

Strauss und die Moderne

1. Orchestertechnik (s. Beiblatt)
2. Klytämnestra-Motiv (Elektra)

Elek.
Was willst du? Toch-ter mei-ner

pp

Detailed description: This musical score features a vocal line for Elektra and a piano accompaniment. The vocal line consists of two phrases: "Was willst du?" and "Toch-ter mei-ner". The piano accompaniment is written in a complex, chromatic style with many accidentals and is marked *pp* (pianissimo).

- 3, Bitonalität: Rosenkavalier (Silberrose)

25 Octavian (etwas stockend)

Metr. ♩ = 69

Mir ist die Eh - re wi-der-

dolce espr. pp

Detailed description: This score is for Octavian in Act 1 of The Marriage of Figaro. It shows a vocal line and piano accompaniment. The tempo is marked "Metr. ♩ = 69". The piano part features a complex, bitonal accompaniment with many accidentals and is marked *dolce espr.* and *pp*. The vocal line includes the lyrics "Mir ist die Eh - re wi-der-".

4. Bitonalität: Doppelterzklang
- a. Elektra-Akkord

Detailed description: This score shows a piano accompaniment for the Elektra-Akkord. It features a complex, bitonal accompaniment with many accidentals and is marked *p* (piano).

- b. Salome: Jochanaan - Abscheu

Sehr lebhaft.
Salomé.

Dein Leib ist grau - en - voll. Er ist wie der Leib ei - nes
Thy bo - dy is hi - dious. It's just like the bo - dy of a

dim. - - -

dim. - - -

H 48570

1

Detailed description: This score is for Salome's "Abscheu" in Act 2 of Salome. It shows a vocal line and piano accompaniment. The tempo is marked "Sehr lebhaft." and the character is "Salomé." The piano part features a complex, bitonal accompaniment with many accidentals and is marked *f* (forte) and *dim.* (diminuendo). The vocal line includes the lyrics "Dein Leib ist grau - en - voll. Er ist wie der Leib ei - nes" and "Thy bo - dy is hi - dious. It's just like the bo - dy of a".

c. Schreker: Die Gezeichneten (Schluss)

5. Expressionismus – »Cluster«

a. Strauss Salome

Todeskuss-Akkord	Dionysischer Akkord

b. Mahler: 10. Symphonie (Adagio), Kulmination

6. »Übermensch«-Musik
a. Strauss: Also sprach Zarathustra

Klavier-Partitur von K. Schmalz.

Sehr breit. ♩ = 69. **feierlich.**

Klavier.

pp tremolo
Cf.
Gt.
Og.
Cb.

Tr.
p

f vo. *p* *f* *mf* *ff*

Pk.
r.H.

f vo. *p* *f* *ff*

f vo. *p* *f* *cresc.* *ff*

8 *immer breiter.*

ff tremolo *ff* *dim.* *pp*

vo. Og. Cb.

Anführungsrecht vorbehalten.

b. Strauss: Alpensymphonie (Gipfel)

poco rall. **Allegro maestoso** ♩ 80

cresc. *ff* *sehr gehalten*

Trp.
Pos.
Hr.
Viol. **81**

ff

nur Bl.
*
Solo

c. Strauss: Salome – Jochanaan (als Übermensch)

70 *molto ritard.*

Joch.
Jok.

dei - ne Sün - den ver -
of thy sins the re -

fp *ff* *(maestoso)*

Breiter (aber immer noch etwas lebhaft)
 ♩ Maestoso ma sempre allegro

Joch.
Jok.

ge - be -
mis - sign.

cresc. *dim.*

(as though in greatest despair)