 & R(P7)

Comes: Vc I5 & R(I5)

Canon II

Dux: VnII P1 & R(P1)

Comes: Va I11 & R(I11)

Variation II: Double Canon

Canon I

Dux: Hn IO

Comes: Hn P11

Canon II

Variation III:

Webern

The row reads: F-A flat-G-F sharp-B flat-A / E flat-E-C-C sharp-D-B. It has the peculiarity that the second half is the retrograde of the first. This is an especially intimate connection. There are, consequently, only 24 forms present, since two are always identical with each other. At the beginning the retrograde appears in the accompaniment of the theme. The first variation, in the melody, is a transposition of the series starting on C. The accompaniment is a double canon. Greater coherence cannot be achieved. Not even the Netherlanders have managed this. In the fourth variation there are constant mirrorings. This variation itself is the central point of the whole movement, and from there on everything goes backwards again. The entire movement thus represents in itself a double canon with retrograde motion. . . . What you see here (retrograde, canon, etc.—it is always the same) is not to be thought of as "Kunststückerln" [artistic tricks]—that would be ridiculous! As many connections as possible should be created, and you will have to admit that there are many connections here!¹⁹

The Path to the New music p. 56

Var. I

12

P₂

Comm 1

C E^b D

Part 2 P₁

F# A

Comm 2 I₁₁

E #

F# F

G#

E #

D

G G B

E^b E^b B

Comm 1

I₅

B^b G G#

A F

F# P

15

F B G

E F#

C F#

B B

F#

D E^b A

F# F# A^b

E^b D

17

F# F# A

C C

G G B^b

C# E

Comm I

P₂ Part 1

P₁ Part 2

Comm II

I₅ Comm 1

I₁₁ Comm 2

A B

C E^b D C# F# E B^b B G A A F#

F# A A G G B^b E F# G# D E^b C

B A

A B

B^b G G# A F# F# C B E^b D C# E

E C# D E^b B C F# F# A A^b G B^b

Comm 2 A B

II. Var.
sehr lebhaft (♩ = ca 84)

20 21 22 23 24 25 26

Kl. *f*

Bkl. *f*

1. Hr. *P₄* ohne Dämpfer

2. Hr. *I₅*

Hrf. *f*

1. Gg. *pizz.* *arco* *pizz.* *arco* *P₆*

2. Gg. *pizz.* *arco* *pizz.* *P₆* *pizz.* *f*

Br. *pizz.* *arco* *pizz.* *I₁₀* *pizz.* *f*

Vlc. *pizz.* *arco* *P₇* *arco* *I₄*

27 28 29 30 31 32 33 rit. - - -

Kl. *f*

Bkl. *f*

1. Hr. *f*

2. Hr. *f*

Hrf. *p* *p* *f* *f*

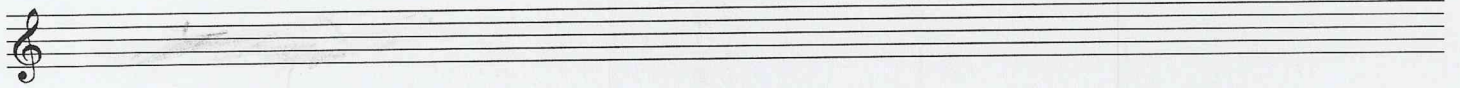
1. Gg. *pizz.* *f*

2. Gg. *pizz.* *f*

Br. *pizz.* *f*

Vlc. *pizz.* *f*

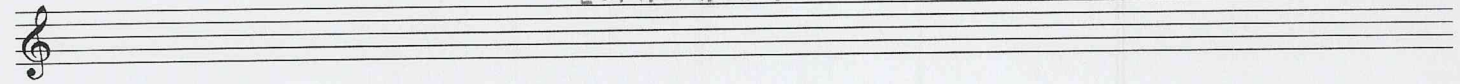
Weslem op. 21 ii
Notes



P_0 a b c

I_0 I_9 b

6-30 CIII
[3,4,6,9,10,0]



var. II
Horn

I_0

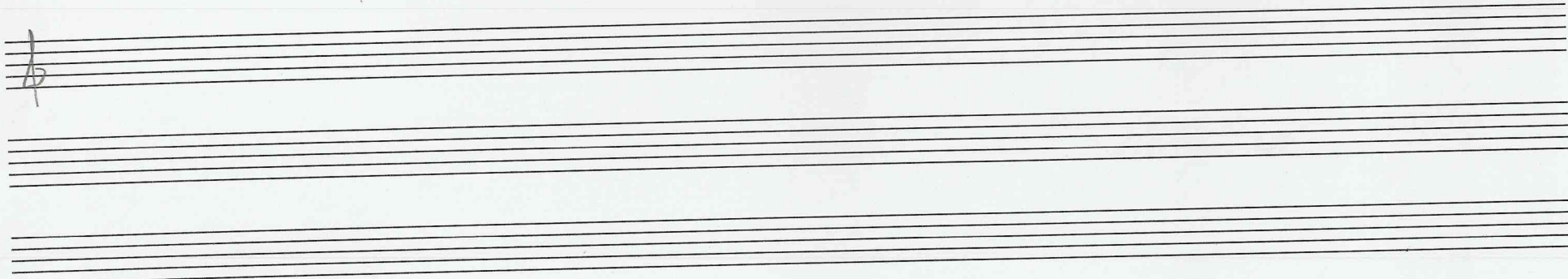
P_{11}

~~07910~~

8-28 С III



7 6 1 0 9 | 3 4 0 1



~~Variation I~~ ^{I.} Vari II

I₁₀ E^b C C# D B^b B || FE A^b G F# A
 P₂ G B^b A A^b C B || FF# D E^b E C#

R(I₁₀)

A F# G A^b E F || B B^b D C# C E^b
 C# E E^b D F# F || B C A^b A B^b G

R(P₂)

Vari III

I₃ A^b F F# G E^b E || B^b/A C# C B D

Common
dyads

P₆ B D C# C E E^b || A B^b F# G A^b F

Webern, Symphonie, Opus 21
Imbrications

5-8-7
3-2: {5,7,8}
8-7-6
3-1: {6,7,8}
7-6-10
3-3: {6,7,10}
6-10-9
3-3: {6,9,10}
10-9-3
3-5: {9,10,3}
9-3-4
3-5: {3,4,9}
3-4-0
3-3: {0,3,4}
4-0-1
3-3: {0,1,4}
0-1-2
3-1: {0,1,2}
1-2-11
3-2: {11,1,2}
5-8-7-6
4-1: {5,6,7,8}
8-7-6-10
4-2: {6,7,8,10}
7-6-10-9
4-3: {6,7,9,10}
6-10-9-3
4-18: {3,6,9,10}
10-9-3-4
4-9: {3,4,9,10}
9-3-4-0
4-18: {9,0,3,4}
3-4-0-1
4-3: {0,1,3,4}
4-0-1-2
4-2: {0,1,2,4}
0-1-2-11
4-1: {11,0,1,2}
5-8-7-6-10
5-2: {5,6,7,8,10}
8-7-6-10-9
5-1: {6,7,8,9,10}
7-6-10-9-3
5-16: {3,6,7,9,10}
6-10-9-3-4
5-19: {3,4,6,9,10}
10-9-3-4-0
5-19: {9,10,0,3,4}
9-3-4-0-1
5-16: {9,0,1,3,4}
3-4-0-1-2

5-1: {0,1,2,3,4}
4-0-1-2-11
5-2: {11,0,1,2,4}
5-8-7-6-10-9
6-1: {5,6,7,8,9,10}
8-7-6-10-9-3
6-Z36: {3,6,7,8,9,10}
7-6-10-9-3-4
6-Z13: {3,4,6,7,9,10}
6-10-9-3-4-0
6-30: {3,4,6,9,10,0}
10-9-3-4-0-1
6-Z13: {9,10,0,1,3,4}
9-3-4-0-1-2
6-Z36: {9,0,1,2,3,4}
3-4-0-1-2-11
6-1: {11,0,1,2,3,4}
5-8-7-6-10-9-3
7-2: {3,5,6,7,8,9,10}
8-7-6-10-9-3-4
7-4: {3,4,6,7,8,9,10}
7-6-10-9-3-4-0
7-31: {3,4,6,7,9,10,0}
6-10-9-3-4-0-1
7-31: {9,10,0,1,3,4,6}
10-9-3-4-0-1-2
7-4: {9,10,0,1,2,3,4}
9-3-4-0-1-2-11
7-2: {9,11,0,1,2,3,4}
5-8-7-6-10-9-3-4
8-1: {3,4,5,6,7,8,9,10}
8-7-6-10-9-3-4-0
8-12: {3,4,6,7,8,9,10,0}
7-6-10-9-3-4-0-1
8-28: {0,1,3,4,6,7,9,10}
6-10-9-3-4-0-1-2
8-12: {9,10,0,1,2,3,4,6}
10-9-3-4-0-1-2-11
8-1: {9,10,11,0,1,2,3,4}
5-8-7-6-10-9-3-4-0
9-2: {3,4,5,6,7,8,9,10,0}
8-7-6-10-9-3-4-0-1
9-10: {6,7,8,9,10,0,1,3,4}
7-6-10-9-3-4-0-1-2
9-10: {0,1,2,3,4,6,7,9,10}
6-10-9-3-4-0-1-2-11
9-2: {9,10,11,0,1,2,3,4,6}

5-1: {0,1,2,3,4}
 4-0-1-2-11
 5-2: {11,0,1,2,4}
 5-8-7-6-10-9
 6-1: {5,6,7,8,9,10}
 8-7-6-10-9-3
 6-Z36: {3,6,7,8,9,10}
 7-6-10-9-3-4
 6-Z13: {3,4,6,7,9,10}
 6-10-9-3-4-0
 6-30: {3,4,6,9,10,0}
 10-9-3-4-0-1
 6-Z13: {9,10,0,1,3,4}
 9-3-4-0-1-2
 6-Z36: {9,0,1,2,3,4}
 3-4-0-1-2-11
 6-1: {11,0,1,2,3,4}
 5-8-7-6-10-9-3
 7-2: {3,5,6,7,8,9,10}
 8-7-6-10-9-3-4
 7-4: {3,4,6,7,8,9,10}
 7-6-10-9-3-4-0
 7-31: {3,4,6,7,9,10,0}
 6-10-9-3-4-0-1
 7-31: {9,10,0,1,3,4,6}
 10-9-3-4-0-1-2
 7-4: {9,10,0,1,2,3,4}
 9-3-4-0-1-2-11
 7-2: {9,11,0,1,2,3,4}
 5-8-7-6-10-9-3-4
 8-1: {3,4,5,6,7,8,9,10}
 8-7-6-10-9-3-4-0
 8-12: {3,4,6,7,8,9,10,0}
 7-6-10-9-3-4-0-1
 8-28: {0,1,3,4,6,7,9,10}
 6-10-9-3-4-0-1-2
 8-12: {9,10,0,1,2,3,4,6}
 10-9-3-4-0-1-2-11
 8-1: {9,10,11,0,1,2,3,4}
 5-8-7-6-10-9-3-4-0
 9-2: {3,4,5,6,7,8,9,10,0}
 8-7-6-10-9-3-4-0-1
 9-10: {6,7,8,9,10,0,1,3,4}
 7-6-10-9-3-4-0-1-2
 9-10: {0,1,2,3,4,6,7,9,10}
 6-10-9-3-4-0-1-2-11
 9-2: {9,10,11,0,1,2,3,4,6}

II. Var.
sehr lebhaft (♩ = ca 84)

Handwritten annotations: *I₁₀ 0*, *24 1*, *B₄ 6*, *ohne Dämpfer*, *I₁₀ 11*, *I₁₂*, *B₃ 8*, *I₁₀ 6 7*, *pizz.*, *arco*, *f*, *I₁₀ 5 6*, *B₂ 0 1*

Handwritten annotations: *RT₁₀*, *5*, *pit.*, *10*, *f*, *p*, *sf*, *pizz.*, *f*

IV. Var.
molto rit. - - - *äußerst ruhig* (♩ = ca 40) - - - *molto rit.* - - -

center of movement

44 45 46 47 48 49 50

Kl. *pp* *p* *pp* *ppp*

Bkl. *pp* *ppp*

Hr. *pp* *pp* *ppp*

Hr.f. *pp* *ppp*

1. Gg. *Solo arco* *pp* *(Solo)* *pp* *ppp*

2. Gg. *pp* *pp* *ppp*

Br. *Solo* *p* *pp* *ppp*

Vlc. *Solo arco* *pp* *(Solo)* *pp* *ppp*

V. Var.
rit. - - - *sehr lebhaft* (♩ = ca 84)

51 52 53 54 55 56

Kl. *p* *pp* *ppp*

Bkl. *p*

Hr. *p* *pp* *ppp*

Hr.f. *ppp*

1. Gg. *p* *pp* *ppp* *arco Alle (geteilt)* *ppp*

2. Gg. *p* *pp* *ppp* *Alle (geteilt)* *ppp*

Br. *p* *pp* *ppp* *Alle (geteilt)* *ppp*

Vlc. *p* *pp* *ppp* *Alle (geteilt)* *ppp*

Dämpfer ab

57 58 59 60

Kl. Kl.

Bkl. Bkl.

1. Hrn. 1.

2. Hrn. 2.

Hrf. Hrf.

1 Gg. 1 Gg.

2 Gg. 2 Gg.

Br. Br.

Vic. Vic.

pp *p* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

61 62 63 64

Kl. Kl.

Bkl. Bkl.

1. Hrn. 1.

2. Hrn. 2.

Hrf. Hrf.

1 Gg. 1 Gg.

2 Gg. 2 Gg.

Br. Br.

Vic. Vic.

p cresc. *p* *cresc.* *mp cresc.* *p cresc.* *p* *cresc.* *mp cresc.* *p* *cresc.* *mp cresc.* *mp cresc.*

VI. Var.

rit. - - - - - marschmäßig (♩ = ca 60), nicht eilen

05 66 67 68

Kl.

Bkl.

1. Hr.

2. Hr.

Hrf.

1. Gg.

2. Gg.

Br.

Vlc.

mf cresc.

o. Dpf.

← Retrospektiv
von Horn
in Var II

69 70 71 72 73

Kl.

Bkl.

1. Hr.

2. Hr.

Hrf.

1. Gg.

2. Gg.

Br.

Vlc.

dim.

gedämpft

offen

cresc.

Musical score for measures 74-77. The score includes parts for Kl. (Clarinet), Bkl. (Bassoon), Hr. 1. (Horn 1), Hr. 2. (Horn 2), Hrf. (Harp), 1.Gg. (Violin 1), 2.Gg. (Violin 2), Br. (Trumpet), and Vlc. (Violoncello). The key signature is B-flat major. Measures 74-77 show complex melodic lines for the woodwinds and horns, with dynamic markings such as *sf*, *f*, and *sfz*. The strings are mostly silent in this section.

VII. Var.
etwas breiter rit. — tempo rit. — tempo rit. —

Musical score for measures 78-83, marked as VII. Var. The score includes parts for Kl. (Clarinet), Bkl. (Bassoon), Hr. 1. (Horn 1), Hr. 2. (Horn 2), Hrf. (Harp), 1.Gg. (Violin 1), 2.Gg. (Violin 2), Br. (Trumpet), and Vlc. (Violoncello). The key signature is B-flat major. Measures 78-83 show complex melodic lines for the woodwinds and horns, with dynamic markings such as *f*, *p*, *sfz*, *pp*, and *mp*. The strings play a supporting role with *pizz.* and *arco* markings. The tempo markings are *rit.*, *tempo*, *rit.*, and *tempo*.