

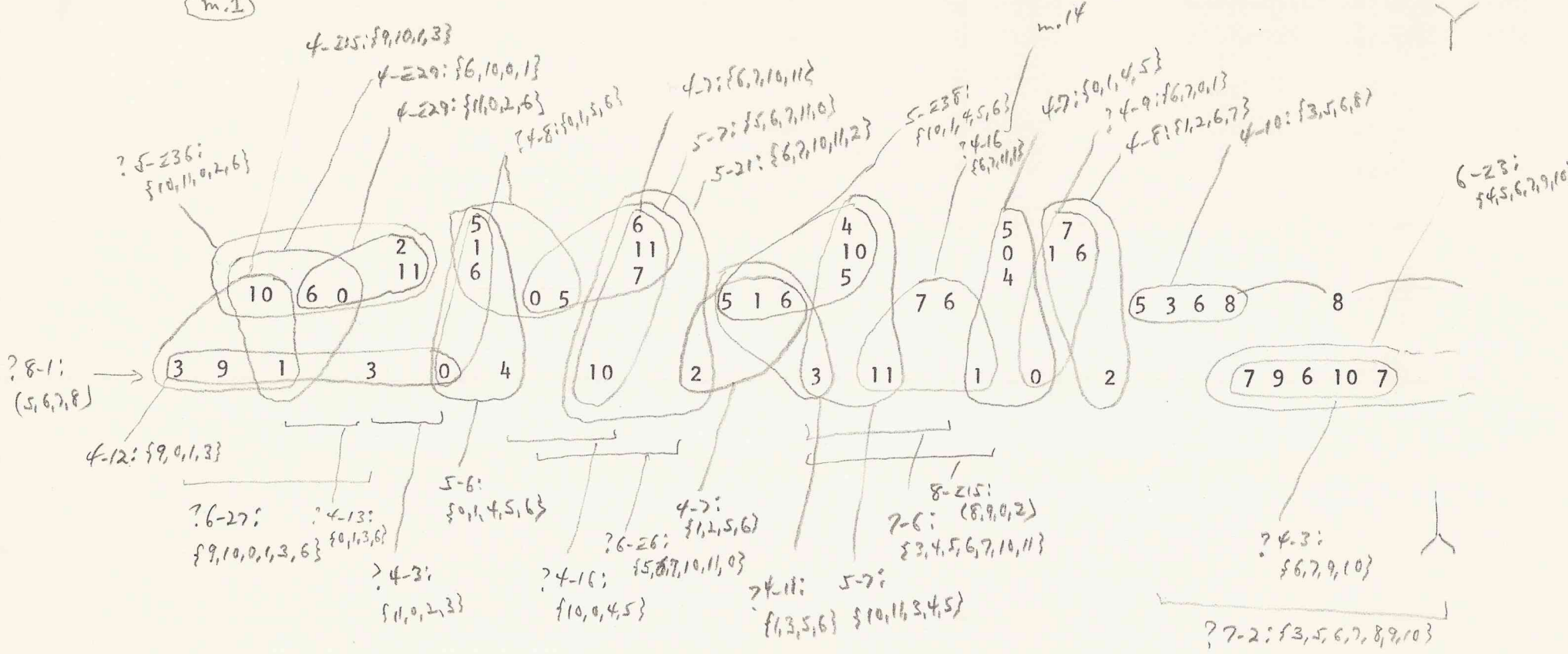
Webern, Op. 6/2

m. 1

m. 2

m. 3

m. 4



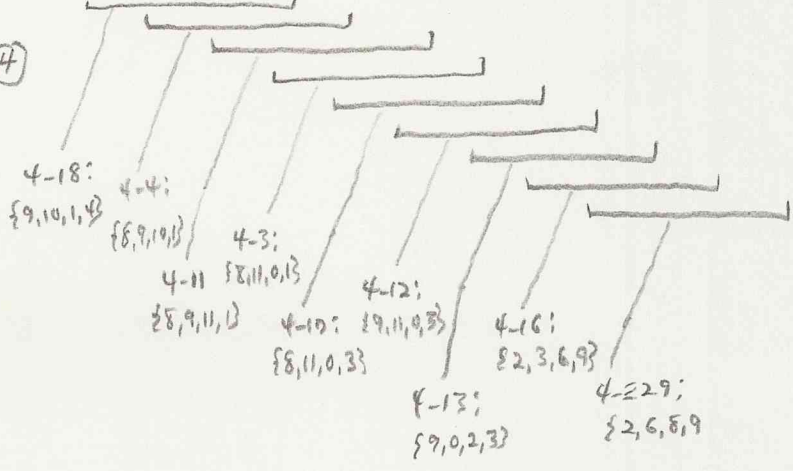
no pc 8
until m. 3

Webster, Op. 6/2

Complete segmentation of line in me. 16

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

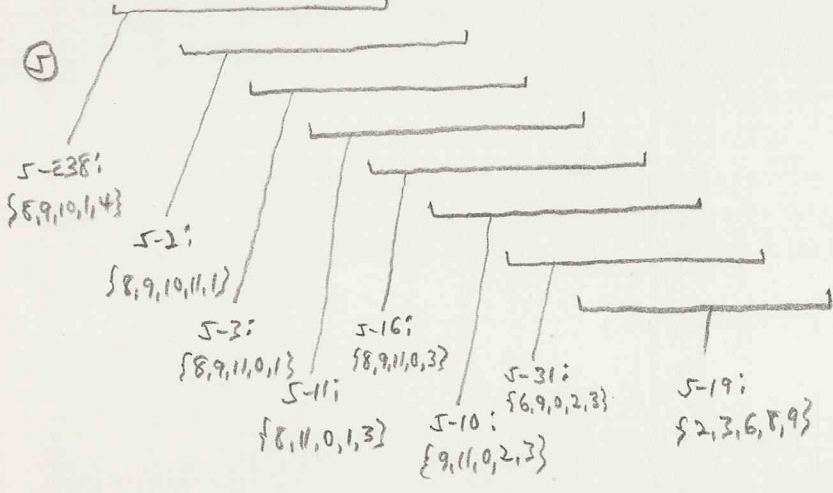
④



no repetitions

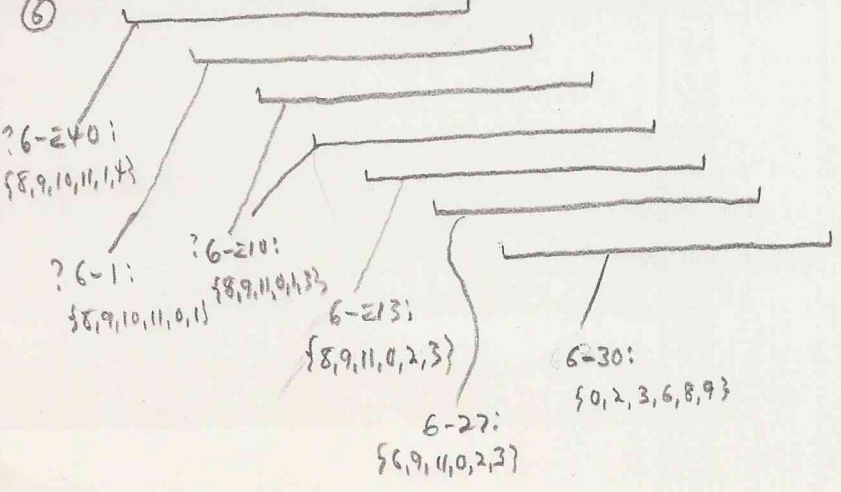
4 10 9 1 8 11 0 3 9 2 6 8

⑤



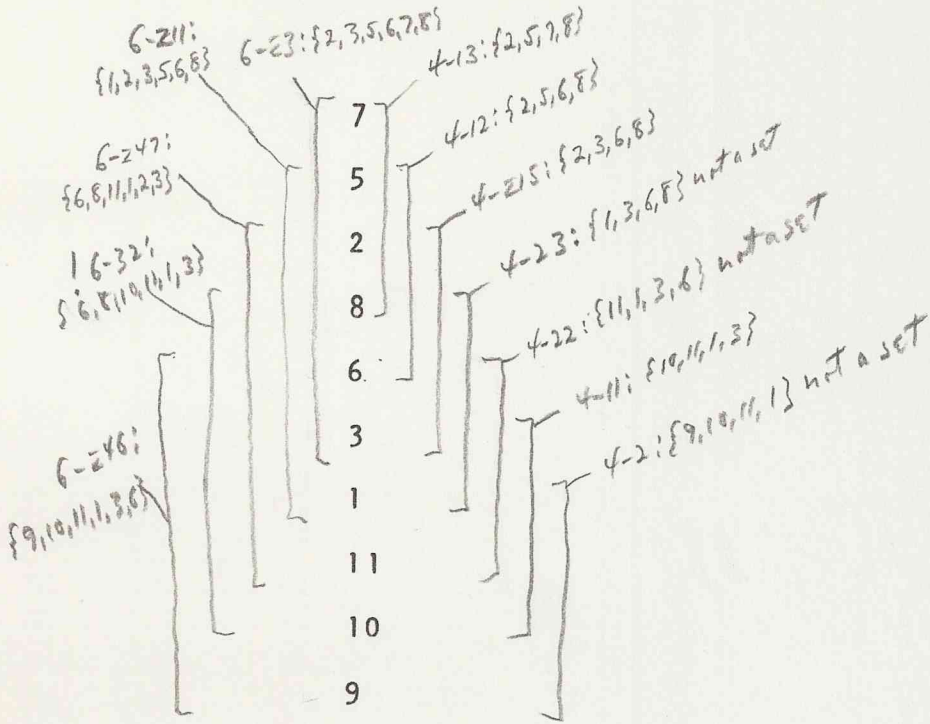
4 10 9 1 8 11 0 3 9 2 6 8

⑥

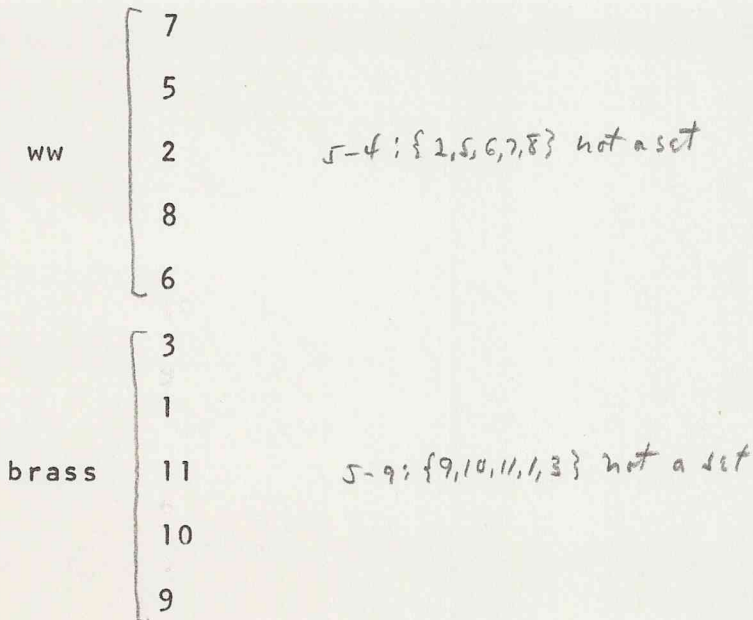


Webern, Op. 6/2

10-4 in m. 22ff.
segmentation



by orchestration:



Percussion omitted

Bewegt (♩ = ca. 160)

④

Handwritten musical score for the first system, measures 1-6. The notation includes a treble clef staff with a 6/8 time signature and a bass clef staff. The music features complex rhythmic patterns, including triplets and slurs. The key signature has one flat (B-flat). The tempo marking is 'Bewegt (♩ = ca. 160)'. A circled number '4' is written above the staff.

Handwritten musical score for the second system, measures 7-12. The notation continues the complex rhythmic patterns from the first system. A tempo marking change to 'Larghetto (♩ = ca. 112)' is present. The notation includes a treble clef staff with a 6/8 time signature and a bass clef staff. The key signature has one flat (B-flat).

12

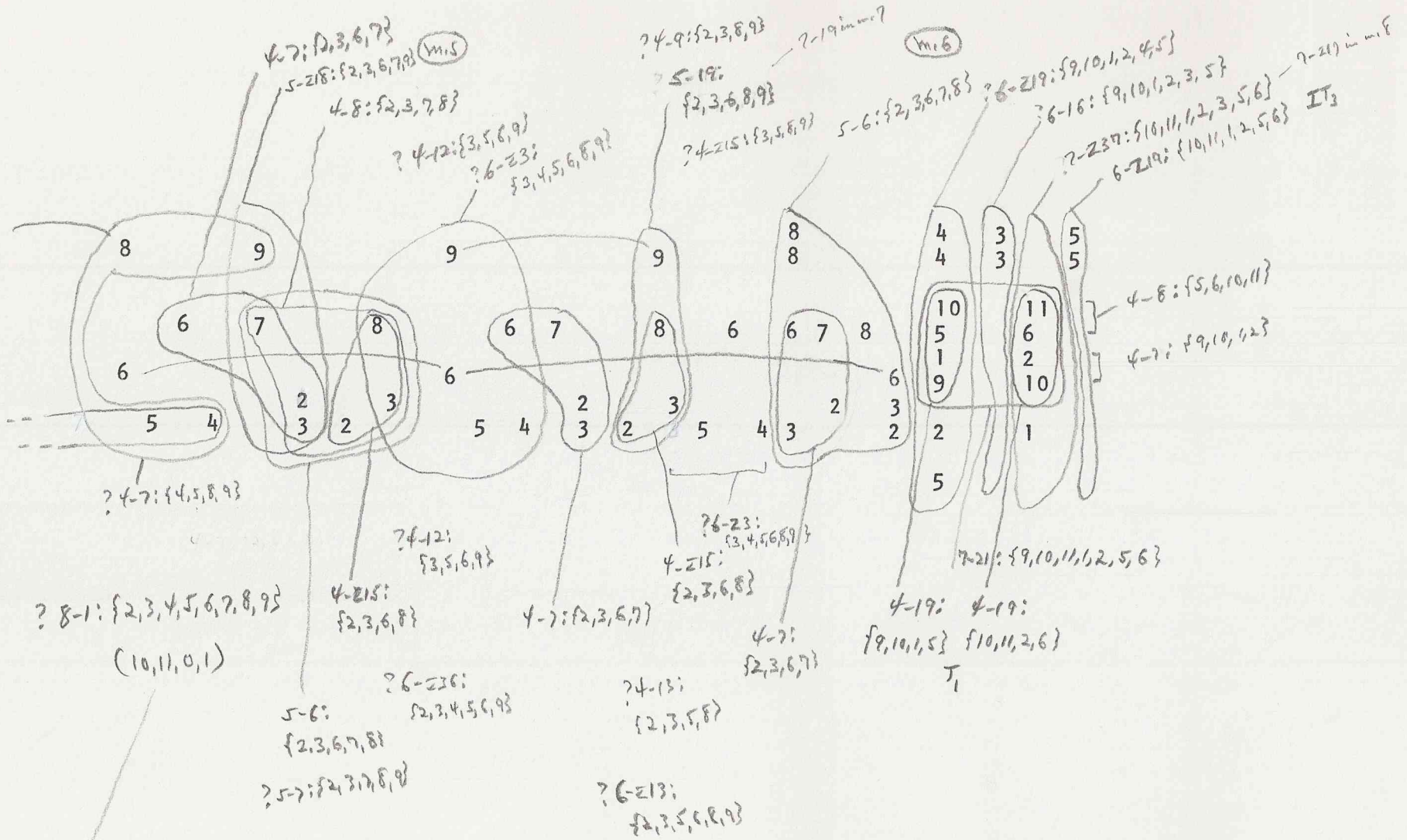
15

(3/4)

18

22

⊗ Trills omitted



NB. This automatically
excludes any form of
 $\psi-19$ or $\psi-21$

m. 7
 2-238: {10, 11, 12, 4, 5, 6}
 7-16: {11, 0, 1, 2, 4, 5, 8}
 7-19: {5, 7, 8, 11, 12}
 7-218: {11, 0, 1, 2, 4, 7, 8}
 ? 7-24: {11, 0, 1, 2, 4, 6, 8}
 7-235: {11, 0, 1, 3, 4, 6, 7} ITS
 6-15: {11, 0, 1, 3, 4, 7}
 7-218: {11, 0, 1, 2, 4, 7, 8}
 7-219: {11, 0, 1, 3, 4, 5, 8}

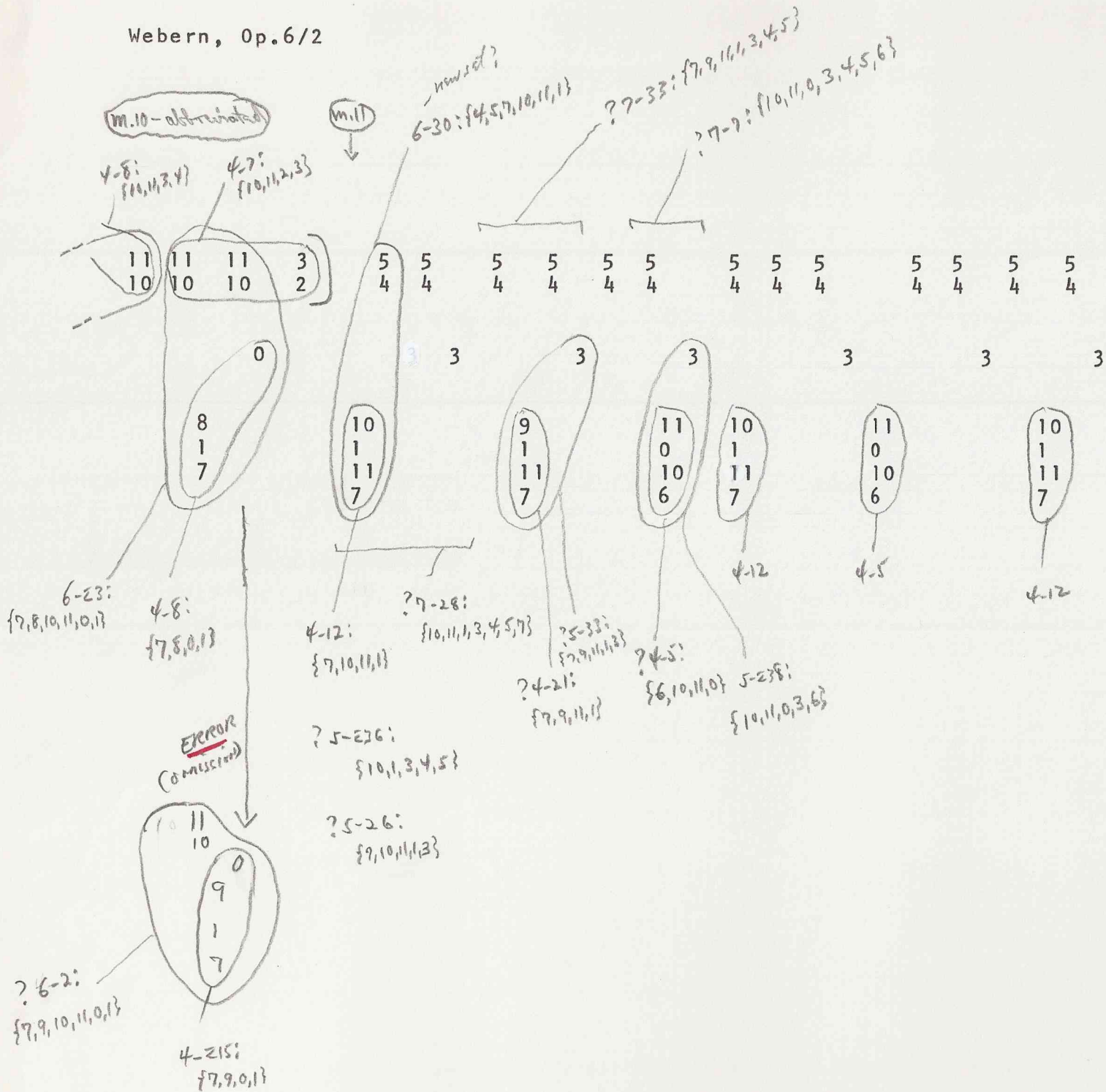
m. 8
 6-23: {10, 11, 1, 2, 3, 4}
 5-6: {10, 11, 2, 3, 4, 3}
 6-219: {0, 1, 3, 4, 7, 8}
 7-6: {0, 1, 2, 3, 4, 7, 8}
 6-23: {7, 8, 10, 11, 0, 1}
 4-8: {10, 11, 3, 4}

m. 9
 4-19: {0, 11, 2, 6}
 ? 4-4: {8, 11, 0, 1}
 4-19: {11, 0, 3, 7}
 T,
 4-4: {8, 11, 0, 1}

? 5-1: {1, 2, 3, 4, 5}
 6-236 would be: {0, 2, 3, 4, 5, 8}

4-8: {7, 8, 0, 1}

Webern, Op. 6/2



Webern, Op. 6/2

m. 12

6-243: {11,0,1,4,5,7}

7-13: complement embedded
{11,0,1,3,4,5,7}

7-7: {1,0,1,0,3,4,5,6}
6-7: {4,5,6,10,11,0}

6-243
7-13

7-7

6-243
7-13

m. 13

4-17: {2,5,6,9}

4-19: {2,3,6,10}

4-19: {10,2,5,6,3}

4-17: {2,5,6,9}

5 5
4 4

3

0
1
1
1
7

? 4-5:
{7,11,0,13}

? 5-13:
{11,0,1,3,7}

5 5 5
4 4 4

3

11
0
10
6

4-5:
{6,10,11,0}

5-238:
{10,11,0,3,6}

5 5
4 4

3

0
1
1
1
7

4-5

5-13

5 5 5
4 4 4

3

11
0
10
6

4-5

5-238

5
4

3

0
1
1
1
7

4-5

? 5-16:
{2,3,5,6,9}

6
2
9
5

3

10
6
2

7
4

? 6-15:
{2,3,4,6,7,10}

3

3

10
6
2

5

5

6

2
9
5

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

Webern, Op. 6/2

m. 17

upper voice from
bars to m. 22 in 7-2: {5,7,8,9,10,11,0}

7-26: {6,7,9,10,11,3}

8

10	9	10
0	1	0
11	10	11

7	7
3	3
1	1
10	10
6	6
11	11

5-1 here
becomes
7-218 in
next phrases

6-31:
{10,11,1,3,6,7}

7-218:
{10,11,0,1,3,6,7}

m. 18

8-7: {2,3,6,7}

7-21:
{8,9,10,0,1,4,5}

9	10	9
1	0	1
10	11	10

8	6	5
5	1	2
0	8	6
9	0	0
4	7	7
1		

6-20:
{0,1,4,5,8,9}

5-7:
{6,7,8,0,1}

(?) 5-14:
{0,1,5,6,7}

m. 19

7-218: {9,10,11,0,2,5,6}
8-12 with pc 8: {1,3,4,7}

m. 20

7-218: {10,11,0,1,3,6,7}
7-26: {6,7,9,10,11,3}
8-7: {2,3,6,7}
8-19: {3,7,10,11}
6-217: {10,11,0,2,5,6}

8	10	9	11	5	11	5
	0	11	0	2	0	2
	11	10	10	6	10	6

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

0	5
1	2
11	6

8	8
5	5
0	0
9	9
4	4
1	1

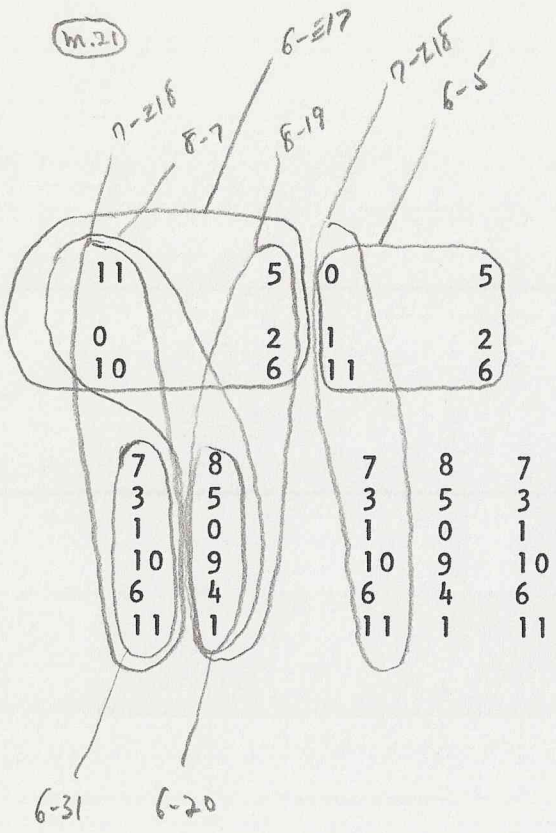
6-31:
{10,11,1,3,6,7}

6-20:
{0,1,4,5,8,9}

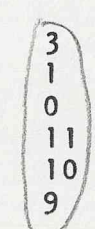
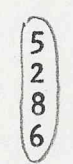
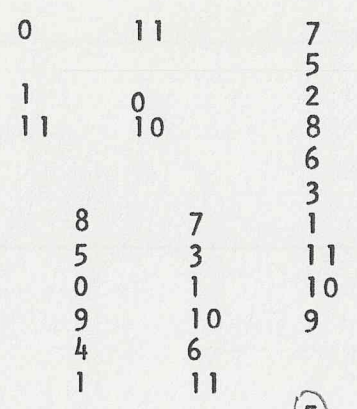
7-21:
{4,5,6,9,11,0,1}

8-19

see sep. page for segmentation



m. 22-27
(repetitions omitted)



4-12:
{2,5,6,8}

6-2:
{9,10,11,0,1,3}

↑
10-4: (0,4)
total sonority

Wolfram, up. 6/2
Set List (tentative)

? 8-1

4-3

? 4-4

? 4-5

4-7 in No. 1

4-8

4-9

4-10 in No. 1

4-11 in No. 4

4-12 in No. 4

4-13

4-215/8-215 in No. 1

4-16

4-17

4-19 in No. 4

? 4-21

4-229 in No. 1

? 5-1

? 7-2

5-6/7-6 in No. 2

5-7/7-7 in No. 4

? 5-10

? 7-11

7-13/5-13 5-14

7-16/5-16 in No. 1

7-217

5-218/7-218

5-19/7-19

5-21/7-21

5-26 5-30

? 7-33/5-33

? 7-34

5-236

7-237

5-238/7-238

? 6-2

6-23/36 in No. 1

6-5

6-26

6-7

? 6-213

6-14

6-15

6-217/6-243

6-219

6-20

6-27

6-30

? 6-31