

Webern, Op. 27 (1936)

Literature

→ Rothgeb, John. Anton Webern's Twelve-Tone Sets. Unpubl. paper, Yale School of Music, 1964

Westergaard, Peter, Webern and "Total Organization": An Analysis of the Second Movement of Piano Variations, Op. 27, *PHM* I/2, 1963

Babbitt. *3 articles*

Martino. *JMT, 1963 (?)*

Lewin. A Metrical Problem in Webern's Op. 27. *JMT*, Spring, 1962

Stadlen. Serialism Reconsidered

Some obvious aspects:

1. Variations of what? -- no statement of theme in trad. sense (cf. Copland)

Webster, Op. 29/11 SET FORMS (4 pairs) (bar 6)

EXAMPLE OF FIXED DYADS BETWEEN I-RELATED SET FORMS (Babbitt III)
Hexachord is 6-1

P_0

Intervallic structure: 2 0 4 4 2 6

IT_2

Intervallic structure: 6 4 2 2 4 (bar 11)

P_7

Intervallic structure: 0 2 6 2 4 4

IT_7

Intervallic structure: 4 2 0 4 6 2 (bar 17)

P_2

Intervallic structure: 2 4 4 0 6 2

IT_0

Intervallic structure: 2 0 2 4 4 4

P_5

Intervallic structure: 4 2 2 6 0 4

IT_9

Intervallic structure: 4 6 4 0 2 2

- dyads between hexachords preserved
- only A and D# are equiv. and in same position

Babbitt: Even values of τ preserve fix'd dyads between hexachords and τ units

$\tau=6$ dyads within and between hexachords preserved
in case of E, D (6, 9) only Even values of τ (6)

$\tau=2$ dyads within in 2 cases

$\tau=2$ dyads between hexachords only

Correspondence of pairs holds through all set forms used - i.e., A and B \flat are always paired

Webern, Op.27, Var. II
Set table

G#	A	F	G	E	F#	C	C#	D	Bb	B	D#
0	1	9	11	8	10	4	5	6	2	3	7
11	0	8	10	7	9	3	4	5	1	2	6
3	4	0	2	11	1	7	8	9	5	6	10
1	2	10	0	9	11	5	6	7	3	4	8
4	5	1	3	0	2	8	9	10	6	7	11
2	3	11	1	10	0	6	7	8	4	5	9
8	9	5	7	4	6	0	1	2	10	11	3
7	8	4	6	3	5	11	0	1	9	10	2
6	7	3	5	2	4	10	11	0	8	9	1
10	11	7	9	6	8	2	3	4	0	1	5
9	10	6	8	5	7	1	2	3	11	0	4
5	6	2	4	1	3	9	10	11	7	8	0

Transposition numbers for combinatorial set-pairs (not used in the composition)

	P & R	I & RI	
P ₀	6	3	(IT ₃ on table)
P ₇		5	(IT ₁₀ on table)
P ₂		7	(IT ₅ on table)
P ₅		1	(IT ₈ on table)

$E \rightarrow D$

Phrases - set-contrast



①

10 11 23 4-7
01 45

②

0 1 4 6 7 5-19
01 3 6 7

~~0 8 9 0~~
calc

③

5 8 9 3-3
0 3 4

④

3 4 9 8 4-7
01 4 5

⑤

~~0 2 3 5 6 0~~
~~0 2 3 5 7~~
~~1 1 4 6 7~~
~~0 1 3 4 6~~
11 0 2 5 6 5-19
01 3 6 7

⑥

6 9 10 1 3-3
0 1 4

⑦

4 5 0 8 9 6-1

⑧

10 11 0 1 2 (3) 8-1

2
statement
of row

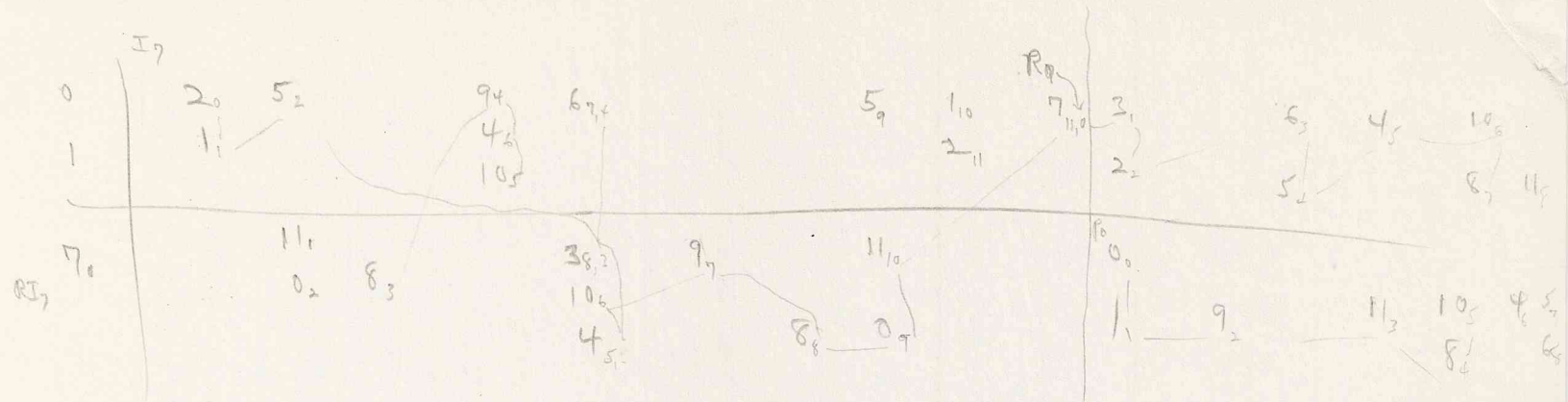
WEBER, Op. 27, U.M. II - SET TABLE

$P \rightarrow \leftarrow R$ $I \downarrow \uparrow RI$	G#	A	F	G	E	F#	C	C#	D	B ^b	B	D#
G#	0	1	9	11	8	10	4	5	6	2	3	7
G	11	0	8	10	7	9	3	4	5	1	2	6
B	3	4	0	2	11	1	7	8	9	5	6	10
A	1	2	10	0	9	11	5	6	7	3	4	8
C	4	5	1	3	0	2	8	9	10	6	7	11
B ^b	2	3	11	1	10	0	6	7	8	4	5	9
E	8	9	5	7	4	6	0	1	2	10	11	3
D#	7	8	4	6	3	5	11	0	1	9	10	2
D	6	7	3	5	2	4	10	11	0	8	9	1
F#	10	11	7	9	6	8	2	3	4	0	1	5
F	9	10	6	8	5	7	1	2	3	11	0	4
C#	5	6	2	4	1	3	9	10	11	7	8	0

Transposition numbers for combinatorial set pairs (not used in composition)

$P \& R$	$I \& RI$
P_0	6 (invariant) 3 (IT_3 on table)
P_7	5 (IT_{10} on table)
P_2	7 (IT_5 on table)
P_5	1 (IT_8 on table)

Bar 8



all-comb. sources hexachord

0 1 2 3 4 5

1-4-2-3-2-6-1-1-4-1-4

0	1	9	11	8	10	4	5	6	2	3	7
G#	A	F	G	E	F#	C	C#	D	Bb	B	D#
E	F	C#	D#	C	D	G#	A	A#	F#	G	B

II

Sehr schnell ♩ = ca 160

Rhythm notepad

1 2 3 4

Ritornello

5 6 7 8 9

Stimmung

10 11 12 13 14

Rhythm notepad

15 16 17 18

Stimmung

19 20 21 22