

Allen Forte. *The Atonal Music of Anton Webern*. Yale University Press, 1998.

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 canceled 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

In bar 5 (ex. 5.3) there is considerable harmonic tension between the sustained 3-7 trichord in the middle register (Flute and Clarinets) and the first form of 4-18 that surrounds it (Flute and Glockenspiel, Horn), a dissonant clash between CII and CII. In the second part of bar 5, however, the second form of 4-18 is consonant with the inner trichord, the two formations coalescing to create hexachord 6-27 of CI. With the return of the first form of 4-18 in bar 6 the tension resumes briefly, but, like pivot tones in a tonal modulation, e^b , f^\sharp , and a at the end of bar 6 turn out to belong to CIII, the first appearance of this form of the octatonic since way back in bar 1! Meanwhile, the high A^b harmonic in Violin has entered on the second beat of bar 6, joining the persistent trichord 3-7 in the inner register to form 4-215, which refers to the sonority of the Trumpet chord of bars 1–2, specifically as its transposition (T_{10}). In this mapping the lowest note of the Trumpet chord, b^b , becomes the high harmonic g^\sharp of Violin, a beautiful, albeit somewhat abstract, registral connection.¹⁸

With all the tensions and changes in bars 5–6, perhaps the most important unifying motions are provided by the outer voices (ex. 5.6), both projecting forms of motivic trichord 3-7, the upper from CII, the lower from CIII. Although they are contour inversions, they relate more basically as reordered transpositions (T_1/T_{11}). The reader will recognize the lower as pitch-class identical to the upper trichord of the Trumpets' 4-215 in bars 1–2 (ex. 5.2a).

In bar 7 (ex. 5.3), following the a in Harp, Bassoon's B^b initiates an ascending melodic contour that arrives on f^\sharp , and at that moment the high sustained g^\sharp Violin harmonic joins the Horn's f^\sharp to initiate the return of CII. This brief encounter of G^\sharp and F^\sharp on the downbeat of bar 8 is not the first time those pitch classes have sounded together; the fourth eighth note of bar 6 (ex. 5.2b) is a prior instance, and on the same metrical position in bar 10 (ex. 5.2c) we hear the final coincidence. G^\sharp (A^b) and F^\sharp are especially prominent in III of Opus 6. It is perhaps not happenstance that the sustained Violin g^\sharp and the Harp's string

ex. 5.6. Opus 6/III

of $f\sharp/g\flat$ occupy the same durational space, which is equivalent to sixteen eighth notes, including the internal rests in the Harp pattern (ex. 5.2c).

While $A\flat$ ($G\sharp$) is probably a reference to Schoenberg, the extramusical reference for $F\sharp$ remains elusive, at least to me.¹⁹ As shown in ex. 5.3, the final $F\sharp$ ($f\sharp$) enters in bar 8 in the context of CII and CIII as the springboard for the upward leap through Horn's f^1 to the apex note of the movement, b^3 (Celesta), the head-note of the final melodic figure, which then descends from b^3 to f^2 . The latter note, however, does not have the same octatonic orientation as does its pitch-class equivalent, f^1 , played by Horn at the end of bar 8, but belongs to CI, as shown by its attachment to the analytical beam labeled 6-223 CI in ex. 5.3. Indeed, the dialectic interplay of CII and CI began earlier in bar 8, when the precipitate entrance of the Violin's $c\sharp^2$ introduced CI in opposition to the CII configuration already underway. Elements of both CI and CII then participate in the expanded tritone leap from f^1 (Horn) to apex b^3 (Celesta), reflecting the interaction of those octatonic forms in bars 5–6 of the third section of the movement. More important here is the single Horn note f^1 and the Harp $f\sharp$ that precede the apex b^3 , for these clearly refer to the Contrabass $G\flat_1-F_1$ in bar 4 and thus provide a remote connection between nadir F_1 and apex b^3 .

What seems to be a process of etiolation sets in abruptly in the final two bars, with only g^1 and $a\flat^1$ in Trumpet, sounding against the ostinato $f\sharp$ of Harp, locally a remnant of CII that refers back to the Trumpet chord of the opening music. The apparent lack of continuity, however, is illusory, for the final Trumpet notes belong to the preceding form of linear hexachord 6-223, as shown by the beam in ex. 5.3. And, in the subtlest way, motivic trichord 3-7 occurs as the last three notes of the Celesta solo in bar 9, with g^2 and f^2 as pitch-specific references to those notes in bars 2 and 3, where they were also constituents of 3-7.

Opus 6/IV

Again, as in Opus 6/I, Webern changed the tempo indication here, from *Langsam marcia funebre* (slowly, funeral march) to *Sehr mäßig* (very moderately), the latter suggesting a slightly faster tempo and omitting reference to the programmatic idea. The percussion introduction is notated in the standard way, on single lines instead of the five-line staff.

More interesting, however, are certain other differences. The percussion introduction, originally (1909) eight bars in length, was shortened to seven in the 1928 revision. Both versions call for *Tiefes Glockengeläute von unbestimmter Tonhöhe* (Low Bells of indeterminate pitch), but the 1909 version has the additional instruction "*in der Ferne aufgestellt*" (placed at a distance—that is, offstage), which would have enhanced the romantic association of distant church bells that

8-28 cont

III.

1. Klarinette in B *Mäßig* (♩ ca 50) 2 *rit.*..... 3 *tempo* (♩ = ♩) 4 *rit.*.....

1. 2. Trompete in B *mit Dmpf.* *pp* *ppp*

3. 4. *mit Dmpf.* *pp* *ppp*

Große Trommel *pp*

Solo-Geige *Mäßig* (♩ ca 50) *rit.*..... *tempo* (♩ = ♩) *rit.*.....

Solo-Bratsche *pp* *pp*

1. Hälfte Violoncello 4 6 3 6 *pp*

2. Hälfte 4 8 *mit Dmpf.* 4 8 *pp*

Solo-Contrabass *pp*

1. Hälfte Contrabass *pp*

2. Hälfte *pp*

4-229: [0, 1, 3, 7]

U.E. 12042

5-21: [1, 4, 7, 8, 9, 2]
6-14
[1, 4, 5, 6, 8, 9]

5 *tempo* 6 *rit.* 7 *tempo* 8 *rit.*

1 Fl. *pp*

2. Fl. *pp*

1.2. Kl. in B *pp*

1. Fg. *p*

1. Hr. in F *mit Dmpf. pp* *p* *pp*

Hfe *pp* *pp*

Glsp. *pp*

Gr. Tr. *pp*

Solo-Gg. *tempo* *rit.* *tempo* *mit Dmpf.* *rit.*

1. Gg. *pp* *8va* *p*

9 *tempo* 10 *rit. mit Dmpf.*

1. Trp. in B *pp* *ppp*

Cel. *pp* *3-7*

Hfe *pp* *verlöschend*

David Ralston
Webern, Op. 10/IV

I am commenting only Op. 10/IV, since that was the piece I assigned. I do appreciate the time you took to look at Op. 6/III, however.

1. Sometimes called "contextual" analysis.
2. Really? I thought there were many, among them 4-9, 6-z13, 6-30. Tetrachord 4-25 occurs at the beginning and the end.
3. Both Op. 6/III and Op. 10/4 are complete in my packet, and I have heard no complaints from the other students.
4. Good!
5. This suggests that you have incorrectly segmented the figure. The subsequent analytical dilemma is unfortunate. Contour is perhaps the strongest clue to the disjunct trichordal segmentation of the mandolin figure: C-D-Ab/G-Eb-E. 3-8 followed by 3-3. 3-8 joins the harp Gb to form 4-25, etc.
6. I'm sorry you had so much difficulty with this piece. Take a look at my reading in The Atonal Music of Anton Webern, p. 220 ff.

David Ralston
03/20/01
Music 427 – Week 8

Webern: Op6/III and Op10/IV

These pieces by Webern are almost too sparse to analyze. In a compositional system without the standards of tonality, an analyst looking at the piece can only draw

① conclusions by comparing the piece with itself. In a tonal piece consisting solely of a G chord followed by a C chord, one can say with a great deal of certainty that G is the dominant of C. In a short atonal work like Op10/IV, though, there are so few notes that it

② is near impossible to find any sort of repeated pitch class sets or important intervallic relationships. Because no pitch class sets repeat with any regularity, one can only guess as to what is the formative pattern at work. Op6/III has more notes than Op10/IV, but it

③ appears that my course packet is missing the last page, and without the end it is also difficult to know what is important.

Op10/IV opens in the mandolin with a 6-16. Coincidentally, this pitch class set is

④ the same that I am using as the foundation of my final composition project. More important~~ly~~, though, the first four notes of this phrase are a 4-16. Similarly, the closing phrase in the violin is a 4-16. Hoping that 4-16 may then be an important set in the piece

⑤ is fruitless, however, as there are no others to be found in the sparse landscape of this piece. The E-F-B made by combining the cellos and mandolin parts in the penultimate measure form a 3-5, a subset of 4-16, but without any other occurrences of such subsets it is impossible to tell if the relationship is more than coincidental. Though the 3-5 could be important as a subset of 4-16, because there are no other subsets of 4-16 floating

around one cannot know if perhaps 3-5 has significance on its own, apart from being a subset of 4-16.

Another possible structure at work is the use of an instrument repeating the same note multiple times. The mandolin, clarinet, and harp all repeat a tone. Taking these three tones together forms a 3-7, another subset of 4-16. However, other instruments sustain tones for long periods of time without repeating them, and these tones do not fit into 4-16. Also, an unpitched drum has a rhythm similar to that of the instruments repeating tones, and the drum certainly does not fall into any pitch class set. The rhythmic repetition is certainly important in the piece (it stands out most in the texture), but does not appear to be related to the pitch class content. Also, the 3-4 in the harp in the first measure does not fit into 4-16. The 4-12 in the trumpet is not even close to 4-16; it is not closely related by common tones or inversion. Without more of the piece to search for comparisons, however, I am at a loss to try to explain these differences. So, while 4-16 seems like it may be important, there is simply not enough of the piece to be sure of anything.

The set 4-16 makes an appearance in Op 6/III as well. In measure 5, the horn part forms a 4-16. In this bar, the horn and flute interlock nicely with each other. The first triplet forms a 4-18 between the two instruments, as does the second triplet. However, like the previous piece, there is just not enough of this piece to say with any certainty what is going on anywhere else in the piece. The 4-z15 that the trumpets open with is framed as if it is something important, but it does not appear again. Similarly, the 5-16 in bar 3 in the clarinet seems important, but is not repeated. It does have a 4-16 subset, but there is not in this piece the same apparent importance of that set as in Op10/IV. Also,

(didn't see two systems on second page, still, I'd looked at the music in those bars and not found anything)

the 6-z19 in the bassoon in bars seven and eight that is presented very similarly to that clarinet bit does not have 4-16 as a subset. As I said earlier, I don't appear to have the last page to this piece. Hopefully the last page of music makes some sense out of the apparently unrelated pitch class sets of the first two pages, but given Op10/IV I wouldn't bet on it. It appears to be an element of Webern's style to be extremely sparse.

The pieces don't suffer from the sparseness. In fact, it gives them a distinct flavor that sets them apart from the complicated assault that can occur when too much is happening. Aesthetically, then, the sparseness of Webern's pieces compensates for the complexity of the atonal work and the confusion that a listener might feel. From an analytical perspective, however, the lack of material makes it very difficult to understand what exactly is at work in the music. The most useful tool in pitch class set analysis, at least in my opinion, is to look for repetition of a set. If a set is repeated frequently, it must be important. In such a short work, though, no sets are repeated. Surely there was some logic at work when Webern decided to move from one set to another, but without any comparison material in the piece, I would only be guessing whatever I said. The very style that sets Webern apart, then, simultaneously makes analysis into guesswork mere guesswork, at least without the availability of other resources or analytical tools.

The programmatic description above tallies more or less with that in Webern's letter to Schoenberg of January 13, 1913, before the first performance of Opus 6 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. Less interesting, but nonetheless important, is the difference in instrumentation between the first version of the 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 (B♭, E♭), two Bass Clarinets (B♭), two Bassoons, Contrabassoon, six French Horns, six Trumpets (B♭), 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 forty bars, with a total performance time of some ten 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 much smaller orchestra, then, consisted of the following instruments: two Flutes (Piccolo), two Oboes, two Clarinets (B♭), Bass Clarinet (B♭), two Bassoons (Contrabassoon), four French Horns, four Trumpets (B♭), 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, instrumental color, 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.

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 *particells* (short scores) and the fully orchestrated fair copies he sent to the publisher, C. F. Peters.⁵ Only two of the *particells* 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), seventeen days after the *particell* was completed, and No. 4 is dated 18/7 1909 (July 18, 1909), one day after the *particell* 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 (August 11, 1909).

Although we do not have comparably 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 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 the 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.

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

pentad

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, and ending with Trumpet's d² 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

[2]

a) *Langsam*

b)

c)

d) [4] [6] [7]

* b completes 7-31 CI

* completes 6-213

ex. 5.1. Opus 6/1

Webern 6 Pieces for Orchestra, Op. 6. Copyright 1956 by Universal Edition A.G., Wien. Copyright renewed. All Rights Reserved. Used by permission of European American Music Distributors Corp., sole U.S. and Canadian agent for Universal Edition.

may be construed as a combination of elements from CIII and CI. Specifically, $g^{\sharp 1}$ 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 nonoctatonic 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 e^1 , 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 nonoctatonic world, the world of 8-19.¹¹

Opus 6/III

This movement is quite unlike the others in Opus 6 in a number of respects. For instance, the very thin orchestral texture sets it apart from the large-scale conception that is evident, for example, in the big chords of Opus 6/IV, to be discussed below, and the succession of instrumental solos lends it the character of a chamber music work.¹² The reader will recall that Webern described it as “the most delicate contrast—it is, as it were, the introduction to the fourth, a funeral march.”

The 1913 Opus 4 version of Opus 6/III was published by Webern himself in preparation for the first performance in Vienna on March 31 of that year, an event that proved disastrous. This score differs from the instrumentally reduced 1928 version (Opus 6) in several ways, the most global of which is tempo. Whereas the 1928 version is marked *Mäßig* (moderato), with the quarter note ca. 50, the 1913 version specifies *Zart bewegt* (lightly moving) with the eighth note as unit, suggesting a somewhat faster tempo as well as a different pulse. With respect to performance instructions, Webern is far less colorful in the 1928 Opus 6 version, omitting the expressions *kaum hörbar* (barely audible), *so zart wie möglich* (as delicately as possible), and *höchst ausdrucksvoll* (with greatest expressivity). Other changes in the 1928 version include rewriting the Harp A in bars 6 and 7 to sound an octave lower and shortening the duration of the ab^3 harmonic to stop at the end of bar 8 instead of extending to the first eighth in

2

a) Zart bewegt

Va

Tpt

B.Drum

5

b)

Fl, Glsp

Cl

Hn

Hp

8 4-2-15

8

3

8

10

c)

Tpt

Hn

Cel

ex. 5.2. Opus 6/III

Webern 6 Pieces for Orchestra, Op. 6. Copyright 1956 by Universal Edition A.G., Wien. Copyright renewed. All Rights Reserved. Used by permission of European American Music Distributors Corp., sole U.S. and Canadian agent for Universal Edition.

bar 9. The latter change affects the pitch grouping in a minor way, while the change in Harp register places A at a greater remove from its origin in the movement, as the top note of the Trumpet chord of bar 1 (ex. 5.2a).

FORM OF OPUS 6/III

With respect to form, Opus 6/III is rather elaborate. Bars 1–4 divide into 2 + 2, in a quasiperiod pattern, with bar 4 projecting a definite cadential feeling, intensified by a ritardando. In bars 5–6 (ex. 5.2b) the orchestral texture changes markedly, with trichord 3-7, played by Clarinets, occupying the middle register, while Flute and Glockenspiel play a Mahleresque eighth-note figure that is answered in contrary motion by Horn. On the third eighth note of bar 6 (ex. 5.2b), Violin enters on harmonic $g^{\#3}$, which is then sustained for the duration of exactly eighteen eighth notes. By expunging the tied eighth note $a^{\flat3}$ in bar 9 of the Opus 4 version, and thus reducing its duration to eighteen eighths from the prime number nineteen, Webern refines the rhythmic-metric organization of the movement, which features the *superparticular* proportion of Renaissance

music, the form of which is $n + 1/n$.¹³ This is evident not only in various rhythmic durations but also in the metric equivalence that Webern indicates with the change to and from 6/8, according to which the dotted quarter of 6/8 equals the quarter of 4/4 (and 3/4), the *superparticular* proportion 3:2. Thus, the duration of the Trumpet chord at the beginning of the movement (ex. 5.2a), including the rest in bar 2, is equivalent to twelve eighth notes, which relates to the eighteen-eighth-note duration of the sustained Violin harmonic ab^3 ($g^{\#3}$) as 2:3, the inverse of 3:2. The duration of the final repeated $f^{\#}/g^{\flat}$ in Harp bars 10–11 (ex. 5.2c) is equivalent to eight eighth notes, forming the proportion 2:3 with the Trumpet chord in bars 1–2 (ex. 5.2a).

To return to the topic of form, the middle section of the movement occupies bars 5–8 (ex. 5.2c), again dividing into a contrasting period pattern, with bars 7–8 analogous to the consequent phrase. In the middle of bar 8, however, the repeated $f^{\#}/g^{\flat}$ Harp figure begins,¹⁴ interrupted in the following measure by the five-note Celesta figure, the contour of which recalls that of the Clarinet figure in bar 3 and the Violin in bar 8. In bar 10, just after the Harp resumes the repeated note figure, the three-note Trumpet figure invokes the opening Viola theme in a characteristically nonliteral way, by contour alone, while the actual pitches, g^1 and ab^1 , refer to those notes as they occur in Cello and Clarinet in bars 4–5 as well as to the tail of the Violin line in bar 8. In short, the closing melodic gesture serves as a referential node that encapsulates a series of moments in the preceding music. The final sounding pitch, however, is $f^{\#}$, which was first heard an octave higher in the Trumpet chord of bar 1.

This short movement exploits register and timbre in extraordinary ways. The total range, always of importance in Webern's music, extends from nadir F, played by Contrabass in bar 4, to b^3 in Celesta bar 9, an instrumental combination than which probably no other exhibits greater differentiation in orchestral timbre.¹⁵ Prominently placed registral connections abound. Cello harmonic $g^{\#1}$ at the top of the string chord in bar 4 becomes Violin harmonic $g^{\#3}$ in bar 6. A somewhat more attenuated but nonetheless significant connection obtains between a^1 at the top of the Trumpet chord in bars 1–2 and the two Harp As in bars 6–7. And the isolated f^1 in Horn bar 8 (ex. 5.2c), the shortest (!) of the instrumental solos, refers to the nadir pitch of the movement, Contrabass F, in bar 4. Moreover, the disjunct dyad $f^{\#}-e$, which is part of the Horn figure in bar 5 (ex. 5.2b), replicates the central notes of the Trumpet chord in bars 1–2 an octave lower. Octatonic placement and pitch-class set enhance these registral connections. For instance, b^1 at the end of the Viola solo in bar 2 (ex. 5.2a) connects, remotely, to the Celesta's apex b^3 in bar 9 (ex. 5.2c), and each occurs within a form of octatonic pentad 5-28 (T_6 -related) associated with CI—which brings me to the octatonic reading of this movement.

THE OCTATONIC DESIGN OF OPUS 6/III

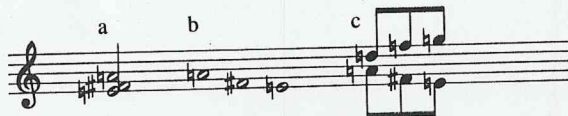
In parsing the first section of Opus 6/III with reference to the octatonic model, I have given priority to CIII and CI, as indicated in the analytical sketch (ex. 5.3), for two reasons. The first has to do with the bilinear organization of the Viola melody, with its three repetitions of c^2 interspersed with the noncontiguous succession, $d^2-d\flat^2-f^2-b^1$, that culminates on g^2 , the headnote of the Clarinet line that begins the second part of the movement.¹⁶ Within this discontinuous melodic configuration the notes $d^2-f^2-g^2$ stand out because of contour, and they form trichord 3-7, an inverted form of the upper trichord of the Trumpet tetrachord: $e^1-f\sharp^1-a^1$.

This correspondence, in turn, proves to be ordered, as shown in ex. 5.4, where (a) is the vertical 3-7 extracted from the chord, (b) horizontalizes that tri-

The musical score is annotated with various analytical markers:

- System 1 (Measures 2-4):**
 - Measure 2: Trichord 3-7: d^2-
 - Measure 3: Trichord 3-7: $-f^2-$
 - Measure 4: Trichord 3-7: $-g^2$; Note "completes 8-28"; Trichord 4-20.
 - Violin part: Chord 5-28 CIII (measures 2-3), Chord 4-z15 (measures 2-3), Chord 6-z13 CIII (measures 3-4), Chord 5-21 (measures 3-4).
- System 2 (Measures 5-11):**
 - Measure 5: Trichord 3-7 CI; Chord 4-18 CII.
 - Measure 6: Chord 4-18 CI.
 - Measure 7: Chord 4-18 CII; Trichord 4-z15 CI.
 - Measure 8: Chord 7-31 CII.
 - Measure 9: Chord 6-z23 CI; Note "apex b^3 ".
 - Measure 10: Trichord 3-7.
 - Measure 11: Note "completes 7-31 CII".
 - Violin part: Chord 6-27 CI (measures 5-6), Chord 5-16 CIII (measures 6-7).

ex. 5.3. Opus 6/III



ex. 5.4. Opus 6/III



ex. 5.5. Opus 6/III

chord, and (c) aligns it with the Clarinet's form to display the inversive correspondence.¹⁷ Trichord 3-7 returns in section 3 of this movement, where (again played by Clarinets in the 1909 Opus 4 version) it occupies a central position in the design, mediating two forms of 4-18.

Section 2 of Opus 6/III begins with the Clarinet solo of bar 3, which presents a complete form of linear octatonic hexachord 6-z13 in an uninterrupted descending contour that connects to the Contrabass G \flat on the downbeat of bar 4, an instance of orchestral *Klangfarbenmelodie* (timbral melody). This Contrabass G \flat resolves immediately to F, the lowest note but one on that instrument, as remarked earlier. From the octatonic perspective, bar 4 is recalcitrant because tetrachord 4-20 (the major seventh chord of tonal music), taken literally, is about as nonoctatonic in sound as one might hope for. As an integral sonority, therefore, 4-20 is a startling event that stands out against the octatonic background and, in particular, is a striking foil to the only previous vertical tetrachord, the Trumpet chord of bars 1 and 2.

We may yet rescue 4-20 from the coils of nonoctatonicism, however, simply by including the Contrabass F in our analysis. This done, as shown in ex. 5.5, octatonic 4-17 of CI emerges, leaving only the note a, which readily associates with f# and b of the following Horn figure to form trichord 3-7, a motivic element in this movement.

Significantly, it is the Bass Drum roll that connects the end of section 2 to the onset of section 3, an event that seems to proceed from the low-register pitched sound of the Contrabass. Webern's use of nonpitched percussion to serve a formal role, as here, is certainly remarkable, if not actually unique in the atonal repertoire of the period, since, of course, Stravinsky's music comes to mind.