

IT:

6-244: {0,3,4,7,8,9}

6-244: {4,5,6,9,10,11}

Completes chromatic

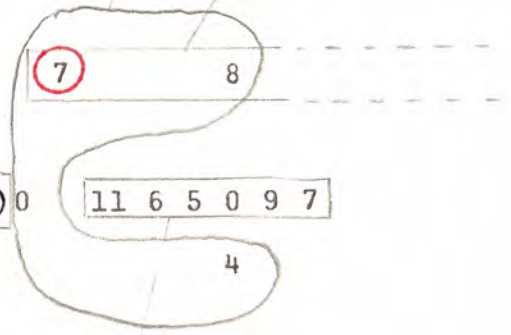
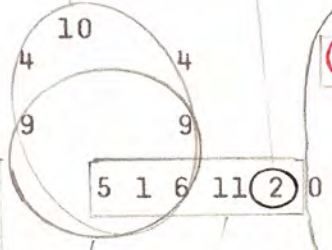
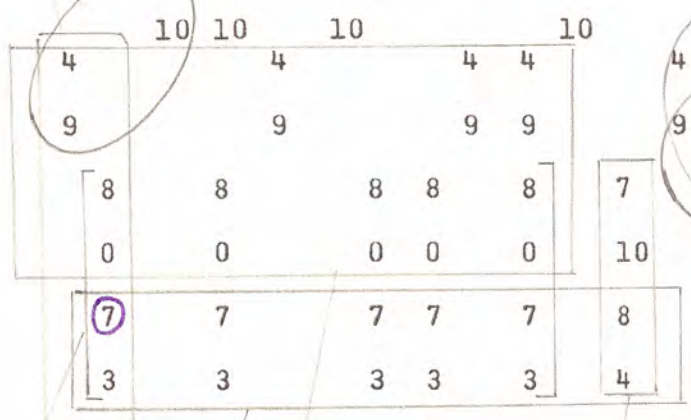
3-5: AEB

②

pl 4,9 mixed  
4-20 x in - num

4-17: {0,4,7,8}

6-217: {7,8,11,2,3}



4-20: {7,8,0,3}

4-7: {3,4,7,8}

4-19: {8,9,0,4}

4-19: {5,6,9,12}  
4-12: {4,7,8,10}

6-212: {5,6,7,9,11,0}  
(6-241)

8-20: {9,10,11,12,4,5,6}  
Literal complement  
of opening 4-20

7-218: {7,8,9,10,0,3,4}

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

Literal complement

SAVE

10/1/80

Ex. 8

Notes on Example 13

General:

'Fragmentation'

Patterning

Composite attack pattern of final version 5+5+10

Associative features

Sketch in Ex. 4A--rhythm present

Sketch above on sketch page: bar 4: also two forms of 4-12 in same T relation

1	2	} 4-2	11	0	} 4-3
10	11		9	10	
4	5		3	4	
2	3		0	1	

same bip in vertical: inversion

G9 and G3

Webern, Op. 7/2

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
5-8		o	o		o	o						
5-z18	o	o	o			o						
5-21				o				o	o	o		
5-26		o	o	o		o	o	o	o	o		
5-32	o	o	o					o	o	o		o
5-z38	o	o	o						o			o
6-z12	o	o	o		o	o		o	o	o		o
6-14				o	o	o	o				o	o
6-z17	o	o	o			o		o	o	o	o	o
6-z19	o	o	o	o				o	o	o		o
6-z24	o	o	o			o	o	o	o	o		o
6-z49	o	o	o			o	o	o	o	o	o	o
6-z50	o	o	o				o		o			o
Counts:	9	11	11	4	3	8	5	8	11	8	3	9
	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
	[SI		]		[SII	]		[SIII		]	[SIV	]

Squo Indices in Descending Order with Genera

- .206: G9 (atonal-tonal)
- .196: G3 (diminished)
- .153: G4 (augmented), G12 (dia-tonal)
- .150: G8 (atonal), G10 (atonal-tonal)
- .136: G6 (semichroma)
- .132: G2 (whole-tone)
- .109: G1 (atonal)
- .085: G7 (chroma-dia)
- .079: G5 (chroma), G11 (dia)

WEBERN, OP.7/2

5-8    5-Z18    5-21    5-26    5-32    5-Z38

6-Z12/41						
o-14			KH			
6-Z17/43		K				K
6-Z19/44		K	KH		K	K
o-224/4b				K	K	K
6-Z49/28				K	K	
6-Z50/29		K			K	

WEBERN, OP. 7/2

	4-2	4-7	4-12	4-13	4-18	4-19	4-20
5-8	KH		KH	K		K	
5-Z18	K	KH	KH	K	KH	K	K
5-21	K	KH	K		K	KH	KH
5-26	K	K	KH		K	KH	K
5-32		K	K	K	KH	K	K
5-Z38	K	K	K	K	KH	K	KH
6-Z12/41	K		K	KH	K		
6-14	KH	KH				KH	KH
6-Z17/43	K	K	K	K	KH	K	K
6-Z19/44		KH	K		KH	KH	KH
6-Z24/46	K		K	K	K	K	K
6-Z49/28			KH	K	KH	K	
6-Z50/29		K	K	KH	KH		

3-5 3-8

4-2	K	K
4-7	K	K
4-12	K	KH
4-13	KH	K
4-18	KH	K
4-19	K	K
4-20	K	K
5-8	K	KH
5-218	KH	KH
5-21	K	K
5-26	K	KH
5-32	KH	KH
5-238	KH	KH
6-212/41	KH	KH
6-14		
6-217/43	KH	KH
6-219/44	KH	KH
6-224/46	KH	KH
6-249/28	KH	KH
6-250/29	KH	KH



Handwritten musical score for measures 3-6. The score is written on three staves (treble, alto, and bass clefs). It is heavily annotated with handwritten notes and symbols.

**Measure 3:** Annotations include "A-E-B", "4-19: [8,9,9,4]", "6-244: [4,5,6,9,10,1]", "ES-C-H-B-E-G!", "4-12: [4,7,8,10]", "4-7: [7,8,11,0]", "4-16: [5,7,11,9]", "6-217: [7,8,11,1,2,3]", "4-3: [11,0,2,3]", "4-15: [8,11,2,3]", "4-16: [10,11,3,5]", "4-22: [9,0,3,4] No. 4", "4-12: [11,2,5,3]", "4-16: [4,6,10,11]", "4-16: [0,2,6,9] boundary per + sus d'oubt's".

**Measure 4:** Annotations include "4-12: [8,10,11,2] I<sub>6</sub>", "6-223: [8,10,14,1,2,4] V<sub>6</sub> d6-249", "4-215: [6,7,10,0]", "6-241: [4,5,6,7,10,0]", "4-16: [3,4,5,10] V<sub>4</sub>(4-12)", "4-215: [1,2,5,7]".

**Measure 5:** Annotations include "4-20: [7,8,9,3]", "6-212: [5,6,7,9,11,0] SEE b. 20", "4-3: [6,7,9,10]", "4-3", "4-8", "4-12", "4-12: [8,0,11,2]", "4-17: [8,11,0,3]", "6-249: [7,8,10,11,2,4]", "7-31: [3,4,6,7,9,10,0] - boundary pitches E-A", "Sketch in MF 101: 0191", "Then like previous 4-3 cIII (9,11,0,1)", "4-16: [7,9,12] boundaries of fig. 1", "4-215: [1,2,5,7]".

**Measure 6:** Annotations include "6-244 [0,3,4,7,8,9]", "4-20: [7,8,9,3]", "5-218: [11,1,2,5,6]", "6-219", "4-12: [4,7,8,10]", "4-9: [3,4,7,8]", "7-218: [7,8,9,10,0,3,4]", "4-17: [6,9,10,1]", "4-16: [9,10,2,4]", "5-218: [9,10,1,2,4]".

Handwritten musical score for measures 7-12. The score continues on three staves with extensive annotations.

**Measure 7:** Annotations include "4-17: [6,9,10,1]", "4-16: [9,10,2,4]", "5-218: [9,10,1,2,4]".

**Measure 8:** Annotations include "4-12: [11,12,5]", "4-9: [9,10,1,2]", "4-3: [1,2,4,5]", "4-9: [1,2,5,6]?", "4-9: [0,1,4,5]", "4-12: [10,0,11,4] - same as vertical in bar 19", "4-2: [10,11,1,2]", "6-250: [7,8,11,2,4] Coll. I", "4-7: [8,9,0,1]", "4-7: [8,9,0,1]", "4-19: [10,11,2,6]", "4-16: [7,9,1,2] V<sub>3</sub>(4-7)", "4-16: [0,1,5,7]", "4-7: [8,9,0,1]", "4-12: [9,11,4,3] - same as vertical in bar 19", "4-2: [10,11,1,2]", "4-7: [8,9,0,1]".

**Measure 9:** Annotations include "4-12: [10,0,11,4] - same as vertical in bar 19", "4-2: [10,11,1,2]", "6-250: [7,8,11,2,4] Coll. I", "4-7: [8,9,0,1]".

**Measure 10:** Annotations include "4-12: [10,0,11,4] - same as vertical in bar 19", "4-2: [10,11,1,2]", "6-250: [7,8,11,2,4] Coll. I", "4-7: [8,9,0,1]".

**Measure 11:** Annotations include "4-12: [10,0,11,4] - same as vertical in bar 19", "4-2: [10,11,1,2]", "6-250: [7,8,11,2,4] Coll. I", "4-7: [8,9,0,1]".

**Measure 12:** Annotations include "4-12: [10,0,11,4] - same as vertical in bar 19", "4-2: [10,11,1,2]", "6-250: [7,8,11,2,4] Coll. I", "4-7: [8,9,0,1]".

**Bottom Annotations:**

- Adjans 6-241 in Vn.
- 6-250: [9,10,1,3,4,6] Coll. III
- 4-7: [8,9,0,1]
- 4-7: [9,10,1,2]
- 4-17 is V<sub>4</sub>(4-7) both forms!
- 6-14: [10,11,1,2,3,6] - V<sub>2</sub>(6-219) in b. 2
- invar w. (ind/asm, bar 24)
- E<sup>b</sup> completes 6-244 in descant and bass as [6,9,10,1,2,2] V<sub>2</sub>(6-14)!
- 4-12: [9,0,1,3] Coll. III
- V<sub>2</sub> and I<sub>0</sub>
- 4-16: [8,9,1,3]
- 4-12: [8,10,11,2] cII same as piano descant bars 3-4
- 5-10-11-2
- 8-2-10-11
- △ The role of d<sup>3</sup> here: combines w/ upper part of piano



many V<sub>3</sub> trans/ans

from bass bars 2-5

4-12: [1,3,4,7] - ? b<sup>2</sup> as boundary in bar 18

to F, bar 16

SEE ARMJ EX. 1: same set found in bar 19 in piano - upper

19 4-3: [4,5,7,8] 6-244: [7,8,9,0,1,4] ← V<sub>3</sub> → 6-243: [1,2,4,7,8,9] 20  
 4-19: [0,1,4,8] 4-8: [3,4,8,9]

missing from published score

6-213 composed out in descent of piano  
 pcs 6,7 complete Coll. III in bars 20-21

repeatedly dual  
 boundary-determined longrange bass  
 5-10: [1,3,4,6,7] Coll. III  
 ① invax. betw. 6-243 and 6-212  
 □ G should be G# (4-12)

6-14 is a unary derivative of 6-219/44  
 6-14 in bar 7 (q.v.)  
 by contour  
 invar. w. 6-14 in bar 7 (q.v.)  
 in var. w. 6-14 in bar 7 (q.v.)

Handwritten musical score for measures 3-6. The score is written on three staves (treble, alto, and bass clefs). It includes various musical notations such as notes, rests, and dynamic markings. The manuscript is heavily annotated with handwritten notes and symbols.

Annotations include:

- Measure 3:  $6-244: [4,5,6,9,10,1]$ ,  $Es-C-A-B-E-G!$ , boundary per
- Measure 4:  $4-12: [8,9,9,4]$  (circled 2),  $4-7: [7,8,11,0]$ ,  $4-16: [5,7,11,0]$ ,  $6-219: [7,8,11,2,3]$
- Measure 5:  $4-12: [8,9,10,11,2]$ ,  $6-223: [8,10,11,1,2,4]$ ,  $V_6 d 6-249$
- Measure 6:  $4-16: [0,2,6,7]$ , boundary per + five doubts
- Other notes: "A-E-B", "bar 5 ff.", "exchg.", "6-244 [0,3,4,7,8,9]", "4-20: [7,9,9,3]", "5-218: [11,12,5,6]", "6-219 literal complement [0,11,12,5,6]", "4-12: [4,7,8,10]", "SAME AS vn. line", "7-218: [7,8,9,10,0,3,4]", "coll. III / 7-31: [0,3,4,5,7,9,10]", "4-17: [8,11,9,3]", "6-249 same as Vn. bar 19", "4-12: [8,10,11,2]", "7-31: [3,4,6,7,9,10,0] - boundary pitches E-A", "coll. III V<sub>2</sub> d 7-218", "sketch in MF 10: 0191", "Then like previous 4-3 coll. III (9,11,0,1)", "4-16: [7,9,1,2] boundaries of 'ism'!

Handwritten musical score for measures 7-12. The score continues on three staves with similar notation and annotations as the previous section.

Annotations include:

- Measure 7:  $4-17: [6,9,10,1]$  (circled),  $4-16: [9,10,2,4]$ ,  $5-218: [9,10,1,2,4]$
- Measure 8:  $4-12: [11,12,5]$ ,  $4-7: [9,10,1,2]$ ,  $4-3: [1,2,4,5]$ ,  $4-9: [1,2,5,6]?$
- Measure 9:  $4-9: [0,1,4,5]$
- Measure 10:  $4-12: [10,0,11,4]$  - same as vertical in bar 19
- Measure 11:  $4-3: [16,11,1,2]$ ,  $6-250: [7,8,11,1,2,4]$ , coll. I
- Measure 12:  $4-7: [8,9,0,1]$
- Other notes: "coll. III", "6-241: [1,2,3,4,7,9]", "4-16: [7,9,1,2] V<sub>2</sub>(4-7)", "4-16: [0,1,5,7]", "4-7: [8,9,0,1]", "4-19: [10,11,2,6]", "4-18: [11,0,3,6]", "6-14: [10,11,1,2,3,6] - V<sub>2</sub> (6-219) in b. 2", "invoc. w. (und/nm, bev 24)", "E<sup>b</sup> completes 6-244 in descant and bass as [6,9,10,11,2,2] V<sub>2</sub>(6-14)!", "V<sub>2</sub> and I<sub>0</sub>", "Same as vertical in bar 19", "4-12: [9,11,4,2]", "coll. III", "4-16: [8,9,1,3]", "4-12: [8,10,11,2]", "coll. II same as piano descant bars 3-4", "5-10-11-2", "8-2-10-11", "hadin", "Adjourn 6-241 w. Vn.", "6-250: [9,10,1,3,4,6]", "coll. III", "4-7: [8,9,0,1]", "4-7: [8,9,0,1]", "4-7: [8,9,0,1]"

Δ The role of d<sup>3</sup> here: combines w/ upper part of piano

Handwritten musical score for measures 13-18. The score is written on three staves: Treble, Bass, and a lower staff (likely for guitar or piano). It includes various chord diagrams and annotations such as:

- 5-10: [5,7,8,10,11] Coll. I
- 4-16: [1,0,5,7]
- 4-19: [7,8,11,3]
- 4-10: [5,7,8,10]
- 4-8: [4,5,9,10]
- 4-12: [2,4,5,8]
- 8-19: [4,5,6,8,9,10,11]
- 4-12: [5,7,8,11]
- 6-244: [2,3,4,5,8,10]
- 4-19: [3,6,7,10]
- 4-17: [5,0,3,4,7]
- 4-20: [0,11,3,6] [3,6,7,10] [0,3,4,7] [4,6,10,0]
- 4-7: [6,7,10,11]
- 4-13: [6,9,11,0]
- 4-17: [7,10,11,3]
- 4-17: [10,1,2,5]
- 4-25: [3,6,7,10]
- 4-8: [2,4,5,8]
- 4-19: [5,9,10,11]
- 4-7: [2,4,5,8]

from bass bars 2-5  
 4-12: [1,3,4,7] - ? b<sup>2</sup> as boundary in bar 18

SEE APP. EX. 1: same sat found in bar 19 in piano - organ

Handwritten musical score for measures 19-24. The score continues on three staves with various chord diagrams and annotations:

- 4-3: [4,5,7,8]
- 6-244: [7,8,9,0,1,4] ← V<sub>3</sub> →
- 6-243: [1,2,4,7,8,9]
- 4-19: [0,1,4,8]
- 4-8: [3,4,8,9]
- 4-13: [4,5,7,10]
- V<sub>3</sub> deriv. of 4-12, var. bass 1-2
- 4-7: [6,9,0,1]
- 6-243: [6,8,9,0,1,2]
- 4-8
- 4-3: [0,1,3,4]
- 4-12
- 4-12
- 6-213: [5,1,3,4,6,9] Coll. III
- 4-8: [6,7,11,0]
- 4-10
- 4-7
- 4-9
- 4-7
- 4-19: [11,2,3,6]
- 4-3
- 6-213: [9,10,0,1,3,4]
- 4-3: [0,1,3,4]
- 4-8
- 4-12: [1,3,4,7]
- 4-12: [1,4,5,7]
- 6-241: [4,5,6,9,10,0]
- 6-212: [10,11,0,2,4,5]
- 6-14: [11,2,3,4,6,7]
- 6-241: [5,7,11,0,11,0,1]

6-213 composed out in descent 1 piano pcs 6,7 complete coll. III in bars 20-21

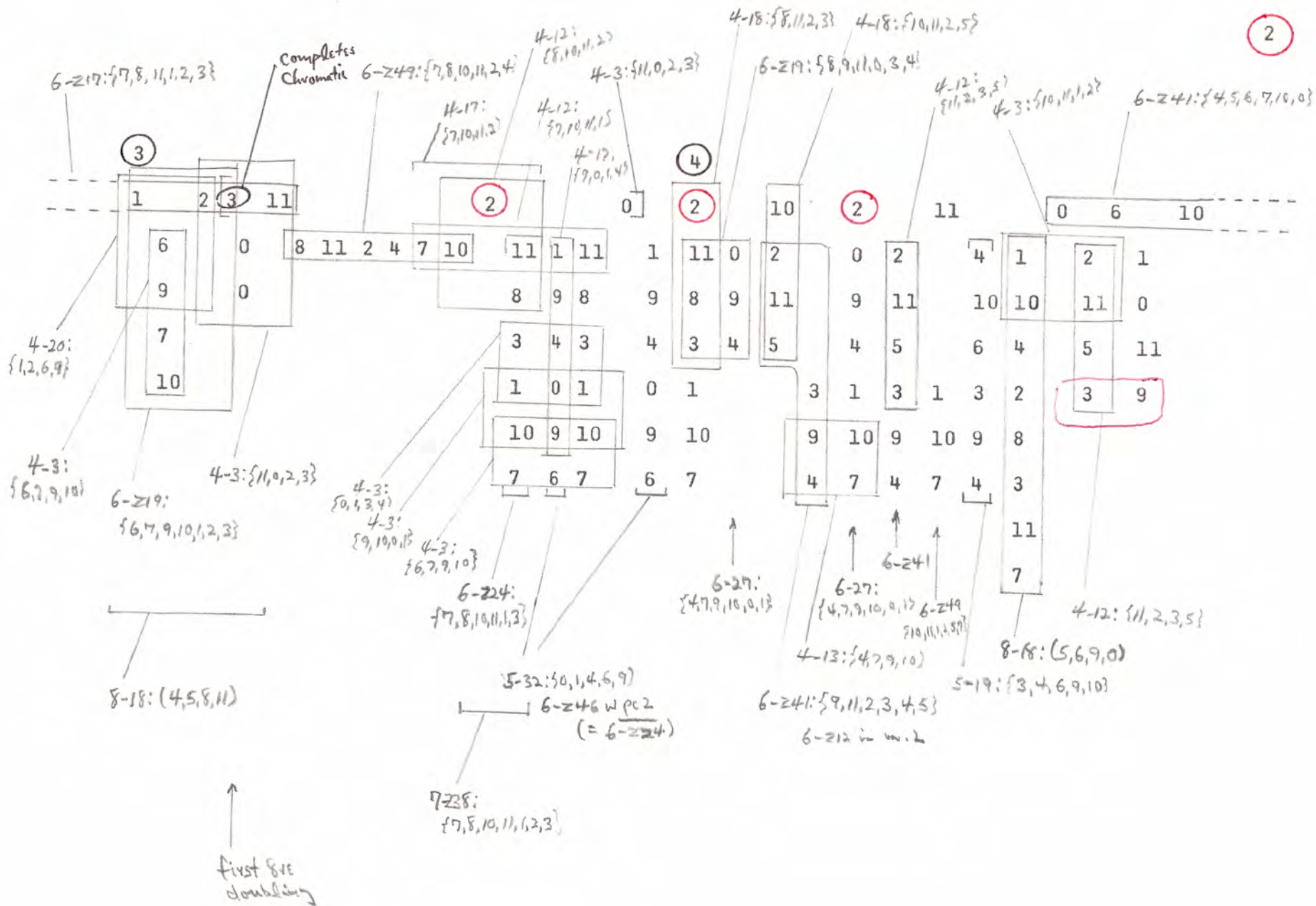
6-212: [2,3,4,6,8,9] boundary-determined long-range bass 5-10: [1,3,4,6,7] coll. III

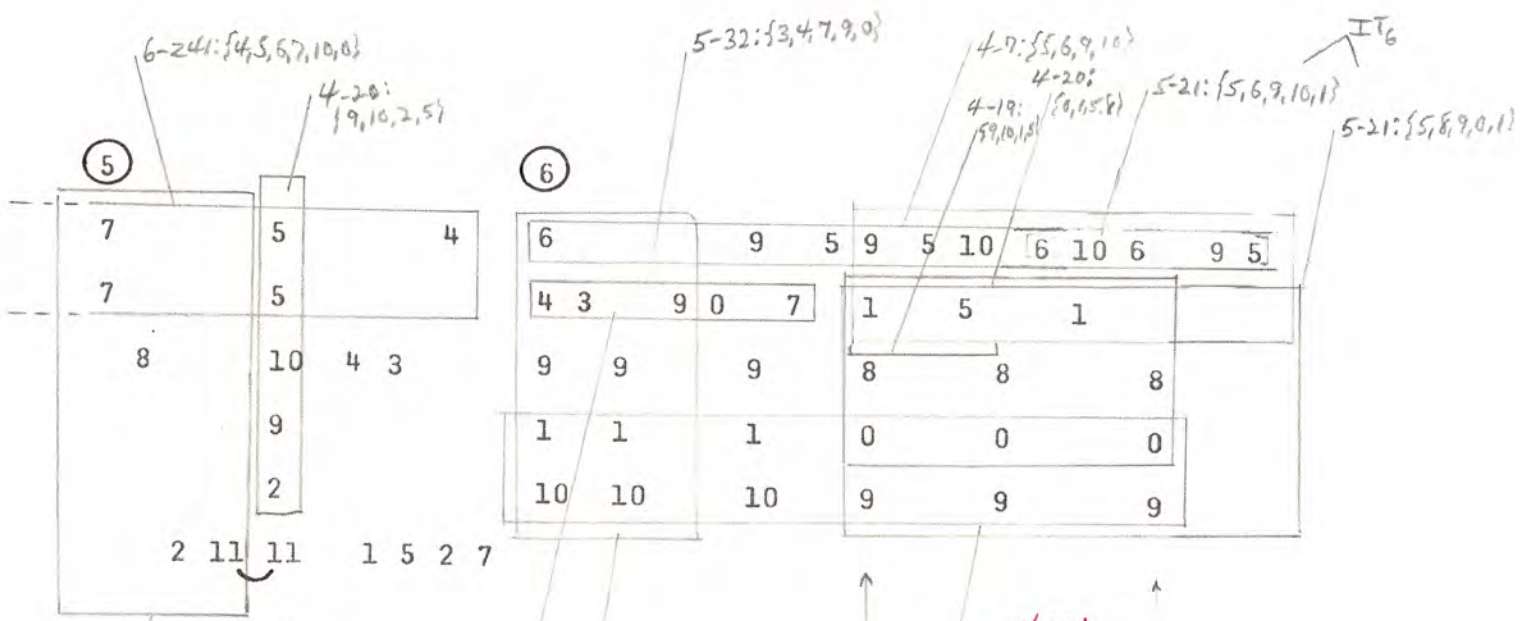
missing from published scores

6-241: [4,5,6,9,10,0] 6-212: [10,11,0,2,4,5] 4-12: [1,3,4,7] 4-12: [1,4,5,7] 6-14: [11,2,3,4,6,7] 6-14 is a unary derivative of 6-219/44. invov. w. 6-14 in bar 7 (q.v.) by contour

□ G should be G# (4-12)

① invar. betw. 6-243 and 6-212





4-18: {7, 8, 11, 2}

5-238: {9, 10, 11, 2, 5}

[6-250: {9, 10, 1, 3, 4, 6}]

4-7: {8, 9, 0, 1}

4-3: {9, 10, 0, 1} \*

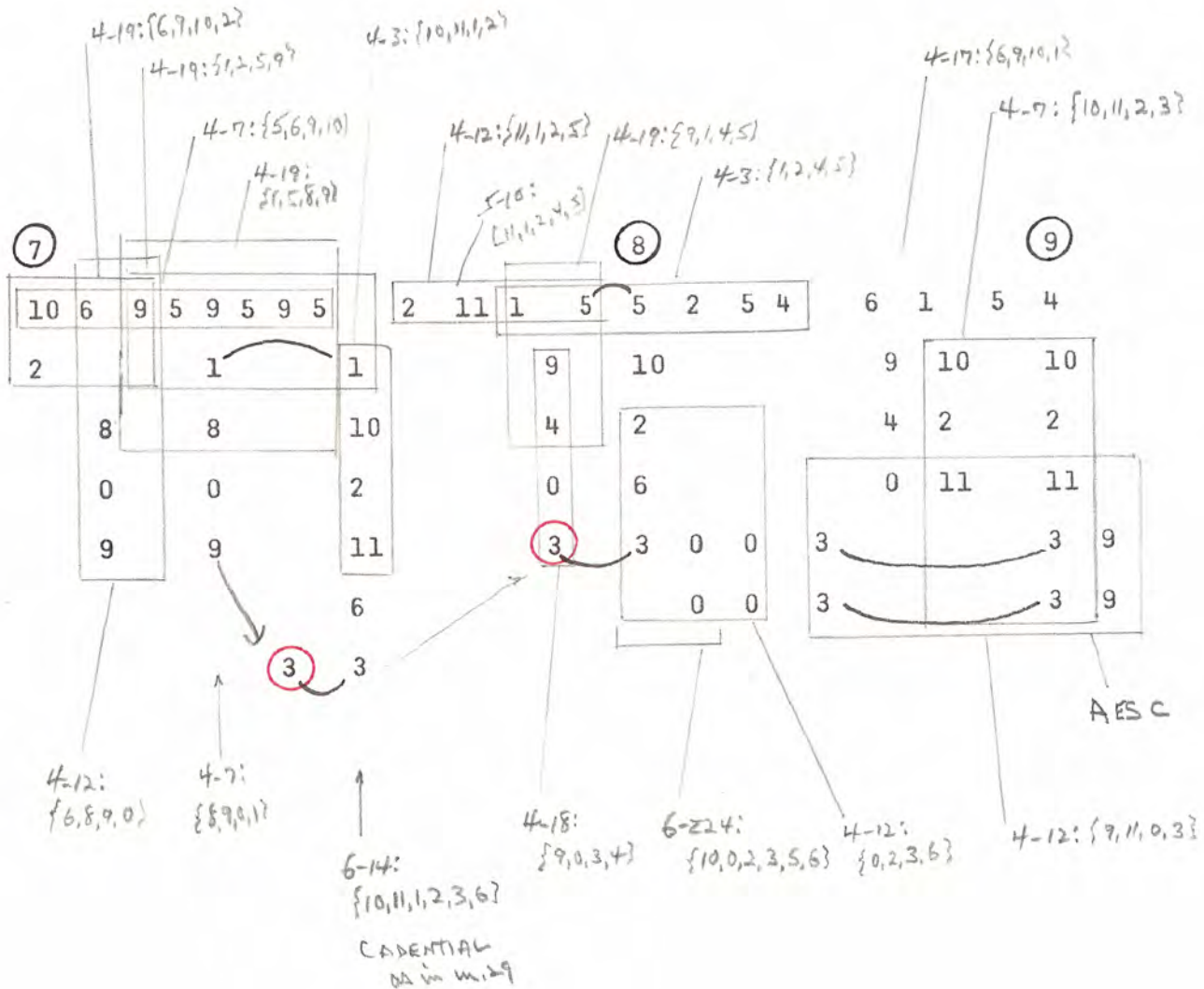
4-7: {8, 9, 0, 1}

4-13: {9, 0, 3, 4}  
i.e. EB  
CH  
Buy math

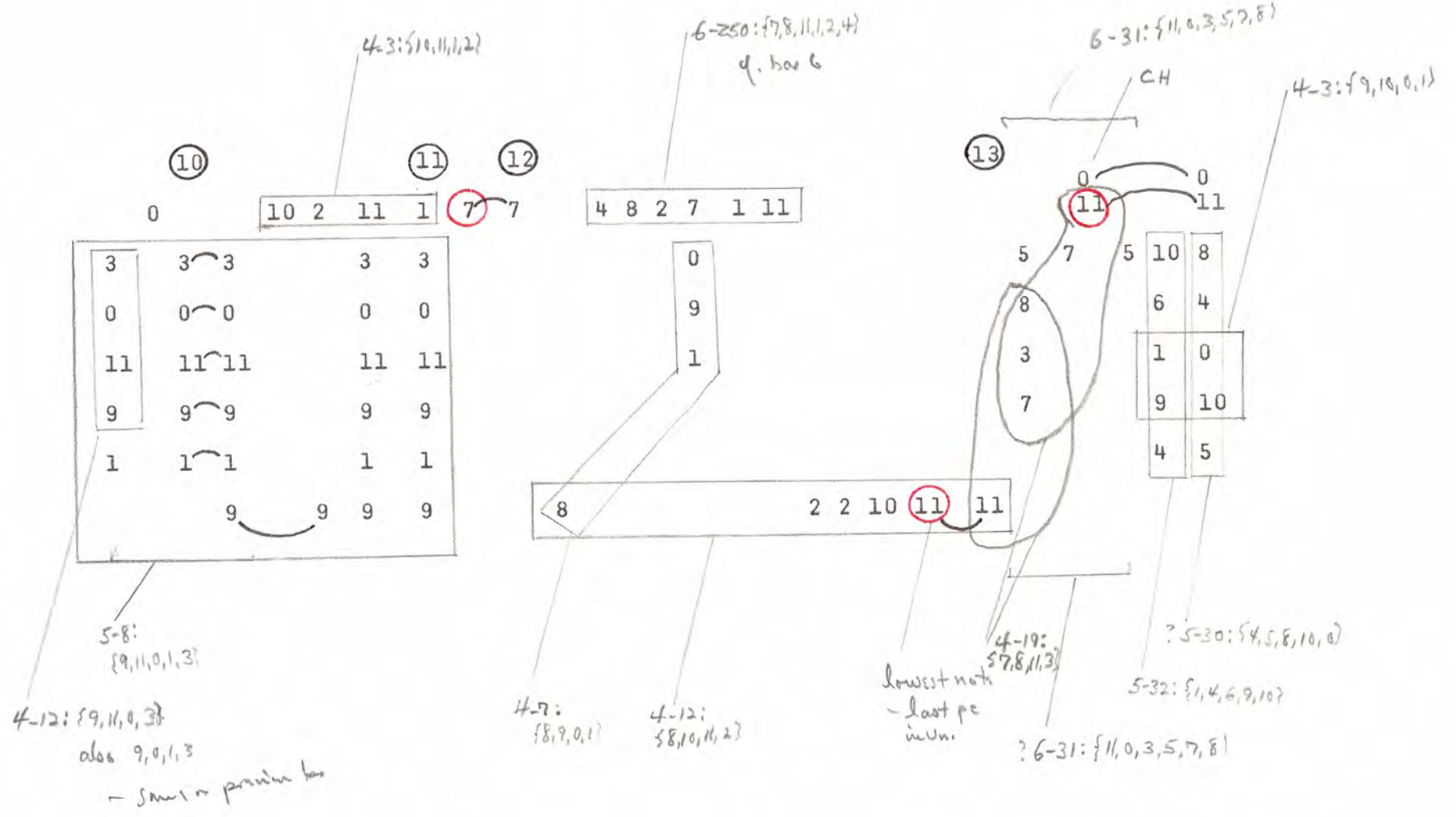
7-238: (0, 3, 6, 7, 8)

IT<sub>6</sub> of form in Vn.  
pc 9 in v. v.

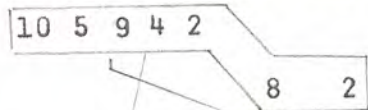
\* 4-3 + 4-7 = {5, 6, 9, 10, 0, 1}  
6-219



CONFIDENTIAL  
DA in m.29

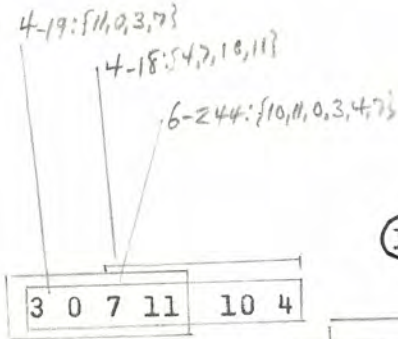


14



6-243: {2,4,5,8,9,10}

4-12: {2,4,8,9}

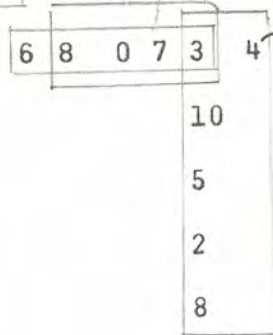


4-19: {11,0,3,7}

4-18: {4,7,10,11}

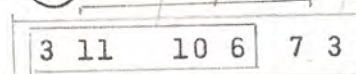
6-244: {10,11,0,3,4,7}

15



6-241: {2,3,4,5,8,10}

16



5-238: {0,3,6,7,8}

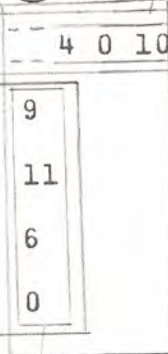
4-20: {7,8,0,3}

4-20: {10,11,3,6}

4-7: {6,7,10,11}

4-17: {3,6,7,10}

17



4-13: {6,9,11,0}

6-217: {5,6,9,11,0,1}

6-241: {4,6,9,10,11,0}

18

7-238: {0,1,2,5,8}

6-249: {3,4,6,7,10,0}

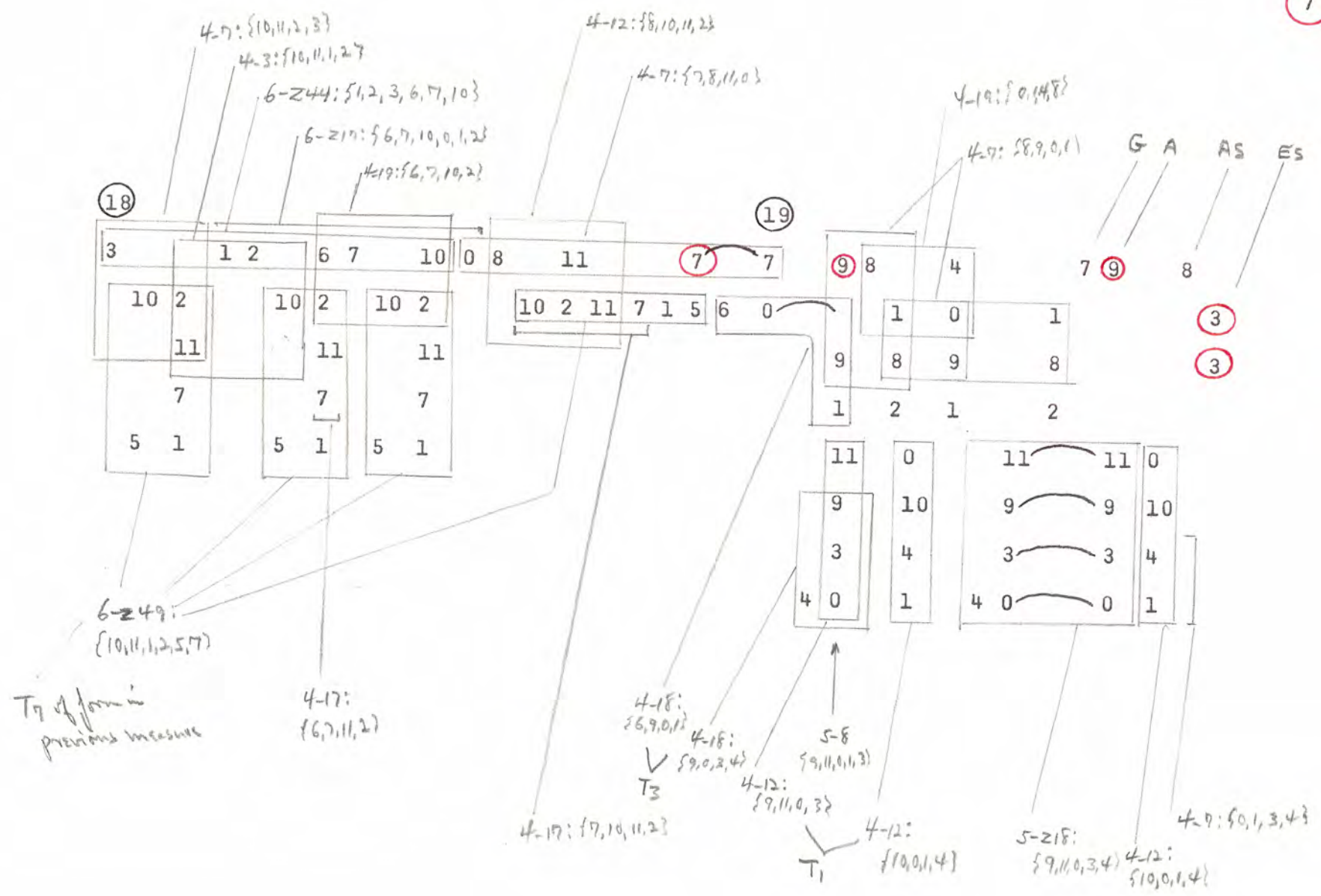
4-17: {2,6,7,10}

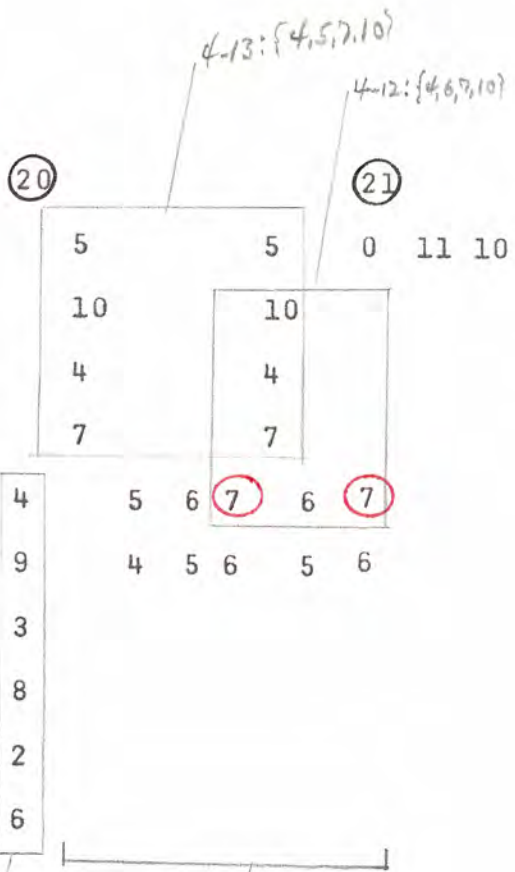
4-3: {3,4,6,7}

4-13: {0,3,4,7}

T<sub>7</sub> of / some in next weeks





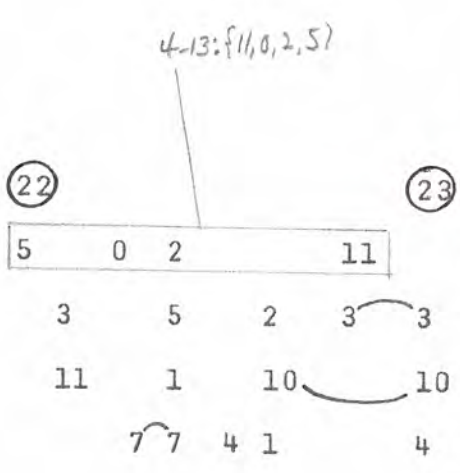


6-212: {2,3,4,6,8,9}

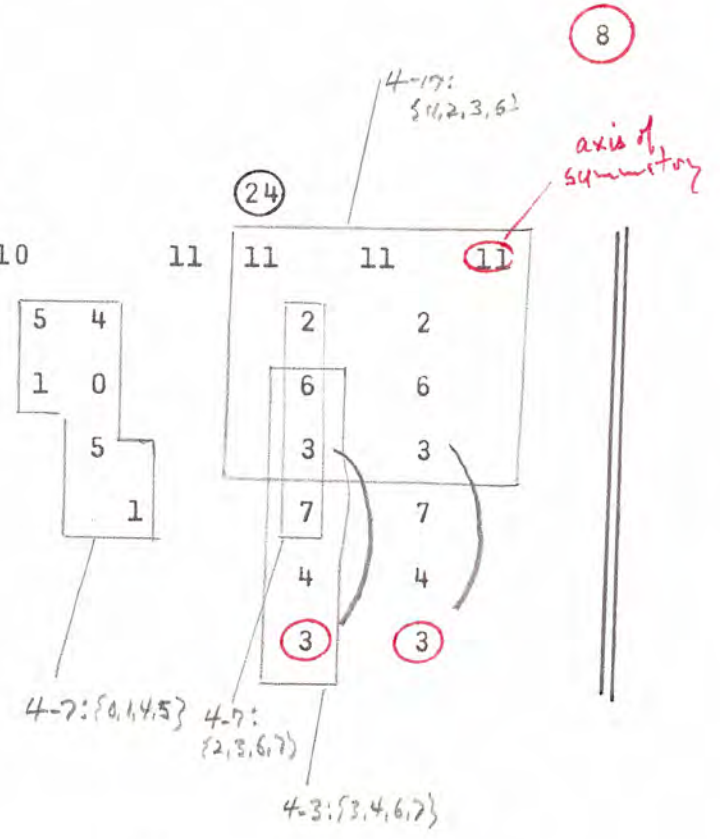
6-241: {4,5,6,7,10,0}

$= T_5(6-212)$

9.5.2



4-215 20



6-14: {11,2,3,4,6,7}

(codential in m.)

ITS

Webern, Op. 7/2: Verticals in bars 3-4

a. 6-Z24: {7,8,10,11,1,3}

b. 5-32: {0,1,4,6,9} Coll. III

c. 6-27: {4,7,9,10,0,1} Coll. III

d. 6-Z41: {9,11,2,3,4,5} compl. of 6-z12

e. 6-Z49: {10,11,1,2,5,7} Coll. I

f. 5-19: {3,4,6,9,10} Coll. III

g. 8-18: {7,8,10,11,1,2,3,4}

h. 4-12: {11,2,3,5} (Coll. II)  $IT_1$  of linear form from  $g^\sharp$ , bar 3

*the interval*