

Webern, Op. 7/4 (Four Pieces for Violin and Piano) 1910

Vn.

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

7-10: {6,7,9,10,0}

5-236: {4,5,6,8,11} IT of piano

4-13: {5,6,8,11}

⑤

Pno.

7-10 (previous version)  
 (7, 9, 11, 0, 1)

4-18: {8,11,2,3}

5-31: {2,3,5,8,11}

6-245: {8,11,1,2,3,5}

5-236: {8,11,2,3}

4-18: {5,8,11,0}

t=9

5-32: {11,0,3,5,8}

4-22: {8,11,1,3}

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

6-32 Embed. 11,7,5,8

4-18: {5,8,11,0}

7-32: {11,0,2,3,5,7,8}

6-244: {9,10,11,1,4,5}

6-244: {10,1,2,5,6,7}

5-6: {1,2,5,6,7}

6-249: {11,0,2,3,6,8}

5-32: {11,0,2,3,6,8}

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

5-6: {4,5,6,9,10} note note of rhythm and articulation

6-249: {9,10,0,1,4,5} if # were, would be 6-219

5-218: {9,10,11,4}

5-16: {8,11,0,2}

5-6: {2,3,6,7,8}

6-249: {9,10,0,1,4,5}

6-243: {6,7,8,11,0,2,2}

4-13: {4,7,9,10}

5-236: {4,7,9,10,11} IT of previous Vn.

7-31: {2,3,5,8,11} Actual comp. of piano

6-210: {8,9,10,1,3}

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

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

⑦

Webern, Op. 7/4

(2)

5-236: {4,7,9,10,11}

6-243: {1,2,3,6,7,9}

6-245: {4,7,9,10,11,13}  
E=8 w/ pno m. 2  
pcc 11, 1 minor

5-238: {9,10,11,12}

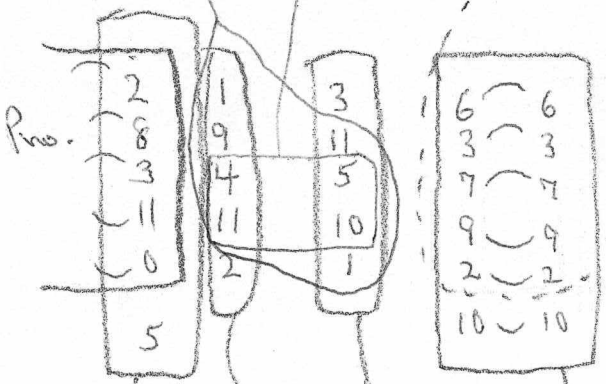
6-239: {7,10,11,0,2,3}

7-211: {10,11,0,2,3,6,7}



6-217: {9,10,11,14}

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



6-227: {11,0,2,3,5,8}

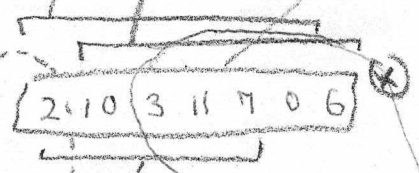
? 5-23: {9,11,2,4}  
? 5-24: {10,11,3,5}

6-219: {2,3,6,9,10}

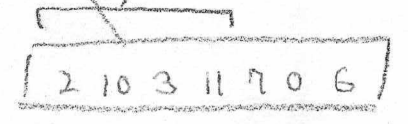
? 6-24: {7,8,9,11,0,1}

5-3: {7,8,9,11,0,3}  
T of vn. m. 1

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



5-211: {7,10,11,2,3}



4-7: {10,11,2,3}  
T of opening  
pcc 2, 3 minor

4-8: {8,9,11,0}



6-217: {0,1,3,6,7}

4-11: {7,9,11,0}

4-9: {7,8,11,2}

6-219: {11,0,2,3,6,7} non-configuration

# IV.

Bewegt (♩ = ca 84)  
ohne Dämpfer

molto rit. - ♩ = ca 48

tempo (♩ = ca 84)

5

*ff sfz f mf pp*  
*molto espress.*  
*senza Ped.*

rit.

plzz. - ♩ = ca 48

*p sfz f ff*  
*äußerst zart*  
*ppp pp*  
*rit.*

15

10

ruhig (♩ = ca 60)  
arco

poco rit.  
am Steg.....

am Steg.....

*ppp pp ddd*  
*wie ein Hauch*  
*sehr zart*

1910



? 4-12: [7, 10, 11, 12] boundary

2 3 4 5 6 7 8 9 10

4-21: [2, 4, 6, 8] 6-212: [1, 2, 4, 6, 7, 8]  $\Theta$  4-229: [7, 11, 12] 4-16: [6, 7, 9, 12] 4-13: [4, 7, 9, 10]  $\Gamma$  6-219: [6, 7, 10, 11, 1, 2]  $\Sigma$

4-7: [2, 8, 10, 9] 4-22: [11, 13, 6]  $\Delta$  2nd 2<sup>nd</sup> 4-7: [2, 3, 6, 7] 4-3: [3, 4, 6, 7] 4-18: [8, 11, 12] 4-12: [4, 5, 8, 11] 4-229: [11, 0, 2, 6] Embedded 4-8: [7, 9, 11] 4-7: [1, 2, 5, 6] 4-3: [10, 11, 12] 4-7: [9, 10, 1, 2]

4-229  $\uparrow$  6-212 [8, 9, 11, 12, 3] 6-219: [11, 0, 2, 3, 5, 8] 7-21 [7, 8, 11, 1, 2, 3] 4-7: [1, 2, 5, 6] 4-8: [1, 2, 6, 7] 4-18: [6, 7, 10, 1] 6-217: [9, 10, 11, 1, 4, 5] 6-244: [4, 5, 6, 9, 10, 1] (coll. III) 5-218: [9, 10, 1, 2, 4] 5-16: [8, 11, 0, 2, 3] 6-219: [2, 3, 5, 7, 9, 10] coll. II 4-17: [10, 1, 2, 5]  $\vee$  4(4-7)

4-18: [8, 11, 2, 3] 4-18: [5, 8, 11, 0] 4-22: [8, 11, 12] Same as piano descent  $\alpha + \beta = 6-27$

4-215: [7, 9, 0, 12] 7-21: [10, 11, 0, 2, 3, 6, 7] 6-244: [3, 6, 7, 10, 11, 0] 4-9: [1, 2, 7, 8] 4-11: [7, 9, 11, 0] 6-14: [7, 10, 11, 0, 2, 3]  $\vee$  4  $\Delta \leftrightarrow 6$

$\Theta$  6-212 is the sum of the endpoints of the fgd figures - see  $\Sigma$

$\Gamma$  A I B A n B E r G

but the last harmonic is not correct  
 $\Sigma$  This large-scale form of 6-219 is composed entirely of boundary FCC



Webern book p. 149 ff.

# IV.

4-7: [2,4,6,7] cII 5-10 cII

Bewegt (♩ = ca 84)  
ohne Dämpfer

4-13: [5,6,8,10] cII  
molto rit. - ♩ = ca 48

tempo (♩ = ca 84)

(3-7) cI

5

Unusual dynamics

6-22 cII [1,2,4,6,7,9] 4-18 cII 5-19: [8,9,11,13]

rit.

pizz.

From in horn E-A-B

4-3 (G, A, B)

Coda

10

ruhig (♩ = ca 60)  
arco

poco rit.  
am Steg

15

"Slide operation 6 string" in 1908 ms.