

Beispiele von Mendelssohn, Weber und Wagner

Verlaufsdigramme zum Seminar Höranalyse: Strukturen hörend erschließen (7)

Felix Mendelssohn Bartholdy: Lieder ohne Worte op. 62, Nr. 6 A-Dur »Frühlingslied« (1844)

Form

a - Thema
Vordersatz

ANALYSE

Harmonik

in A: T

chromatisch absteigender Bass

Bassstimme

Detailed description: This diagram shows the structural analysis of Mendelssohn's 'Frühlingslied'. It features three horizontal tracks: 'Form', 'ANALYSE', and 'Harmonik'. The 'Form' track shows a box labeled 'a - Thema' spanning the first four measures, with a line labeled 'Vordersatz' extending to the end of the piece. The 'ANALYSE' track shows a 2/4 time signature and a key signature of one sharp (F#). The 'Harmonik' track shows the key signature 'in A: T' and contains two empty boxes for harmonic analysis. A label 'chromatisch absteigender Bass' points to a box at the end of the piece. Below the tracks is a bass staff with a 2/4 time signature and a key signature of one sharp. The first four measures are numbered 1, 2, 3, and 4.

Carl Maria von Weber: Der Freischütz. Romantische Oper op. 77, II. Akt, Arie der Agathe »Leise, leise« (1821)

Form

a - Erste Strophe
Vordersatz

ANALYSE

Harmonik

in E: T

»Leise, leise, fromme Weise, schwing dich auf zum Sternenskeise! Lied erschalle, feierend walle mein Gebet zur Himmelshalle!«

Bassstimme

Detailed description: This diagram shows the structural analysis of Weber's 'Leise, leise'. It features three horizontal tracks: 'Form', 'ANALYSE', and 'Harmonik'. The 'Form' track shows a box labeled 'a - Erste Strophe' spanning the entire piece, with a line labeled 'Vordersatz' extending to the end. The 'ANALYSE' track shows a 2/4 time signature and a key signature of one sharp (F#). The 'Harmonik' track shows the key signature 'in E: T' and contains five empty boxes for harmonic analysis. Below the tracks is a bass staff with a 2/4 time signature and a key signature of one sharp. The lyrics are written below the staff: '»Leise, leise, fromme Weise, schwing dich auf zum Sternenskeise! Lied erschalle, feierend walle mein Gebet zur Himmelshalle!«'. The first four measures are numbered 1, 2, 3, and 4.

Richard Wagner: Lohengrin. Romantische Oper, Einleitung zum III. Akt (1850)

Form

a - Hauptthema
Vordersatz
Phrase

ANALYSE

Harmonik

in G: T D Tp

Bassstimme

Detailed description: This diagram shows the structural analysis of Wagner's 'Lohengrin' introduction. It features three horizontal tracks: 'Form', 'ANALYSE', and 'Harmonik'. The 'Form' track shows a box labeled 'a - Hauptthema' spanning the first four measures, with lines labeled 'Vordersatz' and 'Phrase' extending to the end. The 'ANALYSE' track shows a common time signature (C) and a key signature of one sharp (F#). The 'Harmonik' track shows the key signature 'in G: T D Tp' and contains six empty boxes for harmonic analysis. Below the tracks is a bass staff with a common time signature and a key signature of one sharp. The first four measures are numbered 1, 2, 3, and 4.