

$\text{♩} = \text{ca. } 46$

(8)

(10)

Handwritten musical score for measures 8-10. The score consists of three staves: two treble clefs and one bass clef. The key signature has one flat (Bb). Above the first staff, the instruments are listed: Fl. 1, Fl. 2, Hn., Tpt., and Fl. 3. Measure 10 shows a woodwind part with notes on a whole note and a bass line with notes on a whole note. There is a circled measure number 10 in the upper right. Below the bass staff, there is a handwritten note: "6-13 CII".

(11)

viel (Bva) ruhig und etwas frei

Handwritten musical score for measures 11-13. The top staff shows a vocal line with notes and lyrics. The bottom staff shows a woodwind part with notes. There is a circled measure number 11. Below the woodwind part, there are handwritten notes: "4-7: [3,4,7,8]" and "→ Bbm. 19".

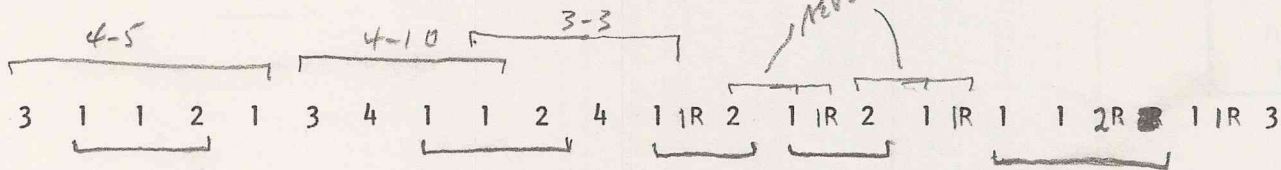
(14)

(19) getragen

Handwritten musical score for measures 14-19. The top staff shows a woodwind part with notes. The bottom staff shows a percussion part. There is a circled measure number 14. Below the percussion part, there is a handwritten note: "mm. 15-18 Percussion only". At the bottom of the page, there are handwritten notes: "Tbn", "Hn. 5-6", and "5-7: [9,10,11,7,4]".

Op. 6/4

Attack pattern of piccolo in mm. 11-14  
measured in 16th notes. The 16<sup>th</sup> is the  
attack unit and the duration differential.



not yet completed

Webern  
Op. 6/4

brackets indicate  
categorizations


Durations of sections (as determined by rests in all parts)

Introduction: 


Pc Set

mm. 8-9: 

7-2

mm. 9-10: 


6-2/3

m. 10: 


3-3


m. 10: 

2-3

mm. 11-14: 

8-1


mm. 15-18 (perc. only): 


mm. 19-26: 


m. 27: 


mm. 27-28: 


m. 30: 


m. 31: 

m. 31: 

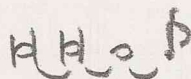
m. 32: 

m. 34-35: 

m. 35: 

m. 35: 

m. 35: 



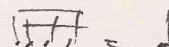
17 








16





o


Webern, Op. 6/4  
Durations of Sections


Introduction 

mm. 8-9 

mm. 9-10 

m. 10 

m. 10 

mm. 11-14 

PcSet  
Percussion only

7-2

6-Z13

3-3

3-3

8-1

②①

3-3 CI

4-7: [7,8,11,0]

7-31: [2,4,5,7,8,11,13] CI

Drums

Tpt.  $b^b$   $b^b$   $b^b$   $b^b$   $b^b$   $b^b$

Same as [2,4,5,7,8,11,13] solo

②②

not in CI

Same as [2,4,5,7,8,11,13] solo

③①

6-223: [10,0,1,3,4,6] CII

③④

3-8 CIII

Ww

Brass

Brass →

Timp.

6-243: [10,0,1,4,5,6]

6-217: [3,4,5,7,10,13]

6-219: [11,0,3,4,6,7]

? 4-2 [11,0,1,3]

4-12: [10,0,1,4] CII

5-16: [11, 0, 2, 3, 6] *etc*

6-219: [0, 1, 4, 5, 7, 8]

35

Thru

Tpt.

And to  
list  
etc  
piano

38

7-16

6-27 *etc*

5-16 *etc*

6-27 *etc*

T 2/11

inverted 9, 0

6-223 *etc*

5-19 *etc*

6-213: *etc*

6-24

5-21

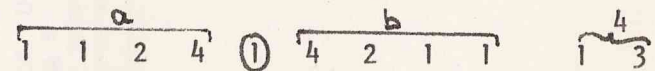
5-16 *etc*

Handwritten musical score for two staves. The score is divided into measures with brackets and labels for duration and attack patterns. The labels include: 4-3, 4-17, 4-3, 3-3, 6-213, 7-2, 6-213, 3-3, 4-7, 5-3, 7-2, and 3-3. A tempo marking  $\text{♩} = \text{ca. } 46$  is present below the score.

B.Dr. *trm*  
 T.T.  
 Low Ch.

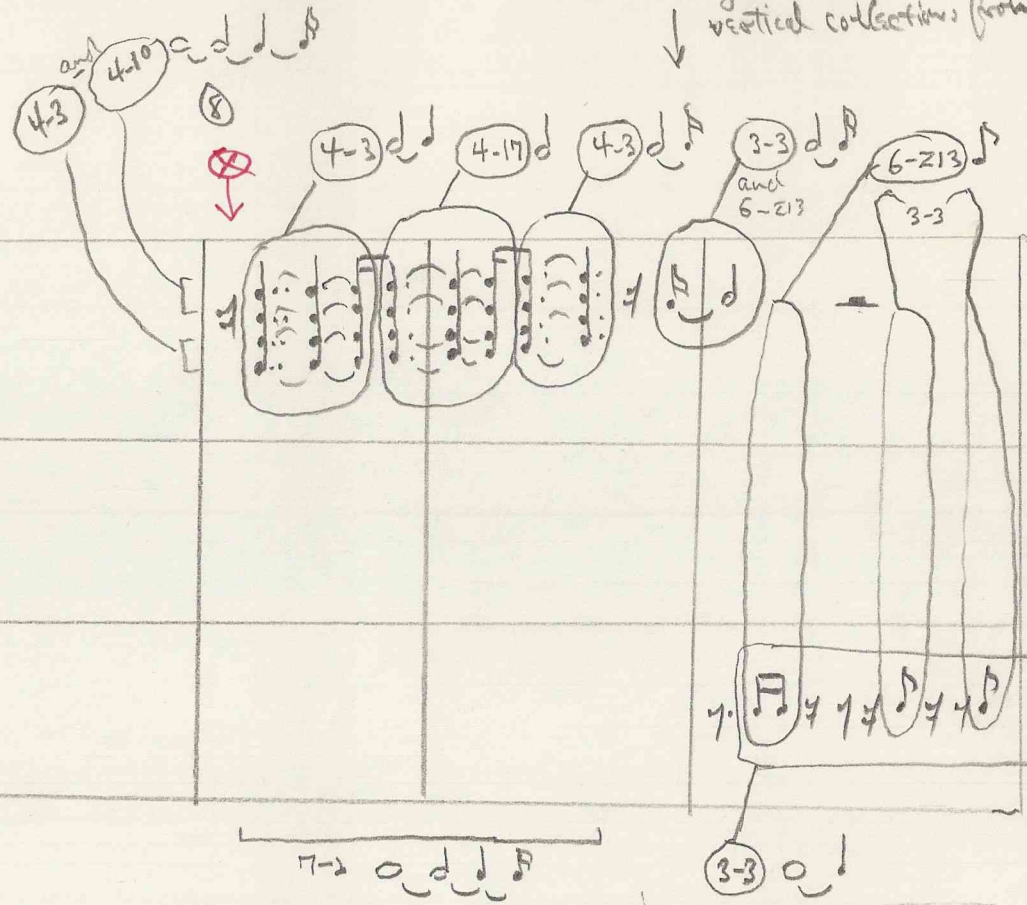
Handwritten musical score for three parts: B.Dr., T.T., and Low Ch. The B.Dr. part consists of a series of circles on a staff. The T.T. and Low Ch. parts consist of rhythmic notation with stems and flags.

Pattern of attacks representing formation of 5-3 is (in 16ths):



b is the retrograde of a.  
 The axis of the retrograde symmetry is the ad.

Single notes represent vertical collections from here on



B. Dr.  
Tam Tam  
Low  
Chimes

b | b | b | o | b  
total duration  
of percussion introduction b/w  
pitched attack - 4. 5-10 m. 24ff

⊗ the ♯ is the "attack unit" and the "duration differential" } it is the value of the last pitched attack in the movement



11

4-5 d  
 4-10 d  
 differs from "accompanying" 4-7 and from previous 7-2 (sum 1-2) by d  
 reversal of rhythm of previous statement  
 G-F# G-F# E6

4-7 d

Pattern of attacks representing formation of 5-3 in 16th notes is:  $\overbrace{1124}^a \overbrace{4211}^b$  (18)  
 i.e. b is the retrograde of a

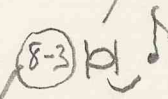
Partial retrograde of opening lines

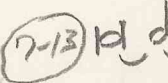
⊕ verticals are 4-7 except when pc 1, 5, or 6 occur in the melodic line. These sum to 0

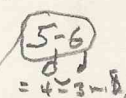
⊗ Sum of previous pc set durations: d  
 i.e. differs by d, the "attack unit" established in m. 8


W/pc 4: 5-218  
 W/pc 5 or pc 6: 5-3

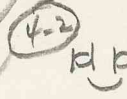
longer than 4-3 in m. 8 by e.d.

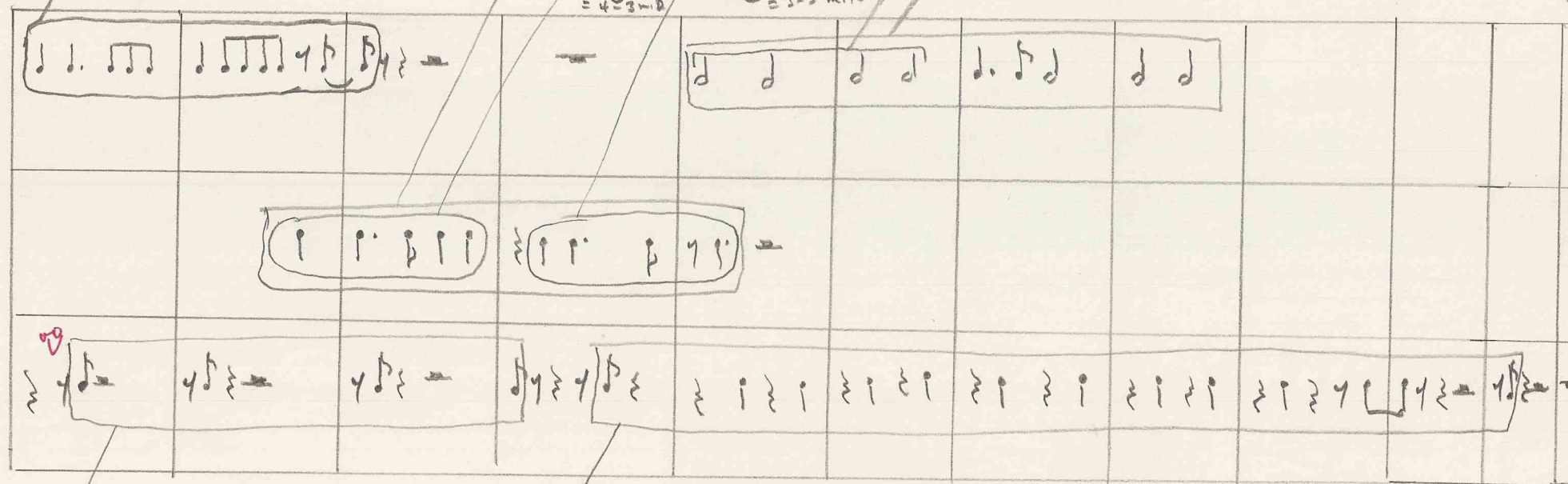
① 8-3 

⑦-13  = 2x Sum of attacks in 5-10, m.m. 22-29

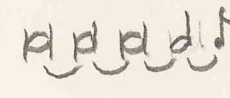
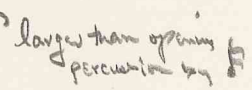
⑤-6  = 4-3-8


④-2  = 3-3 m. 10

④-2  3-3 H



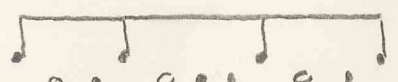
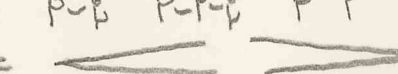
⑤-7 



⑤-10  longer than opening percussion by 

Perc. 

Tam Tam & low cresp. intro

NB.  
one ♯  
after beats  
simultaneity  
(the attack unit & notation differential)

Attacks:   
 Rests: 

Retrograde of attack pattern → Sum of attacks:  

W. Eschen, op. 614

$= 2(a) = 4(b)$

with following 5-218  $\downarrow$   $\uparrow$  = 6-217 in m. 31

31

6-243

6-217

Sum to

6-219

4-5

6-9

5-16

6-2

6-243

36

5-8

6-210

6-9

9-6

8-4

9-4

9-2

9-4

9-2

4-2

5-218

4-2

5-218

5-8

5-218

5-9

6-210

5-9

38

10-3 10-3 10-3

Temp.

1 2 3 4

total "attack" duration of 10-3 in mm. 38-39 is  $d \cdot d$  same as opening set 4-3