

MF 101: 0191

[Op. 5 & Op. 7 sketches?]

[1 star higher on page]

I. Satz

Geigenstück II.

Handwritten musical notation for the first system, I. Satz. It consists of two staves with notes and rests.

[Op. 5/1, bar 2]

Handwritten musical notation for the second system, Geigenstück II. It consists of two staves with notes and rests.

[Op. 7/2, bar 4]

Handwritten musical notation for the third system, I. It consists of two staves with notes and rests.

[Op. 5/1, bar 5]

Handwritten musical notation for the fourth system, II. It consists of two staves with notes and rests.

[Op. 7/2, bar 1?]

INTER 2A

~~[Op. 7/3, bar 9]~~

[Op. 7/3, bar 9]

HARVARD UNIVERSITY · DEPARTMENT OF MUSIC

MUSIC BUILDING

CAMBRIDGE, MASSACHUSETTS 02138

Tel.: 617-495-2791

Reinhold Brinkman

10/26/88

Dear Allen:

do you know that more than 70 years
ago a musicist who later eventually became
a Yale professor copied a op. 7 piece
by Weber: Paul Hindemith (after the
Der Ruf facsimile)?

I tried to call you today: I have sent you
a copy of H. Osch's paper(s). Unfortunately
with W. Benjamin and Os. Besty have
submitted their papers until now. I am
looking to get the manuscripts ...
With regards
Yours
Reinhold

Sehr langsam. *Auten & Weber*
mit Dämpfer, col legro (weichgestrichen)

Violine

Klavier

Der Ruf?
 — 355 b w b

verinnern?

äußerst zart

ppp

die die
 us. at die die P. hat
 Frankfurt

4-18: {0,1,4,7}
4-4: {11,0,1,4}
4-14: {8,0,1,3}

*4-4: {0,1,2,5}

4-3: {1,2,4,5}
4-18: {1,2,5,8}
4-26: {9,0,2,5}
4-8: {0,1,5,6}
4-14: {10,0,1,5}
4-4: {9,0,1,2}

*4-5: {0,1,2,6}

4-11: {1,2,4,6}
4-16: {1,2,6,8}
4-Z15: {0,2,5,6}
4-27: {6,9,0,2}
4-Z29: {6,10,0,1}
4-2: {10,0,1,2}

*4-6: {0,1,2,7}

4-13: {1,2,4,7}
4-9: {1,2,7,8}
4-23: {0,2,5,7}
4-23: {7,9,0,2}
4-9: {0,1,6,7}
4-13: {7,10,0,1}
4-1: {11,0,1,2}
4-1: {0,1,2,3}

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

4-17: {1,4,5,8}
4-20: {4,5,9,0}
4-20: {0,1,5,8}
4-17: {9,0,1,4}

*4-8: {0,1,5,6}

4-4: {1,4,5,6}
4-14: {1,5,6,8}
4-18: {5,6,9,0}
4-18: {6,9,0,1}
4-14: {10,0,1,5}
4-4: {0,1,2,5}

*4-9: {0,1,6,7}

4-13: {1,4,6,7}
4-6: {6,7,8,1}
4-6: {5,6,7,0}
4-13: {6,7,9,0}
4-13: {7,10,0,1}
4-6: {0,1,2,7}
4-6: {11,0,1,6}
4-13: {0,1,3,6}

Webern's obsessive concern for detail is evident when the 1922 (?) published version of Op. 7/1 is compared with the version that appeared in Der Ruf in 1912.* In particular, the ending of the early publication--Webern's first--differs significantly from the definitive version. [see the photocopy in the file for AMS 88]

This is worth including in the Baltimore paper. Is it the same as the ms. in the Sacher Stiftung?

*Der Ruf, Ein Flugblatt an junge Menschen, herausgegeben vom akademischen Verband für Literatur und Musik in Wien, Frühling (1912). Contains writings of, among others, Paul Stefan, Franz Schreker, Georg Trakl, Franz Werfel, Hugo Wolf, and Ernst Lissauer. Webern is given special attention on the contents page: "Musikstück von Anton von Webern"

Sterling Library call no.: A85/R837B

In Heft 4 of 1913, the next-to-last issue (not the last, as in Moldenhauer, p. 193), another work of Webern's was published, again from a lithograph made from his handwriting, entitled "No. 3 von Vier Stücke für Streichquartett." Moldenhauer discusses this appellation in some detail (p. 193). The piece ultimately became the fourth of the Six Bagatelles, Op. 9. In this instance the early publication differs notationally from the later. Specifically, the meter signatures are halved in the later version: 3/16 became 3/8 and 2/16 became 2/8. There are also differences in the performance instructions. E.g., col legno in the early version became am Steg in the later.

Call from Ann S.
29 Jan. re Op. 7 ms.

This has the tied F# in the bass at the end of No. 1, just as in the Der Ruf version

The ms. as a whole: significant differences w/r published version in every movement. E.g., there is no pizz. in Vn. I in bar 8, again, as in the Der Ruf version

The only red pencil corrections are in Op. 7/2

There is now a second ms. of Op. 7 at the Stiftung, but only of the third and fourth movements. In this the wavy line at the end of No. 3 is still there.

MF 101:0308

from sketch of op. 8/II; bar 19 [precedes ink version] fast pencil

bar 18

(g♯)

ITEM 1

The image shows a handwritten musical score on three staves. The top staff is in treble clef and contains a melodic line with notes and rests. The middle staff is also in treble clef and contains a complex accompaniment with many notes and some scribbles. The bottom staff is in bass clef and contains a bass line with notes and rests. There are various musical notations including clefs, notes, rests, and accidentals. A red box labeled 'ITEM 1' is written in the upper left corner. The text 'bar 18' and '(g♯)' are written above the staves. The text 'from sketch of op. 8/II; bar 19 [precedes ink version] fast pencil' is written at the top of the page.

A small handwritten musical notation at the bottom of the page, consisting of a few notes and rests on a staff.

Webster, Op. 7/II

(The story of bar 19)

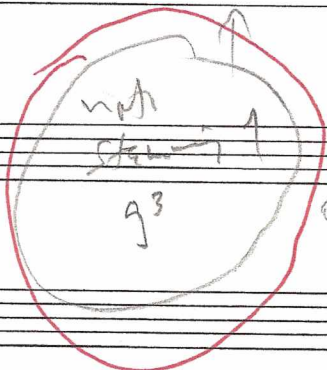
N.B - Paste-over
Extends across bars 18
and 19, but bar 18
merely shifts the
notation to the right

Bar 19, under the paste-over

This is version 1, proceeding into version on surface

ITEM 2

(version 2) and pencilled correction (version 3)



i.e. $\frac{3}{4}$ instead of change at bar 20

1) beaming unclear

0 1 2 3 4

Look at Dav Ref, March 1912
— probably the "red pencil" version

Op. 7/I

?

bar 4 under parts - over

Webern, Op. 7/II

[rutschen]

Version in Paul Sacher Stiftung - which differs from published version
(in Webern's hand with red pencil corrections)

[Notes that changed chord occurs in same bar in final version]

bars 7-8

Handwritten musical score for bars 7-8. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Red pencil corrections are visible in the piano part, particularly in the second measure. A '3' is written above the first measure of the piano part, and a '7' is written below the first measure of the vocal line.

ITEM # EX. 5

bar 19 was originally:

Handwritten musical score for bar 19, showing the original version. It consists of three staves: vocal and piano accompaniment.

~~consignment~~
~~the original was~~
EX.

This crossed out and replaced by

This

changed to:
(as in final version)

Handwritten musical score for bar 19, showing the changed version. It consists of three staves: vocal and piano accompaniment.

Handwritten musical notation for bar 19, showing the changed version in a simplified, schematic form with brackets and stems.

Webern
Op. 7/IV
Ende

MF101: 0288

Parte-over suggests that first version of ending was:

thick barline crossed out, then parte-over

The instruction "ganz verklingend" makes the otherwise abrupt ending more plausible

Webern, Op. 7/III - bar 4 in first version.

This was the ending in the first version as finally notated

This Sackes Stiftung score must have been prepared for the 1912 performances.

WMA? see Moldenhauer

Webern's pencil notation on the cover, which contains the title "Vier Stücke für Geige und Klavier"

Op. 6 No. 1

means deleted

in pencil

is "Ende" (see ... 1914)

Wolbern, Op. 2/II

Version in Paul Sacher Stiftung, Bars 13-15
(fair copy - see other excerpts)

Über die ganze G-Seite leicht
rutschen

Handwritten musical notation for three staves. The top staff features a wavy line with a downward-pointing arrow, indicating a slide or glissando. The middle staff contains several notes with accidentals (sharps and naturals). The bottom staff shows a single note with a slur underneath it.

final version: Violin in 13-15

Handwritten musical notation for a violin part. Above the staff is a fretboard diagram with the notes [C G H E_s B E] written above it. The staff contains notes with accidentals and a double bar line.

Handwritten guitar fingering diagrams. The first diagram shows the sequence 2 1 0 3 1 1 7 0 6 with a bracket above labeled '4-7' and a bracket below labeled '6-244'. The second diagram shows the sequence 7-2 1 2 7 6 3 4 with a bracket above labeled '7-21' and a bracket below labeled '4-7'.

NAF 401.0308

Webern, Op. 7/II

- excerpts from sketch-page in Paul Sacher Stiftung.

Pencil sketches occupy 13 staves cut from larger paper and begin at bar 17.

[6-21]

① expand out:

↑
replaces

by thematic

6-212
[mel]

6-217: [11, 0, 2, 3, 6, 12]

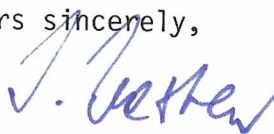
ANTON WEBERN (1883 - 1945)
in seinem Mödlinger Arbeitszimmer, Sommer 1930
Foto Paul Sacher Stiftung, Nachlass Anton Webern

Dear Dr Forte,

This is just to thank you for your kind letter
of 2nd January and to send you our best wishes
for the new year.

Hoping to see you again in 1988,

Yours sincerely,



Ingrid Westen

12th January, 1988

