

Vorlesung Musikgeschichte 1889-1945

1. Erik Satie, *Sarabande III*



2. Strauss, *Elektra* - Elektra-Akkord



3. Pfitzner, *Herbstbild*, Beginn

Langsam und stockend *p*

Dies ist ein Herbst-tag, wie ich kei - nen

sah!

Die Luft ist still, als at - me - te man

pp

6

The image displays a musical score for Pfitzner's *Herbstbild*, beginning. The score is written for voice and piano. The vocal line is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piano accompaniment is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Dies ist ein Herbst-tag, wie ich kei - nen sah! Die Luft ist still, als at - me - te man". The piano accompaniment features a series of chords and a melodic line. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

4. Schreker, *Gezeichneten*, Schluß

unhörbar anschlagen
 1330
 etwas bewegter.
 pp
 zart hervortretend
 Vorhang.
 poco accel.
 fff
 1335
 cresc. molto
 p
 molto stringendo
 fff
 * Mäzlicher Sprung

The score consists of three systems of piano music. The first system (measures 1330-1334) features a piano (pp) texture with a 'zart hervortretend' (softly emerging) character. The second system (measures 1335-1340) begins with a 'Vorhang' (curtain) effect, marked 'poco accel.' and 'fff', followed by a 'cresc. molto' (much crescendo) section. The third system (measures 1341-1344) continues the 'cresc. molto' section, marked 'molto stringendo' and 'fff'. The score includes various musical notations such as slurs, ties, and dynamic markings.

5. Alban Berg, *Klaviersonate op. 1*, Schlußgruppe

e - - - accel. - - -
 fff breiter

The score shows a single system of piano music. It features a complex texture with many notes, including slurs and ties. The tempo is marked 'e' (allegretto) and 'accel.' (accelerando). The dynamics are marked 'fff' (fortissimo) and 'breiter' (broad). The score includes various musical notations such as slurs, ties, and dynamic markings.

6. Gustav Mahler, *10. Symphonie*, Kulmination

The score shows a single system of piano music. It features a complex texture with many notes, including slurs and ties. The dynamics are marked 'fff' (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

7. Henry Cowell, *Tiger* - Cluster

Notation:

Ausführung:

8. Tiger

Тигр

Henry Cowell
(1928)

Allegro feroce.

ff

mf Играть ладонью руки
Play with flat of hand
Mit flacher Hand zu spielen

ff

Играть обеими предплечьями одновременно
Play with both forearms together
Mit beiden Vorderarmen gleichzeitig zu spielen (*ff*)

Нажать клавиши беззвучно
Press without sounding
Die Tasten lautlos niederzudrücken

8. Arnold Schönberg, *Orchesterstücke* op. 16 - Nr. 3 - Farben - Auszug

9. Schönberg, *Erwartung*, Beginn - Komplementärharmonik

Gesang *mäßige* (48)

Klavier

Frau (zögernd)

Hier — hin-ein?... Man sieht den Weg nicht..

Wie sil - bern die Stäm - - me schim-mern... wie Bir - ken!...

sehr zart

sehr leicht

sehr zart

10. Bartoks Klangbildungen



11. Messiaens Modi

Modus 1



1. Transposition (1^1)

2. Transposition (1^2)

2 mögliche
Transpositionen

Modus 2



1. Transposition (2^1)

2. Transposition (2^2)

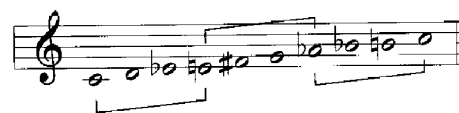
3 mögliche
Transpositionen



3. Transposition (2^3)

4. Transposition = 1. Transposition

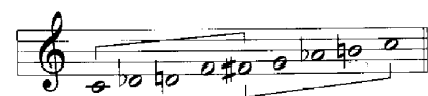
Modus 3



etc.

4 mögliche Transpositionen

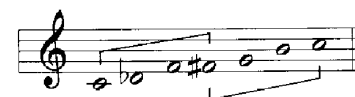
Modus 4



etc.

6 mögliche Transpositionen

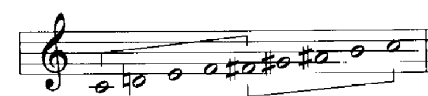
Modus 5



etc.

6 mögliche Transpositionen

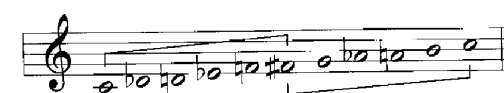
Modus 6



etc.

6 mögliche Transpositionen

Modus 7



etc.

6 mögliche Transpositionen

12. Skrjabins *Prometheus*-Akkord

28

f

pp

T. 5

Più lento

Bis
Takt 12

Th. I
Hr. con sord.

P *valme recueilli* *a* *b*

♩ = 60

Detailed description: This block contains two staves of musical notation. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The first staff starts with a measure number of 28. The second staff begins with a tempo marking '♩ = 60' and a dynamic marking 'pp'. It includes a section labeled 'T. 5' and 'Più lento'. There are also markings for 'Bis Takt 12' and 'Th. I Hr. con sord.'. At the bottom, there are markings for 'P', 'valme recueilli', 'a', and 'b'.

13. Skrjabins Erweiterungen des Prometheus-Akkordes

8

10 13 12T 16

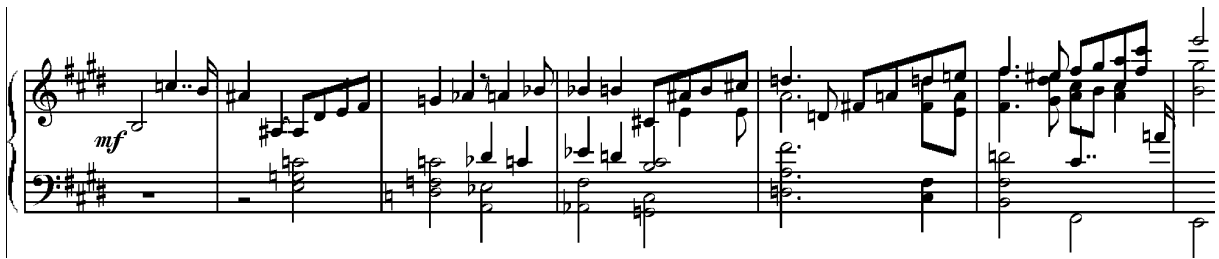
Detailed description: This block shows six measures of musical notation, each with a measure number above it: 8, 10, 13, 12T, 16, and two additional measures at the bottom. The notation is in treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 3/4. The measures show various extensions of the Prometheus-Akkord, with notes and accidentals (sharps and naturals) indicating specific alterations.

14. Falsche Vorgeschichte der Zwölftontechnik - Bach, Bruckner, Strauss

Bach *Fuge h-Moll* (WK I):



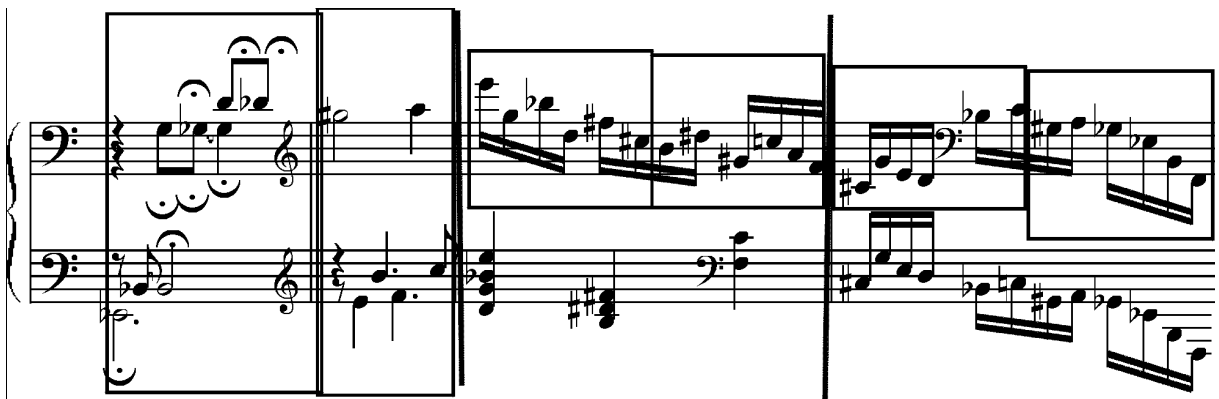
Bruckner 9. *Symphonie*, Adagio-Thema



Strauss *Zarathustra*, Fugenthema:



15. Hauer's Etüde op. 22,1



T. 1. Sechstongruppe

1-2	es	ges	g	des	b	d
3	ges	g	des	b	d	e
4	g	des	b	d	e	c

2. Sechstongruppe

e	c	as	f	a	h
c	as	f	a	h	es
as	f	a	h	es	ges

16. Joseph Matthias Hauers Tropen

Töne	Trope 1	Trope 2	Trope 3	Trope 4	Trope 5	Trope 6	Trope 7	Trope 8
h	x	x	x	x	x	x	x	x
a	x	x	x	x	x	x	x	x
a	x	x	x	x	x	x	x	x
gis	x	x	x	x	x	x	x	x
g	x	x	x	x	x	x	x	x
fis	x	x	x	x	x	x	x	x
f	x	x	x	x	x	x	x	x
e	x	x	x	x	x	x	x	x
dis	x	x	x	x	x	x	x	x
d	x	x	x	x	x	x	x	x
cis	x	x	x	x	x	x	x	x
c	x	x	x	x	x	x	x	x

17. Schönberg, *Variationen op. 31* - Thema und Reihe

The musical notation consists of five staves. The first staff is a whole-note scale. The second staff is labeled 'G' and shows a melodic line. The third staff is labeled 'KU-3' and shows a melodic line. The fourth staff is labeled 'K' and shows a melodic line. The fifth staff is labeled 'U-3' and 'G+3' and shows a melodic line.

Reihe (I. Form)

Reihe (II. Form)

Mutterakkord, I. Form

Mutterakkord, II. Form

Symphonie op. 21:

[illegible]

20. Schönberg, 4. Streichquartett, Beginn

The image shows the beginning of Arnold Schönberg's 4th String Quartet. It consists of three staves. The top staff is a single melodic line with notes grouped by brackets and labeled 'a', 'b', 'c', and 'd'. The middle and bottom staves are piano accompaniment, featuring complex chordal textures and arpeggiated figures. The bottom staff has notes labeled 'a', 'b', and 'c'.

21. Bergs Reihe des Violinkonzerts

The image shows the Berg series of the Violin Concerto. It is a single melodic line on a staff, consisting of a sequence of notes and rests, with some notes marked with accidentals.

22. Hindemiths Unterweisung - Reihen 1 und 2

The image shows Hindemith's Unterweisung - Reihen 1 und 2. It consists of two staves. The top staff is a single melodic line, and the bottom staff is a piano accompaniment featuring chordal textures.