

## Arnold Schönberg – Entstehung der Zwölftontechnik



Josef Matthias Hauer (1883-1959)



Fritz Heinrich Klein (1892-1977)



Arnold Schönberg (1874-1951)

# Arnold Schönberg – Entstehung der Zwölftontechnik

Suite für Klavier op. 25 (1921-23)

Nr. 1: Präludium

Nr. 2: Gavotte

Nr. 3: Musette

Nr. 4: Intermezzo

Nr. 5: Menuett. Trio

Nr. 6: Gigue



Original



Umkehrung



Krebs



Umkehrungskrebs

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Oe 1 2 3 4 5 6 7 8 9 10 11 12

Ob 1 2 3 4 5 6 7 8 9 10 11 12

Oe 1 2 3 4 5 6 7 8 9 10 11 12

Ob 1 2 3 4 5 6 7 8 9 10 11 12

Ke ① ② ③ ④ Ub 1 2 3 4 ⑨ ⑩ ⑪ ⑫

KUb ① ② ③ ④

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12-tone row: Oe 1 2 3 4 5 6 7 8 9 10 11 12(12)

Letters: H C A B A C H

Fingerings: 1 2 3 4 5 6 7 8 9

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(G E)

(U E)

(K E)

(KU E)

Grundreihe – Ausgangston: e

(G B)

(U B)

(K B)

(KU B)

Grundreihe – Ausgangston: b



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# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

The image shows the musical score for the Trio section of the Menuett. It consists of four systems of piano and treble clef staves. The first system is marked 'Trio' and '3/4'. The second system has a red box around the piano part, with the marking 'martellato' above it. The third system has a red box around the piano part. The fourth system has a red box around the piano part. The score includes various dynamics such as *f*, *sf*, *pp*, *mf*, *f*, and *mp*, as well as markings like 'poco pes.', 'rit.', and 'Menuett da capo'.

The image shows four staves of musical notation, each labeled with a letter in parentheses: (G E), (U E), (K E), and (KU E). The notes are arranged in a sequence that represents a twelve-tone row. The first staff is highlighted with a red box. The notes are: G, E, B, D, F, A, C, G, E, B, D, F, A, C.

Grundreihe – Ausgangston: e

The image shows four staves of musical notation, each labeled with a letter in parentheses: (G B), (U B), (K B), and (KU B). The notes are arranged in a sequence that represents a twelve-tone row. The first staff is highlighted with a red box. The notes are: G, B, F, A, C, E, G, B, F, A, C, E.

Grundreihe – Ausgangston: b

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

Measures 1-4 of the Trio section. The bass clef part is highlighted with a red box (measures 1-2) and a green box (measures 3-4). The treble clef part is also visible.

Measures 5-8 of the Trio section. The bass clef part is highlighted with a green box (measures 5-6) and a red box (measures 7-8). The treble clef part is also visible.

Measures 9-12 of the Trio section. The bass clef part is highlighted with a green box (measures 9-10) and a red box (measures 11-12). The treble clef part is also visible.

Measures 13-16 of the Trio section. The bass clef part is highlighted with a green box (measures 13-14) and a red box (measures 15-16). The treble clef part is also visible. The piece ends with the instruction 'Menuett da capo'.

Four staves of musical notation showing the Grundreihe for the Trio section. The first two staves are highlighted with a red box and a green box respectively. The notes are: (G E) G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, 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A-196, G-196, F-196, E-196, D-196, C-196, B-197, A-197, G-197, F-197, E-197, D-197, C-197, B-198, A-198, G-198, F-198, E-198, D-198, C-198, B-199, A-199, G-199, F-199, E-199, D-199, C-199, B-200, A-200, G-200, F-200, E-200, D-200, C-200, B-201, A-201, G-201, F-201, E-201, D-201, C-201, B-202, A-202, G-202, F-202, E-202, D-202, C-202, B-203, A-203, G-203, F-203, E-203, D-203, C-203, B-204, A-204, G-204, F-204, E-204, D-204, C-204, B-205, A-205, G-205, F-205, E-205, D-205, C-205, B-206, A-206, G-206, F-206, E-206, D-206, C-206, B-207, A-207, G-207, F-207, E-207, D-207, C-207, B-208, A-208, G-208, F-208, E-208, D-208, C-208, B-209, A-209, G-209, F-209, E-209, D-209, C-209, B-210, A-210, G-210, F-210, E-210, D-210, C-210, B-211, A-211, G-211, F-211, E-211, D-211, C-211, B-212, A-212, G-212, F-212, E-212, D-212, C-212, B-213, A-213, G-213, F-213, E-213, D-213, C-213, B-214, A-214, G-214, F-214, E-214, D-214, C-214, B-215, A-215, G-215, F-215, E-215, D-215, C-215, B-216, A-216, G-216, F-216, E-216, D-216, C-216, B-217, A-217, G-217, F-217, E-217, D-217, C-217, B-218, A-218, G-218, F-218, E-218, D-218, C-218, B-219, A-219, G-219, F-219, E-219, D-219, C-219, B-220, A-220, G-220, F-220, E-220, D-220, C-220, B-221, A-221, G-221, F-221, E-221, D-221, C-221, B-222, A-222, G-222, F-222, E-222, D-222, C-222, B-223, A-223, G-223, F-223, E-223, D-223, C-223, B-224, A-224, G-224, F-224, E-224, D-224, C-224, B-225, A-225, G-225, F-225, E-225, D-225, C-225, B-226, A-226, G-226, F-226, E-226, D-226, C-226, B-227, A-227, G-227, F-227, E-227, D-227, C-227, B-228, A-228, G-228, F-228, E-228, D-228, C-228, B-229, A-229, G-229, F-229, E-229, D-229, C-229, B-230, A-230, G-230, F-230, E-230, D-230, C-230, B-231, A-231, G-231, F-231, E-231, D-231, C-231, B-232, A-232, G-232, F-232, E-232, D-232, C-232, B-233, A-233, G-233, F-233, E-233, D-233, C-233, B-234, A-234, G-234, F-234, E-234, D-234, C-234, B-235, A-235, G-235, F-235, E-235, D-235, C-235, B-236, A-236, G-236, F-236, E-236, D-236, C-236, B-237, A-237, G-237, F-237, E-237, D-237, C-237, B-238, A-238, G-238, F-238, E-238, D-238, C-238, B-239, A-239, G-239, F-239, E-239, D-239, C-239, B-240, A-240, G-240, F-240, E-240, D-240, C-240, B-241, A-241, G-241, F-241, E-241, D-241, C-241, B-242, A-242, G-242, F-242, E-242, D-242, C-242, B-243, A-243, G-243, F-243, E-243, D-243, C-243, B-244, A-244, G-244, F-244, E-244, D-244, C-244, B-245, A-245, G-245, F-245, E-245, D-245, C-245, B-246, A-246, G-246, F-246, E-246, D-246, C-246, B-247, A-247, G-247, F-247, E-247, D-247, C-247, B-248, A-248, G-248, F-248, E-248, D-248, C-248, B-249, A-249, G-249, F-249, E-249, D-249, C-249, B-250, A-250, G-250, F-250, E-250, D-250, C-250, B-251, A-251, G-251, F-251, E-251, D-251, C-251, B-252, A-252, G-252, F-252, E-252, D-252, C-252, B-253, A-253, G-253, F-253, E-253, D-253, C-253, B-254, A-254, G-254, F-254, E-254, D-254, C-254, B-255, A-255, G-255, F-255, E-255, D-255, C-255, B-256, A-256, G-256, F-256, E-256, D-256, C-256, B-257, A-257, G-257, F-257, E-257, D-257, C-257, B-258, A-258, G-258, F-258, E-258, D-258, C-258, B-259, A-259, G-259, F-259, E-259, D-259, C-259, B-260, A-260, G-260, F-260, E-260, D-260, C-260, B-261, A-261, G-261, F-261, E-261, D-261, C-261, B-262, A-262, G-262, F-262, E-262, D-262, C-262, B-263, A-263, G-263, F-263, E-263, D-263, C-263, B-264, A-264, G-264, F-264, E-264, D-264, C-264, B-265, A-265, G-265, F-265, E-265, D-265, C-265, B-266, A-266, G-266, F-266, E-266, D-266, C-266, B-267, A-267, G-267, F-267, E-267, D-267, C-267, B-268, A-268, G-268, F-268, E-268, D-268, C-268, B-269, A-269, G-269, F-269, E-269, D-269, C-269, B-270, A-270, G-270, F-270, E-270, D-270, C-270, B-271, A-271, G-271, F-271, E-271, D-271, C-271, B-272, A-272, G-272, F-272, E-272, D-272, C-272, B-273, A-273, G-273, F-273, E-273, D-273, C-273, B-274, A-274, G-274, F-274, E-274, D-274, C-274, B-275, A-275, G-275, F-275, E-275, D-275, C-275, B-276, A-276, G-276, F-276, E-276, D-276, C-276, B-277, A-277, G-277, F-277, E-277, D-277, C-277, B-278, A-278, G-278, F-278, E-278, D-278, C-278, B-279, A-279, G-279, F-279, E-279, D-279, C-279, B-280, A-280, G-280, F-280, E-280, D-280, C-280, B-281, A-281, G-281, F-281, E-281, D-281, C-281, B-282, A-282, G-282, F-282, E-282, D-282, C-282, B-283, A-283, G-283, F-283, E-283, D-283, C-283, B-284, A-284, G-284, F-284, E-284, D-284, C-284, B-285, A-285, G-285, F-285, E-285, D-285, C-285, B-286, A-286, G-286, F-286, E-286, D-286, C-286, B-287, A-287, G-287, F-287, E-287, D-287, C-287, B-288, A-288, G-288, F-288, E-288, D-288, C-288, B-289, A-289, G-289, F-289, E-289, D-289, C-289, B-290, A-290, G-290, F-290, E-290, D-290, C-290, B-291, A-291, G-291, F-291, E

# Arnold Schönberg – Entstehung der Zwölftontechnik

## Suite für Klavier op. 25 (1921-23)

### Nr. 5: Menuett. Trio

Trio

The score consists of four systems of piano and treble staves. The first system (measures 1-4) features a *marcato* marking and a *f* dynamic. The second system (measures 5-8) includes a *f* dynamic. The third system (measures 9-12) has a *pp* dynamic in the piano part and a *mf* dynamic in the treble part. The fourth system (measures 13-16) includes a *poco pes.* marking, a *f* dynamic, and a *rit.* marking. The piece concludes with the instruction "Menuett da capo".

(G E)   
 (U E)   
 (K E)   
 (KU E)

Grundreihe – Ausgangston: e

(G B)   
 (U B)   
 (K B)   
 (KU B)

Grundreihe – Ausgangston: b

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

poco pes...

(G E)

(U E)

(K E)

(KU E)

Grundreihe – Ausgangston: e

(G B)

(U B)

(K B)

(KU B)

Grundreihe – Ausgangston: b

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

measures 1-12

measures 13-16

measures 17-20

measures 21-24

measures 25-28

measures 29-32

measures 33-36

measures 37-40

measures 41-44

measures 45-48

measures 49-52

measures 53-56

measures 57-60

measures 61-64

measures 65-68

measures 69-72

measures 73-76

measures 77-80

measures 81-84

measures 85-88

measures 89-92

measures 93-96

measures 97-100

measures 101-104

measures 105-108

measures 109-112

measures 113-116

measures 117-120

measures 121-124

measures 125-128

measures 129-132

measures 133-136

measures 137-140

measures 141-144

measures 145-148

measures 149-152

measures 153-156

measures 157-160

measures 161-164

measures 165-168

measures 169-172

measures 173-176

measures 177-180

measures 181-184

measures 185-188

measures 189-192

measures 193-196

measures 197-200

measures 201-204

measures 205-208

measures 209-212

measures 213-216

measures 217-220

measures 221-224

measures 225-228

measures 229-232

measures 233-236

measures 237-240

measures 241-244

measures 245-248

measures 249-252

measures 253-256

measures 257-260

measures 261-264

measures 265-268

measures 269-272

measures 273-276

measures 277-280

measures 281-284

measures 285-288

measures 289-292

measures 293-296

measures 297-300

measures 301-304

measures 305-308

measures 309-312

measures 313-316

measures 317-320

measures 321-324

measures 325-328

measures 329-332

measures 333-336

measures 337-340

measures 341-344

measures 345-348

measures 349-352

measures 353-356

measures 357-360

measures 361-364

measures 365-368

measures 369-372

measures 373-376

measures 377-380

measures 381-384

measures 385-388

measures 389-392

measures 393-396

measures 397-400

measures 401-404

measures 405-408

measures 409-412

measures 413-416

measures 417-420

measures 421-424

measures 425-428

measures 429-432

measures 433-436

measures 437-440

measures 441-444

measures 445-448

measures 449-452

measures 453-456

measures 457-460

measures 461-464

measures 465-468

measures 469-472

measures 473-476

measures 477-480

measures 481-484

measures 485-488

measures 489-492

measures 493-496

measures 497-500

measures 501-504

measures 505-508

measures 509-512

measures 513-516

measures 517-520

measures 521-524

measures 525-528

measures 529-532

measures 533-536

measures 537-540

measures 541-544

measures 545-548

measures 549-552

measures 553-556

measures 557-560

measures 561-564

measures 565-568

measures 569-572

measures 573-576

measures 577-580

measures 581-584

measures 585-588

measures 589-592

measures 593-596

measures 597-600

measures 601-604

measures 605-608

measures 609-612

measures 613-616

measures 617-620

measures 621-624

measures 625-628

measures 629-632

measures 633-636

measures 637-640

measures 641-644

measures 645-648

measures 649-652

measures 653-656

measures 657-660

measures 661-664

measures 665-668

measures 669-672

measures 673-676

measures 677-680

measures 681-684

measures 685-688

measures 689-692

measures 693-696

measures 697-700

measures 701-704

measures 705-708

measures 709-712

measures 713-716

measures 717-720

measures 721-724

measures 725-728

measures 729-732

measures 733-736

measures 737-740

measures 741-744

measures 745-748

measures 749-752

measures 753-756

measures 757-760

measures 761-764

measures 765-768

measures 769-772

measures 773-776

measures 777-780

measures 781-784

measures 785-788

measures 789-792

measures 793-796

measures 797-800

measures 801-804

measures 805-808

measures 809-812

measures 813-816

measures 817-820

measures 821-824

measures 825-828

measures 829-832

measures 833-836

measures 837-840

measures 841-844

measures 845-848

measures 849-852

measures 853-856

measures 857-860

measures 861-864

measures 865-868

measures 869-872

measures 873-876

measures 877-880

measures 881-884

measures 885-888

measures 889-892

measures 893-896

measures 897-900

measures 901-904

measures 905-908

measures 909-912

measures 913-916

measures 917-920

measures 921-924

measures 925-928

measures 929-932

measures 933-936

measures 937-940

measures 941-944

measures 945-948

measures 949-952

measures 953-956

measures 957-960

measures 961-964

measures 965-968

measures 969-972

measures 973-976

measures 977-980

measures 981-984

measures 985-988

measures 989-992

measures 993-996

measures 997-1000

Menuett da capo

(G E)

(U E)

(K E)

(KU E)

Grundreihe – Ausgangston: e

(G B)

(U B)

(K B)

(KU B)

Grundreihe – Ausgangston: b

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

poco pes...

(G E)

(U E)

(K E)

(KU E)

Grundreihe – Ausgangston: e

(G B)

(U B)

(K B)

(KU B)

Grundreihe – Ausgangston: b

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

(G E)

(U E)

(K E)

(KU E)

Grundreihe – Ausgangston: e

(G B)

(U B)

(K B)

(KU B)

Grundreihe – Ausgangston:  
b

poco pes.

rit.

Menuett da capo

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

Trio

(G E)

(U E)

(K E)

(KU E)

Grundreihe – Ausgangston: e

(G B)

(U B)

(K B)

(KU B)

Grundreihe – Ausgangston:  
b

poco mes.

rit.

Menuett da capo

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

### Menuett

Musical score for Menuett, measures 1-10. The score is in 3/4 time and marked *Moderato*. It features a piano introduction with the instruction *innig*. The score is divided into several sections highlighted with colored boxes: a red box around measures 1-3, a pink box around measures 4-6, a cyan box around measures 7-8, a blue box around measures 9-10, and a light blue box around measures 11-12. The score includes dynamic markings such as *mf*, *p*, and *f*, and tempo markings like *rit.* and *tempo*.

Musical score for Menuett, measures 13-22. The score continues from the previous page. It features a piano introduction with the instruction *innig*. The score is divided into several sections highlighted with colored boxes: a red box around measures 13-14, a cyan box around measures 15-16, a blue box around measures 17-18, a light blue box around measures 19-20, and a light blue box around measures 21-22. The score includes dynamic markings such as *mf*, *p*, and *f*, and tempo markings like *rit.*, *poco rit.*, and *tempo*. The score also includes a *calando* marking.

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 5: Menuett. Trio

### Menuett

Musical score for the first ten measures of the Minuet. The score is in 3/4 time and marked 'Moderato'. It features a piano introduction with the instruction 'innig'. The notation includes various dynamics such as *p*, *mf*, and *f*. The score is annotated with several colored boxes: a red box around measures 1-3, a pink box around measures 4-6, a cyan box around measures 7-8, a blue box around measure 9, and a brown box around measure 10. Additionally, there are yellow circles highlighting specific chordal structures in measures 4, 5, 6, 7, 8, 9, and 10.

Musical score for measures 11 through 22 of the Minuet. The score continues with various tempo markings including *rit.*, *tempo*, *poco rit.*, and *tempo*. It features complex rhythmic patterns with time signatures of 2/4, 3/4, and 4/4. The notation includes dynamics like *f* and *p*. The score is annotated with yellow circles highlighting specific chordal structures in measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22.

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 1: Präludium

### Präludium

Musical score for the first system of the Präludium, measures 1-11. The tempo is marked "Rasch (♩ = 80)". The score is in 6/8 time and features a complex, atonal harmonic language. Dynamics include *p*, *sf*, *pp*, and *f*. The piece concludes with the instruction "etwas ruhiger dolce" and a *pp* dynamic.

Musical score for the second system of the Präludium, measures 12-24. The tempo is marked "etwas langsamer" and "rit.". The score is in 6/8 time and features a complex, atonal harmonic language. Dynamics include *f*, *ff*, *sf*, and *pp*. The piece concludes with the instruction "poco pesante" and a *ff* dynamic.

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

## Nr. 1: Präludium

### Präludium

Musical score for the beginning of the Präludium, measures 1-11. The tempo is marked "Rasch (♩ = 80)". The score is in 6/8 time. The first system (measures 1-4) features a red box around the right-hand melody and a pink box around the left-hand accompaniment. The second system (measures 5-8) has a yellow highlight under the right-hand part. The third system (measures 9-11) has a yellow highlight under the left-hand part. Performance markings include "p", "mf", "pp", "sf", "f", and "P.". A blue diagonal line is drawn across the bottom system.

Musical score for the middle and end of the Präludium, measures 12-24. The score is in 6/8 time. The first system (measures 12-15) has a yellow highlight and is marked "accel..". The second system (measures 16-19) has a yellow highlight and is marked "etwas langsamer" and "rit..". The third system (measures 20-23) has a yellow highlight and is marked "Lento". A pink box highlights the right-hand part and a red box highlights the left-hand part. The fourth system (measures 24-27) has a yellow highlight and is marked "accel..". The fifth system (measures 28-31) has a yellow highlight and is marked "f cresc.". The sixth system (measures 32-35) has a yellow highlight and is marked "poco pesante". The score ends with a 4/8 time signature and a final "ff" dynamic.

# Arnold Schönberg – Entstehung der Zwölftontechnik

# Suite für Klavier op. 25 (1921-23)

Nr. 1: Präludium

Nr. 2: Gavotte

Nr. 3: Musette

Nr. 4: Intermezzo

Nr. 5: Menuett. Trio

Nr. 6: Gigue

Etwas langsam ( $\text{♩} = \text{ca } 72$ ), nicht hastig



attaca

# Arnold Schönberg – Entstehung der Zwölftontechnik

## **Suite für Klavier op. 25**

1. Präludium (1921)
2. Gavotte. Musette (1923)
4. Intermezzo (1921–1923)
5. Menuett. Trio (1923)
6. Gigue (1923)

## **Vier Stücke für gemischten Chor op. 27 (1925)**

## **Drei Satiren für gemischten Chor op. 28 (1925-1926)**

## **Drittes Streichquartett op. 30 (1927)**

1. Satz: Moderato
2. Satz: Adagio
3. Satz: Intermezzo. Allegro moderato
4. Satz: Rondo. Molto moderato

## **Quintett für Flöte, Oboe, Klarinette, Horn und Fagott op. 26**

1. Satz: Schwungvoll (1923)
2. Satz: Anmutig und heiter; Scherzando (1923)
3. Satz: Etwas langsam (poco Adagio) (1924)
4. Satz: Rondo (1924)

## **Suite für Kleine Klarinette, Klarinette, Baßklarinette, Geige, Bratsche, Violoncello und Klavier op. 29**

1. Ouverture. Allegretto (1925–1926)
2. Tanzschritte. Moderato (1925)
3. Thema mit Variationen (1925)
4. Gigue (1925–1926)

## **Variationen für Orchester op. 31 (1926-1928)**

# **Arnold Schönberg – Entstehung der Zwölftontechnik**

## **Drei Satiren für gemischten Chor op. 28 (1925)**

Nr. 1: Am Scheideweg

Nr. 2: Vielseitigkeit

Nr. 3: Der neue Klassizismus

# Arnold Schönberg – Entstehung der Zwölftontechnik

## Drei Satiren für gemischten Chor op. 28 (1925)

Nr. 1: Am Scheideweg

Nr. 2: Vielseitigkeit

Nr. 3: Der neue Klassizismus

Nr. 2: Vielseitigkeit

Ja, wer tommerlt denn da?

Das ist ja der kleine Modernsky!

Hat sich ein Bubizopf schneiden lassen;  
sieht ganz gut aus!

Wie echt falsches Haar!

Wie eine Perücke!

(Ganz wie sich ihn der kleine Modernsky vorstellt),  
ganz der Papa Bach!