

♩ = ca. 50 Flute
4-12
Trumpet
Horn
Celista (Sonando For High)

The first system of the score consists of four staves. The top staff is for Flute, with a tempo marking of approximately 50 beats per minute. The second staff is for Trumpet, the third for Horn, and the fourth for Cello/Double Bass. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features several triplet markings and dynamic markings like *ff* and *mf*. There are also some handwritten annotations and a circled '1' in the middle of the system.

The second system continues the musical piece with the same four staves. It features more complex rhythmic patterns, including triplets and sixteenth notes. There are several circled numbers (1, 2, 3) and other markings throughout the system, possibly indicating specific measures or performance instructions. The notation is dense and includes various accidentals and articulation marks.

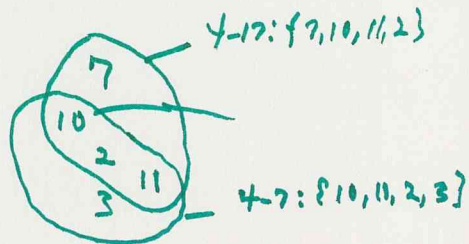
The third system of the score is mostly blank, with only some very faint pencil markings and ghosting of notes from the previous system. It appears to be a placeholder or a section that was not fully written out on this page.

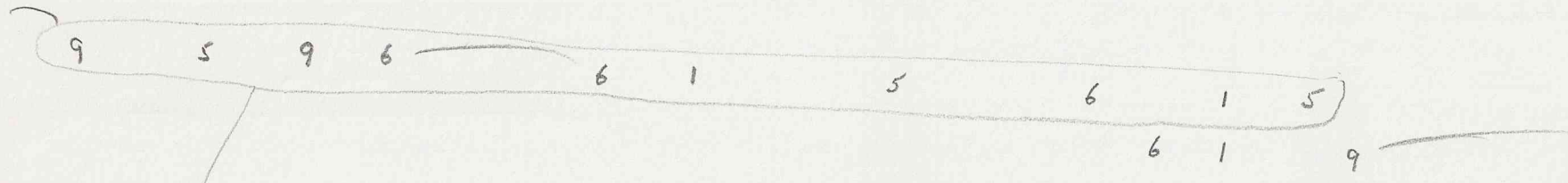
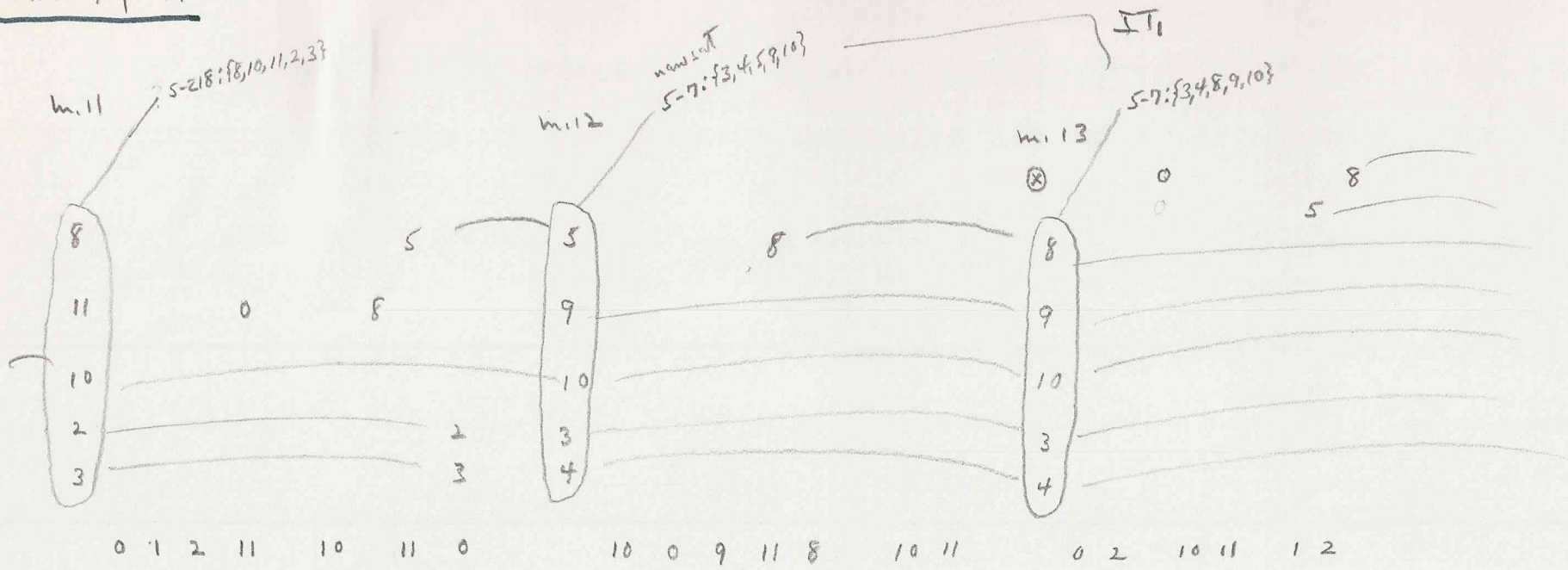
Weber, op. 6/1

m. 8

Handwritten musical score for Weber, op. 6/1, m. 8. The score consists of two staves. The upper staff contains notes 2, 9, 1, 10, 11. The lower staff contains notes 0, 4, 8, 10, 9, 11, 8, 10, 0, 1, 1, 2, 1, 9, 11, 8, 10, 0, 1, 10, 11, 6, 6, 1, 5, 9. The notes are heavily annotated with circled numbers and lines connecting them to various set-theoretic labels. Labels include: $7-16: \{8, 9, 10, 11, 2, 5\}$, $5-6: \{9, 10, 1, 2, 3\}$, $4-11: \{10, 11, 1, 4\}$, $8-19: \{9, 8, 10, 11, 0, 2, 3, 4\}$, $7-23: \{10, 11, 2, 3, 4\}$, $4-7: \{10, 11, 2, 3\}$, $4-12: \{4, 7, 8, 11\}$, $5-21: \{4, 7, 8, 11, 0\}$, $5-21: \{9, 10, 11, 2, 3\}$, $4-19: \{4, 8, 11, 0\}$, $4-7: \{11, 0, 3, 4\}$, $4-19: \{4, 5, 8, 0\}$, $4-19: \{4, 8, 11, 0\}$, $8-239: \{8, 10, 11, 0, 2, 3, 4, 5\}$, $5-16: \{11, 2, 3, 5, 6\}$, $4-17: \{6, 9, 10, 11\}$, $5-21: \{2, 5, 6, 9, 10\}$, $? 6-240: \{8, 9, 10, 11, 1, 4\}$, $4-12: \{1, 2, 3, 5\}$, $5-215: \{11, 2, 3, 5, 6\}$, $? 6-210: \{1, 2, 5, 6\}$, $4-7: \{1, 2, 5, 6\}$, $5-218: \{8, 9, 10, 11, 1, 4, 5\}$, $5-218: \{4, 5, 8, 9, 11\}$, $4-215: \{5, 6, 9, 11\}$, $5-218: \{5, 6, 9, 10\}$, $? 4-12: \{11, 1, 2, 5\}$, $4-7: \{1, 2, 5, 6\}$, $? 4-16: \{11, 1, 5, 6\}$, $4-215: \{9, 11, 2, 3\}$, $? 8-215: \{3, 4, 6, 8, 9, 10, 11, 0\}$, $? 4-19: \{9, 10, 1, 5\}$, $7-218: \{8, 9, 10, 11, 1, 4, 5\}$, $5-218: \{4, 5, 8, 9, 11\}$, $4-215: \{5, 6, 9, 11\}$, $5-218: \{5, 6, 9, 10\}$, $? 4-12: \{11, 1, 2, 5\}$, $4-7: \{1, 2, 5, 6\}$, $? 4-16: \{11, 1, 5, 6\}$, $4-215: \{9, 11, 2, 3\}$, $? 8-215: \{3, 4, 6, 8, 9, 10, 11, 0\}$, $? 4-19: \{9, 10, 1, 5\}$, $24-11: \{2, 4, 6, 8\}$, $4-229: \{6, 10, 0, 1\}$, $4-19: \{8, 6, 9, 13\}$, *Continued in next measures*, $8-12: \{9, 11, 0, 1, 2, 3, 5, 6\}$, $? 5-6: \{8, 9, 10, 1, 2\}$, $? 7-6: \{10, 11, 2, 3, 4, 5, 6\}$, $? 5-215: \{5, 6, 8, 10, 11\}$, $? 6-23: \{10, 11, 2, 3, 4\}$, $8-12: \{9, 11, 0, 1, 2, 3, 5, 6\}$, $4-12: \{7, 10, 11, 2\}$, $4-7: \{10, 11, 2, 3\}$

⊗ Here and elsewhere, pentagram representation incorrect with respect to registral contiguity - two-



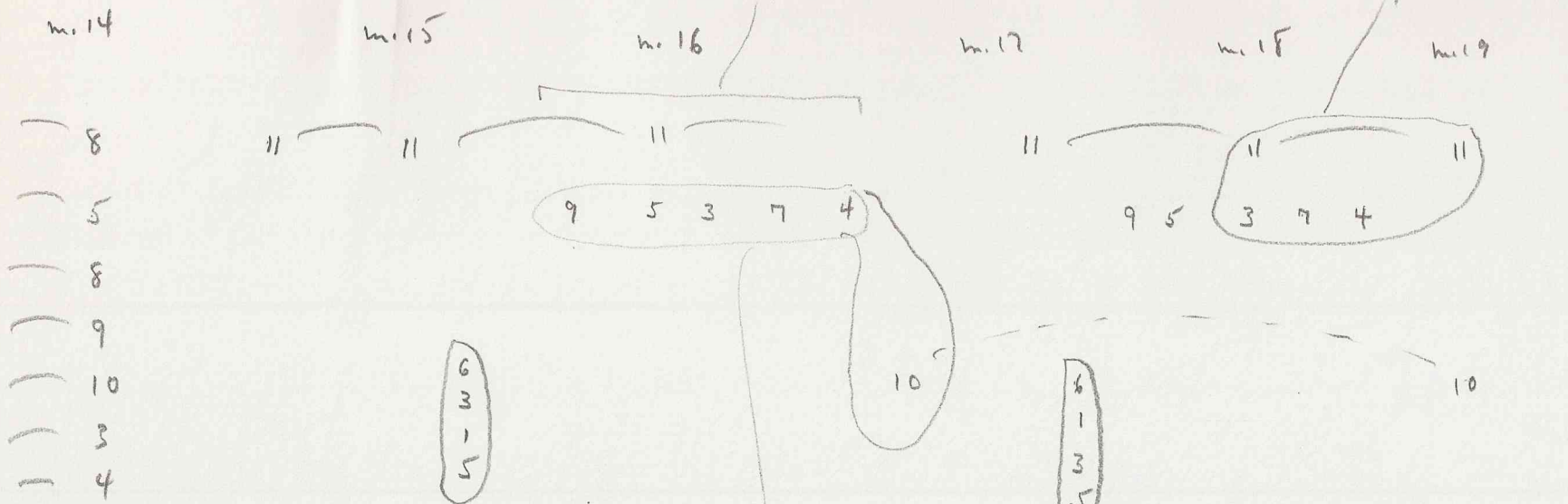


4-19:
{5, 6, 9, 11}

⊗ Correct vertical alignment of chords:
 8
 10
 3
 9
 4

Webern, Op. 6/1

(A)



6 8 10 0 2 4 - 4

9
 ↑
 ? 6-26:
 {3, 4, 5, 8, 9, 10}

6
 3
 1
 5

4-11:
 {1, 3, 5, 6}

6
 1
 3
 5

4-11:
 {1, 3, 5, 6}

6-212:
 [3, 4, 5, 7, 9, 10]

~~? 5-11:
 {3, 4, 5, 7, 9}~~

> 4-11: {4, 5, 7, 9}
 > 4-15: {2, 4, 7, 9}

not correct
 vertical
 alignment:

8
 10
 3
 9
 8
 4
 5
 9

4-7:
 {4, 5, 8, 9}

Chapter 5

The First Orchestral Works:

Six Pieces for Orchestra, Opus 6

In 1933, in connection with a projected performance of his Six Pieces for Large Orchestra, Opus 6, at a festival of modern music in Dortmund, Germany (subsequently cancelled for political reasons), Webern contributed the following descriptive notes to a major music journal:

"Six Orchestral Pieces": The Opus 6 pieces originated in the year 1909. Their first performance took place in 1913--that is, exactly 20 years ago--in Vienna under the direction of Arnold Schönberg. They represent short song forms, most in the sense of three parts. Thematic relations do not exist, even within the individual pieces. In the striving for constantly changing expression there was a conscious effort not to provide them. To describe the character of the pieces briefly--they are of a purely lyrical nature--the first expresses the expectation of a calamity, the second the certainty of its fulfillment, the third the most delicate contrast--it is, as it were, the introduction to the fourth, a funeral march. Five and six are an epilogue: recollection and resignation. In the year 1928 the pieces received a new instrumental version that with respect to the original represents a significant simplification and alone should be valid.¹

The programmatic description above tallies more or less with that in Webern's letter to Schoenberg, which he had written on January 13, 1913, before the first performance of the Opus 6 pieces on March 31, 1913.² It was in connection with that catastrophic performance that Webern had a small number of copies of the score of the work published at his own expense. This original version of the music was entitled Sechs Stücke für grosses Orchester, Opus 4 (Six Pieces for Large Orchestra).³ The assignment of opus numbers is sometimes a source of confusion in Webern's early music. In this case he had not yet assigned "Opus 4" to the second set of George Lieder, nor had he assigned "Opus 5" to the Fünf Sätze für Streichquartett.

Webern's comments above, in his Neue Zeitschrift für Musik article, concerning the absence of "thematic connections" and the motivation for this abandonment of traditional procedures--to produce "constantly changing expression"--will be of interest as we consider the individual pieces in the sections that follow. Less

interesting, but nonetheless important, is the difference in instrumentation between the first version of six movements of Opus 6 "für grosses Orchester" and the reduced version, "für Orchester." The large orchestra called for the following instruments: Four Flutes (Piccolo); Alto Flute; Two Oboes; Two English Horns; Two Clarinets (Bb); Clarinet (Eb); Two Bass Clarinets (Bb); Two Bassoons; Contrabassoon; Six French Horns; Six Trumpets (Bb); Six Trombones; Bass Tuba; Timpani; Percussion: Bass Drum, Tam-Tam, Glockenspiel, etc.; Two Harps; Celesta; Full string section: Violins, Violas, Cellos, Contrabasses.

Given this enormous orchestra for the performance of a set of six pieces the longest of which spans 40 bars, with a total performance time of some 10 minutes, it is hardly surprising that fifteen years later, in 1928, after he had completed his Opus 21, Symphony for Small Orchestra, Webern decided to reduce its size, no doubt in the hope of encouraging conductors to program the work. The smaller orchestra, then, consisted of the following instruments: Two Flutes (Piccolo); Two Oboes; Two Clarinets (Bb); Bass Clarinet (Bb); Two Bassoons (Contrabassoon); Four French Horns; Four Trumpets (Bb); Four Trombones; Bass Tuba; Timpani; Percussion; Harp; Celesta; Strings.

As he prepared the new version of Opus 6 in 1928, Webern took the opportunity to make changes in enharmonic notation here and there, as well as changes in mode of performance, in instrumental color, in doubling, and so on. He also changed notes and the orchestral voicing of chords in a number of instances, notably in Opus 6/IV, the beginning of which is quite different from that of the first version. Thus, the reorchestration of Opus 6 represents a creative process quite different in quality from that involved in the arrangement for string orchestra of the Opus 5 pieces for string quartet.

Webern's Opus 6 and Schoenberg's Opus 16

The chronological relation between Webern's Six Orchestral Pieces, Opus 4 (later Opus 6) and Schoenberg's Five Pieces for Orchestra, Opus 16, deserves mention before we proceed to the main portion of this chapter, since there is continuing confusion about the temporal circumstances attending the creation of those works.⁴ Was Webern following closely in the master's footsteps, heavily influenced by his Opus 16, as he composed his six pieces? Maegaard provides precise information on the chronology of Schoenberg's partituras (short scores) and the fully orchestrated fair copies he sent to the publisher, C.F. Peters.⁵ Only two of the partituras are dated: No. 1 bears the date 23/5 1909 (May 23, 1909); No. 4 is dated 17/7 1909 (July 17, 1909).

All the fair copies are dated, however. Schoenberg dated No. 1 9/6 1909 (June 9, 1909), 17 days after the partcell was completed, and No. 4 is dated 18/7 1909, one day after the partcell was completed--a remarkably short time for the orchestrating. The remaining dates on the fair copies are as follows. No. 2: 15/6 1909 (June 15, 1909), No. 3: 1/7 1909 (July 1, 1909), and No. 5: 11 August 1909.

Although we do not have comparable precise dating for Webern's six pieces, there is indisputable documentary evidence that he had completed them before the end of August, 1909, during his usual summer stay at the Preglhof estate. Thus, Schoenberg and Webern composed their famous orchestral works at about the same time--summer, 1909. It seems highly unlikely that Webern was able to look over the master's shoulder at any time during that summer, even if evidence of significant similarities between the two sets of orchestral movements could be adduced.⁶

Opus 6/I

Perhaps the most striking difference between the first version of this movement, for the large orchestra, and the second, reduced version is the tempo indication. Whereas the first version gives the tempo as Etwas bewegt (Moderato), with the eighth note as basic unit, the tempo indication for the second version is Langsam (Slowly), with quarter note set at "ca 50." Webern probably chose the slower tempo in order to render clearer in performance the increasingly dense contrapuntal and rhythmic detail that follows the rather simple beginning, with notated rhythmic accelerations subdividing the measure into four sixteenth-note triplets from bar 9 onward.

ex. 5.1

Example 5.1a presents a three-stave reduction of the opening of the movement.⁷ This consists of two sixteenth-note figures played by Flute, each of which is followed by a chord succession in eighth-note triplet rhythm, the first played by Celesta, the second by divisi Violas and Cellos. Trumpet and Horn complete this miniature landscape, each sounding a single note. Example 5.1b shows the principal constructive elements of this opening music.⁸ It begins with the Flute flourish, unfolding tetrachord 4-12, that ends with Trumpet's d^2 , to complete a statement of linear octatonic octad 5-10 of CI. A more extended discontinuous linear projection of CI emerges with the analytical application of a simple heuristic: extracting the boundary notes of each figure, excluding the interruptive eighth-note triplet chords. This line, beamed in ex. 5.1b, unfolds pentad 5-16 of CI, ending on the salient b in Horn at the end of bar 2. This note then joins the first note of the Cello solo that begins

on the downbeat of bar 4.⁹ The long Cello solo then presents an inverted form of 5-16 (T₅I) ending on a in bar 9, to complete octatonic CIII. This Cello line--a continuous succession--is displayed in ex. 5.1d, with beams to delineate the segmentation into motivic tetrachords.

The two "interruptive" chordal figures (ex. 5.1b) introduce CIII and CII, completing the octatonic cycle. The first of these, at the end of bar 2, segments laterally into two juxtaposed tetrachords, one of which, 4-16, is not octatonic, but may be construed as a combination of elements from CIII and CI. Specifically, g^{#1} is the intrusive note from CI. This irregularity vanishes, however, with a reading of the complete vertical sonorities, which are, as indicated in ex. 5.1b, both forms of pentad 5-6. Here, as elsewhere in Webern's atonal music, the contributive parts are drawn from the octatonic universe, while the resultant wholes venture into non-octatonic space.

In the second chordal succession, now expanded to include three verticals, we hear three different tetrachords: 4-17, 4-7, and 4-12. The two outer tetrachords combine to form a complete statement of octatonic CII, while the middle tetrachord, 4-7, is a hybrid whose inner voices, g and e¹, reflect the presence of CI. In this situation the voice-leading detail is of interest, since the middle dyad of 4-7 occurs in the context of a parallel chromatic motion, while the outer voices present trichordal fragments of CII.¹⁰ And again, the total verticals, including the Horn's sustained b, are of interest, in particular, the two forms of octatonic pentad 5-16--yet further occurrences of the "thematic" 5-16 of this movement. The "passing chord," 5-21 represents contact with a non-octatonic world, the world of 8-19.¹¹

Wohlbem, Op. 6/1

2

11

Webern, Op. 6/2

14

16

Handwritten musical score for Webern's Op. 6/2, measures 14-16. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a complex rhythmic accompaniment. The third staff is a bass clef with a melodic line. The fourth and fifth staves are bass clefs with rhythmic accompaniment. The score includes various musical notations such as notes, rests, beams, and slurs. There are also some handwritten annotations and markings.

9

1 2 3 4 5 6 7 8 9 3 10 11 12 13 3 14 15 16

6-16/6-16/5-35/5-23/6-20/7-21/7-27/7-28/6-15/7-21/6-20/6-18/6-24/5-3/5-3/6-11

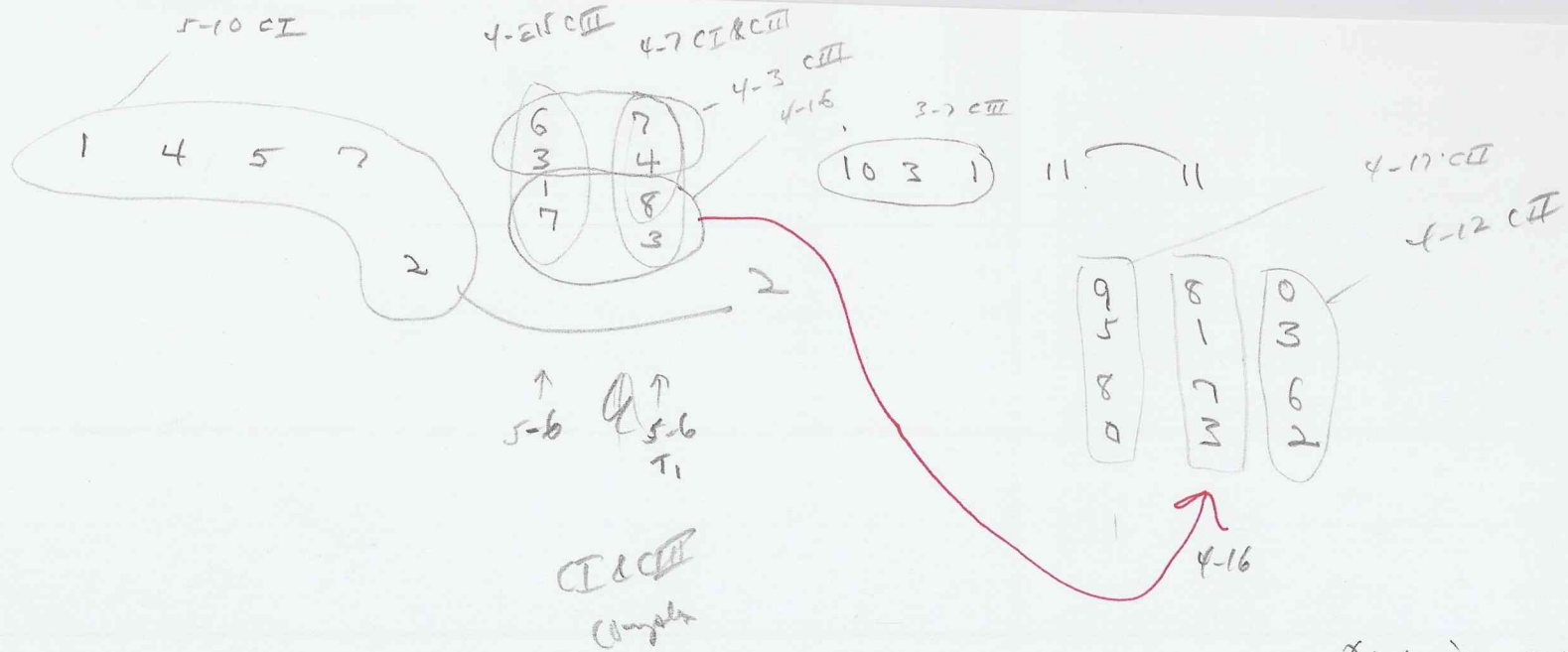
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Webern, Op. 6/1

4-3 CII

Handwritten musical score for the first system of Webern's Op. 6/1. The system contains five staves: two treble clefs, two bass clefs, and a grand staff. The notation includes various rhythmic values, accidentals, and performance markings such as '3' for triplets and '4-7' for a specific interval. A circled 'b.c.' is present in the second treble staff. The system is divided into three measures by vertical bar lines.

Handwritten musical score for the second system of Webern's Op. 6/1, marked with a circled 'II'. The system contains five staves: two treble clefs, two bass clefs, and a grand staff. The notation includes various rhythmic values, accidentals, and performance markings such as '3' for triplets and '4-9 cII' for a specific interval. A circled '5-7 [3, 4, 8, 9, 10]' is present in the second treble staff. The system is divided into three measures by vertical bar lines.



325689 110

Longline 5-16: 7, 10, 11, 1, 2

Callo solo 5-16: 3, 4, 6, 7, 10 + 9 6-213

Verticals 5-16: 5, 8, 9, 11, 0
 5-16: 11, 0, 2, 3, 6 > CI

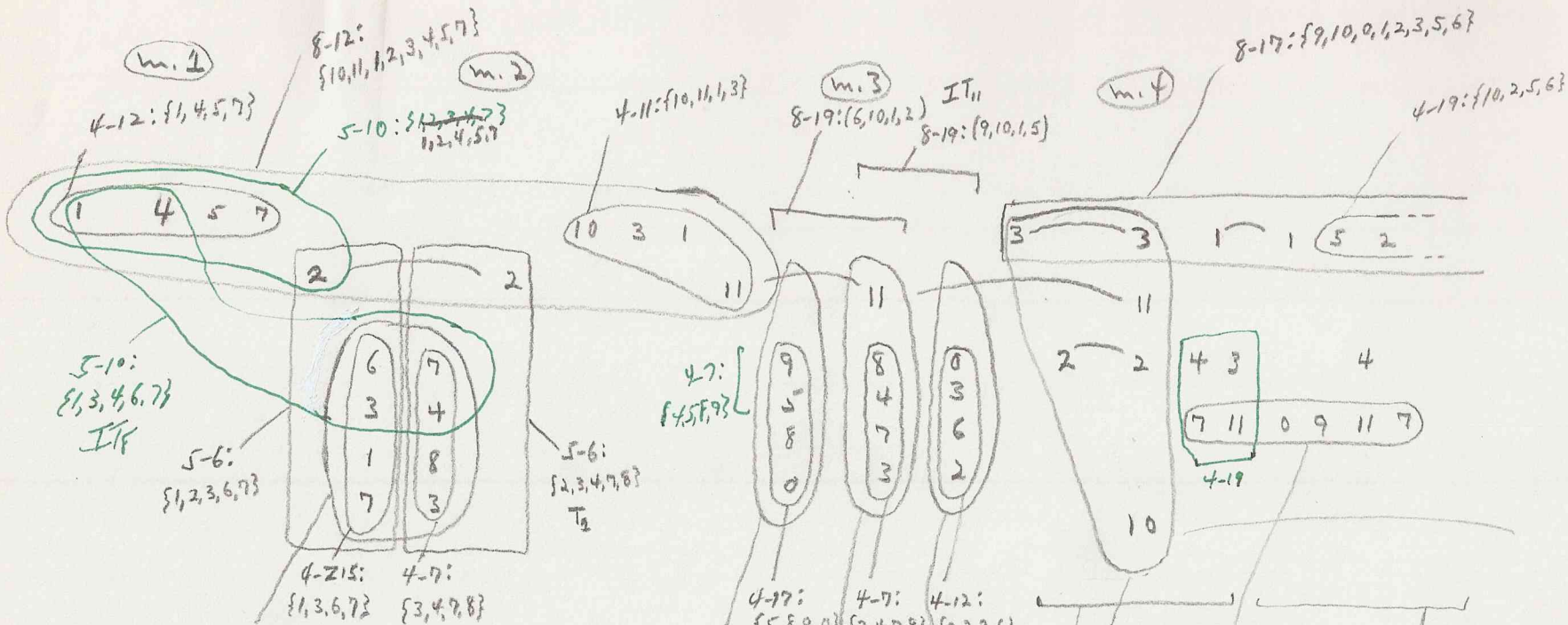
Applying a simple
 music-analytical heuristic —
 boundary ~~is~~ notes

Webern, Op. 6/1

Many more 5-10's here

DRAFT ①
ONLY

To be
revised for
correct register
placement



← ? 6-236:
{0, 1, 2, 3, 4, 7, 8}
TPT.

? 6-211:
{1, 3, 4, 6, 7, 8}

7-5: {1, 2, 3, 4, 6, 7, 8}

5-16:
{5, 8, 9, 11, 0}

5-21:
{3, 4, 7, 8, 11}

5-16:
{11, 0, 2, 3, 6}

4-7:
{10, 11, 2, 3}

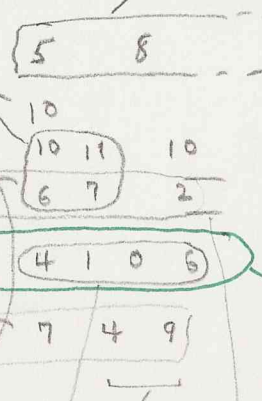
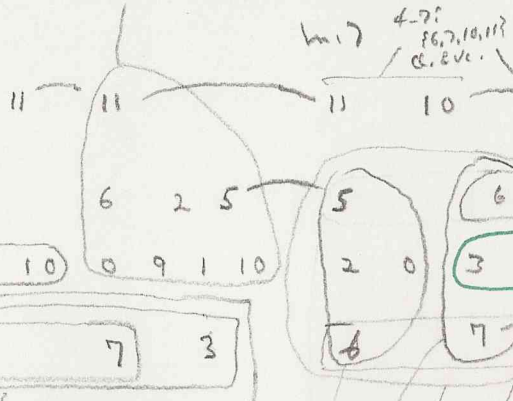
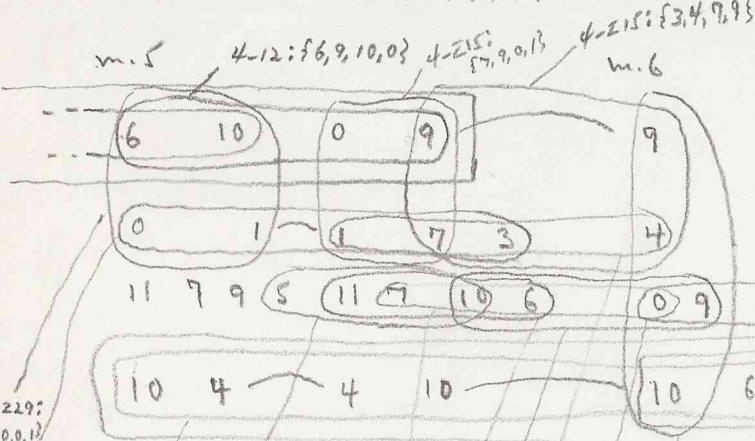
4-11:
{7, 9, 11, 0}

? 9-7: (3, 6, 8) 3-7 Fl. m. 2
and inclusive detail

8-7: (3, 4, 7, 8)

7-16: {7, 10, 11, 2, 3, 4}

7-16: {8, 9, 10, 11, 1, 2, 5}



4-229: {6, 10, 0, 11}

4-229: {0, 1, 3, 7}

4-12: {4, 6, 7, 10}

4-215: {5, 7, 10, 11}

5-16: {3, 4, 6, 7, 10}

4-215: {6, 7, 10, 11}

4-12: {1, 3, 4, 7}

4-19: {3, 6, 7, 10}

4-229: {1, 3, 6, 7}

4-215: {0, 2, 5, 6}

4-10: {4, 6, 7, 9}

7-5: {0, 1, 2, 3, 5, 6, 9}

4-215: {1, 3, 6, 7}

4-215: {0, 1, 4, 6}

4-11: {2, 4, 6, 7}

5-10: {0, 1, 3, 4, 6}

second tet no theme