

UNIVERSITY OF CALIFORNIA

Santa Barbara

**A Survey of Webern's Life and Compositional Vocabulary**

A Dissertation submitted in partial satisfaction of the  
requirements for the degree Doctor of Philosophy  
in Music

by

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September 2007

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David Matthew Shere

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-David M. Shere

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## ABSTRACT

### **A Survey of Webern's Life and Compositional Vocabulary**

by

David Matthew Shere

Anton Webern is considered one of the defining composers of the 20<sup>th</sup>-century serial revolution and the *avant garde*. An examination of his evolution as a composer demonstrates that he developed his compositional vocabulary in three distinct musical periods: an early Romantic phase, an experimental phase of free atonality, and a later phase of mature serialism.

The impact of Schoenberg's mentorship on Webern cannot be overstated, as it was Schoenberg's influence that guided Webern to explore free atonality and serialism. The various events of Webern's life, particularly the death of his mother, also played a major role in his musical and artistic development. This paper explores Webern's three periods in some depth, analyzing a major work from each period as well as exploring Webern's sketches and unfinished works, and also makes an effort to review key events of Webern's personal life.

## TABLE OF CONTENTS

<b>I. Introduction</b>	<b>1</b>
<b>II. A brief overview</b>	<b>4</b>
<b>III. Sketches and Autographs</b>	<b>7</b>
<b>IV. Webern's Early Life and Compositions</b>	<b>13</b>
<b>a. Personal Details</b>	<b>13</b>
<b>b. Works (non-Opus)</b>	<b>15</b>
<b>i. Selected Analysis: Piano Quintet (1907)</b>	<b>21</b>
<b>V. Webern's Middle Life and Compositions</b>	<b>29</b>
<b>a. Personal details</b>	<b>29</b>
<b>b. Works Opp. 1-16</b>	<b>32</b>
<b>i. Selected Analysis: Six Pieces for Orchestra, Op. 6</b>	<b>34</b>
<b>c. Works Opp. 17-31</b>	<b>43</b>
<b>i. Selected Works</b>	<b>47</b>
<b>1. String Trio, Op. 20</b>	<b>47</b>
<b>2. Symphony, Op. 21</b>	<b>49</b>
<b>3. Quartet, Op. 22</b>	<b>52</b>
<b>ii. Selected Analysis: Variations for solo piano, Opus 27</b>	<b>55</b>
<b>a. Mvmt. I</b>	<b>56</b>
<b>b. Mvmt. II</b>	<b>58</b>
<b>c. Mvmt. III</b>	<b>61</b>



<b>VI. Webern's Later Life</b>	<b>73</b>
<b>a. Personal details</b>	<b>73</b>
<b>b. Tragic Circumstances of Death</b>	<b>77</b>
<b>c. Unfinished Works and Movements: Opus 32</b>	<b>79</b>
<b>VII. Conclusion</b>	<b>81</b>
<b>VIII. Bibliography</b>	<b>85</b>

## LIST OF FIGURES

<b>Figure 1.</b> Row excerpts from Webern's published sketches .....	10
<b>Figure 2.</b> Op. 24 source row (derived series) .....	12
<b>Figure 3.</b> Two Pieces (1899)- no. 1 [mm. 6-8].....	15
<b>Figure 4.</b> <i>Vohrfrühling</i> [mm. 1-6] .....	16
<b>Figure 5.</b> <i>Heiter</i> [mm. 14-16] .....	18
<b>Figure 6.</b> Op. 1, mvmt. 1 [mm. 17-24] .....	18
<b>Figure 7.</b> Op. 14, <i>Die Sonne</i> [mm. 2-6].....	18
<b>Figure 8.</b> Op. 20, mvmt. I [mm. 23-30].....	19
<b>Figure 9.</b> Op. 30, <i>Variationen für Orchester</i> [mm. 125-131].....	19
<b>Figure 10.</b> Op. 31, <i>II. Kantate</i> [mm. 7-12] .....	19
<b>Figure 11.</b> Piano Quintet (1907) [mm. 2-28] .....	23
<b>Figure 12.</b> Piano Quintet (1907) [mm. 1-9] .....	24
<b>Figure 13.</b> Piano Quintet (1907) [mm. 15-17] .....	25
<b>Figure 14.</b> Piano Quintet (1907) [mm. 178-184] .....	26
<b>Figure 15.</b> Piano Quintet (1907) [mm. 189-192] .....	27
<b>Figure 16.</b> Piano Quintet (1907) [mm. 365-369] .....	28
<b>Figure 17.</b> Op. 6- pc sets .....	36
<b>Figure 18.</b> Op. 6- mvmt. I [mm. 1].....	36
<b>Figure 19.</b> Op. 6- mvmt. II [mm. 5-10] .....	37
<b>Figure 20.</b> Op. 6- mvmt. III [mm. 5-6].....	38

<b>Figure 21.</b> Op. 6- mvmt. IV [mm. 11-14].....	39
<b>Figure 22.</b> Op. 6- mvmt. IV [mm. 11-14].....	39
<b>Figure 23.</b> Op. 6- mvmt. IV [mm. 19-26].....	40
<b>Figure 24.</b> Op. 6- mvmt. V [mm. 8-15].....	41
<b>Figure 25.</b> Op. 6- mvmt. V [mm. 17-18].....	41
<b>Figure 26.</b> Op. 6- mvmt. V [mm. 19] .....	42
<b>Figure 27.</b> Op. 6- mvmt. VI [mm. 18-20].....	42
<b>Figure 28.</b> Op. 20- source row.....	48
<b>Figure 29.</b> Op. 21, mvmt. I- source row .....	50
<b>Figure 30.</b> Op. 21, mvmt. I [mm. 9-15].....	51
<b>Figure 31.</b> Op. 22- source row.....	53
<b>Figure 32.</b> Op. 27, mvmt. I- harmonic reduction .....	57
<b>Figure 33.</b> Op. 27, mvmt. I- harmonic reduction .....	58
<b>Figure 34.</b> Op. 27, mvmt. II- counterpoint/harmonic reduction.....	59
<b>Figure 35.</b> Op. 27 row tables- row 1 .....	64
<b>Figure 36.</b> Op. 27, mvmt. III [mm. 1-5] .....	64
<b>Figure 37.</b> Op. 27, mvmt. III [mm. 1-5]- partitioning .....	65
<b>Figure 38.</b> Deriving Index Subsets.....	66
<b>Figure 39.</b> Op. 27, mvmt. III- row analysis.....	67-68
<b>Figure 40.</b> Op. 27, mvmt. III- harmonic reduction.....	71
<b>Figure 41.</b> Op. 27, mvmt. III [mm. 1-5]- phrase groupings .....	72
<b>Figure 42.</b> Op. 32- source row.....	80

## A Survey of Webern's Life and Compositional Vocabulary

By David M. Shere

### **I. Introduction**

“He speaks of the world in miniature:  
of luminous particles sunk into matter...”

--Robert Black<sup>1</sup>

The music of Anton von Webern presents a daunting obstacle for any contemporary student who might be trying to develop an original theoretical point of view. Webern's compositions have arguably been studied to the point of analytical exhaustion. The mathematical aspects of the music have been endlessly scrutinized and thoroughly classified by renowned specialists.

Webern's biographical particulars, and the underlying techniques and philosophies which inform the formal, harmonic, and melodic architecture of Webern's music, have been authoritatively- and for the most part, conclusively- addressed by eminent experts in the field. Historians such as Kathryn Bailey and the late Hans Moldenhauer, both musicologists with access to Webern's original autographs, sketch notes, journals, and effects, have shed light on pressing questions surrounding the details of Webern's working methods and personal life. Theorists such as Allen Forte, Robert Morris, and Peter Westergaard have thoroughly addressed questions surrounding Webern's serial techniques and manipulations of pitch-sets.

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<sup>1</sup> Black, Robert. **Anton Webern in a Dream**. *Perspectives of New Music*, Vol. 23, No. 2. (Spring - Summer, 1985). p. 119.

Facsimiles of a selection of Webern's sketches have been printed and made publicly available,<sup>2</sup> answering numerous specific questions about Webern's compositional techniques and working processes. Kathryn Bailey has also reproduced Webern's complete row tables in black-and-white,<sup>3</sup> a contribution which is indispensable to the theoretical community. A paper such as this would not be possible without access to these vital scholarly contributions.

While there is much valuable information that has been published, there is also important analytical data which is known to exist, but which is unavailable for whatever reason. For instance, one advisor felt very strongly that I should reference Robert Morris's analyses of Webern's Op. 21 and Op. 27 in order for this paper to be complete. Unfortunately, it turns out that according to Morris himself these analyses are unpublished, so referencing them is simply not an option at this time. It is of course my hope that eventually these critical works will be publicly accessible.<sup>4</sup>

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<sup>2</sup> Webern, Anton von. **Sketches (1926-1945)**. Carl Fischer Inc.: New York, 1968.

<sup>3</sup> Bailey, Katherine. "Webern's row tables." **Webern Studies**. Edited by Kathryn Bailey. Cambridge University Press: Cambridge, 1996. pp. 170-228.

<sup>4</sup> In response to an e-mail to Professor Morris requesting assistance in locating his analyses of Op. 21 and Op. 27, I received the following reply:

**Sent :** Saturday, July 7, 2007 5:48 AM  
**To :** David Shere <zylaxis@hotmail.com>  
**CC :** rmorris@esm.rochester.edu  
**Subject :** Re: Webern studies

Dear David Shere,

I haven't published these analyses--they are items in class handouts I used in a class on Set and Serial Theory. Nevertheless, they present features of both pieces that have not (yet) been published to my knowledge.

Best, Bob Morris

The purpose of this paper is to create a basic survey of Webern's life and musical output by reviewing as many authoritative publications on the subject as possible. In the course of this paper, I will attempt to present one or two original musical analyses of my own.

-David M. Shere

Santa Barbara, June 2007

## II. A brief overview

The foremost authority on Anton Webern's life and works appears to be the late Hans Moldenhauer, by virtue of his establishment of the Webern Archives<sup>5</sup> and subsequent custodial relationship with Webern's effects. His seminal 1978 biography of Webern,<sup>6</sup> co-written with his wife Rosaleen, appears to be the most definitive work on Webern available. Some of the periodical information I have encountered in the course of researching this paper appears to conflict with the information in Moldenhauer's biography and other writings. Due to the thoroughness of Moldenhauer's research and extraordinary access to primary sources, when faced with a conflict of information I will defer to the Moldenhauer biography in the interests of accuracy and reliability.

Kathryn Bailey's scholarship on Webern closely follows Moldenhauer. In addition to her own excellent biography of Webern<sup>7</sup> (which is not as dense as Moldenhauer's, but is nonetheless extremely helpful), she has authored numerous analyses of Webern's compositions, and published (as mentioned in the introduction) what is possibly the most vital piece of analytical information currently available on the subject of Webern's music: an article containing the details of Webern's row

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<sup>5</sup> **The Moldenhauer Archives - The Rosaleen Moldenhauer Memorial: About this Collection.** The Library of Congress: American Memory. 7/15/07.  
<<http://memory.loc.gov/ammem/collections/moldenhauer/moldintro.html>>

<sup>6</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979.

<sup>7</sup> Bailey, Kathryn. **The Life of Webern.** Cambridge University Press: Cambridge, 1998.

tables.<sup>8</sup> Purportedly Webern's autograph tables are coded in colored pencil while the representations are in black-and-white, which presents an obstacle in terms of further analysis of the tables themselves. However, the representations proved to be vital for my analysis of the Variations for Piano Op. 27, as they conveyed Webern's organization and arrangement of the rows accurately enough so that my analytical efforts were indispensably aided. An analysis of the nature which I attempted would likely have been impossible without access to the representations.

Moldenhauer's biography discusses Webern's artistic life according to the traditional classical model of composers, as being demarcated by an Early, Middle, and Late period (or, to be more precise, an Early experimental period divided into two parts: 1) Romantic-influenced, and 2) transitional atonality, and a Later period defined by strict twelve-tone serialism). This is corroborated for the most part by Bailey's biography, and by the numerous other publications which I referenced. However, there is a simpler view also: to paraphrase one of my advisors when questioned on this subject, the answer was "Webern had two important periods- before and after Schoenberg."

From my own perspective, I would state that it appears that Webern's artistic life can be demarcated by the status and nature of his opus and non-opus works. His earliest compositions, most of which went unpublished in his lifetime and are more tonal in nature, comprise the first significant period. The second period is comprised

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<sup>8</sup> Bailey, Katherine. "Webern's row tables." **Webern Studies**. Edited by Kathryn Bailey. Cambridge University Press: Cambridge, 1996. pp. 170-228.



of Opp. 1-16, works which are atonal but not yet representative of strict twelve-tone serial technique. The third period is comprised of Opp. 17-31, and represents the apex of Webern's expression of serialism. A fourth and final consideration would be those works that were unfinished; this category includes Webern's projected Op. 32,<sup>9</sup> which was sketched but never completed, and a number of movements of known works which were discarded for various reasons. It is this four-part model that I will be using to organize my survey of Webern's life and evolution as a composer.

The basic premise of this paper is that a survey of Webern's canon reveals the trajectory of a composer who:

- began his work heavily influenced by the music of Brahms and late Romanticism;
- underwent a pivotal metamorphosis under the influence of Arnold Schoenberg and began experimenting with "free" atonality;
- transitioned into the mature serial technique, and concluded his artistic career as one of the definitive pioneers of modernism and the *avant garde*.

This premise will be borne out by an examination of each distinct period of Webern's life as delineated above, and supported by selected analyses of works from each period.

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<sup>9</sup> Todd, Larry R. **The Genesis of Webern's Opus 32.** *The Musical Quarterly*, Vol. 66, No. 4. (Oct., 1980), pp. 581-591.

### III. Sketches and Autographs

Webern's sketches represent a crucial reference point for analyzing the composer's later work. Not all of Webern's sketch materials have been recovered; some remain missing, others were destroyed or lost. A number of autographs were recovered directly from Webern's family by Moldenhauer himself. In an article published in February of 1968, Hans Moldenhauer relates the details of his journey to recover Webern's personal effects in October of 1965.<sup>10</sup> Moldenhauer recounts the meeting with Hermine, Webern's daughter-in-law, the recovery of an old broken cello belonging to the composer, a plaster bust, and finally three packages containing the composer's manuscripts:

“The contents of these three packets of manuscripts have now merged into the mainstream of musical history. Before our incredulous eyes there unfolded, in astonishing variety and completeness, Webern's creative *oeuvre* from its beginnings in 1899 up to 1925 when the composer had long attained maturity.”<sup>11</sup>

In addition to these early autographs, there are a total of six sketchbooks documenting Webern's later compositions in the Moldenhauer archives. Facsimiles of a selection of these sketches were published by Carl Fisher, Inc. in the 1960's.

Moldenhauer writes,

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<sup>10</sup> Moldenhauer, Hans. **A Webern Pilgrimage**. *The Musical Times*, Vol. 109, No. 1500. (Feb., 1968), pp. 122-125+127.

<sup>11</sup> *Ibid*, p. 125.

“The present volume, extracted from these five sketchbooks, contains the drafts of the *unknown* compositions. Included are incipits of works that were never completed as well as movements that were intended for known compositions but were abandoned.”<sup>12</sup>

Roger Smalley’s three-part review of these sketches<sup>13</sup> further elaborates on the value of studying Webern’s draft materials in understanding Webern’s compositional process. Smalley conveys this idea quite poetically in the first review:

“If we analyze a finished work we can learn a great deal about the structure of that work in particular, and about compositional techniques in general. As composition progresses, the musical ideas with which the composer started out begin to develop according to their own inner logic. Eventually the composer is no longer in the position of dictating events but of attempting to discover and follow the logical development which the music itself dictates to him.

By studying the first sketches of a work we learn less about the structure of the work as a whole but more about the composer's own creative processes.”<sup>14</sup>

Analysis becomes a much more elastic and interpretive tool based on reviewing Webern’s multiple revisions of certain works. One example is a study by Allen Forte of Webern’s revisions in a single measure of Op. 7 no. 1.<sup>15</sup> According to Forte, “study of the revision process has illuminated portions of the music other than

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<sup>12</sup>Moldenhauer, Hans. “Foreword.” Webern, Anton von. **Sketches (1926-1945)**. Carl Fischer Inc.: New York, 1968.

<sup>13</sup> Smalley, Roger. **Webern's Sketches (I)**. *Tempo*, New Ser., No. 112. (Mar., 1975). pp. 2-12.

<sup>14</sup> *Ibid*, p. 2.

<sup>15</sup> Forte, Allen. **A Major Webern Revision and Its Implications for Analysis**. *Perspectives of New Music*, Vol. 28, No. 1. (Winter, 1990). pp. 224-255.

the revised passage. Conversely, study of the entire work places the revisions in proper context and enables interpretation of what is often a complex network of relations.”<sup>16</sup> Examining the evolution of a single measure of music can aid the analysis of related structures throughout an entire finished piece of music; hence, it is infinitely important to be able to see the evidence of that evolution in the sketchbooks.

Examining individual fragments from Webern’s sketches can also illuminate similarities found throughout the entire canon of his work. On plate 18 in the bottom left quadrant is found- in relative isolation to the densely-packed chaos of Webern’s other sketch-pages- a row set against its inversion in contrapuntal fashion. On plates 22 and 24, we find further evidence of Webern working out his row permutations in counterpoint **[Fig. 1]**:

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<sup>16</sup> Ibid, p. 253.

**Figure 1**

Row excerpts from Webern's published sketches

plate 18 (lower left quad.)



plate 22 (upper right quad.)

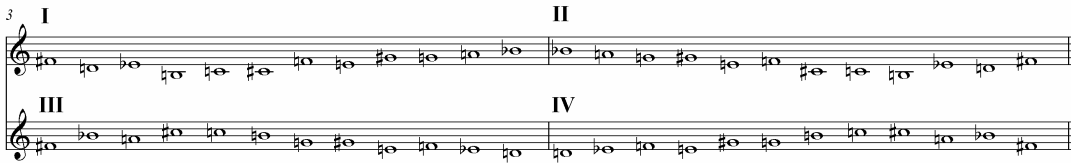
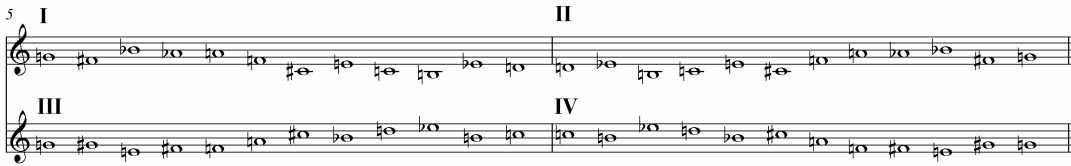


plate 24 (upper left quad.)



These row sketches represent evidence in Webern's own handwriting of the implicit contrapuntal and symmetrical nature of his conceptualization of, and approach to, the serial technique. Numerous authors appear to be in agreement that Webern's primary interest in serialism was as a contrapuntal device. Nancy Perloff writes,

“Webern was concerned with the application of laws for ordering and deploying pitches because his primary goal was a motivically unified musical composition.

...According to him, polyphony, particularly imitative counterpoint, was one of the earliest means of achieving unity.”<sup>17</sup>

The fact that these rows are sketched in quasi-invertible counterpoint emphasizing symmetry and contrary motion, encapsulating the entire formal structure of most of Webern’s later works, is confirmation that serialism was less important to Webern for organizing motivic and intervallic content than it was for organizing quasi-traditional voice leading and a choral harmonic underpinning for the music. To elaborate on Smalley’s previous statements, it seems evident to me that while Webern may not have *initially* viewed serialism as a means to symmetry and quasi-invertible counterpoint, his aesthetic desires for the technique evolved in that direction until it became more-or-less his entire focus. This hypothesis is supported by Arnold Whittall:

“...[T]he suspicion remains that Webern did not really care very much about the moment-to-moment vertical consequences of set-combination, once a principle had been settled for deciding which sets to combine. For him, it might appear, sticking come-what-may to the fixed linear order in each contrapuntal voice was rationale enough.”<sup>18</sup>

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<sup>17</sup> Perloff, Nancy. **Klee and Webern: Speculations on Modernist Theories of Composition.** *The Musical Quarterly*, Vol. 69, No. 2. (Spring, 1983). p. 191.

<sup>18</sup> Whittall, Arnold. **Webern and Multiple Meaning.** *Music Analysis*, Vol. 6, No. 3. (Oct., 1987). p. 336.

From this statement, it would appear that Whittall agrees with the notion that for Webern, counterpoint took precedence over interval content in determining row construction.

An especially interesting feature found in Webern's sketchbooks and commented on by several analysts is his draft of a "magic square" in the sketches for Op. 24, by which he worked out the fundamental model of a derived series. Perloff mentions the square in the context of a comparison between Webern's serial compositions, and the modernist paintings of Paul Klee.<sup>19</sup> Smalley analyzes the evolution of the derived series, from the magic square to the completed row, step-by-step;<sup>20</sup> the final form of the row is as follows [Fig. 2]:

Figure 2

Op. 24- source row (derived series)



And of the finished piece, David Cohen writes, "Although the final passage of Opus 24 is not a strict palindrome- e.g., linear trichords are sometimes reflected by simultaneous forms and rhythmic figures are not reversed-Webern does call attention to the underlying palindromic structure instrumentally."<sup>21</sup>

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<sup>19</sup> Perloff, Nancy. **Klee and Webern: Speculations on Modernist Theories of Composition.** *The Musical Quarterly*, Vol. 69, No. 2. (Spring, 1983). p. 200.

<sup>20</sup> Smalley, Roger. **Webern's Sketches (I).** *Tempo*, New Ser., No. 112. (Mar., 1975). pp. 2-12.

<sup>21</sup> Cohen, David. **Anton Webern and the Magic Square.** *Perspectives of New Music*, Vol. 13, No. 1. (Autumn - Winter, 1974). pp. 213-215.

Due to the fact that typesetting errors have been discovered in several of Webern's published works,<sup>22</sup> confirming the accuracy of the printings is vital to an accurate analysis. I would think that it would be worthwhile to the musicological and theoretical community to seek eventual publication of facsimiles of *all* of Webern's working notes and manuscripts. This sentiment is echoed by George Perle: "It is to be hoped that in time a complete facsimile edition will also make the sketches of the known works available."<sup>23</sup>

#### **IV. Webern's Early Life and Compositions**

##### **a. Personal Details**

"They must have absolutely no notion of what it must mean to perform Beethoven's Ninth... Often I thought- without an exaggeration- that I was about to weep."

--Anton von Webern, diary entry after a concert,  
November 1900<sup>24</sup>

**Anton Friedrich Wilhelm von Webern** was born in Vienna, Austria on December 3, 1883, to father Carl and mother Amalie.<sup>25</sup> Owing to his father's career

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<sup>22</sup> Graubart, Michael. **A Webern Note.** *The Musical Times*, Vol. 120, No. 1633. (Mar., 1979). p. 197.

<sup>23</sup> Perle, George. **Webern's Twelve-Tone Sketches.** *The Musical Quarterly*, Vol. 57, No. 1. (Jan., 1971). pp. 1.

<sup>24</sup> Bailey, Kathryn. **The Life of Webern.** Cambridge University Press: Cambridge, 1998. p. 13.

<sup>25</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979. p. 33.



in the Ministry of Agriculture,<sup>26</sup> the family relocated frequently. He received his elementary education in Vienna and Graz, and “attended the Bundesgymnasium for the full eight years of its humanistic curriculum” in Klagenfurt from 1894 to 1902.<sup>27</sup> He received excellent marks in singing, and enjoyed sitting next to his musically educated mother as she played the piano, occasionally trying to play also.<sup>28</sup> He developed proficiency as a singer, pianist, and cellist, and first studied theory/composition with Edwin Komauer in Vienna. He developed a great admiration for Strauss, Wagner, Brahms, Mahler, and Beethoven. His closest childhood friend was Ernst Diez, a cousin,<sup>29</sup> with whom he carried out a long and informative correspondence.

Webern’s diaries make it clear that he preferred the “modern” writers and composers of his own time (such as Karl Hauptmann and Gustav Mahler).<sup>30</sup> A letter to Ernst Diez of 22 July, 1901<sup>31</sup> shows a clear interest in a musical career as a cellist or conductor, but interestingly enough make no mention of composition. In July of 1902, Webern’s father took him on a long-awaited pilgrimage to Bayreuth, Germany

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<sup>26</sup> Ibid, p. 31.

<sup>27</sup> Ibid, p. 34.

<sup>28</sup> Ibid, p. 36.

<sup>29</sup> Ibid, pp. 37-38.

<sup>30</sup> Ibid, pp. 42-43.

<sup>31</sup> Ibid, p. 45.

to attend the annual Wagner music festival. That fall, Webern enrolled in Vienna University to study music.<sup>32</sup>

### b. Works (non-Opus)

Malcolm Hayes informs us, “It is not known for certain exactly how early in his childhood Webern began to compose.”<sup>33</sup> Webern’s first known compositions are two pieces for cello and piano, written during his residence in Klagenfurt and dated 1899.<sup>34</sup> Extremely Chopin-esque pieces, these works are reminiscent of Chopin’s Preludes for solo piano, Op. 28, particularly Prelude no. 6 in B minor. A representative excerpt can be seen in [Fig. 3]:

Figure 3

**Two Pieces (1899)- no. 1**  
mm. 6-8

The image shows a musical score for two instruments: Violoncello and Piano. The score is in 4/4 time and B major. The Violoncello part (top staff) features a melodic line with a trill on the first measure and a fermata on the eighth measure. The Piano part (bottom two staves) provides harmonic support with chords and a triplet in the right hand. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). The key signature has one sharp (F#).

<sup>32</sup> Ibid, p. 52.

<sup>33</sup> Hayes, Malcolm. **Anton Von Webern**. Phaidon Press Limited: London, 1995, p. 26.

<sup>34</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work**. Alfred A Knopf, Inc.: New York, NY, 1979. p. 59-60.

The cello line is a lovely, singing, voice-like melody, already demonstrating Webern's unique sense of melodic contour that would be one of the defining qualities of his works to come. The piano accompaniment hints at the influences of Brahms, Chopin, and early pan-diatonic Scriabin.

Webern's following compositions during the Klagenfurt period consisted entirely of songs for voice and piano.<sup>35</sup> The first of these works is a setting of the poem *Vorfrühling* ("Early Spring") [Fig. 4]:

Figure 4

*Vorfrühling*  
mm. 1-6

Voice

Lei-se tritt auf— nicht mehr in tie-fem Schlaf in

Piano

*pp* *p*

Webern's approach to vocal writing was to help define his melodic approach to almost all future compositions.

The great composers of the German tradition were to exert a lifelong influence on Webern's work. Wagner, Beethoven, and Brahms became three of Webern's central musical deities, as evidenced by writings in his diaries. Bailey states,

<sup>35</sup> Hayes, Malcolm. **Anton Von Webern**. Phaidon Press Limited: London, 1995. p. 27.

“Webern’s reverence for Beethoven, already firmly in place at seventeen, would remain a central pillar of his musical life. When he was persuaded to give a series of lectures on musical form thirty years later these would be based largely on structure as handled in the works of Beethoven.”<sup>36</sup>

Webern’s lifelong use of variation as a formal device would particularly seem to be indicative of the influence of Beethoven, whose mastery of variation, especially within the context of sonata development, remains unsurpassed.

Understanding the importance of the role of the human voice in Webern’s music is essential. Hayes writes,

“In the light of his posthumous deification in the 1950s by the European avant garde as the creator of purely abstract works, it cannot be stressed too strongly that Webern was first and foremost a vocal composer. In every phase of his output- even in the sequence of late masterpieces which became a collective totem for that same avant garde- Webern’s vocal works outnumber his purely instrumental ones. In the early 1950s, when much of his music was still unpublished and some of his major works had not yet even been performed, there was arguably some excuse for the misrepresentation of this central aspect of his life’s work. In the present age there is none whatever. From the start, composing for the voice was Webern’s deepest instinct as a composer. It was to remain so always.”<sup>37</sup>

It appears that all of Webern’s music is in some way informed by aesthetic qualities which are peculiar to the human voice. Much of Webern’s instrumental writing can

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<sup>36</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 13.

<sup>37</sup> Hayes, Malcolm. **Anton Von Webern**. Phaidon Press Limited: London, 1995. p. 27.

be viewed as linear writing for instrumental voices. Direct comparisons between the linear content of Webern's vocal writing and the linear content of his writing for any other instrument tend to bear out this assertion. Consider the following examples

[Fig. 5-10]:

Figure 5

*Heiter* (from "Eight Early Songs")

mm. 14-16

Voice

*f mit Wärme* *p*

mich so lieb und lind dein son-nen-lich-tes An-ge-sicht und

Figure 6

Op. 1, mvmt. 1

mm. 17-24

Clarinet in B $\flat$

*pp*

Figure 7

Op. 14, *Die Sonne*

mm. 2-6

Voice

*p* *pp* *ppp* *pp* *p*

(-) (-) (-)

Figure 8

Op. 20, mvmt. I

mm. 23-30

Musical score for Violin and Viola, measures 23-30 of Op. 20, mvmt. I. The Violin part (top staff) begins with a *pp* dynamic and includes markings for *pizz.* and *arco*. The Viola part (bottom staff) starts at measure 5 and includes markings for *arco*, *pizz.*, *p*, *pp*, and *dim.*

Figure 9

Op. 30, Variationen für Orchester

mm. 125-131

Musical score for Flute, measures 125-131 of Op. 30, Variationen für Orchester. The score shows a melodic line with dynamics ranging from *ff* to *f*.

Figure 10

Op. 31, II. Kantate

mm. 7-12

Musical score for Voice, measures 7-12 of Op. 31, II. Kantate. The score shows a vocal line with dynamics ranging from *p* to *f*, including a triplet in measure 8.

There is also consistent evidence of choral writing in all of Webern's music, both instrumental and vocal, throughout Webern's entire output, from his earliest works to Op. 31. This observation is consistent with Webern's educational influences. Hayes writes,

“...[B]esides his regular studies in musical history and theory at the university, Webern was also busy with a kind of work which, unknown to him at the time, was to be the deepest and most lasting influence on his own music. In charge of the Musicological Institute at the university was Professor Guido Adler, an authority on medieval and Renaissance music. Part of Webern’s course consisted of lessons in transcribing this music out of the ancient notation in which it was originally written down (which is difficult for non-specialist performers to read) and into the standard modern equivalent.”<sup>38</sup>

Hayes goes on to describe how the distinctions between the techniques of Renaissance choral music and late Romantic instrumental virtuosity help to explain Webern’s evolving- and eventually mature- vocabulary. It is clear that, while Webern obviously did not completely reject Romanticism, there are greater similarities between Webern’s music and Renaissance choral music, than between Webern’s music and Romanticism. To quote Hayes once again, “it is clear that [Webern] already sensed something significant for him in this music, whose distilled style and intricate purity of technique were a world away from the dazzling, feverish musical bazaar that was turn-of-the-century Vienna.”<sup>39</sup>

The presence of choral writing throughout Webern’s body of compositions demonstrates that, as Webern’s harmonic and melodic vocabulary became more and more abstract throughout his career due to the influence of Schoenberg and the application of serialism, the application of choral technique in his writing remained

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<sup>38</sup> Ibid, p. 39.

<sup>39</sup> Ibid, p. 42.

present but also became more abstract, partially sublimating itself into the background of his writing to become part of the underlying formal architecture.

Furthermore, analysis of Webern's individual compositions which assumes a hypothetical underlying choral structure- even where such a structure is not obvious on the surface- consistently demonstrates that:

- there is valuable information to be gained from studying verticalizations of Webern's pitch sets, even when the spatial association between each pitch class is not blatantly obvious on a surface level within the composition;
- the vertical distribution of pitch classes in Webern's harmonic progressions has an independent identity from the melodic implications of each set; and
- Webern was perfectly aware of traditional voice-leading implications from sonority to sonority, even if he was not always consciously manipulating sonorities as choral structures.

#### **i. Selected Analysis: Piano Quintet (1907)**

The posthumously-published Piano Quintet<sup>40</sup> is in my opinion the composer's most obviously Romantic early piece, heavily influenced by Brahms and Beethoven. Completed approximately three years after Webern began his studies with Arnold Schoenberg, this work represents to me a great enigma. Of this piece, Friedrich Wildgans writes,

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<sup>40</sup> Webern, Anton. **Quintet for Strings and Piano (1907)**. Mobart Music Publications, Inc.: Hillsdale, NY, 1977.



“Webern composed the Piano Quintet in 1907 during his lessons with Schoenberg, who believed in asking his pupils to undertake composition exercises based on artistic expression and creative need. Webern thus completed this task, apparently wishing to write a sonata movement in C major for this particular chamber combination. Dr. Josef Polnauer... states that Webern composed the piece in memory of his mother, who had died in 1906.”<sup>41</sup>

Superbly crafted in its melodic and harmonic chromaticism, wonderfully opulent in its pianistic virtuosity, exquisitely polyphonic in its setting of the string ensemble, and firmly grounded in colorful, Impressionistic tonality, I cannot begin to imagine why Webern never saw fit to publish it in his own lifetime. Perhaps the vocabulary of this piece simply did not fit who he saw himself becoming as a composer.

In any case, the Quintet forms an excellent basis for understanding the tonal context out of which Webern’s atonal serial music later evolved. While the chromatic melody gestures and harmonic constructs in this particular work serve as means to a fundamentally *tonal* end, it can be seen that Webern later employed nearly identical harmonic and melodic ideas and constructs in the service of atonal serialism.

The Quintet unabashedly begins and ends in the key of C major, emphasizing several strong G major dominant arrival points. The fascinating means by which Webern explores atonality in this piece include diminished and augmented chord sonorities, Impressionistic chromatic streams of 6ths and 3rds, chromatic pitch collections both harmonic and motivic, and trichord-derived synthetic scales. One gets the sense from the Quintet that here is the first solid evidence of Webern’s

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<sup>41</sup> Wildgans, Friedrich. **Anton Webern**. Translated by Edith Temple Roberts and Humphrey Searle. Calder and Boyers Ltd.: London, 1966. p. 118.

attempts to break with tonality within the context of tonality- a musical paradox of sorts.

A conventional Roman numeral analysis of the first 28 bars of the piano part definitively establishes the Romantic and functional tonal character of the harmony

[Fig. 11]:

Figure 11

Piano Quintet (1907)

mm. 2-28

**C major:** I vi6 V6 iv6 IV7 ii6 iii7 vii7/V

V7 V<sub>9</sub> I vi IV#6 V7/ii

ii I V Aug.6 V

However, the first string entry, which is the opening statement of the theme by the viola, immediately informs us that the melodic identity of this work is anything but conventional. The antecedent of the theme is in A melodic minor, conforming to the underlying harmonic progression. The consequent, however, casts all harmonic conformity to the wind, deliberately clashing with the piano by means of a chromatic hexachord [Fig. 12]:

Figure 12

**Piano Quintet (1907)**

mm. 1-9

[A mel. min.]

[10BA89]

Viola

*p* Tonal Atonal *p*

The entry of the second theme occurs at bar 15: an undulating melodic line based on the motivic trichord [014], first appearing in transposition as [125] against the ii chord in the piano [Fig. 13]:

Figure 13

Piano Quintet (1907)

mm. 15-17

The musical score for measures 15-17 of Webern's Piano Quintet (1907) is shown. It consists of four staves: Violin I, Violin II, Viola, and Violoncello. The time signature is 3/4. Three specific musical motifs are highlighted with black boxes and labeled with trichord numbers: [125] in Violin I (measures 15-16), [78B] in Violin II (measure 17), and [125] in Violoncello (measures 16-17). Dynamics include *pp*, *dolce*, and *p*.

This motive becomes one of several recurring devices in the Quintet by which Webern explores free atonality throughout, while retaining a tonal reference point. The advantage of this trichord is that it acts both atonally *and* quasi-tonally, as the leading tone/root/third of a melodic minor sonority. An especially significant reworking of this motive occurs at measure 178, where Webern uses the [014] trichord to construct a synthetic scale as the basis of a short cadential passage in the piano. Support for the hypothesis that Webern employs this trichord quasi-tonally is found in measure 182, where we find the variation [780] of the trichord, a semitone alteration of the intervallic content briefly suggesting a major-key sonority [Fig. 14]:

Figure 14

Piano Quintet (1907)

mm. 178-184

Piano

*fff marcato*

[9A1]  
[67A]

Pno.

*ff*

\*[780]

[347] [9A1] [236] [890] [125]

\*Major-key variant  
of the trichord

In the next excerpt, we find employment of the chromatic motives [5423], [9867], and [6534], which are transpositions of the segment [BA89] in the opening hexachord [10BA89] of the first theme. Already it is clear, even at this early stage of his composing, that motivically Webern is thinking in terms of many of the combinatorial and derivative processes upon which he would later build his mature serial technique. However, the primary harmonic convergence of the strings in this passage is the diminished trichord [B28]. While Webern thoroughly explores prototypical serial procedures in the motivic content of the Quintet, the tonally-referential harmony in this specific passage demonstrates that he has not yet achieved

the harmonic and motivic unity which would later become the cornerstone of his serial compositions [Fig. 15]:

Figure 15

Piano Quintet (1907)  
mm. 189-192

The musical score for measures 189-192 of the Piano Quintet (1907) is shown. It includes staves for Violin I, Violin II, Viola, Violoncello, and Piano. A vertical line at measure 192 is labeled [B28]. The Piano part has two boxed sections: [5423] and [6534]. The Viola and Violoncello parts are marked *ff marcato*. The Piano part ends with *ff* and *p* markings. The score also includes a boxed section [9867] at the bottom.

The final measures of the Quintet can be seen to cadence brazenly in C major, in a gestural manner strongly reminiscent of Brahms, bringing the tonal underpinning of the work full circle [Fig. 16]:

Figure 16

Piano Quintet (1907)

mm. 365-369

The musical score for measures 365-369 of Webern's Piano Quintet (1907) is presented in a five-staff format. The top four staves represent the string instruments: Violin I, Violin II, Viola, and Violoncello. The bottom staff represents the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score shows a transition from a tonal context to a more atonal one, with the piano part playing a chromatic sequence of chords. The string parts play sustained chords, with the piano part playing a chromatic sequence of chords. The piano part starts with a sequence of chords: C major, C minor, D major, D minor, E major, E minor, F major, F minor, G major, G minor, A major, A minor, B major, B minor, C major. The piano part is marked with 'fff' (fortissimo) and 'v' (accents). The string parts are marked with 'fff' and 'v'.

In effect, Webern establishes a tonally functional harmonic context in the Quintet which is immediately but subtly violated by the chromatic consequent of the first theme, and which is then further called into question by the ambiguous trichord motive of the second theme. Webern then spends much of the work exploring atonal melodic ideas while retaining a tonal harmonic structure, moving as far as possible away from functionality without abandoning it completely. While not nearly as sophisticated or complex as Webern's later serial works, this piece showcases a tremendous amount of raw talent, a youthful enthusiasm for Romantic drama, and solid evidence of Webern's immersion in the traditions of German music. It stands on

its own merits as a significant chamber work that deserves inclusion in the Webern canon.

## V. Webern's Middle Life and Compositions

### a. Personal details

“When men begin to earn a living and become involved with external things, they become empty.”

--Webern, in a letter to Schoenberg, 24 December 1910 <sup>42</sup>

Webern began his studies with Arnold Schoenberg in Vienna, in the fall of 1904.<sup>43</sup> It was during this period that Webern, along with his mentor and fellow students, began exploring “free” atonality. Willi Reich writes, “In 1910 Webern, simultaneously with Schoenberg and Alban Berg, finally freed himself from the ties of tonality.”<sup>44</sup> Upon completion of his Ph.D., Webern began to exhibit certain signs of personal instability. He remained in Vienna to study with Schoenberg for two more years, accepting various jobs and resigning them abruptly, often under extreme duress. Bailey writes,

“The pattern of Webern’s life during this period was determined almost entirely by his obsessive devotion to Schoenberg and his desire to be near him. This adoration

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<sup>42</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 52.

<sup>43</sup> Ibid, p. 36.

<sup>44</sup> Reich, Willi. **Anton Webern: The Man and His Music**. *Tempo*, No. 14. (Mar., 1946). p. 9.



led him to act in such an irresponsible way that even Schoenberg was often exasperated.”<sup>45</sup>

Webern’s devotion to his mentor Schoenberg bordered on the obsessive. He expressed affection for Schoenberg akin to the adulation the apostles held for Jesus Christ. A letter from Webern to Schoenberg in 1911 reads in part, “I believe that the disciples of Jesus Christ could not have felt more deeply for their Lord than we for you.”<sup>46</sup>

Webern married his first cousin Wilhelmine, a childhood sweetheart, in February of 1911;<sup>47</sup> his bride was premaritally pregnant with their first daughter, Amalie, a situation which caused some consternation for both their families. In May of that year Webern, Schoenberg and their mutual circle attended the funeral of Gustav Mahler as guests of honor.

Webern began to suffer bouts of acute depression, which interfered with his work as a conductor and prevented him from fulfilling or accepting various jobs.<sup>48</sup> He relocated often throughout this period, to accept work or remain near family or friends, particularly Schoenberg. He managed to continue his composing throughout his personal health issues, family difficulties, and financial struggles.

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<sup>45</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 52.

<sup>46</sup> Ibid, p. 53.

<sup>47</sup> Ibid, p. 58.

<sup>48</sup> Ibid, pp. 62-67.

During the First World War, Webern trained as a male nurse, and enlisted in the Austria-Hungarian Army in February 1915, in a non-combat infantry capacity, receiving several minor promotions.<sup>49</sup> By December 1915, Webern had taken leave from his army post. He rejoined in January 1916, and was given the task of training new recruits, a job which was well-suited to his excellent physical fitness from a lifetime pursuit of mountain hiking.<sup>50</sup> Webern's poor eyesight protected him from combat service. Bailey writes, "On 23 December [1916] Webern received a permanent discharge from military service, having been deemed unfit for service at the front because of short-sightedness."<sup>51</sup>

On November 23, 1918, Schoenberg along with Webern, Berg and several others founded the Society for Private Musical Performances. The purpose of the Society was to provide a "venue for the performance of new works before a private audience from which critics were excluded."<sup>52</sup> In 1921, with Schoenberg having lost interest, the Society opened itself to the general public and effectively ceased to exist.<sup>53</sup> In February of 1923, Schoenberg unveiled the 12-tone technique to his students in a private seminar, chronologically establishing precedence over Joseph Hauer, who had been exploring a similar technique independently of Schoenberg and who was perceived as competing for primacy.

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<sup>49</sup> Hayes, Malcolm. **Anton Von Webern**. Phaidon Press Limited: London, 1995. pp. 116-122.

<sup>50</sup> *Ibid*, p. 123.

<sup>51</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 88.

<sup>52</sup> *Ibid*, p. 96.

<sup>53</sup> *Ibid*, p. 99.

Webern's diary entries from 1923 through 1931 are his most extensive surviving documents of daily life; from them we get a picture of greater personal stability and responsibility evolving out of the tumult of his early years.<sup>54</sup> He enjoyed a much more successful conducting career than previously, and began his teaching career in earnest.

### **b. Works Opp. 1-16**

Webern completed Opp. 1-10 by the time of his arrival in Berlin in October of 1911.<sup>55</sup> The last piece from this time, Three Pieces for Cello and Piano Op. 11, was written in 1914.<sup>56</sup> Due to his respective involvements with WWI and with the Society for Private Musical Performances, from 1914 to 1922 Webern produced just four new works with opus numbers, Opp. 12-15, all of which were song settings for voice and various instrumentations. During this time Webern produced only a few unfinished sketches of instrumental music, including four movements for string quartet.<sup>57</sup> The last set of songs from this period, Op. 16, was completed in autumn of 1924.<sup>58</sup> All of the Opp. 1-16 works were written using a language of free chromaticism that blurred the distinction between tonality and atonality. The works from these pieces explore a

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<sup>54</sup> Ibid, p. 103.

<sup>55</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 74.

<sup>56</sup> Ibid, pp. 77-78.

<sup>57</sup> Ibid, pp. 100-101.

<sup>58</sup> Ibid, p. 119.

vast palette of non-ordered pitch sets, synthetic and symmetrical scales, and pre-twelve-tone serial techniques using ordered-set permutations.

Willi Reich provides an excellent capsular summary of Webern's career in a brief article dated shortly after the composer's death. Of Webern's works completed and in print at the time of publication, Reich states,

“The published list commences with a large composition for orchestra, the Passacaglia Op. 1 (1908), written after a long and strict study with Arnold Schonberg. It shows the twenty-five-year-old composer in complete command of all the traditional means of his art. Even this work, clearly influenced by Brahms's late style, betrays a peculiar originality, wrestling for its own means of expression in its melodic invention and its endeavour to expand tonality to the uttermost.”<sup>59</sup>

Webern's approach to composing music was anything but a dry academic exercise. He spent many hours- much like Beethoven- lost in deep musical thought during regular, vigorous mountain hiking excursions, which he pursued to escape his many distractions. Despite the mathematical rigors of the twelve-tone technique, Webern drew inspiration from numerous sources, both in his personal life and from his interests in literature and poetry. Nancy Perloff writes, “A closer study of [his] sketches reveals that many of Webern's works were inspired by literary programs.”<sup>60</sup> This is obvious of Webern's numerous song cycles, but it is also evident in his instrumental works as well.

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<sup>59</sup> Reich, Willi. **Anton Webern: The Man and His Music.** *Tempo*, No. 14. (Mar., 1946). p. 8.

<sup>60</sup> Perloff, Nancy. **Klee and Webern: Speculations on Modernist Theories of Composition.** *The Musical Quarterly*, Vol. 69, No. 2. (Spring, 1983). p. 201.

While Webern's mature serial compositions display the perfection of his technical abilities, evidence of the prototypes of those techniques can be found throughout his free atonal works. An example is his use of a derived series, which has several precedents in his earlier works. Christopher Wintle points out that evidence of series derivation is found as early as Op. 11:

“Whilst the *locus classicus* of derivational procedures is to be found in the Concerto [Op. 24], an earlier, tentative experiment with them occurs in the third of Webern's pieces for cello and piano, Op.11 (Ex. 1); this was composed as early as 1914.”<sup>61</sup>

I would argue that evidence of series derivation can be found as early as the fourth movement of Op. 6.

### **i. Selected Analysis: Six Pieces for Orchestra, Op. 6**

Webern's Six pieces for Orchestra are considered “perhaps his most programmatic work.”<sup>62</sup> Written directly in the wake of his mother Amalie's death, they are in Webern's own words “of a purely lyrical nature”;<sup>63</sup> they were premiered in Vienna on March 31<sup>st</sup>, 1913 under the direction of Arnold Schoenberg.<sup>64</sup> The first

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<sup>61</sup> Wintle, Christopher. **An Early Version of Derivation: Webern's Op. 11/3.** *Perspectives of New Music*, Vol. 13, No. 2. (Spring - Summer, 1975), pp. 167.

<sup>62</sup> Baker, James M. **Coherence in Webern's Six Pieces for Orchestra Op. 6.** *Music Theory Spectrum*, Vol. 4. (Spring, 1982), p. 1.

<sup>63</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979. p. 128.

<sup>64</sup> *Ibid.*

movement originally carried the designation of *Langsam, marcia funebre*, which was later removed. In a letter to Schoenberg, Webern wrote:

“The first piece is to express my frame of mind when I was still in Vienna, already sensing the disaster, yet always maintaining the hope that I would find my mother still alive.”<sup>65</sup>

James Baker delivers a thorough and in-depth analysis of Op. 6, in which he states,

“Webern's technique of pc-set correspondences has immense consequences with regard to musical form. On the largest level, of course, the set of pieces is extraordinarily unified. Virtually every moment in the piece alludes to at least one corresponding moment elsewhere in the set. This process is intimately bound together with the program, reflecting the countless associations, memories, and emotions the composer experiences as he relives the events surrounding his mother's death.”<sup>66</sup>

Op. 6 was written prior to Webern's maturely-developed explorations of serialism, and appears to be based on a number of cross-related pc-sets,<sup>67</sup> which include the following [**Fig. 17**]:

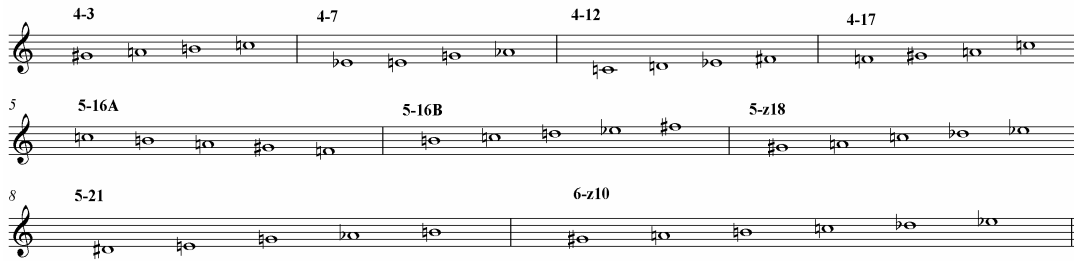
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<sup>65</sup> Ibid, p. 126.

<sup>66</sup> Baker, James M. **Coherence in Webern's Six Pieces for Orchestra Op. 6.** *Music Theory Spectrum*, Vol. 4. (Spring, 1982). p. 24.

<sup>67</sup> Ibid, p. 4-7.

**Figure 17**  
Op. 6- pc sets



Webern's orchestrations in this piece are lush and Romantic. There are some extremely striking thematic moments in each movement that, while singular and unrepeated, convey an immediate sense of definition and reference on the first listening, as if one has heard them before. The celesta provides an aura of surrealism and mystery in the opening bars of the first movement, following close on the heels of the first flute passage [Fig. 18]:

**Figure 18**

Op. 6- mvmt. I

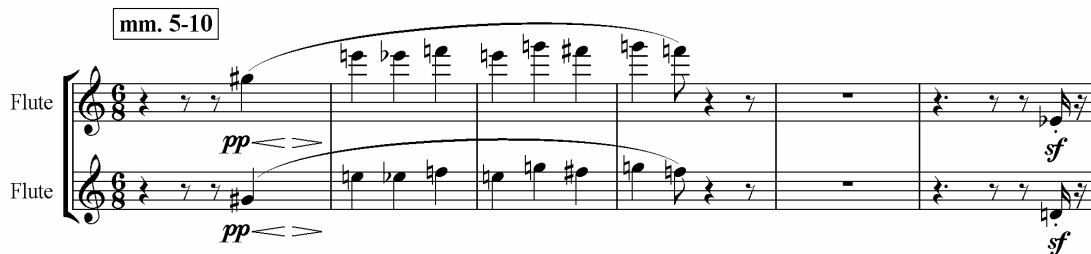
mm. 1

While this gesture is brief and solitary, it creates a sensation of infinite space, as if the chords continue to resonate and echo long after their decay. The celesta ends the

movement in the same surreal mood, with a quick glissando spanning nearly the entire range of the instrument. These two gestures taken together convey a sense of Impressionistic harmony and color adapted to Webern's characteristically concise vocabulary, and a concern with gesture and texture drawn from emotion rather than process.

The second movement is best defined by a simple and elegant parallel melody in the two flutes [Fig. 19]:

Figure 19  
Op. 6- mvmt. II



The E natural and G natural pivot notes briefly convey a sense of neo-Classicism that is reminiscent of Beethoven. The flute colors set against a rather frantic accompaniment in the strings create a sense of profound calm and purpose, floating tranquilly above an overwhelming tumult of emotional upheaval. This gesture strongly conveys the programmatic sense of Webern's feelings of loss for his mother being expressed therein, coupled perhaps with an allusion to his efforts to mask his grief and maintain an appearance of acceptance.

The atmosphere and orchestration of these pieces appears to have greatly influenced certain cinematic composers. The third movement sounds unavoidably





closing with a prolonged roll on the bass drum, the midsection punctuated by a brief flourish on the snare. A harmonic declaration which is broken up between the winds and brass from mm. 7-11 is unified in the final four measures 37-40. The piccolo states the main theme [Fig. 21]:

**Figure 21**

Op. 6- mvmt. IV

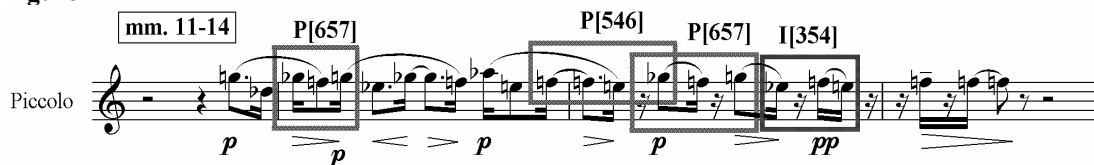
mm. 11-14



In this theme and the answering statements from the clarinet, horn and trumpet, we see strong evidence that Webern was already working out the components of the derived series technique even earlier than Op. 11. In mm. 11-14 we find the ordered trichord [102] in the opening of the line, in transposition as [657], followed by the transposed inversion [354] which is built into the close of the line [Fig. 22]:

**Figure 22**

mm. 11-14



Subsequently in mm. 19-26, we also find the retrograde [423] of the ordered trichord stated in the clarinet, and the retrograde-inversion [021] in the trumpet concludes the passage [Fig. 23]:

Figure 23

The image shows a musical score for three instruments: Clarinet in B $\flat$ , Horn in F, and Trumpet in B $\flat$ , covering measures 19 to 26. The score is annotated with several trichord permutations, each enclosed in a box. In the Clarinet part, the first two measures are boxed and labeled R[423]. In the Horn part, a trichord in measure 20 is boxed and labeled [167], and a trichord in measure 21 is boxed and labeled P[324]. In the Trumpet part, a trichord in measure 20 is boxed and labeled [872], and a trichord in measure 26 is boxed and labeled RI[021]. A box at the top of the score indicates the measure range 'mm. 19-26'. An arrow points from the [167] trichord in the Horn part to the [872] trichord in the Trumpet part, indicating a transposed retrograde relationship.

The presence of another trichord [167] and its transposed retrograde [872] in this passage shows that the analysis is an accurate assessment of Webern's intentions.

While there is not a complete aggregate stated by the combined trichords alone, and there are several overlaps of pitch class between permutations, the fact that all four permutations of an ordered trichord are present in a single polyphonic passage is evidence to me that Webern was already thinking through the particulars of a derived series, and was experimenting with the building blocks necessary for eventually solving the problem.

The fifth movement of Op. 6 creates the impression of an entire multi-movement symphonic form in and of itself, demonstrating once again Webern's adeptness at creating maximum expressive gestures within the confines of a minimal musical space. The movement is constructed of three distinct sections. The first section is comprised of mm. 1-18, the second section mm. 19-21, and the last section mm. 21-26. Following a quiet opening oration from the trumpet, we find linear fragments passed around among the trumpet and the winds [Fig. 24]:

Figure 24

Op. 6- mvmt. V  
mm. 8-15

Oboe F Horn Bb Clar. Oboe Flute

*pp* *pp* *p* *p* *pp* *p*

This passage is notable for the fact that every pitch class is represented except [3]- there is no D# or Eb present. The absence of Eb is resolved following this passage via a tritone harmony in the second violin, at measure 17 [Fig. 25]:

Figure 25

Op. 6- mvmt. V  
mm. 17-18

Violin I Violin II

*mit Dmpf.* *p* *pp* *mit Dmpf.*

The second section is an almost calliope-like triplet figure, stated by the trumpets, celesta, harp, and glockenspiel [Fig. 26]:

Figure 26

mm. 19

Trumpet in B $\flat$

Trumpet in B $\flat$

*pp*

*pp*

The third section of this movement features a solo violin line, supported by a dense wall of harmonics in the rest of the strings, and colored by quiet brass harmonies grounded by the bassoon.

The sixth and final movement closes with a brief violin solo, which is followed by a colorful passage of lush chords in the celesta [Fig. 27]:

Figure 27

Op. 6- mvmt. VI

mm. 18-20

Violin

*p*

Celesta

This event effectively creates a bookend effect with the opening flute solo and celesta response from the very first movement, and bringing the entire work full cycle. Baker masterfully summarizes the tone of Op. 6 in the following statements:

“Thus it appears that two figures loom over the structure of Webern's Six Pieces: his mother and Arnold Schoenberg. Certainly the presence of the mother is felt in the continually varied textures at the surface of the music, where the emotional content of the composition is conveyed; while the master presides over the cerebral dimension of pc-set relations.”<sup>69</sup>

### c. Works Opp. 17-31

From 1923 onward, Webern explored the twelve-tone technique, beginning with the posthumously-published 1924 *Kinderstück* for solo piano, and continuing in 1925 with six more songs Op. 17 and 18, and two choruses Op. 19. With the Trio for Strings Op. 20 completed in 1927, Webern finally proved mastery of all the possibilities of twelve-tone serialism.<sup>70</sup> Of the defining *aesthetic* characteristics of Webern's serial music, Bailey articulates as follows:

- “Pointillism is a feature of all Webern's twelve-note works.”
- “Two predispositions that consistently shape Webern's twelve-note writing are his propensity for canon and his fascination with symmetry.”<sup>71</sup>

Webern's body of work from Op. 17 forward represents the height of his expression of the serial aesthetic. His approach to music at this point had achieved a level of complete artistic and technical integration. The degree of complexity which

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<sup>69</sup> Baker, James M. **Coherence in Webern's Six Pieces for Orchestra Op. 6.** *Music Theory Spectrum*, Vol. 4. (Spring, 1982). p. 27.

<sup>70</sup> Bailey, Kathryn. **The Life of Webern.** Cambridge University Press: Cambridge, 1998. p. 99.

<sup>71</sup> *Ibid*, pp.127-128.

Webern exhibits is summed up beautifully by Bailey: “Webern’s inclination to conceal is an important factor in the listener’s difficulty in coming to terms with his twelve-note music.”<sup>72</sup> Of this compositional period, Robert Nelson writes, “[Webern’s] iconoclastic attitude is clearly revealed in three important variation cycles, written when he was at the height of his powers. These are the second movement of the Symphony for small Orchestra, Op. 21 (1928); the Variations for Piano, Op. 27 (1936); and the Variations for Orchestra, Op. 30 (1940).”<sup>73</sup>

Serialism was not without its hazards for Webern and his contemporaries. Writer Paul Kabbash explains the complication of serialism in the following terms: “Abandoning [tonality] greatly diminished the cohesiveness of pitch relationships since these could no longer be referred to principles outside the composition.”<sup>74</sup> It required enormous effort and extraordinary inventiveness on Webern’s behalf to overcome the breach in formal structure which had opened up between the materials of tonality and atonality. In a paradoxical fashion, Webern overcame the formal problems of serialism through an even *more* thorough and rigorous reliance on, and application of, traditional forms. Wallace McKenzie writes,

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<sup>72</sup> Ibid, p. 128.

<sup>73</sup> Nelson, Robert U. **Webern’s Path to the Serial Variation.** *Perspectives of New Music*, Vol. 7, No. 2. (Spring - Summer, 1969). p. 73.

<sup>74</sup> Kabbash, Paul; Anton Webern. **Aggregate-Derived Symmetry in Webern's "Early Works"**. *Journal of Music Theory*, Vol. 28, No. 2. (Autumn, 1984). p. 225.

“That Webern valued highly pre-existing forms, schemes, and devices is clearly indicated by his continuous use of them throughout his music, and, of these, his concern with varieties of imitation is perhaps the most strongly evident.”<sup>75</sup>

Furthermore, we see in Webern’s sketches the evidence of how he solved many of the differences between tonality and atonality predominantly through symmetry and choral devices.

Kabbash’s argument seems to be that the historical precedent of *harmonic progression* in tonal music is replaced by *rhythmic structure* in the formal designs of serial atonality. He states, “Form in these works is unified, then, not by pitch alone but by duration and pitch combined.”<sup>76</sup> While I appreciate the merit of this argument, I do not completely agree with it- any length of time spent studying Webern’s music demonstrates that harmonic progression is, if anything, *more* important in the fabric of atonal music than it was in tonal music, and that furthermore the harmonic progression is defined independently of the rhythmic qualities of the music. The harmony involved is doubtless more complex and of a completely different quality, but it is essential all the same.

Webern’s concern with symmetry became a defining feature of his later music. George Rochberg writes, “Symmetry forms the syntactical basis of much of Webern's musical thought. As symmetry implies regulation of proportion, balance

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<sup>75</sup> McKenzie, Wallace. “Webern’s Technique of Choral Composition.” **Anton von Webern: Perspectives**. Compiled by Hans Moldenhauer; Edited by Demar Irvine. University of Washington Press: Seattle, WA, 1966. p. 64.

<sup>76</sup>Kabbash, Paul; Anton Webern. **Aggregate-Derived Symmetry in Webern's "Early Works"**. *Journal of Music Theory*, Vol. 28, No. 2. (Autumn, 1984). p. 226.



and unity of pattern and design, it is not surprising that Webern should have been so powerfully drawn to its logic.”<sup>77</sup> George Perle describes Webern’s use of canon as a device for formal symmetry:

“In Webern's twelve-tone works the musical material does not unfold in terms of "principal parts," "secondary parts," and "accompaniments." Nothing can "retire into the background" because there is no "background." Canon, which by definition eliminates hierarchically differentiated strata and the dichotomy of "thematic" and "nonthematic," was to be the governing principle of every work of Webern's from the Symphony onwards.”<sup>78</sup>

Webern managed to create symmetry even in works based on source rows which were not in and of themselves symmetrical. In an analysis of Op. 23 no. 1 and a preliminary discussion of the row, Brian Alegant states “What makes it unique among all of Webern's rows is its apparent lack of symmetry”.<sup>79</sup> Alegant goes on to illuminate the techniques by which Webern managed to extract symmetry from even this row via combinations of its various permutations. The evidence throughout Webern’s music shows that the composer was able to find symmetrical structural devices where none may have been readily apparent.

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<sup>77</sup> Rochberg, George. **Webern's Search for Harmonic Identity**. *Journal of Music Theory*, Vol. 6, No. 1. (Spring, 1962). p. 110.

<sup>78</sup> Perle, George. **Webern's Twelve-Tone Sketches**. *The Musical Quarterly*, Vol. 57, No. 1. (Jan., 1971), pp. 6-7.

<sup>79</sup> Alegant, Brian. **A Model for the Pitch Structure of Webern's Op. 23 No. 1, "Das dunkle Herz"**. *Music Theory Spectrum*, Vol. 13, No. 2. (Autumn, 1991). p. 128.

Multi-level symmetry became Webern's mechanism for contriving musical unity in his compositions on every possible temporal level, from local events to the entire formal structure, in an almost neo-Schenkerian fashion. In her comparative analysis of Webern and Klee, Perloff observes that Webern "applied contrapuntal techniques and variation procedures to a minimal amount of material in order to achieve compositional unity", that Webern never "ventured entirely into the realm of the abstract", and that Webern "derived [his] theories of art from the scientific theories of Goethe."<sup>80</sup> These observations support the assertion that Webern used symmetry in serialism to bridge the formal gap left by the absence of tonality.

## **i. Selected Works**

### **1. String Trio, Op. 20**

Webern's string trio, Op. 20 is considered perhaps his most aurally obscure piece. "From the listener's point of view it is- speaking generally- easier to comprehend the structure of the works following Op. 21 than those immediately preceding it."<sup>81</sup> This observation is supported by the complexity of the Op. 20 series. The source row is combinatorial, combining a hexachord with its inversion **[Fig. 28]**:

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<sup>80</sup> Perloff, Nancy. **Klee and Webern: Speculations on Modernist Theories of Composition.** *The Musical Quarterly*, Vol. 69, No. 2. (Spring, 1983). p. 201.

<sup>81</sup> Smalley, Roger. **Webern's Sketches (III).** *Tempo*, New Ser., No. 114. (Sep., 1975). p. 18.



first movement was actually finished last, and intended to be the third movement. The number of movements is of concern when trying to reconstruct the process which led to the completed formal structure. The speculation is that “Webern might well have left the third movement unfinished because he realized that he would end up with three movements (in whatever order) of too similar character.”<sup>83</sup>

## 2. Symphony, Op. 21

Webern’s Symphony Op. 21 is considered to be possibly his most definitive serial work, encapsulating his entire aesthetic palette of counterpoint, symmetry, palindrome, pointillism, and concision of musical thought. Bailey states, “This work is a brilliant *tour de force* of simultaneous horizontal and vertical symmetries (mirrors and palindromes) unfolding through a series of double canons.”<sup>84</sup> The source row is symmetrical, based on a combinatorial hexachord and its’ retrograde.<sup>85</sup> Lejaren Hiller and Ramon Fuller further elaborate that “the second half of the tone row used in this composition is the retrograde form of the first half, transposed an augmented fourth”<sup>86</sup> [Fig. 29]:

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<sup>83</sup> Ibid.

<sup>84</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 128.

<sup>85</sup> Bailey, Katherine. “Webern’s row tables.” **Webern Studies**. Edited by Kathryn Bailey. Cambridge University Press: Cambridge, 1996. p. 186.

<sup>86</sup> Hiller, Lejaren and Ramon Fuller. **Structure and Information in Webern's Symphonie, Op. 21**. *Journal of Music Theory*, Vol. 11, No. 1. (Spring, 1967), p. 62.



A typical example of contrapuntal symmetry can be found in movement I, mm. 9-15, between the viola and cello [Fig. 30]:

**Figure 30**  
Op. 21, mvmt. I  
mm. 9-15

mm. 9-15 -reduction

Another interesting feature of this work is the apparently static nature of its harmonic language. According to Julian Johnson, “the whole of the exposition (bars 1-25a) outlines a static harmonic field in which each of the twelve pitch classes is heard only in a fixed and unchanging registral position.”<sup>91</sup> Johnson provides A as the central pitch axis of this harmonic field.

According to writer Donna Lynn, Webern’s sketches indicate that the composer intended to first create a melodic opening theme for Op. 21, and derive the series of the piece from the theme, rather than first establishing a series and then

<sup>91</sup> Johnson, Julian. **Webern and the Transformation of Nature**. Cambridge University Press: Cambridge, 1999. p. 204.

creating a theme from the series.<sup>92</sup> The series is ultimately derived from the variation theme of the symphony. Apparently it took numerous drafts for Webern to work out the thematic material and the subsequent tone rows, as evidenced by the dates on his sketches. “The placement of these dates suggests that for Webern the precompositional work on the symphony involved not simply devising a series, but also the theme as a functional definition of that series. And in documenting so meticulously his precompositional process, he offered us a privileged glimpse of how he realized the form-defining potential of the 12-tone method.”<sup>93</sup>

### 3. Quartet, Op. 22

It is particularly interesting to learn about Webern’s sketch notes for the Quartet, Op. 22 (for tenor saxophone, violin, clarinet and piano) in light of what they reveal about his spiritual state while composing the piece. For a composer who appeared to be coldly obsessed with technical details, the sketch notes for this composition reveal a genuinely poetic side of Webern which is generally overlooked. This revelation can be added to the evidence of deep emotional outpouring in the creation of Op. 6, in order to rebut the oft-heard and ill-informed assumption that Webern’s music is somehow dryly academic. Smalley writes that Op. 22 “like the Concerto Op.24, was inspired by (and presumably during) Webern's walking tours in

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<sup>92</sup> Lynn, Donna. **12-Tone Symmetry: Webern's Thematic Sketches for the Sinfonie, Op. 21, Second Movement.** *The Musical Times*, Vol. 131, No. 1774. (Dec., 1990), p. 644.

<sup>93</sup> *Ibid*, p. 646.





A particularly interesting observation by Smalley is the fact that the movements of Op. 22 were composed in reverse order.<sup>97</sup> The third movement was in fact the first to be composed. Smalley states,

“This suggests that for Webern-unlike Schoenberg-the thematic significance of particular forms and transpositions of the set was not crucial. Far more important were the relationships created between the sets used within each separate movement.”<sup>98</sup>

The hypothesis that relationships between series permutations were of more importance than the construction of the series themselves supports the observation I made earlier in this paper regarding Webern’s sketches: Webern’s interest in serialism apparently was driven more by an interest in counterpoint than an interest in the intervallic and motivic content of each series. According to Smalley’s analysis, Webern’s sketches make it clear that intersection of, and mapping between, row-forms was of utmost concern to Webern in Op. 22.

George Perle analyzes Webern’s somewhat cryptic application of the series in Op. 22, no. 2, as a method of partitioning. “In the second movement, for example, several episodes are based on recurrent figures generated by an ingenious partitioning

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<sup>97</sup> Smalley, Roger. **Webern's Sketches (II)**. *Tempo*, New Ser., No. 113. (Jun., 1975), p. 30.

<sup>98</sup> *Ibid*, p. 31.

of paired row forms”.<sup>99</sup> This analysis lends further support to a cryptic analytical approach to Op. 27 III.<sup>100</sup>

## ii. Selected Analysis: Variations for solo piano, Opus 27

Webern’s Variations for Piano, Op. 27, was the last work published by Universal Edition (in 1937) during his lifetime<sup>101</sup> (his last work actually published was Op. 28,<sup>102</sup> by Boosey & Hawkes in 1939).<sup>103</sup> The work was premiered on October 26, 1937 in Vienna, by pianist Peter Stadlen.<sup>104</sup> Nelson states, “[c]ompleted in 1936, and frequently performed since World War II, [Op. 27] has become the object of numerous special studies, many of them elaborately technical and detailed.”<sup>105</sup> The formal structure of the work as a whole, and the three movements as related to one another, is heavily debated. Bailey writes,

“Op.27 appears to me to be a conundrum. Three interpretations seem all to be justified. It is a three movement sonata with traditionally precedented structures in all

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<sup>99</sup> Perle, George. **Webern's Twelve-Tone Sketches.** *The Musical Quarterly*, Vol. 57, No. 1. (Jan., 1971), pp. 15-16.

<sup>100</sup> Ibid, p. 32.

<sup>101</sup> Bailey, Kathryn. **The Life of Webern.** Cambridge University Press: Cambridge, 1998. p. 152.

<sup>102</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979. p. 494.

<sup>103</sup> Bailey, Kathryn. **The Life of Webern.** Cambridge University Press: Cambridge, 1998. p. 152.

<sup>104</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979. p. 473.

<sup>105</sup> Nelson, Robert U. **Webern's Path to the Serial Variation.** *Perspectives of New Music*, Vol. 7, No. 2. (Spring - Summer, 1969). p. 82.

three positions--sonata, binary, scherzo, and variation-but is nowhere so designated by Webern. At the same time it is a suite, again with movements conforming to structures customary in that situation-ternary, binary and variation-and with the authority of Webern's own designation in private. Finally, the official title seems to indicate variations of a curious sort, in which two movements of three seem to have very little to do with variations form, although all represent varied applications of symmetry.<sup>106</sup>

Webern himself likened the Variations to an intermezzo by Brahms,<sup>107</sup> with the implication that they were meant to sound improvisatory.

#### a. Mvmt. I

To re-state a previous point, a purely harmonic reduction of Op. 27 I [Fig. 32] demonstrates that Webern was at least *aware* of choral-like structures and voice-leading between sonorities, even if he was not consciously manipulating these features. A meta-choral structure is particularly evident in the contrary motion present in the outer voices of each harmonic collection. It is possible that these techniques were so ingrained in Webern due to a lifetime of study that they were completely sublimated, and he was applying them subconsciously. In view of Webern's meticulous attention to formal structure and counterpoint, however, it is doubtful that Webern was not actively controlling the harmonic underpinnings of his work on some conscious level.

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<sup>106</sup> Bailey, Kathryn. **Willi Reich's Webern**. *Tempo*, New Ser., No. 165, Émigrés and 'Internal Exiles'. (Jun., 1988). p. 22.

<sup>107</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work**. Alfred A Knopf, Inc.: New York, NY, 1979. p. 483.

Figure 32

Op. 27, mvmt. I- harmonic reduction

mm.: (1-2) (3-5) (6-7) (8) (9) (10-11) (12-13) (14-15) (15-18)

(19-23) (24-26) (27-30) (30-32)

(33-34) (35-36) (37-43)

(44-46) (47-50) (51-end)

In reviewing notes from a series of private lectures given by Webern in Vienna in 1932-3, Peter Stadlen writes, “The truly sensational news emerges from these pages that notwithstanding his radical convictions, it was Webern's belief that there is tonal as well as serial significance in the vertical aspect of his music.”<sup>108</sup> This revelation from Webern himself has rather interesting implications when one isolates the top two voices from the choral reduction of movement I for meta-analytical

<sup>108</sup> Stadlen, Peter. **The Webern Legend.** *The Musical Times*, Vol. 101, No. 1413. (Nov., 1960). p. 695.

purposes. A clear suggestion of D minor emerges up until approximately measure 18  
**[Fig. 33]:**

**Figure 33**

**mm.:** (1-2) (3-5) (6-7) (8) (9) (10 - 11) (12 - 13) (14 - 15) (15 - 18)

(19 - 23) (24 - 26) (27 - 30) (30 - 32)

(33 - 34) (35 - 36) (37 - 43)

(44 - 46) (47 - 50) (51 - end)

While I would hardly make the argument that Op. 27 I is even remotely tonal, or could be construed as being somehow *literally* in D minor, the fact is that there are subtle tonal- or, more accurately, polytonal- connotations in the harmonic structure of the first movement that should not be overlooked.

### **b. Mvmt. II**

In this movement, contrary motion is an indispensable component of the harmonic architecture of the music **[Fig. 34]:**

Figure 34

Op. 27, mvmt. II- counterpoint reduction

mm. 1 mm. 6 mm. 12 mm. 17

(row 2) (row 14) (row 40) (row 10)

(row 4) (row 12) (row 34) (row 16)

mapping

Op. 27, mvmt. II- harmonic reduction

Here we see a literal presentation of the invertible counterpoint evidenced in Webern's row sketches. Wilbur Ogdon writes,

“More basic than the serial method was Webern's adherence to a strict mirror principle. It should be noted that this mirror principle does not merely reflect the methodology of apposing original and inverted forms of the series, but is a substructural phenomenon dependent upon a pitch system of precise tonal logic.”<sup>109</sup>

<sup>109</sup> Ogdon, Wilbur. **A Webern Analysis**. *Journal of Music Theory*, Vol. 6, No. 1. (Spring, 1962). p. 136.

Furthermore, the harmonic reduction clearly shows that an underlying choral structure is anything but speculative- it is the backbone of the movement's compositional integrity.

David Lewin examines the complexity of the metric scheme in this movement,<sup>110</sup> and conjectures that while the indicated meter is 2/4, when performed the movement is actually heard in 3/8 by the listener. This appears to in fact be the case, and Lewin present a number of proposals for this being so, offering the following as the most likely explanation:

“The piece is (in some sense) in 2/4, and performers exist who can project the meter, but the mode of metric hearing in the piece is radically different from previous modes of metric hearing; hence, a listener who is unfamiliar with the piece (and a fortiori with its novel treatment of meter) will listen in terms of his received notions of meter. In those terms the piece seems to be in 3/8.”

While this seems to be a reasonable theory, I would venture to suggest that the apparent conflict between the written and perceived meter is actually simpler than this. Is it conceivable that the movement is polyrhythmic or cross-rhythmic in some sense? I propose that it is, and that Webern intended for the listener to hear the movement in both 2/4 *and* 3/8 simultaneously, much like the cross-rhythmic pulses of certain later minimalist composers such as Steve Reich and Phillip Glass. A brief audit of Reich's "Piano Phase" lends credence to this proposal.

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<sup>110</sup> Lewin, David. **A Metrical Problem in Webern's Op. 27.** *Journal of Music Theory*, Vol. 6, No. 1. (Spring, 1962), pp. 124-132.

### c. Mvmt. III

The third movement of Op. 27 can be analyzed by an intricate row partitioning schematic. In addition, I would like to introduce the concept of **index analysis** to this movement, in order to make a little more sense out of the partitioning strategy that Webern uses. **Index analysis** is not without precedent, as I will show by the work of Westergaard and Morris, and it presents an excellent device by which to elaborate on the details of especially complicated partitioning patterns, such as those Webern presents us with in Op. 27 III.

Every ordered set has an index sequence derived from the number ( $n$ ) of elements in the set. Each element in the set can be assigned an **index value (iv)**, which can be expressed  $[0,1,2\dots(n-1)]$ . Any set  $a$  containing  $n$  elements has the index values

$$[a_0, a_1, a_2, \dots a_{(n-1)}]$$

These **iv's** may be operated on mathematically, in much the same way that **pitch class (pc)** values may be operated on, to achieve different permutations of the original set. The **index value identity (ivi)** of an element is the **iv** that an element retains from the original set, throughout the course of subsequent re-ordering operations.

Robert Morris discusses the same concept with different terminology in his ground-breaking work **Composition with Pitch Classes**, in which he refers to



operations with **iv**'s as **Order Mapping (OM)**,<sup>111</sup> and lays the groundwork for undertaking and constructing the analysis which is to follow. For the purposes of this discussion, I have found that the term **Index Ordering (IO)** in place of **OM** conveys the nature of this concept with greater clarity. While the terms **IO** and **OM** are basically interchangeable, understanding and tracking the **ivi** of each element from Webern's rows is essential to understanding the set operations that he performs, which produce the harmonic structures that we find in Op. 27 III.

*Brief Review of Terms:*

- **index value (iv)**
- **index value identity (ivi)**
- **Index Ordering (IO)**

Let us examine one of Webern's twelve-tone rows to illustrate how **IO** may be used to analyze Op. 27 III. Taking the first row from his Op. 27 tables,<sup>112</sup>

[3BA210647598]

let us show the **iv** for each element in the row set:

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<sup>111</sup> Morris, Robert. **Composition with Pitch Classes: A Theory of Compositional Design**. Yale University Press: Binghamton, NY, 1987. pp. 115-122.

<sup>112</sup> Bailey, Katherine. "Webern's row tables." **Webern Studies**. Edited by Kathryn Bailey. Cambridge University Press: Cambridge, 1996. pp.199-205.

**[3<sub>0</sub>B<sub>1</sub>A<sub>2</sub>2<sub>3</sub>1<sub>4</sub>0<sub>5</sub>6<sub>6</sub>4<sub>7</sub>7<sub>8</sub>5<sub>9</sub>9<sub>A</sub>8<sub>B</sub>]**

This is the natural **IO** for any twelve-tone row. The **iv** of each element will be its **ivi** throughout any following operations. For instance, the **ivi** of **pc 3 = 0**, the **ivi** of **pc B = 1**, etc.

Now, let us assume that we would like to create **pc subsets** from this row based on **ivi**'s. Let us use the following **iv subsets**:

**i[0368AB]**      **i[124579]**

This is equivalent to the following **IO** fragments:

**[a<sub>0</sub>a<sub>3</sub>a<sub>6</sub>a<sub>8</sub>a<sub>A</sub>a<sub>B</sub>]**      **[a<sub>1</sub>a<sub>2</sub>a<sub>4</sub>a<sub>5</sub>a<sub>7</sub>a<sub>9</sub>]**

yielding the following **pc subsets**:

**[3<sub>0</sub>2<sub>3</sub>6<sub>6</sub>7<sub>8</sub>9<sub>A</sub>8<sub>B</sub>]**      **[B<sub>1</sub>A<sub>2</sub>1<sub>4</sub>0<sub>5</sub>4<sub>7</sub>5<sub>9</sub>]**  
**pc[326798]**      **pc[BA1045]**

This technique appears to explain how Webern partitioned the contents of each row in Op. 27 III. The first row in Webern's Op. 27 tables incidentally also happens to be the first row used in movement III [Fig. 35]:

Figure 35



The next figure shows the first 5 measures of the movement [Fig. 36]:

Figure 36



And finally the following figure shows how the row is partitioned between the upper and lower voice [Fig. 37]:

Figure 37

Op. 27- mvmt. III

mm. 1-5 -partitioning

The image shows a musical score for Piano, measures 1-5, in 3/2 time. The score is written on two staves, Treble and Bass clef. The key signature has one flat (B-flat). The first measure (m. 1) starts with a piano (*p*) dynamic. The second measure (m. 2) has a forte (*f*) dynamic. The third measure (m. 3) has a piano (*p*) dynamic. The fourth measure (m. 4) has a piano (*p*) dynamic. The fifth measure (m. 5) has a piano (*p*) dynamic. The score is partitioned into two sections: the first section (measures 1-2) is on the Treble staff, and the second section (measures 3-5) is on the Bass staff. A box labeled 'mm. 1-5 -partitioning' is positioned above the staves, with dashed lines indicating the partitioning. The notes in the Treble staff are: m. 1: Bb4, A4; m. 2: G4, F4; m. 3: E4, D4; m. 4: C4, Bb3; m. 5: Ab3, Gb3. The notes in the Bass staff are: m. 1: Gb3, F3; m. 2: E3, D3; m. 3: C3, Bb2; m. 4: Ab2, Gb2; m. 5: Fb2, Eb2.

The **iv subsets** show how the elements of the row are distributed between the two staves. The unique advantage of partitioning is that it effectively permits rearrangement of the row into nearly any desired **pc** subset permutation. In this case, Webern is targeting pairs of minor seconds- for harmonic, melodic, and contrapuntal purposes- that are not always adjacent within the original row construct. Furthermore, two combinatorial hexachords are produced which are not part of the original row construct. The following figure further clarifies this operation [Fig. 38]:

Figure 38

Deriving Index Subsets

index value:	0	1	2	3	4	5	6	7	8	9	T	E
pitch class:	3	B	A	2	1	0	6	4	7	5	9	8

iv subset:	0	3	6	8	T	E	1	2	4	5	7	9
pc subset:	3	2	6	7	9	8	B	A	1	0	4	5

iv subset:	0	3	6	8	T	E	1	2	4	5	7	9
pc subset:	3	2	6	7	9	8	B	A	1	0	4	5

i[0368TE]- pc[326798]                      i[124579]- pc[BA1045]

The next figure shows a complete **iv subset** analysis of each row in Op. 27 III. Each row is shown along with the following information: 1) the row number as it appears in Webern's tables;<sup>113</sup> 2) the measure space that the row occupies; 3) the mappings that occur, denoted by a box; and 4) the **iv subset/pc subset** values of each row fragment. The up-stemmed notes show the **pc**'s which are found in the upper voice of the movement, while the down-stemmed notes show the **pc**'s which are found in the lower voice. The notational properties of the analysis are similar to Forte's techniques for analytical segmentation<sup>114</sup> [Fig. 39]:

<sup>113</sup> Ibid.

<sup>114</sup> Forte, Allen. **A Major Webern Revision and Its Implications for Analysis.** *Perspectives of New Music*, Vol. 28, No. 1. (Winter, 1990). p. 229.

Figure 39

Op. 27, mvmt. III- row analysis

mm. 1-5 i[0368AB]- pc[326798]      mm. 5-9 i[124579]- pc[785621]      mm. 9-12 i[01358B]- pc[897623]

(row 1) i[124579]- pc[BA1045]      (row 3) i[0368AB]- pc[340B9A]      (row 2) i[24679A]- pc[5401AB]

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mm. 12-14 i[124579]- pc[0B2156]      mm. 14-15 i[24678B]- pc[126543]      mm. 15-17 i[0368AB]- pc[326798]

(row 17) i[0368AB]- pc[4378A9]      (row 4) i[01359A]- pc[A9B087]      (row 1) i[124579]- pc[BA1045]

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mm. 18-19 i[2469A]- pc[23798]      mm. 19-20 i[2469A]- pc[89132]      mm. 20-22 i[2469A]- pc[23798]

(row 20) i[013578B]- pc[BA01654]      (row 16) i[013578B]- pc[54670BA]      (row 20) i[013578B]- pc[BA01654]

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mm. 22-23 i[24679A]- pc[780B21]      mm. 23-25 i[1356A]- pc[8AB56]      mm. 26-28 i[13569B]- pc[310649]

(row 8) i[01358B]- pc[4356A9]      (row 24) i[024789B]- pc[9014372]      (row 6) i[02478A]- pc[2BA785]

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mm. 28-30 i[013569]- pc[9A871B]      mm. 30-32 i[13569B]- pc[356029]      mm. 32-34 i[013569A]- pc[9A871B0]

(row 18) i[2478AB]- pc[652304]      (row 8) i[02478A]- pc[478BA1]      (row 18) i[2478B]- pc[65234]

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mm. 34-35 i[037AB]- pc[01B67]      mm. 36-37 i[0148B]- pc[76B10]      mm. 38-40 i[245689]- pc[412879]

(row 31) i[1245689]- pc[452398A]      (row 32) i[235679A]- pc[A893254]      (row 47) i[0137AB]- pc[B30A56]

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mm. 40-42 i[235679]- pc[978214]      mm. 42-43 i[237AB]- pc[A2498]      mm. 44-46 i[013578A]- pc[98AB436]

(row 48) i[0148AB]- pc[65A03B]      (row 1) i[0145689]- pc[3B10675]      (row 24) i[2469B]- pc[01572]

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mm. 46-48 i[024689]- pc[6139A8]      mm. 48-50 i[2368A]- pc[31869]      mm. 50-52 i[02368AB]- pc[9480132]

(row 25) i[1357AB]- pc[25370B]      (row 36) i[014579B]- pc[0B427A5]      (row 5) i[14579]- pc[576AB]

Figure 39 (cont'd.)

The image displays three systems of musical notation, each with a treble clef and a key signature of one flat. The notation consists of a single melodic line with various intervals and accidentals. Above and below the staff, specific measures are boxed and labeled with their measure numbers and associated hexachord or pentachord symbols.

**System 1 (Measures 25-55):**

- mm. 52-53: i[01358B]- pc[324598]
- mm. 53-54: i[12589]- pc[87942]
- mm. 54-55: i[24679A]- pc[9A2143]
- (row 12): i[24679A]- pc[67BA10]
- (row 29): i[03467AB]- pc[0BA3165]
- (row 48): i[01358B]- pc[65780B]

**System 2 (Measures 28-61):**

- mm. 56-58: i[12379AB]- pc[BA24598]
- mm. 58-59: i[012489A]- pc[89542AB]
- mm. 60-61: i[04569AB]- pc[46712AB]
- (row 1): i[04568]- pc[31067]
- (row 2): i[3567B]- pc[76013]
- (row 19): i[12378]- pc[78530]

**System 3 (Measures 31-66):**

- mm. 61-62: i[012567]- pc[AB2176]
- mm. 62-64: i[3567B]- pc[76013]
- mm. 64-66: i[04569AB]- pc[356019A]
- (row 20): i[3489AB]- pc[035984]
- (row 2): i[012489A]- pc[89542AB]
- (row 3): i[12378]- pc[7842B]

There are several features worth noting in this analysis. First, while Webern typically indexes the rows into hexachord pairs (many of which are combinatorial), there are also a number of rows that are indexed into heptachord/pentachord pairs in order to create greater harmonic density. Second, after the first three row iterations, Webern nearly always maps the end of each row onto the following row. Third, the verticalization of row segments permits for greater mapping complexity; the mappings from mm. 56 to the end are particularly worth examining. Whittall states of the first song of Op. 25, “Here, the conjunction of consistent linear order with a degree of vertical disorder could be an exemplary strategy for keeping the unity of musical space at arm's length,”<sup>115</sup> and I believe the same can be said of Op. 27 III. By

<sup>115</sup> Whittall, Arnold. **Webern and Multiple Meaning.** *Music Analysis*, Vol. 6, No. 3. (Oct., 1987). p. 338.

using complex row mappings in conjunction with **iv subset** partitioning, Webern achieves a multiplicity of internal row relationships that is quite astonishing in its complexity.

By partitioning each row into multiple segments in this manner using **iv subsets**, like pulling apart the teeth of two interlocking combs, Webern is essentially mapping the **ivi**'s of the elements from the original row onto fragmented **IO**'s, generating another row entirely. Another way of looking at it is to imagine that Webern is mapping the elements of one row onto the index of another row. The sequence of presentation of each **pc** is still governed by the underlying **P/I/R/RI** row permutations, but the **iv subsets** allow tremendous freedom in how each **pc** is distributed between the two staves/voices. Indexing permits much greater latitude in construction of harmony, melodic motive, and counterpoint than the literal ordering of the row permits. Harmony in particular is afforded drastically greater freedom due to circumvention of the built-in interval content of the row.

Christopher Hasty appears to support this type of contextual analysis with the following statements:

“I suggest that an examination of row forms abstracted from context offers us little insight into the form of Webern's music and obscures many of the analytic and aesthetic questions posed by this music. Webern's structural resources, both in plan and in execution, extend far beyond the ordering of pitch classes to encompass a variety of mutually conditioned musical domains.”<sup>116</sup>

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<sup>116</sup> Hasty, Christopher F. **Composition and Context in Twelve-Note Music of Anton Webern**. *Music Analysis*, Vol. 7, No. 3. (Oct., 1988). p. 309.



These statements are given further weight by the fact that it was necessary to consult Webern's original row tables, as represented by Bailey, in order to make sense of his mapping and partitioning procedures. It is extremely doubtful that simply extrapolating the various permutations of the series into a matrix and analyzing the movement from that perspective would have permitted arrival at the conclusion that the harmonic structure of Op. 27 III is due to complex index partitioning.

Peter Westergaard supports this partitioning analysis of movement III,<sup>117</sup> alluding to it briefly in the course of an in-depth study of Op. 27 II. Westergaard does not address the index subset theory in this particular discussion. However, in a follow-up paper dated three years later, Westergaard does address the issue of mapping the index ordering of one row onto the index ordering of another row while simultaneously partitioning, in the context of studying one of his own works.<sup>118</sup>

By way of comparison and contrast, it is also informative to study each aggregate as a verticalized harmonic collection in this movement as well [Fig. 40]:

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<sup>117</sup> Westergaard, Peter. **Webern and "Total Organization": An Analysis of the Second Movement of Piano Variations, Op. 27.** *Perspectives of New Music*, Vol. 1, No. 2. (Spring, 1963), pp. 107-120.

<sup>118</sup> Westergaard, Peter. **Toward a Twelve-Tone Polyphony.** *Perspectives of New Music*, Vol. 4, No. 2. (Spring - Summer, 1966). p. 99.

Figure 40

Op. 27, mvmt. III- harmonic reduction

The image displays a harmonic reduction of the third movement of Op. 27, consisting of four systems of piano music. Each system is divided into measures, with specific measure ranges highlighted in boxes above the staves. The first system covers measures 1-5, 5-9, 9-12, 12-14, 14-15, 15-17, and 18-19. The second system covers measures 19-20, 20-22, 22-23, 23-25, 26-28, 28-30, 30-32, 32-34, and 34-38. The third system covers measures 38-42, 42-43, 43-46, 46-48, 48-50, 50-52, 52-53, 53-54, and 54-55. The fourth system covers measures 56-59, 59-62, 62-64, and 64-end. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals.

Evidence of a choral structure is less obvious here than in movements I and II in terms of contrary motion in the outer voices, but there are still enough consistencies in voice-leading between sonorities to show that, once again, Webern was at least aware of the underlying choral implications of each harmonic collection. The mappings between each aggregate in particular seem to suggest some kind of predetermined or intentional structure- there is a definite visible pattern in terms of registral distribution of the overlapping tones.

The 3/2 meter of Op. 27 III is somewhat difficult to follow on a first perusal, inducing an occasional attempt at interpretive analysis of the supposed “actual” meter

implied by the rhythmic scheme. For example, James Rives Jones offers a metrical analysis of the first 14 bars of this movement<sup>119</sup> which assumes that the given meter is a diversion from the “real” meter. Jones’ analysis progresses by re-barring certain note-groups, to produce a complex metric scheme that fails to account for Webern’s consistent and methodical rhythmic statements of hexachords in 12-beat phrases. Observe the metric clarity of the phrase lengths in the following diagram [Fig. 41]:

Figure 41

Op. 27- mvmt. III

mm. 1-5 -phrase groupings

The image shows a musical score for Piano, Op. 27- mvmt. III, measures 1-5. The score is in 3/2 time and features two phrase groupings highlighted with black boxes. The first grouping covers measures 1-3, and the second covers measures 4-5. Dynamics include piano (p) and forte (f). The score is written for Piano and includes a treble and bass clef. The first phrase grouping (measures 1-3) starts with a piano (p) dynamic and ends with a forte (f) dynamic. The second phrase grouping (measures 4-5) starts with a piano (p) dynamic and ends with a forte (f) dynamic. The score is in 3/2 time and features a key signature of one flat (B-flat).

Jones’ re-barring scheme is further refuted by Webern’s own sketches as analyzed by Bailey, who writes, “All the sketches for this movement are in triple metre, but a decision on the exact specifications of this metre was surprisingly long in coming, as was the precise order of notes in the row.”<sup>120</sup> It is evident that Webern gave a great deal of thought to the metric scheme for this movement, and did not arrive at it

<sup>119</sup> Jones, James Rives. **Some Aspects of Rhythm and Meter in Webern's Opus 27.** *Perspectives of New Music*, Vol. 7, No. 1. (Autumn - Winter, 1968), pp. 103-109.

<sup>120</sup> Bailey, Kathryn. **Rhythm and Metre in Webern's Late Works.** *Journal of the Royal Musical Association*, Vol. 120, No. 2. (1995), pp. 256.

haphazardly. In my opinion, there is nothing to be gained from this sort of analytical obfuscation- the phrase lengths and their internal contrapuntal structures are perfectly clear from Webern's original meter.

## **VI. Webern's Later Life**

### **a. Personal details**

“All art, all music is based on laws.”

--Webern, 14 December 1934 <sup>121</sup>

December 3<sup>rd</sup>, 1933 marked Webern's 50<sup>th</sup> birthday. His close friends and colleagues honored him with a series of concerts and dedicated compositions in his honor. Unfortunately, this occasion was to coincide with the beginning of grave misfortunes for the composer. Bailey writes,

“As it happened, these joyful celebrations coincided with the beginning of the very rapid decline of Webern's fortunes... 1933 had not been a good year, and it was only the beginning. Immediately upon their coming to power in Germany the National Socialists had begun their programme for the ‘purification’ of the arts.”<sup>122</sup>

As a direct result of the following Jewish persecution by the Nazis, Schoenberg resigned from his post at the Berlin Academy on March 20<sup>th</sup>, 1933. By October, Schoenberg, his second wife, and their baby were in the United States. The

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<sup>121</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 148.

<sup>122</sup> Ibid, p. 149.

loss of Schoenberg's close presence was the first of many tragedies that the coming time would lay at Webern's doorstep. Prior to Schoenberg's emigration, Webern had lost several close friends to death or suicide.<sup>123</sup> After the establishment of the Nazi party, many of his remaining friends also fled the country, including Ernst Krenek in 1937.

According to Bailey, Webern's conducting career effectively ended in 1934,<sup>124</sup> although it did not *officially* end until approximately two years later. Webern had one more major conducting engagement to perform a broadcast concert for *Ravag* (Radio Austria, the official government station) in 1935, an event which it turns out was probably the final blow to his conducting career in Austria. As to the nature of the impact this event had on Webern's career, Bailey extends no explanation.

Moldenhauer, however, elucidates that Webern's inclusion of his own Bach transcription and Mendelssohn's violin concerto on the program caused Webern "to be relegated permanently to the status of *persona non grata*"<sup>125</sup> by the Nazi party.

Webern apparently never officially confirmed or denied later allegiance with the Nazi party. As Bailey states,

"Webern's political position has always remained somewhat vague; while there is sufficient documentary as well as anecdotal evidence to provide an unsettling picture

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<sup>123</sup> Ibid, p. 150.

<sup>124</sup> Ibid, p. 151.

<sup>125</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979. p. 447.

of a man who without question believed in Hitler's Third Reich- and for an amazingly long time- no one has ever provided incontrovertible evidence of his actually having been a member of the Nazi Party, as Schoenberg is alleged to have declared in a letter that no one has ever been able to reproduce."<sup>126</sup>

In answer to a 1934 letter from Schoenberg, Webern emphatically declared that he had *not* joined the Nazis, and expressed a deep distaste for the anti-Semitism of his fellow Germans.<sup>127</sup> In a following letter dated June 20, 1937, Schoenberg expressed concern about rumors that Webern had joined the Nazis after all; it is unknown how Webern answered this inquiry, as no corresponding letter has ever been found.<sup>128</sup>

At 1:15pm December 24<sup>th</sup>, 1935, Alban Berg passed away at the age of 50.<sup>129</sup>

This was a tremendous mutual loss for Webern and Schoenberg. In 1936, Webern was asked to conduct the premiere of Berg's violin concerto in Barcelona. The engagement was disastrous- Webern was unable to pull all of the movements together due to endless obsessive rehearsing of only a few bars at a time, and another conductor, Hermann Scherchen, was obliged to premiere the piece instead. Webern's absolute last conducting engagement of his life was with the BBC Symphony on My 1<sup>st</sup> and 3<sup>rd</sup> 1936; the May 1 program featured the Berg Violin Concerto (which

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<sup>126</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 166.

<sup>127</sup> Ibid, p. 152.

<sup>128</sup> Ibid, p. 154.

<sup>129</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work**. Alfred A Knopf, Inc.: New York, NY, 1979. p. 452.

Webern finally managed to conduct to his satisfaction), and two movements of the Berg *Lyric Suite*. The May 3 program featured the Bruckner Seventh Symphony.<sup>130</sup>

On March 12, 1938, at 4:00pm, Hitler's troops invaded Austria, meeting with no resistance.<sup>131</sup> Shortly after the invasion, Webern's music was included in an exhibition of 'degenerate art' in Vienna, and "both performance and publication of his music were banned."<sup>132</sup> In order to replace his lost income, Webern applied to the Reichsmusikkammer (the Third Reich's Ministry of Music) for an artist's grant.<sup>133</sup> While Webern may have never *officially* become a Nazi, and despite the stigma of having his music decried, his enthusiasm for the Party is all too evident in his correspondence from this period.<sup>134</sup> Records of Webern's teaching activities continued until approximately 1944 (more-or-less until the end of his life), in a lecture series given annually at the homes of friends, and through private lessons.<sup>135</sup>

On March 31, 1945, Webern and his family left Vienna due to increasing danger from Allied bombing raids. With train lines destroyed, and water, electricity and gas running short, the family "set out on foot to make their way to Mittersill, in

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<sup>130</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 161.

<sup>131</sup> Ibid, p. 164.

<sup>132</sup> Ibid, p. 165.

<sup>133</sup> Ibid, p. 168.

<sup>134</sup> Ibid, p. 170.

<sup>135</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work**. Alfred A Knopf, Inc.: New York, NY, 1979. pp. 538-539.

the mountains in the Pinzgau, towards Salzburg”<sup>136</sup>, there to await the prospect of safe return to Vienna.

### **b. Tragic Circumstances of Death**

Webern died on the night of September 15, 1945, of gunshot wounds inflicted by an Allied soldier.<sup>137</sup> It was many years before anyone knew the exact details surrounding the incident. It required untold perseverance and countless inquiries on the part of Hans Moldenhauer to reconstruct the events of the tragedy, but Moldenhauer would not permit himself to be deterred from this task. As he stated to his wife Rosaleen during a pilgrimage to visit Webern’s gravesite, “One should find out just how he died.”<sup>138</sup>

The drama of the investigation can be found in Moldenhauer’s 1961 book **The Death of Anton Webern**, in which he chronicles the frustrating efforts to find documentation of the particulars of that fateful evening. The entire narrative of events laid out in correspondence, diary entries of Webern’s family and related persons, and reconstructed from the official reports, is summarized in his 1970 article **Webern’s Death**,<sup>139</sup> which eventually became a chapter in Moldenhauer’s **Anton von Webern: A Chronicle of His Life and Work**.

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<sup>136</sup> Bailey, Kathryn. **The Life of Webern**. Cambridge University Press: Cambridge, 1998. p. 184.

<sup>137</sup> Moldenhauer, Hans. **The Death of Anton Webern: A Drama in Documents**. Philosophical Library, Inc.: New York, NY, 1961. p. 9.

<sup>138</sup> Ibid.

<sup>139</sup> Moldenhauer, Hans. **Webern’s Death**. *The Musical Times*, Vol. 111, No. 1531. (Sep., 1970), pp. 877-881.



The short version of the story is as follows: According to an affidavit by former Military Intelligence officer Martin U. Heiman, two U.S. soldiers came to the temporary Webern residence in Mittersill on the night of Sept. 15, 1945, looking to arrest Benno Mattel, Webern's son-in-law, on charges of black marketeering. In the process of the arrest attempt, one of the soldiers accidentally bumped into Webern in a darkened hallway as Webern was going outside to smoke a cigar. The soldier, an excitable man with little combat experience, fired three shots in what he felt was self-defense. Webern managed to stagger back into the house and into the arms of his wife Wilhelmine and daughter Christl. Wilhelmine later wrote,

“Together with my daughter, I laid him down on a mattress and started opening his clothes. My husband could still say the words 'It's over' ('Es ist aus'), and he started losing consciousness.”<sup>140</sup>

A short time later, Webern was taken away by Army medics, and Benno and Christl were arrested. Webern's body was found the next morning by daughter Amalie, on the floor of a nearby chapel which was being used as a morgue. Webern was 61 years old when he died, just a few months shy of his 62<sup>nd</sup> birthday.

The American soldier who fatally shot Anton Webern was an Army cook by the name of Raymond Bell. Of Bell, Moldenhauer writes,

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<sup>140</sup> Ibid, p. 879.

“This final link in the chain of events deepens the sadness of the dramatic plot that had unfolded with the inevitability of a Greek tragedy. A decade later, almost to the day, the man who had killed Webern himself fell victim to the guilt from which he had suffered since that moment of panic. Raymond Bell died on September 3, 1955, from alcoholism. His wife, Helen, a school teacher in Mount Olive, North Carolina, wrote afterwards: ‘I know very little about the accident. When he came home from the war, he told me he killed a man in line of duty. I know he worried greatly over it. Every time he became intoxicated, he would say 'I wish I hadn't killed that man'. I truly think it helped to bring on his sickness. He was a very kind man who loved everyone. These are the results of war. So many suffer.’”<sup>141</sup>

One has to feel a great deal of pity for Raymond Bell. There was no way he could have known what a cataclysm his actions would precipitate.

### **c. Unfinished Works and Movements: Opus 32**

Webern was still an active and vital composer up to the very last days before his untimely death. Among his unfinished works, the last composition he was working on is of particular interest: a projected vocal work, potentially a cantata or an oratorio. Larry Todd writes,

“At the time of his tragic death on September 15, 1945, Anton Webern was engaged with what would have been his Opus 32, a chamber cantata on the poem "Das Sonnenlicht" by Hildegard Jone.... Webern's sketchbook, preserved today in the

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<sup>141</sup> Ibid, p. 881.

Hans Moldenhauer Archive in Spokane, Washington, contains seven manuscripts devoted to this final creative endeavor.”<sup>142</sup>

The outlines and preliminary melodic drafts of this work can be found in Webern’s published sketch facsimiles.<sup>143</sup> The projected row for this work is of particular interest, as it is an especially unusual derived series. Writes Moldenhauer,

“In his commentary to *Sketches*, [Ernst] Krenek remarked on the symmetrical nature of this row, stating that it ‘reaches out toward the boundaries of dodecaphonic possibilities...we have a tone-row that consists simply of four segments of the chromatic scale. Webern had ventured towards this point of no return before, and here near the unforeseeable end of his career, he again approached the extreme limit.’”<sup>144</sup>

The row itself is shown in the following figure [Fig. 42]:

Figure 42

Op. 32- source row



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<sup>142</sup> Todd, Larry R. **The Genesis of Webern's Opus 32.** *The Musical Quarterly*, Vol. 66, No. 4. (Oct., 1980). p. 581.

<sup>143</sup> Webern, Anton von. **Sketches (1926-1945).** Carl Fischer Inc.: New York, 1968.

<sup>144</sup> Moldenhauer, Hans and Rosaleen. **Anton von Webern: A Chronicle of His Life and Work.** Alfred A Knopf, Inc.: New York, NY, 1979. p. 622.

One can only begin to imagine the heights of genius that this work might have risen to, if Webern had gotten the opportunity to finish it. The unusual content of the row alone gives rise to fervent speculation as to what Webern might have had planned for the harmonic structure of the music.

## VII. Conclusion

Anton Webern, along with his mentor Arnold Schoenberg and compatriot Alban Berg, remains today a towering figure of the serial revolution, and a champion of the *avant garde*. The influence of his musical techniques has become an integral part of the infrastructure of Western musical society. The face of classical music for the 20<sup>th</sup> century and beyond was permanently and immeasurably altered by Webern's vision of a music guided not only by intuition and emotion, but by mathematical precision and natural law, by symmetry and order.

In its depths of hidden meaning and complexity, Webern's music has become a metaphor for modern life. So much of Webern's music speaks to a titanic battle between intellect and intuition, between the cerebral and the emotional. The emerging artworks become compressed between the two, until- tempered by the pressure of internal conflict- a synthesis is distilled, which is not purely Modernism, but Modernism with sublimated vestiges of Romanticism and the Renaissance still infused within its formal architecture. Writes Whittall,

“Webern's approach to twelve-note harmony can be seen as a response, whether instinctive or intentional, to Schoenberg's ideas about multiple meaning in tonal

composition. Yet even if there is a reasonably precise analogy between suspended and confirmed tonality on the one hand, and 'uncontrolled' and referential twelve-note harmony on the other, it is clear that Webern was far from convinced that emphasis on either the confirmed or the referential was necessary for coherent structure to be achieved.”<sup>145</sup>

Despite the composer’s great depth of ground-breaking and revolutionary techniques, Webern still relied on his ear according to at least one observer, and composed from an instinctive place. Of his personal observations of Webern during the course of private studies with the composer, Humphrey Searle writes,

“Webern invariably uses the piano when composing, and his sketch-books are full of variants which would all be equally possible according to the twelve-tone technique; I suspect that he chooses the one of these which *sounds best* in the context, and therefore relies ultimately to some extent on his ear, which is, of course, astonishingly keen.”<sup>146</sup>

From this anecdote, it is tempting to merely say that Webern set aside technique when it suited him, thus closing the chapter and concluding the study. But this sort of cavalier statement would be a grave injustice to Webern’s mature compositional efforts, his carefully designed serial techniques, his in-depth, disciplined explorations of partition-based harmony and his lifelong quest to transcend tonality. Webern’s instinctive compulsion may have actually been his downfall in a certain regard, as he

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<sup>145</sup> Whittall, Arnold. **Webern and Multiple Meaning**. *Music Analysis*, Vol. 6, No. 3. (Oct., 1987). p. 352.

<sup>146</sup> Searle, Humphrey and Anton von Webern. **Conversations with Webern**. *The Musical Times*, Vol. 81, No. 1172. (Oct., 1940). p. 405.

sought to compromise between research and tradition in his formal approach to composition.

Webern never managed to completely break free from Romanticism and the Renaissance in his music. We find within Webern's evolutionary phases as a composer overwhelming evidence of a mighty struggle to transcend his Romantic acculturation, which never quite achieved full fruition. We see in Op. 27 I the evidence of vestiges of tonal harmony, despite Webern's carefully thought-out and constructed serial counterpoint. We see the remnants of the Renaissance tradition in the symmetry of Webern's serial choral structures in Op. 27 II and III. We see the obvious Romanticism in the themes and harmonies of Op. 6, despite Webern's efforts to achieve compelling free atonality. We can trace this struggle all the way back to his earliest pieces such as the Piano Quintet, in which we see overwhelming evidence of Webern's paradoxical mission to escape tonality within the confines of tonality. And we can look to the future goal of Webern's music in his unfinished designs for Op. 32: complete chromatic freedom, guided by the transcendental disciplines of rigorous serialism, an ambition which he never fully realized.

Throughout Webern's canon, we can see the single-minded pursuit of an abstract musical goal never completely reached. So what is ultimately to be learned from this particular analysis of Webern's evolution as a composer? The primary lesson is this: while Webern managed to transcend tonality on a *local* level within his compositions, in the end, his immersion in the compositional architecture of the Romantic tradition, and the aesthetic considerations of the Renaissance choral

tradition, prevented him from transcending tonality on a *formal* level. This is not a criticism, and I am not suggesting that the formal limitations of Webern's music are to be viewed as a flaw in any way. It is simply an attempt at an historical assessment of Webern's compositional success measured by his apparent theoretical goal. The fact remains that Webern achieved an earth-shattering degree of liberation from the tonal tradition, whether or not his formal limitations remained in place.

As one of my advisors so aptly pointed out to me: Of a truly monolithic genius such as Webern, who achieved so much in shattering the fetters of an unthinking tonal tradition, one could hardly expect more. Webern gifted the compositional world with the absolute transcendence of tonality on a microcosmic musical level, via the near-clairvoyant nature of his serial techniques. This would pave the way for others, such as Boulez, Babbitt, and Stockhausen, to eventually transcend tonality on a formal and global level as well. This is Anton Webern's greatest gift to music: the freedom through serial technique to speak the music that is necessary, emancipated from the constraints of the tonal past.

-David M. Shere

Santa Barbara, CA; July 31, 2007

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*“Portraits from the Menagerie:  
Nightmare Creatures, part II”*

*By David Matthew Shere*

*A miniature concerto for solo electric guitar  
and chamber orchestra*

*(part II in a musical series on the theme of  
nightmares)*

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*“Portraits from the Menagerie: Nightmare  
Creatures, part II”*

*By David Matthew Shere*

<i>Preface</i>	<i>iii</i>
<i>Performance Notes</i>	<i>iv</i>
<i>I. Prelude to Another Nightmare</i>	<i>1</i>
<i>II. The Banshee</i>	<i>7</i>
<i>III. The Ghost</i>	<i>13</i>
<i>IV. The Witch</i>	<i>17</i>
<i>V. The Giant</i>	<i>33</i>
<i>VI. The Skeleton</i>	<i>48</i>
<i>VII. The Demon</i>	<i>61</i>
<i>VIII. Aftermath</i>	<i>95</i>

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## PREFACE

For as long as I can remember, I have always had an extraordinarily vivid and lucid nightmare life. In the fall of 2002, while an undergraduate at Cornish College of the Arts in Seattle, WA, I became interested in writing a suite of musical sketches to portray some of the archetypal characters which I confront in my nightly wanderings. I sat down and compiled a list of creatures, chose five of them, and began sketching musical ideas to represent my thoughts about each creature. I completed the original “Portraits” in late November 2002, and premiered the piece at Cornish in mid-December 2002 with the Seattle Chamber Players. The piece was very well-received. In fall 2003, when I arrived at UC Santa Barbara to begin graduate studies, I submitted the piece to the Ensemble for Contemporary Music; it was chosen and performed again in early spring 2004, and it was once again well-received. I felt as though my musical treatment of the subject matter had struck a particular nerve, and I became interested in doing more sketches.

The original list I had compiled contained over 40 creatures. I decided that the appropriate thing to do would be to develop the list into a *series* of suites, each suite representing a new night of dreams. In fall of 2005 I chose six more characters, and began sketching ideas for the next suite in the series. I completed this second suite in late August of 2006, and here it is.

The first nightmare suite was written for Pierrot ensemble; the second nightmare suite is a miniature concerto written for electric guitar, and a small chamber orchestra based around the original Pierrot ensemble. The music of the second suite is definitively more complex in both harmonic language and orchestration than the first suite, and represents a distinct forward leap in my evolution as a composer. I owe Dr. Jeremy Haladyna a great debt of thanks for this evolution; his valuable insights in private lessons have helped me to overcome frustrating limitations in my compositional vocabulary, which had previously obstructed me from the full range of expression necessary to the soundscapes I wanted to portray.

-David M. Shere

Santa Barbara, CA; October 2006

## **PERFORMANCE NOTES**

### INSTRUMENTATION:

- 2 C flutes
- Bb Clarinet
- Horn in F
- Electric guitar (soloist)
- Percussion (cymbal, 1 large gong, bass drum, 1 wood block, crotales, glockenspiel, marimba)
- Violin
- Viola
- Violoncello
- Piano

-Movement VI requires that the string players and the horn player have wooden sticks or pencils handy for *col legno* and percussive purposes.

-The overall tonal and timbral approach of each player to the piece should have a soft, blurry, hypnotic quality. At no time should the performance of any instrument sound harsh or piercing. Even at the loudest dynamic points, there should always be a warm, *Impressionistic* quality to the sound colors, evocative of a drowsy, dreamy state.

# I. Prelude to Another Nightmare

David M. Shere

**A** ♩ = 50

2 3

Flute

Flute

Clarinet in Bb

Horn in F

Percussion

Electric guitar

Violin

Viola

Violoncello

Piano

*mp*

with delay

*pp*

*pp*

*pp*

*mf*

*f*

The musical score for page 106, measures 4 and 5, features the following parts and dynamics:

- Fl. (Flute):** Measures 4 and 5 are marked *pp* (pianissimo).
- Cl. (Clarinet):** Measures 4 and 5 are marked *pp* (pianissimo).
- Hn. (Horn):** Measure 4 contains a melodic line marked *mf* (mezzo-forte).
- Perc. (Percussion):** Measure 4 features a cymbal roll marked *p* (piano), which transitions to a gong in measure 5 marked *sfz* (sforzando).
- El. gtr. (Electric Guitar):** Remains silent in both measures.
- Vln. (Violin):** Measure 5 is marked *pp* (pianissimo) with the instruction *sul pont.* (sul ponticello).
- Vla. (Viola):** Measure 5 is marked *pp* (pianissimo) with the instruction *sul pont.* (sul ponticello).
- Vc. (Violoncello):** Measure 5 is marked *pp* (pianissimo) with the instruction *sul pont.* (sul ponticello).
- Pno. (Piano):** Measure 4 is marked *mp* (mezzo-piano). Measure 5 features a *fff* (fortissimo) chord followed by a *sfz* (sforzando) chord.

6 7 3

Fl. *mp*

Fl.

Cl.

Hn

Perc.

El. gtr

Vln *p*

Vla *p*

Vc. *p*

Pno

Detailed description: This page of a musical score contains ten staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Horn (Hn), all in treble clef. The Flute staff has a melodic line starting at measure 7 with a dynamic marking of *mp* and a slur over measures 7-9. The Clarinet and Horn staves are empty. The Percussion (Perc.) staff is in bass clef and is empty. The Electric Guitar (El. gtr) staff is in treble clef and contains a complex chordal texture in measures 7-9, including a tremolo effect in measure 9. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) staves are in their respective clefs (Vln and Vc. in treble, Vla in alto) and feature a sustained chord with a dynamic marking of *p* and a hairpin crescendo leading to measure 9. The Piano (Pno) staff is in grand staff and is empty.

This musical score page features nine staves for various instruments. The Flute (Fl.) part has three measures: the first contains a triplet of eighth notes with a *mf* dynamic; the second contains a seven-measure rest; the third contains a triplet of eighth notes with a *pp* dynamic. The Clarinet (Cl.) part also has three measures: the first contains a triplet of eighth notes with a *mp* dynamic; the second contains a triplet of eighth notes with a *pp* dynamic; the third contains a triplet of eighth notes with a *pp* dynamic. The Horn (Hn.) part is mostly silent, with a single note in the third measure marked *mp*. The Percussion (Perc.) part is silent. The Electric Guitar (El. gtr.) part has three measures of chords, with a *mp* dynamic. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are silent. The Piano (Pno) part has three measures: the first contains a triplet of eighth notes with a *pp* dynamic; the second contains a triplet of eighth notes with a *pp* dynamic; the third contains a triplet of eighth notes with a *pp* dynamic. The score includes various musical notations such as triplets, rests, and dynamics.

Musical score for measures 12 and 13. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measures 12 and 13 are marked above the staff. The Flute, Clarinet, and Percussion parts are silent (indicated by a dash). The Horn part has a whole note in measure 12 and is silent in measure 13. The Electric Guitar part is silent. The Violin part starts in measure 12 with a *mp* dynamic and an *ord.* marking, featuring a triplet of eighth notes. The Viola part starts in measure 13 with a *mf* dynamic and an *ord.* marking, featuring a 7th fret. The Violoncello part starts in measure 12 with a *mp* dynamic and an *ord.* marking, featuring a triplet of eighth notes. The Piano part is silent.



**B**

14 15 16 17 18 19

Fl. *p*

Fl. *p*

Cl. *p*

Hn. *p*

Perc.

El. gtr. *mf* fuzztone, delay

Vln. *mp*

Vla. *mp*

Vc. *mp*

Pno. *p* *mp*

*ped.* \* *ped.* \*

Detailed description: This page of a musical score covers measures 14 through 19. It features eight staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is marked with a section symbol 'B' at the beginning of measure 14. The Flute, Clarinet, and Horn parts are marked *p* (piano). The Electric Guitar part is marked *mf* (mezzo-forte) and includes the instruction 'fuzztone, delay'. The Violin, Viola, and Violoncello parts are marked *mp* (mezzo-piano). The Piano part is marked *p* in the first measure and *mp* in the second measure. The Percussion staff is empty. The score includes various musical notations such as slurs, ties, and fingering numbers (5, 6, 3). At the bottom of the page, there are two instances of the instruction '*ped.*' (pedal) with an asterisk, indicating pedal points for the piano.

Musical score for measures 20-23. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln), Viola (Vla), Voice (Vc.), and Piano (Pno).

Measure 20: Flute, Clarinet, Horn, Percussion, and Piano parts are silent. Electric guitar plays a clean tone (mp) with a 4/4/2/4 rhythm. Violin and Viola play a melodic line. Voice plays a bass line.

Measure 21: Flute, Clarinet, Horn, Percussion, and Piano parts are silent. Electric guitar continues with clean tone (mp) and a 4/4/2/4 rhythm. Violin and Viola continue their melodic line. Voice continues its bass line.

Measure 22: Flute, Clarinet, Horn, Percussion, and Piano parts are silent. Electric guitar plays tapped harmonics (p) with a 3/4/2/4 rhythm. Violin and Viola continue their melodic line. Voice continues its bass line.

Measure 23: Flute, Clarinet, Horn, Percussion, and Piano parts are silent. Electric guitar continues with tapped harmonics (p). Violin and Viola continue their melodic line. Voice continues its bass line.

Annotations: "clean" and "tapped harmonics" are written above the electric guitar staff. Dynamics include *mp* and *pp*. Performance markings include *4/4/2/4*, *3*, and *5<sup>na</sup>*.

# II. The Banshee

David M. Shere

**A**  $\text{♩} = 66$

Flute *sfz* *pp*

Flute *sfz* *p*

Clarinet in Bb *sfz* *p*

Horn in F *sfz* *p*

Percussion cymbal *sfz* mute immediately cymbal *p*

Electric guitar *sfz*

Violin *pp*

Viola *sfz* *p*

Violoncello *sfz* *mp*

Piano *sfz* *pp*

set boxed pitches silently and hold with sostenuto pedal throughout

Musical score for measures 12-19, featuring the following instruments:

- Fl. (Flute):** Two staves. The top staff has measures 12-19 with notes and rests, including slurs and fingerings (13, 15, 16, 17, 18, 19). The bottom staff has notes and rests.
- Cl. (Clarinet):** One staff with notes and rests.
- Hn (Horn):** One staff with notes and rests.
- Perc. (Percussion):** One staff with rhythmic patterns and chords.
- El. gtr (Electric Guitar):** One staff with rests and a few notes.
- Vln (Violin):** One staff with notes and rests, including slurs.
- Vla (Viola):** One staff with notes and rests.
- Vc. (Violoncello):** One staff with notes and rests.
- Pno (Piano):** Two staves with chords and notes.

Musical score for measures 20-26, featuring the following instruments:

- Fl. (Flute):** Two staves. Measure 20 has a dynamic marking of *pp*. Measures 21-26 contain melodic lines with various articulations and dynamics.
- Cl. (Clarinet):** One staff with a melodic line.
- Hn (Horn):** One staff with a melodic line.
- Perc. (Percussion):** One staff with a rhythmic pattern of chords.
- El. gtr (Electric guitar):** One staff, mostly silent, with a *heavily distorted* section in measure 26 and a *mf* dynamic marking.
- Vln (Violin):** One staff with a melodic line.
- Vla (Viola):** One staff with a melodic line.
- Vc. (Violoncello):** One staff with a melodic line.
- Pno (Piano):** Two staves (treble and bass clef) with a complex accompaniment.

Musical score for measures 27-34. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno).

Measure numbers 27, 28, 29, 30, 31, 32, 33, and 34 are indicated above the staves. Section markers **B** and **C** are placed above measures 30 and 33, respectively.

Dynamic markings include *f* (forte), *sfz* (sforzando), *mp* (mezzo-piano), and *pp* (pianissimo). A box in the Electric Guitar part contains the instruction: "instantly tacit with volume pedal".

The Piano part includes markings for *f*, *sfz*, *mp*, and *Red.* (Reduction).

12

Fl. 35 36 37 38 39 40 41 42 43 44 45

Fl. *p*

Cl. *p*

Hn *p*

Perc. cymbal *p*

El. gtr

Vln

Vla *p*

Vc. *mp*

Pno *pp*

Ed.

Detailed description: This page of a musical score covers measures 35 to 45. The top staff is for the first Flute (Fl.), with measure numbers 35 through 45 written above it. The second staff is for the second Flute (Fl.), starting with a piano (*p*) dynamic. The third staff is for Clarinet (Cl.), also starting with a piano (*p*) dynamic. The fourth staff is for Horn (Hn), starting with a piano (*p*) dynamic. The fifth staff is for Percussion (Perc.), with a cymbal part starting in measure 41, marked with a piano (*p*) dynamic. The sixth staff is for Electric Guitar (El. gtr), which is silent. The seventh staff is for Violin (Vln). The eighth staff is for Viola (Vla), starting with a piano (*p*) dynamic. The ninth staff is for Violoncello (Vc.), starting with a mezzo-piano (*mp*) dynamic. The tenth staff is for Piano (Pno), starting with a pianissimo (*pp*) dynamic. The eleventh staff is for Double Bass (Ed.), which is silent.

Musical score for measures 46-52, featuring the following instruments:

- Fl. (Flute):** Two staves. The top staff has measures 46-52 with notes and rests. The bottom staff has notes and rests.
- Cl. (Clarinet):** One staff with notes and rests.
- Hn (Horn):** One staff with notes and rests.
- Perc. (Percussion):** One staff with rhythmic patterns.
- El. gtr (Electric Guitar):** One staff with a whole rest.
- Vln (Violin):** One staff with notes and rests.
- Vla (Viola):** One staff with notes and rests.
- Vc. (Violoncello):** One staff with notes and rests.
- Pno (Piano):** Two staves (treble and bass clef) with complex chordal and melodic patterns.



Musical score for measures 53-59. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The Flute, Clarinet, Horn, Percussion, Violin, Viola, and Violoncello parts are marked with a forte (*f*) dynamic. The Electric Guitar part is marked with a mezzo-forte (*mf*) dynamic and is noted as "heavily distorted". The Piano part is marked with a forte (*f*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 53 through 59 at the top of the page.

**D**

Fl. *sfz* *fff* overblow as hard as possible, breathing only when necessary

Fl. *sfz* *fff* overblow while playing random notes

Cl. *sfz* *fff* fluttertongue while playing random notes

Hn *sfz* *fff* half-valve

Perc. gong *sfz* glock. *f*

El. gtr *fff* position guitar in front of amp so that feedback results

Vln *sfz* micro-glissandi *f*

Vla *sfz* micro-glissandi *f*

Vc. *sfz* micro-glissandi *f*

Pno *sfz* *f*

60 61 62 63

64 65 66 67 68 69 70

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

finger chord lightly  
to change feedback overtones

Musical score for measures 71-77. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric Guitar (El. gtr), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measures 71-73 show a melodic line in the Flute, Clarinet, and Horn parts. At measure 73, a *tacit* instruction is given to all parts. Measures 74-77 are mostly silent for the woodwinds and strings, with the Electric Guitar part featuring a complex, multi-layered texture of overlapping notes and a *fade out with volume pedal* instruction. The Piano part has a few notes in measures 74 and 77.

### III. The Ghost

David M. Shere

18

**A** ♩ = 80

Flute

Flute

Clarinet in B $\flat$

Horn in F

Percussion

Electric guitar

Violin

Viola

Violoncello

Piano

*pp*

*mp*

*p*

*sfz*

*sfz*

*sfz*

2

3

8

(B+E 19 fret)

(B 4 fret+E 5 fret)

Reo.

The musical score for page 19 includes the following parts and markings:

- Fl. (Flute):** Two staves. The first staff has a measure with a fermata and a dynamic marking of *n.* (pizzicato). The second staff has a measure with a fermata and a dynamic marking of *f* (forte). Both staves have a slur over the final measure.
- Cl. (Clarinet):** One staff with a dynamic marking of *p* (piano) at the beginning.
- Hn (Horn):** One staff with a dynamic marking of *p* (piano) at the beginning.
- Perc. (Percussion):** One staff with a double bar line.
- El. gtr (Electric guitar):** One staff with a double bar line.
- Vln (Violin):** One staff with a dynamic marking of *pp* (pianissimo) and the instruction *sul pont.* (sul ponticello).
- Vla (Viola):** One staff with a dynamic marking of *pp* and the instruction *sul pont.*.
- Vc. (Violoncello):** One staff with a dynamic marking of *pp* and the instruction *sul pont.*.
- Pno (Piano):** Two staves with a double bar line.

At the bottom of the page, there is a separate staff with a dynamic marking of *pp* and the instruction *(Bb)*.

**B**  $\text{♩} = 40$  ( $\text{♩} = \text{♩}$ )

Fl. *p* *pp* *n.* *p*

Fl. *pp* *n.* *p*

Cl. *pp* *p*

Hn. *p* *pp* *ppp*

Perc. wood block

El. gtr. *p*

Vln. *ord.* *p* *pp*

Vla. *ord.* *pp* *p*

Vc. *pizz.* *mp*

Pno. *p*

hold damper pedal down and let resonate

knock on piano under keyboard

*p*

11 12 13

**C**

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

*mf* *ppp* *p*

*pp* *ppp* *p*

*mf* *pp*

*pp* *ppp*

crotales

cadenza- rubato

arco-ord.

knock on piano under keyboard

3 5 6



22

Musical score for measures 22-24, featuring Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measure 22: Flute (Fl.) plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, marked *pp*. Clarinet (Cl.) plays a half note G3, followed by quarter notes A3, B3, and C4, marked *p*. Horn (Hn.) plays a triplet of eighth notes G3, A3, B3, marked *p*. Percussion (Perc.) is silent. Electric Guitar (El. gtr.) is silent. Violin (Vln.) is silent. Viola (Vla.) plays a half note G3, followed by quarter notes A3, B3, and C4, marked *pp*. Violoncello (Vc.) plays a half note G3, followed by quarter notes A3, B3, and C4, marked *pp*. Piano (Pno.) is silent.

Measure 23: Flute (Fl.) plays a half note D5, followed by quarter notes E5, F5, and G5, marked *pp*. Clarinet (Cl.) plays a half note D3, followed by quarter notes E3, F3, and G3, marked *p*. Horn (Hn.) is silent. Percussion (Perc.) is silent. Electric Guitar (El. gtr.) is silent. Violin (Vln.) is silent. Viola (Vla.) plays a half note D3, followed by quarter notes E3, F3, and G3, marked *pp*. Violoncello (Vc.) plays a half note D3, followed by quarter notes E3, F3, and G3, marked *pp*. Piano (Pno.) plays a triplet of eighth notes G3, A3, B3, marked *p*.

Measure 24: Flute (Fl.) plays a half note A5, followed by quarter notes B5, C6, and D6, marked *pp*. Clarinet (Cl.) plays a half note A3, followed by quarter notes B3, C4, and D4, marked *pp*. Horn (Hn.) is silent. Percussion (Perc.) is silent. Electric Guitar (El. gtr.) is silent. Violin (Vln.) plays a half note A5, followed by quarter notes B5, C6, and D6, marked *ppp*. Viola (Vla.) plays a half note A3, followed by quarter notes B3, C4, and D4, marked *pp*. Violoncello (Vc.) plays a half note A3, followed by quarter notes B3, C4, and D4, marked *pp*. Piano (Pno.) plays a triplet of eighth notes G3, A3, B3, marked *p*.

Measure 25: Flute (Fl.) is silent. Clarinet (Cl.) is silent. Horn (Hn.) is silent. Percussion (Perc.) is silent. Electric Guitar (El. gtr.) is silent. Violin (Vln.) is silent. Viola (Vla.) is silent. Violoncello (Vc.) plays a half note A3, followed by quarter notes B3, C4, and D4, marked *mf*. Piano (Pno.) plays a half note A3, followed by quarter notes B3, C4, and D4, marked *mf*.

Fl. *pp*

Fl. *pp*

Cl.

Hn *pp*

Perc.

El. gtr *pp*

Vln *pp*

Vla

Vc. arco *pp*

Pno *s* (B) (G)

*mp*

Ed.

17 18

24 **D**

The musical score for measures 24-26 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves. The top staff has notes in measures 24, 25, and 26, with dynamics *pp* and *pp*. The bottom staff is silent in measure 24 and has notes in measures 25 and 26 with dynamics *pp*.
- Cl. (Clarinet):** One staff, silent in measure 24 and has notes in measures 25 and 26 with dynamics *pp*.
- Hn. (Horn):** One staff, silent in measure 24 and has notes in measures 25 and 26 with dynamics *pp*.
- Perc. (Percussion):** One staff, silent throughout all three measures.
- El. gtr. (Electric Guitar):** One staff. Measure 24 features a melodic line with a *mp* dynamic and a *delay + flange* effect. Measures 25 and 26 have notes with dynamics *p* and *p*, with fretting instructions: *(B+E 19 fret)* and *(B 4 fret+E 5 fret)*.
- Vln. (Violin):** One staff, silent in measure 24 and has notes in measures 25 and 26 with dynamics *pp*.
- Vla. (Viola):** One staff, silent in measure 24 and has notes in measures 25 and 26 with dynamics *pp*.
- Vc. (Violoncello):** One staff, silent in measure 24 and has notes in measures 25 and 26 with dynamics *pp*.
- Pno. (Piano):** Two staves. Measure 24 has notes with a *D* chord symbol and a *(B)* chord symbol. Measures 25 and 26 are silent.

# IV. The Witch

David M. Shere

**A**  $\text{♩} = 68$

The score is for a 5/4 time piece. The flute and clarinet parts feature a melodic line with triplets and a dynamic of *p*. The electric guitar part includes a 'delay + flange' effect and a dynamic of *mf*. The string section (violin, viola, and cello) plays a steady accompaniment with a dynamic of *mp*. The piano part is mostly silent, with a few notes in the right hand.

Flute *p*

Flute *p*

Clarinet in Bb *p*

Horn in F *p*

Percussion

Electric guitar *mf* delay + flange

Violin *mp*

Viola *mp*

Violoncello *mp*

Piano

6 7 8 9 13 16

Fl. *n.* *f* *p*

Fl. *n.* *f* *p*

Cl. *n.* *f*

Hn. *f*

Perc. cymbal *p* *ff* *sfz*

El. gr. *mf*

Vln. *f* sul pont.

Vla. *f* sul pont.

Vc. *f* sul pont.

Pno. *sfz*

**B**

10 11

Fl. *p*

Cl. *p*

Hn. *p*

Perc.

El. gtr.

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mp*

Red.

Detailed description: This page of a musical score contains measures 10 and 11. The score is for a full orchestra and includes an electric guitar. The instruments are arranged vertically from top to bottom: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The key signature has one flat (B-flat), and the time signature is 7/8. In measure 10, the Flutes play a melodic line with a slur and a dynamic marking of *p*. The Clarinet and Horn also play a similar melodic line, also marked *p*. The Electric guitar plays a rhythmic pattern with a dynamic marking of *v*. The Violin and Viola play a melodic line with a slur and a dynamic marking of *p*. The Violoncello plays a melodic line with a slur and a dynamic marking of *p*. The Piano plays a melodic line with a slur and a dynamic marking of *mp*. In measure 11, the Flutes and Violin are silent. The Clarinet and Horn play a melodic line with a slur and a dynamic marking of *p*. The Electric guitar is silent. The Viola and Violoncello play a melodic line with a slur and a dynamic marking of *p*. The Piano plays a melodic line with a slur and a dynamic marking of *mp*. The Percussion part is silent in both measures.

Musical score for measures 12-14. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. grt.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno). Measure 12 shows the Flute and Clarinet parts. Measure 13 features the Flute and Clarinet with a *p* dynamic, Percussion with *mp* crotales and *sfz* gong, and Electric guitar with *mf*. Measure 14 continues with the Flute and Clarinet at *p*, Percussion with *sfz* gong, and Electric guitar with *mf*. The Piano part is present throughout the measures.

This musical score page contains measures 15, 16, and 17. A common time signature 'C' is indicated at the top right and bottom right. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 15 and 16 are marked with a fermata. In measure 17, both flutes play a half note G4 with a dynamic marking of *p*.
- Cl. (Clarinet):** Measures 15 and 16 are marked with a fermata. In measure 17, the clarinet plays a half note G4 with a dynamic marking of *p*.
- Hn (Horn):** Measures 15 and 16 are marked with a fermata. In measure 17, the horn plays a half note G4 with a dynamic marking of *p*.
- Perc. (Percussion):** Measures 15 and 16 are marked with a fermata. In measure 17, there is a single eighth note G2 with a dynamic marking of *mf*.
- El. gtr (Electric guitar):** Measures 15 and 16 are marked with a fermata. In measure 17, the guitar plays a rhythmic pattern of eighth notes with a dynamic marking of *mf*.
- Vln (Violin):** Measures 15 and 16 are marked with a fermata. In measure 17, the violin plays a half note G4 with a dynamic marking of *p*.
- Vla (Viola):** Measures 15 and 16 are marked with a fermata. In measure 17, the viola plays a half note G4 with a dynamic marking of *p*.
- Vc. (Violoncello):** Measures 15 and 16 are marked with a fermata. In measure 17, the cello plays a half note G4 with a dynamic marking of *mp*.
- Pno (Piano):** Measures 15 and 16 are marked with a fermata. In measure 17, the piano plays a half note G4 with a dynamic marking of *mp*.



Musical score for measures 18-20. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric guitar (El. gtr), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measures 18 and 19 are marked with a *p* dynamic. Measure 20 features a *p* dynamic for the Flute parts. The Flute parts have slurs over measures 18-19 and measure 20. The Clarinet part has a slur over measures 18-19 and a *p* dynamic marking. The Horn part has a slur over measures 18-19 and a *p* dynamic marking. The Percussion part is silent. The Electric guitar part has a complex rhythmic pattern with slurs. The Violin, Viola, and Violoncello parts have slurs over measures 18-19 and measure 20. The Piano part is silent.

Musical score for measures 21-23. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measure 21 shows the Flute and Clarinet parts with a *p* dynamic. Measure 22 shows the Horn part with a *p* dynamic. Measure 23 shows the Flute and Clarinet parts with a *p* dynamic. The Percussion part features a crotales section with a 7:6 ratio and a *mp* dynamic. The Electric Guitar part features a rhythmic pattern with a *p* dynamic. The Violin, Viola, and Violoncello parts feature a melodic line with a *p* dynamic. The Piano part is silent.

**D**

Musical score for measures 24-26. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl. (top two staves):** Measure 24 has a melodic line with a slur. Measure 25 has a rest. Measure 26 has a rest.
- Cl.:** Measure 24 has a melodic line starting with a *p* dynamic. Measure 25 has a melodic line. Measure 26 has a melodic line.
- Hn.:** Measure 24 has a rest. Measure 25 has a melodic line starting with a *p* dynamic. Measure 26 has a melodic line.
- Perc.:** Measure 24 has a rest. Measure 25 has a rest. Measure 26 has a rest.
- El. gtr.:** Measure 24 has a rhythmic pattern with a slur. Measure 25 has a rest. Measure 26 has a rest.
- Vln., Vla., Vc.:** All three instruments have rests in measures 24, 25, and 26.

**D**

piano cadenza

Musical score for Piano (Pno) during a piano cadenza. The score includes parts for the right and left hands.

- Right Hand:** Measure 24 has a rest. Measure 25 has a melodic line starting with a *mf* dynamic. Measure 26 has a melodic line.
- Left Hand:** Measure 24 has a rest. Measure 25 has a rhythmic pattern. Measure 26 has a rhythmic pattern.

Ed.

Musical score for measures 27, 28, and 29. The score includes parts for Flute (Fl.), Horn (Hn), Percussion (Perc.), Electric guitar (El. gtr), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measures 27 and 28 are mostly rests for all instruments. Measure 29 features a Horn part with a dynamic marking from *mp* to *f* and a triplet of eighth notes. The Piano part has a rhythmic accompaniment with a repeat sign at the end of the measure.

Musical score for measures 30-32. The score includes parts for Flute (Fl.), Horn (Hn), Percussion (Perc.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno).

- Flute (Fl.):** Measures 30-32. Measure 30 has a rest. Measure 31 has a melodic line starting on G4, marked *mp*. Measure 32 continues the line. A slur covers measures 31 and 32.
- Horn (Hn):** Measure 30 has a melodic line marked *4:3*. Measures 31 and 32 have rests.
- Percussion (Perc.):** Measures 30 and 31 have rests. Measure 32 has a rhythmic pattern marked *crotales* and *7:6*, with a dynamic marking of *mp*.
- Violin (Vln):** Measures 30 and 31 have rests. Measure 32 has a melodic line starting on G4, marked *p*. A slur covers measures 31 and 32.
- Viola (Vla):** Measures 30, 31, and 32 have rests.
- Violoncello (Vc.):** Measures 30, 31, and 32 have rests.
- Piano (Pno):** Measures 30-32. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. A *Red.* (Reduction) bracket is placed below the piano part.

**E** 35

Fl. *mp* *3:2*

Fl. *mp* *4:5*

Cl. *mp* *3:2*

Hn.

Perc.

El. gtr. *mf*

Vln. *p* *6:5*

Vla. *p* *6:5*

Vc. *p* *6:5*

Pno. *mf*

Musical score for measures 35 and 36. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measure 35 shows the beginning of the piece with a treble clef and a key signature of one flat. Measure 36 continues the piece. The Percussion part features a crotale pattern in measure 36, marked *mp*. The Electric Guitar part is marked *mf*. The Violin, Viola, and Violoncello parts are marked *p* and feature a 6:5 interval.

F

Musical score for page 37, measures 37-39. The score is for a full orchestra and piano. The instruments are arranged vertically: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno). The key signature is one flat (B-flat major or D minor), and the time signature is 13/16. Measure 37 is marked with a fermata. Measure 38 has a 4:32 ratio marking. Measure 39 is marked with a fermata and a dynamic of *p*. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic of *mf*. The electric guitar part has a melodic line with a dynamic of *mf*. The horn part has a melodic line with a dynamic of *mp* in measure 37 and *f* in measure 38. The flute and clarinet parts have rests in measures 37 and 38, and melodic lines in measure 39. The violin, viola, and cello parts have rests in measures 37 and 38, and rests in measure 39. The percussion part has rests in measures 37 and 38, and rests in measure 39.



Musical score for measures 40-42, featuring the following instruments and parts:

- Fl. (Flute):** Measures 40-41: melodic line with slurs. Measure 42: rests.
- Cl. (Clarinet):** Measure 40: rests. Measure 41: rests. Measure 42: melodic line starting with a *p* dynamic.
- Hn (Horn):** Measure 40: rests. Measure 41: rests. Measure 42: melodic line starting with a *p* dynamic.
- Perc. (Percussion):** Measure 40: rests. Measure 41: rests. Measure 42: *crotales* pattern with a *mp* dynamic and a 7:6 time signature.
- El. gtr (Electric Guitar):** Measure 40: melodic line with slurs and accents. Measure 41: rests. Measure 42: rests.
- Vln (Violin):** Measure 40: melodic line with slurs and a *p* dynamic. Measure 41: rests. Measure 42: rests.
- Vla (Viola):** Measure 40: melodic line with slurs and a *p* dynamic. Measure 41: rests. Measure 42: rests.
- Vc. (Violoncello):** Measure 40: rests. Measure 41: melodic line with slurs and a *p* dynamic. Measure 42: melodic line with slurs.
- Pno (Piano):** Measure 40: rests. Measure 41: melodic line with slurs and a *mp* dynamic. Measure 42: melodic line with slurs and a *mp* dynamic.

Measure numbers 40, 41, and 42 are indicated above the first staff.

Musical score for measures 43-46, featuring the following instruments and dynamics:

- Fl. (Flute):** Measures 43-44: *p*; Measures 45-46: *p*.
- Cl. (Clarinet):** Measures 43-44: *p*; Measures 45-46: *p*.
- Hn (Horn):** Measures 43-44: *p*; Measures 45-46: *p*.
- Perc. (Percussion):** Measures 43-44: *gong*, *sfz*; Measures 45-46: *gong*.
- El. gtr (Electric Guitar):** Measures 43-44: *mf*; Measures 45-46: *mf*.
- Vln (Violin):** Measures 43-44: *p*; Measures 45-46: *p*.
- Vla (Viola):** Measures 43-44: *p*; Measures 45-46: *p*.
- Vc. (Violoncello):** Measures 43-44: *p*; Measures 45-46: *p*.
- Pno (Piano):** Measures 43-44: *mp*; Measures 45-46: *mp*.

**G**

Fl. *p*

Fl. *p*

Cl. *p*

Hn *p*

Perc.

El. gr *mf*

Vln *p*

Vla *p*

Vc. *mp*

**G**

Pno

Detailed description: This page of a musical score covers measures 47, 48, and 49. It features seven staves for woodwinds, brass, and strings, and a grand piano staff. The key signature is G major and the time signature is 7/8. The flute parts (top two staves) play a melodic line starting on G4, with dynamics marked *p*. The clarinet (third staff) and horn (fifth staff) play a similar melodic line. The electric guitar (seventh staff) plays a rhythmic accompaniment of eighth notes with a *mf* dynamic. The violin (eighth staff), viola (ninth staff), and cello (tenth staff) play a melodic line with a *p* dynamic. The percussion (fourth staff) is silent. The grand piano (eleventh staff) has a few notes in the bass clef. A section marker 'G' is placed above the first staff and below the grand piano staff.

50 51 52

Fl. *p*

Fl. *p*

Cl. *p*

Hn *p*

Perc. *mp* crotales

El. gtr

Vln

Vla

Vc.

Pno

Detailed description: This page of a musical score covers measures 50, 51, and 52. The instruments are arranged vertically from top to bottom: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr), Violin (Vln), Viola (Vla.), Violoncello (Vc.), and Piano (Pno). The Flute parts in measures 50 and 51 are marked *p* and feature long, arched notes. The Clarinet part in measure 51 is also marked *p*. The Horn part in measure 52 is marked *p*. The Percussion part in measure 51 features a rhythmic pattern labeled 'crotales' with a dynamic marking of *mp*. The Electric Guitar part consists of a continuous eighth-note pattern with a pick attack. The Violin, Viola, and Violoncello parts play a similar eighth-note pattern with a pick attack. The Piano part is silent throughout these measures.

Musical score for measures 53-55. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measures 53-55 are marked with a box containing the letter 'H'. The dynamic marking *p* (piano) is present in measures 53, 54, and 55 for the Flute, Clarinet, and Horn parts. The Electric Guitar part features a rhythmic pattern of eighth notes with a pick attack (indicated by a 'p' symbol) in measures 53-55. The Piano part has a *mf* (mezzo-forte) dynamic marking and a 'piano cadenza' instruction in measure 55.

56 57 58

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

Red.

59 60 61

Fl. *mp*

Hn *mp* *f*

Perc. *mp* crotales 7:6

El. gr

Vln *p*

Vla

Vc.

Pno

Red. Red.

Detailed description: This page of a musical score covers measures 59, 60, and 61. The Flute (Fl.) part begins in measure 59 with a whole rest, followed by a half note G4 in measure 60, and a half note A4 in measure 61, with a *mp* dynamic. The Horn (Hn) part starts in measure 59 with a half note G3, followed by a half note F3 in measure 60, and a half note E3 in measure 61, with dynamics *mp* and *f*. The Percussion (Perc.) part has rests in measures 59 and 60, and a crotale pattern in measure 61 with a *mp* dynamic. The Violin (Vln) part has rests in measures 59 and 60, and a half note G4 in measure 61 with a *p* dynamic. The Viola (Vla) and Violoncello (Vc.) parts have rests throughout. The Piano (Pno) part features a rhythmic accompaniment of eighth notes in both hands, with a *Red.* (ritardando) marking at the end of measure 61.

45

I

The musical score is arranged in a standard orchestral layout. It includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno). The score is divided into three measures. Measure 62 shows the Flute and Violin/Viola/Vcello parts. Measure 63 is marked with a first ending bracket (I) and contains woodwind and string entries. Measure 64 features woodwinds, guitar, and piano. Dynamics include *mp*, *mf*, and *p*. Fingerings and slurs are indicated throughout. A rehearsal mark 'I' is placed above the piano part in measure 63.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno

62

63

64

*mp*

*mp*

*mp*

*mf*

*p*

*p*

*p*

*mf*

Red.



65 66 67

Fl. Fl. Cl.

Hn

Perc. *crotales* 7:8 *mp*

El. gr *mf*

Vln *p* 6:5 6:5

Vla *p* 6:5 6:5

Vc. *p* 6:5 6:5

Pno *mf*

6:5

Detailed description: This page of a musical score covers measures 65, 66, and 67. The instruments are arranged in a standard orchestral layout. Measures 65 and 66 are mostly silent for most instruments, with some sustained notes in the Flute and Clarinet parts. In measure 67, the Horn plays a half note chord, the Percussion plays a crotale pattern (7:8), the Electric Guitar plays a melodic line with a *mf* dynamic, and the Violin, Viola, and Violoncello play a melodic line with a *p* dynamic and a 6:5 interval marking. The Piano part also begins in measure 67 with a *mf* dynamic.

**J**

68 69 70

Fl. *mf* tr

Fl. *mf* tr

Cl. *mf* tr

Hn. 4:3 *f*

Perc.

El. grt. guitar cadenza

Vln

Vla

Vc.

Pno. **J**

Ped.

Musical score for measures 71 and 72. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gr.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Piano (Pno.).

Measure 71:

- Fl. 1: Rest
- Fl. 2: Rest
- Cl.: Rest
- Hn.: Rest
- Perc.: Rest
- El. gr.: Rhythmic pattern with eighth notes and slurs.
- Vln.: *pizz.* *sfz* (pizzicato, fortissimo)
- Vla.: *pizz.* *sfz* (pizzicato, fortissimo)
- Vc.: *pizz.* *sfz* (pizzicato, fortissimo)
- Pno.: Rest

Measure 72:

- Fl. 1: *mp* (mezzo-piano), melodic line with slurs.
- Fl. 2: *mp* (mezzo-piano), sustained note with slur.
- Cl.: *mp* (mezzo-piano), melodic line with slurs.
- Hn.: *mp* (mezzo-piano), sustained note with slur.
- Perc.: *p* (piano), cymbal with slurs.
- El. gr.: Continuation of rhythmic pattern.
- Vln.: *arco* *p* (arco, piano), sustained note with slur.
- Vla.: *arco* *p* (arco, piano), sustained note with slur.
- Vc.: *arco* *p* (arco, piano), sustained note with slur.
- Pno.: Rest

**K**

Fl. *f* *sfz* *sfz* *sfz*

Fl. *f* *sfz* *sfz* *sfz*

Cl. *f* *sfz* *sfz* *sfz*

Hn. *f* *sfz* *sfz* *sfz*

Perc. *ff* *sfz* *sfz* *sfz* gong

El. gtr. heavy distortion

Vln. *f* *sfz* *sfz* *sfz*

Vla. *f* *sfz* *sfz* *sfz*

Vc. *f* *sfz* *sfz* *sfz*

**K**

Pno. *fff* *sfz* *sfz* *sfz*

# V. The Giant

David M. Shere

50

**A** ♩ = 100

Flute

Flute

Clarinet in Bb

Horn in F

Percussion

Electric guitar

Violin

Viola

Violoncello

Piano

*sfz*

*sfz*

*sfz*

*ff* — *sfz*

cymbal

bass drum

*pizz. q*

*pizz. q*

*pizz. q*

*ff*

black/white-key clusters

Fl. *f*

Fl. *f*

Cl. *f*

Hrn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

where the ending pitches are not a part of the gliss., play them normally

*ff* *sfz*

Detailed description: This page of a musical score is for page 51. It features ten staves. The top three staves are for woodwinds: Flute 1 (Fl.), Flute 2 (Fl.), and Clarinet (Cl.), all in treble clef with a 4/4 time signature. They play a melodic line starting at the end of the previous page, marked with a forte (*f*) dynamic. The Horn (Hrn) staff is in treble clef with a 4/4 time signature, showing a glissando from a lower pitch to a higher one, with dynamics *ff* and *sfz* indicated. A text box notes that the ending pitches are not part of the glissando and should be played normally. The Percussion (Perc.), Electric Guitar (El. gtr), Violin (Vln), Viola (Vla), and Violoncello (Vc.) staves are currently silent. The Piano (Pno) is in bass clef with a 4/4 time signature, playing a rhythmic accompaniment of quarter notes with accents.

This musical score page, numbered 52, is set in 6/8 time and features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts begin with a melodic line marked with a forte (*f*) dynamic and a slur. The Horn (Hn) part has a melodic line with a forte (*ff*) dynamic and a slur, followed by a rest and then a melodic line with a forte (*ff*) dynamic and a slur. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) parts are marked with arco-ord. and a forte (*f*) dynamic. The Piano (Pno) part features a rhythmic accompaniment with a forte (*f*) dynamic. The score is divided into three measures, with a 4/4 time signature at the end of each measure. Dynamics include *ff* and *sfz*. Performance markings include slurs, accents, and breath marks.

This musical score page, numbered 53, is set in 4/4 time and contains the following parts:

- Fl. (Flute):** Two staves. The first staff begins with a rest, followed by a melodic phrase starting on G4 with dynamics *ff* and *sfz*, then a half note on A4 with *mf*. The second staff begins with a rest, followed by a melodic phrase starting on G4 with dynamics *ff* and *sfz*, then a half note on A4 with *mf*. Both staves have a trill (tr) over the final note.
- Cl. (Clarinet):** One staff. The first staff begins with a rest, followed by a melodic phrase starting on G4 with dynamics *ff* and *sfz*, then a half note on A4 with *mf*. It has a trill (tr) over the final note.
- Hn (Horn):** One staff. It begins with a rest, followed by a half note on G2 with *ff*, then a half note on A2 with *sfz*, and ends with a half note on G2 with *ff*.
- Perc. (Percussion):** One staff. It begins with a rest, followed by a cymbal crash (cymbal) with *f* dynamics.
- El. gtr (Electric Guitar):** One staff. It begins with a rest, followed by a melodic phrase starting on G4 with dynamics *ff* and *sfz*, then a half note on A4 with *mp*.
- Vln (Violin):** One staff. It begins with a rest, followed by a melodic phrase starting on G4 with dynamics *ff* and *sfz*, then a half note on A4.
- Vla (Viola):** One staff. It remains silent throughout the page.
- Vc. (Violoncello):** One staff. It begins with a rest, followed by a melodic phrase starting on G2 with dynamics *ff* and *sfz*, then a half note on A2.
- Pno (Piano):** Two staves. The right hand plays a sequence of chords: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of chords: G2, A2, B2, C3, D3, E3, F3, G3.



**B**

Fl. *sfz* *ff* *sfz*

Fl. *sfz* *ff* *sfz*

Cl. *sfz* *ff* *sfz*

Hn *sfz* *ff* *sfz*

Perc. *gong* *sfz*

El. grt *ff*

Vln *f* *pizz.* *sfz*

Vla *f* *pizz.* *sfz*

Vc. *f* *pizz.* *sfz* *arco-spiccato* *f*

Pno *f*

Measures 9, 10, 11, 12, 13

Tempo:  $\text{♩} = 120$

Key signature: 2 flats

Time signature: 6/8, 4/4, 6/8

Musical score for page 55, measures 15-18. The score is in 4/4 time and features a key signature of one flat (B-flat major). A common time signature change to 6/8 occurs at measure 16. The instruments and their parts are:

- Fl. (Flute):** Measures 15-18. Dynamics: *ff* (measures 15-16), *sfz* (measures 17-18).
- Cl. (Clarinet):** Measures 15-18. Dynamics: *ff* (measures 15-16), *sfz* (measures 17-18).
- Hn. (Horn):** Measures 15-18. Dynamics: *ff* (measure 15), *sfz* (measures 16-18). Includes a circled chord in measure 18.
- Perc. (Percussion):** Measures 15-18. Includes cymbal and bass drum. Dynamics: *sfz* (measures 17-18).
- El. gtr. (Electric guitar):** Measures 15-18. Includes a circled chord in measure 18.
- Vln. (Violin):** Measures 15-18. Dynamics: *sfz* (measures 17-18). Includes *pizz.* (pizzicato) marking.
- Vla. (Viola):** Measures 15-18. Dynamics: *sfz* (measures 17-18). Includes *pizz.* (pizzicato) marking.
- Vc. (Violoncello):** Measures 15-18. Dynamics: *sfz* (measures 17-18). Includes *pizz.* (pizzicato) marking.
- Pno. (Piano):** Measures 15-18. Dynamics: *ff* (measures 16-18). Includes a circled chord in measure 18.

Fl. *f*

Fl. *f*

Cl. *f*

Hn. *ff* *sfz* *ff* *sfz*

Perc.

El. gtr.

Vln. arco-ord. *f*

Vla. arco-ord. *f*

Vc. arco-ord. *f*

Pno

18 19

Musical score for page 57, measures 20-21. The score is in 4/4 time and features the following instruments and parts:

- Fl. (Flute):** Measure 20 is a whole rest. Measure 21 has a half note G4 (with a sharp sign) and a half note F4 (with a flat sign), both marked *ff* and *sfz* with a hairpin.
- Cl. (Clarinet):** Measure 20 is a whole rest. Measure 21 has a half note G4 (with a flat sign) and a half note F4 (with a flat sign), both marked *ff* and *sfz* with a hairpin.
- Hn (Horn):** Measure 20 has a whole rest. Measure 21 has a half note G3 (with a flat sign) and a half note F3 (with a flat sign), both marked *ff* and *sfz* with a hairpin.
- Perc. (Percussion):** Whole rests in both measures.
- El. gtr (Electric guitar):** Whole rests in both measures.
- Vln (Violin):** Measure 20 has a sixteenth-note figure: G4, A4, B4, A4, G4, F4, E4, D4. Measure 21 has a whole rest.
- Vla (Viola):** Measure 20 has a sixteenth-note figure: G4, A4, B4, A4, G4, F4, E4, D4. Measure 21 has a half note G4 (with a flat sign) and a half note F4 (with a flat sign), both marked *ff* and *sfz* with a hairpin.
- Vc. (Violoncello):** Measure 20 has a sixteenth-note figure: G3, A3, B3, A3, G3, F3, E3, D3. Measure 21 has a whole rest.
- Pno (Piano):** Measure 20 has a bass line with eighth notes: G2, A2, B2, A2, G2, F2, E2, D2. Measure 21 has a bass line with eighth notes: G2, A2, B2, A2, G2, F2, E2, D2.

Musical score for measures 22-24, featuring woodwinds, brass, percussion, strings, and piano. The score is in 4/4 time and includes a key signature change to D major at measure 24.

**Flutes (Fl.):** Measures 22-23: *ff* *sfz* *mf*. Measure 24: *sfz*.

**Clarinet (Cl.):** Measures 22-23: *ff* *sfz* *mf*. Measure 24: *sfz*.

**Horn (Hn.):** Measures 22-23: *ff* *sfz*. Measure 24: *ff* *sfz*.

**Percussion (Perc.):** Measures 22-23: *f*. Measure 24: *sfz*. Includes cymbal and gong.

**Electric Guitar (El. gtr.):** Measures 22-23: *ff* *sfz*. Measure 24: *ff*.

**Violin (Vln):** Measures 22-23: *ff* *sfz*. Measure 24: *f*.

**Viola (Vla):** Measures 22-23: *ff* *sfz*. Measure 24: *f*.

**Violoncello (Vc.):** Measures 22-23: *ff* *sfz*. Measure 24: *f*.

**Piano (Pno):** Measures 22-23: *mp*. Measure 24: *f*.

A boxed letter **D** is present above measure 24 in the Flute and Piano staves.

Musical score for page 59, measures 25-27. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno).

Measures 25-27 are marked with dynamics *ff* and *sfz*. The percussion part includes cymbal and gong. The string parts (Vln, Vla, Vc.) include pizzicato (*pizz.*) and arco-spiccato (*arco-spiccato*) markings. The piano part (Pno) includes a dynamic marking of *f*.

Musical score for measures 28-30. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Measures 28-29:** Flute and Clarinet parts are silent. Horn plays a half note G4 with *sfz* dynamic. Percussion is silent. Electric guitar, Violin, and Viola are silent. Violoncello and Piano play a rhythmic pattern of eighth notes.
- Measure 30:** Flute and Clarinet enter with a melodic line starting on G4, marked *ff*. Horn plays a half note G4 with *ff* dynamic, then a half note F4 with *sfz* dynamic. Percussion plays a cymbal with *f* dynamic. Electric guitar, Violin, and Viola are silent. Violoncello and Piano continue their rhythmic pattern.

E

31 32 33 34 35

Fl. *sfz*

Fl. *sfz*

Cl. *sfz*

Hn. *ff* *sfz*

Perc. gong *sfz* cymbal bass drum *sfz*

El. gtr. *ff*

Vln. pizz. *sfz* arco-ord. *f*

Vla. pizz. *sfz* arco-ord. *f*

Vc. arco-spiccato *f* pizz. *sfz* arco-ord. *f*

Pno. *f* *ff*

E



Musical score for measures 36-39, featuring the following instruments and parts:

- Fl. (Flute):** Two staves. Measures 36-37 show melodic lines with accents. Measure 38 features a fortissimo (*sfz*) dynamic.
- Cl. (Clarinet):** One staff. Measures 36-37 show melodic lines with accents. Measure 38 features a fortissimo (*sfz*) dynamic.
- Hn (Horn):** One staff. Measures 36-37 are silent. Measure 38 features a fortissimo (*ff*) dynamic with accents.
- Perc. (Percussion):** One staff. Measures 36-37 are silent. Measure 38 features a cymbal (*f*) and gong (*ffz*) dynamic.
- El. grt (Electric Guitar):** One staff. Measures 36-37 show a rhythmic pattern. Measure 38 features a fortissimo (*f*) dynamic.
- Vln (Violin):** One staff. Measures 36-37 are silent. Measure 38 features a fortissimo (*f*) dynamic with *arco-spiccato* articulation.
- Vla (Viola):** One staff. Measures 36-37 are silent. Measure 38 features a fortissimo (*f*) dynamic with *arco-spiccato* articulation.
- Vc. (Violoncello):** One staff. Measures 36-37 are silent. Measure 38 features a fortissimo (*f*) dynamic with *arco-spiccato* articulation.
- Pno (Piano):** Two staves. Measures 36-37 are silent. Measure 38 features a fortissimo (*f*) dynamic.

**F**

40 41 42 43

Fl. *sfz*

Cl. *sfz*

Hn. *ff sfz ff sfz* *ff sfz*

Perc. *sfz* cymbal bass drum

El. gtr. *ff*

Vln. *pizz. sfz*

Vla. *pizz. sfz*

Vc. *pizz. sfz*

Pno. *f* *ff*

**F**

Musical score for measures 44-47. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Fl. (1st):** Measures 44-47, *mf*. Notes: G4 (44), A4 (45), B4 (46), C5 (47).
- Fl. (2nd):** Measures 44-47, *mf*. Notes: G4 (44), A4 (45), B4 (46), C5 (47).
- Cl.:** Measures 44-47, *mf*. Notes: G4 (44), A4 (45), B4 (46), C5 (47).
- Hn.:** Measures 44-47, rests.
- Perc.:** Measures 44-47, rests.
- El. gtr.:** Measures 44-47, *ff*. Rhythmic pattern: eighth notes with slurs.
- Vln.:** Measures 44-47, *mf*, arco-sul pont. Notes: G4 (44), A4 (45), B4 (46), C5 (47).
- Vla.:** Measures 44-47, *mf*, arco-sul pont. Notes: G4 (44), A4 (45), B4 (46), C5 (47).
- Vc.:** Measures 44-47, *mf*, arco-sul pont. Notes: G4 (44), A4 (45), B4 (46), C5 (47).
- Pno.:** Measures 44-47, rests. Measure 48 starts with *f* and notes: G4, A4, B4, C5.

**G**

48 49 50

Fl. *sfz*

Fl. *sfz*

Cl. *sfz*

Hn. *ff* *sfz*

Perc.

El. gtr.

Vln. *f* arco-spiccato *sfz*

Vla. *f* arco-spiccato *sfz*

Vc. *f* arco-spiccato *sfz*

Pno. *sfz* *ff*

**G**

Musical score for page 66, measures 51-52. The score is written for the following instruments:

- Fl. (Flute):** Two staves. Measures 51-52 feature a complex melodic line with many accidentals. Dynamics include *sfz* and *f*.
- Cl. (Clarinet):** One staff. Measures 51-52 feature a complex melodic line with many accidentals. Dynamics include *sfz* and *f*.
- Hn. (Horn):** One staff. Measures 51-52 feature a sustained note with a dynamic range from *ff* to *sfz*.
- Perc. (Percussion):** One staff. Measures 51-52 feature a cymbal and gong. Dynamics include *f* and *sfz*.
- El. gr. (Electric Guitar):** One staff. Measures 51-52 feature a melodic line with a dynamic of *ff*.
- Vln. (Violin):** One staff. Measures 51-52 are silent.
- Vla. (Viola):** One staff. Measures 51-52 are silent.
- Vc. (Violoncello):** One staff. Measures 51-52 are silent.
- Pno. (Piano):** Two staves. Measures 51-52 feature a rhythmic accompaniment with a dynamic of *sfz*.

**H**

54 55 56 57 58

Fl. *sfz*

Fl. *sfz*

Cl. *sfz*

Hn *sfz* *ff* *sfz* *ff*

Perc.

El. gtr

Vln *f* arco-ord. arco-spiccato *f* *sfz*

Vla *f* arco-ord. arco-spiccato *f* *sfz*

Vc. *f* arco-ord. arco-spiccato *f* *sfz*

**H**

Pno *f* *sfz* *f*

Detailed description: This page of a musical score covers measures 54 to 58. It features a woodwind section with two Flutes (Fl.), a Clarinet (Cl.), and Horns (Hn). The strings include Electric Guitar (El. gtr), Violins (Vln), Violas (Vla), and Cellos (Vc.). The Piano (Pno) part is also present. The score is divided into measures 54, 55, 56, 57, and 58. Measures 54-56 are in 4/4 time, while measures 57-58 are in 6/8 time. The woodwinds and strings play a rhythmic pattern of eighth notes. The Horns play a similar pattern but with dynamic markings of *sfz* and *ff*. The strings play a complex rhythmic pattern with various articulations like *arco-ord.* and *arco-spiccato*. The Piano part provides a steady accompaniment. A rehearsal mark **H** is placed above measure 56 and below measure 57.

68

Musical score for measures 68-70. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno).

Measures 68-70 are in 4/4 time. The key signature has one flat (B-flat).

Measure 68: Flute, Clarinet, and Horn play a quarter note G4 (B-flat) with a *sfz* dynamic. Electric Guitar plays a quarter note G4 (B-flat). Piano plays a quarter note G4 (B-flat).

Measure 69: Flute, Clarinet, and Horn play a quarter note A4 with a *sfz* dynamic. Horn has a *ff* dynamic marking. Electric Guitar plays a quarter note A4 (B-flat). Piano plays a quarter note A4 (B-flat).

Measure 70: Flute, Clarinet, and Horn play a quarter note B4 with a *sfz* dynamic. Horn has a *sfz* dynamic marking. Electric Guitar plays a quarter note B4 (B-flat). Piano plays a quarter note B4 (B-flat).

Percussion: A cymbal is played in measure 70 with a *f* dynamic.

Violin, Viola, and Violoncello: Play a melodic line starting in measure 69 with a *f* dynamic and *arco-spiccato* articulation.

Piano: A chord (C) is indicated below the staff in measure 69.

**I**

63 64 65 69

Fl. *f* *sfz*

Fl. *f* *sfz*

Cl. *f* *sfz*

Hn. fluttertongue *f* *sfz*

Perc. *ff* *ffz* gong

El. gtr. *ff* *sfz*

Vln. arco-micro-gliss. *f* *sfz*

Vla. arco-micro-gliss. *f* *sfz*

Vc. arco-micro-gliss. *f* *sfz*

**I**

Pno. *f* *sfz*

Detailed description: This page of a musical score covers measures 63 to 69. It features a woodwind section with two Flutes (Fl.), Clarinet (Cl.), and Horn (Hn.), a Percussion (Perc.) section, an Electric Guitar (El. gtr.), a string section with Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), and a Piano (Pno). The score is in 6/8 time and includes various dynamics such as *f* (forte), *ff* (fortissimo), and *sfz* (sforzando). Performance techniques like 'fluttertongue' and 'arco-micro-gliss.' are indicated. A first ending bracket labeled 'I' spans measures 63-69. The page number 173 is at the bottom.



# VI. The Skeleton

David M. Shere

**A** ♩ = 80

Flute

Flute

Clarinet in B $\flat$

Horn in F

Percussion

Electric guitar

Violin

Viola

Violoncello

Piano

random key clicks

wah pedal w/ delay

knock on wood with knuckles

col legno

knock on closed lid with knuckles

*p* *f* *pp*

*p* *f* *pp*

*p*

Musical score for page 71, measures 8-10. The score is arranged in a vertical stack of staves for various instruments. The instruments listed on the left are: Fl. (Flute), Fl. (Flute), Cl. (Clarinet), Hn (Horn), Perc. (Percussion), El. gtr (Electric guitar), Vln (Violin), Vla (Viola), Vc. (Violoncello), and Pno (Piano).  
Measures 8-10 are shown. Measure 8 contains a triplet of eighth notes in the first Flute staff, marked with a '3' and 'pp'. Measure 9 is mostly empty, with a '9' above the staff. Measure 10 is also mostly empty, with a '10' above the staff. The Piano part at the bottom shows a complex rhythmic pattern with triplets and other markings, including a '3' and 'pp' in measure 10. A 'f' (forte) dynamic marking is present below the piano part in measure 9.



14 15 16

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

*f* *pp* *f* *pp* *p* *pp*

tap lightly on bell with a wooden pencil

marimba  
random glissandi with mallet sticks

C

Detailed description: This page of a musical score, rehearsal mark C, covers measures 14, 15, and 16. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric Guitar (El. gtr), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The Flute part in measure 14 features a series of sixteenth-note runs with dynamic markings of *f* and *pp*. The Clarinet part also has a sixteenth-note run in measure 14. The Horn part in measure 14 is marked *p* and includes a performance instruction: "tap lightly on bell with a wooden pencil". The Percussion part in measure 16 features a marimba part with the instruction "marimba random glissandi with mallet sticks" and dynamic marking *p*. The Viola part in measure 14 has a few notes marked *pp*. The Piano part is silent throughout. Rehearsal mark C is indicated by a box with the letter 'C' above measure 14 and below measure 16.

17 18

Fl. Fl. Cl.

Hn

Perc. *f* *pp*

El. grtr

Vln

Vla

Vc.

Pno *pp*

knock on closed lid with knuckles

Detailed description: This page of a musical score covers measures 17 and 18. It features ten staves for different instruments: Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric Guitar (El. grtr), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measures 17 and 18 are mostly silent for most instruments, indicated by horizontal lines. The Percussion part in measure 17 consists of a series of rhythmic patterns with dynamic markings *f* and *pp*, and some notes are marked with '9' and '10'. The Piano part in measure 18 has a specific instruction: 'knock on closed lid with knuckles', with a musical notation showing a sequence of notes marked with 'x' and a dynamic marking of *pp*.

**D** random key clicks

Fl. *p* 3 *f* 2 6 *pp* 3

Fl. *p* 3 *f* 6

Cl. *p* 3 *f* 3

Hn. tap lightly on bell with a wooden pencil *p* 7 7 7

Perc.

El. gtr.

Vln. knock on wood with knuckles *p* 8 7 7

Vla.

Vc. knock on wood with knuckles *p* 3

**D** knock on closed lid with knuckles *p* 3

**E**  
23

Fl. *pp*

Fl. *pp*

Cl. *pp*

Hn. *f* *pp*

Perc. random glissandi with mallet sticks *p*

El. gtr.

Vln. *f* *col legno*

Vla. *p* *f* *col legno*

Vc. *f* *pp* *col legno*

**E**

Pno. *f* *pp*

Fl. <sup>24</sup>

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

*f*

*pp*

*pp*

9

10

9

7

5

Detailed description: This page of a musical score, numbered 77, contains nine staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Horn (Hn), all of which are currently silent. The fourth staff is for Percussion (Perc.), showing a rhythmic pattern of eighth notes with a dynamic marking of *f*. The fifth staff is for Electric guitar (El. gtr), also silent. The sixth staff is for Violin (Vln), featuring a single note with a dynamic marking of *pp* and a fermata. The seventh staff is for Viola (Vla), featuring a single note with a dynamic marking of *pp* and a fermata. The eighth staff is for Violoncello (Vc.), silent. The ninth staff is for Piano (Pno), silent. Various performance markings such as *f*, *pp*, and fermatas are present. Fingerings 7, 9, 10, and 5 are indicated for the Percussion, Violin, and Viola parts respectively.



Musical score for page 78, measures 25-26. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno).

Measures 25 and 26 are indicated at the top of the score. The Percussion part features a complex rhythmic pattern in measure 25, with notes marked with '7', '6', and '5'. The Electric Guitar part has a dynamic marking of *p* in measure 25 and *f* in measure 26, with a 'wah pedal w/ delay' effect indicated above the staff. The Electric Guitar part also includes notes marked with '3', '5', '6', '7', '6', and '5'.

**F**

27 28 29

random key clicks

3 5 6

*p*

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

+

3

*pp*

knock on wood with knuckles

5 6 7

col legno

6 5

*p* *f*

Vln

Vla

Vc.

**F**

Pno

Musical score for measures 30-32. The score includes parts for Flute 1 (Fl.), Flute 2 (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno).

**Flute 1 (Fl.):** Measures 30-32. Measure 30 contains a series of sixteenth-note runs with dynamic markings *f* and *pp*. Measure 31 has a dynamic marking *pp*. Measure 32 is a whole rest.

**Violin (Vln.):** Measure 30 contains a single note with a dynamic marking *pp*. Measures 31 and 32 are whole rests.

**Piano (Pno):** Measures 30-32. Measure 30 is a whole rest. Measure 31 contains a series of chords with dynamic markings *p* and *f*. Measure 32 contains a series of chords with a dynamic marking *pp*. A text box above the staff reads "knock on closed lid with knuckles".

G

Musical score for measures 33-35. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno). The key signature is G major. Measure numbers 33, 34, and 35 are indicated at the top of the staves.

Performance instructions and dynamics for the woodwind and string parts:

- Fl. (2nd staff):** "random key clicks" (measures 34-35), *p* (piano).
- Cl. (3rd staff):** "random key clicks" (measures 34-35), *p* (piano) in measure 34, *f* (forte) in measure 35.
- Vla. (6th staff):** "knock on wood with knuckles" (measures 34-35), *p* (piano) in measure 34, *f* (forte) in measure 35. Includes slurs and accents (*s*).
- Vc. (7th staff):** "knock on wood with knuckles" (measures 34-35), *p* (piano) in measure 34, *f* (forte) in measure 35, *pp* (pianissimo) in measure 35. Includes slurs and accents (*s*).



**H**

38 39

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

**H**

Pno

84

**I** random key clicks

Fl. *p* 3 5 6 7 6 5 *f* 7 6 5

Fl. random key clicks *p* 3

Cl. random key clicks *p* 3 *f* 5

Hn.

Perc.

El. gtr. 0 7 6 5 3 *f* *pp*

Vln.

Vla.

Vc.

**I**

Pno.

42 43 44

**J**

Fl. *pp*

Fl. *f* *pp*

Cl. *pp*

Hn *p* *f* *pp*

Perc. *pp*

El. gtr

Vln *p* *f*

Vla *p* *f*

Vc. *p* *f* *pp*

Pno *p* *f* *pp*

tap lightly on bell with a wooden pencil

random glissandi with mallet sticks

knock on wood with knuckles

col legno

knock on closed lid with knuckles



random key clicks

FL. *p* 3 6 6 *f* 7 6 5

FL. *p* 3

CL. *p* 3 *f* 5

Hn. *p* 5

Perc. *f* 9 10 7 6 5

El. gtr. *p* 3 5 6

wah pedal w/ delay

Vln. *pp* 5 *p*

Vla. *pp* 5

Vc. *p* 3

knock on wood with knuckles

knock on wood with knuckles

knock on closed lid with knuckles

*p*

Musical score for measures 47 and 48, featuring the following instruments and parts:

- Fl. (Flute):** Measure 47 has a triplet of eighth notes marked *pp*. Measure 48 has a triplet of eighth notes marked *pp*.
- Fl. (Flute):** Measure 47 has a sixteenth-note triplet marked *f*, followed by a sixteenth-note triplet marked *f*, and a sixteenth-note triplet marked *f*. Measure 48 has a triplet of eighth notes marked *pp*.
- Cl. (Clarinet):** Measure 47 has a triplet of eighth notes marked *pp*. Measure 48 has a triplet of eighth notes marked *pp*.
- Hn (Horn):** Measure 47 has a triplet of eighth notes marked *f*. Measure 48 has a triplet of eighth notes marked *pp*.
- Perc. (Percussion):** Measure 47 has a triplet of eighth notes marked *f*. Measure 48 has a triplet of eighth notes marked *mp*.
- El. gtr (Electric guitar):** Measure 47 has a triplet of eighth notes marked *f*. Measure 48 has a triplet of eighth notes marked *pp*.
- Vln (Violin):** Measure 47 has a triplet of eighth notes marked *f*. Measure 48 has a triplet of eighth notes marked *pp*. Includes the instruction "col legno".
- Vla (Viola):** Measure 47 has a triplet of eighth notes marked *p*. Measure 48 has a triplet of eighth notes marked *f*. Includes the instruction "knock on wood with knuckles" and "col legno".
- Vc. (Violoncello):** Measure 47 has a triplet of eighth notes marked *f*. Measure 48 has a triplet of eighth notes marked *pp*. Includes the instruction "col legno".
- Pno (Piano):** Measure 47 has a triplet of eighth notes marked *f*. Measure 48 has a triplet of eighth notes marked *pp*.

**K** random key clicks

Fl. *p* 3 5 6 *f* 7 6 5

Fl. *p* 3 random key clicks

Cl. *p* 3 *f* 5 random key clicks

Hn. tap lightly on bell with a wooden pencil *p* 5

Perc. 7 6 5 *f* 6 7

El. gtr.

Vln. *pp* 5 *p* 5 knock on wood with knuckles

Vla. 5 *pp*

Vc. 3 *p* 3 knock on wood with knuckles

**K** knock on closed lid with knuckles *p*

Detailed description of the musical score: The score is for page 88 and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno). The score is divided into two systems. The first system (measures 49-50) features the Flute playing a melodic line with dynamics *p* and *f*, and fingerings 3, 5, 6, 7, 6, 5. The Clarinet and Horn parts have specific performance instructions: 'random key clicks' and 'tap lightly on bell with a wooden pencil'. The Percussion part has a complex rhythmic pattern with dynamics *p* and *f*. The Violin and Viola parts have dynamics *pp* and *p*. The Violoncello part has a dynamic of *p*. The Piano part has a dynamic of *p*. The second system (measures 51-52) continues the Flute and Clarinet parts with 'random key clicks' and dynamics *p* and *f*. The Violin part has a dynamic of *p* and a performance instruction 'knock on wood with knuckles'. The Viola part has a dynamic of *pp*. The Violoncello part has a dynamic of *p* and a performance instruction 'knock on wood with knuckles'. The Piano part has a dynamic of *p* and a performance instruction 'knock on closed lid with knuckles'. A box with the letter 'K' is placed at the beginning of the first system and at the beginning of the Piano part in the second system.

Musical score for measures 51 and 52, featuring Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno.).

**Fl. (First Flute):** Measure 51: *pp*, triplet of eighth notes. Measure 52: *pp*, triplet of eighth notes.

**Fl. (Second Flute):** Measure 51: *f*, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Measure 52: *pp*, triplet of eighth notes.

**Cl. (Clarinet):** Measure 51: *pp*, triplet of eighth notes. Measure 52: *pp*, triplet of eighth notes.

**Hn. (Horn):** Measure 51: *f*, triplet of eighth notes. Measure 52: *pp*, triplet of eighth notes.

**Perc. (Percussion):** Measure 51: Triplet of eighth notes (9), triplet of eighth notes (10). Measure 52: Triplet of eighth notes (9), triplet of eighth notes (7), triplet of eighth notes (6), triplet of eighth notes (5).

**El. gtr. (Electric Guitar):** Rest.

**Vln. (Violin):** Measure 51: *f*, triplet of eighth notes, triplet of eighth notes. Measure 52: *f*, triplet of eighth notes, triplet of eighth notes.

**Vla. (Viola):** Measure 51: *p*, triplet of eighth notes, triplet of eighth notes. Measure 52: *f*, triplet of eighth notes, triplet of eighth notes.

**Vc. (Violoncello):** Measure 51: *f*, triplet of eighth notes. Measure 52: *pp*, triplet of eighth notes.

**Pno. (Piano):** Measure 51: *f*, triplet of eighth notes, triplet of eighth notes. Measure 52: *pp*, triplet of eighth notes, triplet of eighth notes.

**Performance Instructions:**

- col legno** (Violin and Viola)
- knock on wood with knuckles** (Viola)

53 54

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

*pp*

*p*

7

6

5

7

5

*pp*

Detailed description: This page of a musical score covers measures 53 and 54. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Clarinet, Horn) and strings (Violin, Viola, Violoncello) are mostly silent, indicated by rests. The Percussion part features a complex rhythmic pattern with multiple layers of notes, including a prominent triplet of eighth notes marked with a '7' above it. The Electric Guitar part has a few notes in measure 53, marked with a '7' and a *pp* dynamic. The Viola part has notes in measure 53, marked with a '5' and a *pp* dynamic. The Piano part is silent. The page number '90' is in the top left, and measure numbers '53' and '54' are at the top of the first and second systems respectively.

Musical score for measures 55, 56, and 57. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Percussion (Perc.), Electric guitar (El. gtr), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measures 55 and 56 are mostly silent for all instruments. Measure 57 features a final chord for all instruments. The Percussion part includes a rhythmic pattern in measures 55 and 56, marked with *pp* and *ppp*, and fingerings 6 and 5.

# VII. The Demon

David M. Shere

**A** ♩=68

Flute *p* *mf*

Flute *p* *mf*

Clarinet in Bb *p* *mf*

Horn in F *p* *mf*

Percussion

Electric guitar *mf* fuzztone

Violin *p*

Viola *p*

Violoncello *p*

Piano *f*

**A** ♩=68

**B**

Fl. *p*

Fl. *p*

Cl. *p*

Hn *p*

Perc. cymbal *p*

El. gtr

Vln *mf*

Vla *mf*

Vc. *mf*

Pno *p*

Detailed description: This page of a musical score, numbered 93, features a section marked with a boxed 'B'. The score is arranged in a standard orchestral format. The woodwind section includes two Flutes (Fl.), Clarinet (Cl.), and Horn (Hn), all playing in a piano (*p*) dynamic. The Percussion (Perc.) part features a cymbal. The Electric Guitar (El. gtr) part has a complex rhythmic pattern with a '7' marking above a group of notes. The string section consists of Violin (Vln), Viola (Vla), and Violoncello (Vc.), all playing in a mezzo-forte (*mf*) dynamic. The Piano (Pno) part is in a piano (*p*) dynamic, with a '5' marking below a group of notes. The score is written in a key signature of one sharp (F#) and a common time signature (C). The section marked 'B' begins with a measure containing a '5' marking above a note, indicating a fifth finger fingering.



This musical score page, numbered 94, features ten staves for various instruments. The top staff is for the first Flute (Fl.), marked *mp*, with a melodic line of eighth notes. The second staff is for the second Flute (Fl.), also marked *mp*, with a melodic line including slurs and a fermata. The Clarinet (Cl.) staff has a few notes and rests. The Horn (Hn) staff is mostly silent. The Percussion (Perc.) staff shows a dynamic swell. The Electric Guitar (El. gtr.) staff has a complex rhythmic pattern with a downward slide. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) staves are mostly silent. The Piano (Pno) staff has a few chords and rests.

7

Perc.

Fl. *p*

Fl. *mp*

Cl.

Hn.

Perc. *mp*

El. gtr.

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mf*

8

Perc.

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

9

Perc.

Fl. *f*

Fl. *f*

Cl. *f*

Hn. *f*

Perc. *p*

El. gtr.

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p*

10

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr

Vln

Vla

Vc.

Pno

This musical score page, numbered 99, features a variety of instruments. At the top left, a box containing the letter 'C' indicates a section change. The woodwind section includes two Flutes (Fl.), a Clarinet (Cl.), and a Horn (Hn). The Percussion (Perc.) part features a cymbal. The string section consists of Violin (Vln), Viola (Vla), and Violoncello (Vc.). The Piano (Pno) part is at the bottom. The score is divided into two measures. The first measure includes dynamics such as *p* (piano) and *f* (forte). The second measure includes a *p* dynamic and a *tr* (trill) marking. The piano part features a prominent tremolo effect in the right hand.

13

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno

14

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno



15

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno

16 17

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno

**D**

Fl. *mp*

Cl. *p*

Hn *p* *ff*

Perc. cymbal *p*

El. gtr *8va*

Vln *ff*

Vla *ff*

Vc. *p*

Pno *ff*

Detailed description: This page of a musical score, numbered 104, features a section marked with a 'D' in a box. The score is arranged in a standard orchestral layout. The woodwind section includes two Flutes (Fl.), Clarinet (Cl.), and Horn (Hn). The brass section includes Horn (Hn). The percussion (Perc.) part features a cymbal. The string section includes Electric Guitar (El. gtr), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The piano (Pno) part is at the bottom. The music is in a key with one sharp (F#) and a 4/4 time signature. The woodwinds play rhythmic patterns, with the flute marked *mp*. The clarinet and horn play sustained notes, with the horn marked *p* and *ff*. The percussion plays a cymbal with a *p* dynamic. The electric guitar plays a complex, fast-moving line marked *8va*. The strings play sustained notes, with the violin and viola marked *ff* and the cello marked *p*. The piano part features a *ff* dynamic and a complex chordal structure.

19

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno

20

Perc.

Fl.

Fl.

Cl.

Hn

Perc.

El. gtr

Vln

Vla

Vc.

Pno

21

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. grt.

Vln.

Vla.

Vc.

Pno

Musical score for page 108, system 22. The score includes staves for Percussion, Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Electric Guitar (El. grtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno).

**Perc.** (Percussion): Two staves. The top staff has a dotted line with a downward arrow and a fermata. The bottom staff has a fermata.

**Fl.** (Flute): Two staves. The top staff starts with a dynamic marking of *p* and a fermata, then continues with a melodic line. The bottom staff has a rhythmic accompaniment. A dynamic marking of *mp* is present.

**Cl.** (Clarinet): One staff with a rhythmic accompaniment and a dynamic marking of *ff*.

**Hn.** (Horn): One staff with a melodic line and a dynamic marking of *mf*.

**El. grtr.** (Electric Guitar): One staff with a complex rhythmic pattern and a dynamic marking of *p*. A circled '8' is above the staff.

**Vln.** (Violin): One staff with a melodic line and a dynamic marking of *p*.

**Vla.** (Viola): One staff with a melodic line.

**Vc.** (Violoncello): One staff with a melodic line and a dynamic marking of *p*.

**Pno.** (Piano): Two staves. The top staff has a melodic line and a dynamic marking of *p*. The bottom staff has a rhythmic accompaniment.

23

Perc.

Fl.

Fl.

Cl.

Hn.

Perc.

El. grt.

Vln.

Vla.

Vc.

Pno



110 **E**

Fl. *ff*

Fl. *tr*

Cl. *p*

Hn *ff*

Perc. *p*

El. gtr *6*

Vln *ff*

Vla

Vc. *5*

Pno *ff*

Detailed description: This page of a musical score covers measures 110 to 114. It features ten staves for different instruments. The Flute (Fl.) part has a melodic line with slurs and accents, marked *ff*. The Clarinet (Cl.) part has a rhythmic pattern with trills, marked *p*. The Horn (Hn) part has a sustained chord, marked *ff*. The Percussion (Perc.) part has a simple rhythmic pattern, marked *p*. The Electric Guitar (El. gtr) part has a complex, fast-moving line with sixteenth notes and slurs, marked with the number 6. The Violin (Vln) part has a sustained chord, marked *ff*. The Viola (Vla) part has a sustained chord. The Violoncello (Vc.) part has a sustained chord, marked with the number 5. The Piano (Pno) part has a complex, fast-moving line with sixteenth notes and slurs, marked *ff*. A section marker **E** is located at the beginning of measure 110.

Musical score for page 215, featuring woodwinds, strings, and percussion. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno).

The score is marked with a rehearsal mark **(b)** at the beginning of the woodwind parts. The Flute part starts with a **ff** dynamic. The Clarinet part starts with a **p** dynamic. The Horn part starts with a **mf** dynamic. The Electric Guitar part features a series of sixteenth-note patterns, each marked with a **6** (sixteenth notes). The Violin part starts with a **ff** dynamic. The Viola part starts with a **ff** dynamic. The Violoncello part starts with a **ff** dynamic. The Piano part features a series of sixteenth-note patterns, each marked with a **6** (sixteenth notes).

112

Fl. <sup>26</sup>  
*p*

Fl. *mp*

Cl. *mp*

Hn

Perc.

El. gtr

Vln *p*

Vla *mp*

Vc.

Pno *p*

Musical score for orchestral instruments. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), and Violoncello (Vc.).

- Fl. (top):** Features a melodic line with a fermata and a dynamic marking of *p*. A measure number '5' is indicated above the staff.
- Cl.:** Features a rhythmic pattern of eighth notes.
- Hn.:** Features a melodic line with a fermata and a dynamic marking of *p*.
- Perc.:** Features a cymbal part with a dynamic marking of *p*.
- El. gtr.:** Features a complex rhythmic pattern with sixteenth notes and a dynamic marking of *p*. Measure numbers '6' are indicated below the staff.
- Vln.:** Features a melodic line with a fermata.
- Vla.:** Features a melodic line with a dynamic marking of *p*.
- Vc.:** Features a melodic line with a fermata.
- Pno.:** Features a melodic line with a dynamic marking of *sfz*.

114

Fl.

Fl.

Cl.

Hn.

Perc.

El. gtr.

Vln.

Vla.

Vc.

Pno

*p*

*p*

3

6

6

6

6

6

6

6

6

This musical score page, numbered 115, features a variety of instruments. At the top, there are four woodwind staves: Flute (Fl.), Clarinet (Cl.), and Horn (Hn), each with a trill marked with a wavy line and a 'tr' symbol. The Flute part is marked with a '2<sup>o</sup>' and a 'p' dynamic. The Percussion (Perc.) staff shows a drum set with a 'ff' dynamic. The Electric Guitar (El. gtr.) part is a complex, fast-moving line with sixteenth-note patterns, each measure containing a '6' indicating a sixteenth-note group. The string section consists of Violin (Vln), Viola (Vla), and Violoncello (Vc.) staves, all playing sustained notes with a 'fff' dynamic. The Piano (Pno) part is in the bottom two staves, featuring a tremolo effect in the right hand and a 'p' dynamic in the left hand.

116

Musical score for measures 116-117. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). The key signature is F major, indicated by a large 'F' in a box at the beginning of the Flute part. The time signature is 4/4. The score features various dynamics including *sfz* (sforzando), *p* (piano), and *mf* (mezzo-forte). The Percussion part includes 'gong' and 'crotales' sections. The Electric Guitar part has a complex, arpeggiated texture. The string parts (Vln, Vla, Vc.) include 'pizz.' (pizzicato) markings and a five-measure rest in the Violin part. The Piano part features a complex texture with multiple staves and a *mf* dynamic.

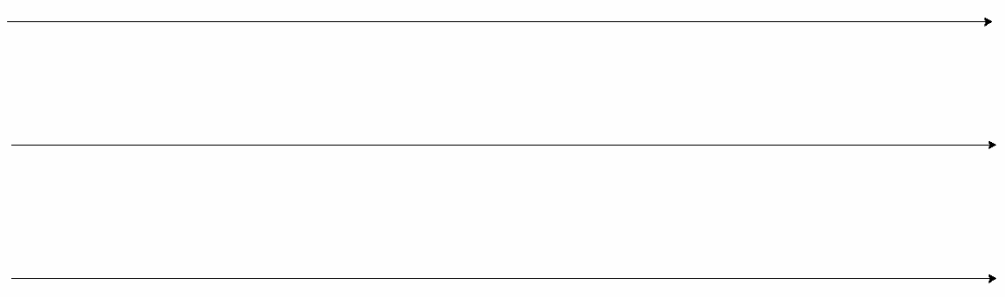
This page of a musical score contains seven staves. The top three staves are empty. The fourth staff is for Horn (Hn) and contains a treble clef. The fifth staff is for Percussion (Perc.) and contains a treble clef. The sixth staff is for Electric Guitar (El. gtr) and contains a treble clef, a key signature of one flat, and a complex melodic line with many accidentals and ties. A box highlights a section of this staff, with a bracket above it labeled "[4-6x]". The seventh staff is for Violin (Vln) and contains a treble clef. The eighth staff is for Viola (Vla) and contains a bass clef and a few notes. The ninth staff is for Violoncello (Vc.) and contains a bass clef and a few notes. The tenth staff is for Piano (Pno) and contains two staves (treble and bass clefs) with a few notes and a dynamic marking of *p* at the end.





El. gtr

33



Pno

*mf*

Five empty musical staves, each consisting of a horizontal line with a right-pointing arrow at its end, indicating a space for musical notation.

El. gtr

34

Musical notation for electric guitar (El. gtr) starting at measure 34. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a complex, fast-paced melodic line with many slurs and ties, suggesting a technical or virtuosic piece.

Three empty musical staves, each consisting of a horizontal line with a right-pointing arrow at its end, indicating a space for musical notation.

Pno

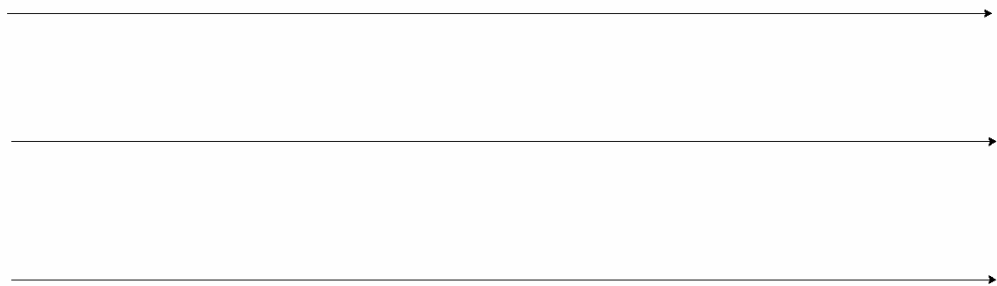
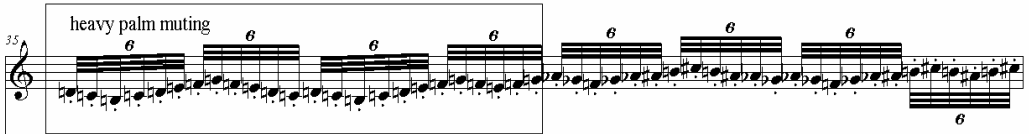
Musical notation for piano (Pno) consisting of two staves (treble and bass clefs) with a brace on the left. The staves are currently empty, indicating a space for piano accompaniment.



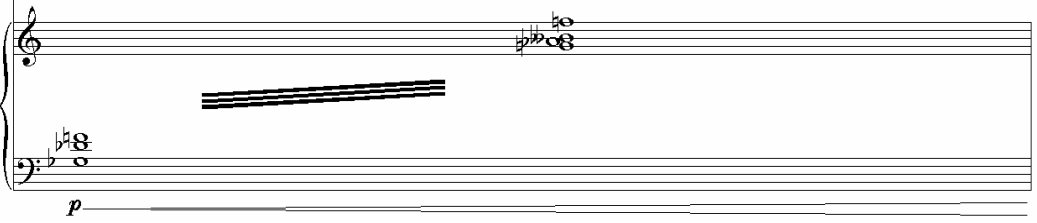
El. gtr

35

heavy palm muting



Pno



**G**

Fl. *p*

Fl. *p*

Cl. *p*

Hn. *p*

Perc. *p*  
crotales

El. gtr. 6 6 6 6 6 6 6 6

Vln. *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

**G**

Pno. *mf*

Five empty musical staves, each consisting of a horizontal line with a right-pointing arrow at its end, indicating a space for musical notation.

El. gtr

37

6 6 6 6 6 6 6 6

Electric guitar notation starting at measure 37, featuring a complex sixteenth-note pattern with six '6' symbols below the staff.

Three empty musical staves, each consisting of a horizontal line with a right-pointing arrow at its end, indicating a space for musical notation.

Pno

Piano accompaniment staves showing two empty staves (treble and bass clef) with a brace on the left.



Five empty musical staves, each with a right-pointing arrow at the end, intended for guitar notation.

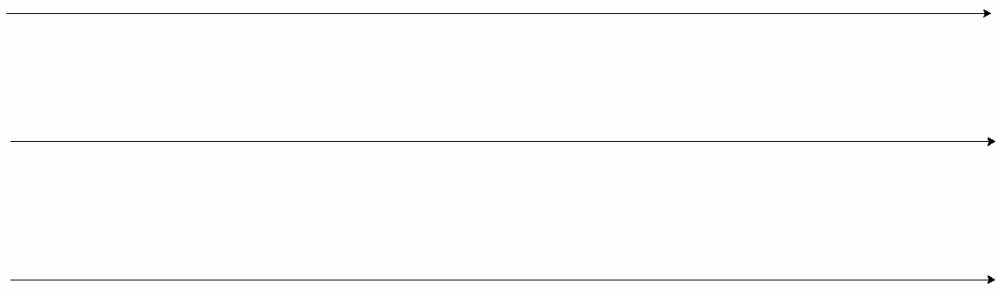
El. gtr



38

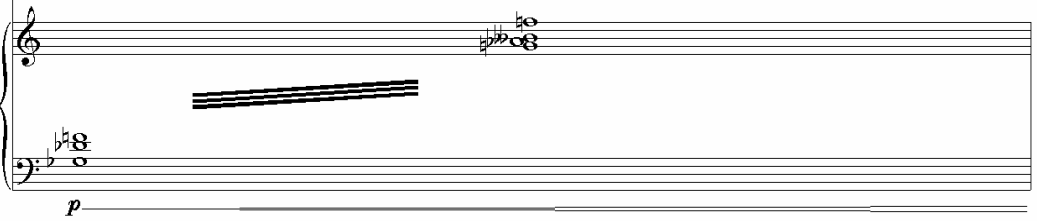
6 6 6 6 14 14

Staff with musical notation for electric guitar, including a treble clef, a key signature of one sharp (F#), and a common time signature. The notation consists of a series of sixteenth-note chords. Measure numbers 38, 6, 6, 6, 6, 14, and 14 are indicated below the staff.



Three empty musical staves, each with a right-pointing arrow at the end.

Pno



*p*

Staff with musical notation for piano, including a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a common time signature. The notation includes a piano dynamic marking (*p*) and a series of chords. A double bar line is present in the middle of the staff.

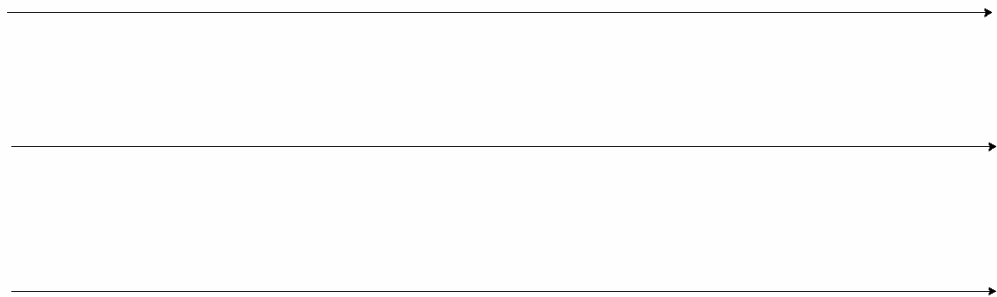


El. gtr

39

14 14 14 14

The electric guitar staff contains a complex rhythmic pattern starting at measure 39. The pattern consists of four measures, each containing a dense sequence of notes. Below each measure, the number '14' is written, likely indicating a specific rhythmic value or count.



Pno

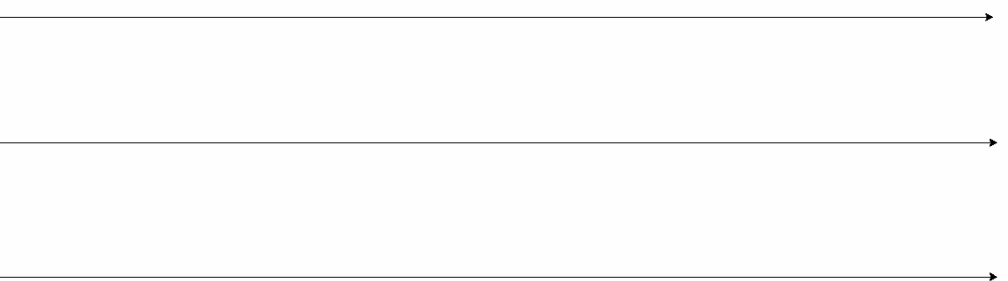
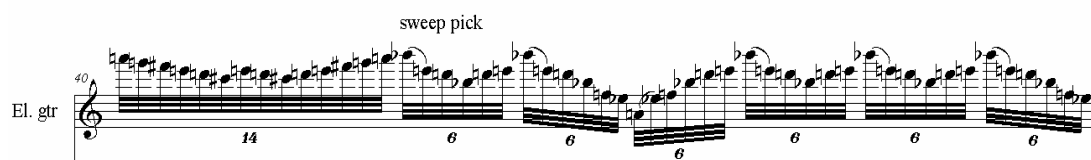
*mf*

The piano staff shows a few notes in the bass clef, including a chord with a flat and a sharp. A dynamic marking of *mf* (mezzo-forte) is present below the staff. There is also a double bar line with a repeat sign above it.

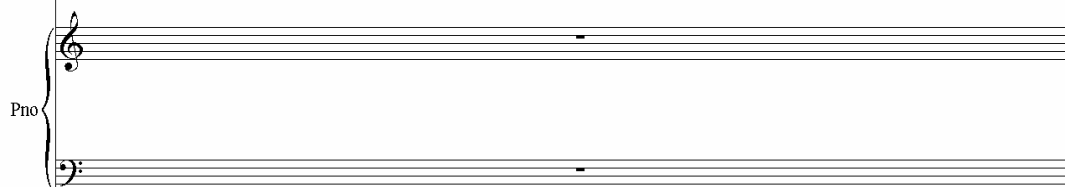


El. gtr

sweep pick



Pno

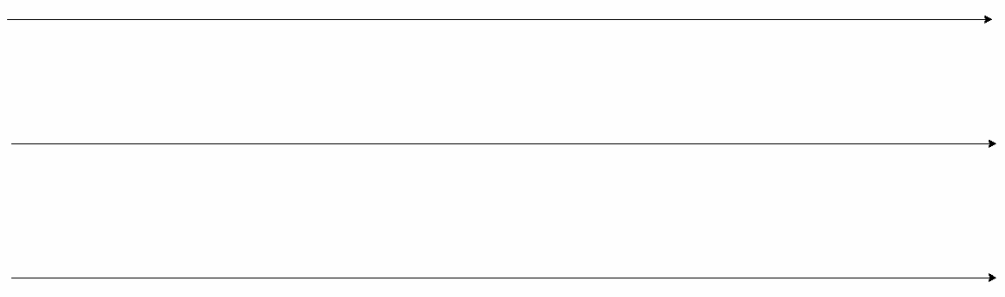






El. gtr

**H**

Musical notation for electric guitar in treble clef. It features a sequence of eighth-note chords with a melodic line. The chords are marked with '6' and '7' below them. A box labeled 'H' is positioned above the first measure. The notation includes various accidentals and slurs.

Pno

**H**

Musical notation for piano in grand staff (treble and bass clefs). It shows a few notes in the bass clef and a chord in the treble clef. A box labeled 'H' is positioned above the first measure. A dynamic marking 'p' is at the bottom left. A thick black bar is drawn across the middle of the staves.

El. gtr

42

[8-10x, until volume pedal completely fades out]

6 7 7 6

Pno

*mf*

This musical score consists of two systems. The first system features six empty guitar staves, with measure numbers 46, 47, 48, and 49 indicated above the staves. The second system includes three staves: an Electric Guitar (El. gtr) staff in treble clef, a Piano (Pno) grand staff (treble and bass clefs), and a second set of six empty guitar staves. The El. gtr staff has measure numbers 43, 44, and 45 above it. The Pno staff shows chords in measures 44 and 45, with dynamics *p* and *mp* indicated below. The second set of guitar staves has measure number 46 above it. All staves conclude with a double bar line and a repeat sign.

# VIII. Aftermath

129

David M. Shere

$\text{♩} = 50$

**A**

Flute *mf*

Flute

Clarinet in B $\flat$

Horn in F *p*

Percussion

Electric guitar *mp*

Violin *p*

Viola *p*

Violoncello *p*

Piano *mp*

$\text{♩} = 50$

**A**

(A#)

*mp*

*p*

This musical score page includes the following parts and markings:

- Fl. (Flute):** Two staves, both starting with a *pp* dynamic and a *tr* (trill) marking.
- Cl. (Clarinet):** One staff, starting with a *pp* dynamic and a *tr* marking.
- Hn (Horn):** One staff, starting with a *mf* dynamic.
- Perc. (Percussion):** One staff, featuring a *cymbal* (p), *f* (forte), and *gong* (*sfz*) marking.
- El. gtr (Electric guitar):** One staff, mostly silent.
- Vln (Violin):** One staff, starting with *sul pont.* and *pp*.
- Vla (Viola):** One staff, starting with *sul pont.* and *pp*.
- Vc. (Violoncello):** One staff, starting with *sul pont.* and *pp*.
- Pno (Piano):** Two staves, with a *f* dynamic marking at the bottom.

**B**

FL. *mp*

Cl. *mp*

Hn. *mp*

Perc.

El. gtr.

Vln. *p* *pp* *mp* arco-ord.

Vla. *p* *pp* pizz.

Vc. *p* *pp* pizz.

**B**

Pno

This musical score page, numbered 132, features ten staves for various instruments. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Horn (Hn.), each with a treble clef and a key signature of two flats. The Percussion (Perc.) staff is in bass clef. The Electric Guitar (El. gtr.) staff is in treble clef. The Violin (Vln.) staff is in treble clef, showing a triplet of eighth notes. The Viola (Vla.) staff is in alto clef, marked with *arco-ord* and *mf*. The Violoncello (Vc.) staff is in bass clef, also marked with *arco-ord* and *mp*, and includes a triplet of eighth notes. The Piano (Pnc) staff is in grand staff (treble and bass clefs), marked with *p*, and features six arched chords. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Musical score for measures 9 and 10. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric guitar (El. gtr.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Piano (Pno). Measure 9 is marked with a fermata. Measure 10 contains musical notation for the instruments, including a horn line with a *mp* dynamic marking and a guitar line with a triplet of eighth notes. The piano part features chords with fermatas.



**C**

Fl. *mp* 12 3

Fl. *mf*

Cl. *mp* 3

Hn

Perc.

El. gtr *pp*

Vln *pp*

Vla *pp*

Vc. *pp*

**C**

Pno

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Electric Guitar (El. gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno).

Measures 13-16 are marked with measure numbers 13, 15, and 16. The Flute part has a slur over measures 13-14 and a fermata over measure 15. The Clarinet part has a triplet of eighth notes in measure 13 and a slur over measures 13-14. The Electric Guitar part has a *mf* dynamic marking and a triplet of eighth notes in measure 13, with the instruction "tapped harmonics" above it. The Violin, Viola, and Violoncello parts have a slur over measures 13-14 and a *pp* dynamic marking in measure 15. The Piano part has a slur over measures 13-14 and a *pp* dynamic marking in measure 15.