

Wichern, op. 6/5

Schlangen (♩ = ca 40)



①

①

Trombone

Strings

Brass

Strings

Ww

Harp double bass

②

⑧ Ob.

Fl.

Trombone

Strings

Brass

Harp

Webster, Op. 6/5

Y

m. 11

4-16: {5, 6, 10, 0}

m. 12

m. 2
5-6: {0, 1, 2, 5, 6}
5-8: {0, 1, 4, 5, 6}
~~5-6: {0, 1, 2, 4, 5}~~

m. 13

4-215: {2, 3, 6, 8}

m. 14

3 2 6 8

7-237: {4, 5, 7, 8, 9, 11, 0}

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

m. 15

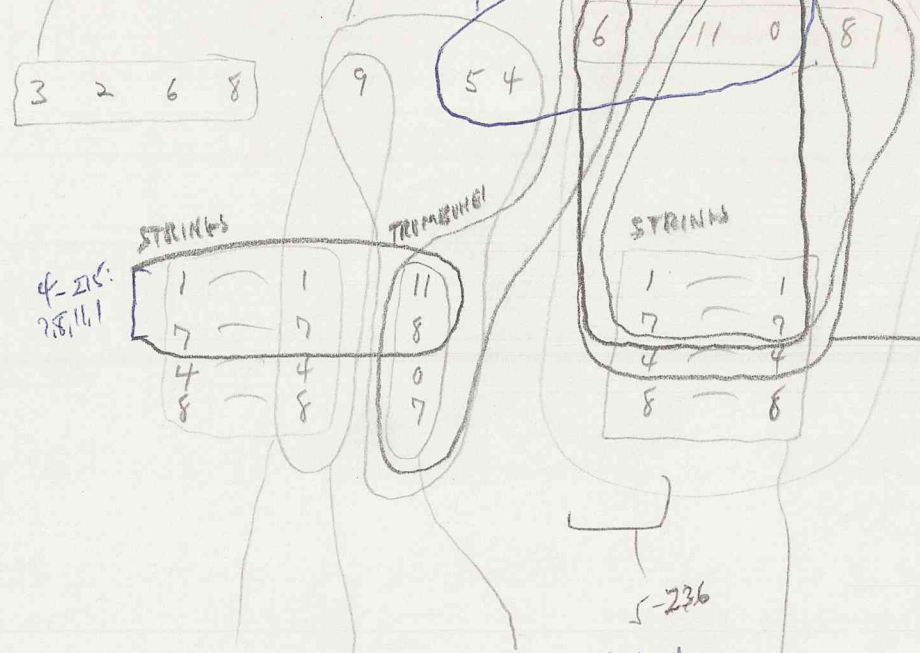
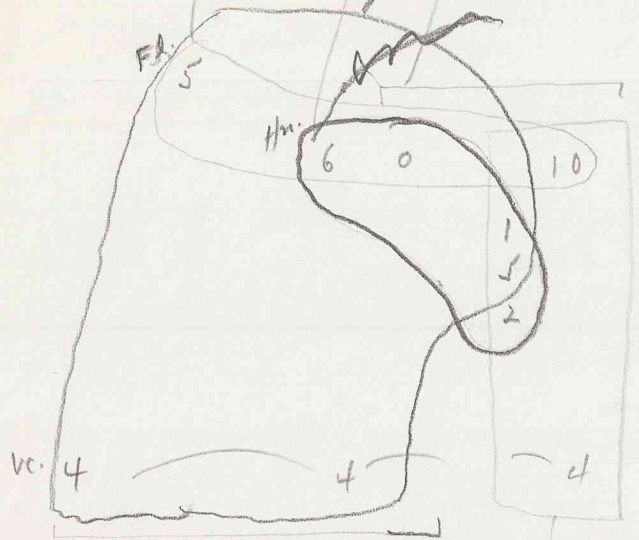
5-6: {6, 7, 8, 11, 0}

4-215: {6, 8, 11, 0}

5-6: {7, 8, 11, 0, 1}

5-9: {6, 7, 11, 0, 1} (3)

~~2, 3, 4, 5~~
{11, 0, 1, 4, 6, 7, 8}



~~5-2: {6, 7, 8, 0, 1}~~

5-238: {1, 0, 1, 4, 7}

5-236

5-238: 4-7: - ~~clashes~~

4-18: {1, 4, 7, 8}

{1, 4, 7, 8, 9} {7, 8, 11, 0}

4-18: {1, 4, 7, 8}

5-6 and 5-7
interest in
4-5: {7, 11, 0, 1}

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

~~5-242: {10, 0, 1, 4, 5, 6}~~

5-16: {10, 1, 2, 4, 5}
m. 5

Literal comp. of string string changes

NB. 6-244: {4, 7, 8, 11, 0, 1}

STRINGS AND TRUMPETS COMBINED

4-6-244 in m. 21 and m. 23

Webern, Op. 6/5

m. 16

Check for 4-215
m. 17

8-18: {1, 4, 7, 8}

6-31: {9, 10, 0, 2, 5, 6}

8-229: {4, 8, 10, 11} - 8-215 follows

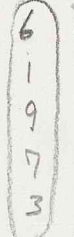
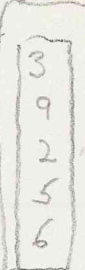
m. I

11 11 6 10

m. 19



STRIKES



tuba



4-18: oboes
{1, 4, 7, 8}

5-36: {1, 4, 6, 7, 8}
m. 8

literal
sequence
follows!

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

? 6-27: {9, 0, 2, 3, 5, 6}

7-32: {9, 10, 0, 2, 3, 5, 6}

5-32: {9, 0, 2, 5, 6}
Embedded in
preceding 7-32

8-18
17+18
except tuba

~~7-31: {9, 11, 0, 2, 3, 5, 6}~~

! 7-218: {9, 10, 11, 0, 2, 5, 6}

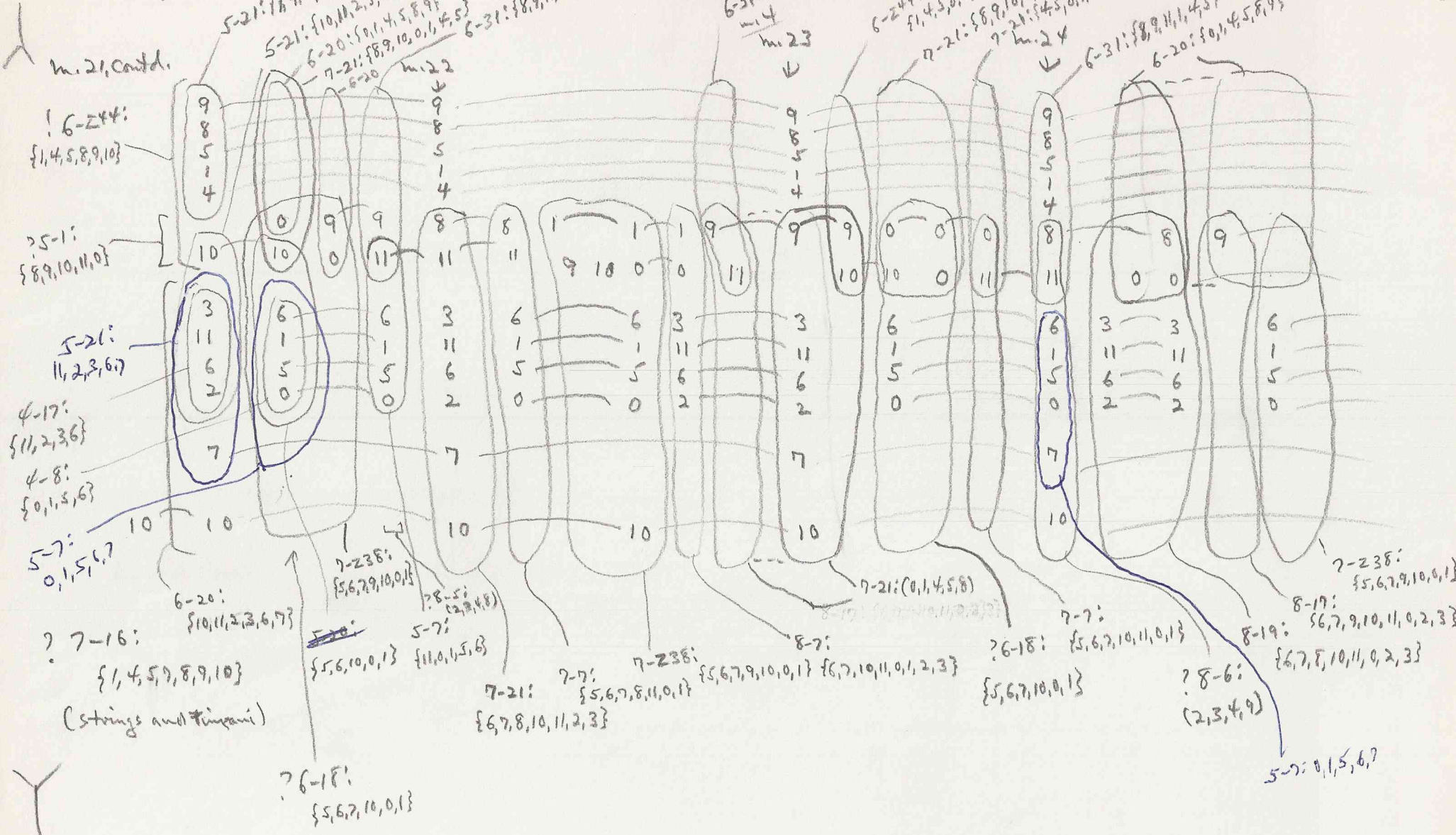
5-218 m. 3 and
downward

? 5-28: {1, 3, 6, 7, 9}

7-28 follows
in new section

4-5: {6, 10, 11, 0}
Cb and m. I

Welton, Op. 6/5



Note regarding (grouping together)
 of some large segments in which
 pc content remains (fixed) - fig. 7-21
 at m. 23

Webern, Op. 6/5

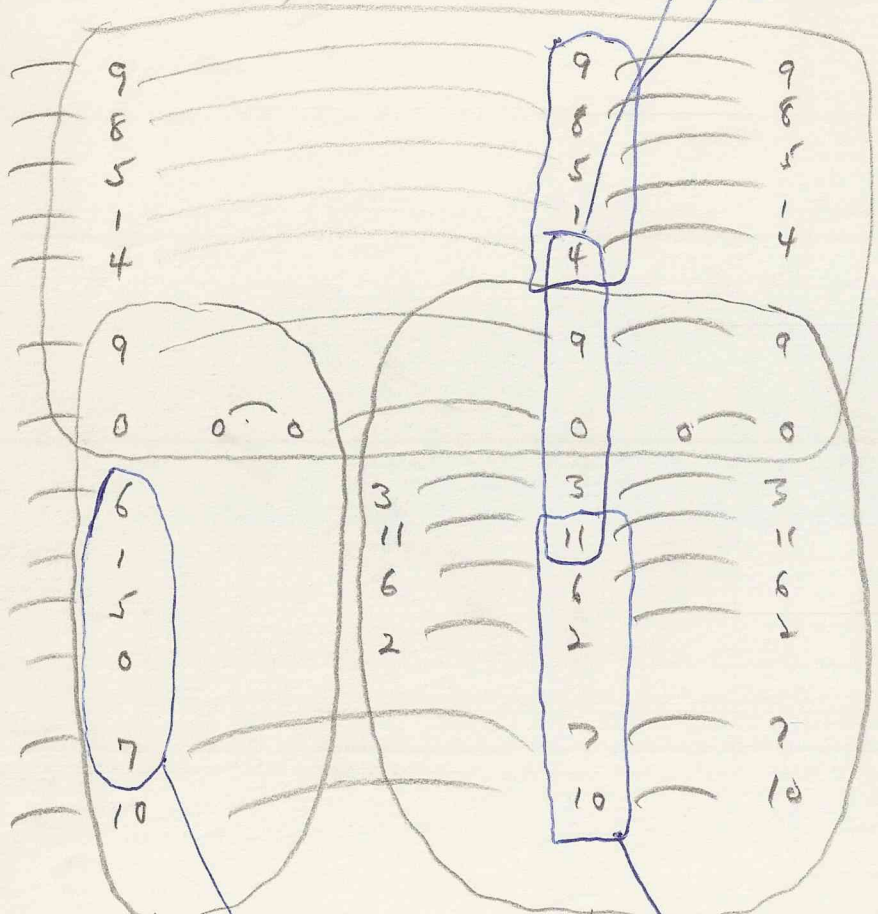
7

5-20: {9, 1, 4, 5, 8, 9, 3}

5-21: {9, 11, 0, 3, 4}
5-21: {1, 4, 5, 8, 9} as before

m. 25

m. 26



7-238: {5, 6, 7, 9, 10, 0, 13}

7 8-17: {6, 7, 9, 10, 11, 0, 2, 3}

m. 3, m. 10

↑ all 12 pcs with pc 9 doubled (A)

5-21: {6, 7, 10, 11, 2}

Handwritten scribble

Webern, Op. 6/5

Questions concerning structure

1. Trombone melody
2. Use of orchestral timbres (registers)
3. Rhythm
4. Form
5. Similarity relations among 5-note sonorities
6. Set-complex relations
 - a) by sections
 - b) overall
7. Motives (e.g., ~~3-3~~ 3-3)

^{since}
8. A PITCH and PC RELATIONS

9. Processed

Webern, Op.6/5
 Layout follows short score

8

8 8 7

8

11 11 11 11 9
 5

8

10 1 2 0 11 11 10 1 0 11 0 0 0 0 0 0 0

8

7	7	8	7	8	8	7	8	6	7	5	7	9	8	8	8	8	7	4	6
1	1	1	1	1	1	2	1	2	3	2	1	2	3	3	3	3			
8	8	9	8	9	9	10	9	11	10	11	10	8	10	10	10	10			
3	3	10	3	3	3	2	3	5	6	4	2	2	4	4	4	4			
11	11		11	0	0	11	0	1	2	1	11	10	9	9	9	9			

8

MUSIC LIBRARY FOR SPECIALISTS

WEBER, Op. 615 SIMILARITY RELATIONS CORE PENTADS

AND(R_0, R_p)

$\sqrt{-1}, \sqrt{-13}$

$\sqrt{-1}, \sqrt{-16}$

$\sqrt{-7}, \sqrt{-9}$

$\sqrt{-7}, \sqrt{-13}$

$\sqrt{-7}, \sqrt{-30}$

AND(R_1, R_p)

$\sqrt{-6}, \sqrt{-32}$

$\sqrt{-9}, \sqrt{-13}$

$\sqrt{-10}, \sqrt{-16}$

$\sqrt{-13}, \sqrt{-30}$

$\sqrt{-16}, \sqrt{-32}$

$\sqrt{-218}, \sqrt{-236}$

$\sqrt{-236}, \sqrt{-238}$

AND(R_2, R_p)

$\sqrt{-6}, \sqrt{-218}$

$\sqrt{-6}, \sqrt{-238}$

$\sqrt{-16}, \sqrt{-218}$

$\sqrt{-16}, \sqrt{-238}$

$\sqrt{-217}, \sqrt{-218}$

$\sqrt{-217}, \sqrt{-21}$

$\sqrt{-218}, \sqrt{-32}$

$\sqrt{-21}, \sqrt{-237}$

$\sqrt{-32}, \sqrt{-238}$

$\sqrt{-237}, \sqrt{-238}$

R_0

$\sqrt{-1}, \sqrt{-6}$

$\sqrt{-1}, \sqrt{-30}$

$\sqrt{-1}, \sqrt{-32}$

$\sqrt{-7}, \sqrt{-21}$

$\sqrt{-21}, \sqrt{-31}$

R_1

$\sqrt{-9}, \sqrt{-16}$

$\sqrt{-10}, \sqrt{-12}$

Wabem, Op. 6/5 Section 1 (mm. 1-5)
 SET-COMPLEX RELATIONS

	3-3											
4-5	K											
4-17	K _h											
4-22	K	4-5	4-17	4-22								
5-6	K _h	K _h	K	K								
5-9	K _h	K _h		K								
5-16	K _h	K	K _h									
5-218	K _h	K	K	K								
7-21	K _h	K	K _h	K								
5-30	K _h	K	K	K _h	5-6	5-9	5-16	5-218	7-21	5-30		
6-23	K _h	K _h	K	K	K		K					
6-24	K _h	K _h			K	K						
6-210	K _h	K	K	K			K	K				
6-16	K _h	K _h	K _h	K _h					K _H	K _H		
6-217	K _h	K _h		K				K				
6-20	K _h		K _h						K _H			
6-224	K _h	K	K	K _h		K					K	
6-31	K _h		K _h	K _h				K	K _H	K _H		

Handwritten musical score for measures 9-13. The score is written on five staves. Measure 9 is circled in purple. Measure 11 is also circled in purple. Instrument labels include Fl., Cl., Trumpets, Horn, vc. cb., and strings. A 3-measure rest is marked in measure 9. A B.C. (Basso Continuo) line is present in measure 11.

Handwritten musical score for measures 14-18. The score is written on five staves. Measure 14 is circled in purple. Measure 16 is also circled in purple. Instrument labels include Fl., Horn, Ob., Trombones, Strings, Harp, Tuba, and vc. cb. A 3-measure rest is marked in measure 14.

WEBER, op 6/5, SECTION 3

SET-COMPLEX RELATIONS

	4-5	4-7	4-215	4-16	4-18						
5-6	K _h	K _h	K _h	K	K						
5-13	K _h	K	K	K	K						
5-16	K	K	K		K _h						
5-236	K	K	K	K	K _h						
5-237		K		K	K						
5-238	K _h	K	K	K	K _h	5-6	5-13	5-16	5-236	5-237	5-238
6-210	K	K		K	K		K	K		K	
6-244	K	K _h	K	K	K _h	K		K		K	K

WEBER, OP. 6/5, SECTION 4
 SET-COMPLEX RELATIONS

	4-18	4-229						
5-16	kh	kh						
5-218	kh	K						
5-28	K	kh						
5-31	kh	K						
5-32	kh	K						
5-236	kh	K	5-16	5-218	5-28	5-31	5-32	5-236
6-27	kh	kh	kh			kh	kh	
6-31	kh			kh			kh	

WEBER, OP. 615, SECTION 5

SET-COMPLEX RELATIONS

3-3

4-12	\mathbb{K}_h				
4-25	\mathbb{K}_h				
4-17	\mathbb{K}_h				
4-22	\mathbb{K}	4-12	4-25	4-17	4-22
5-21	\mathbb{K}_h	\mathbb{K}	\mathbb{K}	\mathbb{K}_h	\mathbb{K}
5-28	\mathbb{K}_h	\mathbb{K}_h	\mathbb{K}_h		\mathbb{K}

5

19

Trumpets

Cel. & Bra.

Gtr. & Cel.

Harp

6

21

Strung

Un. Bra.

Trombones

Tuba

Cbn.

Handwritten musical score on five staves. The first staff begins with a circled number '24' and contains four measures of chords, each with horizontal lines drawn above it. The second staff, using a treble clef and a key signature of one sharp (F#), contains a melodic line with eighth and quarter notes. The third staff, using a bass clef, contains four measures of chords with horizontal lines above them. The fourth staff, also using a bass clef, contains four measures of chords with horizontal lines above them. The fifth staff is empty. The score is divided into four measures by vertical bar lines, with a double bar line at the end of the fourth measure.

Total severity with duration e d f 9-3

PC10(B)

literal complements

complements

duration of least severity (2-1) is d d

A. Webern, Sechs Stücke für Orchester, Op. 6/5

Pc Set / Duration - Attack Pattern Map

Annotations above the staff:

- $B^b-C\#$ d $5-218$ $3-3$
- $C4-B4$ d $5-30$
- $B^b-C\#$ d
- $C4$ d $5-218$
- $d-B^b$ d $5-218$
- $5-238$ d
- $8-17$ d
- $F4$
- $5-6$ d

Annotations below the staff:

- $8-5$
- $5-30$ d
- $5-6$ d
- $5-30$ d
- $5-218$ d
- $4-17$ d
- $5-218$ d
- $5-218$ d
- $5-21$ d
- $5-10$ d
- $5-16$ d
- $4-5$ d
- $5-7$ d
- $5-7$ d
- $5-7$ d
- $5-217$ d
- $5-7$ d
- $E4$

m.1 m.2

m.2

m.3

m.4

m.5

SEGMENT AS:
10, 1, 2 + 11, 0

The small

provide
voice-leading
continuity
throughout

Special pcs (success)

m.16
m.23

chromatic
lines

10 1 2

0

11

11

10

1

0

11

0

0

STRINGS

BRASS

STRINGS

WW

STRINGS

8-5:
(0, 4, 5, 6)

bass
doubled
by
horn

5-30
as before

Complete
appropiate

5-30:
{7, 8, 11, 1, 3}
5-30

6-22:
{7, 8, 10, 11, 1, 3}

7-6:
{7, 8, 11, 0, 1, 2, 3}

5-6:
{8, 9, 10, 11, 2}

5-218:
{8, 9, 0, 1, 3}

4-17:
{2, 10, 11, 2}

5-218:
{8, 9, 0, 1, 3}

5-218:
{11, 1, 2, 5, 6}

5-21:
{2, 3, 6, 7, 10}

5-10:
{11, 1, 2, 4, 5}

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

4-22
(m. 19)

IT₂ one interval
pc: 1

Embedded
Complement

9-3:
(8, 9, 0)

NOTE STEPWISE "VOICE-LEADING"
FROM CHORD TO CHORD

