Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern

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Example 1a; Op. 24 mvmt. II, mm. 1-12

Sehr langsam $d = 40$

Pno. (RH)  Pno. (LH)
Example 1b; Pitch repetition/gesture repetition from violin to piano

Example 1c; Altered octaves alongside repeated gesture
Example 2a; Taken from Cramer (2002)

Example 13. Key to the graphs

(a) 

(b) used only in Exx. 14(b), 16, and 22

(c) 

(d) 

(e) 

Example 2b; Taken from Cramer (2002)

Example 20. Schoenberg, *The Book of the Hanging Gardens*, song 13, mm. 6–7

(a) 

(b) varying strengths of fusion
Example 3a; Analysis of dyads throughout

Sehr langsam \( \dot{\,} = 40 \)


Pno. (RH)

Pno. (LH)

Violin

Piano
Example 3b; Analysis of mm. 20-28
Example 4a; Op. 22, mvmt. II, mm. 93-120; “Major second” gestures (braces)

Example 4b; Row forms used, alongside expressions of the “major second” gesture (brackets) and pc overlap between row forms (shaded boxes)
Example 4c; Op. 22, mvmt. II, mm. 93–120; Reduction which shows repetitions of “major second” gesture
Example 5a; Op. 24, mvmt. III, mm. 1-28

Sehr rasch (\( \frac{\text{h}}{} = 120 \))

Example 5b; Op. 24, mvmt. III, mm. 14-17 with analysis
Example 5c; mm. 23-27

Example 5d; Op. 24, mvmt. III, mm. 14-28. Boxes contain complete statements of the aggregate, which are all expressed through two (014) gestures.