

Questions for Schoenberg's *Farben* ("Colors"), Op. 16, No. 3

The URL for the full orchestral score of this work is

<http://conquest.imslp.info/files/imglnks/usimg/e/e0/IMSLP134636-SIBLEY1802.16712.fbe7-39087009479736score.pdf>. This movement is on pages 33-38 (numbered 31-36 on the page).

You should work from the two-piano arrangement by Anton Webern, for which the URL is <http://conquest.imslp.info/files/imglnks/usimg/9/9f/IMSLP00241-Schoenberg - Op. 16 Five Orchestral Pieces arr piano Webern .pdf>. This movement is on pages 16-19 (numbered 17-20). This is a famous work, which had several different titles as Schoenberg revised the orchestration over the years. One title was "The Changing Chord." The final title was "Summer morning by a lake – colors."

Before answering the questions, express the harmonic content of the following passages in PS notation. The passages ask you to look from the beginning to rehearsal number 3 (measures 1-20) and from rehearsal number 5 to the end (measures 30-44). Consider the entire content of each of these passages, but ignore the bass clarinet part in measures 7-9 and the clarinet, bassoon III, trombone III, and second bass parts in measures 9-11. Also ignore the flute, clarinet and harp in measure 31, the clarinets and trombone in 38, harp and bass in 39, flute in 40, and clarinet and harp in measure 42. In other words, just concentrate on the sustained notes.

<u>Measures</u>	<u>Measures</u>
1-3	30-32
4	33
5	34
6	35
7	36
8	37
9-11	38-39
12-13	40
14	41
15-16	43
17	43
18	44
19	

1. What chord appears more than any other? Where does it appear?
2. The opening statement of the piece repeats the same material for three measures, then starts to change, arriving at a new destination in measure 9 (rehearsal 1). Can you determine the process that makes these progressions a logical succession?
3. After arriving at the new chord in rehearsal number 1, the piece moves again to a new destination between rehearsal numbers 2 and 3. Can you describe the process that he uses in this case?
4. At rehearsal number 5 (measure 30), the piece returns to the opening chord. After a brief flourish in measure 31 (which continues after rehearsal numbers 6 and 7), the piece goes through another series of progressions, arriving again at the opening chord in measure 43. Describe the process used in this passage.

5. This work is said to exhibit the concept of *klangfarbenmelodie*, which can be translated as “tone color melody.” What do you think this means?