

# 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  $\text{♩} = 40$

1

Trpt. Vla. Vln. Cl. Fl. Ob. Vln. Tbn.

Pno. (RH) Pno. (LH)

calando

a tempo

Example 1b; Pitch repetition/gesture repetition from violin to piano

**Sehr langsam**  $\text{♩} = 40$

1

Trpt. Vla. Vln. Cl. Fl. Ob. Vln. calando Tbn.

Pno. (RH)

Pno. (LH)

Violin

G♯5

C5

A♭5

C5

Example 1c; Altered octaves alongside repeated gesture

**Sehr langsam**  $\text{♩} = 40$

1

Trpt. Vla. Vln. Cl. Fl. Ob. Vln. calando Tbn.

Pno. (RH)

Pno. (LH)

Violin

G♯5

C5

A♭5

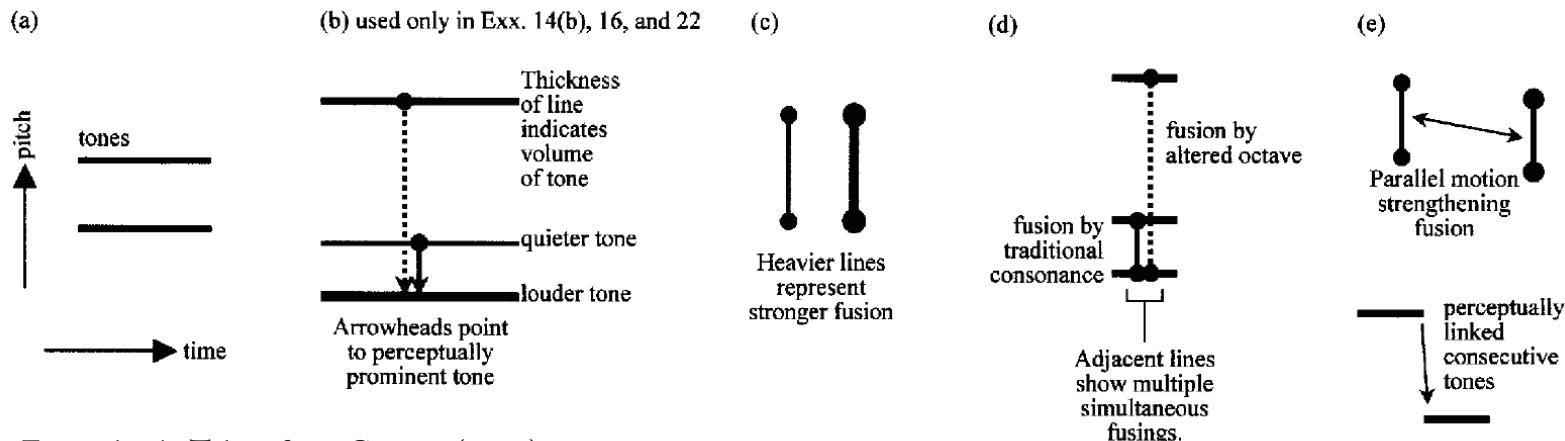
C5

D♭4

A4

Example 2a; Taken from Cramer (2002)

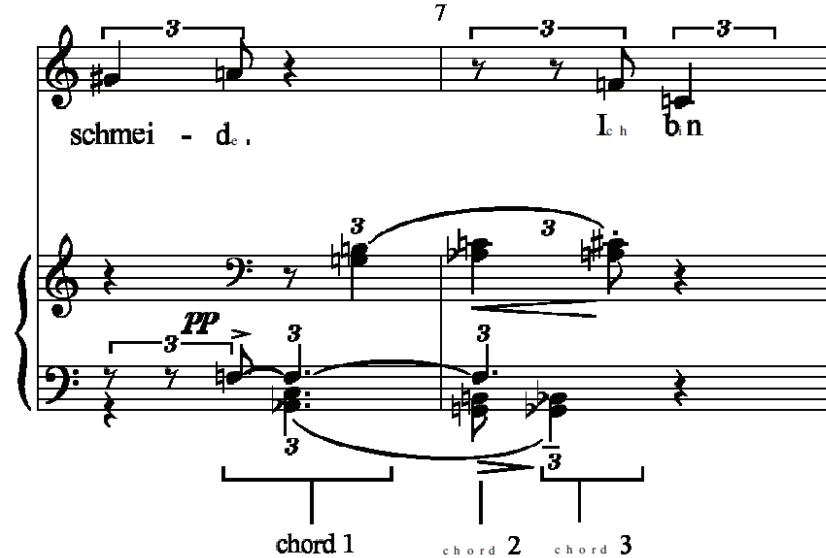
Example 13. Key to the graphs



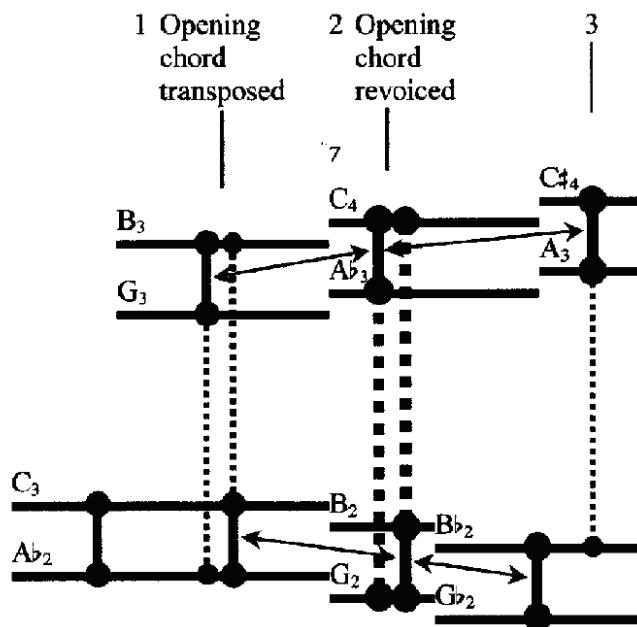
Example 2b; Taken from Cramer (2002)

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**  $\text{♩} = 40$

1 Trpt. Vla. Vln. Cl. Fl. Ob. Vln. calando Tbn.

Pno. (RH)

Pno. (LH)

Violin

Piano

Example 3b; Analysis of mm. 20-28

20

Vln. *calando*

Tbn. *calando*

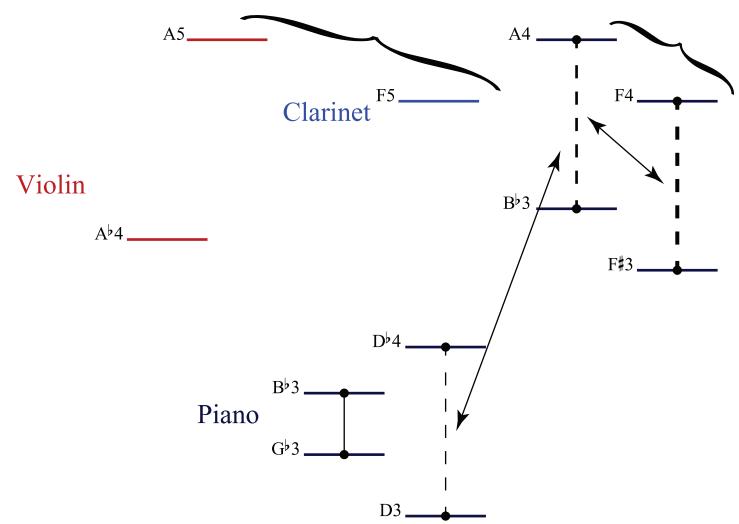
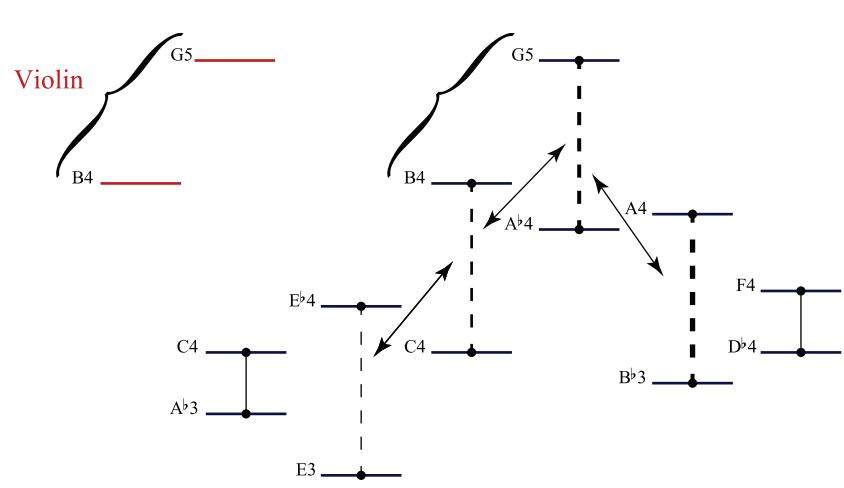
Trpt. *a tempo*

Ob.

Vln. *calando*

Pno. (LH) Pno. (RH) Pno. (RH) Pno. (LH)

Cl.



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)

93

P 2 5 6 3 4 0 e t 9 7 1 8  
RI<sub>9</sub>P 1 8 2 0 e t 9 5 6 3 4 7  
R<sub>0</sub>P 8 1 7 9 t e 0 4 3 6 5 2  
I<sub>7</sub>P 5 2 1 4 3 7 8 9 t 0 6 e  
RI<sub>7</sub>P e 6 0 t 9 8 7 3 4 1 2 5

112

P 2 5 6 3 4 0 e t 9 7 1 8  
RI<sub>9</sub>P 1 8 2 (0 e t 9) 5 6 3 4 7  
R<sub>0</sub>P 8 1 7 9 t e 0 4 3 6 5 2  
I<sub>7</sub>P 5 2 1 4 3 7 8 9 t 0 6 e  
R<sub>10</sub>P 6 e 5 7 8 9 t 2 1 4 3 0  
I<sub>10</sub>P 0

Example 4c; Op. 22, mvmt. II, mm. 93-120; Reduction which shows repetitions of “major second” gesture

**Musical Score Reduction:**

**Measure 96:** 2/4 time. Treble and Bass staves. Dynamics: **p**, **pp**, **f**. Fingerings: 3. Various notes are highlighted in purple.

**Instrumental Lines (below staff):**

- Cl.**: B5 → A5
- T. Sax.**: C4 → B<sup>b</sup>4
- Piano**: B<sup>b</sup>4 → C4 → B<sup>b</sup>4 → A<sup>b</sup>4 → G5 → E<sup>b</sup>4 → D<sup>b</sup>4 → E3

**Measure 113:** 2/4 time. Treble and Bass staves. Dynamics: **f**, **fp**, **pizz.**, **f**. Fingerings: 3, 3.

**Instrumental Lines (below staff):**

- Piano**: B5 → A5 → C4 → B<sup>b</sup>4
- Violin**: A5 → B5 → C4 → B<sup>b</sup>4
- Piano**: A5 → B5 → C4 → B<sup>b</sup>4

Example 5a; Op. 24, mvmt. III, mm. 1-28

1 Sehr rasch ( $\text{♩} = 120$ )

10 Ob. Trpt. poco rit. Fl. etwas mäßiger Vln. Vla.

18 Fl. Vln. Ob. Vla. Trpt.

23 Ob. Trpt. Vln. Fl. poco rit. a tempo I Vla.

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

14 etwas mäßiger

Flute: F4 (014), D<sup>b</sup>4 (014), C4 (015)

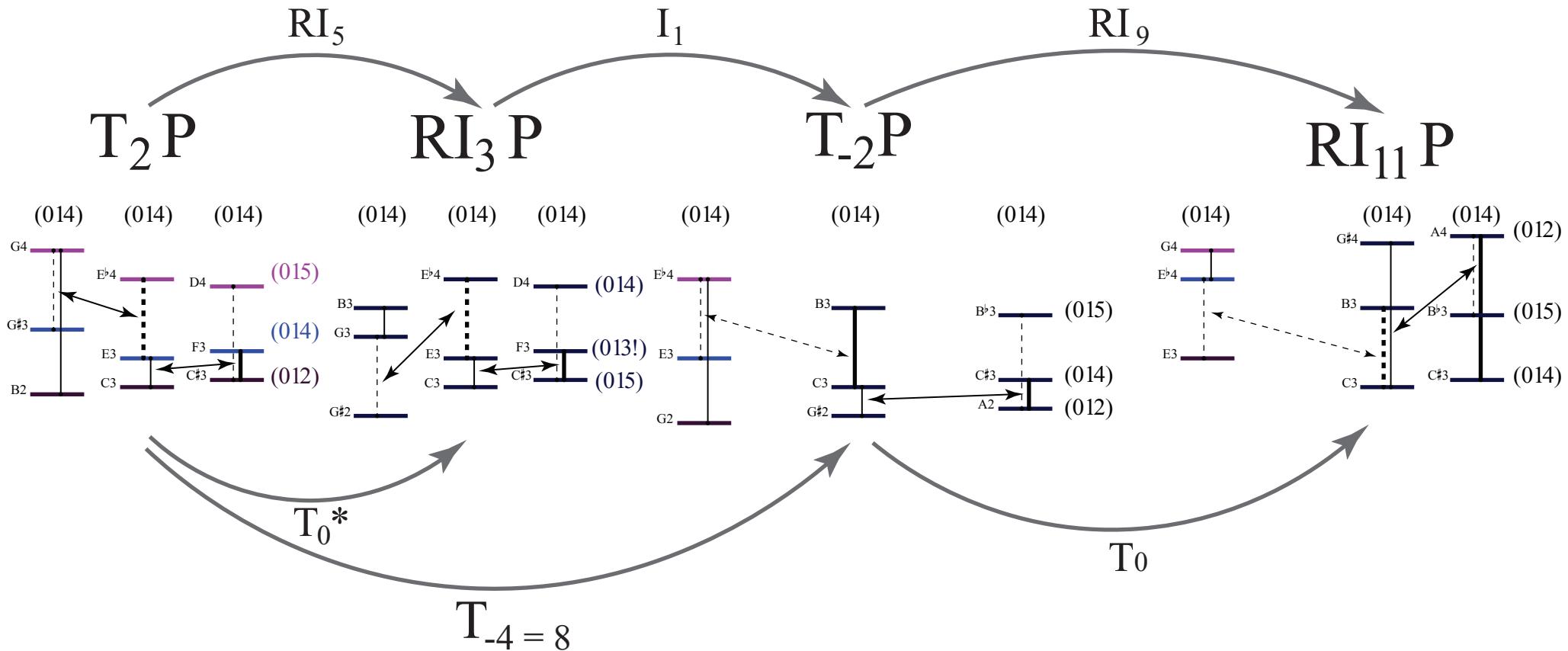
Clarinet: F<sup>#</sup>3 (014), D3 (012), E<sup>b</sup>3 (014)

Trombone: A2 (012)

Piano: A3 (014), C<sup>#</sup>4 (014), C4 (014), E<sup>b</sup>3 (015), F2 (012), E2 (012)

Bassoon: G<sup>b</sup>2 (012), F2 (012), E2 (012)

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.

