

Arnold Schoenberg, *Five Pieces for Orchestra*, Op. 16

No. 2: *Vergangenes* (“Yesteryears”)

This ternary slow movement contrasts tonally-infused D-minor passages with more strictly motivic atonal passages that contain many ostinatos. To be sure, it is a rather advanced type of tonality that is alluded to, but the “tonal” passages are distinctly triadic. The following is an outline of the work:

<u>No.</u>	<u>Meas.</u>	<u>Form</u>	<u>Materials</u>
	1-9	A	D minor introduction
1	10-17	B	First “atonal” passage. “Hauptstimme” melodies are indicated throughout, and F# octaves maintain ostinato.
2	18-22	A	D minor returns, ending on D major-E major chord.
3-5	23-44	B	Development of 4-note C-E-D#-D# varying motive in 4 vs. 3 rhythm
6	45-46		Concluding passage recalls F#-G-E-D from meas. 10
	47-53		ostinatos versus descending arpeggiations
7	54-56		builds to major pianissimo climax
8-9	57-71	B	return of 4-note motive, ending in ostinatos
11	77-78	A	recapitulation of D minor opening
-12	79-85	B	return of ostinatos from 47-56
	86-92	B	4-note motive leads to “D minor” ending (Eb-Bb-D-A-E-G# chord)