One of the most discussed and influential works of the twentieth century, the third movement of Schoenberg's Op. 16. is often cited as the first and perhaps the best dissertation in "klangfarbenmelodie", literally a melody of tone colors. In that famous passage at the end of Harmonielehre, Schoenberg states:

We go right on boldly connecting sounds with one another, contrasting them with one another, simply by feeling; and it has never yet occurred to anyone to require here of a theory that it should determine laws by which one may do that sort of thing. . . . Now, if it is possible to create patterns out of tone colors that are differentiated according to pitch, patterns we call 'melodies', progression whose coherence evokes an effect analogous to thought processes, then it must also be possible to make such progressions out of the tone colors of the other dimension, out of that which we call simply 'tone color', progressions whose relations with one another work with a kind of logic entirely equivalent to that logic which satisfies us in the melody of pitches.

Opus 16 #3 is Schoenberg's most concentrated attempt at tone color melody. The music is constructed through an almost continual sequence of five note sonorities in which the timbral voicing changes on every chord. Reconfigurations in timbre are presumably sufficient to sustain a listener's interest in absence of melodic and rhythmic figurations. Analysis reveals an infrastructure of compositional decisions both in terms of local processes and longer range statistical changes which enables the perceived freshness of the timbral changes above. There is a layer of rigorous logic at work in the voicing and instrumentation which moves in strict parallel with logical processes in the pitch domain.

Looking at the work as a whole one notes a stratification of two distinct types of thematic material. One is the continual transformation of five note sonorities which will be termed the Primary chordal stream. (figure 1) Sporadically intersecting the primary stream is a wholly contrasting group of sonorities which will be termed the Embellishing chordal stream (Figure 2). Figure 3 gives a registral map of the entire movement. While the primary stream is virtually continuous, expect for the interruption in measure 250, and maintains the same registral band, the embellishing stream is spaced by large periods of silence and moves through all registral regions. Registral patterns in the embellishing stream serve as points of structural articulation, particularly when cross referenced with statistical changes taking place in the primary chordal stream. (see figure 20)
indicates the initiation of a new pitch process, used here as the primary basis of phrase distinction.
Figure 2. Secondary or Embellishing Stream.
Figure. 3. Registral activity of Primary and Secondary Streams. (Primary being the more-or-less horizontal lines.)
Primary Chordal Stream

The fundamental sonority in the work, the chord from which all pitch changes in the primary stream emanate and ultimately return to, is a five-note, mid-range sonority constructed of an augmented fifth, minor third, and two perfect fourths.

The intervallic construction of the fundamental sonority is an important consideration. It must be enough removed from traditional functional harmony so as not to suggest any harmonic function or voice leading tendencies within the pitch structure itself. In theory, the ear must be liberated to follow the changes in timbre alone. Schoenberg is aware of this fact when he discusses chords of augmented fifths and chords in fourths in his Harmonielehre. In a sonority of perfect fourths and augmented fifths the component voices are free to be led independently in any direction, which is in fact exactly what occurs.

Throughout most of the primary chordal stream a pitch process is revealed as a voice leading canon in which each pitch of the fundamental sonority moves up by one half step and down a whole step. The sequence of voice leading is S2,S1, T, A, and finally Bass.
The net result of the process is a series of "common tone" modulations which ultimately transpose the fundamental sonority down one half step. From another perspective the canon is a pitch process in which there will always be three common tones and two new tones in every sonority. This is an important consideration. Too fast a rate of pitch change would likely inhibit the perception of timbral change. To again quote Pierre Boulez:

Compare: 1) a succession of distinct timbres on 1 pitch, and 2) a succession of distinct pitches on one timbre. Case one will give the impression of a kind of analysis of one component by another, of pitch by timbre. In case two the timbre will certainly not appear to be thus analyzed by the succession of different pitches since the homogeneity of timbre will impose itself beyond certain internal fluctuations. The uniqueness of pitch "integrates" the multiplicity of timbres the uniqueness of timbre "coordinates " the multiplicity of pitches. 4

His point being that in order to hear changes in timbre as the subject for comparison, the pitch material must remain relatively constant, in this case a common tone/new pitch ratio of 3:2.

In spite of the restrictions in pitch change, the various canonic and other pitch processes throughout the work are inexorably linked with more global trends in timbral change. Every new generation of pitch material is paired with a new timbral process and serves as the basis for structural phrase and sub phrase...
distinctions. To gain a map of structural changes with respect to sonority each phrase will be examined in order.

Running parallel to the subtle changes in the pitch domain such as transposition, rate and direction of pitch change, and omission or sustain of certain pitches, are five basic types of timbral variation:

1) type of voicing: either interlocking, juxtaposed, enclosed, or some combination.

2) relative weighting in terms of wind, string and brass families

3) consistent, repeating timbral configurations

4) feature or omission of a particular instrument or group of instruments in a given phrase.

5) greater timbral weight in terms of number of unison instruments assigned to a particular pitch

The opening phrase, consisting of one complete cycle through the pitch canon (figure 5) ends in measure 230. It is characterized by the regular, half note alternation of two and only two distinct timbral configurations. All but the bottom pitches have a single timbre. The only dynamic process in the phrase is the change to contrabassoon from viola in the bottom pitches in measure 229. Voicings are characterized by a regular alternation of juxtaposed and interlocking voicings only, with two and three families represented respectively. The first phrase is the only one in which the same timbral configurations are systematically repeated.
Expressed as a ratio, the relative weighting of the phrase in terms of woodwind, string, and brass families is 3:2:1.6.

The second phrase, interpreted as measures 231-234, is not articulated by any conventional means such as a caesura. Pitch change of a different type occurs here in that the fundamental sonority is first built up in increments and then repeated without further pitch change.

Figure 7. Phrase two, measures 232-234.
In contrast to the first phrase the second is characterized by juxtaposed and enclosed voicings to the exclusion of clear interlocking voicings. The family class ratio of approximately 2:1:1 is the highest proportion of brass in any phrase of the piece.

Beginning with an abrupt transposition in four voices, a third phrase can be identified from measures 235-239. The pitch canon does not run its course here but is restricted to a limited ascending and descending half step in the S1 and S2 voices. All other pitches remain the same.

Figure 8 Phrase Three. Measures 235-239

Note that the voicing type changes with every occurrence. The frequency of alternation remains in half notes; two per measure. There is an interesting symmetrical organization of voicing types. The voicing types of the first four sonorities are the same as the last four, though in a different order. There appears to
be a middle pair of sonorities, coinciding with the half step ascent to C4 in the soprano 1, both of which have a combination of interlocking and enclosed voicings. Note also that while the first and third sub-groupings have similar voicing types they contrast in that the last group alternates two and three family sonorities. There is both symmetry and variation in the timbral voicing parameter. Another subtle feature of the phrase is the weighting toward violin, oboe, trumpet, and D clarinet in the soprano voice. Only these instruments occur more than once in the soprano voice.

In the fourth phrase, from measures 240-244, the descending pitch canon resumes. All voices cycle through except the bass which is instead transposed up a whole step. While the rate timbral change is every half note each sonority is only stated once, in contrast to the canon at the opening.

In contrast to the "soprano weighting" which occurred in the last phrase, instruments in the soprano voice are never repeated in the fourth phrase. Another curious timbral feature is the total omission of the viola. There may also be significance in the use of trombone in only the first and last sonorities of the phrase. In addition, it appears that the clarinet and bassoon, frequently used in inner voices, move to the soprano only on the last two sonorities, coincident with the altered transposition of the bass voice.

There are no pure interlocking voicings in the phrase. Another interesting feature is a quasi-algorithmic process for the family class distribution in each voicing. The winds cycle from four to three to two while the strings cycle from zero to one to two.

Winds: 4-3-2-4-3-2-3-2 Strings: 0-1-2-0-1-2-0-1 Brass: 1-1-1-1-1-2-2

Whether or not the disposition of forces is consistent enough to be convincing of a strict process, it does serve to differentiate this phrase from all others in the work.
The fifth phrase stretches from measure 244 until the end of measure 246, and marks a dramatic shift in the musical texture. The voice leading canon is again absent. The phrase begins with a brief ascending semitone imitation between S2 and S1 voices and is followed by seven repetitions of the same sonority. The rate of timbral change is no longer in half notes, but in a specific accelerating rhythm of triplet eighth notes and sixteenth notes. (Indicated above the staff in figure 6.1)

Figure 10. Phrase Five, measures 244-246.

\[ \begin{array}{ccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccc }

Based on the number of families represented in each sonority, the phrase seems to split into two sub-groups.7 Note also the general absence of interlocking voicings.

Over the next three measures, 247 - 249, the pitch canon resumes and completes four cycles. As the rhythmic values are so small and so close together each cycle will be considered a sub-phrase of a larger four-part phrase. As evident in figure 6.1 the rate of timbral change again accelerates from quater notes, to triplet eighths, to sixteenth notes, and continues as sixteenth notes until the end of measure 249.8 Though the rhythmic acceleration is a single process continued through all four sub-phrases, each cycle is characterized by a unique timbral process, and will be examined individually.

The first subphrase, from the downbeat of 247 to beat three of 248, is characterized by a noticeable increase in the percentage of brass instruments. There is also a general tendency away from interlocking voicings in the second half.
The second subphrase, from beat three of measure 248 to the downbeat of 249, is dominated by juxtaposed voicings. There also appears to be a tendency toward three family voicings in the second half.

In the third subphrase, condensed between beats one and two of measure 249, there is a pronounced increase in the timbral weight given to the moving voices of each sonority. The effect is one of a melodic duet of reinforced pitches penetrating the texture, perhaps another interpretation of klangfarbenmelodie. Note also that all three family classes are now consistently integrated into each sonority. Another change from the previous cycle is an increase in the overall weight given to woodwinds.
The final subphrase, precipitating an arrival back at the initial pitch levels of the fundamental sonority, extends from beat two of measure 249 to the end of the measure. Note that the timbral weight given to changing pitches is increased to five and six pitches. The family class ratio here remains unchanged from the previous cycle. All three family groups are represented in each sonority. Perhaps both of these parameters are frozen to emphasize the growth in the doubling parameter.
Evident throughout both the third and fourth subphrases above are "holes" in the voicings. In many cases pitches are not reiterated because of increased duration of sustaining pitches from previous sonorities. Though the durational changes are too many in number to properly codify the net result is a dramatic increase in note density in terms of the total number of sustaining pitches at one time. Beats three and four of measure 249 mark a climatic moment in note density for the entire piece.

Measures 250 and 251 mark an interruption in the extremely fast rate of timbral transformation of the last phrase. Coinciding with a return arrival on the original starting pitches are new voicings of the fundamental sonority for harp and string harmonics. As these instruments have never participated in the primary stream up to that point, their implementation at this juncture marks a major structural event.

Starting in measure 252 the primary stream continues in much the same way as it began. The rate of alternation is again at half notes. As in the opening phrase each sonority is repeated once before the next pitch change. In contrast to the opening phrase, however, the voice leading canon is inverted. The net result is a transposition up by half step. The "top down" order of pitch change stays the same as it was at the opening, beginning with S2.
Also in contrast to the opening, the timbral configuration changes every measure with no repetitions. Interestingly, there is a pronounced increase in the number of interlocking voicings, avoided through much of the piece thus far. The alternation of two and three note sonorities, together with the prominent use of brass and strings in the soprano 1, may indicated a subphrase division in measure 256.

Throughout the course of the work the pitch material of the primary stream has included 1) complete cycles of the canon in original and inverted form, 2) imitative neighbor type motion between two voices only, 3) transpositions in two or three stages, 4) the gradual building up of the sonority in stages of one, three, and five notes, and 5) unchanging repeated chords. There is a new look to the pitch material in the last phrase, which involves wholesale transpositions of the entire sonority. As a condensed summary of the voice leading canon used throughout, the chord is transposed down a half step in measure 260 and up a whole step in measure 261 before sliding down to the original pitch level in measure 263. 10 As a process the pitch motion it is an inversion of the the original, as in the last phrase.

Figure 16. Final (Eighth) phrase, measure 259 to the end, 264.
The final phrase is divisible into three sub-phrases of two measures each at measures 259, 261, and 263. The same chord is repeated four times in the last two subphrases, but the distinctions are also apparent in the means of voicing and instrumentation. The first subphrase consists only of winds and brass with both families present in every sonority. The second subphrase marks the first appearance of strings and is weighted toward interlocking voicings. Two and three family voicings are evenly mixed. In the last subphrase all three families are present in every sonority. A general trend evident in the entire last phrase is the virtual disappearance of juxtaposed voicings, resulting in a more integrated sound.

The same observation holds true for the seventh or second last phrase. A comparison of the voicing types in the first thirteen measures with the last thirteen measures, (corresponding to the first two and last two phrases) reveals a much greater incidence of juxtaposed voicings at the beginning and the more integrated enclosed and interlocking voicings at the end. Just as the classical recapitulation integrates first and second themes in the original key, Schoenberg ends the movement with integrated timbres with the return of the fundamental sonority at its original pitch level.

**Embellishing Chordal Stream**

Schoenberg chooses to attach a global, organic process to the embellishing stream. Appearances of embellishing sonorities are not idle points of articulation. (figure 2) The embellishing group appears to divide into five units: from measures 227-230, 237-240, 244-245, 247-251, and 260-264. In the second through fifth
groupings one notes a gradual increase in the length or continuity of embellishing chords. In sequence, the first grouping seems to articulate a lower-middle register, the second an upper-middle register. (Figure 3) The third grouping moves from high to middle registers while the fourth moves from a low-middle spread to a high-middle spread. The final group maintains a narrow registral spread and moves from the lower-middle register, to the upper-middle register, before settling in the mid register.

So, while the primary chordal stream focuses on subtle and detailed processes of transformation on the local level, the embellishing stream deals with extreme contrasts realized through a global process at a much slower rate. It is nonetheless a dynamic process, a signature of Schoenberg's compositional style.11

There are four chordal types employed in the embellishing stream, each with a distinct intervallic combination and in contrast to the fundamental sonority. They are: A; unison or octave pitches, B; triads spaced in perfect fifths, C; four note tertial harmonies, D, clusters or glissandi.

Figure 17. Sonority types of the embellishing stream.

In terms of instrumentation the embellishing stream is again contrasted with the primary stream. Embellishing chords are characterized by single family and single timbre voicings as opposed to mixed voicings. There are also certain timbres, including the harp and celeste, piccolo, and tutti string harmonics and the use of ponticello, which are restricted to sonorities of the embellishing stream.

A fifth embellishing chord type, E, is in fact the fundamental sonority but with instrumentation from the embellishing stream. There are four instances, in measures 230, 250, 260, and 263.
Figure 18. Embellishing sonority E, actually a unique orchestration of the fundamental sonority of the primary stream.

The first two instances of embellishing sonorities may be regarded as structural events. Measure 230 corresponds to the end of the "exposition", the first complete run through the cycle. Measure 250 marks the beginning of a process of integration between the two streams, perhaps a development section in traditional terms. The third and fourth occurrences at measures 260 and 263 do not articulate beginning and ending points but participate in a consecutive sequence of embellishing stream events in the last phrase, most of which intersect the same registral regions as the primary stream. In traditional terms, they are integrated into the recapitulation.

Figure 19 charts the frequency and type of embellishing sonorities through the work. The most striking feature is that clusters and glissandi (D) only occur in the middle section from measures 244-249. Their appearance in measures 248 and 249 coincides with the use of more sustained notes in the primary stream, discussed earlier. Increased durations in the primary stream results in greater density in terms of the total number of sounding instruments, and the concentration of clusters and glissandi marks the highest registral density in the work. Both aspects of density coincide as a climactic structural articulation.
Figure 20 is an overview of all features discussed with respect to sonority in Movement III of the five pieces for orchestra. In terms of global trends note movement from half note alternation of sonorities, a rhythmic acceleration in the rate of alternation, and a final return to half note alternation per measure. Types of timbral voicing move from primarily juxtaposed and interlocking voicings, to a mixture of interlocking, enclosed, and juxtaposed in the middle sections, and settling primarily on enclosed and interlocking voicings toward the end. Both of the above trends reflect a bias towards a ternary forms; introduction, development, recapitulation. No global pattern emerges from the family class ratio other than the fact that this value changes with each phrase. The most common family class ratio is three woodwind to two string to one brass, which occurs three times. As for the embellishing stream, A, B, and E type sonorities are concentrated at the beginning and end, while D type sonorities occur only in the middle sections. The above considerations, together with the departure and return to the original pitch level, confirm the structural application of sonority towards the articulation of a rounded binary form.
**Primary Stream**

<table>
<thead>
<tr>
<th>Rate of Alternation</th>
<th>half notes two per measure</th>
<th>half notes two per measure</th>
<th>half notes two per measure</th>
<th>half notes two per measure</th>
<th>Rhythmic Accelerando</th>
</tr>
</thead>
</table>

| Pitch Process       | Complete cycle but every chord repeated once | Built up in increments then repeats | Same pitches repeat other than half step motion in soprano voices | Canon cycles except for transposition at the end | Same pitches repeat other than half step motion in soprano voices |

<table>
<thead>
<tr>
<th>Family Class Ratio</th>
<th>3 1 2 1 1</th>
<th>2 1 1 2</th>
<th>3 1 2 1</th>
<th>1 1</th>
<th>1 1</th>
</tr>
</thead>
</table>

|---------------------|----------|--------------|------------|------------|----------------|

| Other Features      | Only two sonorities which alternate | High proportion of brass | Quasi symmetrical organization of voicing types | Quasi-algorithmic process in family distribution | Possibly two subgroupings |

**Embellishing Stream**

<table>
<thead>
<tr>
<th>Events</th>
<th>A B B E A</th>
<th>C</th>
<th>ABCD</th>
<th>D</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Register</th>
<th>Mid-low</th>
<th>Mid-high</th>
<th>Mid</th>
<th>Mid</th>
</tr>
</thead>
</table>
### Primary Stream

<table>
<thead>
<tr>
<th>measure numbers</th>
<th>247</th>
<th>248</th>
<th>249 beats 1 and 2</th>
<th>249 beats 3 and 4</th>
<th>250 - 251</th>
<th>252</th>
<th>253 - 259</th>
<th>264</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Role of silences</strong></td>
<td>halves and quarter</td>
<td>rhythmic accelerando</td>
<td>sixteenths</td>
<td>sixteenths</td>
<td>half notes</td>
<td>two per measure</td>
<td>half notes</td>
<td>two per measure</td>
</tr>
<tr>
<td><strong>Pitch Process</strong></td>
<td>complete cycle</td>
<td>complete cycle</td>
<td>complete cycle</td>
<td>complete cycle</td>
<td>complete cycle in inversion</td>
<td>every chord repeated once</td>
<td>simultaneous transposition</td>
<td>of entire chord</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>direction inverted</td>
<td></td>
<td>same chord repeats twice and four times</td>
<td></td>
</tr>
<tr>
<td><strong>Family size ratio</strong></td>
<td>5 13 14</td>
<td>3 12 11</td>
<td>2 11 11</td>
<td>2 11 11</td>
<td>3 12 12</td>
<td>3 11 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Voicing</strong></td>
<td>J, I, EJ</td>
<td>J, IE, E</td>
<td>Overlapping doubling</td>
<td>Overlapping doubling</td>
<td>I, E,</td>
<td>E, I</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other features</strong></td>
<td>movement from interlocking to juxtaposed</td>
<td>possibly two subgroups motion toward three family and juxtaposed voicings</td>
<td>notes which change highlighted by up to three instruments doubling all three family voicings</td>
<td>notes which change highlighted by up to four instruments doubling all three family voicings</td>
<td>Primary stream lacunae</td>
<td>Interlocking voicing featured</td>
<td>Possibly 3 subphrase divisions based on instrumentation and number of families</td>
<td>no repeating configurations</td>
</tr>
</tbody>
</table>

### Embellishing Stream

| events | BD | BD | BD | BD | EBC | B | B | EAC | AE |
| register | mid to low | mid | mid to low | mid to low | low and mid to | lower-mid | mid | low to upper-mid | lower-mid |
The true significance of the third movement of opus 16 lies in the range of parameters involved and in the coordination between rhythm, pitch, timbral elements. Schoenberg demonstrates a remarkable ear and feel for the quantity and pace of change in sonority. An ongoing dilemma for composers who explore sonority is the degree to which the pitch material dominates the timbral and registral procedures. The canonic pitch process is ultimately responsible for the structure, but proceeds at a rate slow enough to allow for perceived change in sonority. In spite of the detail afforded to timbral and voicing change, he clarifies his bias toward pitch. "In reality, sound colours serve to make the train of thought more apparent, to make the main points stand out better and the secondary ones recede better." Nonetheless, "Farben" remains one of the most extraordinarily innovative works of the century. The variety and control exorcised over sonority, particularly with respect to voicing, are without precedent.

**Footnotes**


2. Schoenberg, Harmonielehre, p. 389 and 399.

3. The five voice choral standard SSATB is invoked as the easiest way to track sonorities of consistently five notes in traditional choral registers.


5. These do not always correspond to Schoenberg’s rehearsal marks.

6. The family class ratio is always expressed in terms of winds to brass to strings, and is an indication of the relative weighting of a given family class in a given section.

7. The division corresponds to the fourth beat of 246.

8. The reason for the unusual decision to break the cycle and transpose the bass to E3 in measure 243 is now clarified. Starting on E enables four semitones descents in the duration and rhythmic space allotted in order to arrive back at the starting pitch of the fundamental sonority, C3, in measure 250. For Schoenberg, it is a parallel of the classical ABA departure and return form.

9. Unison doublings make generalizations of voicing difficult.

10. This would be the equivalent of the second theme transposed to the back to the tonic in a classical rounded binary form.

11. In contrast to Webern works such as the piano variations or concerto Op. 24 in which registral changes highlight symmetrical and static structural relationships only.
