Hommage à Anton Webern

CONCERTO

Ádám SISKA,
December, 2005.

The orchestra

Although the piece is a concerto, it doesn't lay on the classical opposition between the soloist and the orchestra. The instruments are divided into three groups, and these groups are playing, sometimes together, sometimes not. Table 1 shows these groups. The instruments are placed at different points in the space. This is shown in figure 1.

Group I	Group II	Group III
Flauto I	*Flauto II*	
Oboe I	*Oboe II*	*Corno*
Clarinetto I	*Clarinetto II*	
Fagotto I	*Fagotto II*	*Trombone*
Violino I	*Violino II*	
Viola I	*Viola II*	*Tuba*
Violoncello I	*Violoncello II*	
Tromba I	*Tromba II*	*Contrabasso*
Piano	*Cembalo*	

Table 1: The three different instrument groups.

First movement

The notes connected with a beam should be played legato, and should be taken as small rythmical groups (this means for example, that the ostinato played by several instruments 'converts' the $\frac{3}{4}$ bars in $\frac{3+3+2+4}{16}$).

Second movement

The 32 voices of the movement should be interpreted in the following way:

Every player should choose a voice, and the remainder voices should be distributed among the players that can play more than one note at the same time. After this, everyone should select a pitch, which will be the unique pitch for the selected voice. This is a fixed pitch which can't be changed during execution, even octave transposition is forbidden. On the other hand, the way of playing the selected pitch is totally free, when more different ways of playing, better. (As an example, strings can play pizzicato, col legno, sul ponticello, trill etc.) Those intruments who intone the pitches (for example, strings) can play pitches outside of the well tempered tone system. It is also allowed to play effects that can be executed using one single pitch (for example, glissando). In this cases the played effect has to do something with the selected pitch (if this can be achieved).

As it is clear, only the durations of the notes are given. But this doesn't mean, that the played sound should be one single note. In fact, the players are *allowed* to play during the period when they have a rythmical sign (and they should play something for every note), but they can play repeating notes as well as a short tune at the begining, or they can stop and go on after a short break. The only thing that is forbidden at all is any noise during the written rests.

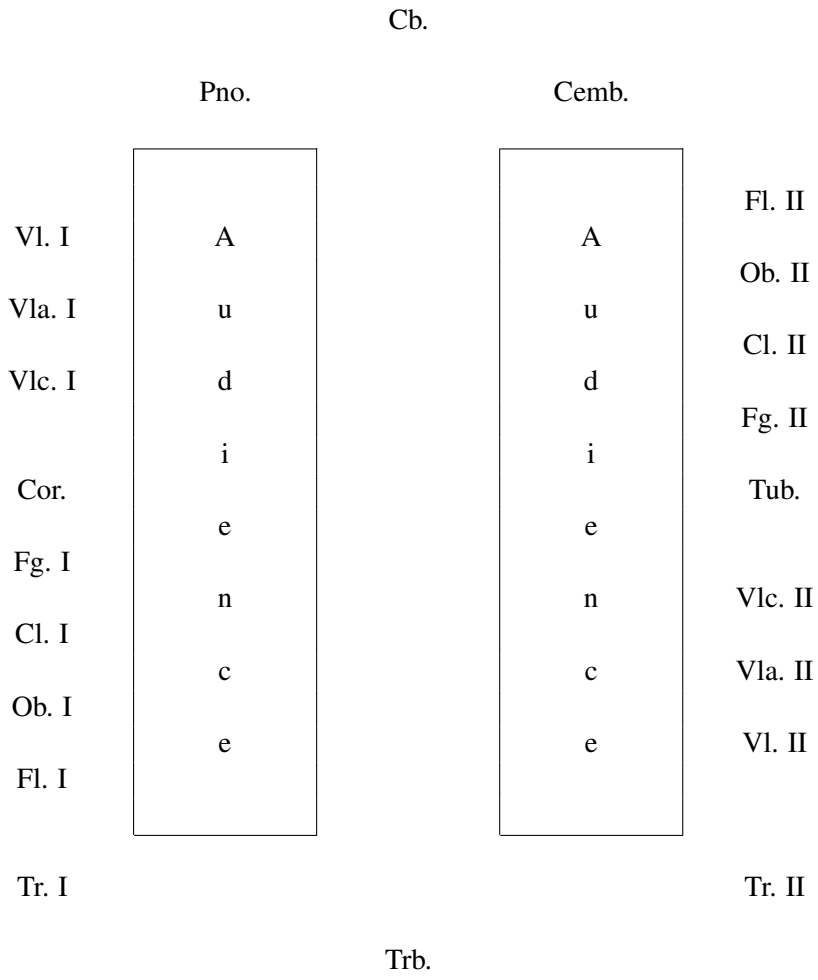


Figure 1: The spacing of the instruments.

The dynamics for every single voice should be still and more or less steady. In this way the dynamics of the movement depends only on the amount of notes played at the same time, which is the objective.

The tempo can't be stable, but it shouldn't change much. The feeling of any uniform rythm should be avoided. Consider that the $\frac{3}{4}$ written doesn't have to do anything with the performing, in fact, the movement has rather 243 different chords than 81 bars.

Third movement

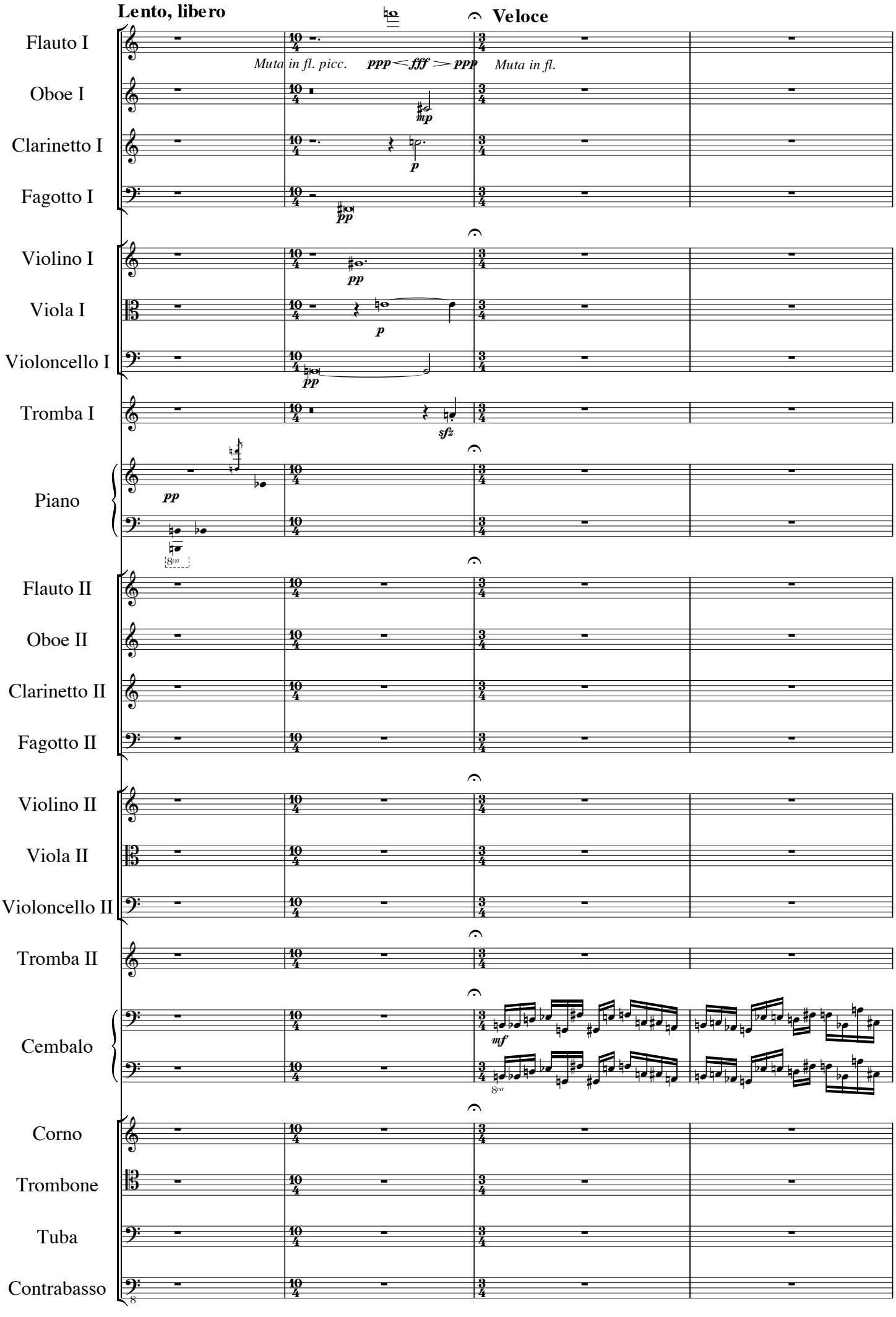
The notation is in $\frac{4}{4}$ due to the simplicity, but this doesn't have to do anything with the performing. The audience should hear only notes that circulate in the space more or less with a constant velocity, but the durations of the tones played by the instruments should not be well noticed. This means that the written rythmical values are not precise, they only reflect to a process.

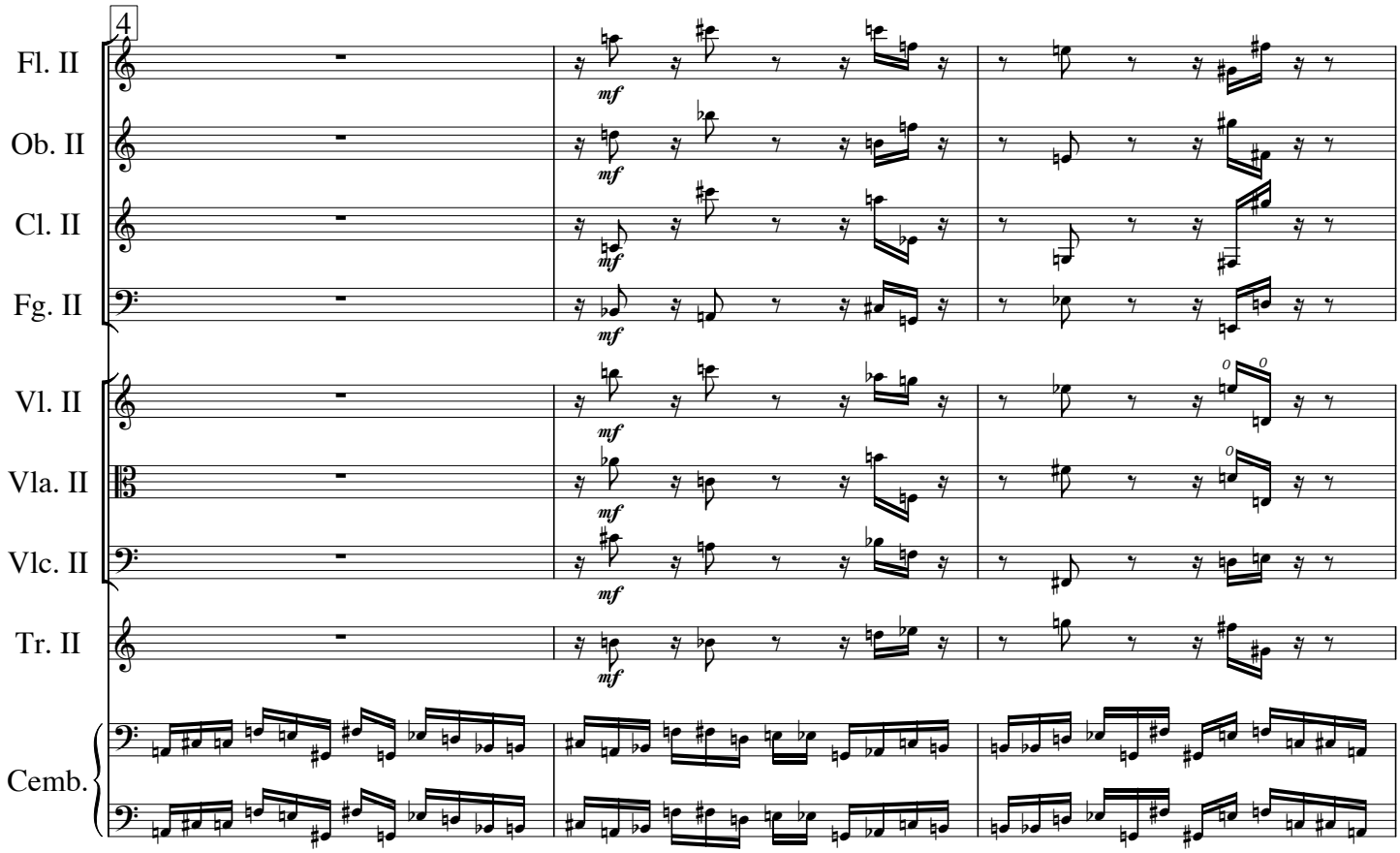
The above mentioned sentences don't apply of course to the instruments that don't take part in this process, that is, the contrabass, the tuba, the trombone, the french horn, the trumpets and the two key-

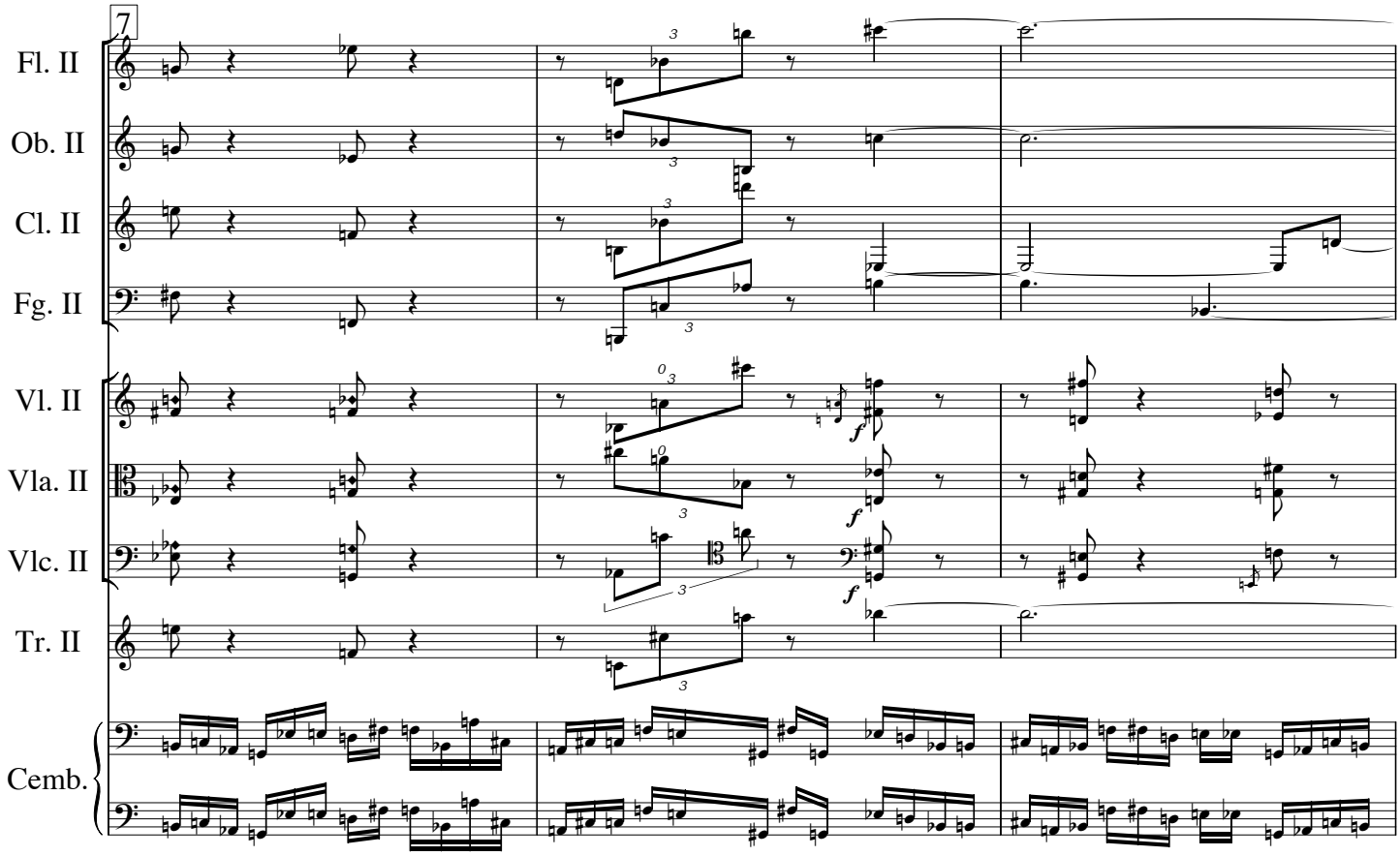
board instruments. This instruments should play the written notes strictly.

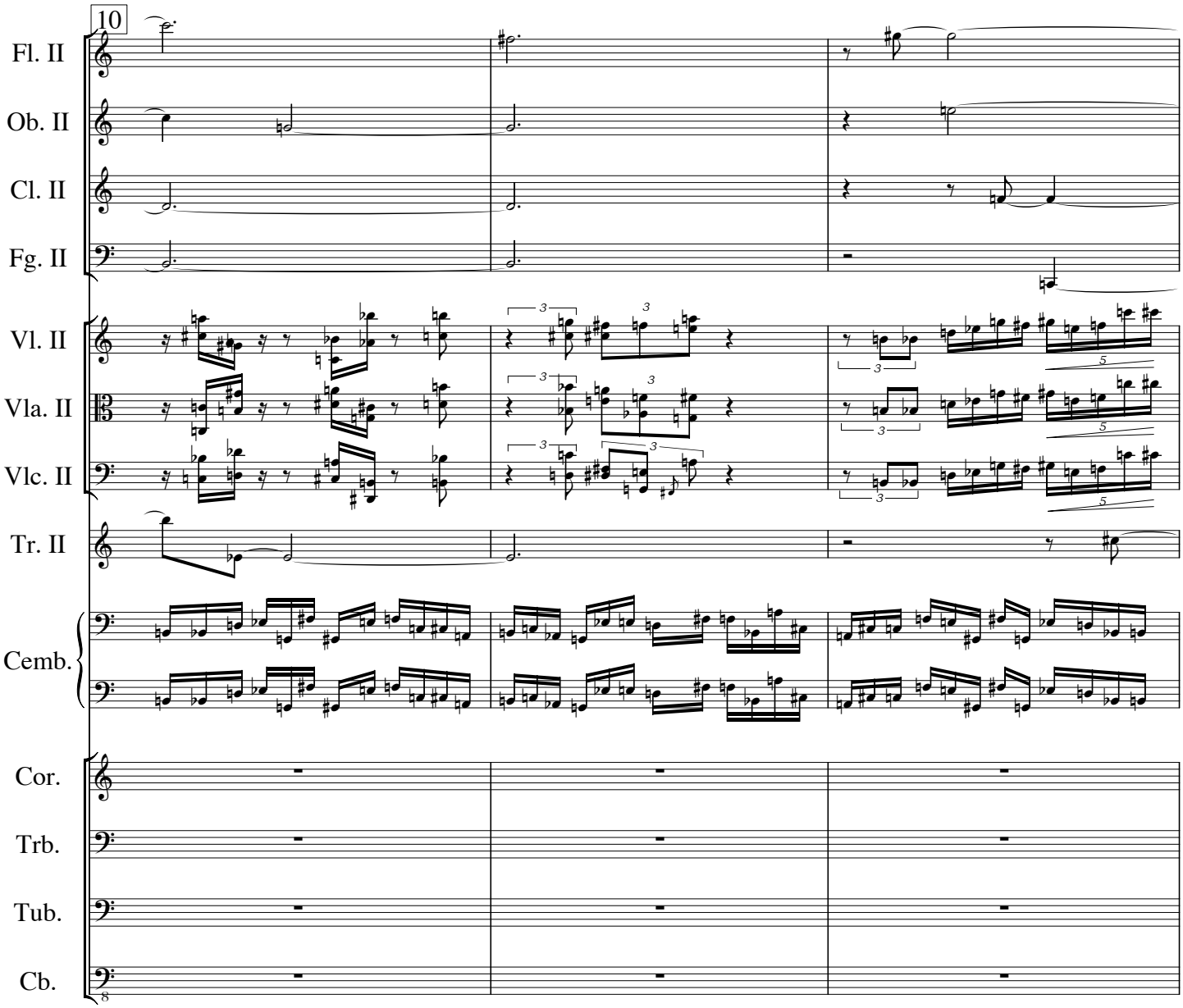
In this score every note sounds as written.

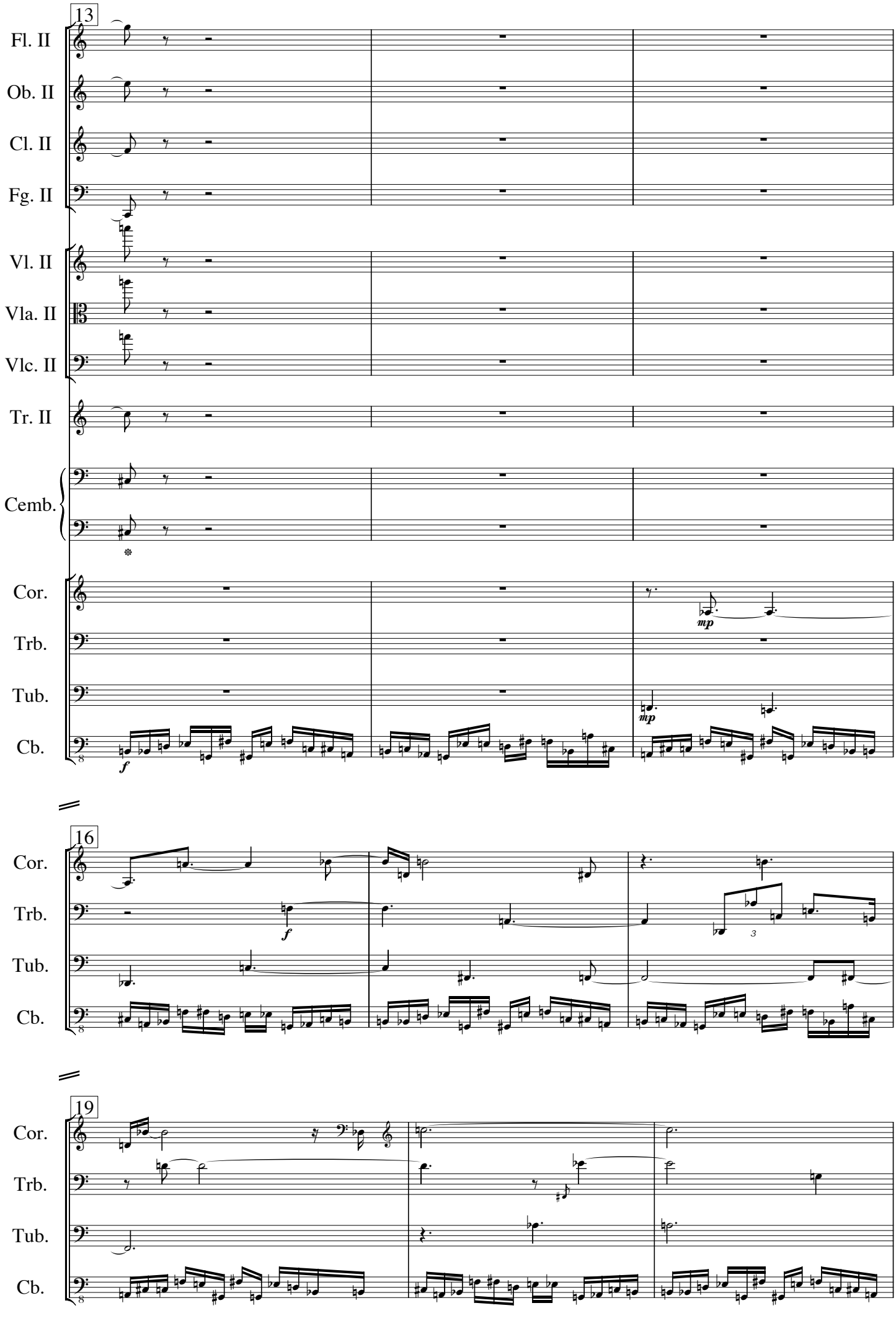
I

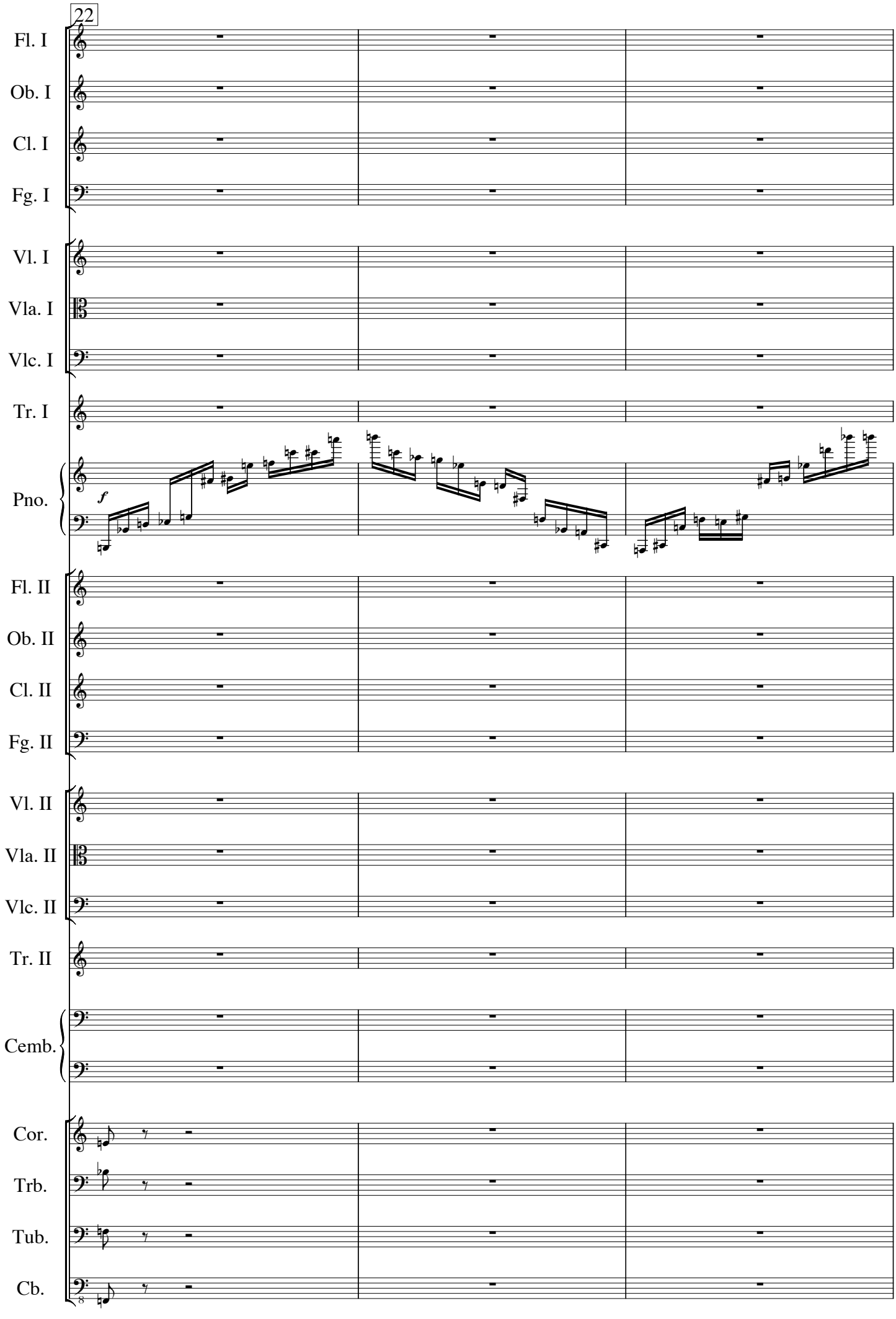

Lento, libero
Veloce
Flauto I
Oboe I
Clarinetto I
Fagotto I
Violino I
Viola I
Violoncello I
Tromba I
Piano
Flauto II
Oboe II
Clarinetto II
Fagotto II
Violino II
Viola II
Violoncello II
Tromba II
Cembalo
Corno
Trombone
Tuba
Contrabasso
Muta in fl. picc.
ppp < fff > ppp
Muta in fl.
mp
p
pp
sfz
mf
8va

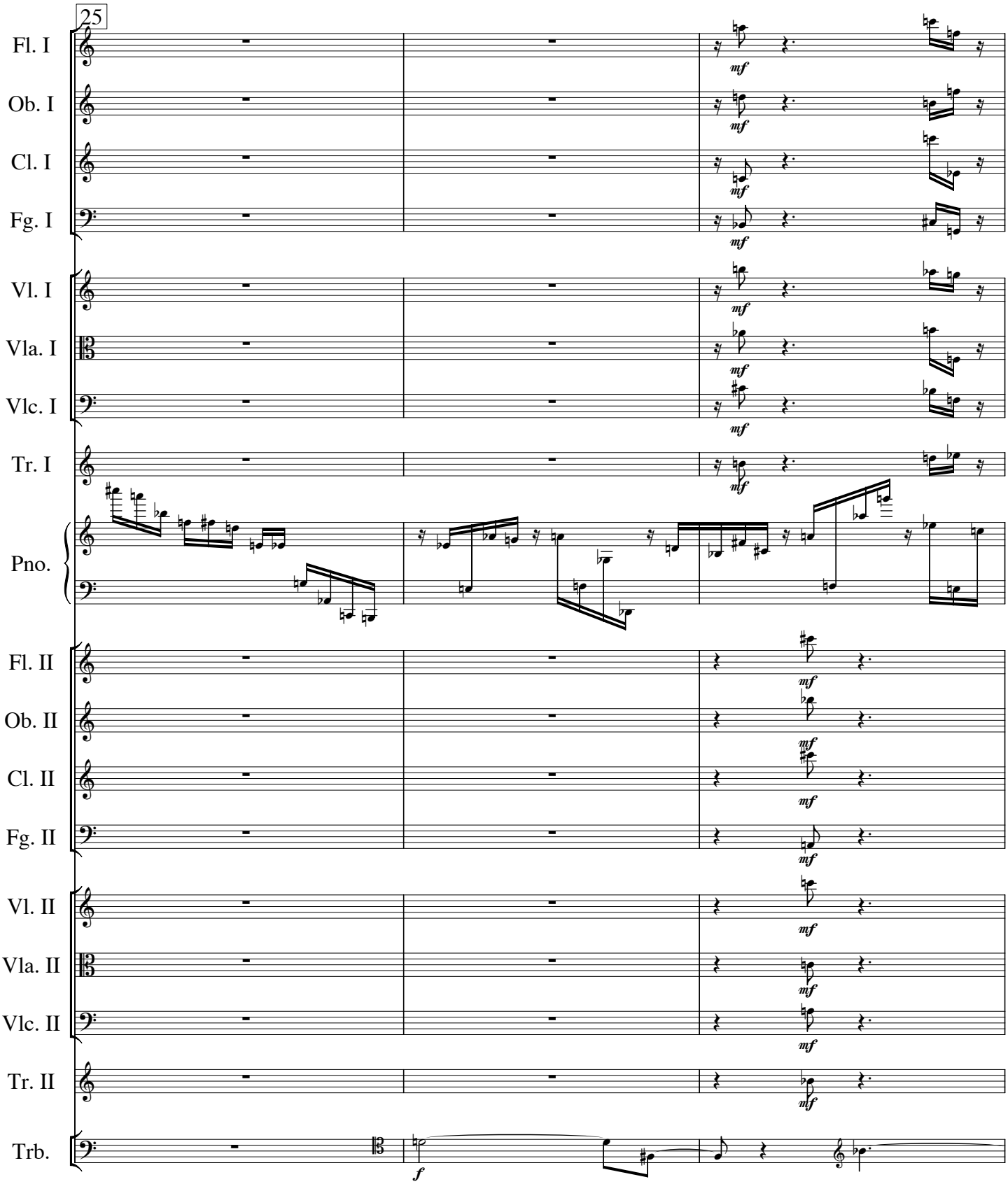

4
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
mf

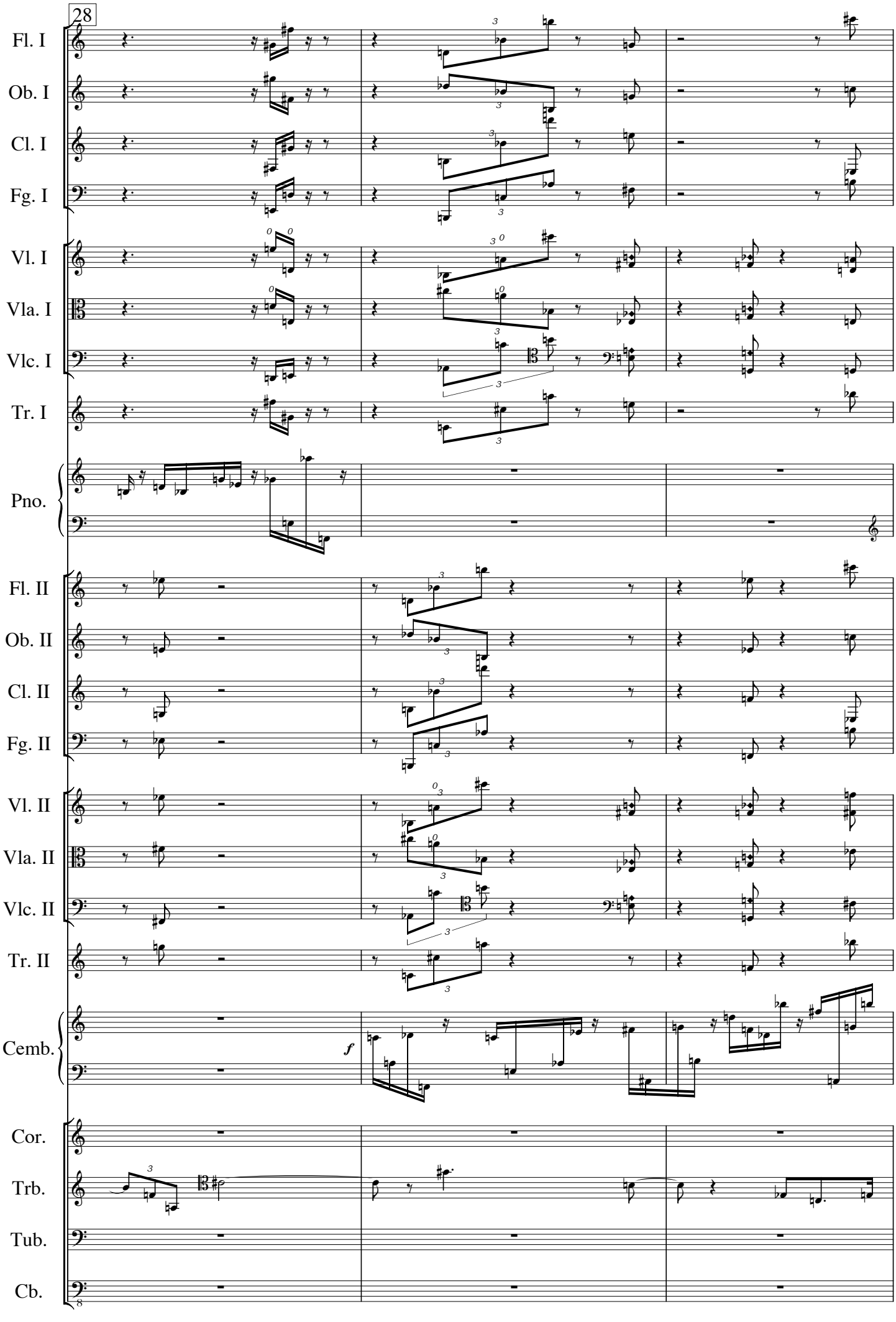

7
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
f

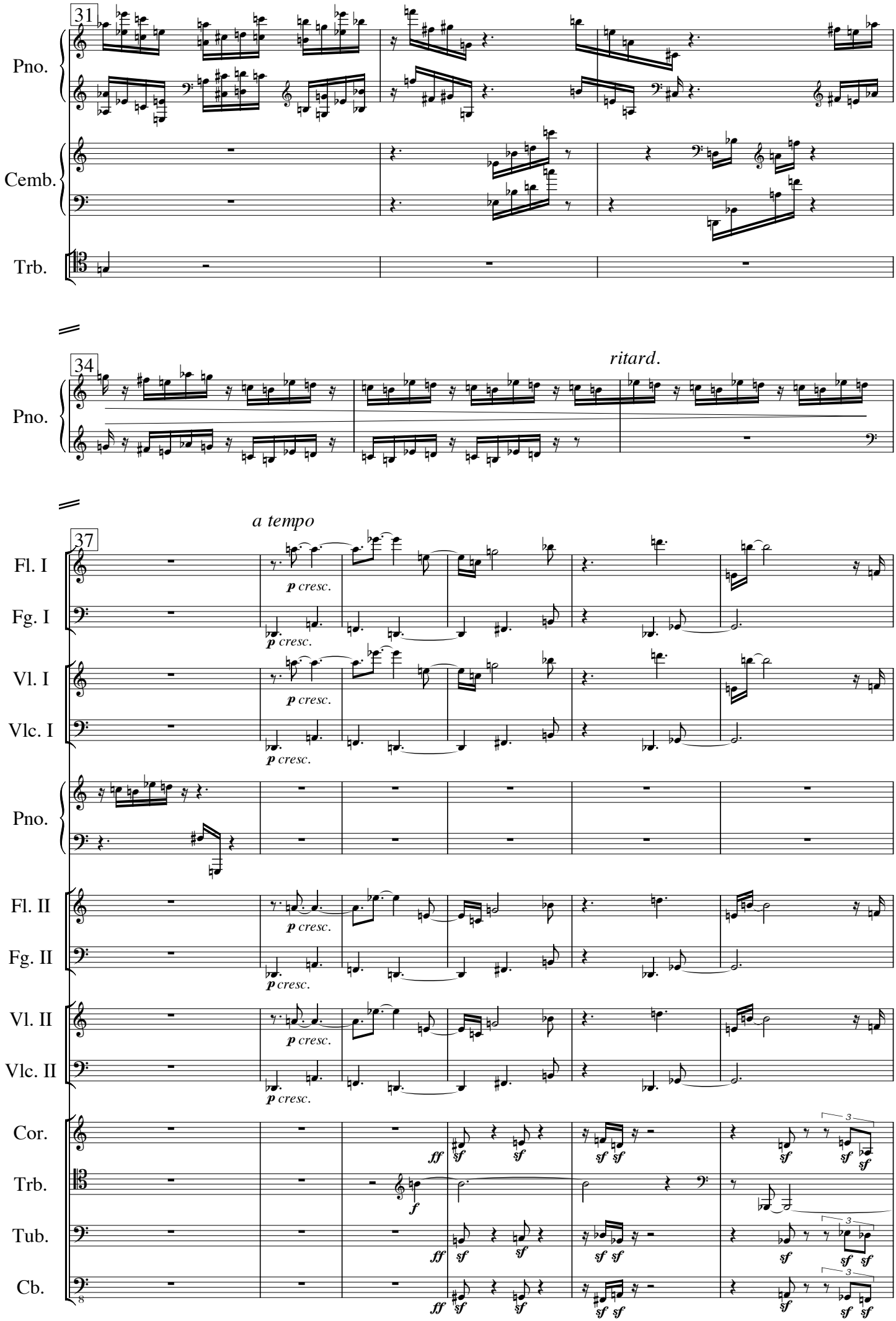

10
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

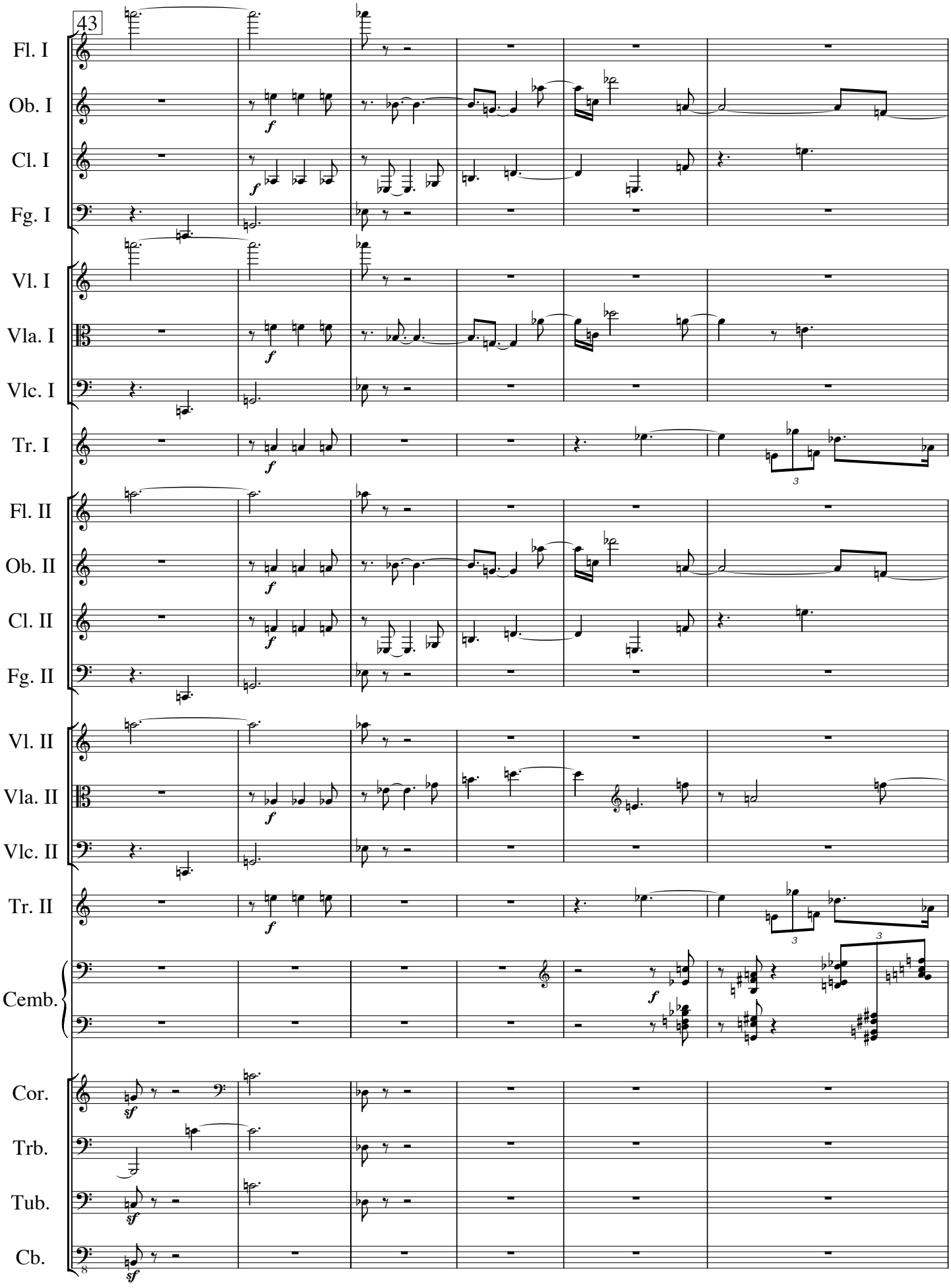

13
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
f
mp
mp
16
Cor.
Trb.
Tub.
Cb.
f
3
19
Cor.
Trb.
Tub.
Cb.

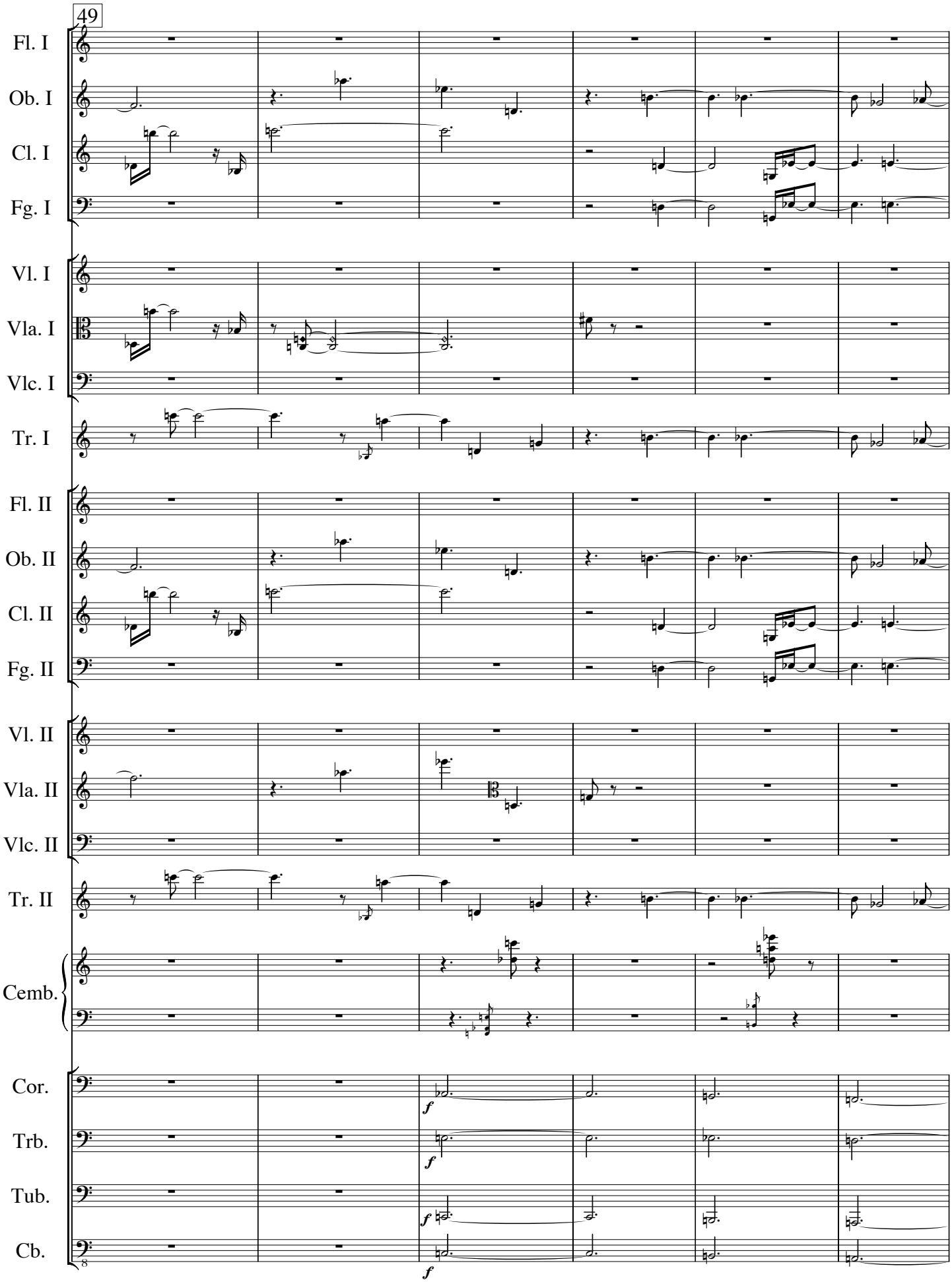

22
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
f
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

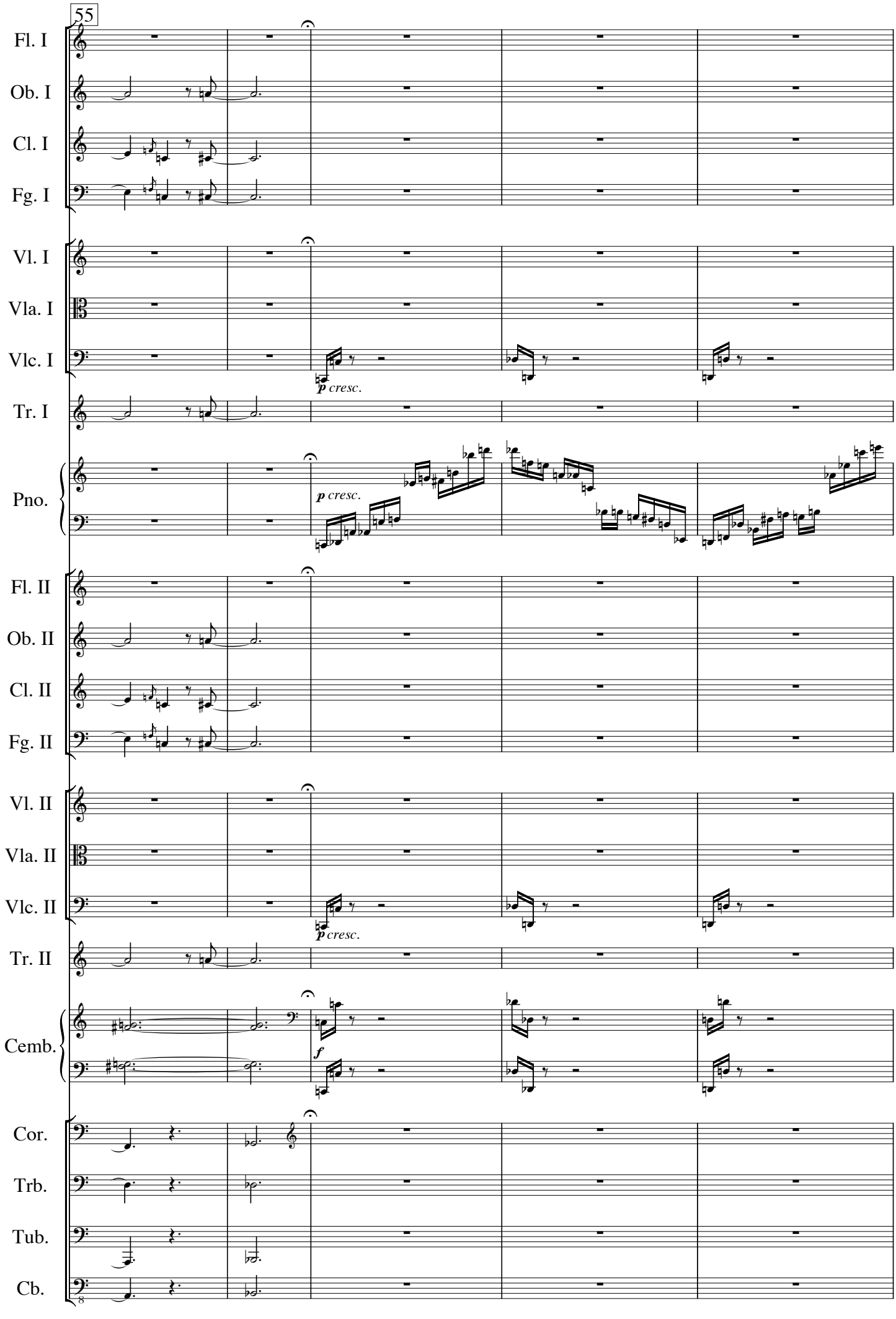

25
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Trb.
mf
f

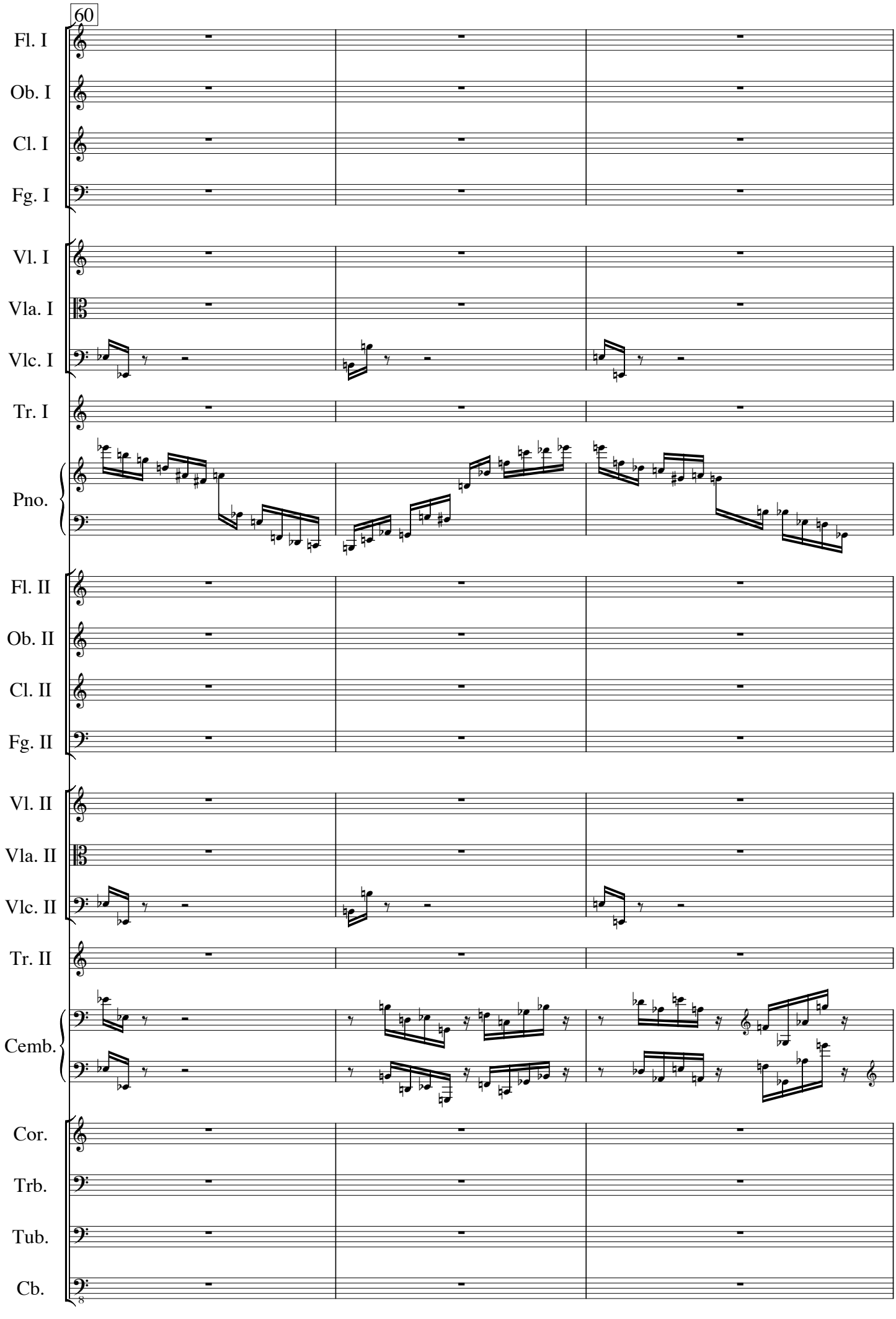

28
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
f
Cor.
Trb.
Tub.
Cb.

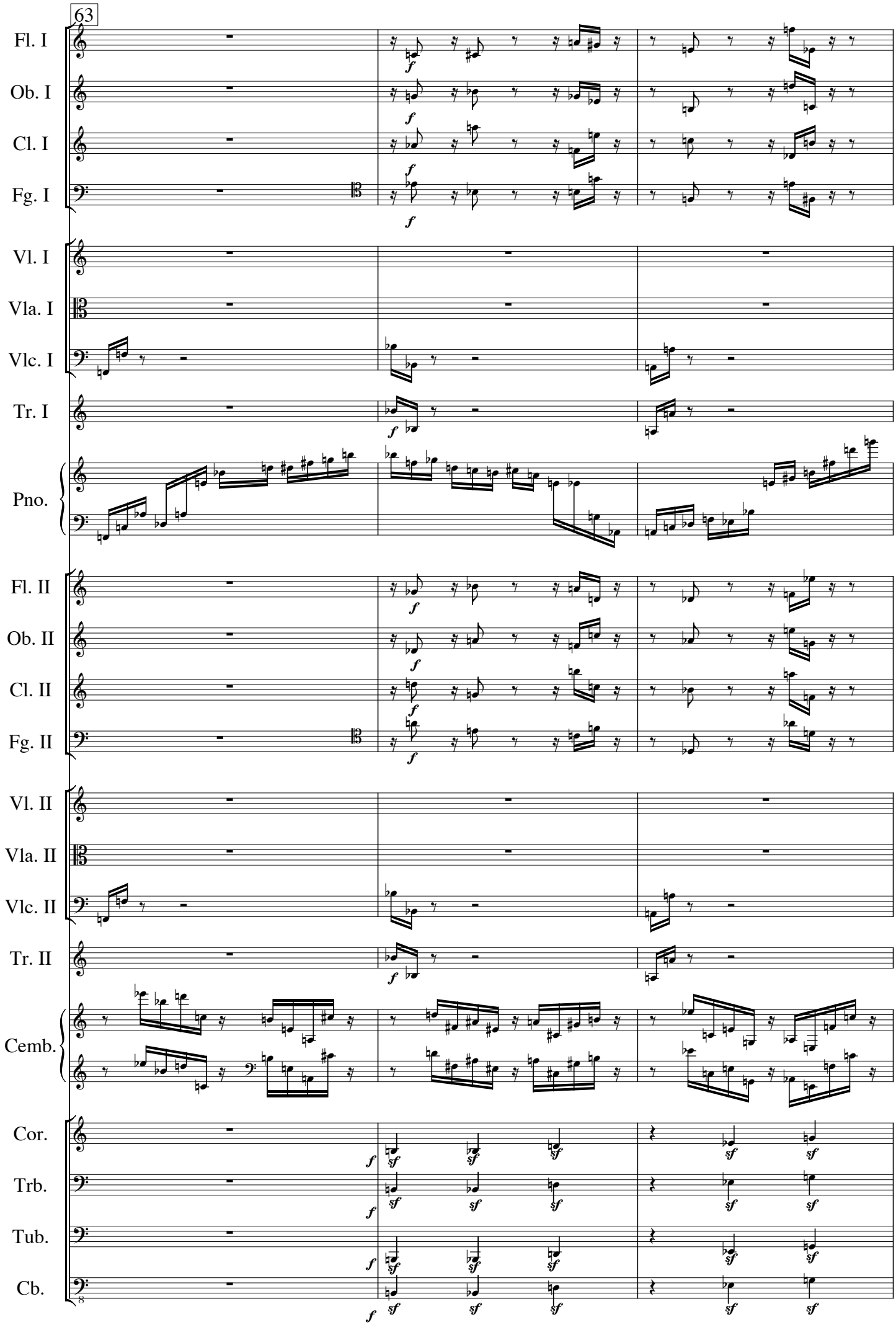

31
Pno.
Cemb.
Trb.
34
ritard.
Pno.
a tempo
37
Fl. I
Fg. I
Vl. I
Vlc. I
Pno.
Fl. II
Fg. II
Vl. II
Vlc. II
Cor.
Trb.
Tub.
Cb.
p cresc.
ff
sf
f

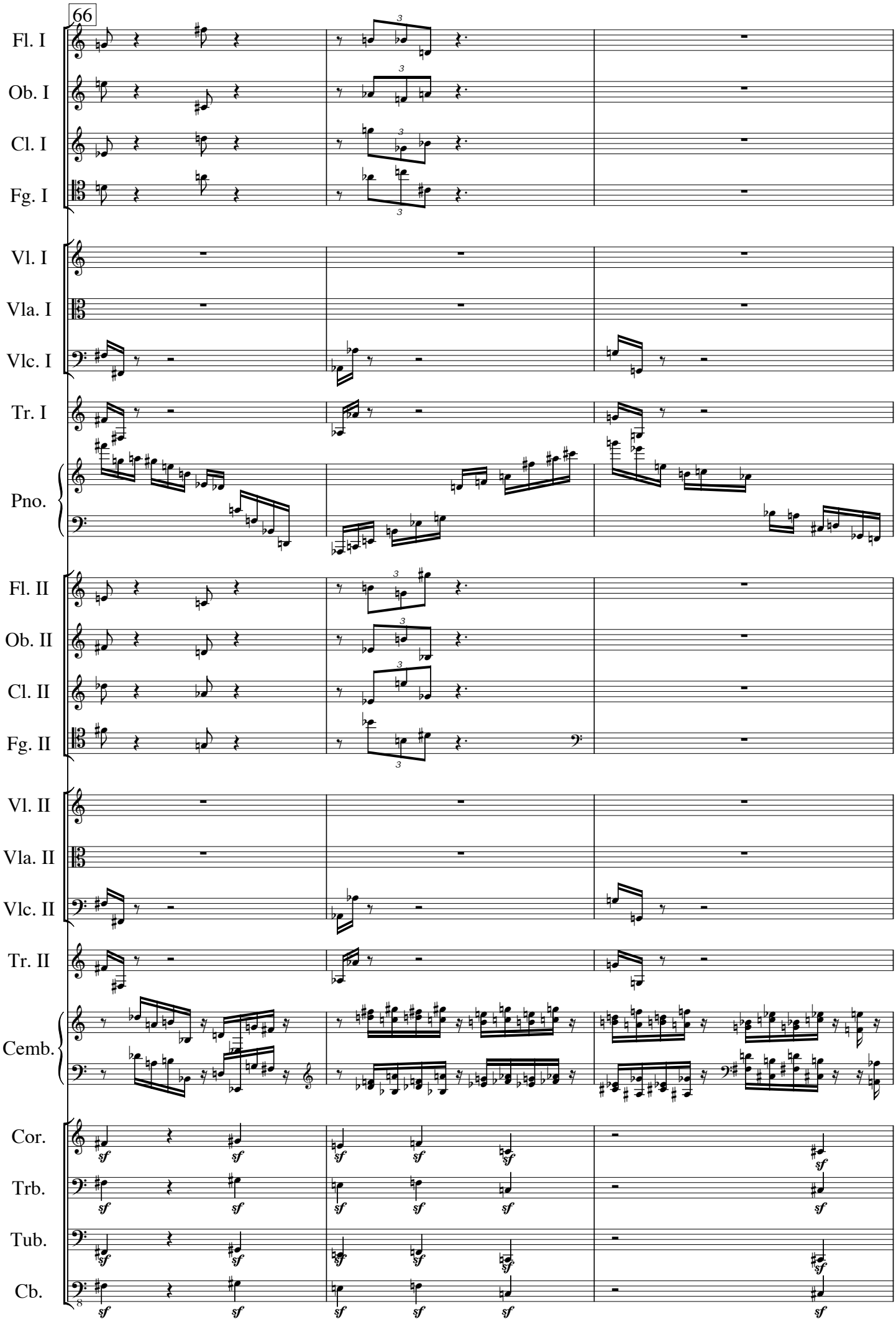

43
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
f
sf

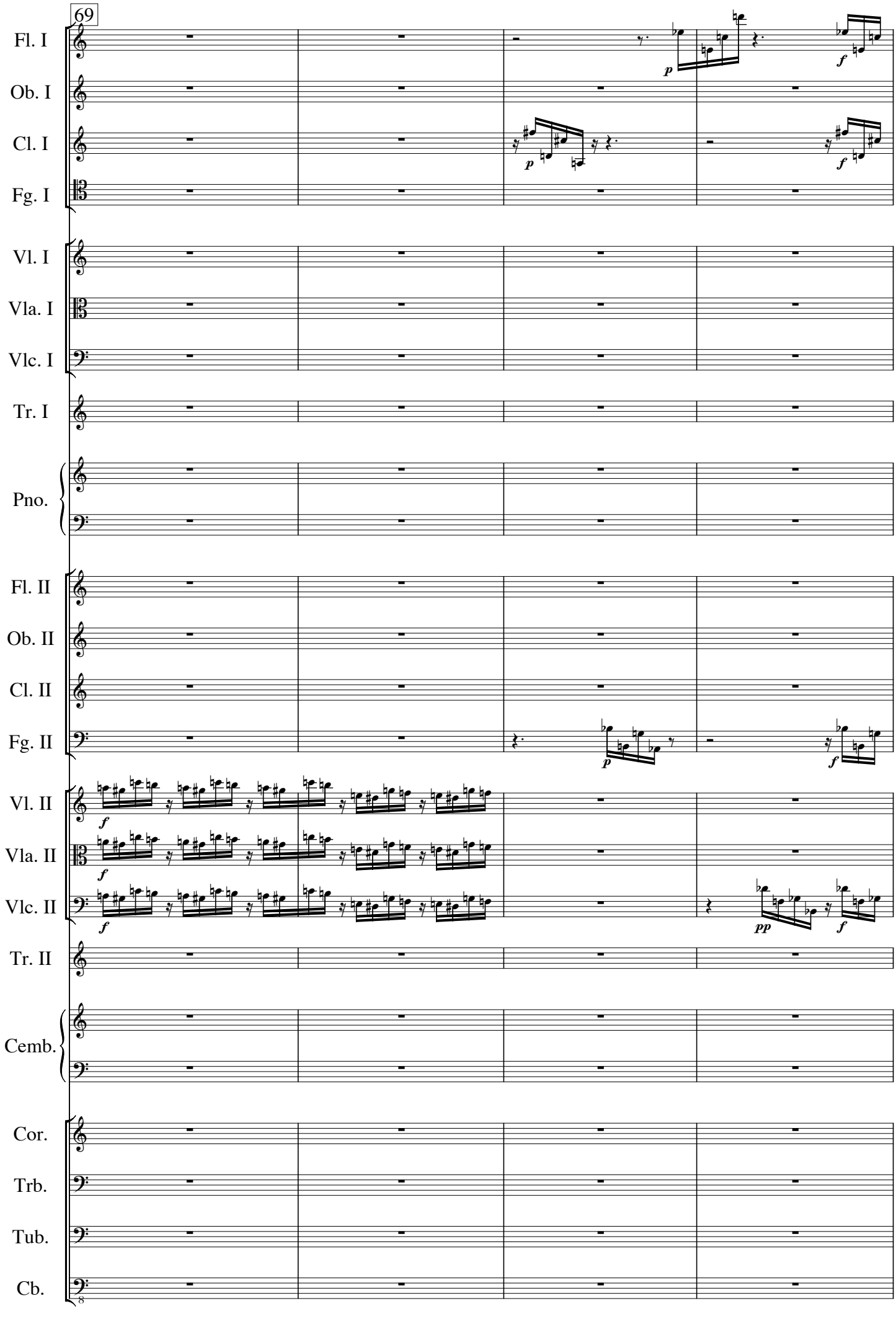

49
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
f
f
f
f

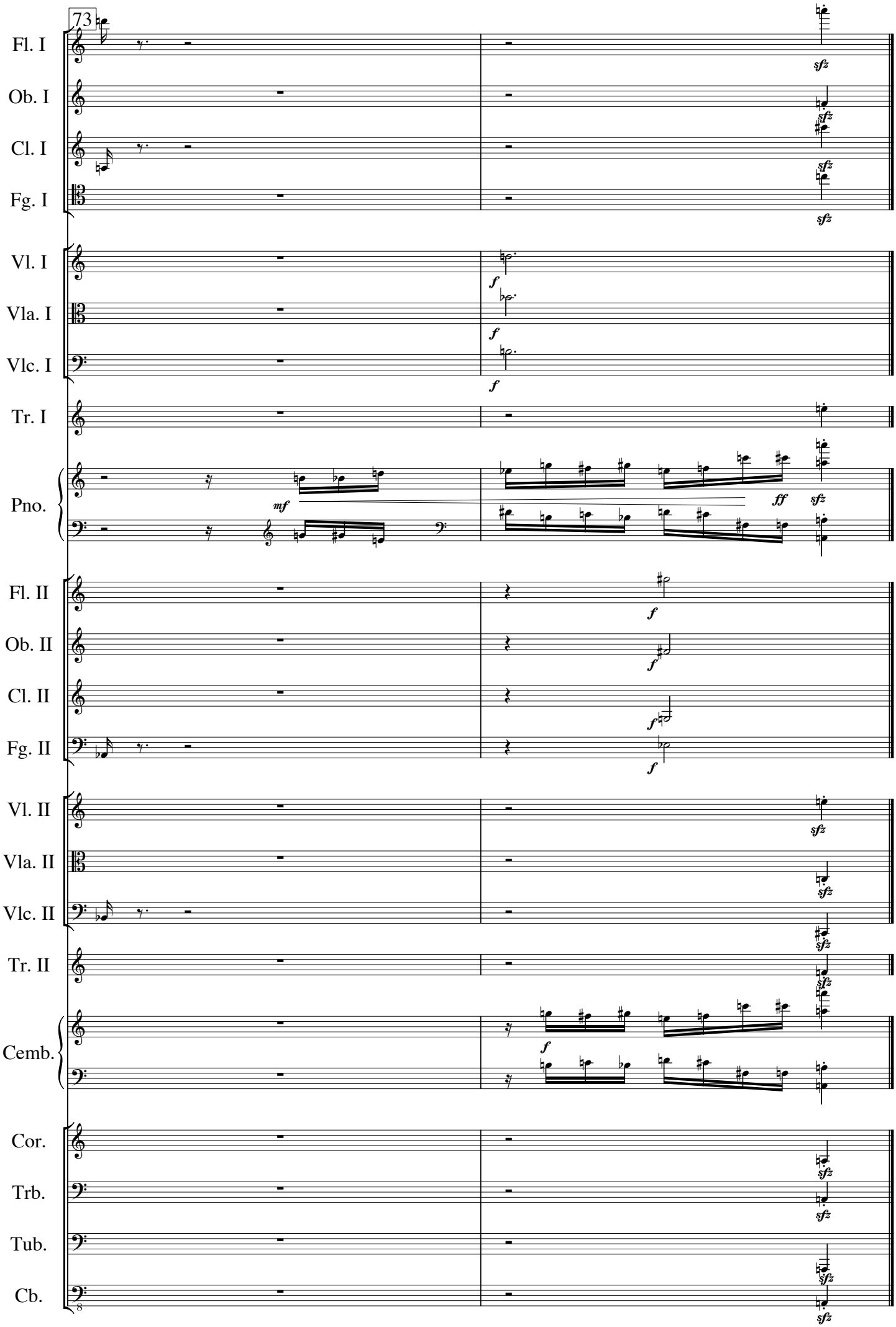

55
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
p cresc.
Tr. I
Pno.
p cresc.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
p cresc.
Tr. II
Cemb.
f
Cor.
Trb.
Tub.
Cb.


60
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

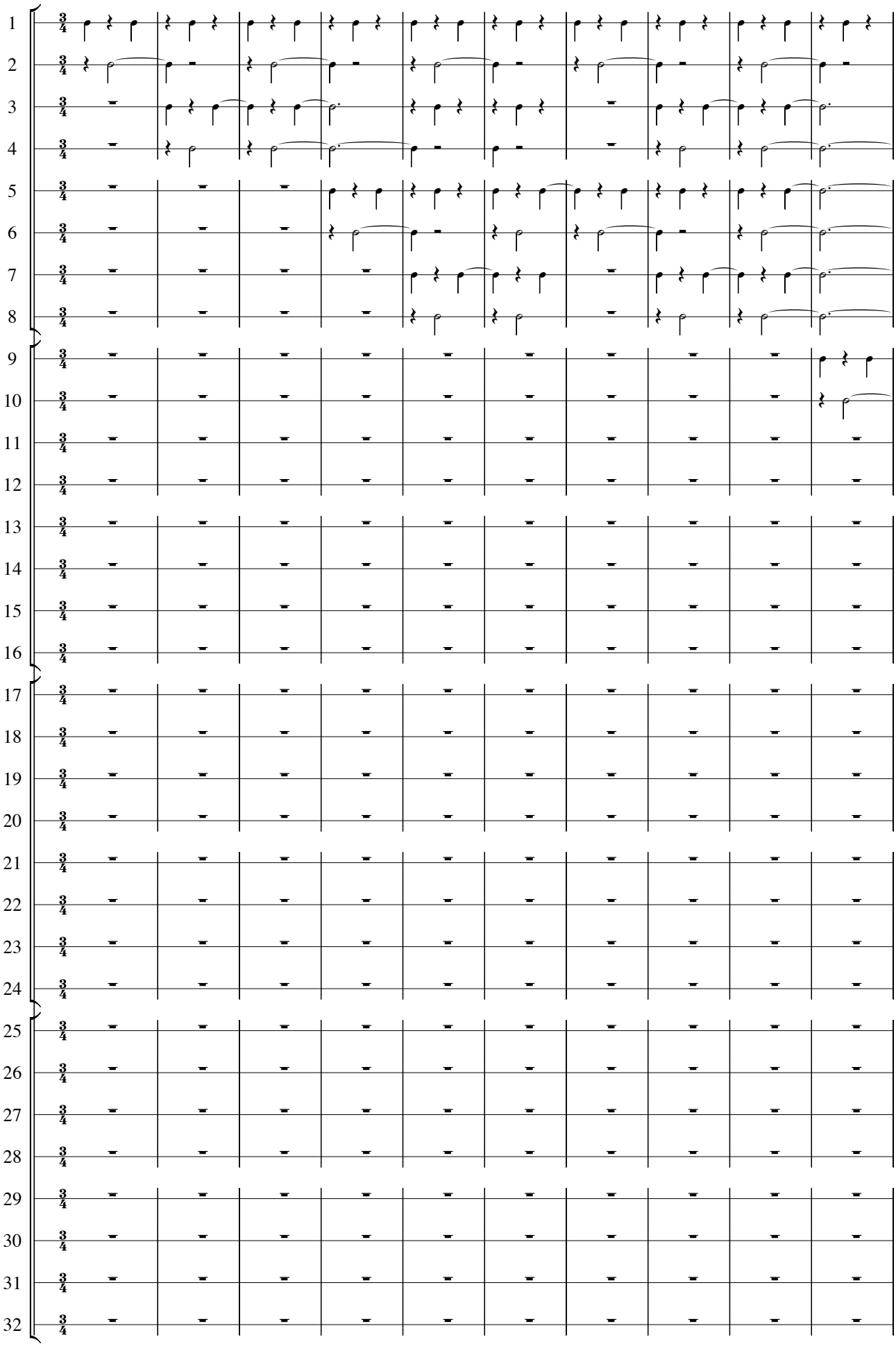

63
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

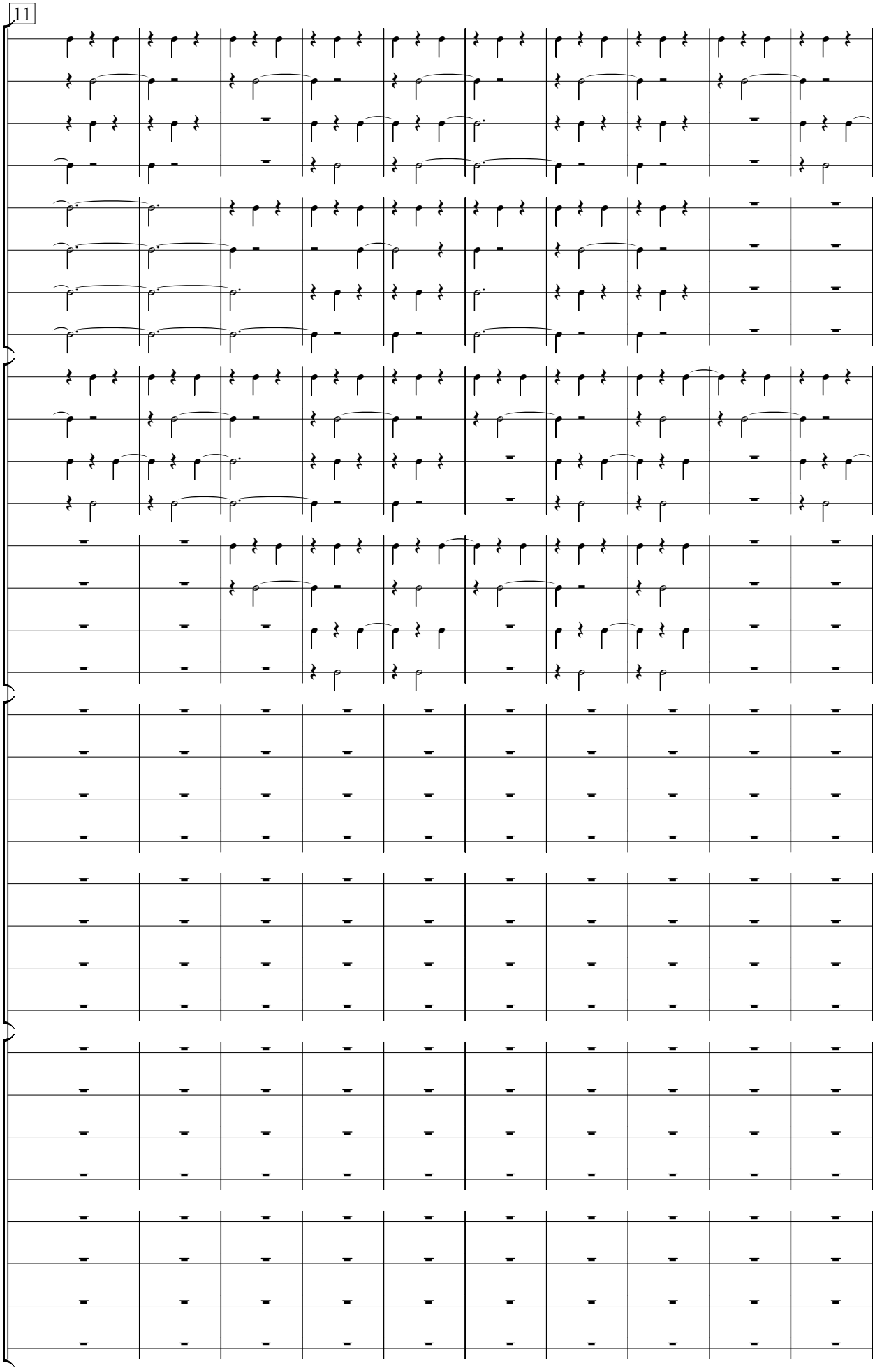

66
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

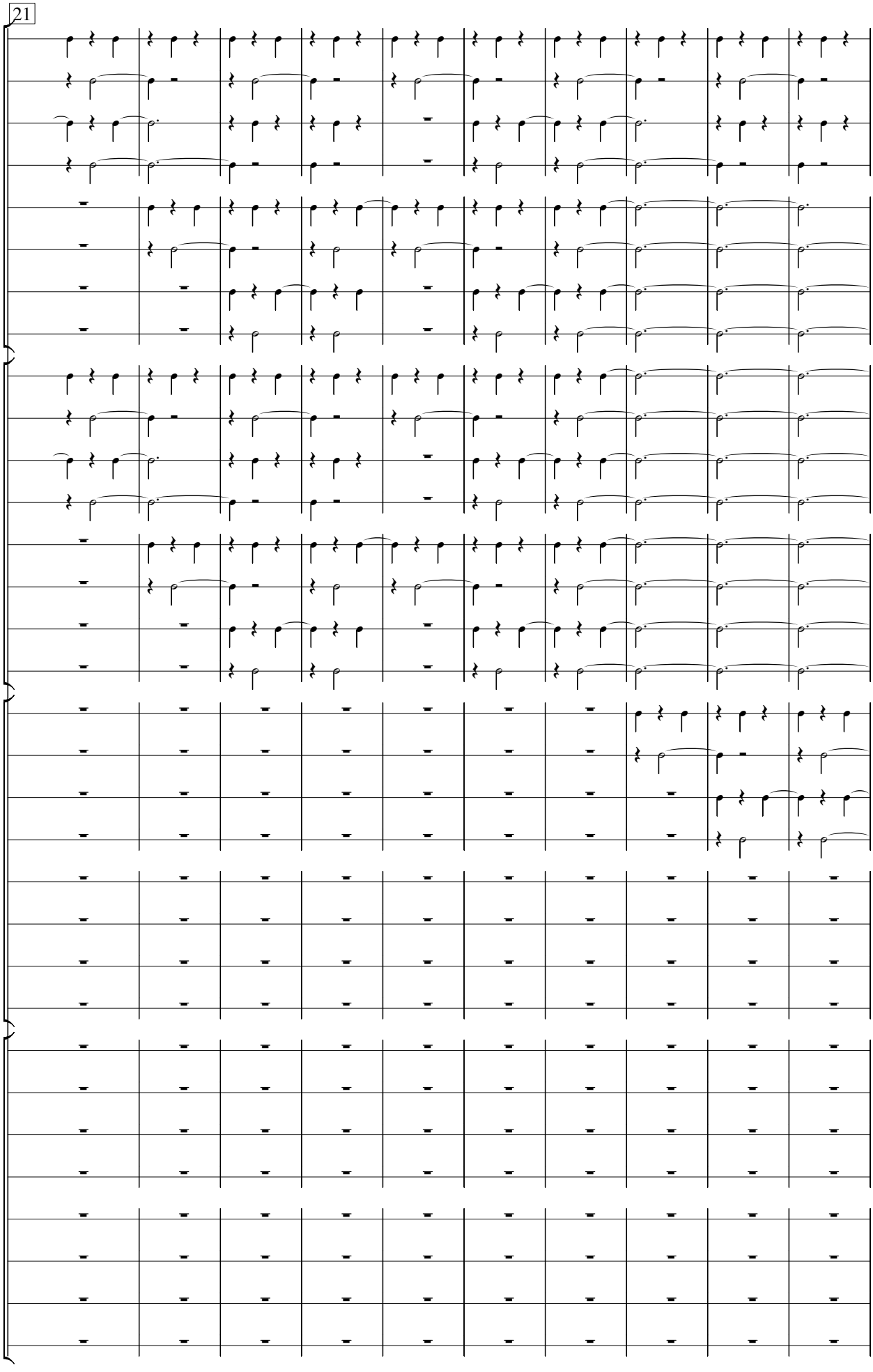

69
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
p
f
pp

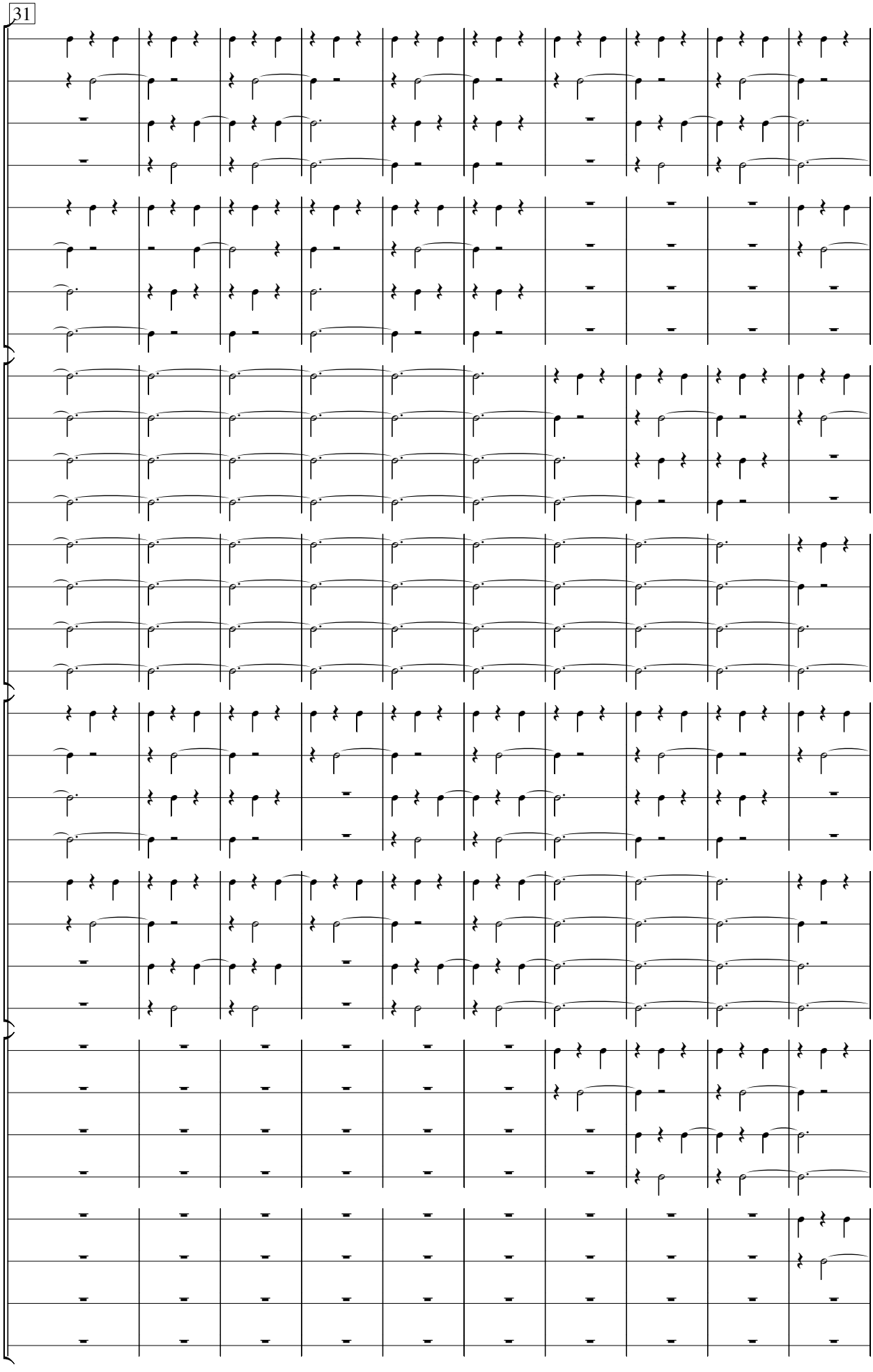

73
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
mf
f
ff
sfz

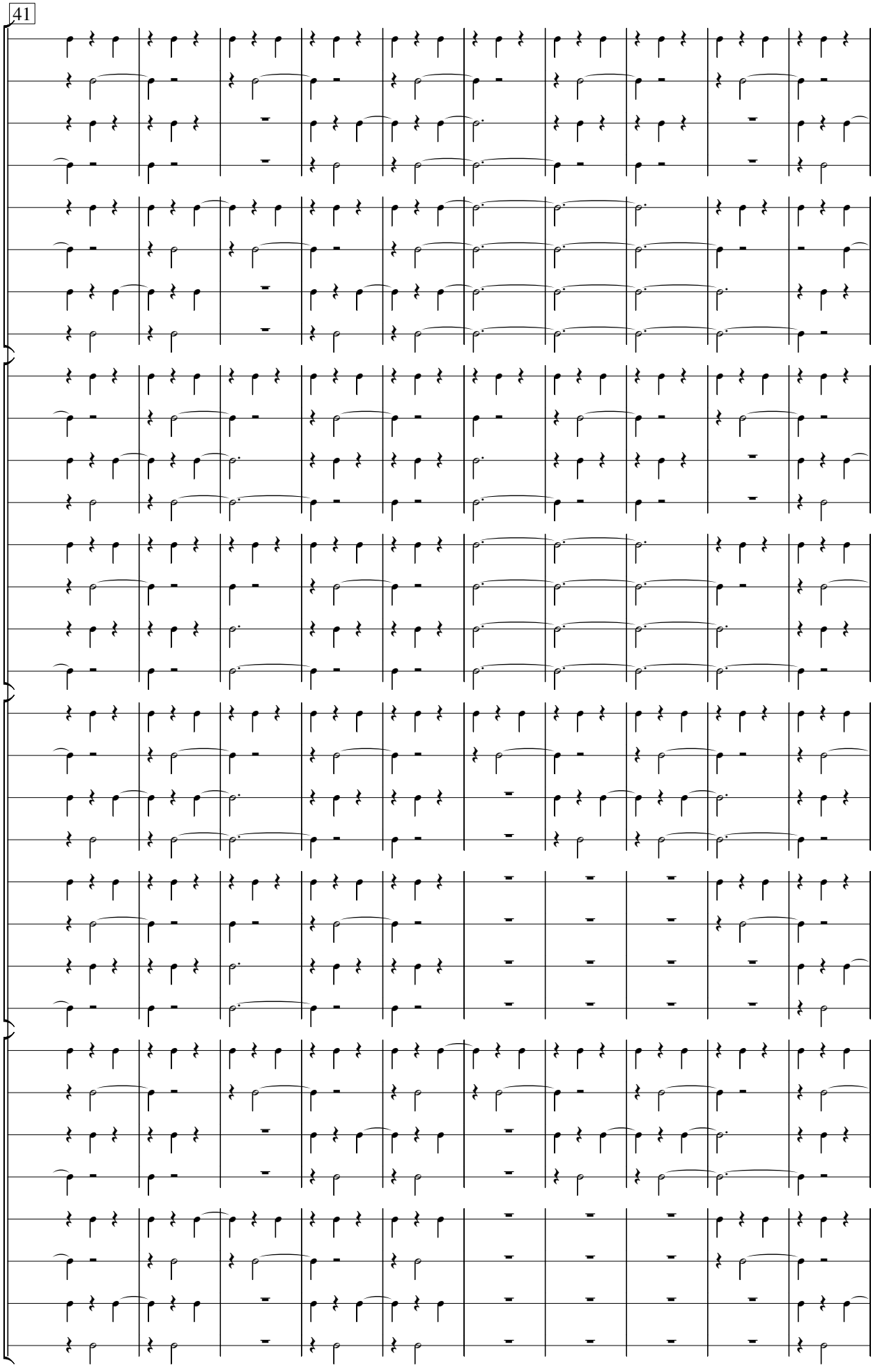
II

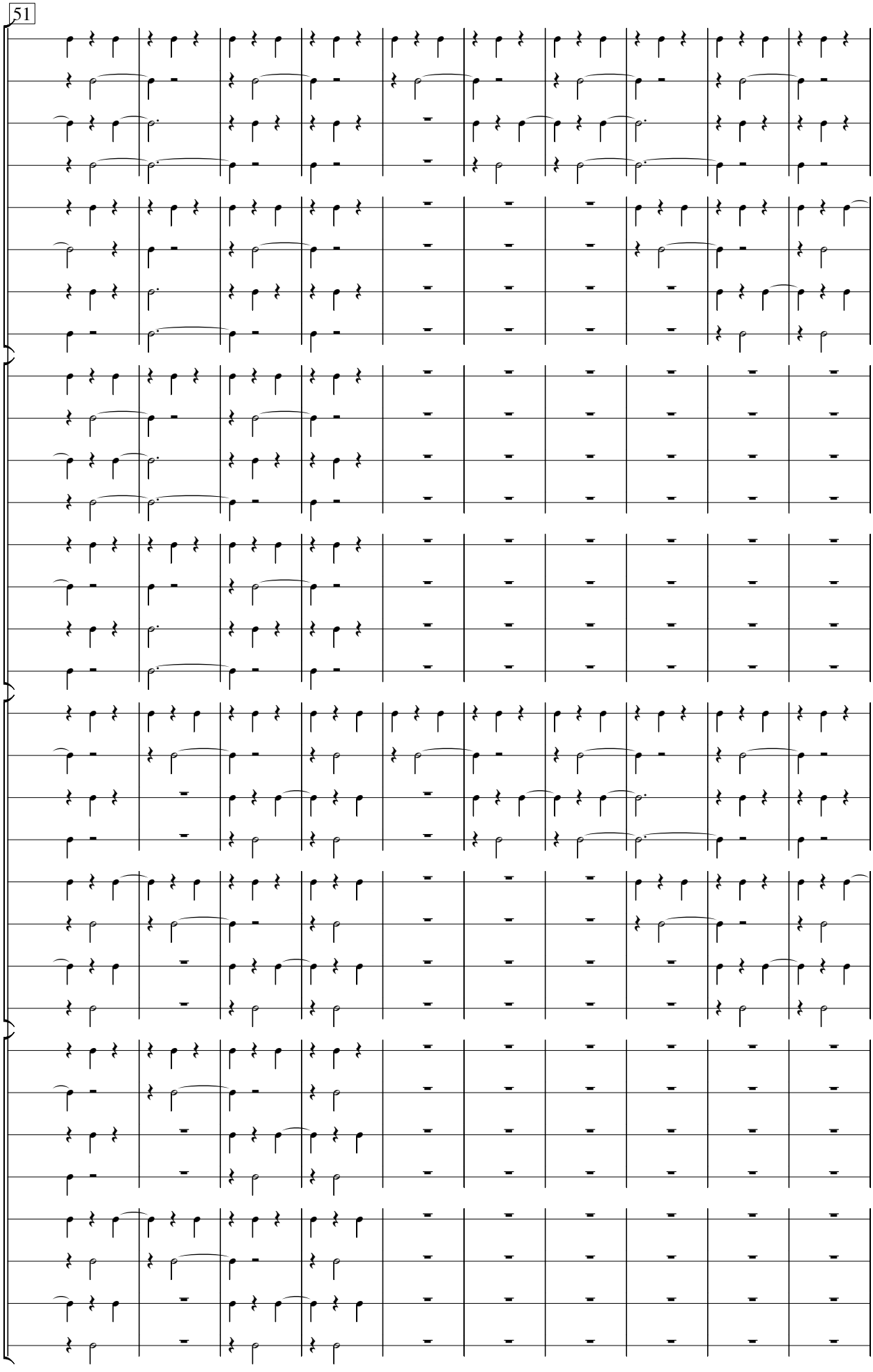


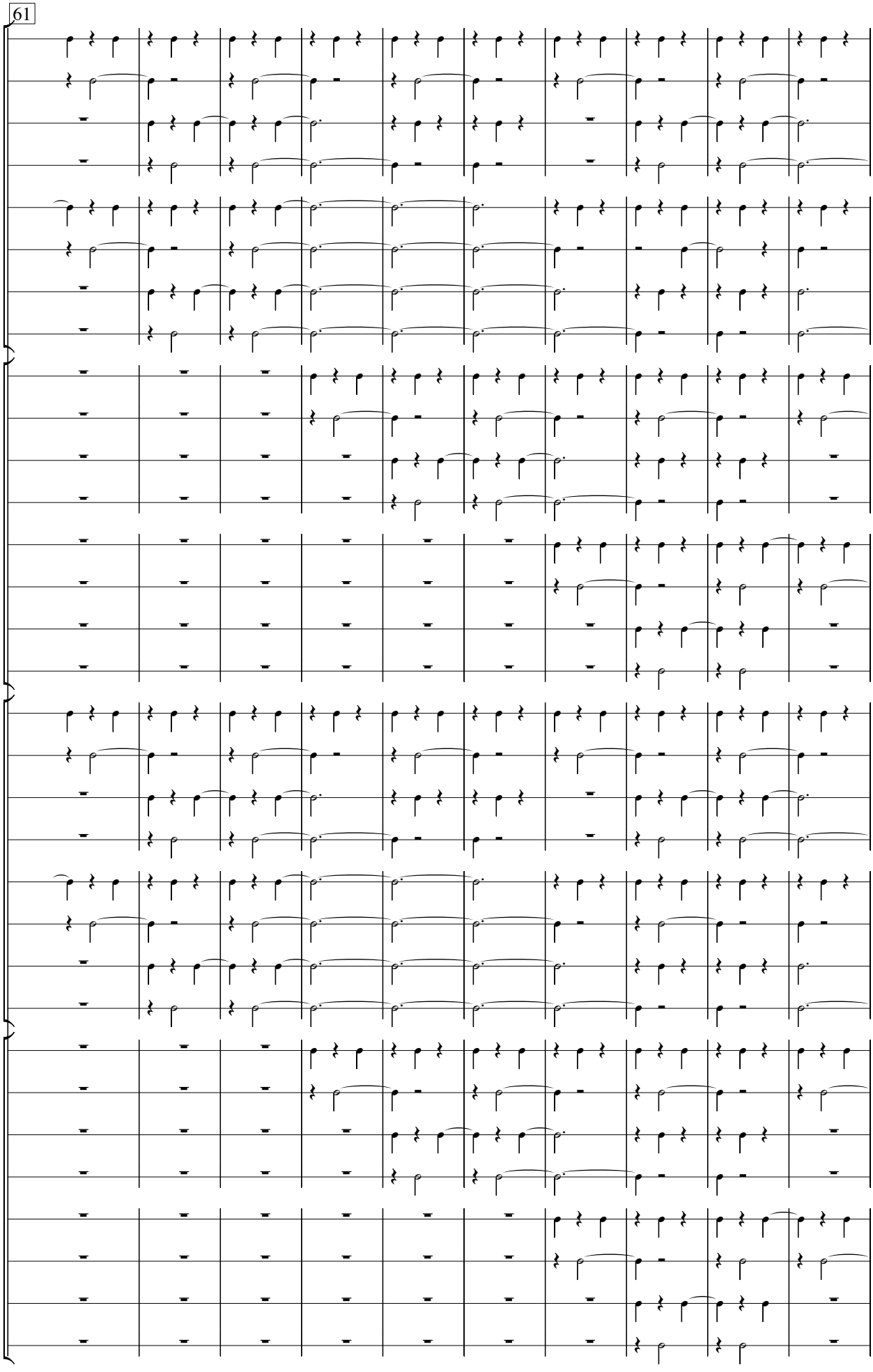

11

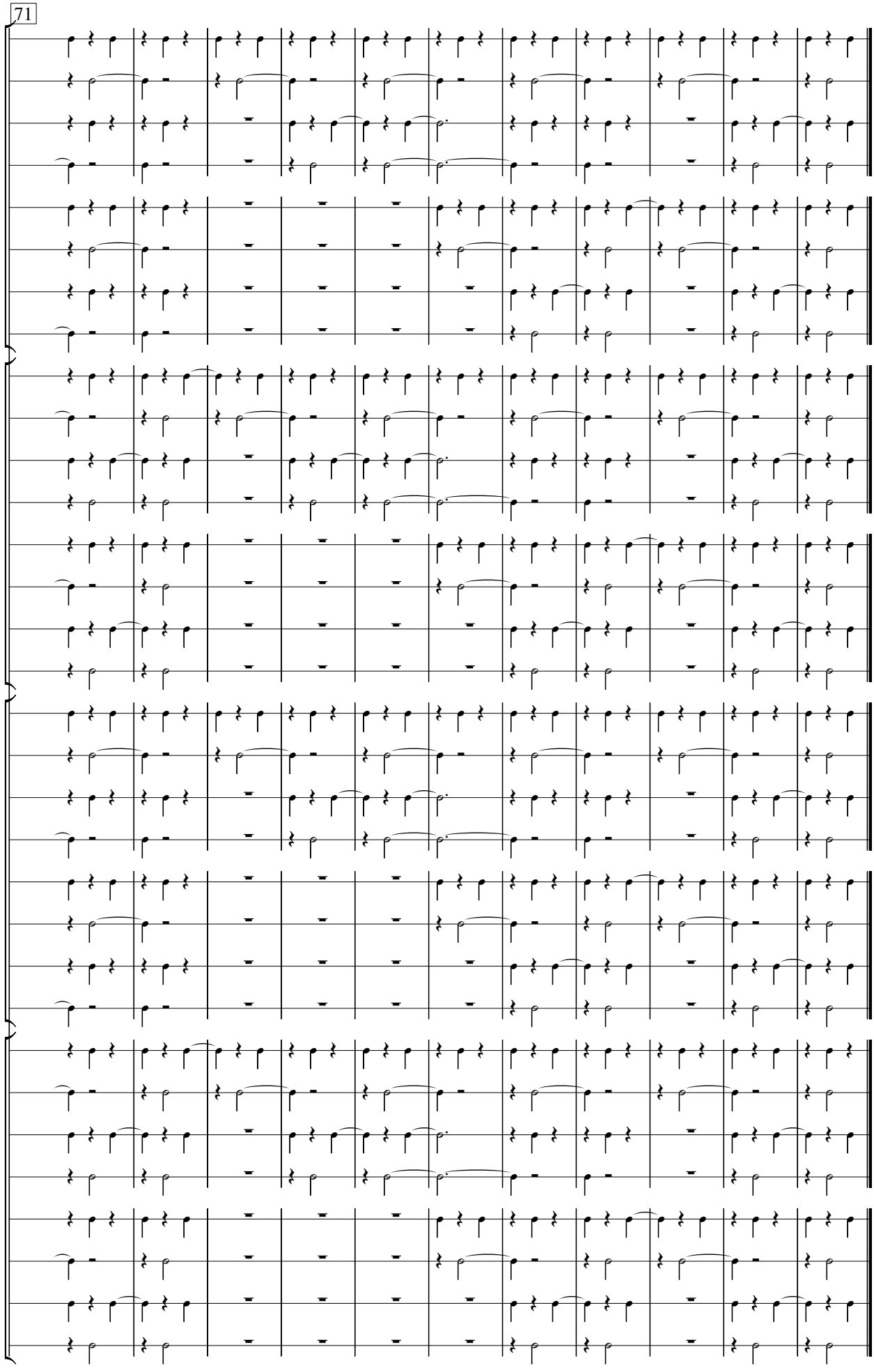

21
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32


31
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32


41
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32

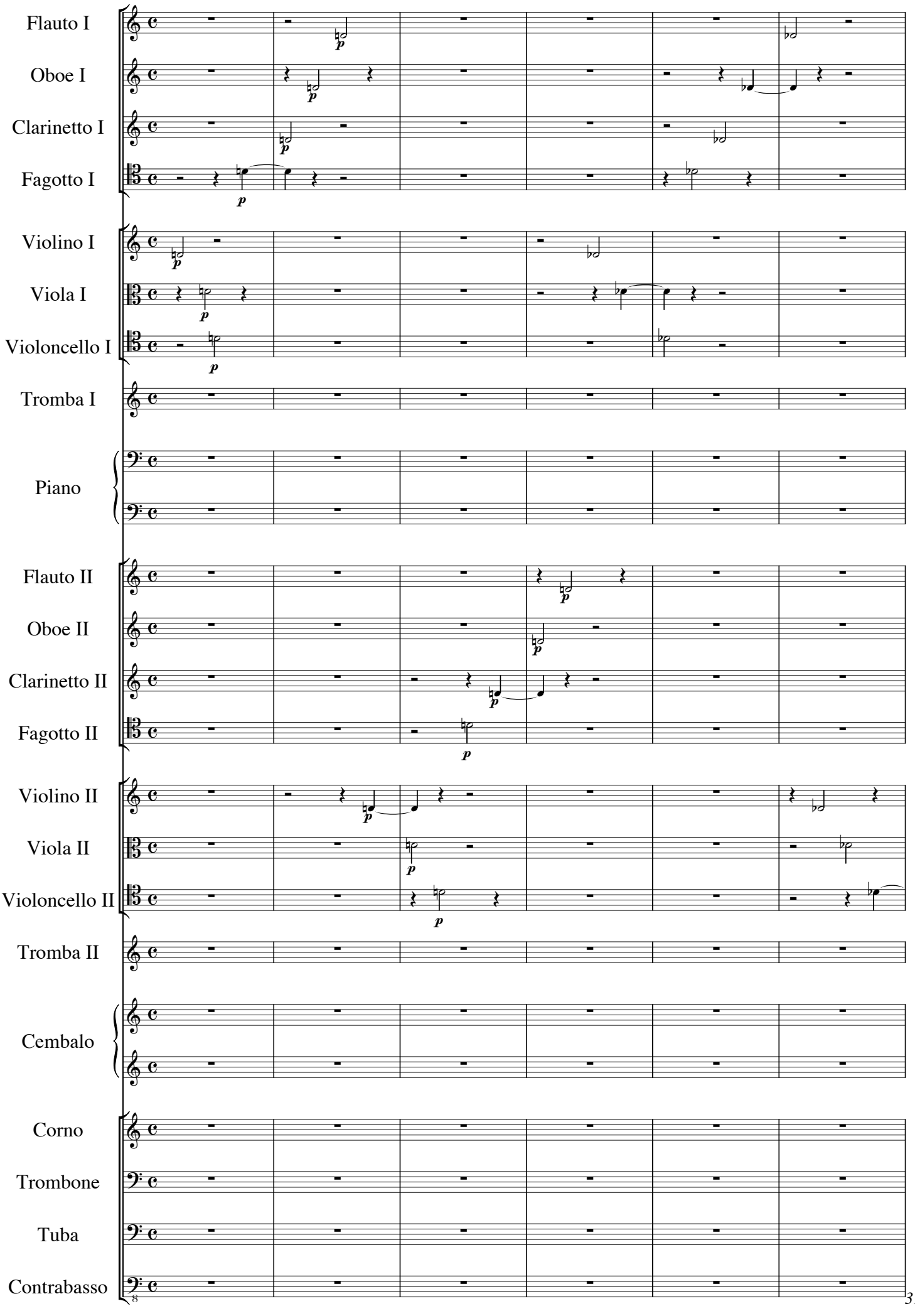

51
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32

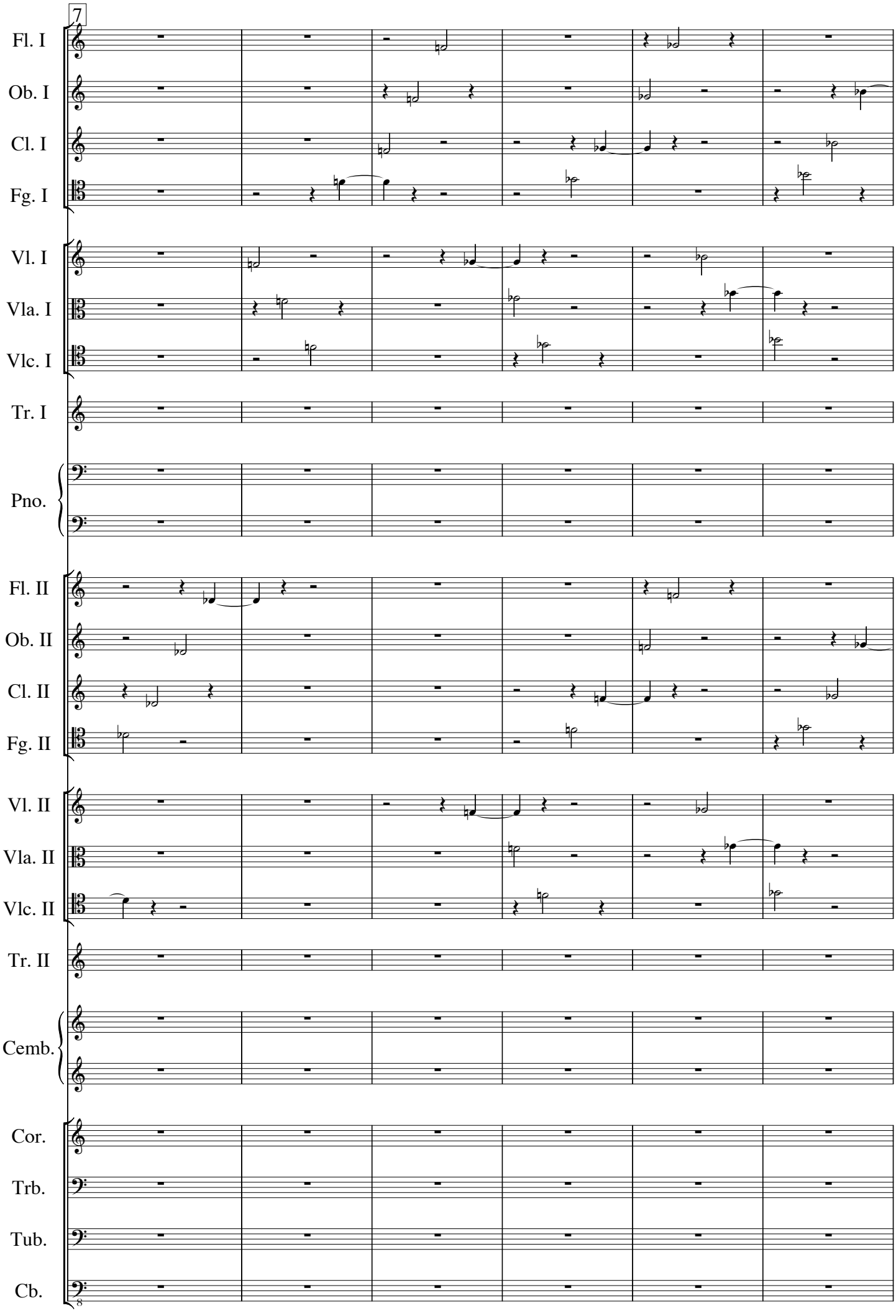

61
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32

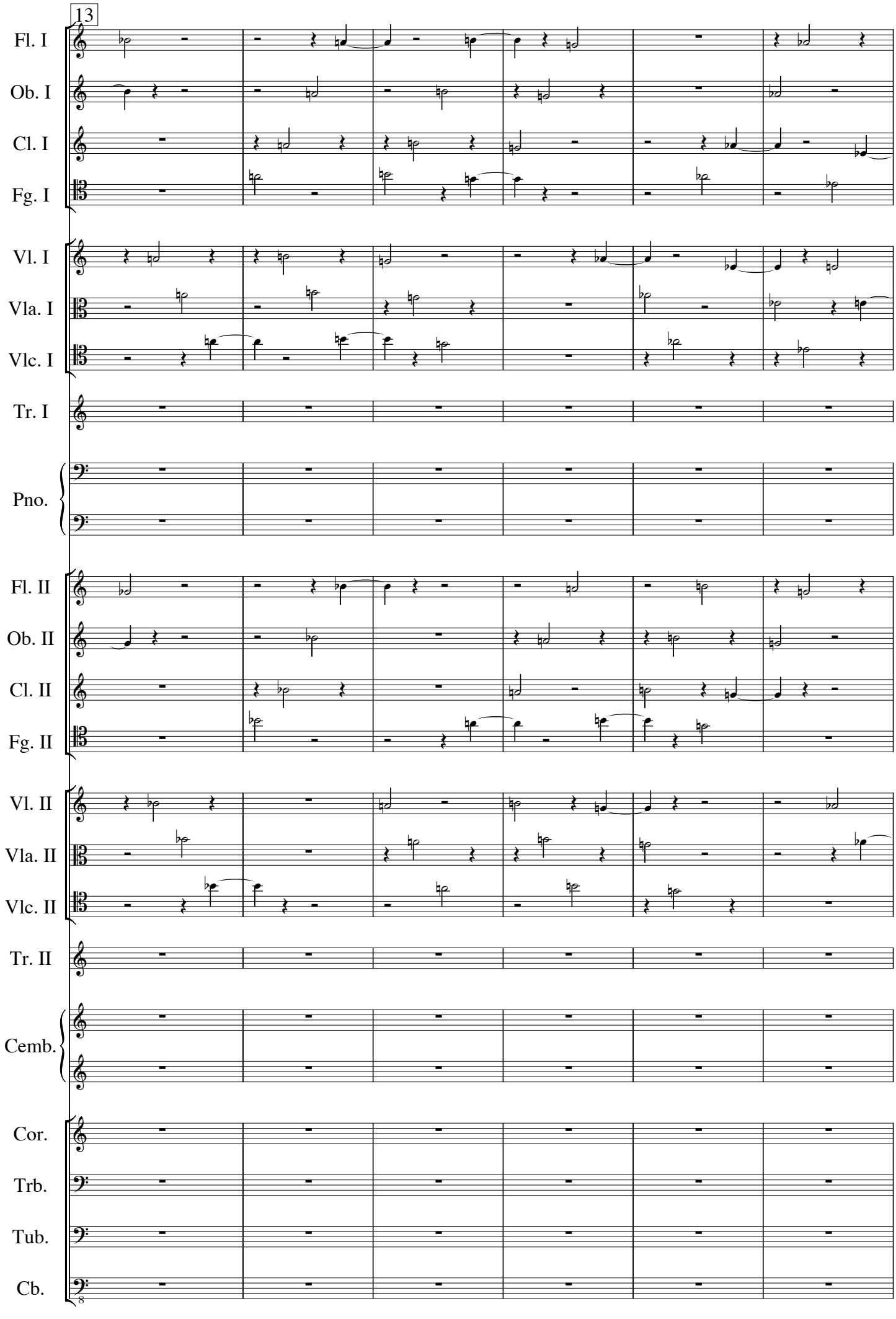

71
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32

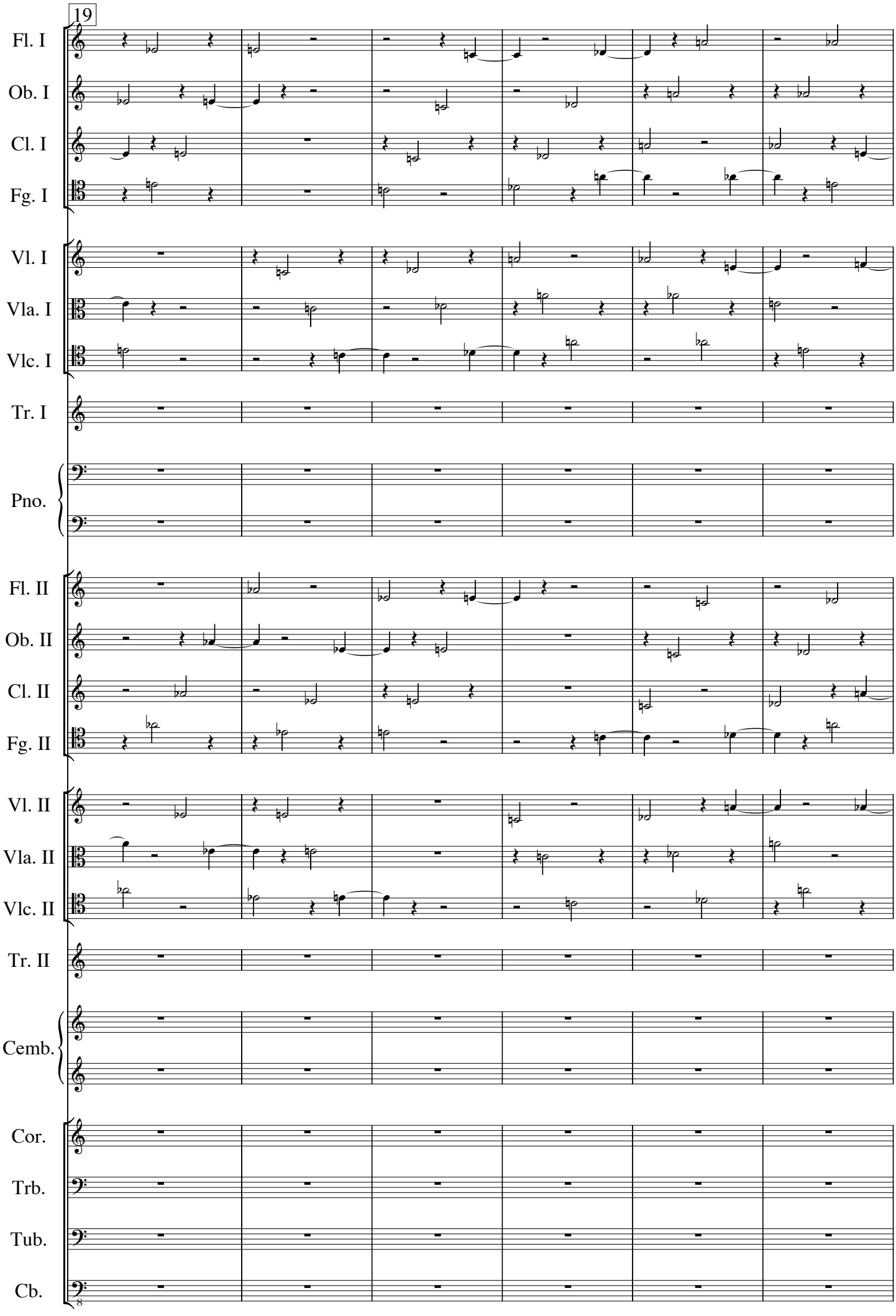
III

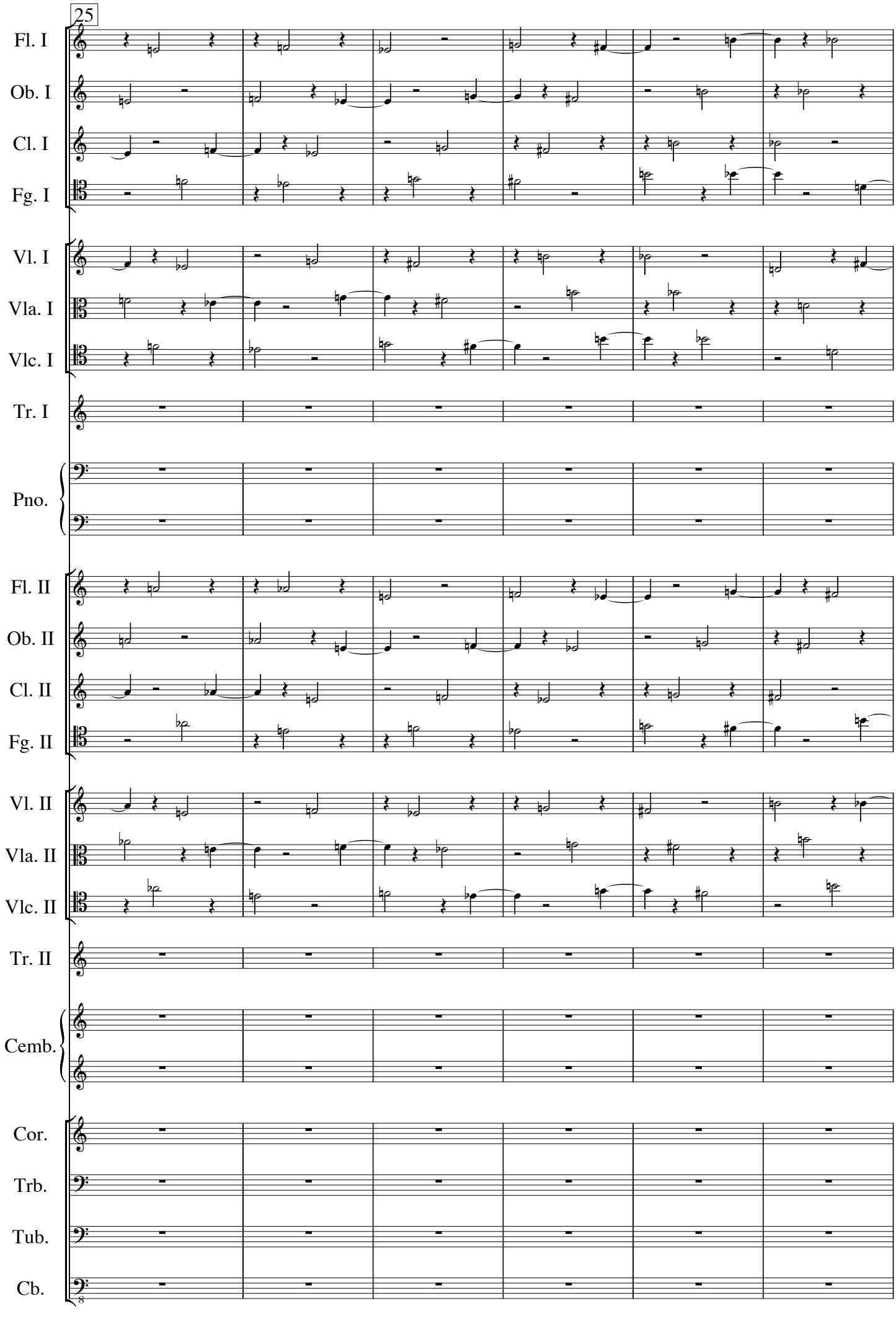
Veloce

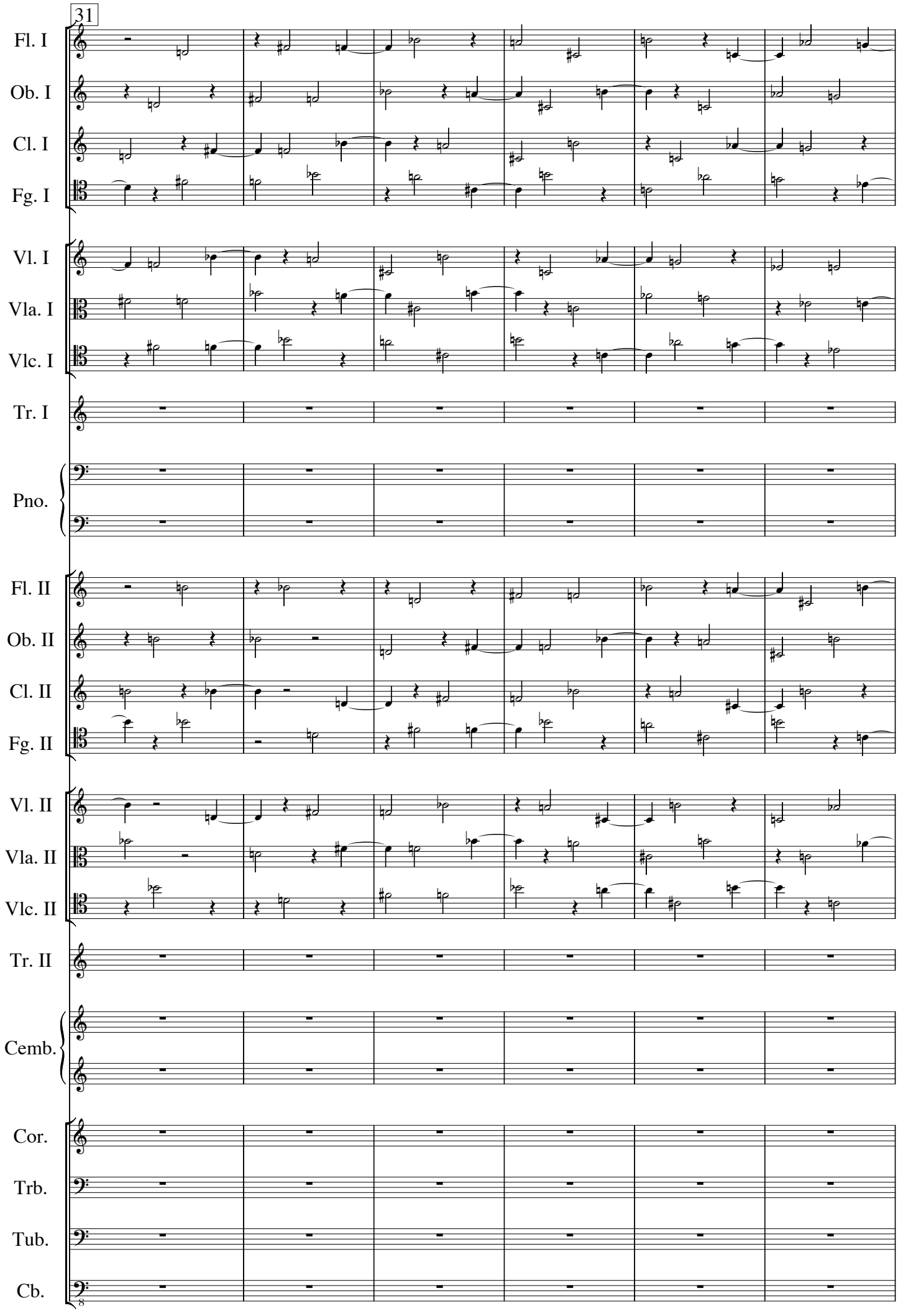

Flauto I
Oboe I
Clarinetto I
Fagotto I
Violino I
Viola I
Violoncello I
Tromba I
Piano
Flauto II
Oboe II
Clarinetto II
Fagotto II
Violino II
Viola II
Violoncello II
Tromba II
Cembalo
Corno
Trombone
Tuba
Contrabasso
p

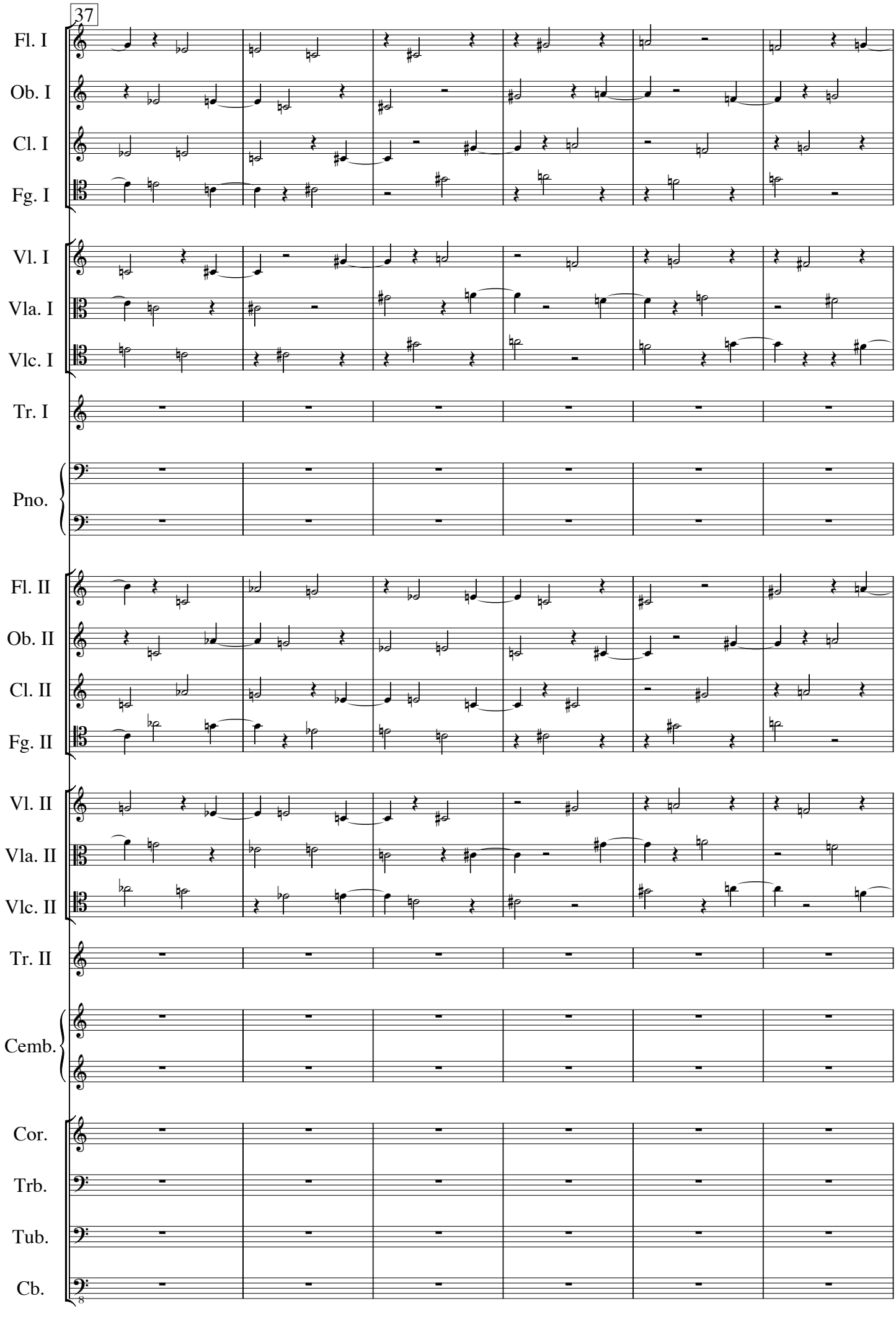

7
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

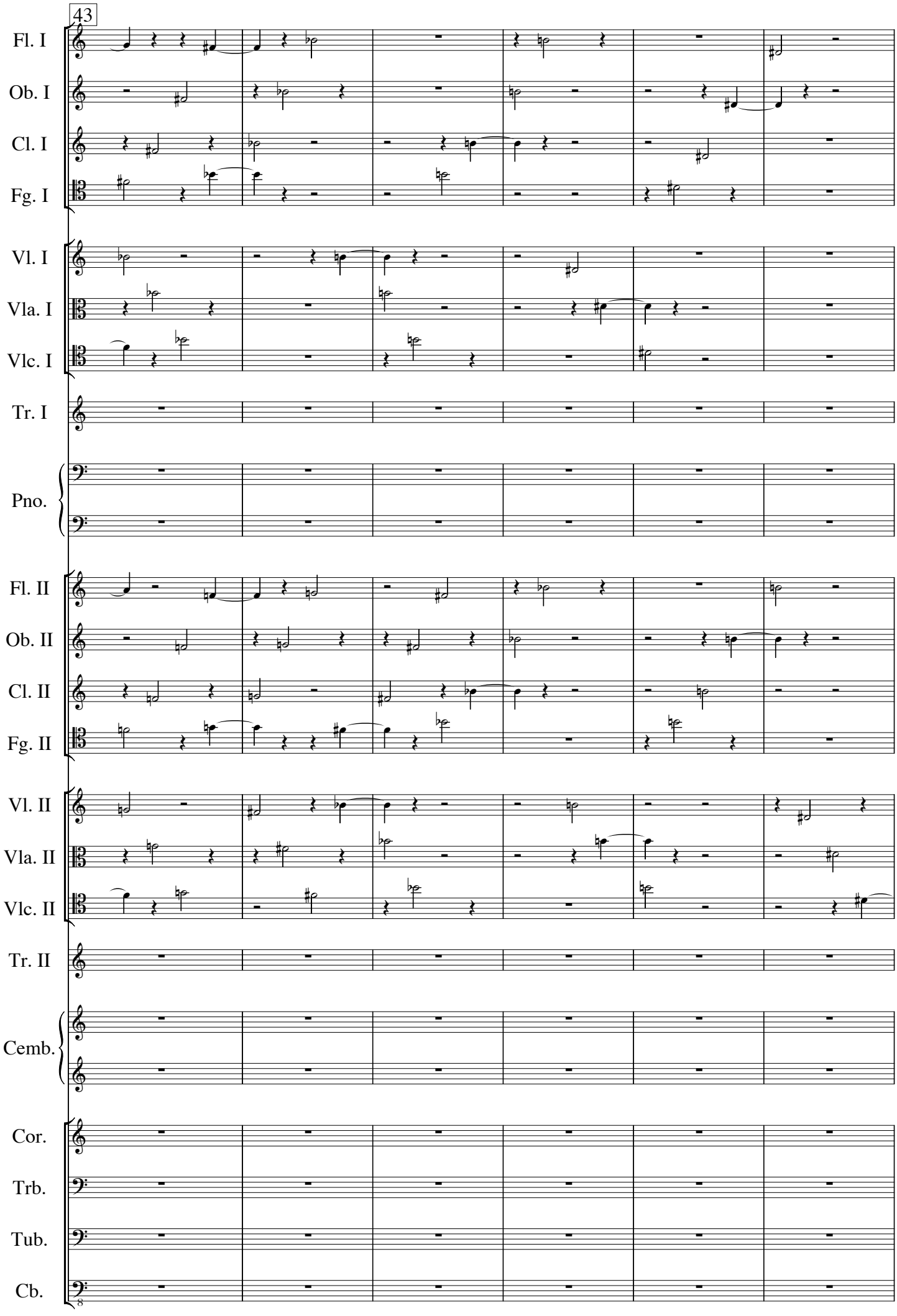

13
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

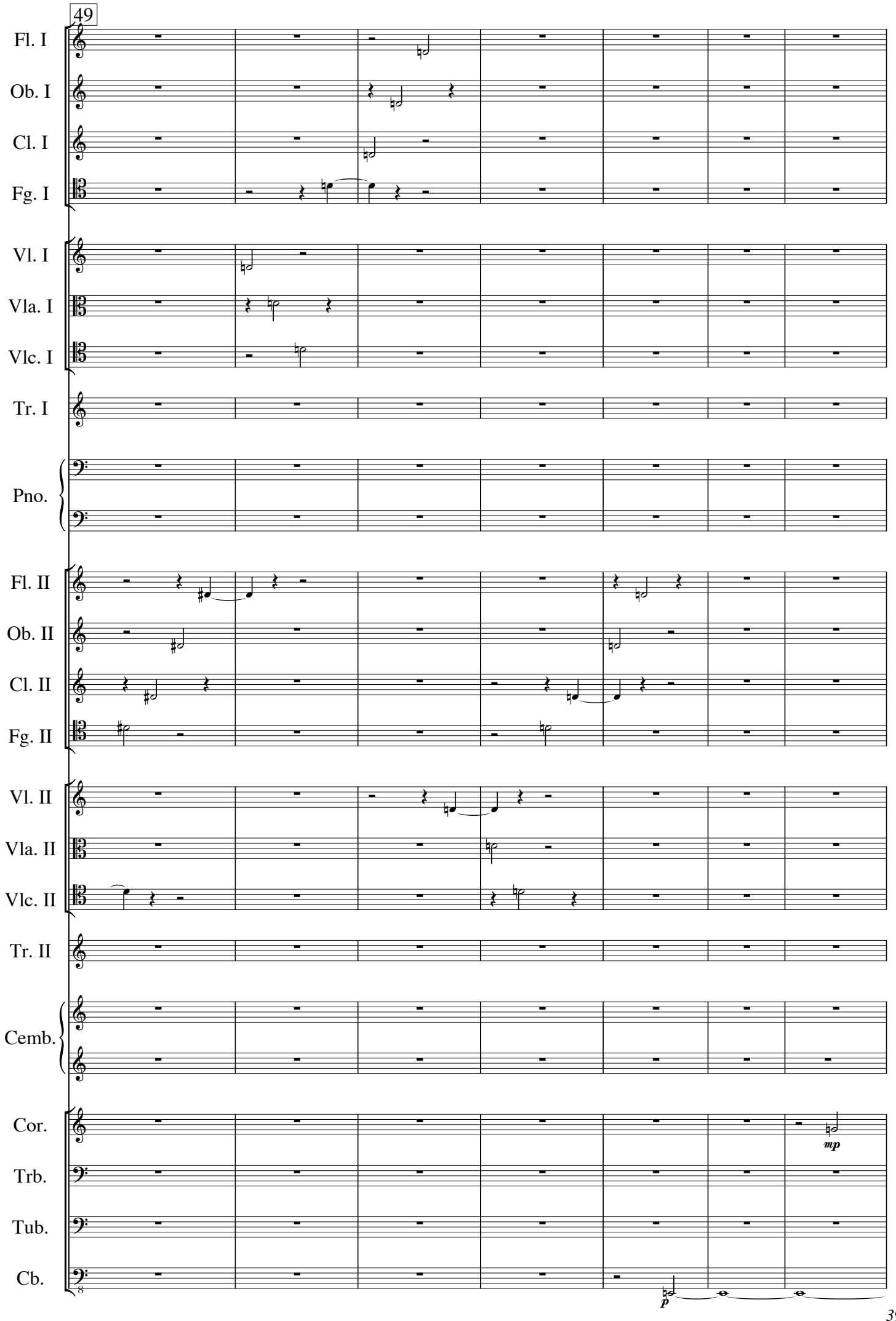

19
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

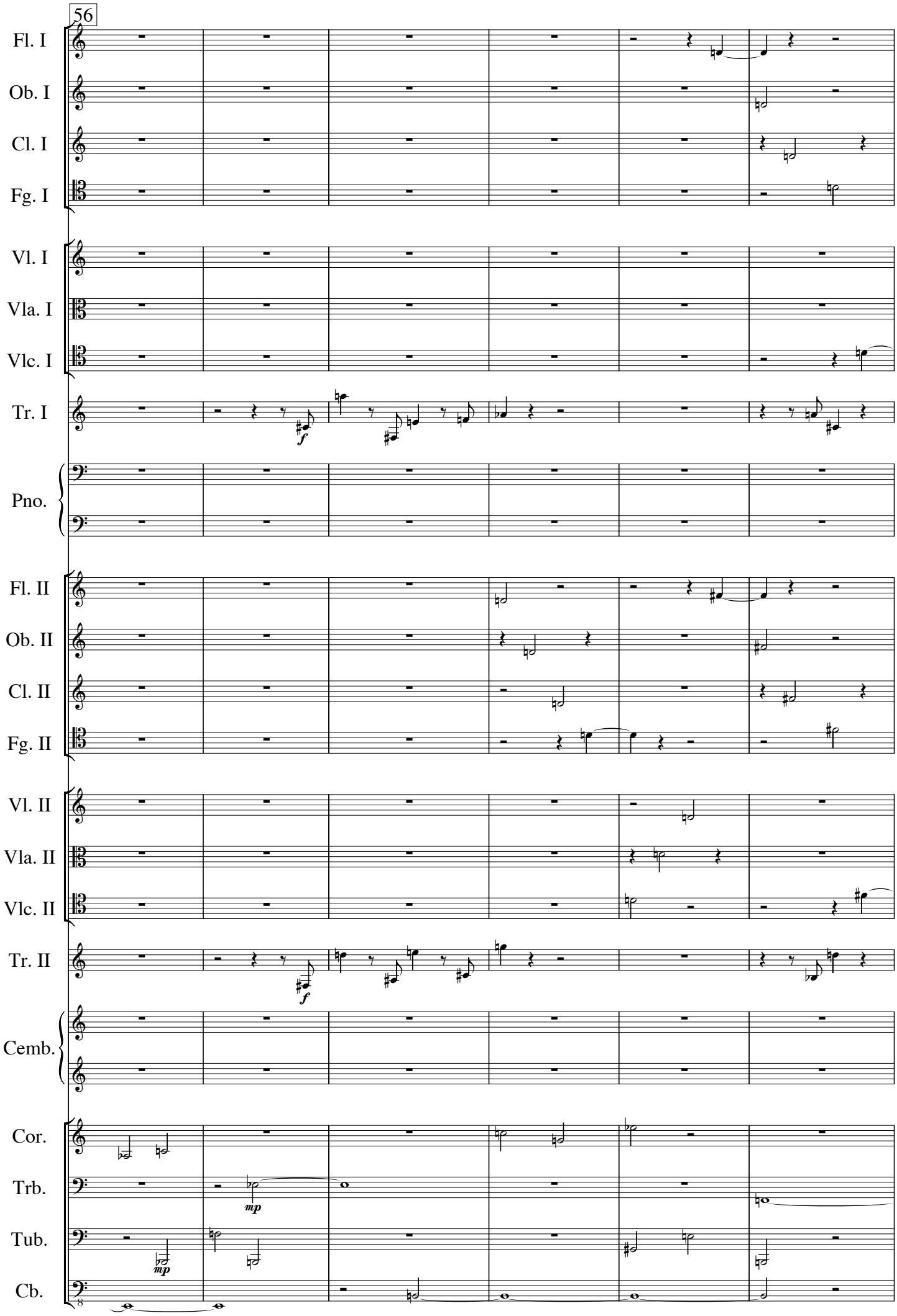

25
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

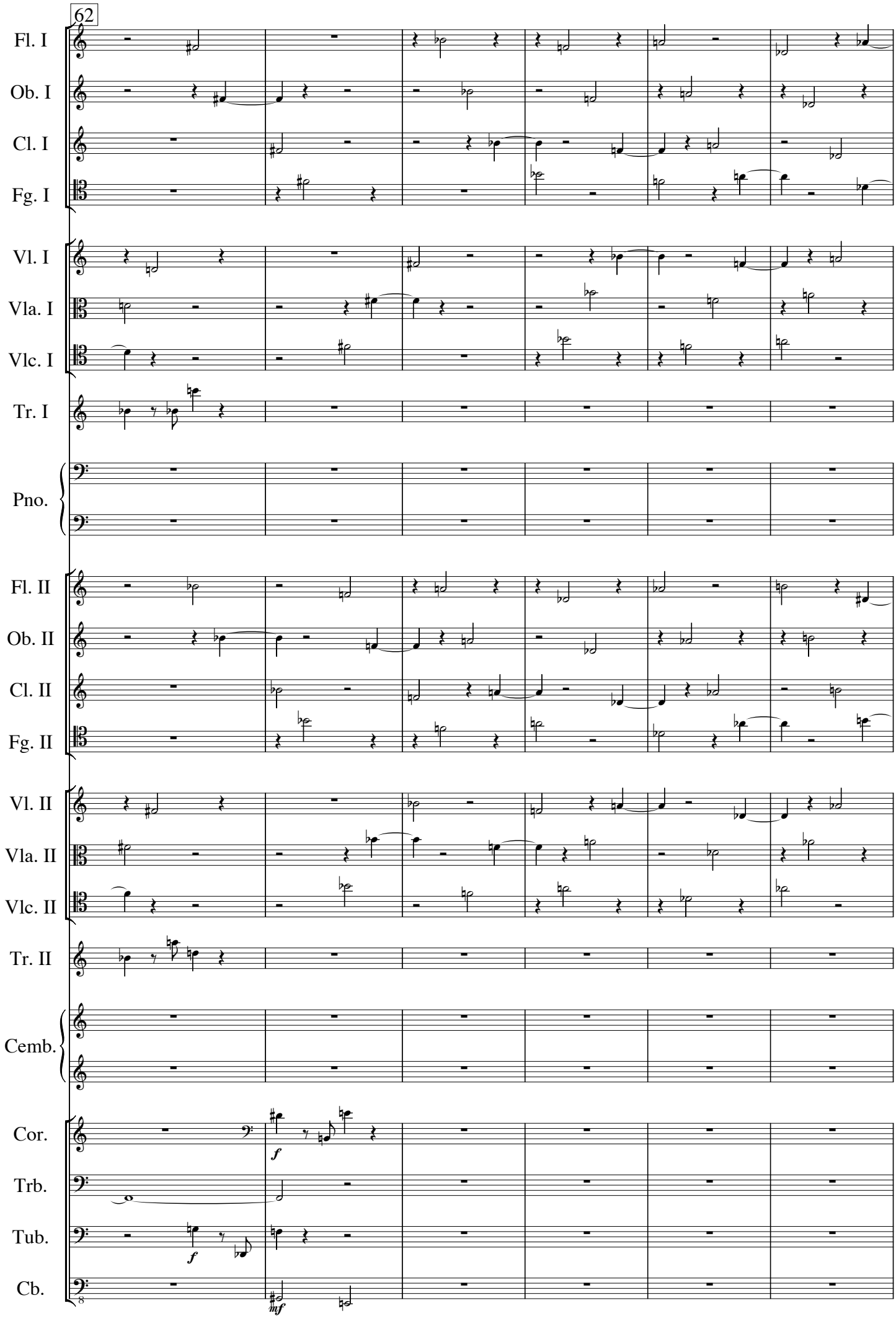

31
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

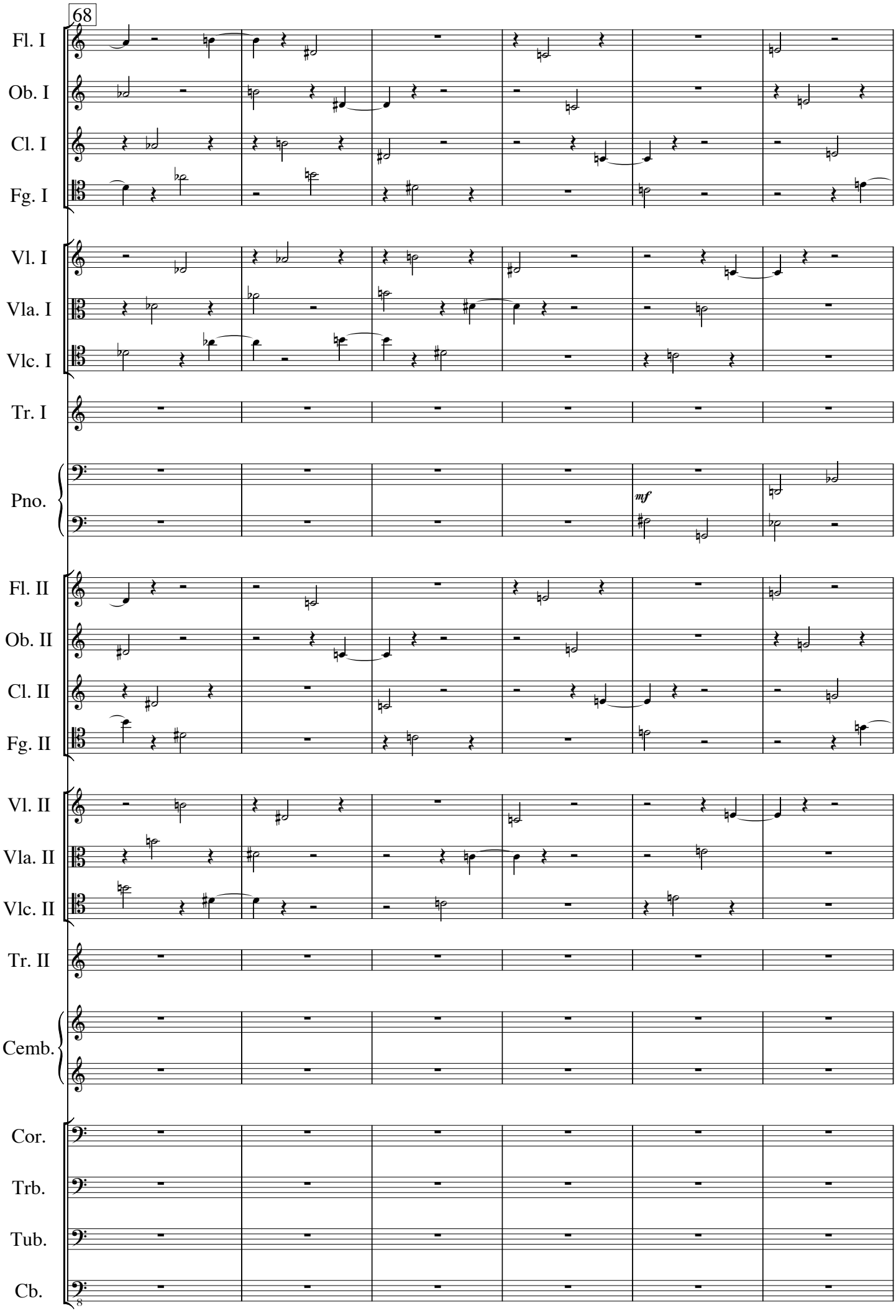

37
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

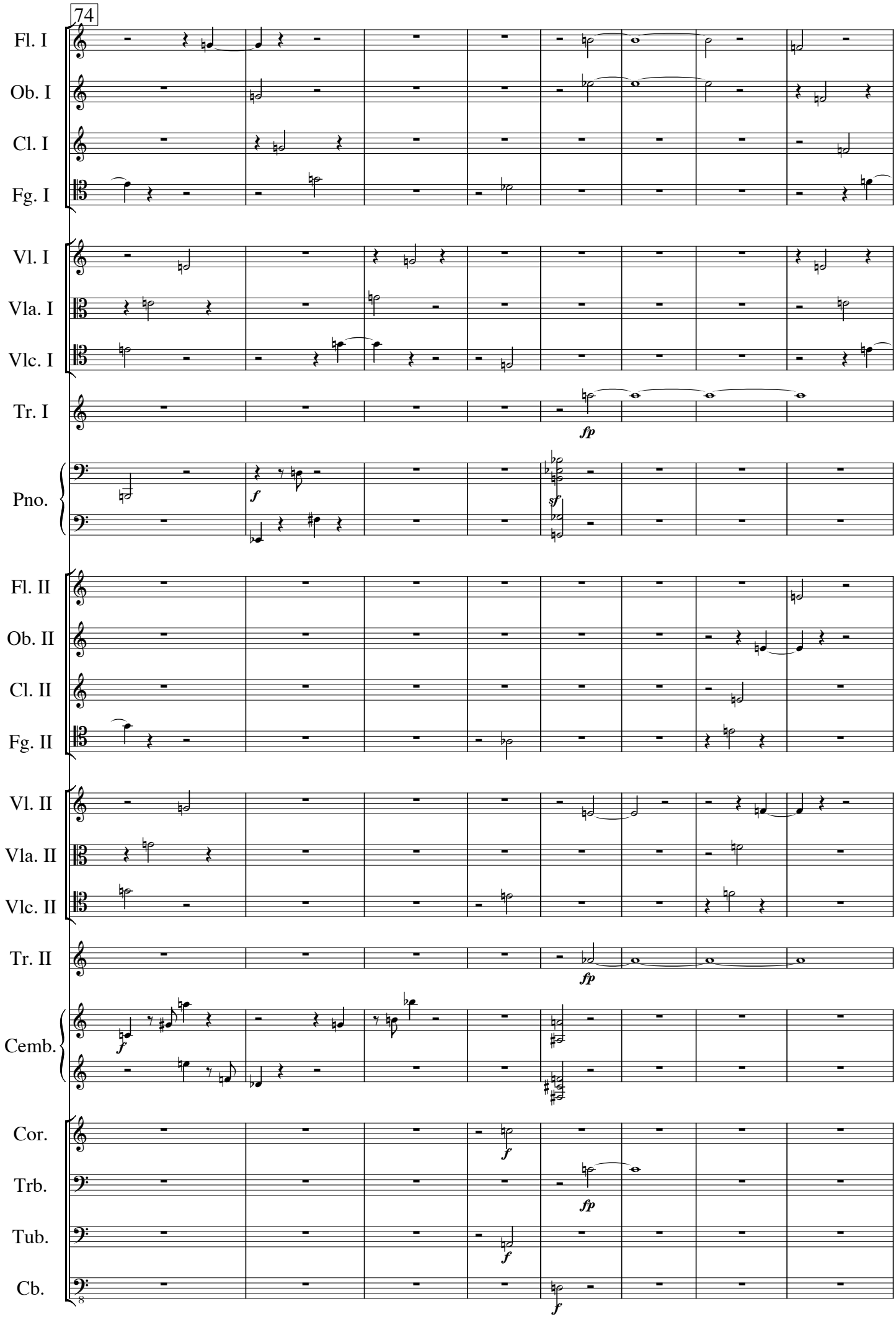

43
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

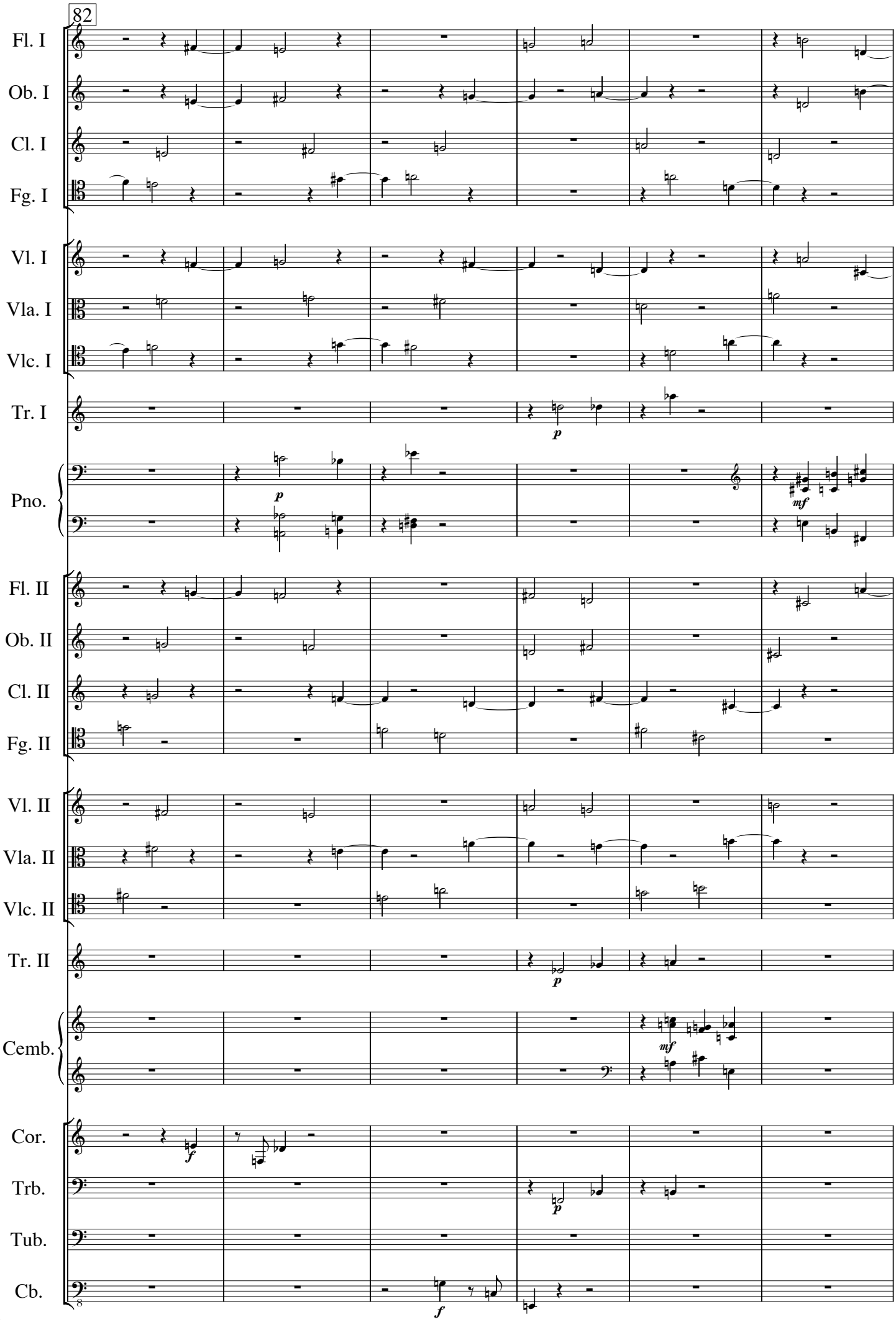

49
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
mp
p

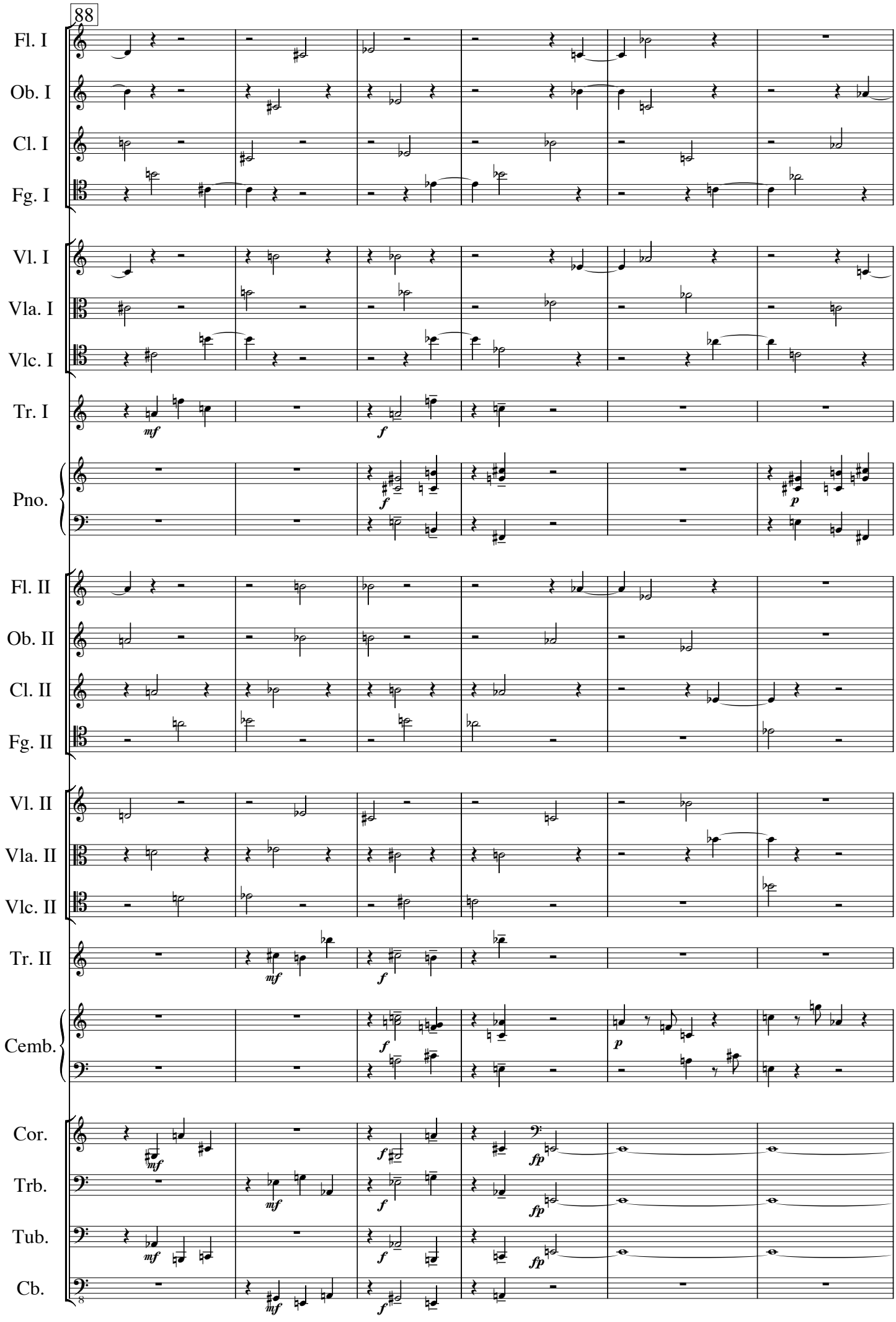

56
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
f
f
mp
mp

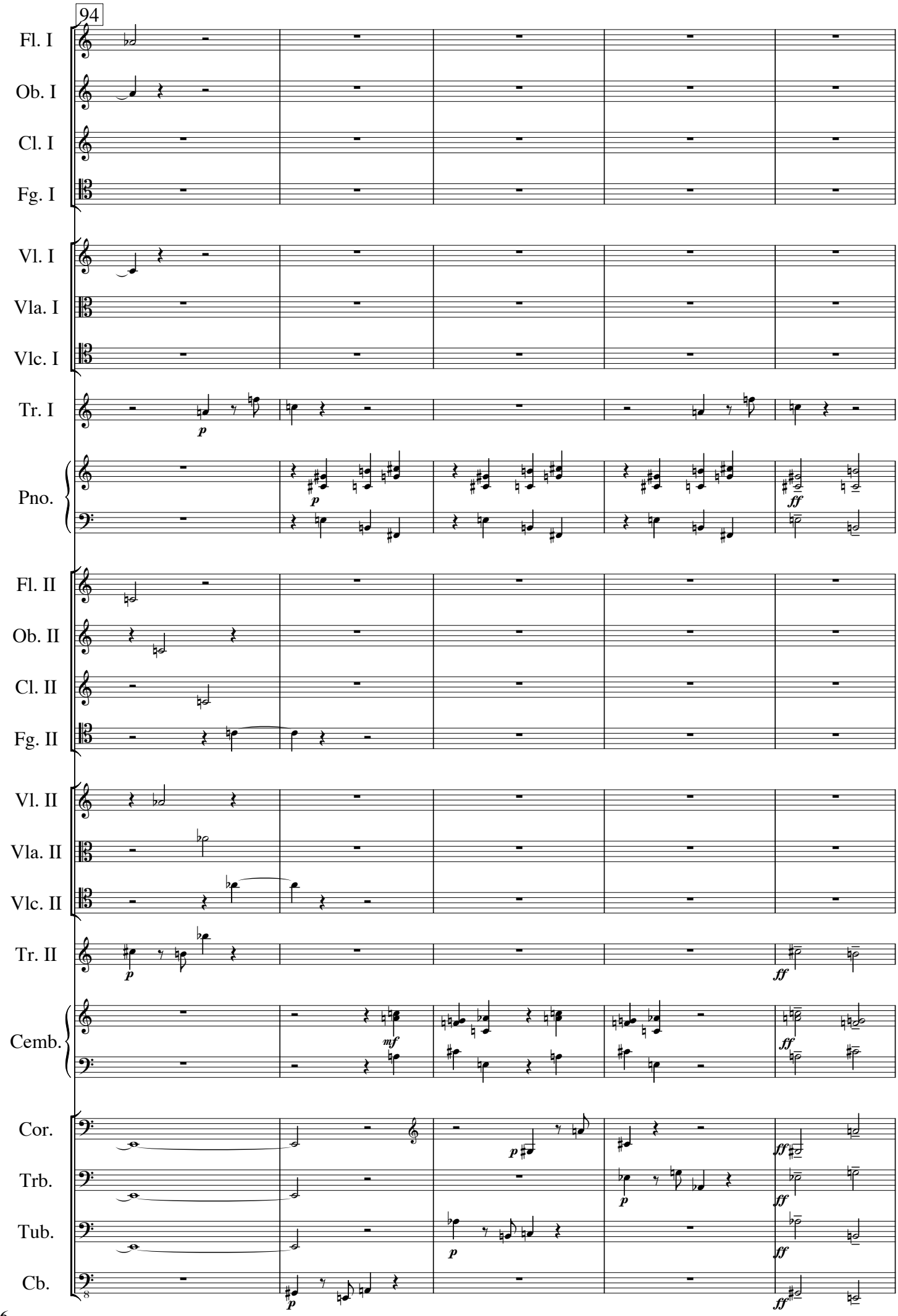

62
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
f
f
mf

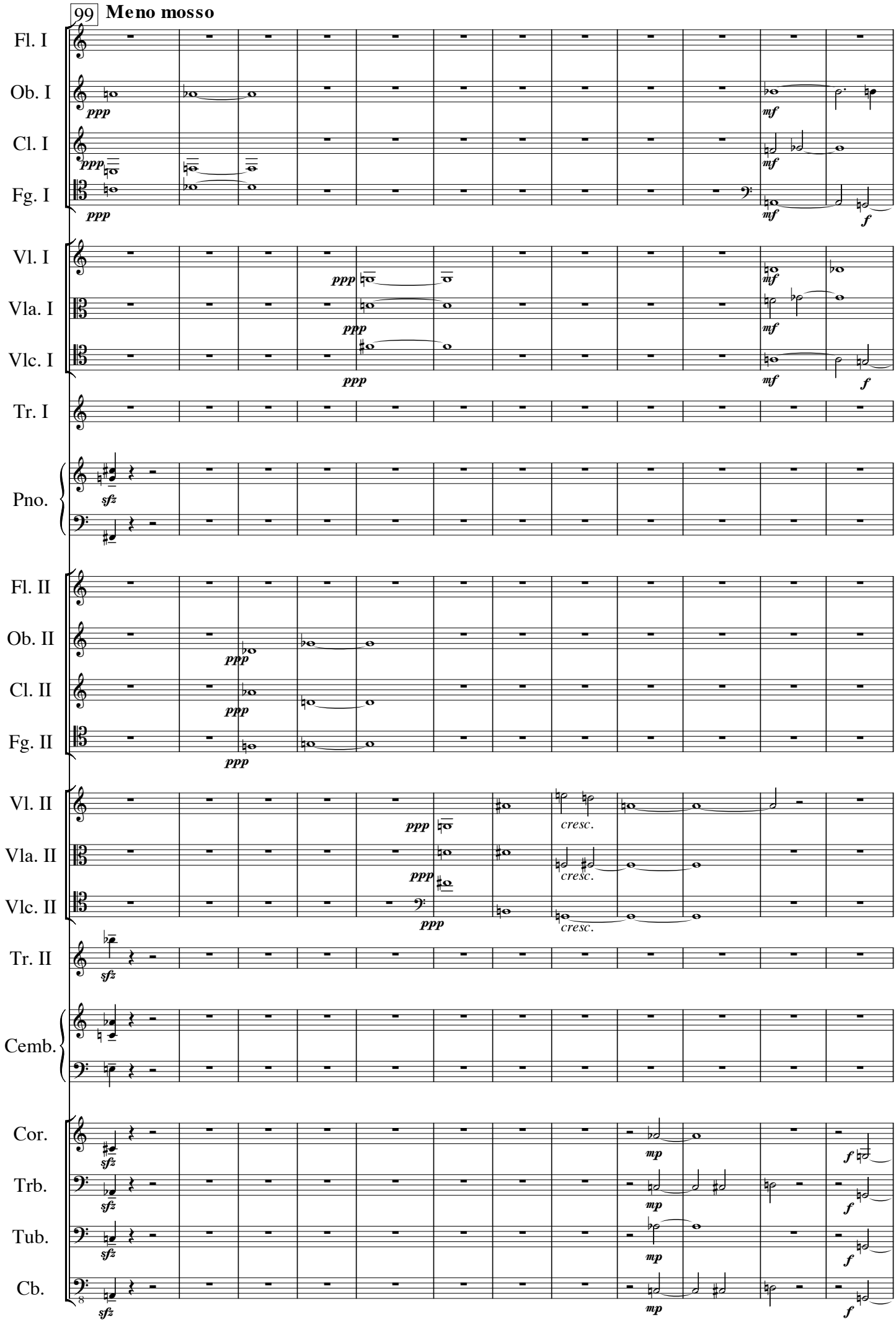

68
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
mf
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.

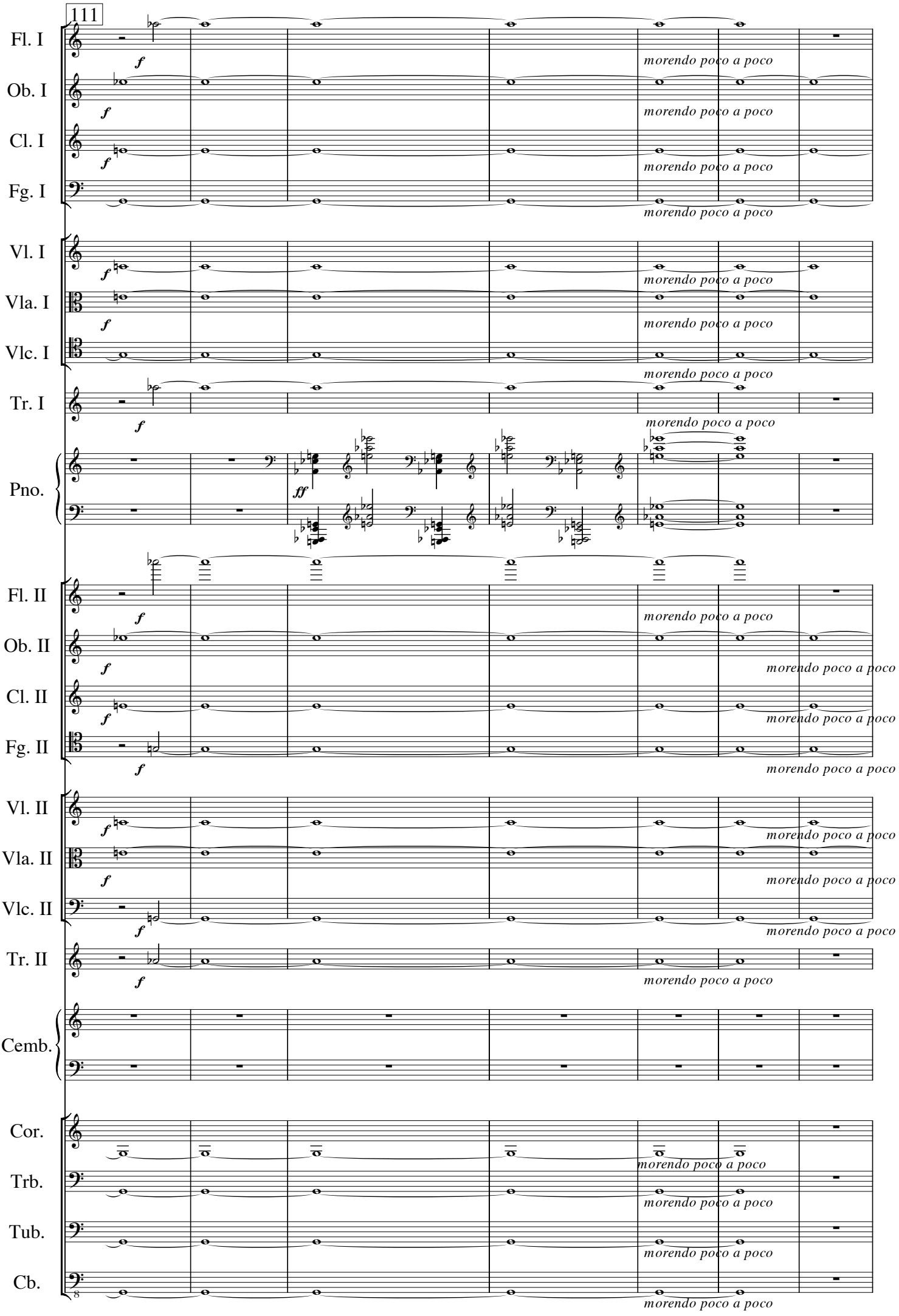

74
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
fp
Pno.
f
sf
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
fp
Cemb.
f
Cor.
f
Trb.
fp
Tub.
f
Cb.
f

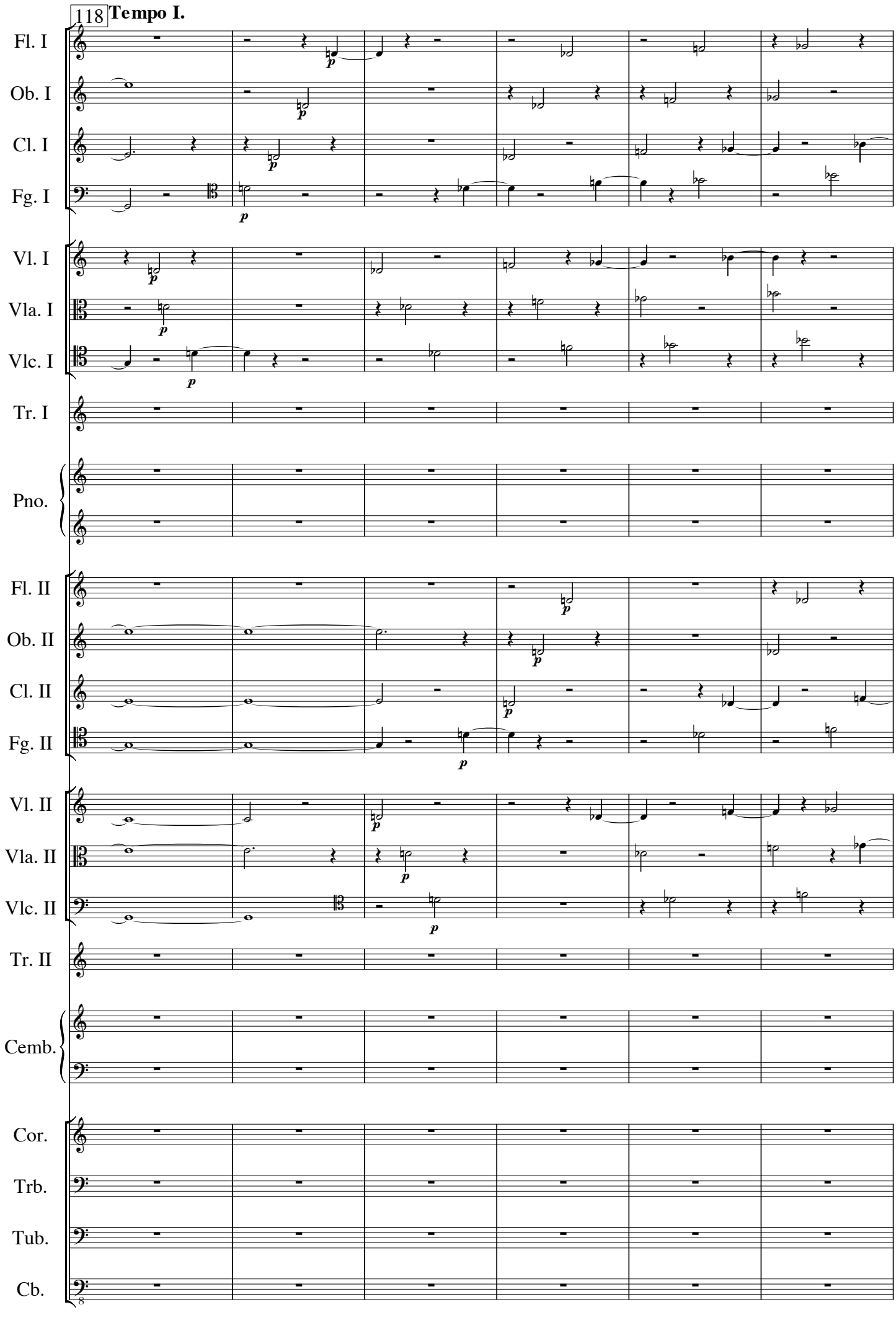

82
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
p
mf
f

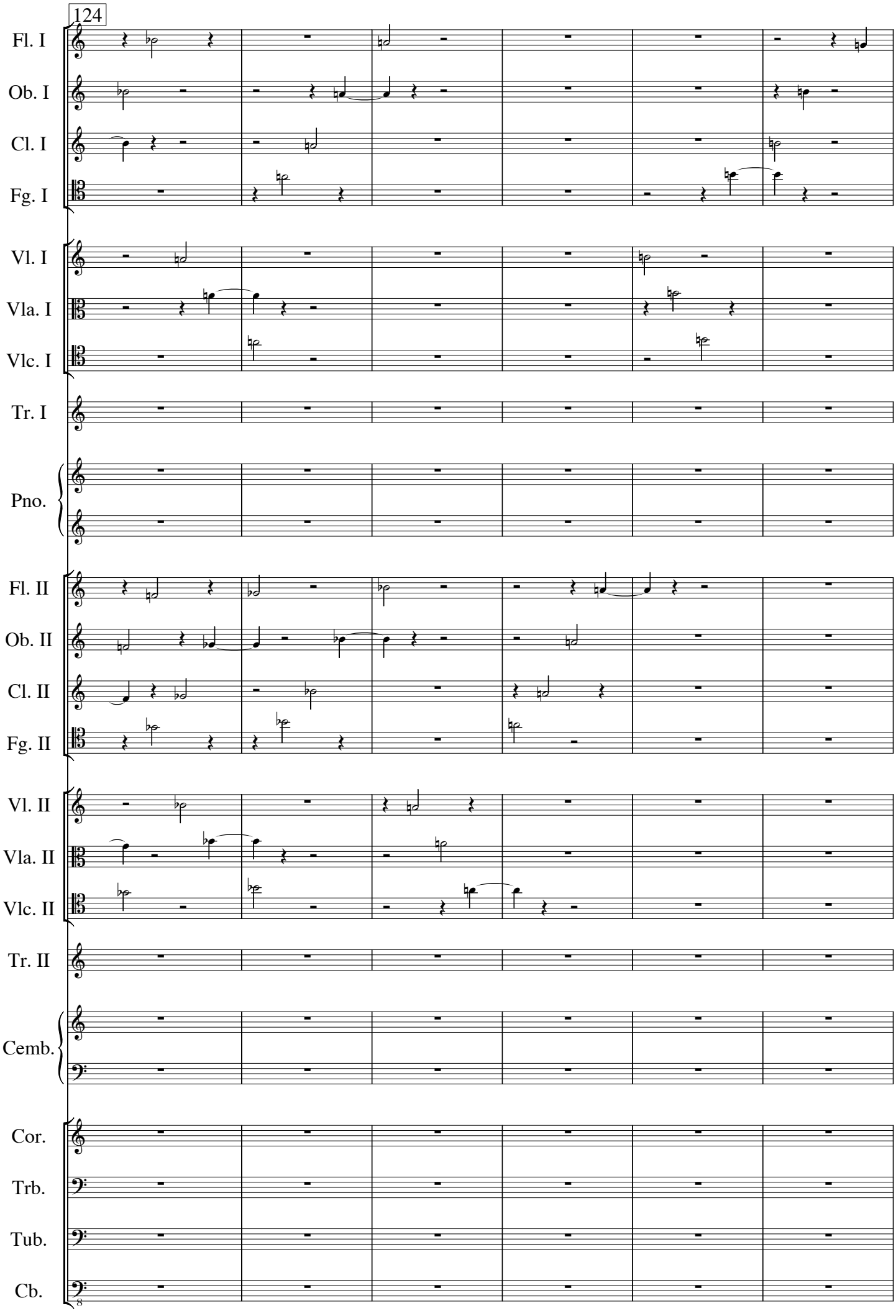

88
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
mf
f
p
fp

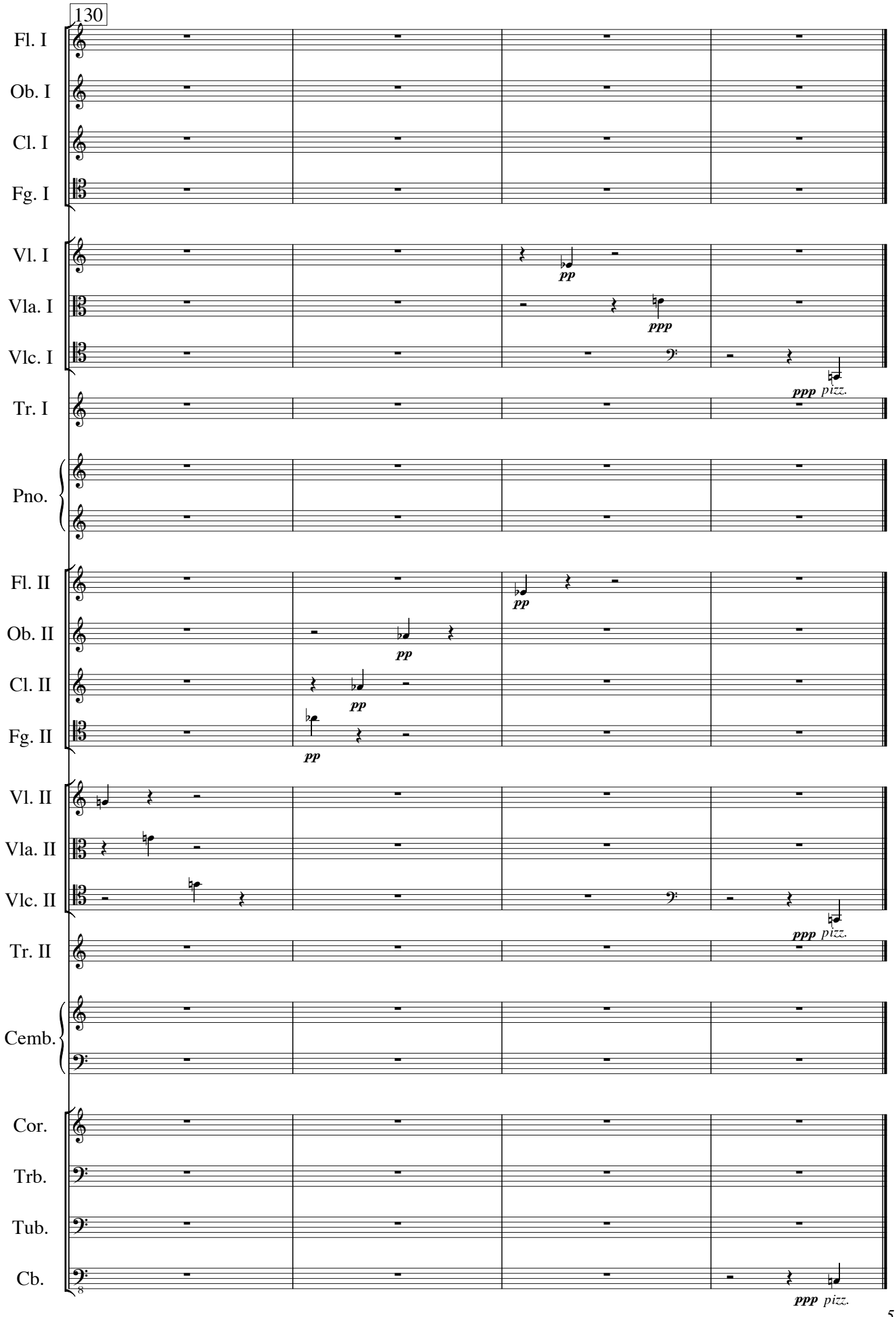

94
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
p
mf
ff


99
Meno mosso
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
ppp
mf
f
sfz
mp
cresc.


111
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
f
ff
morendo poco a poco


118
Tempo I.
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.


124
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.


130
Fl. I
Ob. I
Cl. I
Fg. I
Vl. I
Vla. I
Vlc. I
Tr. I
Pno.
Fl. II
Ob. II
Cl. II
Fg. II
Vl. II
Vla. II
Vlc. II
Tr. II
Cemb.
Cor.
Trb.
Tub.
Cb.
pp
ppp
ppp pizz.