

# Neda Kolić

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## The Sound of Yellow : Kandinsky's yellow colour in von Hartmann's and Schnittke's music

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# Neda Kolić

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UNIVERSITY OF ARTS IN BELGRADE

## The Sound of Yellow: Kandinsky's yellow colour in von Hartmann's and Schnittke's music

Colour is a power which directly influences the soul.  
Colour is the keyboard, the eyes are the hammers,  
and the soul is the piano with many strings.  
The artist is the hand which plays, touching one key or another,  
to cause vibrations in the soul.  
(Wassily Kandinsky)<sup>1</sup>

A tendency towards integration, connection, amalgamation and permeation of different arts was very strongly expressed in the artistic circles at the beginning of the 20<sup>th</sup> century. That tendency, also known as “syncretism in art”, was, in fact, about stretching the borders of single media (art disciplines) to pervade its different discourses and endeavour to create the multimedia contents by this. The group *Der Blaue Reiter* was formed having similar ideas in programme. The founder of the group and its “revolutionary leader”, Wassily Kandinsky (Васи́лий Васи́льевич Канди́нский, 1866–1944), gave a paradigmatic example for the total artwork “composing” his own “stage compositions” – *The*

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<sup>1</sup> W. Kandinsky, *Concerning the Spiritual in Art*, (English translation by M.T.H. Sadler / Original: *Über das Geistige in der Kunst*, 1911), United States 1914, p. 27.

*Yellow Sound*<sup>2</sup> and others. In this special “colour drama” Kandinsky integrated sounds (music), colours / light (painting), motions (dance) and words (literature) to express his “inner need”. According to the painter’s words, each of the elements has an equal role, each presents a sole meaning of a microworld in a metaphysical macroworld. So, realizing their mutual relations is very important for understanding the entire “composition” and let us reveal Kandinsky’s symbolism of colours in its “inner essence”. Namely, colour is essential entity of all his paintings, and thus constitutes a world by itself, filled with metaphysical, psychological and (especially important for this paper) musical meaning. This musical meaning of colours, as well as colouristic meaning of music, is going to be presented through musicological recognising / listening of Kandinsky’s *Yellow Sound* in comparison with the respective musical compositions written by Thomas von Hartmann (Фома Александрович Гартман, 1886–1956 / *Der Gelbe Klang*, 1909)<sup>1</sup> and Alfred Schnittke (Альфред Гарриевич Шнитке, 1934–1998 / *Der Gelbe Klang*, 1974).

Kandinsky was inspired by instrumental music, which he considered as “transcendental idealistic” media (to say it in a Kant-like way) that can be emancipated from the reality of the world, far away from mere description, illustration, explanation or identification. Understanding instrumental music as media that enables immediate release of feelings, wishes, and fantasies without representing them, painter strived to perform the same quality in painting. In his *oeuvre* Kandinsky aspired to equalize music and painting (primarily) at the level of their basic features – sound and colour. He tried to give the colour the very same quality, freedom, metaphysical characteristic that sound has; for him colour equalled sound. From the perspective of sensory perception, making such parallels is justified if we bear in mind that colours, just like sounds or tones, can change their intensity (strength) and shades (grades / “modulations”), and they can be put together in either harmonic or disharmonic combinations. If we examine the perceptual

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1 This specific artwork – *Der gelbe Klang* (German original) – Kandinsky materialized in the textual form and published in 1912 in: W. Kandinsky, F. Marc (eds.), *The Blaue Reiter Almanac*, New Documentary Edition, Edited and with an Introduction by K. Lankheit, London 1974, pp. 210–225. He also wrote: *The Green Sound*, *Black and White*, and *Violet* (between 1909 and 1914). Find more in: S.A. Stein, *Kandinsky and Abstract Stage Composition: Practice and Theory, 1909–12*, “Art Journal” 1983, Vol. 43, No. 1, *Are We Ready to Memorialize Kandinsky?*, p. 61.

possibilities of connecting sound with colour, or vice versa, we cannot ignore one of the aspects of synesthesia where certain sounds evoke colours or images, what is usually called “coloured listening”, but there is also the opposite possibility.<sup>2</sup> Although in literature it is under discussion if Kandinsky had “symptoms” of synaesthesia, his writings certainly testify to his inclination toward linking colour and sound in a synesthetic way, as well as colour and taste, smell, shape, character, and motion, what he theoretically rationalized in the book *Concerning the Spiritual in Art* (see Appendix Table), and practically presented through *The Yellow Sound*.<sup>3</sup> The fact that Wassily Kandinsky embodied the aesthetic and the psychophysical notions of synesthesia in his work and writing is a result of another fact, i.e. he was strongly influenced by the theosophical ideology. It is worth to mention that “Pythagoras first explored the notion of synesthesia around 500 BC. His intuition of the analogy between vibrations in tone and vibrations in light led him to imagine the *Music of the Spheres* as the sounds created by the perfect movement of heavenly bodies as they proceed along

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- 2 Thomas von Hartmann had written original music in cooperation with Kandinsky. Gunther Schuller completed, reconstructed and orchestrated it for its first premiere in New York, 1981. The author of this study did not have a chance to see the original von Hartmann's sketches, but having respect for the first creator, the author decided to reference only to von Hartmann's name every time when this composition is mentioned. On behalf of the sketches, John Mangan notes: “Among the most intriguing items in the de Hartmann papers are those related to *Der gelbe Klang*. This *Gesamtkunstwerk* with its yellow giants, sets of continuously changing shape, seemingly incongruous text and choreography, and lighting cues beyond what early twentieth century technology could effectively realize, was of great importance to the early avant-garde movements of both music and art. A perplexed Stanislavsky, then at the helm of the Moscow Art Theater, declined de Hartmann's persistent requests to stage the work. Other attempts to have the opera performed by the Künstlertheatre in Munich in 1914 were interrupted by the outbreak of World War I. Whether or not von Hartmann ever completed a score for the opera is unknown; all that remains from the original music are the handful of sketch pages in this collection. When *Der gelbe Klang* was given its American premiere as a part of a Guggenheim Museum retrospective on Kandinsky in 1982, Gunther Schuller used these sketches as well as other music in the de Hartmann papers to reconstruct, or construct for the first time, a full orchestral score.” Cf. J. Mangan, *Thomas de Hartmann: A Composer's Life*, “Quarterly Journal of the Music Library Association”, Vol. 53, No. 1 (September 1996), pp. 18–29. Reprinted: Fall 2004 Issue, Vol. VIII (1).
- 3 Cf. K. Orlandatou, *Synesthesia and Art*, Master's Thesis, Academy of Music and Theater of Hamburg, 2009.

their inevitable course. These analogies between perceptual modes caused Pythagoras to imagine that true spiritual transcendence comes through the re-uniting of the senses.”<sup>4</sup> Thus, we should think about the traces of the Pythagorean tradition that is strongly connected to transcendental media inside Kandinsky’s *oeuvre*. In relation to those facts we can understand more clearly the painter’s reference to music as “transcendental medium”, as well as his deliberate use of musical metaphor and analogy. It is known that “Kandinsky was a member of a spiritual movement that crystallized the notions of Pythagoras into a more formalized belief system called Theosophy. As a theosophist, Kandinsky believed that certain combinations of color and light could bring on spiritually transcendent experiences.”<sup>5</sup> Thus, *The Yellow Sound* should be understood as a result of painter’s theosophical preoccupations. And, for that reason, it becomes clear why painter insisted on “movement” and “vibration” in *The Yellow Sound*. Vibration equals movement. It is the essence of everything, it is omnipresent, it is the beginning and the source of everything. It is in colour as well as in sound. That essence Kandinsky tried to reach in *The Yellow Sound*.<sup>6</sup>

Adding several elements – speaking (words) and motion, to “painting composition”, i.e. sound / colour, Kandinsky formulated more complex concept – “stage composition”.<sup>7</sup> Kandinsky imagined his “stage composition” as media expressing his “inner need” and that is an expression of artist’s “soul vibrations”, metaphysical and immaterial world. He wanted to communicate his emotional vibrations with a spectator activating all the senses and making one special “total-synesthesia”. He achieved this applying free, symbolic, external / technical methods and the basic elements of music, literature, dance, and painting:

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4 Certainly, numerous scientists, painters and musicians before Kandinsky had been occupied with necessity to link certain colours with tones (or instruments), but his influence in this case reflects in realization of universal piece of art. More on this in studies listed in Bibliography.

5 S.S. Snibbe, G. Levin, *Interactive Dynamic Abstraction*, “Proceedings of Non/photorealistic Animation and Rendering” (NPAR2000), France 2000 [online] <http://www.flong.com/storage/pdf/articles/dynamicNPAR.pdf> [accessed: 01.04.2016].

6 *Ibid.*

7 In this moment it is suitably to mention that Alfred Schnittke, after having converted to Christianity, was also deeply smitten with mystic beliefs which influenced his music. It is one more reason why his musical composition is used in a comparative analysis with Kandinsky’s “stage composition”.

1. *The musical sound and its movement;*
2. *The physical-psychical sound and its movement expressed through people and objects;*
3. *The coloured tone and its movement (a special possibility for the stage).<sup>8</sup>*

That is achieved in *The Yellow Sound*: 1) by von Hartmann's / Schnittke's music, 2) by characters – *Five Giants*, *Vague Creatures*, *Tenor* (backstage), *A Child*, *A Man*, *People in Flowing Robes*, *People in Tights and Chorus* (backstage); and 3) by using colourful reflectors.

Juxtaposition, interpolation, superposition and differentiation of those elements are possible to follow in *Prelude* and *Six Images* – as formal parts of *The Yellow Sound* (Kandinsky's, von Hartmann's and Schnittke's). Although in the literature it is possible to find an opinion of their purpose as not storytelling or reproducing an existing event (which would be the external representation), but to convey the essence of “yellow sound” which is hidden behind matter and form, the questions are arising: is it not conveying this essence of “inner meaning” actually artist's special way of addressing a viewer? If “yellow sound” is a symbol, then is it possible to reach the signified reading visible signifiers (Saussure-like said)? And what it would be? Did von Hartmann or Schnittke understand “yellow sound”, and “hear” it in the same way as Kandinsky?

The syntagm “Yellow sound” refers to a quality of colour and corresponding sound. As mentioned previously, according to Kandinsky, the colour itself, perceived synesthetically, links together such qualities like sound, gestural, verbal, emotional and others. Consequently, colour effects the spectator psycho-physically, stimulating a positive or negative reaction: “come closer” or “stray from”. In other words, the colour has moving potential – toward / from spectator, or within itself.

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8 W. Kandinsky, *On Stage Composition*, in: W. Kandinsky, F. Marc (eds.), *The Blaue Reiter Almanac*, *op. cit.*, p. 195. According to explication in this study, it is a kind of critique on drama, opera, and ballet of 19<sup>th</sup> century where “action” had been embedded in representation of occurrences and actions from outer world. However, painter mentioned Wagner (Richard Wagner, 1813–1883) as important reformer who attempted to connect the inner, abstract, spiritual element with the external representation through his concept of the *Gesamtkunstwerk*, materialized in his “musical dramas”. Yet, for the painter this Wagner's reformation was only a possibility with many failings, one of which was visual, but important element – stage decoration. Cf. *Ibid.*, pp. 195–197.

It depends on which of its four basic shades the colour appears – as warm, cold, light, or dark.<sup>9</sup> On his circle shaped diagram (see Example 1) – what is a symbol of infinity and eternity – Kandinsky placed basic and complementary colours: yellow, red, blue, orange, green, and violet. On the left side of the circle he added white, and, opposite, black colour; by the symbols he presented “the colours of life between birth and death” (birth was symbolised by white and death by black colour).<sup>10</sup> The same diagram behind shows the antithesis of black and white (light / dark, life / death) and illustrates other divergent combinations. The most important for man “learning” colours (in a symbolic way) is the antithesis warm-cold defined by the relation of yellow-blue colours. Contrast or complementary “sounding” of yellow and blue colour is a base of all Kandinsky’s poetics and is also fundamental for *The Yellow Sound* where the permanent contrast or the complementary sound of blue should not be neglected. It becomes obvious at the very beginning, in *Prelude*, which can be divided into four units such as specific: “introduction” – established exclusively on *musical movement*; the first part – with *colouristic movement* over music; the second part – with speech, *verbal movement*, as a dominant; and the third part, corresponding the second, whose start is interpolated into the very end of the third part. So this is the form: *Introduction* + A B A1. Such segmentation can be traced in the musical compositions by von Hartmann and Schnittke, which are orchestrated and instrumented upon Kandinsky’s symbolism of colours.

– *Introduction*: the very first sentence in Kandinsky’s stage composition – “a few indistinct chords from orchestra”; in von Hartmann’s score it lasts from measure 1–6 (see Example 2), “coloured” by several dissonant chords, long-note values and *piano-pianissimo* dynamics, played by a full orchestra, with a dense structure, making chromatically saturated verticals almost as a sound of a cluster; in Schnittke’s score it lasts from mm. 1–3 (see Example 3), where composer firstly exposed a cluster chord C♯–G♭ (C♯–D–E♭–F–G♭) in piano section, then he disassembles it in cello section in three different groups of chords to

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<sup>9</sup> *Ibid.*, p. 201.

<sup>10</sup> In this paper shall not be examined the role of a form, possible combination of form and colour, influence of one element to another changing qualitative features of other, or its mutual influence on viewer. About all this in more details see: W. Kandinsky, *Concerning the Spiritual...*, *op. cit.*, pp. 28–46.

sound again in piano section as a cluster F♯–B♭ (F♯–G–A♭–A–B♭). Using these instruments, Schnittke acquainted us immediately with the atmosphere in the following unit:

– Kandinsky's "A" part was conceived as – "(...) on the stage it is dark-blue dawn, which is at first whitish and later becomes intense dark blue. After a while, at centre stage, a small light, becomes visible and becomes brighter as the colour deepens. After a while orchestra music; Pause."; Namely, writing about the quality of yellow colour, Kandinsky does it mostly by relating it with blue and trying to underline its diametric contrasts. He puts it in opposition not only by antithesis of warm and cold, but also by material and non-material quality. While reading yellow colour as earth's colour (man colour, mortal), which cannot have deeper meaning; on its opposition he puts blue colour as heaven (intended to symbolic, spiritual beings), a true carrier of deeper, metaphysical meaning; as its shade becomes stronger, the meaning is deeper. Yellow colour, as warmer, is closer to a spectator. It emphasizes same meaning, it is aggressive, like it "attacks" by its bright shade, while cold blue moves from a viewer – it brings a feeling of relaxation from yellow, "supernatural peace".<sup>11</sup> Kandinsky recognized the sound of yellow colour in screechy trumpets, fanfares made by brass instruments. On the other hand, he "heard" blue colour, or even different shades of blue, in different instruments – flute sounds light blue, cello is dark blue, contrabass is more dark blue, while organ sounds the most dark blue. However, Kandinsky emphasized especially that sound of colours, which was described as his own subjective "audiovisual" perception of sound / colour. Making such analogy is relative, possible to differentiate from man to man, so it should not be understood as the one universal model. But, it seems that in regard to orchestration, von Hartmann and Schnittke understood instrumental colouring of *Yellow Sounds* as such: in von Hartmann's composition "A" part lasts from mm. 7–27, and he presented the blue depth by deep register of clarinet, bass clarinet, bassoon, contra-bassoon, horn, viola, cello, and contrabass; continuing sequence with dissonant verticals of tones lasting for a long time in *legato* articulation and *piano* dynamic. When the light becomes visible, texture becomes transparent, and yellow is approached in sound he achieves by colours of *piccolo* flutes and flutes which successively string intervals of major second with accompaniment of the first and second

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<sup>11</sup> *Ibid.*, p. 43.



violins; “*crescendo* of colour” is equal to instrumental *crescendo*, and texture becomes more dense after joining flutes and violins with English horn, clarinet, violas, cellos, and contrabasses producing “squeaky” yellow in *fortissimo* dynamics. During that time, blue colour (former instrumentation) calms it down. In Schnittke’s score this part lasts from mm. 4 to score sign No. 5. The light appears in violins, with one enduring tone – B, in *crescendo* from *pp* to *ff*. In piano accompaniment the chord G♯–A–B can be heard. The structure of such tones is very important for presenting tone’s nucleus or “inner essence” of the entire composition; also, it illustrates the extent to which Schnittke “set to music” Kandinsky’s *Yellow Sound*. Namely, in *Second image* Kandinsky “asked” to hear these tones (respectively, enharmonic equivalent for G♯/A♭–A–B) in music, as an accompaniment for “yellow flower birth”! Yellow shades are intensified firstly in soprano’s vibrato in the range of minor second (Schnittke also colours all the voices in choir according to their vocal ranges, and that is confirmed in the next part of *Prelude*), then intensifying of yellow is achieved by improvised *tremolo* of clarinet, trombone, accompanied by vibraphone, cembalo and piano in *crescendo* from *pp* to *ff*, and minor second is a dominant interval. Accordingly, in Schnittke’s composition this dissonant interval and instrumentation, mentioned above (violin, soprano, clarinet, trombone) becomes a symbol of squeaky bright yellow colour which “clashes” with “blue sound”. Should we understand a dominant *vibrato* effect as a symbolic representation of the vibrations that are crux of colour, and from which colour is made? It is worth thinking about.

The following is Kandinsky’s “B” part where choir sounds out of scene pronouncing text: firstly – *Deep voices*: “Dreams hard as stones (...)”, then – *High voices*: “Tears and laughter (...)”, and at the end – *All voices*: “Dark light on the... sunniest... day / (vanishing quickly and suddenly) / Dazzling bright shadow in the darkest night!”; (with a specific order that can be associated with colour shadowing of voices from the deepest to highest?); this “B” part in von Hartmann’s score lasts from mm. 28 till the end of *Prelude* and in Schnittke’s from score number 5–13. This shift of deep and high voices also represents “clash” between blue and yellow.

The last part “A<sub>1</sub>” in Kandinsky’s work we recognize in interpolated sentence “vanishing fast and suddenly” from “B” section and in the final sentences: “The light vanishes. It suddenly becomes dark. (...)”;

in von Hartmann's notes this part is completely linked with the end of "B" part, while in Schnittke's orchestration extends from score number 12 to the end of *Prelude*, and is characteristic for improvised (aleatoric, graphically notated) "vanishing" of yellow sound above deep "organ blue".

It is clear that Kandinsky "coloured" the *Prelude*, primarily, with blue-yellow shades, and established the contrast atmosphere which dominates throughout the entire piece, that should be confirmed through further analysis. After all, is it possible to understand *Yellow Sound* as a symbolic manifestation of artist's theoretically explained "spiritual pyramid",<sup>12</sup> about striving to some higher idea, about "clash" between inner and outer, spiritual and material, invisible and visible, metaphysical and real, heavenly and ground, God and man? Maybe we don't know if it is Kandinsky's "inner need", but we do know his "inner Klang" sounds like this.

## Abstract

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The pioneer of abstraction, Wassily Kandinsky (Васи́лий Васи́льевич Канди́нский, 1866–1944), used musical terms as titles for his paintings with intention to release them from the themes, considering that music is "the art which has devoted itself not to the reproduction of natural phenomena, but rather to the expression of the artist's soul, in musical sound". Through his paintings Kandinsky rethought the principles of music. Not a painting, but an another artistic creation, through which we are given a chance to cognize Kandinsky's comprehension of music, is *The Yellow Sound* (*Der gelbe Klang*, 1912), a "composition" for stage. It is the paradigm of Kandinsky's "true stage-composition", his totally new view of theatre that consists of three elements – musical movement, pictorial movement, and physical movement, but interwoven together in harmony that will trigger inner harmony in a spectator. Music for his scenario was provided by the composer Thomas von Hartmann (Фома Александрович Гартман, 1886–1956), and another musical version was written by Alfred Schnittke (Альфре́д Га́рриевич Шни́тке, 1934–1998 / *Der gelbe Klang*, 1974). In *Concerning the Spiritual in Art* Kandinsky presented his theory of colour through which he explained his own (synesthetic) view of yellow colour / sound, particularly

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<sup>12</sup> *Ibid.*, p. 38.

in comparison with blue colour, that was “musicalized” through *The Yellow Sound*. What kind of yellow and blue tone Kandinsky had in mind, and what nuances of these colours did von Hartmann / Schnittke see / hear? What musical instrument(s) can produce yellow, i.e. blue colour? Which music scale / tone / interval has yellow / blue tone(s)? Are we able to perceive all the shades of yellow / blue sound?

## Keywords

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Wassily Kandinsky, Thomas von Hartmann, Alfred Schnittke, *The Yellow Sound*, *Der gelbe Klang*, sound and colour, synesthesia

## Abstrakt

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### Brzmienie żółtego koloru Kandinsky’ego w muzyce von Hartmanna i Schnittkego

Pionier abstrakcji, Wassily Kandinsky (Васи́лий Васи́льевич Канди́нский, 1866–1944), wykorzystywał terminy muzyczne jako tytuły swoich obrazów, by wyzwolić je z więzów utartych motywów, zwracając tym samym uwagę na to, że muzyka jest „sztuką, która poświęciła się nie odtwarzaniu zjawisk natury, lecz wyrażaniu duszy artysty przez dźwięk”. Za pośrednictwem swoich obrazów Kandinsky na nowo interpretował podstawy muzyki. Jednak to nie dzięki dziełu malarskiemu, a innemu efektowi kreacji artystycznej mamy szansę poznania sposobu, w jaki Kandinsky postrzegał muzykę. Mowa o „kompozycji” do sztuki *Żółty dźwięk* (*Der gelbe Klang*, 1912). Stanowi ona paradygmat „prawdziwej kompozycji scenicznej” Kandinsky’ego; jego własne, nowe spojrzenie na teatr, które składa się z trzech elementów: przepływu muzyki, przemieszczania się ilustracji oraz ruchu cielesnego, harmonijnie się przeplatających, co z kolei wyzwala uczucie wewnętrznej harmonii u widza. Muzykę do scenariusza abstrakcjonisty skomponował Thomas von Hartmann (Фома́ Алекса́ндрович Га́ртман, 1886–1956); jej inną wersję stworzył także Alfred Schnittke (Альфри́д Га́рриевич Шни́тке, 1934–1998). W dziele *O duchowości w sztuce* (1911) Kandinsky przedstawił swoją teorię koloru, która wyjaśnia jego własne (synestezyjne)

postrzeganie żółtej barwy / dźwięku, zestawiając ją zwłaszcza z kolorem niebieskim, zmienionym w brzmienie w *Żółtym dźwięku*. Jakiego rodzaju żółte i niebieskie tony Kandinsky miał na myśli i jakie odcienie tych barw widzieli / słyszeli von Hartmann i Schnittke? Który instrument (bądź instrumenty) może wydać z siebie żółty lub niebieski dźwięk? Jaka muzyczna skala / nuta / interwał mają żółte / niebieskie zabarwienie? Czy jesteśmy w stanie odebrać wszystkie odcienie tych kolorów?

## Słowa kluczowe

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Wassily Kandinsky, Thomas von Hartmann, Alfred Schnittke, *Żółty dźwięk*, dźwięk i kolor, synestezja

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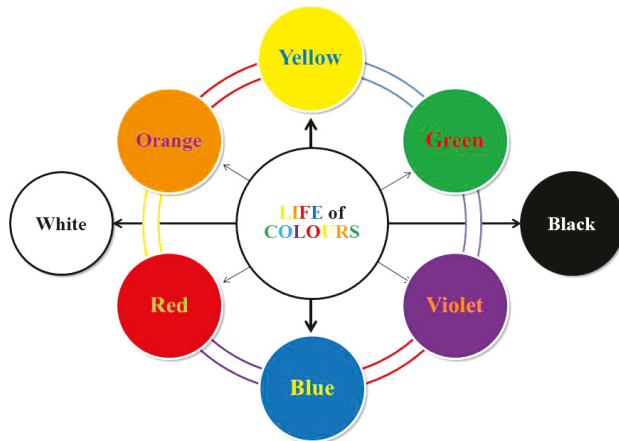
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## Appendix



Example 1. Kandinsky's circle of colours (created by the author of this text according to Kandinsky's explanation in the *Concerning The Spiritual in Art*).

Colour	Nuance	Timbre	Characteristics
Yellow		Loud, sharp Trumpets, high fanfares	Warm, cheeky and exciting, disturbing for people, typical earthly color, without deep meaning; motion towards the spectator; in combination with blue gives green, "sick colour".
Blue	Light blue	Flute	Typical heavenly colour, deep, inner, metaphysical meaning, supernatural peace, deeper colour – deeper meaning; motion away from the spectator.
	Darker blue	Cello	
	More darker blue	Contrabass	
	Darkest blue	Organ	
Green		Quiet, drawn-out, middle position Violin	Mixture of yellow and blue, stillness, peace, but with hidden strength, passive.
White		Pause that breaks temporarily the melody.	It is not a dead silence, but one pregnant with possibilities, Harmony of silence.
Black		Final pause, after which any continuation of the melody seems the dawn of another world.	Dead silence without future and hope. Extinguished, immovable.
Gray		Soundless	Mixture of white and black, immovability which is hopeless, motionless.
Red	Light warm red	Sound of a trumpet, strong, harsh.	Alive, restless, confidently striving towards a goal, motion within itself; strength, energy, joy, triumph.
	Vermilion	Fanfare, Tuba, deep notes on the Cello	Glowing passion, sure strength;
	Light cold red	High, clear Violin	Youthful, pure joy, young.
Brown			Mixture of red and black, dull, hard, inhibited.
Orange		Middle range church bell, alto voice, an alto violin, singing tone, largo.	Mixture of red and yellow, radiant, healthy, serious, motion towards the spectator.
Violet		English horn, shawm, Bassoon	Mixture of red and blue, morbid, extinguished, sad, motion away from the spectator.

Table 1. Kandinsky's characterization of colours (made by the author of this text according to Kandinsky's explanation in the *Concerning The Spiritual in Art*).



1

Der Gelbe Klang - Prelude

Moderato  $\text{♩} = 66$

The image shows a handwritten musical score for the piece "Der Gelbe Klang - Prelude" by Thomas von Hartmann, measures 1-7. The score is written on multiple staves, including vocal lines and piano accompaniment. A yellow box highlights the first measure of the vocal line, and a blue box highlights the piano accompaniment for the first five measures. The tempo is marked "Moderato" with a metronome marking of 66. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 2. Thomas von Hartmann, *Der Gelbe Klang. Prelude*, mm. 1–7.  
The whole score is available at: [online] [https://issuu.com/scoresondemand/docs/der\\_gelbe\\_klang\\_28796](https://issuu.com/scoresondemand/docs/der_gelbe_klang_28796) [accessed: 01.04.2016].

Introduction      Einleitung  
„A“

Soprano Solo  
Coro misto: S., A., T., B.  
Clarinetto  
Trombone  
Violino  
Contrabbasso  
Cerubalo  
Piatto  
Percussione  
Organo

(Flüster) p, f, p  
pp, ff, ff tempo  
Tutti  
Tutti

Example 3. Alfred Schnittke, *Der Gelbe Klang. Prelude*, mm. 1–8.

The whole score is available at: [online] [http://www.sikorski.de/559/en/o/a/o/ballett/1009108\\_der\\_gelbe\\_klang\\_szenische\\_komposition\\_fuer.html](http://www.sikorski.de/559/en/o/a/o/ballett/1009108_der_gelbe_klang_szenische_komposition_fuer.html) [accessed: 01.04.2016].