

I

Ruhig schreitend (♩ = ca 50)

ANTON WEBERN, OP. 21

Canon I

Canon II

2 3 4 5 6 7

P0 Hn.II

P4 Hp. Vla. pizz. arco

I8 Hp. Vlc. pizz. arco. Vln.II Hp.b.

p *mp* *p* *p* *mp* *p*



8 9 10 11 12 13 14

Bs.Cl. Vlc. Vln.I Hp. Hn.I Hp. Hn.I muted

P9 **I3** **P5** **I7**

pp *p* *pp* *p* *pp* *p* *mp* *p* *mp* *p* *p* *mp* *p* *mp*

15 16 17 18 19 20

calando tempo calando tempo

Bs.Cl. #5 6 7 8 9 Hn.I 9

Hn.II 9 10 11 12

Vlc. pizz. arco. Hp. 9 10 11 12 Vln.II 11 12 Hp. 3 4 Vlc. muted pizz. 5

open p p pp f p f dim.

Hp. 10 11 12 Hp. 3 4 Vlc. pizz. arco 8 9 10 11 Hp. 11

p p f p p

P4 **P5**

rit. tempo rit.

1. 2.

21 22 23a 24a 25a 23b

10 11 12

dim. pp

Hn.II 10 p

Vlc. solo muted arco near the bridge

Hp. 10 p

Bs.Cl. 2 3 4

Vla. solo 12 3 4 5 6 7 8 9 10 11 12

p dim. pp pp

tempo

24b 25b 26 27 28 29

17 Cl. *pp*

Vln.I muted *pp*

P7 Cl. *pp*

Hp. *pp*

Vln.I muted *pp*

Vln.II muted *pp*

Vlc. solo muted arco near the bridge *dim.*

Vla.solo muted *pp*

Hp. *pp*

P11 Vla.tutti muted *pp*

Bs.Cl. *pp*

Hp. *pp*

13 Vlc.tutti muted *pp*

Hn.I muted *pp*

Hp. *pp*



30 31 32 33 34

Hp. *pp*

Vln.II muted *pp*

dim.

Hn.II *pp*

Hp. *pp*

Bs.Cl. *pp*

Vlc. muted near the bridge *PPP*

Hp. *PPP*

Cl. *p*

pp

Symmetric Point

35 36 37 38 39

Vln.I muted

R7 Vln.II muted

R11 Vlc.solo muted

Bs.Cl.

Hp.

Hn.II

R13 Cl. 2

Hp. 7

pp

pp

pp

pp

pp

pp

pp



Recapitulation

40 41 42 43 44

Vln.I muted

Hp. 8

Cl. 10 11 12

R18 Hp. 1

Vln.II solo muted

Vla. muted

Hn.I muted

Vlc.tutti muted

P0

Vla.solo muted

R10 Vln.I solo

pp

pp

pp

p

pp

pp

pp

pp

p

pp

pp

rit. . . . tempo rit. . . . tempo

45 **P4** Hp. 1 46 Cl. 2 47 3 48 Hp. 5 49

Vln.II tutti muted *ppp* *p* *fp* *sf*

Hn.II muted *p* *sf* *fp* *p*

Vln.I tutti *dim.* *p* *f* *p*

Vlc. *fp* *f* *p*

Vln.II tutti *fp* *f* *p*

Vla. tutti *fp* *f*

Cl. *f*

Hp. *sf*

dim. *p* *sf* *fp* *p*



50 Vlc. solo 51 8 52 Bs. Cl. 53 9 10 54 Cl. 11

Vln.II solo *p* *sf* *f* **P5** Vln.II tutti *f*

Hn.II *f* *f*

Vln.I solo *f* *fp* *f* **I3** Vln.I tutti *f*

Vla. tutti *f* *sf* *f*

Vlc. tutti *f* **P9** *f*

p *f* *f*

55 **17** 56 Bs.Cl 57 58 Vla.solo 5

f *f* *fp*

Vln.I

Vla.# 5

Cl. 7

rit. tempo

59 60 61

p *p* *pp*

Bs.Cl **18**

Vln.I solo muted

rit. tempo rit. tempo rit.

P4 **P5** **17**

62 63 64

Vln.II solo muted

Vla.solo muted

Vln.I solo muted

Hp.

Hn.II muted

p *fp* *pp* *p* *pp*



1. tempo 2. tempo rit.

65a 65b 66a 66b

Hp.

Vln.II tutti muted

Cl.

Vlc.tutti muted

sf *pp* *pp* *pp*

17 **13**

II

Thema

VARIATIONEN

Sehr ruhig ($\text{♩} = \text{ca } 54$)

Musical score for the Theme and first two variations of Variation I. The score is in 2/4 time and consists of 13 measures. The tempo is marked 'Sehr ruhig' with a quarter note equal to approximately 54 beats per minute. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-12) features a Clarinet (Cl.) in the upper voice and a Piano (Hp.) in the lower voice. The second system (measures 13-18) features Horns I/II (Hn. I/II) muted, Piano (Hp.), and Violin I (Vln. I) muted. The third system (measures 19-24) features Piano (Hp.) and Violin I (Vln. I) muted. Dynamics include *pp*, *p*, and *ppp*. Performance instructions include 'sehr zart' and various articulation marks.

Cl. 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 10 9 11 10 11 12

18 *pp* *p* *pp* *p* *pp*

R18 Hp. 1 *pp* Hn. I/II muted Hp. 4 *p* Hn. I/II muted Vln. I muted 13 *pp* sehr zart

pp *pp*

I. Variation

lebhafter ($\text{♩} = \text{ca } 66$)

Musical score for Variation I, measures 12-24. The tempo is marked 'lebhafter' with a quarter note equal to approximately 66 beats per minute. The score is in 2/4 time and consists of 12 measures. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 12-17) features Violin II (Vln. II) muted and pizzicato (pizz.), Viola (Vla.) muted and pizzicato (pizz.), and Violoncello (Vcl.) muted and pizzicato (pizz.). The second system (measures 18-23) features Violoncello (Vcl.) muted and pizzicato (pizz.), and Violin I (Vln. I) muted and arco. The third system (measures 24-29) features Violoncello (Vcl.) muted and pizzicato (pizz.), and Violin I (Vln. I) muted and arco. Dynamics include *pp*, *p*, and *ppp*. Performance instructions include 'arco', 'pizz.', and 'arco'.

12 Vln. II muted pizz. 13 arco 14 pizz. 15 arco 16 pizz. 17 arco

19 *pp* P7 Vln. II muted pizz. Vla. muted pizz. 19 *pp* Vcl. muted pizz. 1 P1 arco 13 *pp* Vln. I muted arco R13

pp *pp* *pp*

18 pizz. arco
19
20 pizz. arco
21 pizz. arco
22 11 12

R7

pizz. arco
pizz. arco
pizz. arco

R1

pizz. arco
pizz. arco
pizz. arco



II. Var.

sehr lebhafter (♩ = ca 84)

23 Hn.I open
24
25
26
27
28

1 2 3 4 5 6 7

P8

17

f *f* *f* *f* *f* *p*

arco 12 **P6** Cl. 1 2
f *f*

Vln.II muted
f pizz.

Bs.Cl.
sf

Cl. 9 Cl. 10
sf

pizz. **I10** arco
Bs.Cl. Hp.
f *sf*

Cl. 5
f pizz.

Vln.I muted
f pizz.

Bs.Cl. Hp.
sf *sf*

Bs.Cl. Hp.
sf *p*

29 30 31 32 33 rit.

R6 Cl. 1 2 3 4 5 6 7 8 9 10 11

RI10 Hp. Bs.Cl. 1 2 3 4 5 6 7 8 9 10 11 12

Vla. muted pizz. *f*

Vln.II muted pizz. *f*

f *sf* *sf* *f* *sf*

p *sf* *sf* *f* *sf*



III. Var. wieder mäßiger (♩ = ca 66)

34 35 36 37 38

P11 Vln.I muted pizz. *pp* *f* *pp* *f* *f*

Vla. muted *ff* *pp* *pp* *pp* *f*

Vln.II muted *pp* *pp* *pp* *pp* *f*

Hn.I *f* *pp* *pp* *f* *f*

P11 Hn.II muted *f* *f* *f* *f* *f*

Vln.I muted *f* *f* *f* *f* *f*

Vlc. muted pizz. *pp* *pp* *pp* *pp* *f*

Vln.II muted *pp* *pp* *pp* *pp* *f*

P5 Bs.Cl. *pp* *pp* *pp* *pp* *f*

P5 *pp* *pp* *pp* *pp* *f*

P11 *pp* *pp* *pp* *pp* *f*

P5 *pp* *pp* *pp* *pp* *f*

P11 *pp* *pp* *pp* *pp* *f*

P5 *pp* *pp* *pp* *pp* *f*

P11 *pp* *pp* *pp* *pp* *f*

P5 *pp* *pp* *pp* *pp* *f*

P11 *pp* *pp* *pp* *pp* *f*

P5 *pp* *pp* *pp* *pp* *f*

rit. *tempo*

Vlc. muted 41 Vln.II muted 42 Hn.II muted 43 Vla. muted 44 *molto rit.*

39 40 41 42 43 44

Hn.I muted 12 Hn.I Cl. Vlc. muted Hp. P11 Cl. Vln.I solo muted Hp.
f *f* *pp* *f* *pp* *pp* *pp* *pp*

Hp. Hn.II muted Vla. muted Vln.I muted pizz. 10 Vln.II muted
p *f* *pp* *pp* *pp*

Vln.I muted Cl. Hn.I Cl. Vlc. solo muted
f *pp* *f* *pp* *pp*

f *pp* *f* *pp* *pp*



IV. Var.

äußerst ruhig (♩ = ca 40)

molto rit.

45 46 47 48 49 50

Cl. 3 Vlc. solo muted 3 Vla. solo muted 3 Hn.I muted 3 Vln.II solo muted 3 Cl.
pp *pp* *p* *pp* *pp* *ppp*

Hn.I muted P1 Hn.II muted 14 Hp. P11

Bs.Cl. 3 Cl. 3 Cl. 3 Vln.I solo muted 3 Vlc. solo muted 3 Hn.I muted P11
pp *p* *pp* *pp* *ppp*

Hn.II muted 3 Vln.II solo muted 3 Vln.I solo muted 3 Vlc. solo muted 3 Hn.I muted P11
pp *pp* *p* *pp* *ppp*

Hn.I muted 3 Hn.II muted 3 Vln.II solo muted 3 Vla. solo muted 3 Hn.II muted P11
pp *pp* *pp* *pp* *ppp*

P3 *pp* *pp* *pp* *pp* *ppp* Bs.Cl. 16

51 Vlc. solo muted 3 *p*
 52 Cl. 3 *p*
 53 Vln.I solo muted 3 *pp*
 54 Vlc. solo muted 3 *p*
 55 Cl. 3 *ppp*

Vla. solo muted 3 *p*
 Hn.I muted 3 *p*
 Cl. 3 *pp*
 Bs.Cl. 3 *p*

Vln.II solo muted 3 *p*
 Vlc. solo muted 3 *pp*
 Vln.II solo muted 3 *p*
 Hn.II muted 3 *pp*

Vln.I solo muted 3 *p*
 Vla. solo muted 3 *pp*
 Hn.II muted 3 *pp*
 Hn.I muted 3 *pp*
 Vla. tutti muted div. *ppp*
 Vlc. tutti muted div. *ppp*

V. Var.

sehr lebhaft (♩ = ca 84)

56 *ppp* R11
 Vln.I/II tutti muted div.
 Hp. 3 *ppp*

57

58 12

59 *pp*

P11

R12

cresc.

pp

Musical score for measures 60-63. The score is written for piano and includes a double bar line at the end of measure 63. The piano part features a complex rhythmic pattern of eighth notes with accents. The right hand part consists of a melodic line with triplets and accents. Dynamics include *cresc.*, *p*, *mf*, and *mp cresc.*. Measure numbers 60, 61, 62, and 63 are indicated above the staff.

Musical score for measures 64-66. The score is written for piano and includes a double bar line at the end of measure 66. The piano part continues with the complex rhythmic pattern. The right hand part features a melodic line with triplets and accents. Dynamics include *mp cresc.*, *mf cresc.*, *rit.*, *f*, and *mf cresc.*. Measure numbers 64, 65, and 66 are indicated above the staff. A box containing the number 110 is located in the right margin, with the text "Bs.Cl." and a first ending bracket below it.

VI. Var.

marshmäßig (♩ = ca 66), nicht eilen

67 **P6** Cl. **68** **69** **70** **71** **72** **R6**

f sf sf dim. p

P2 Hn. I open **11** **5** open **6** muted

f sfp < f sfp < sf sfp < f p

73 **74** **75** **76** **77** **13** **P1** Bs. Cl.

cresc. sf sf f sf sf sf sf

sfp sfp < f sf p < sf f

VII. Var.
etwas breiter

(♩ = ca 54)

78 Hp. Vln. muted pizz. 79 rit. tempo 80 Hn.I 81 Cl. 82 Hp. 83 tempo rit.

R13 **R1** **R19** **P7**

ff *f* *f* *f* *f* *p* *p*

sf *ff* *f* *f* *f* *p* *pp*

f *p* *f* *f* *f* *p* *p*

f *f* *f* *f* *f* *mp*

Vla. muted pizz. 5
Hn.I 7
Cl. 9
Hp. 11
Vln.II muted pizz. 5
Bs.Cl. 9
Hp. 12
Vln.II muted 3
Vln.I muted 2
Bs.Cl. 3
Hn.II muted 6
Vln.I muted 8
Vln.II muted 3
Vlc. muted 2
Cl. 3
Vlc. muted pizz. 7
Vla. muted 3

tempo 84 Hp. 85 Cl. 86 Hn.I 87 tempo 88 Vln.II muted pizz. Hp.

R7

f *f* *f* *f* *f* *f* *ff*

p *f* *f* *f* *ff* *f*

f *f* *f* *p* *f*

mp *f* *f* *f*

Bs.Cl. 3
Vln.II muted pizz. 7
Hp. 10
Bs.Cl. 12
Vln.I muted pizz. 4
Hn.II muted 6
Bs.Cl. 3
Vln.I muted 11
Vlc. muted 3
Vlc. muted pizz. 6
Cl. 3
Vlc. muted 12

Coda

89 Cl. *b* *f* *rit.* 90 *tempo* 91 92 *rit.* 93 *tempo* 94

R18 1 Hp. *pp* Hp. *p*

18 1 Hp. *ff* Hp. *pp* Vln. I solo muted *f dim.* *p* Vlc. solo muted pizz. *pp*



95 *rit.* 96 97 98 *tempo* 99

Vln. I solo muted *p* Vlc. solo muted pizz. *pp* *f* Hp. *p* Hp. *pp* Hp.