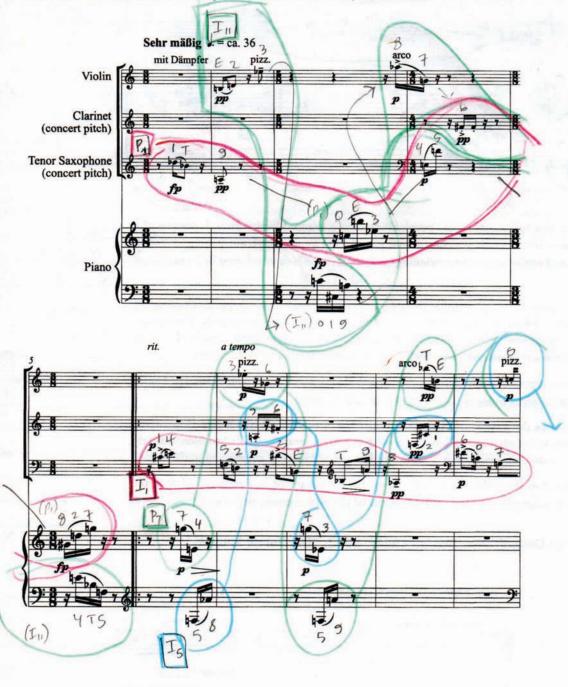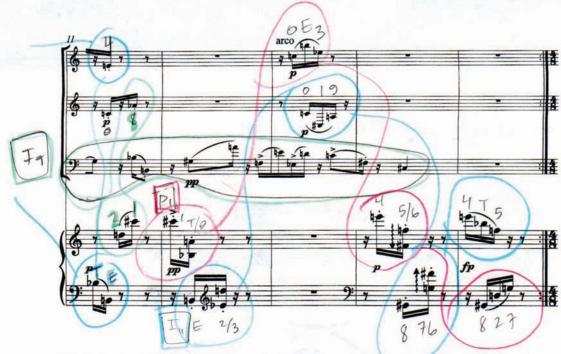### 6.3 Anton Webern, *Quartet*, op. 22, first movement, mm. 1–15.

This is the first half of what some people think of as a rounded binary form. It consists of a four-measure introduction that contains one pair of series forms in inversional canon, followed by a repeated section where the continuing inversional canon is supplemented by an additional melody.

- The series for the piece is D♭–B♭–A–C–B–E♭–E–F–F♯–G♯–D–G. Begin by studying the series carefully. What intervals does it use? What are the discrete trichords? The remaining segmental trichords? The discrete tetrachords? The remaining tetrachords? Make note of any recurrences or interesting patterns. Construct a 12 × 12 matrix.

- Do a complete twelve-count of the passage. At the outset, $P_1$ is paired with $I_{11}$. Notice that the series forms are shared among the instruments.

- Describe the inversional canon, which involves three pairs of series forms. How are the series forms related to each other? Is there segmental invariance? The inversion is mostly in actual pitch space: what is the axis of symmetry? How is it emphasized in the music?

- How does the additional melody, starting in the saxophone in measure 6, relate to the inversional pairs (T or I)? Is there segmental invariance among the series forms?

## 6.4 Luigi Dallapiccola, *Goethe Lieder,* no. 2, "Die Sonne kommt!"