

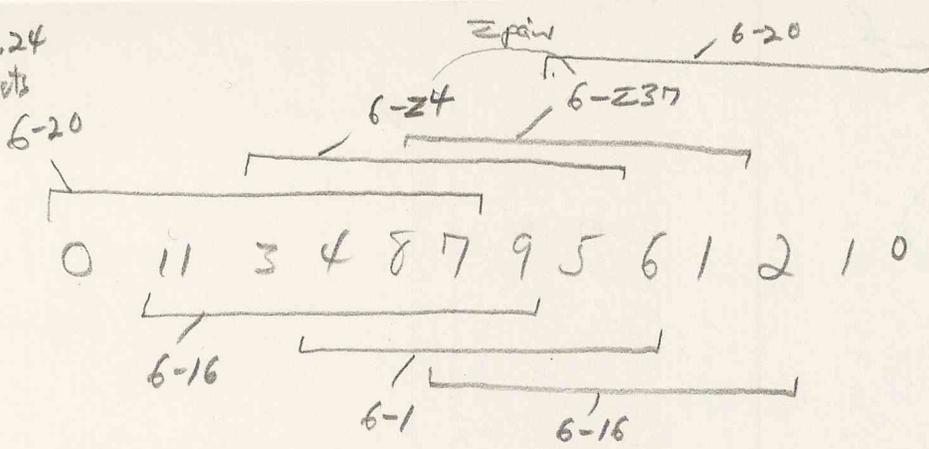
Webern, Sketches for Op.24
Plate 37

1. Dated Feb. 22 (1931). REsembles opening of final version. *myself Cuckin*
2. The row as on Plate 34, Item 14.
3. Three staves. A beginning? Upper staff marked Pos mit Dpf. Trichord deployment. Upper staff is bass clef, lower two have treble (G). A complete statement of P6. *Contours!*
4. The Heading, "Konzert op.24". Below this the date July 2, 1931 and further to the right the date July 7, 1931 followed by a list of towns with associated tempo and meter markings. The first date is indicated as his wife's 45th birthday.
5. A beginning of four measures. A complete statement of P6. Error in m. 3, lower staff: last note should be B (0). Here the trichord overlapping is decided upon.
6. Another beginning, featuring rhythmic augmentation of the triplet. Change of contour and register w/r Item 5.
7. YET another beginning, preserving the contour and register of Item 6 but changing the rhythm. The augmentation idea is still there.
8. Another beginning: complete statement of P6. ~~Another~~ Variant of first trichord on upper staff, with change in register.
9. Dated July 7, (1931). Upper staff, for Klar., is a variant on the one below for Tromp. m. Dpf. Variant on harp trichord is given below
10. Fragment (possibly beginning) with one complete statement of P6 followed by a statement of the first hexachord with the first trichord repeated. Numbers may indicate that trichord occurs in other forms as well
11. A beginning, marked "gilt". Instruments: ~~Picc.~~ Picc., Glockenspiel, Hrf., Mandol. ~~Op~~ Opening resembles Item 1. Fermata over final bar line followed by "Sehr mässig".
12. Fragment, IT7, first hexachord with overlapping pc9

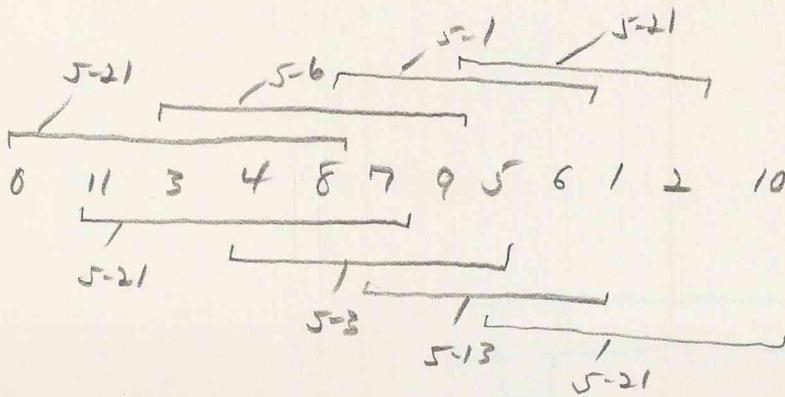
Wichern, Op. 24
Linear subsets

SUMMARY

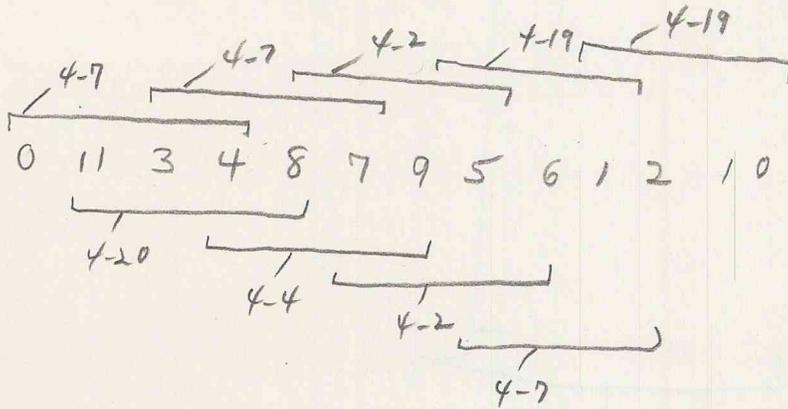
8.



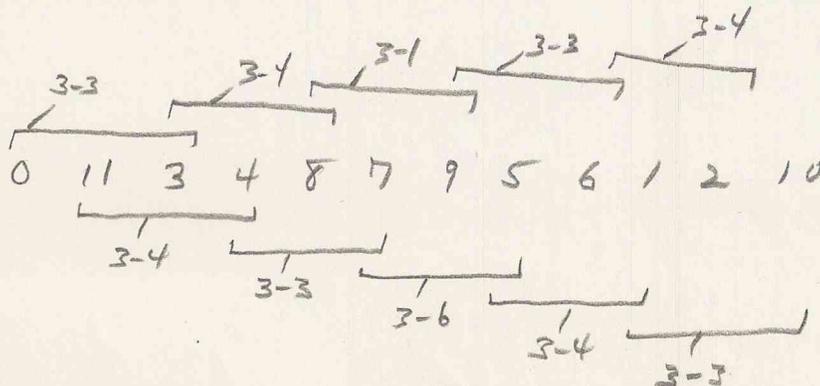
6-1
6-24/37
6-16
6-20



5-1
5-3
5-6
5-13
5-21



4-2
4-4
4-7
4-19
4-20



3-1
3-3
3-4
3-6

Webern, Concerto for Nine Instruments, Op.24 (1934)

Subscript references to
 cell. 1 and row 1 only
 (as usual)

i.e., not R₁₀,
 but R₀, and
 not R₁₂, but
 R₁₀

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

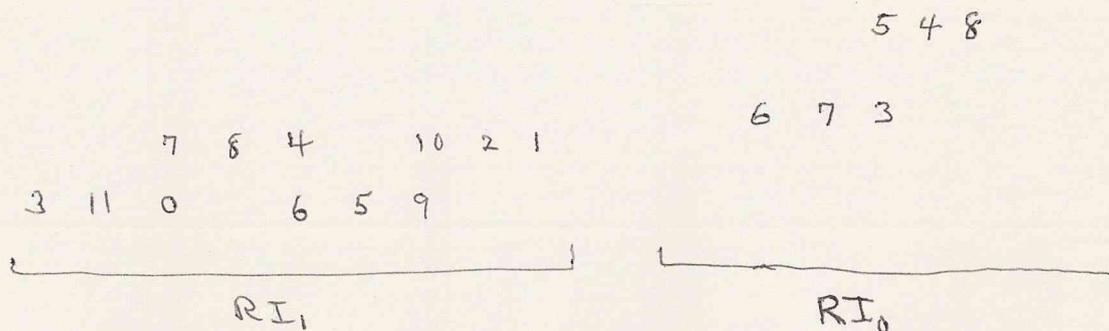
B Bb D Eb G F# G# E F C C# A
 C B D E G# G A F F# C# D Bb
 G# G B C E Eb F C# D A Bb F#
 G F# Bb B Eb D E C C# G# A F
 Eb D F# G B Bb C G# A E F C#
 E Eb G G# C B C# A Bb F F# D
 D C# F F# Bb A B G G# Eb E C
 F# F A Bb D C# Eb B C G G# E
 F E G# A C# C D Bb B F# G Eb
 Bb A C# D F# F G Eb E B C G#
 A G# C C# F E F# D Eb Bb B G
 C# C E F A G# Bb F# G D Eb B

	P_0		②		③		④		⑤		⑥		⑦		⑧
Fl.		4	8	7											
Ob.	0	11	3										9	1	0
Kl.				1	2	10					2	10	11		
Horn															
Tpt.			9	5	6										
Pos.															

Beige

Bratsche

Klar.



/
 Retrograde each trichord of P_0 , while preserving
 (and retrograde of rhythm) the order of
 the trichord
 succession

7

8

9

10

11

12

13

2

Fl.

10 6 7

Ob.

R7
5 9 8

Kl.

Hr.

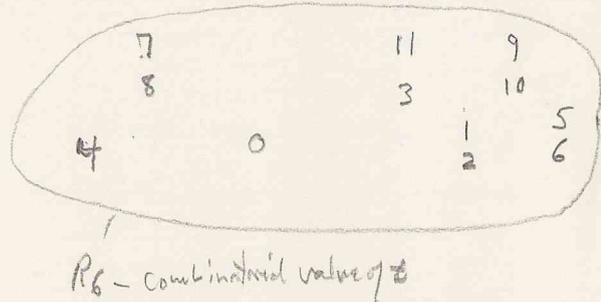
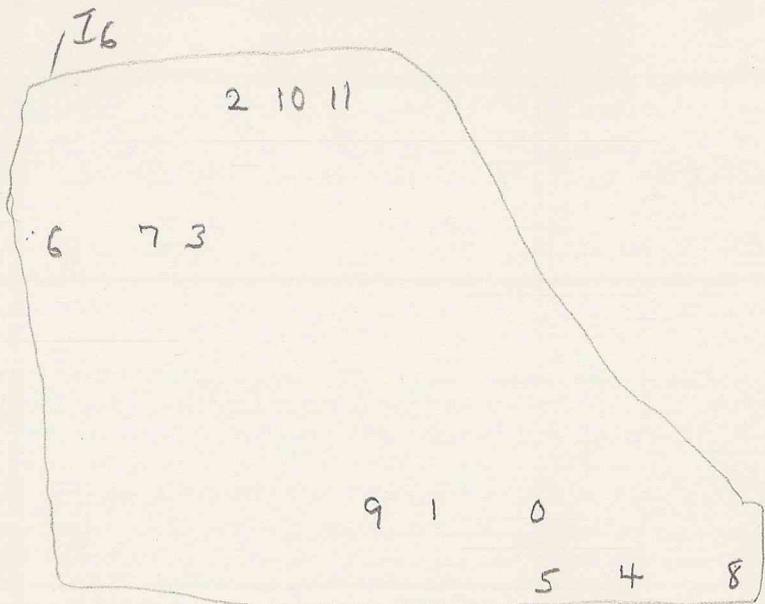
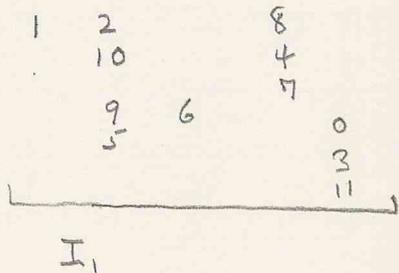
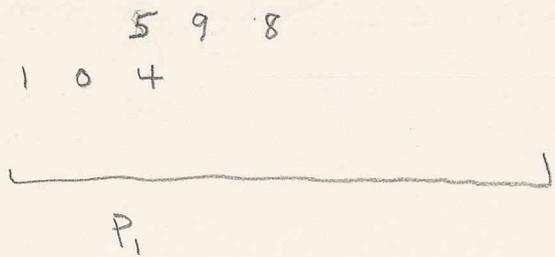
Tpt.

2 3 11

Pos.

Geige

Bratsche



Combination of Row forms begins here

14

Fl.

R7

Ob.

8

Kl.

Hw.

1 0 4

Tpt.

Pos.

Geige

2 3 11

Bratsche

10 6 7

Klaw.

I7

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

15

16

17

R7 - first hex. only - d. mm. 53-54

5 9 8
1 0 4

18

3

19

R5

11
3 7 6

4 3 7
P4
8 0 11
1 9 10
5 6 2

4 11
8 0
7 3

I7 - first hex. only

3 11 5
4 10 6
0 7 8 9

R2

(20)

(21)

(22)

(23)

(24)

(25)

Fl. 10 2

Ob.
Kl.
Fr.

Tpt.

Pos.

Geige

Bratsch

Klav.

2
1

(R₂)

R₈ P₂-first harmon

6 10 9

11 7 8

3 4 0

2 1 5

0 1 9

8 4 5

3	7	1
4	11	5
	8	2

10 9

I₃
R₂

11	5
8	2
0	6

9 10

R₄
R₁

6	7	0 1
2 3	10 11	9 8

5 4

R₁

26

27

28

29

30

31

5

Fl.

Ob.

Al.

Hr.

Tpt.

Pal.

Gr.

Br.

I_0

P_1 - first hex.

0 1 9 3 7 6 11 10

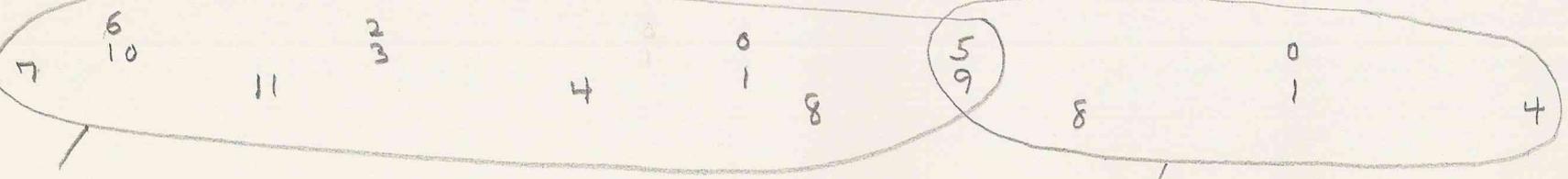
11 7 8 3 4 0

8 4 5

2 1 5 6 10 9

P_2

Fl. av.



P_7

P_7 - first hex.
(or I_2 - second hex.)

P_7 - second hex.
(or I_2 - first hex.)

~~or P_7 - first~~

32

33

34

35

36

6

F.D.

Ob.

Al.

Hn.

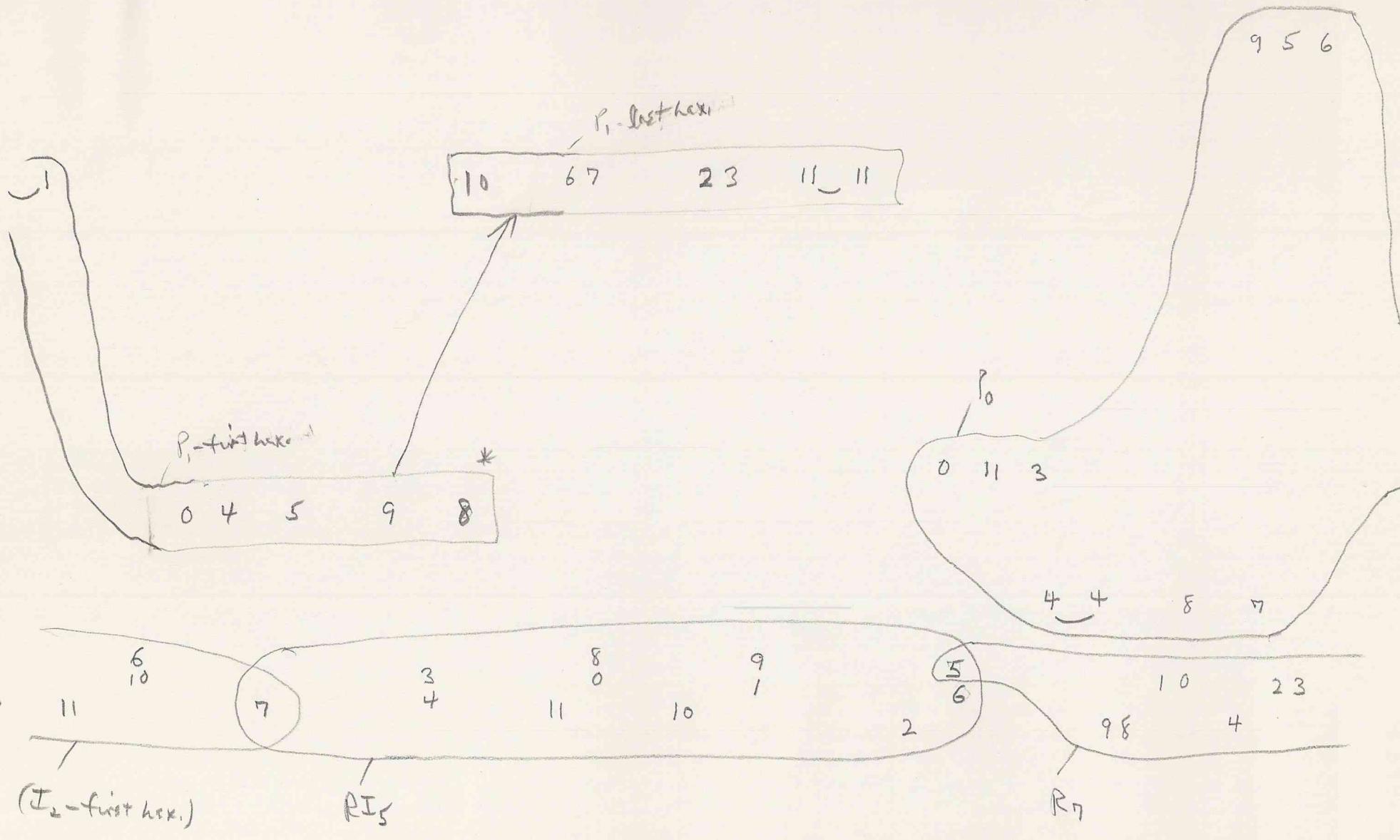
Tpt.

Par.

Gge

Br.

t.kov.



37

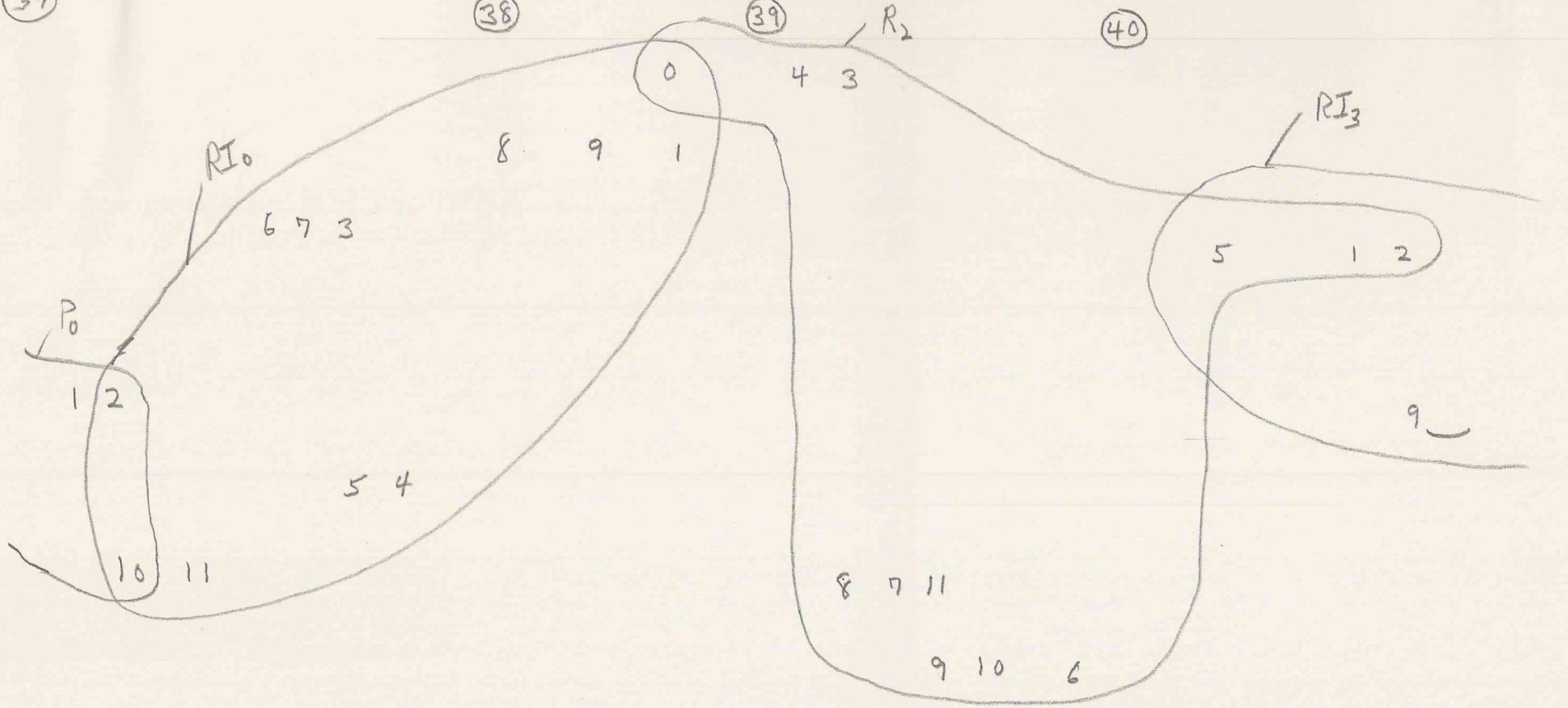
38

39

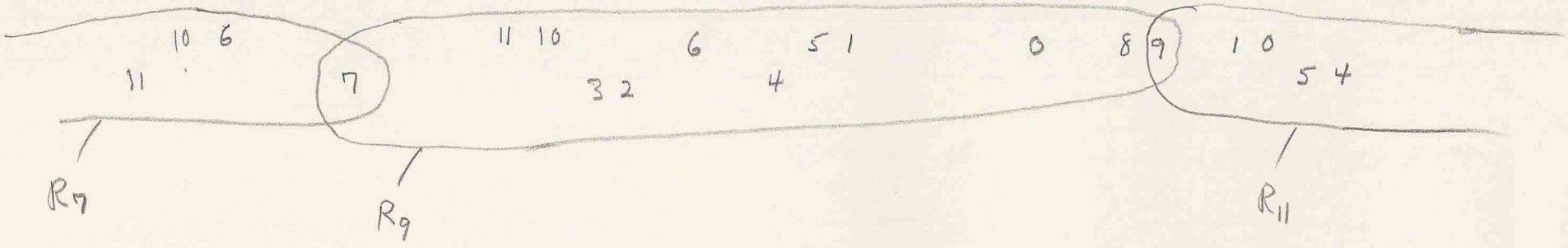
40

7

Fl.
Ob.
kl.
Hw.
Tpt.
Pos.
Age
Br.



Klav.



Pg-second

(41)

(42)

(43)

(44)

Fl.

8 7

Ob.

11_11 0

Kl.

4 3

Hu.

2_2 1

0 9 8

Tpt.

9 10_10 6

4

Pos.

5

Gge

11 10

Bv.

7 6_6

Klas.

6 7 3 2

10 11

8 9

8

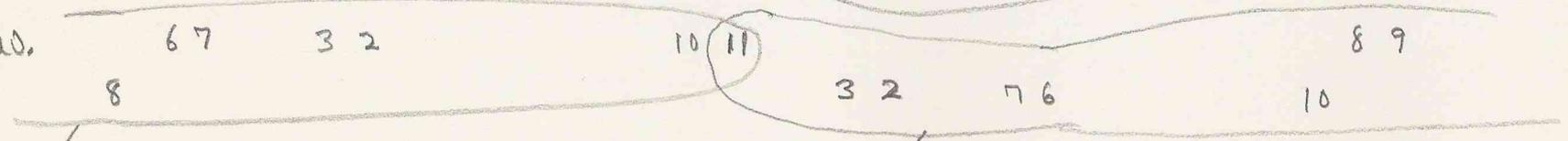
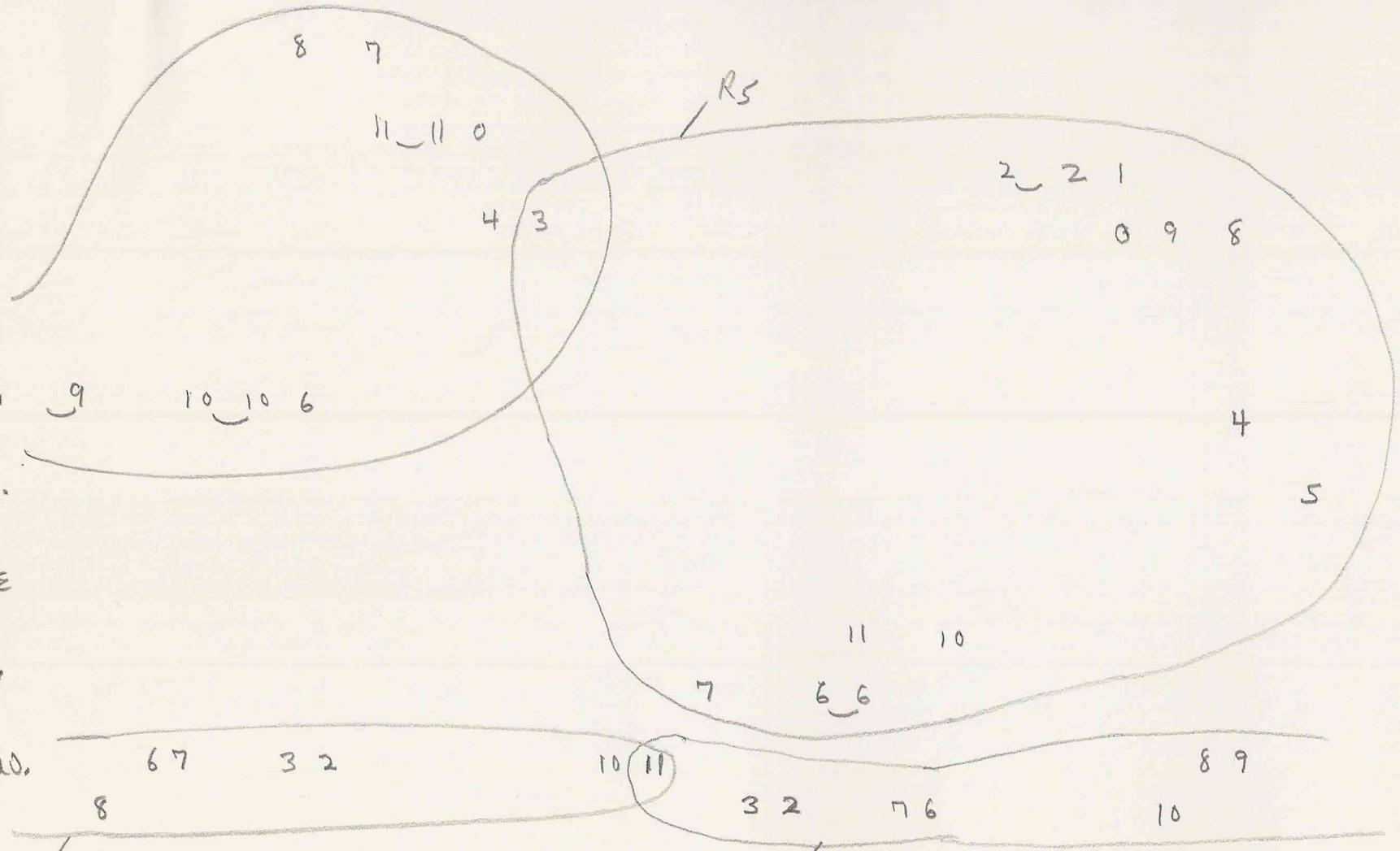
3 2 7 6

10

R₁₁

R₁

R₅



Webern, Sketches for Op.24, Konzert

Plate 33, line 9 ff.

1. This is a 12-note aggregate segmented into 5-9 and 7-9. *see Item 2*
The upper melodic part forms 4-1: 4,5,6,7. The first
vertical is 4-11: 8,9,11,1; the second is also 4-11: 10,0,2,3. *Orchestration*
The relation is 1111. *resembles Op. 24*

This is a compositional beginning, without evident "precompositional" work. The correspondence to the final version is nil.

2. A chromatic set is begun. Then he switches to the T-E-N-E-T, placing the three letters in correspondence with A, B \flat , and B
3. The chromatic scale, 9 notes--i.e., 9-1. The brace indicates a termination and a new beginning. Next the chromatic ~~xxx~~ scale is written out in full, with the special designation \star a b h c for the middle tetrachord. This gives special significance to the middle tetrachord, B-A-C-H. A transposition of the chromatic row is begun on C, then terminated with a double bar. The retrograde of the ascending chromatic row is written out, again with special attention to c h b a.
4. Here a hexachord is built from the first notes of each tetrachord in the ascending chromatic row and the first notes of each tetrachord in the descending chromatic row. The hexachord is 6-20: 0,1,4,5,8,9. [Not recognized by Krenek as the ~~xx~~ same as the hexachord of the row of Op.24.]. The ordering of the hexachord is such that the two forms of 3-12 are presented linearly. The first and last tetrachords are 4-19. (Testifies to beginning with "unordered" set, as in the atonal work.)

\searrow = P_2 of row of Op. 24

45

46

47

48

49

Fl.

11 3 2

Ob.

7 6 10

Kl.

2 10 11

Hu.

8 9 5

9 10

Tpt.

5 4 8

Pos.

Gge.

Bo.

Klaw.

5 4 0 1

9

6
3
7

10
2
11

R₁

RI₂

P₅

I₆

50

51

52

53

54

55

10

F.L.

ob.

kl.

hr.

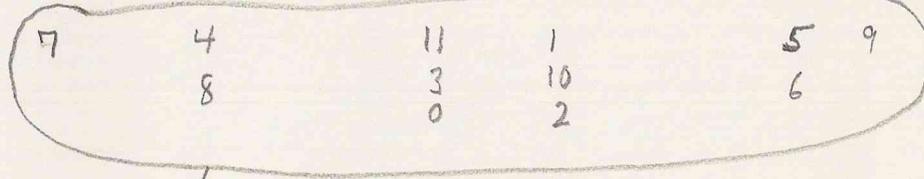
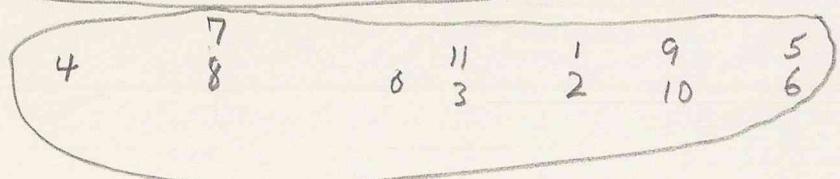
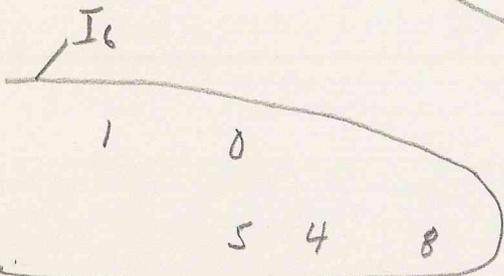
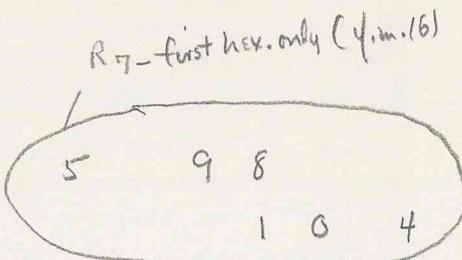
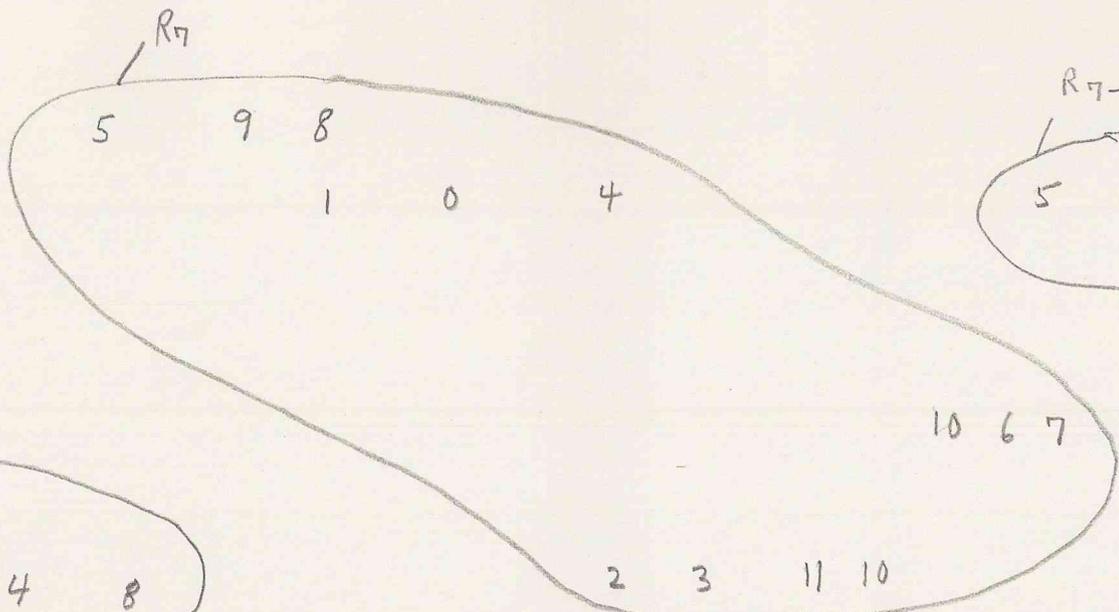
Tpt.

Pos.

Gge

Bv.

Klav.



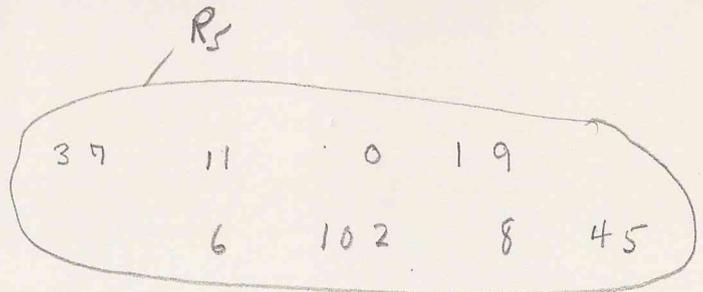
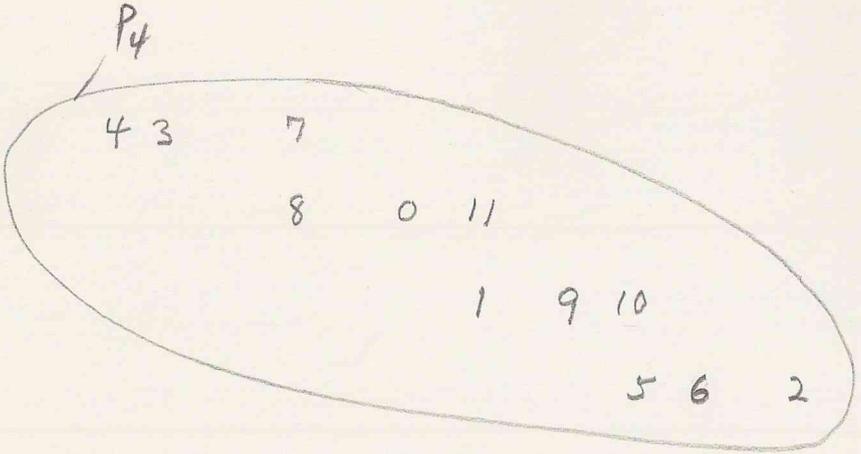
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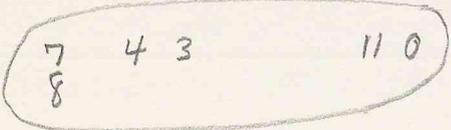
57

11

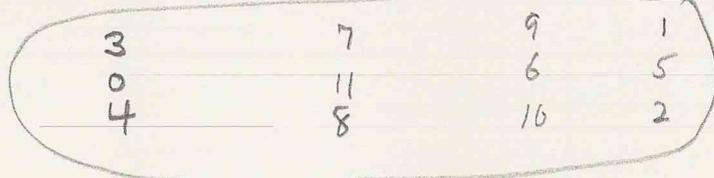
Fl.
Ob.
Ad.
Hn.
Tpt.
Pos.
Gge.
Bv.



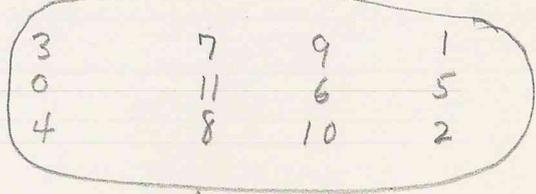
Flaw.



I₇ - first hex. only
 - note successive
 by R₄
 and preceding hex in
 piano



I₃



I₃

immediates repetition

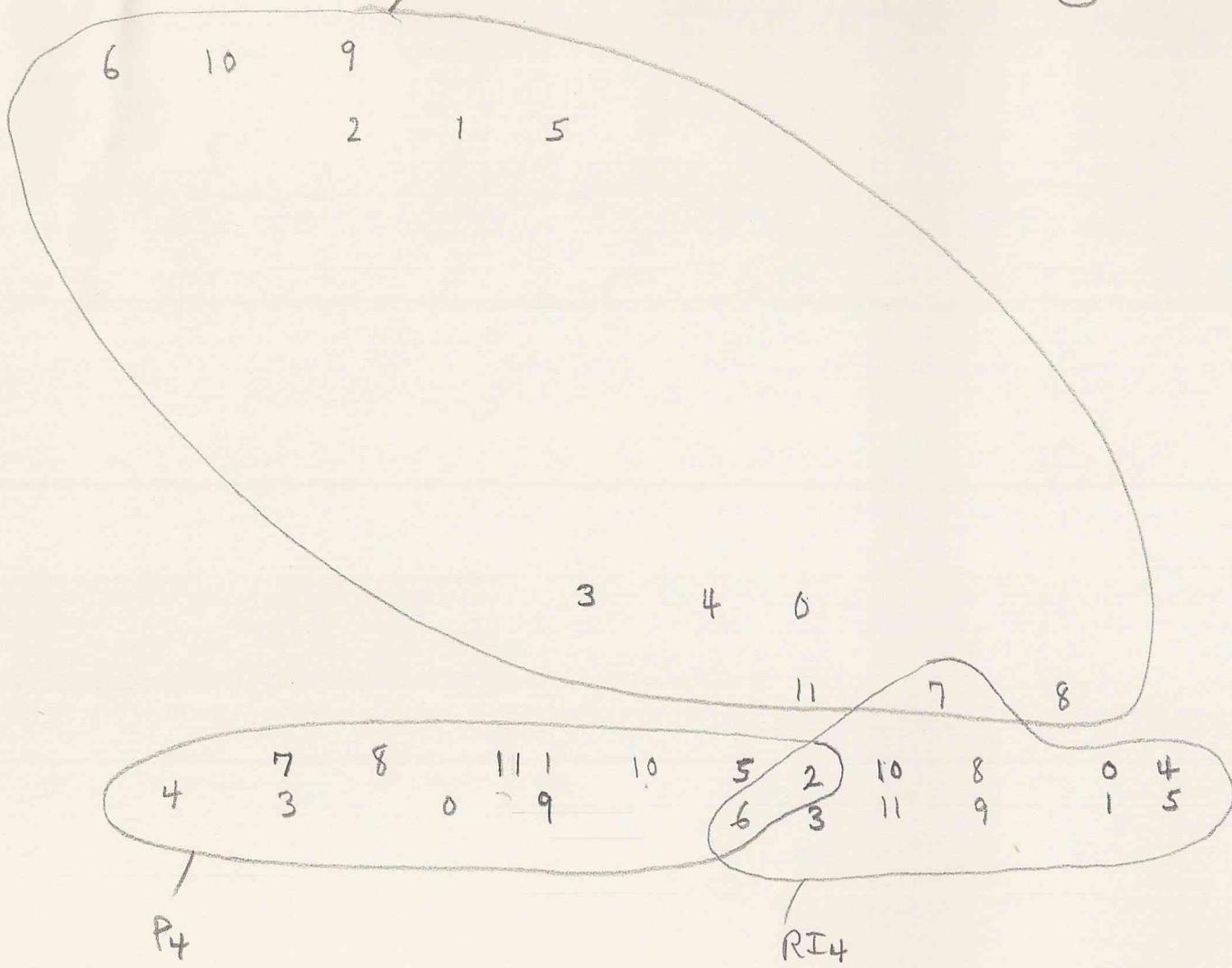
59

60

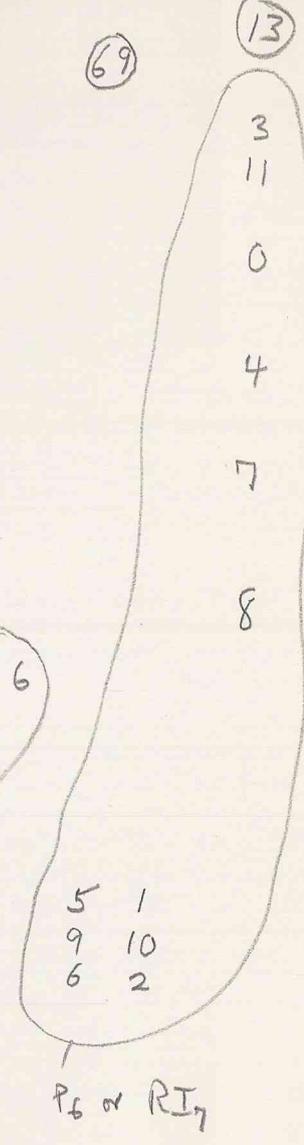
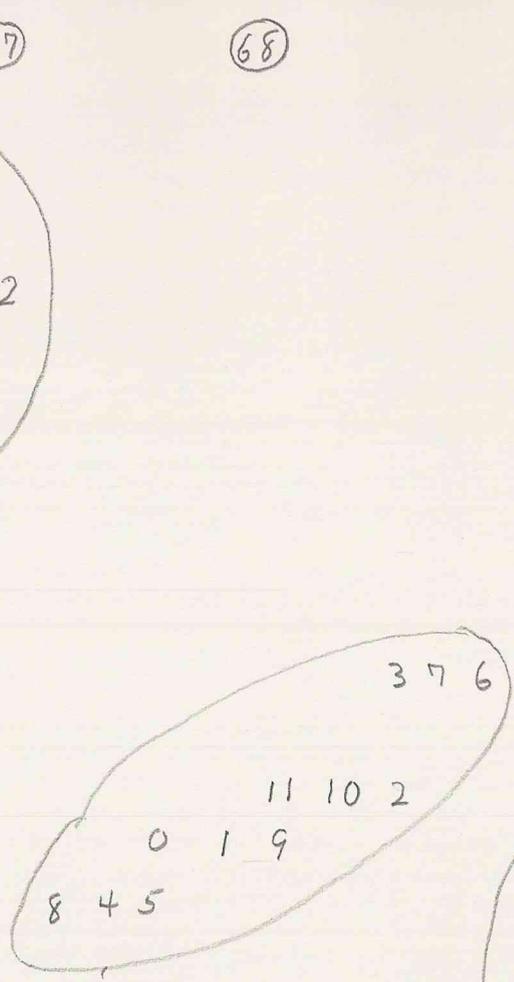
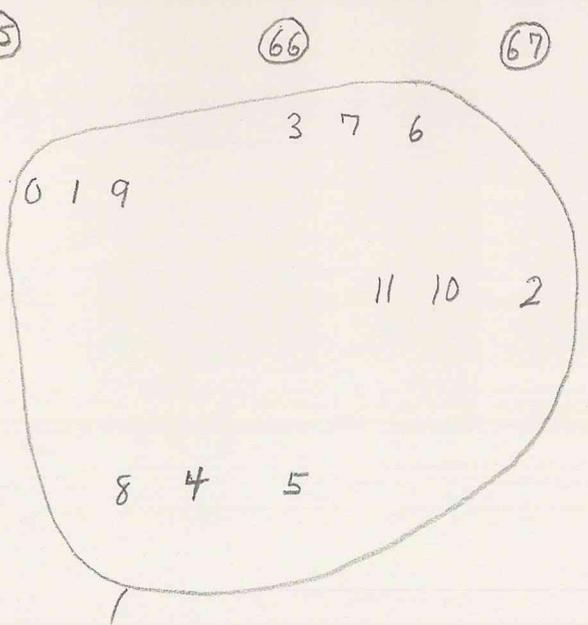
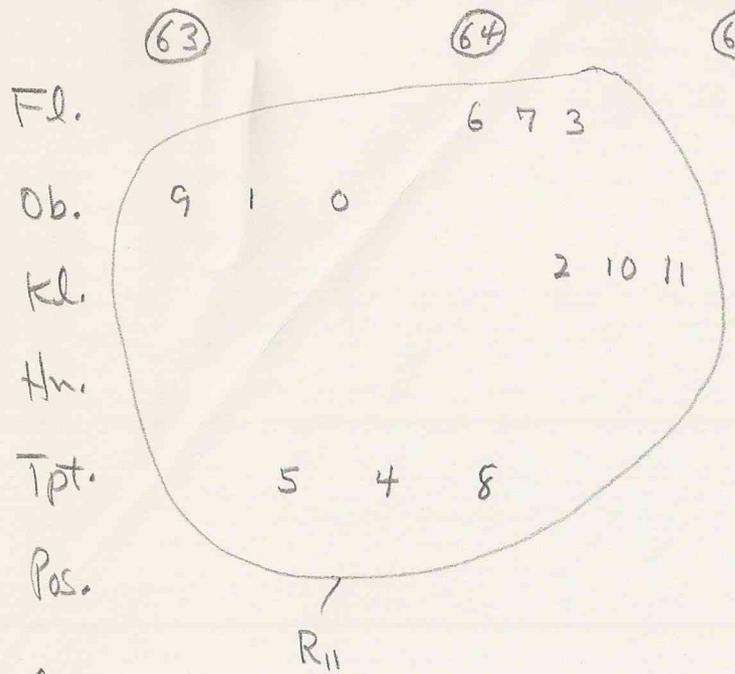
61

62

Fl.
Ob.
Kl.
Hn.
Tpt.
Pos.
Gge.
Bv.
Klav.



This segmentation resembles that in an atonal work



Gge.
Br.
Klav.

Reverses
trichords of R₁₁
- cf. P₀ and R₁
in mm. 1-5

effects (ab)(cd)
permutation of
I₀

Webern, Sketches for Op.24, Konzert

Plate 34

15. Lines 9-10: syllabification of SATOR AREPO TENET OPERA ROTAS, evidently (according to Krenek) ~~xx~~ to construct a corresponding row.
16. The short fragment is dated Feb. 21, more than a month after the beginning on plate 33. This sets out the row at ~~14c~~ ^{P6} Celesta and Harp are indicated; neither is used in the final version. (More typical of the other orchestral pieces, e.g., Op.10)
17. ~~xx~~ Inversion (⁶10) of the row followed by R10. Directly below this is the ~~xxx~~ row transposed to begin on B followed by its retrograde. The former is the basic form P0 finally used in the Concerto. The relation T6 is one of the combinatorial values. Webern was evidently aware of this situation, but did not exploit it to any great extent in the Konzert.
18. A variant on ^{P6}16 in "close position". This emphasizes the intervals formed by the intersection of the trichords: ic1, ic2, ic4
19. A long fragment of some 12 bars, beginning with P6, as at 14. An interesting feature! The first trichord and the last are immediately repeated. The union of these is 6-1, suggesting the derivation from the chromatic set on Plate 33 at 3 (?).

cf. Item 16

Webern, Op.24 Sketches

Plate 35

1. A compositional beginning: row form P6 (with ref. to final table) is set out:

ob, Kl. u Fl.	6	5	1	3	8	4	
spicc. II. S.		10		11			11
Bv		2		0			3
[etc]		9		7			0
Tamb. (?) ~ add.							

↑
beginning of P6

NB. Not the trichordal segmentation of the final version, even though the ~~xxx~~ row has been ordered in that way.

2. Fragment on two staves. Note change of clef in m.3. Instruments not indicated. The row form is P6:

10 2 1 7 8 4

6 5 9 3 11 0

Here the trichordal segmentation.

3. A fragment on two staves with additional notation on staff above and staff below. Note "gilt" in two places. Here registration seems to be the main concern. After one complete statement of P6 (ending with Eb), another fragment deploys the ~~x~~ row in yet another way--contour varied.
4. A fragment dated 6.11.1931 consisting of 3 numbered measures. This resembles Item 1 (above) with a change of register for the second dyad on the top line.
5. A variant on Item 3, this time with numbered measures and lines drawn through 3 staves. A complete statement of P6
6. A beginning: first five notes of P6

Web~~er~~ern, Sketches for Op.24

Plate 35, contd.

7. Fragment, 5 numbered measures. The top staff is barred separately until m. 5, when the line is drawn down through the two lower staves. The notation "U.Kr" stands above m. 3. The second hexachord of P6 is bracketed on the lower two staves. The upper staff resembles the top staff of Item 4, but the relation to the lower two is not immediately obvious.

8. Fragment of 3+ measures marked "gilt". Horn and Tr are indicated. A complete statement of P6. Above and below the third measure changes in registration are indicated (contour preserved).

9. A series of short sketches ~~m~~ mainly concerned with the first trichord of P6.

v. q. Item 7

Webern, Sketches for Op.24

Plate 36

1. Two fragments, without indication of instrumentation. The first sets out the first hexachord of P6; the second extends to a setting of the first nine notes. The first features contour inversion.
2. Fragment setting out complete form of P6 ~~and~~ followed by first hexachord. Instruments: Klar, 2 Tromp mit ^{dfg.}dfg., Pauke. The trichordal segmentation occurs only in the upper part. Here for the first time the number 48 possibly preceded by the congruence ~~sign and~~ sign and "u.". [See Krenek's comments on numerical designation of row forms, p. 2.]
3. An extension of Item 2: nine numbered measures. More like Schoenberg in style.

Webern, Op.24

The hexachord is the third-order all-combinatorial hexachord 6-20

Transposition Numbers that produce the complementary hexachord

P & R	I & RI
2, 6, 10	1, 5, 9

A Derived Set:

a	b	c	d
0 11 3	4 8 7	9 5 6	1 2 10

The trichord is 3-3

$b = RI7(a)$

$c = R6(a)$

$d = I1(a)$

Subsets of 6-20 (cf. linear subsets of total row)

5-21 6x 0, 1, 4, 5, 8

4-7 3x 0, 1, 4, 5

4-17 3x 0, 3, 4, 7

4-19 6x 0, 1, 4, 8

4-20 3x 0, 1, 5, 8

3-3 6x 0, 1, 4

3-4 6x 0, 1, 5

3-11 6x 0, 3, 7

3-12 2x 0, 4, 8