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### *The use of myth in German opera 1912-33 with special reference to the Austrian contribution*

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## **APPENDICES**

APPENDIX A: CHRONOLOGICAL LIST OF FIRST PERFORMANCES OF  
OPERAS REFERRED TO IN THE TEXT, 1893-1933.

Works in capitals are those which receive extended discussion.

Certain other works not mentioned are included here for reference.

Schillings	Ingwelde	Karlsruhe	13 November 1893
Humperdinck	Hänsel und Gretel	Weimar	23 December 1893
Strauss	Guntram	Weimar	10 May 1894
Pfitzner	Der arme Heinrich	Mainz	2 April 1895
Kienzl (Wilhelm)	Der Evangelimann	Berlin (Staatsoper)	4 May 1895
ZEMLINSKY	SAREMA	MUNICH	10 OCTOBER 1897
Zöllner	Die versunkene Glocke	Berlin (Theater des Westens)	8 July 1899
Schillings	Der Pfeifértag	Schwerin	26 November 1899
Zemlinsky	Es war einmal	Vienna Hofoper	22 January 1900
d'Albert	Kain	Berlin (Königliches Opernhaus)	17 February 1900
Pfitzner	Die Rose vom Liebesgarten	Elberfeld	9 November 1901
Strauss	Feuersnot	Dresden	21 November 1901
Schreker	Flammen	Vienna, Bösendorfersaal (concert version)	24 April 1902
d'Albert	Tiefland	Prague (in German)	15 November 1903
Strauss	Salome	Dresden	9 December 1905
Schillings	Moloch	Dresden	8 December 1906
Debussy	Pelléas et Mélisande	Frankfurt	1 April 1907)
Dukas	Ariane et Barbe-bleue	Vienna Volksoper	24 April 1907)
Schreker	Der Geburtstag der Infantin (pantomime)	Vienna Sezession	August 1908
Strauss	Elektra	Dresden	25 January 1909
BRAUNFELS	PRINZESSIN BRAMBILLA	STUTTGART	25 MARCH 1909
Korngold	Der Schneemann (pantomime)	Vienna Staatsoper	4 October 1910
Zemlinsky	Kleider machen Leute	Vienna Volksoper	2 December 1910
Strauss	Der Rosenkavalier	Dresden	26 January 1911

Busoni	Die Brautwahl	Hamburg	13 April 1912
SCHREKER	DER FERNE KLANG	FRANKFURT	18 AUGUST 1912
Strauss	Ariadne auf Naxos I	Stuttgart	25 October 1912
SCHREKER	DAS SPIELWERK UND DIE PRINZESSIN	FRANKFURT & VIENNA HOFOPER	15 MARCH 1913
Graener	Don Juans letztes Abenteuer	Leipzig	11 June 1914
SCHILLINGS	MONA LISA	STUTTGART	26 SEPTEMBER 1915
d'Albert	Die toten Augen	Dresden	5 March 1916
KORNGOLD	(VIOLANTA ) (Der Ring des Polykrates)	MUNICH	28 MARCH 1916
Schoeck	Erwin und Elmire	Zürich Stadttheater	11 December 1916
ZEMLINSKY	EINE FLORENTINISCHE TRAGÖDIE	STUTTGART	30 JANUARY 1917
Busoni	(Arlecchino) (Turandot )	Zürich	11 May 1917
PFITZNER	PALESTRINA	MUNICH, NATIONAL-THEATER	12 JUNE 1917
Pfitzner	Christelflein	Dresden	11 December 1917
d'Albert	Der Stier von Olivéra	Leipzig	10 March 1918
Klenau	Kjartan und Gudrun	Mannheim	4 April 1918
SCHREKER	DIE GEZEICHNETEN	FRANKFURT	25 APRIL 1918
Graener	Theophano (later Byzanz)	Munich	5 June 1918
STRAUSS	DIE FRAU OHNE SCHATTEN	VIENNA STAATSOPER	10 OCTOBER 1919
d'Albert	Revolutionshochzeit	Leipzig	26 October 1919
Gál	Der Arzt der Sobeide	Breslau	2 November 1919
Heger	Ein Fest zu Haderslev	Nuremberg	12 November 1919
SCHREKER	DER SCHATZGRÄBER	FRANKFURT	21 JANUARY 1920
STEFAN	DIE ERSTEN MENSCHEN	FRANKFURT	1 JULY 1920
SCHREKER	DAS SPIELWERK (1 act version)	MUNICH NATIONALTH.,	30 OCTOBER 1920
Korngold	Die tote Stadt	Hamburg and Cologne	4 December 1920
Braunfels	Die Vögel	Munich	December 1920
Schoeck	Das Wandbild	Halle	2 January 1921
WELLESZ	DIE PRINZESSIN GIRNARA	FRANKFURT & HANNOVER	15 MAY 1921

d'Albert	Scirocco	Darmstadt	16 May 1921
HINDEMITH	(MÖRDER HOFFNUNG DER) (FRAUEN ) (Das Nusch-Nuschi )	STUTTGART (Landestheater)	4 JUNE 1921
Graener	Schirin und Getraude	Dresden	28 April 1922
HINDEMITH	SANCTA SUSANNA	FRANKFURT	26 MARCH 1922
Schoeck	Venus	Zürich	10 May 1922
ZEMLINSKY	DER ZWERG	COLOGNE	28 MAY 1922
GÁL	DIE HEILIGE ENTE	DÜSSELDORF	29 APRIL 1923
d'Albert	Mareike von Nymwegen	Hamburg	31 October 1923
WELLESZ	ALKESTIS	MANNHEIM	20 MARCH 1924
SCHREKER	IRRELOHE	COLOGNE	27 MARCH 1924
Krenek	Der Sprung über den Schatten	Frankfurt	9 June 1924
Schoenberg	Die glückliche Hand	Vienna, Volksoper	14 October 1924
KRENEK	ZWINGBURG	BERLIN, STAATSOPER	21 OCTOBER 1924
Strauss	Intermezzo	Dresden	4 November 1924
Klenau	Gudrun auf Island (rev. vn. of Kjartan & Gudrun)	Hagen	27 November 1924
BUSONI	DOKTOR FAUST	DRESDEN	21 MAY 1925
Berg	Wozzeck	Berlin, Staatsoper	14 December 1925
KRENEK	ORPHEUS UND EURYDIKE	KASSEL	JANUARY 1926
Weill	Der Protagonist	Dresden	27 March 1926
Wellesz	Die Opferung des Gefangenen	Cologne	12 April 1926
Gál	Das Lied der Nacht	Breslau	24 April 1926
Hindemith	Cardillac	Dresden	9 November 1926
d'Albert	Der Golem	Frankfurt	14 November 1926
Schoeck	Penthesilea	Dresden	8 January 1927
Krenek	Jonny spielt auf	Leipzig	10 February 1927
Graener	Hanneles Himmelfahrt	Dresden & Breslau	17 February 1927
Weill	Royal Palace	Berlin, Krolloper	2 March 1927
Hindemith	Hin und zurück	Baden-Baden	15 July 1927

Weill	Mahagonny Songspiel	Baden-Baden	17 July 1927
Korngold	Das Wunder der Heliane	Hamburg	7 October 1927
Weill	Der Zar lässt sich photographieren	Leipzig	18 February 1928
KRENEK	(Der Diktator (DAS GEHEIME KÖNIGREICH (Das Schwergewicht	WIESBADEN	6 MAY 1928
Strauss	Die ägyptische Helena	Dresden	6 June 1928
Reutter	Saul	Baden-Baden	15 July 1928
Weill	Der Dreigroschenoper	Berlin, Theater am Schiffbauerdamm	31 August 1928
Schreker	Der singende Teufel	Berlin, Staatsoper	10 November 1928
Wagner-Régeny	(Der nackte König) (Moschopolous )	Gera	1 December 1928
d'Albert	Die schwarze Orchidee	Leipzig	1 December 1928
Braunfels	Der gläserne Berg	Cologne	4 December 1928
Weill	Aufstieg und Fall der Stadt Mahagonny	Leipzig	9 March 1929
Wagner-Régeny	Sganarelle oder der Schein trügt	Essen	March 1929
Reutter	Der verlorene Sohn	Stuttgart	20 March 1929
Brand	Maschinist Hopkins	Duisburg	13 April 1929
KAMINSKI	JÜRIG JENATSCH	DRESDEN	27 APRIL 1929
Hindemith	Neues vom Tage	Berlin, Krolloper	8 June 1929
KRENEK	[DAS] LEBEN DES OREST	LEIPZIG	19 JANUARY 1930
BRAUNFELS	GALATHEA	COLOGNE	26 JANUARY 1930
Schoenberg	Von heute auf morgen	Frankfurt	1 February 1930
Wagner-Régeny	La sainte courtisane	Dessau	? 1930
Wagner-Régeny	Esau und Jacob	Gera	? 1930
SCHOECK	VOM FISCHER UND SYNER FRU	DRESDEN	5 OCTOBER 1930
Graener	Friedemann Bach	Schwerin	13 November 1931
WELLESZ	DIE BAKCHANTINNEN	VIENNA, STAATSOPER	20 JUNE 1931
Pfitzner	Das Herz	Berlin, Staatsoper & Munich	12 November 1931
Weill	Die Bürgschaft	Berlin, Deutsches Openhaus	10 March 1932

HEGER	DER BETTLER NAMENLOS	MUNICH	8 APRIL 1932
d'Albert (compl. Leo Blech)	Mister Wu	Dresden	29 September 1932
SCHREKER	DER SCHMIED VON GENT	BERLIN, DEUTSCHES OPERNHAUS	29 OCTOBER 1932
Weill	Der Silbersee	Leipzig	18 February 1933
Strauss	Arabella	Dresden	1 July 1933
Egk	Columbus (as radio opera)	Bayerischer RF, Munich	13 July 1933
ZEMLINSKY	DER KREIDEKREIS	ZÜRICH	14 OCTOBER 1933
Gerster	Madame Liselotte	Essen	21 October 1933
KLENAU	MICHAEL KOHLHAAS	STUTTGART	4 NOVEMBER 1933



APPENDIX B: A NOTE ON PUBLISHERS

In its connection with the history of general publishing in Germany and Austria between 1912 and 1933, music publication offers an absorbing spectacle. On the one hand, those liberal, expansionist, internationalist tendencies which were under way well before 1914 in houses such as Fischer of Berlin, Inselverlag of Leipzig, Langen of Munich, Kurt Wolff, Ullstein, Cassirer, Zsolnay and many others were to a large extent echoed in firms specialising in music. On the other hand, the general publishing scene offers no real parallel to the astonishing rise of Universal Edition in the field of contemporary music, a rise which rapidly led to their unrivalled dominance of many areas, notably that of stage works. Although other, much longer-established firms, like Breitkopf and Härtel of Leipzig, Bote and Bock of Berlin, and especially Schotts Söhne of Mainz also continued to prosper through their connections with modern music, it was Universal Edition, based on Vienna but also with offices in the main German publishing centre of Leipzig which set the pace and acquired by the late 1920s a list which even now, is startling in its range and extent.

By contrast, the pre-1914 pattern was complex, no single firm having outright dominance. In general, firms were cautious and politically conservative, mirroring that serious Kulturpolitik role characteristic of an influential general publisher such as Eugen Diederich of Jena. It was symptomatic of the diversity during the 1890s that the first operas of Strauss, Schillings, Pfitzner and Zemlinsky should each appear under a different imprint: Guntram from the Munich firm of Joseph Aibl - acquired by Universal Edition in 1904 - Ingwelde from G. Schuberth of Leipzig, Der arme Heinrich from B. Firnberg of Frankfurt and Sarema from Emil Berté, a Paris firm with offices in Vienna and Leipzig. Neither Schillings nor Pfitzner established a single publisher for his operas during these years, though from 1905 to 1914, Max Brockhaus of Leipzig published Pfitzner's new works and republished earlier ones. Ein Heldenleben, taken by F. E. C. Leuckart (Leipzig) in 1898 was the first important Strauss work to find a

publisher other than Aibl, though Bote and Bock (founded in Berlin in 1838) had published the Four Songs Op 33 and the Leipzig firm of B. Forberg both Enoch Arden and the Five Songs Op. 39 (1897-8). More important was Strauss's connection with Adolf Fürstner's firm. This dated back to 1888 (the Dahn songs Op. 22) and really became established from 1899 with the songs Opp. 45-49 and Feuersnot. Indeed, Fürstner (and his successor Johannes Oertel after 1935) published every one of Strauss's operas, though not all of his other works. Oertel also took several of Pfitzner's late works, but not Palestrina; this went to Schott, whose involvement in opera publication grew intensively after 1933, and who renewed copyright of the work in 1947. During the period of National Socialism, Oertel, Schott, Max Hesse of Berlin and Gustar Bosse of Regensburg were the firms chiefly concerned with music and related literature tolerated or encouraged by the régime.

Returning to the period around 1900, the scene in Vienna is of special interest. Despite the fact that it was taken up and performed by Mahler, Zemlinsky's second opera, Es war einmal (1900) was never actually published - the Berté connection ceased with Sarema. Wilhelm Hansen (Copenhagen and Leipzig), Johann Doblinger (then, as now, in the Dorotheergasse, Vienna) and even Simrock of Berlin figure among publishers of Zemlinsky's early songs (1897 onwards), while an obscure Vienna firm (W. Karzcg and C. Wallner) published the piano score and Textbuch of an unperformed two-act opera Der Traumgörge (text by Leo Feld) in 1906, and Bote and Bock published Kleider machen Leute in 1911 in piano score only following its October, 1910 première at the Vienna Volksoper. A similar confused story concerns the early publications of Schoenberg and Schreker. Schoenberg's early songs (Opp 1-3) appeared from the Berlin firm of Richard Birnbach, formerly the Dreililienverlag; his Berlin connections were always strong, even at this period. Schreker's early songs appeared from two Vienna publishers, Joseph Eberle (formerly C. A. Spina) who were also music printers, and subsequently became printers to Universal Edition, and Adolf Robitschek. A third, Bosworth and Co., published his Intermezzo for string orchestra, Op. 8, in 1902. Schreker's

last two works with opus numbers - the cantata Schwanengesang, Op. 11, and the symphonic overture Ekkehard, Op. 12, both performed in Vienna in 1903, were published in 1902 by Eberle. Unusually, Schreker's unsuccessful one-act opera Flammen (1901) was published at the expense of his businessman pupil Alfred v. Fraenckel, to whom the printed score (Eigenverlag des Komponisten) bears a dedication but no date.

The foundation of Universal Edition in Vienna on June 1, 1901 was to be of crucial significance for opera publication, though it was not until Emil Hertzka became Director in 1907 (his musical editor was J. V. von Wöss) and the arrival in 1908 of Alfred A. Kalmus, that the business began to expand very quickly. By the time the Wiener Musikvereinsaal in the Bösendorferstrasse had been acquired as the company headquarters, UE were known, not only as the publishers of Reger, the recently dead Mahler and, curiously, Delius, but had added to their list Schreker, Schoenberg and Zemlinsky, in that order, as well as Berg and Webern. Der Geburtstag der Infantin (1908), Pelléas and Mélisande, Op. 5 (1903) and the 23rd Psalm, Op. 14 (vocal score, 1911) were the earliest works of the first three to appear under the UE imprint. During the war Felix Weingartner and Wellesz became UE composers, along with others like Bittner, Josef Marx and J. B. Förster whose standing was essentially local. Yet the association with Reznicek, Casella, Delius, Janaček and Bartók during 1911-18 and, later Malipiero, Alfano, Milhaud and Szymanowski showed how internationally-minded the company was. Musikblätter des Anbruch edited at first by Dr. Otto Schneider, then from 1922 to its demise in 1937 by Paul Stefan (real name P. S. Grünfeldt) began to appear in 1919, helped to reinforce this reputation for progressiveness, further buttressed between 1924 and 1927 by another periodical, Pult und Taktstock, founded by Hans Heinsheimer and edited by Erwin Stein. UE's special interest in fostering new talent was shown by the fact that Křenek became one of their composers in 1922, in the same year as Kaminski, while composers as divergent as Gál, Reger, Braunfels, Klenau and Weill were added to their list in the years that followed.

Inevitably, despite shortlived successes like Brand's Maschinist Hopkins and Antheil's Transatlantic, or more substantial ones like Weinberger's Schwanda many stage composers taken on by UE during the 1920s were quickly forgotten. Examples are Erwin Dressel, Manfred Gurlitt, György Kósa, Hermann Noetzel, Felix Petyrek, Karol Rathaus and Bertold Goldschmidt - the last three being, like Křenek, pupils of Schreker.

It is worth noting that among older figures, Max v. Schillings stands out for his transfer from another newly-formed company, the Drei Masken Verlag of Munich to UE in 1917. This firm had been founded by Ludwig Friedmann (1875-1933) in November 1910, and was associated with, among others, Waltershausen and Oscar Straus. It had published Mona Lisa in 1915 but the work later appeared from UE, a fact of which the Vienna firm was rather proud. Soon afterwards, UE evidently had disagreements with Graener, and after publishing three of his operas between 1912 and 1918 and advertising Schirin und Gertraude as no. 7292 in their list as late as 1923, gave up their association with him until, in the special circumstances of 1941, they published his last opera, Schwanhild. Musikverlag 'Eos' of Berlin issued Schirin und Getraude, but Graener's principal publishers after the break with UE were Bote and Bock, whose main operatic connection down to 1917 had been d'Albert. d'Albert's publishing history is complicated (though even he could not match the large number of London-based firms who issued Graener's early works) and between Breitkopf and Härtel's publication of Der Rubin in 1894 and Schotts' handling (but not publication) of Die Witwe von Ephesus in 1933, d'Albert's operas appeared from no fewer than ten different publishers. His connection with Bote and Bock went back to 1888 and between Kain (1899) and Der Stier von Olivéra (1917) this firm issued in all seven of his operas, including his two greatest successes, Tiefeland and Die toten Augen. Drei Masken took Revolutionshochzeit and Scirocco (both 1919) and UE Der Golem (1926) and Die Schwarze Orchidee (1928). It should be said that Bote and Bock's greatest commercial operatic success overall was Kienzl's Der Evangelimann, while Zöllner's Die versunkene Glocke, of the same period,

featured in the list of Breitkopf and Härtel which, apart from the stage works of Busoni and Schoeck, revealed scant interest in contemporary music theatre. The one exception in Schoeck's output was his best-known work, Penthesilea, originally published by Musikhaus Hurni of Zürich and later taken over by Bärenreiter of Kassel.

Two features of German opera publication down to 1939 are especially striking. One was the rise of Universal Edition and its relative decline after the early 1930s, the other was the rapid rise of Schotts in this field, which roughly coincided with UE's decline. UE's ascendancy during the 1920s was markedly undermined after 1929 (when Ernst Roth became Director of the Verlagsabteilung) and especially after 1932 when, on Emil Hertzka's death, Hugo Winter became Director-General. Though UE published Schoeck's last two operas - Massimilla Doni and Das Schloss Lürande - only one new name of any consequence, that of Rudolf Wagner-Régeny (1903-69) was added to UE's list of young theatre composers during these years. Wagner-Régeny's name and music, for better or worse, soon became associated with opera endorsed by (though not in succour of) the Nazi régime. The period just before Hertzka's death was an odd one, since although UE took Weill's Bürgschaft and Silbersee and also Schreker's Schmied von Gent, they decided against d'Albert/Blech's Mister Wu, Schreker's Christophorus and Wellesz's Die Bakchantinnen, the last one of the few operas by a UE composer to be premiered at the Vienna Staatsoper (1931). Instead the two former works were published in Berlin by the shortlived Edition Adler, and the Wellesz by Bote and Bock.

Schotts Söhne had, of course, been Wagner's publishers, had been associated with Cornelius and Humperdinck, and had issued d'Albert's Tragaldabas (1907) and Liebesketten (1912), Stefan's Die ersten Menschen (1915) as well as all Korngold's stage works including the scarcely-known Kathrin (1937). 'Paul Schott', the alleged librettist of Die tote Stadt, published by Schott in 1920 was entirely pseudonymous, the text of the work being by father (Julius) and son (Erich) following their introduction to Rodenbach's work by the German Shaw translator Siegmund Trebitsch. The

Korngolds' connection with the Mainz firm undoubtedly stems from the curious rôle of the family in Vienna, and their wish to have a publisher for Erich's works entirely unconnected with the malicious parochialism and journalistic fusillades of which they were victims in the Austrian capital. Soon after the espousal of Korngold, Schott managed to gain a reputation as forward-looking publishers through their connection with Hindemith - a connection which survived all political changes until his death. Old Dr. Ludwig Strecker (1853-1943) handed over the running of the firm to his sons Ludwig (b.1883) and Willy (1884-1958), of whom the former wrote several libretti in the years after 1933 for Egk, Haas, Reutter and others under the pseudonym Ludwig Andersen. It is notable that well before this period, the modern music periodical Melos, begun in 1920 and edited for most of its existence from Berlin by Hans Mersmann and Heinrich Strobel under the imprint of the 'Melos Verlag', was essentially a Schott publication. It finally ceased with the July/August 1934 issue, and did not reappear until 1946. From January 1935, Anbruch, still edited by Paul Stefan, changed its subtitle from 'Musikzeitschrift für moderne Musik to Österreichische Zeitschrift für Musik', published by the self-styled 'Vorwärtsverlag'. Within two years, it, too, had ceased publication.

Though K. A. Hartmann (Simplicius Simplicissimus, 1936) was on their list, and though, despite the Furtwängler crisis of 1934, they continued to feature Hindemith's music, Schotts were notable during the Third Reich for their association with right-wing inclined composers such as Gerster and Sutermeister, with whom the politically neutral Orff and Reutter, the harrassed Pfitzner and the compromised Egk must be linked. None of these men deserves the sobriquet of belonging to the musical 'Innere Emigration', insofar as there was one. Schotts Söhne, indeed, form a classic instance of a music publishing firm who achieved large-scale commercial success during a period of dictatorship. The following table of exclusive composer-publisher relationships in relation to opera is self-explanatory:

	<u>SCHOTTS SOHNE</u>		<u>UNIVERSAL EDITION</u>
Before 1933:	(Humperdinck)	Before 1933:	Berg
	Stefan		Braunfels
	Korngold		Gál (1)
	Hindemith		Graener (2)
			Kaminski
			Klenau (3)
After 1933:	Egk		Krenek
	Gerster		Schoenberg
	Haas		Schreker (4)
	Hartmann		Weill
	Orff		Wellesz (5)
	Reutter		Zemlinsky
	(+ Pfitzner's <u>Palestrina</u> )	After 1933:	Wagner-Régeny

- Notes: (1) Except Die beiden Klaas: Schott, 1938
- (2) To 1920 only: also Schwanhild, 1941.
- (3) Except Rembrandt van Rijn: Bote and Bock, 1937.
- (4) Except Christophorus: Edition Adler, 1931.
- (5) Except Die Bakchantinnen: Bote and Bock, 1931.

APPENDIX C: SCHREKER AND BEKKER: THE RISE AND  
DECLINE OF A REPUTATION.

The following short piece from Schreker's pen appeared in Musikblätter des Anbruch (3 Jg., 1921, 128-9) at the height of his career. It is highly personal in tone, accurately reflecting the controversy aroused by his works and revealing a clear bewilderment at those critics who were hostile. It is also the only item among the composer's handful of journalistic ventures with something of that pursed-lips, sardonic tone of which his friend Schoenberg was such a master.

My public image (Mein Charakterbild)

I am an Impressionist, an Expressionist, and Internationalist, a Futurist, and a musical realist. I am a Jew, and have risen in the world through the power of Jewry, yet have become Christian through a Catholic group under the patronage of a baptised Viennese princess.

I am an artist in sound, a sound-fantastist, a sound-magician, an aesthete of sound, and have no trace of melody (apart from so-called short-breathed phrases, referred to nowadays as the melody line). I am a thin-blooded melodist, anaemic and wilful as a harmonist, yet for all that a full-blooded (romantic) composer! (Vollblutmusiker) I am, alas sexually obsessed (Erotomane) and have a corrupting influence on the German public. Apparently the erotic is my own personal discovery, in spite of Figaro, Don Giovanni, Carmen, Tannhäuser, Tristan, Walküre, Salome, Elektra, Rosenkavalier, and so on.

I am, however, an Idealist (thank God!) a Symbolist, stand on the left wing with the 'moderns' (Schoenberg, Debussy) though not on the extreme left, am inoffensive in my music, making use of triads, even the totally trivialised diminished seventh chord, drawing on Verdi, Puccini, Halévy and Meyerbeer. I am absolutely individual, speculate as to the instincts of the multitude, a cinema dramatist, one who, it has been said, 'derives his



energies from yearning and morbidity (Sehnsucht und Morbidez). Though I compose entirely homophonically, my scores are nevertheless contrapuntal masterpieces. They are also manneristic affectations (Künsteleien). My music is pure and true, well-thought-out and meditated on, affected, a sea of euphony, a grey outpouring of cacophony. In contrast with others, I am an exhibitionist of the worst kind, 'full of sweet wine', and 'a classic instance of the decline of our culture', unbalanced, a clearly calculating mind, a wretched conductor, yet a conductor of personality, an effortless technician who ought never to conduct my own works (or always conduct them). At all events, I am a 'case' - some would say a 'bad case', others a 'clear case' (Reinfall). Here I am a bad poet, but a good musician, there my poetic endowment is in every way more meaningful than my music. Here my music emerges from the libretto, there the libretto from the music. I am at the furthest remove from Pfitzner, Wagner's sole heir, a mixture of Strauss and Puccini. I flatter the public, yet compose only to irritate everyone. Truly, I shall soon take myself and my thoughts off to Peru!

In Heaven's name, is there anything I am not? I am not (so far) out of my mind, not totally crazy, nor embittered. I am no ascetic, no dabbler, no dilettante, and have never yet written a review.

At the time this appeared, Paul Bekker, 4½ years younger than Schreker, was the most authoritative voice among the younger German music critics. His study of Beethoven created an impression which he consolidated in 1920 with his large-scale study of Mahler's symphonies. As critic of the Frankfurter Zeitung from 1911 he had been in a key position to act as a powerful advocate for Schreker, whose fortunes in Germany were largely created by Ludwig Rottenberg and the administration of the Frankfurt Opernhaus. The short monograph of 1919, Franz Schreker: Studien zur Kritik der modernen Oper was the first culmination of this period, the second being the review of Der Schatzgräber soon afterwards, an event quickly followed by Schreker's move to Bekker's home city, the German capital. Not surprisingly, therefore,

many said that Schreker owed his high standing in the post-1918 period largely to Paul Bekker. This is true insofar as it takes account of Bekker's unusual position at this time - Schuster and Loeffler published his collected journalism in three volumes in 1922-3, a distinction accorded to few practising critics, let alone one barely 40 years old - and recognises that Schreker's reputation was not sustained after Bekker effectively withdrew his support around 1927. However, it does not fully account for the many other professional critics, musicians, producers and designers whose praise for and involvement in Schreker's oeuvre counterbalanced those such as Eugen Thari and Adolf Weissmann who attacked his work. For all Klemperer's acid remarks about Schreker in the Heyworth Conversations - such as his remark about 'inflation music' - he does not deny that the phenomenon took place, though he implies that it was due to the irrational mood of postwar Germany, its hunger for new deities linked in some recognisable way with the tradition of 19th century Romanticism. As a sign of its esteem, Universal Edition issued Schreker's opera texts and ballet scenarios in 1922 in two handsome bound volumes, a rare distinction indeed.

Bekker's preoccupation with the stage and with music's role in the theatre was lifelong. Not for nothing did he eventually give practical expression to it as director of the Kassel, then the Wiesbaden opera. In the critical sphere, his first full-length study was Das Musikdrama der Gegenwart, written in 1909 when he was 27. This consisted of a series of short essays on established German opera composers, already characterised by his brilliant, perceptive, polemical style. Despite their great differences, he noted how Strauss and Pfitzner relied on the orchestra for their creation of dramatic impact, and that as a result 'Das Spiel auf der Bühne wird mehr und mehr zur illustrationen Begleitung und Erläuterung instrumentaler Vorgänge.'<sup>1</sup> The technical skill and moral earnestness of Schillings were unquestionable, he thought (speaking of the operas up to Moloch) but dramatically 'seine Ideale sind zu hochgespannt ..... seine Phantasie hat nicht Schwung genug ...'<sup>2</sup> d'Albert's music is, he observed,

1. Das Musikdrama der Gegenwart, Strecker & Schröder, Stuttgart, 1909, 63.  
2. Ibid., 67.

not dramatically expressive, not characterised in the sense of emerging from and intensifying the text. What he lacks, said Bekker is 'die scharfe Akzente, es fehlt ihm das Brutale, das musikalisch sensationelle'.<sup>3</sup>

Observing the 'philosophic, humorous and erotic strands in Strauss, he was able even at this date to remark 'Kein von inneren Nöten Getriebener, kein Ringender, kein Bekenner steht hinter seinen Werken. Ein Zerebrealmensch, der mit Gehirneindrücken experimentiert, Strauss ist das Konversationsgenie der Musik.'<sup>4</sup> Bekker openly admired Salome - 'was liessen sich da für Färben mischen, für Klänge erfinden!'<sup>5</sup> - and, still more, the brand new Elektra, whose Clytemnestra scene he saw as the peak of modern music drama.

Bekker saw the text-problem as perhaps the main problem of tontemporary opera, and suggested that one solution (the way pointed by Maeterlinck and Hofmannsthal) might be to make greater use of existing spoken drama, and, furthermore, to direct the attention of composers away from 'historical' material towards the modern world and its problems. When, three years later, Der ferne Klang was performed at Frankfurt, it is easy to see why, against this background he was able to see it as one of the chief musico-dramatic events in the three decades since Wagner's death. If Bekker erred during the years 1912-20 in minimising the Erlösung element in Schreker, he did so because of an identification of this factor in Wagner with the Christian ethic - distinguishing between what he later called 'der Zauber des Märchens, der Phantasie fordert, Kindlichkeit und Willen zum Spiel' and the seriousness of 'das ethische Postulat des Glaubens',<sup>6</sup> and a wish to elevate Schreker's theatrical style, with its suggestions of older, closed forms, as Bekker saw it, from the general post-Wagnerian repertory. The real point of Schreker's sound world, in his view, was its emergence from powerful architectonic forms. 'Sie strebt nach festen, innerlich geschlossenen, plastischen Formungen', he remarked, 'wie der

3. Ibid., 78.

4. Ibid., 33.

5. Ibid., 42.

6. 'Wagner Heute', Anb., 1933, 4.

Opernkomponist sie braucht'. The more Schreker developed, the stronger this formal architectonic sense became. 'Die Bühne gibt auch hier die Gesetze, sie verlangt Kontur und Gegenständlichkeit'.<sup>7</sup>

Again, Bekker never ceased to stress his view of opera as a theatrical form quite different in its aims and nature from the spoken drama. In 1930 he described it as 'zunächst die Form des grossen theatralischen Festes, des schönsten, vielfarbigsten, das menschliche Phantasie ersonnen hat',<sup>8</sup> criticising, as he had done in 1909, the tendency of many modern opera composers to produce 'Opernpartituren ohne Spielgesetzlichkeit'.<sup>9</sup> Over many years, Bekker stressed the dramatic potential of electric lighting and the power of the singing voice as the two cardinal features of modern opera,<sup>10</sup> both of them sensory, even sensual aspects which he was anxious to give greater weight than 'literary' or 'aesthetic-philosophic' flavour. This led him, in the absence of other contenders, to use Schreker as a stick with which to beat Pfitzner, and, increasingly, Strauss and Hofmannsthal. For a time, and from the angle already mentioned, even Wagner was criticised, a tendency which in turn led many to accuse Bekker of exaggeration and special pleading. It is true that Bekker's enthusiasm for Schreker's operas, beginning with the recognised German success of Der ferne Klang and rising to a paeon of acclamation for Die Gezeichneten and Der Schatzgräber, caused him to point unequivocally to the composer as the provider of operas for modern German audiences. But his supposedly patronising attitude to Wagner in the light of this has often been misrepresented. In one sense, Wagner was his lifelong preoccupation, and his (unfinished) study dates from 1924-5, when he had largely ceased to write on Schreker. His real view, expressed in

7. G.S., II, 21-2 (1920) He also described him as 'die stärkste musikdramatische Begabung, die wir seit Wagner kennen', one who, owing much to Wagnerian Leitmotiv technique, was strongly influenced also by Italian and French models, so that the motiv 'ist nicht Mittel der psychologischen Charakteristik und Verdentlichung, sondern es sinkt in das Unbewusstsein'. G.S. III, 112.

8. Das Operntheater, loc. cit., 82.

9. Ibid., 81.

10. Schreker und das Theater, Anb., 1924, also Das Operntheater, 19ff.

Klang und Eros ran as follows: 'Ist nun Schreker ein neuer Wagner?' he asked, 'überflügelt er den alten, wird er ihn allmählich zurückdrängen? Sagen wir gerade heraus: nein. Wagner ist eine überragende Kulturerscheinung, eine geistige Kraft von elementarer Bedeutung. Schreker ist eine genial veranlagte Theaterbegabung, ein Musiker, der Opern schreibt - nicht mehr, nicht weniger'.<sup>11</sup> In addition, the comparison (or connection) with Schoenberg, sometimes made at the time, rightly seemed to Bekker a serious aberration. In reality, he argued, 'Schoenberg ist eine dem Abstrakten, Spekulativen zugewandte Begabung, durchaus gehirnmässig, empfindend, durch die Eigenart seiner Natur vorwiegend den Instrumentalen verschrieben. Seiner schroffen, rücksichtslosen Geistigkeit gegenüber wirke Schreker fast primitiv, zünftig, konventionell'.<sup>12</sup>

The beginning of Bekker's gradual withdrawal from his role as Schreker's principal supporter can be traced to the period following Irrelohe's first performance, under Klemperer at Cologne. Though Bruno Walter described it as Schreker's most glittering score to date, it was (if Klemperer is to be believed) Adolf Weissmann's attack on Irrelohe in Berlin which undermined the work's chances of critical success, and therefore the likelihood that provincial theatres would take it up generally. It was actually produced eight times, but it is doubtful whether many of the smaller theatres at that time (1924) had the resources to mount a work requiring such large instrumental forces. Bekker saw it as a 'Männeroper', and the artistic principle as 'szenisch geschehen Musik', despite the fact that the action could be described as 'primitiv, gelegentlich banal' on orthodox literary criteria.<sup>13</sup> But this caveat did not represent the tone of his long review, which remained admiring. Among the operas seen so far, he said, Irrelohe was 'vielleicht den grössten von allen. Es ist das in Handlung und Musik

11. G.S.II, 20. In G.S., III, 65, he described the Schrekerian archetypes as the (male) 'schöpferische Genie' and (female) 'liebende Schönheit'. It is interesting to notice that he was still stressing this in 1933 in connection with the allegedly 'männlich, heroisch' Wagnerian world, in which, he insisted, masculine heroism is preceded by and dependent on 'der führenden weiblichen Kraft'. Anb., 1933, 5.
12. Ibid., 21.
13. Anb., 1924, 133.

straffst konzentrierte der bisherigen Werke, die äusserlich leichtest erfassbare Begebenheit, die konziseste Form, eine Art Zusammendrängung der ganzen Natur und Wesensart Schrekers'.<sup>14</sup>

In 1926, Bekker produced Die Gezeichneten at Kassel, fulfilling an eight-year ambition, since it was this work's third act which had excited him so greatly in 1918. 'Tänzerische Gebärde', he wrote in 1930, 'ist die Norm für die Bewegung der szenischen Erscheinung in der Oper. Sie ist mehr als Norm, sie ist einzige Möglichkeit'.<sup>15</sup> The powerful impression made by the Maskenzug was never wholly effaced. But it is clear that Schreker's penultimate opera was a singular disappointment to him in 1928. Der singende Teufel's simplification of style may have worried him, but it is at least as likely that the religious motif, the rather naive moral edifice of the work, led him to feel that Schreker had turned in the direction of 'christliche Erlösung', with Amandus and Liliane as a kind of lightweight, simplified Parsifal and Kundry. In the 1928 Sonderheft of Anbruch to celebrate Schreker's 50th birthday, Bekker had already indicated his awareness of changing times. Admitting that he had nothing to add to his earlier writings on the subject, he observed, loyally 'Konjunkturkritik hier, Konjunkturkritik da. Was bleibt? Der Persönlichkeit und sein Werk.'<sup>16</sup>

This loyalty prompted him to write the Programmheft for the Unter den Linden production of Der Schmied von Gent in 1932. However, he had already in that year published his Briefe an zeitgenössische Musiker, in which Schoenberg was exalted for unswerving intellectual integrity, and Strauss, formerly criticised for being overshadowed by Hofmannsthal - in 1919 Bekker had described Die Frau ohne Schatten as both 'lang' and 'langweilig',<sup>17</sup> - is once again (as in 1909) fulsomely admired for inventiveness, and still more for staying-power. His old friend Schreker is now seen as a gifted man who did not live up to the promise of his earlier works. Bekker never lost his

14. Ibid., 133.

15. Das Operntheater, 21.

16. Anb., 1928.

17. G.S., I, 118-19.

admiration for Schreker's sound-world, and the musical technique for his operas. But he now reproached him explicitly for his texts on the grounds of their 'innere Gleichformigkeit des Stoffes' and the 'unklaren Gestalten' and nebulosity of their narrative lines.<sup>18</sup> Others before him had levelled these criticisms, but Bekker's earlier writings contained no suggestion of such denigration. Even in the 1913 review of Das Spielwerk, for example, a work which even Schreker knew was defective in its original form, adverse criticism is avoided by the description of the composer as a natural theatrical talent who 'nicht Opern auf Texte komponiert, sondern aus musikalisch dramatisch Eingebung Bühnenwerke für Musik schreibt'.<sup>19</sup>

By the time Schreker died in March, 1934, Bekker was already in New York, there to die himself in March 1937, also at the relatively early age of 55. His reputation inevitably followed him to America, and one of his last books, Wandlungen in der Oper (1934) was immediately translated by Artur Mendel and published by W. W. Norton in 1935. In it, there is a brief mention of Der ferne Klang, Die Gezeichneten and Der Schatzgräber, followed by these somewhat rueful observations: 'The fact that the voices are led back from declamation influenced largely by literary and linguistic values to a really melodic language of song, shows the urge towards a new type of opera - produced with the means and ideas of the old. As in Strauss, erotic experience is the centre of the action . . . . In Schreker, as in d'Albert - and, in another form, in Strauss - the female voice remains in control. This condition determines the intellectual and musical tone of the whole, and testifies to the impossibility of further creative development.'<sup>20</sup>

18. BZM, loc. cit., 76.

19. G.S., II, 33.

20. The Changing Opera, 274-5.

APPENDIX D: MUSIC EXAMPLES 1-349



EX. 1

GRAENER HANNELES HIMMELFAHRT, ACT 2 [1927]

Handwritten musical score for Act 2 of *Hanneles Himmelfahrt*. The score is divided into two systems, each with vocal and piano parts.

**System 1:**

- Vocal:** Diakonissin (Ge heissen ist er: der Tod.) Hannele (Der Tod?)
- Piano:** Str. (strings) and Timpani (Timp.)
- Annotations:** "Hannele sieht eine Weile" (Hannele looks for a while).

**System 2:**

- Vocal:** Diakonissin (muss es so sein? Er ist der Eingang der Tod, für)
- Piano:** Timpani (Timp.)
- Annotations:** "den Schwarzen Engel (stimm und eh'funkelvoll an)" (the black angel (voice and eerily funereal)).

**System 3:**

- Vocal:** jeg-lich Ge schöpf auf Er den. Mach dich nun wil-lig und be-reit.
- Piano:** Timpani (Timp.)
- Annotations:** "pp (lept. Trän. dar. nach.)" (pp (light. tears. there. after.)).

EX. 2

~~N. ALBERT - DIE TOTEN AUGEN [1916]~~

Sehr mächtig, feierlich. [Myrtole geht zur Treppe hinauf, steht vor den Säulen]

Handwritten musical score for *Die Toten Augen*. The score consists of piano accompaniment for strings and timpani.

- Instrumentation:** Strings (Str.) and Timpani (Timp.).
- Tempo/Character:** Sehr mächtig, feierlich (Very powerful, solemn).
- Context:** [Myrtole geht zur Treppe hinauf, steht vor den Säulen] (Myrtole goes up the stairs, stands in front of the columns).

EX. 3

D'ALBERT: DER GOLEM, ACT 3 [1926]

Rabbi (sehr sanft)

Ru- he auch du, Go- lem Seele ent-

The first system of the musical score consists of three measures. The vocal line (treble clef) begins with a half note 'Ru-' followed by a quarter note 'he' in the first measure. The second measure contains a quarter note 'auch', a quarter note 'du,', and a quarter note 'Go-'. The third measure contains a quarter note 'lem', a quarter note 'Seele', and a quarter note 'ent-'. The piano accompaniment (bass clef) starts with a whole note chord in the first measure, followed by a half note chord in the second measure, and a half note chord in the third measure. Dynamic markings include 'p' and 'pp'. A key signature change from two flats to one flat and one sharp is indicated between the second and third measures.

floh dir un- lös- bar ge lun- den in Le- na

The second system of the musical score consists of three measures. The vocal line (treble clef) begins with a half note 'floh', a quarter note 'dir', and a quarter rest in the first measure. The second measure contains a quarter note 'un-', a quarter note 'lös- bar', and a quarter note 'ge'. The third measure contains a quarter note 'lun- den', a quarter note 'in', and a quarter note 'Le-'. The piano accompaniment (bass clef) starts with a whole note chord in the first measure, followed by a half note chord in the second measure, and a half note chord in the third measure. Dynamic markings include 'p' and 'pp'. A key signature change from one flat and one sharp to two flats is indicated between the second and third measures.

letz- ten Flak- kern letz- ten Er- den seins

The third system of the musical score consists of three measures. The vocal line (treble clef) begins with a quarter rest, a quarter note 'letz-', and a quarter note 'ten' in the first measure. The second measure contains a quarter note 'Flak-', a quarter note 'kern', and a quarter note 'letz-'. The third measure contains a quarter note 'ten', a quarter note 'Er-', and a quarter note 'den'. The piano accompaniment (bass clef) starts with a whole note chord in the first measure, followed by a half note chord in the second measure, and a half note chord in the third measure. Dynamic markings include 'p' and 'pp'. A key signature change from two flats to one flat and one sharp is indicated between the second and third measures.

lö- sche ich!

[und nahm das Geheimnis, den magisch. Streifen verborgen in deiner Mundeshöhle!]

The fourth system of the musical score consists of three measures. The vocal line (treble clef) begins with a quarter rest, a quarter note 'lö-', and a quarter note 'sche' in the first measure. The second measure contains a quarter note 'ich!'. The piano accompaniment (bass clef) starts with a whole note chord in the first measure, followed by a half note chord in the second measure, and a half note chord in the third measure. Dynamic markings include 'p' and 'pp'. A key signature change from one flat and one sharp to two flats is indicated between the second and third measures.

Ex. 4

WELLESZ: DIE OPFERUNG DES GEFANGENEN [1926]

[Der König gibt dem neben ihm stehenden Ältesten des Rates ein Zeichen, dieser tritt einige Schritte vor, gegen den Gefangenen hin, und beginnt :]

Pesante

Musical score for 'Pesante'. It consists of two staves. The top staff is for the Violin (Bn. Vc.) and the bottom staff is for the Double Bass (D-Bn., D-Bass). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The music features a series of dotted rhythms and eighth notes, with a dynamic marking of *f* (forte). The tempo/mood is indicated as 'Breit' (broad).

Der Älteste des Rates [to the prisoner]

Musical score for 'Der Älteste des Rates'. It consists of three staves. The top staff is the vocal line with lyrics in German: 'Tapferer Krieger, Gerek Qecheé Virak! Das lässt der König, mein Herr, dir sagen dir dem Kühnsten Krieger.' The middle staff is for the Violin (Vn.) and the bottom staff is for the Double Bass (D-Bn.). The key signature has three flats and the time signature is 4/4. The music includes a dynamic marking of *f* and a tempo/mood of 'Breit'.

EX. 5

Chor der Krieger  
Kitegar ferocis (ausbrechend)

Musical score for 'Chor der Krieger'. It consists of four staves. The top staff is the vocal line with lyrics: 'er ist es, dieser tapferste dieser Held!' The second and third staves are for the Violin (Vn.) and the bottom staff is for the Double Bass (D-Bn.). The key signature has three flats and the time signature is 4/4. The music features a dynamic marking of *ff* (fortissimo) and a tempo/mood of 'Sr.' (Sforzando).

EX. 6

RUDI STEFAN : DIE ERSTEN MENSCHEN,  
ACT 1.

Äußerst langsam

Kajin

so über al-le me-ne Gli-e-der mehr! ein Meer! Vor sin-ken sin-ken

Handwritten musical score for the first system. It consists of three staves: a vocal line in bass clef, a piano line in treble clef, and a bass line in bass clef. The tempo is marked 'Äußerst langsam' and the character is 'Kajin'. The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are 'so über al-le me-ne Gli-e-der mehr! ein Meer! Vor sin-ken sin-ken'. The piano accompaniment includes dynamic markings like 'ppp' and 'p'.

[er sinkt mit geschloßen Augen zurück und ist wieder Blick entzogen]

tief - ru - e - wig

Sax.

Hase am See.

Handwritten musical score for the second system. It consists of three staves: a vocal line in bass clef, a saxophone line in treble clef, and a bass line in bass clef. The tempo is 'Äußerst langsam'. The key signature has one flat. The lyrics are 'tief - ru - e - wig'. The saxophone part is marked 'Sax.' and the piano part has 'Hase am See.' written above it.

Ruhig

ADAM (zur Wirklichkeit erwacht)

Doch kann kein die Zeit

Handwritten musical score for the third system. It consists of three staves: a vocal line in bass clef, a piano line in treble clef, and a bass line in bass clef. The tempo is 'Ruhig'. The key signature has one flat. The lyrics are 'Doch kann kein die Zeit'. The piano accompaniment includes dynamic markings like 'p' and 'pp'.

EX. 7

DIE ERSTEN MENSCHEN, ACT 1, 4. AUFTRIIT

Sehr ruhig

CHABEL

Und ich horchte dem Puls- schlag ei- ner grund- lö- sing Gü- te

Trombone 2  
Horns  
Tuba

Der Geist hieß ich: Gott!

[KAJIN stürmt zurück, sieht stark in furchtbarer Erregung]

Trombone 2  
Horns  
Tuba

EX. 9 ACT 2

KAJINS STIMME (von fein tönt dunkel)

Fin- den wir ich das wil- de wil- de Weis!

Trombone 2  
Horns

SCHREKER:  
CHRISTOPHORUS  
ACT 1, SC. 3.

EX. 10

Lisa

die Sün- die siegt und reckt sich hoch

(rit.)

87 (a tempo)

la- chend, dro- hend em- por zum

(sie wirft sich Anselm in die Arme)

Him- mer!

Ex. 11

CHRISTOPHORUS  
ACT 1, SC. 4

Largo

96

Musical score for measures 96-98. The piano part includes markings for *mf* and *str.* (string). The vocal line has some notes and rests.

97

Christoph (starr mit unheimlicher Ruhe)

Musical score for measures 97-98. The piano part includes markings for *mf* and *f*. The vocal line has German lyrics.

Musical score for measures 98-100. The piano part includes markings for *p* and *f*. The vocal line has German lyrics.

98

Musical score for measures 98-100. The piano part includes markings for *p* and *f*. The vocal line has German lyrics.

Ex. 12

CHRISTOPHORUS  
ACT 2, SCENE 5

[Langsam halbe]

Florence

Wer war die Tote?

90

Christoph (rauh, leise)

Sie war meine

Frau

Florence

Christoph (erstickt)

Wie alt?

Zwan-zig Jahr.

Mond. und Harm. hinter der Szene



Ex. 13

CHRISTOPHORUS : NACHSPIEL

153 Allegro moderato ♩. 80-84

[Balladisch]

Christoph

Anselm (flüstert)

Handwritten musical score for Christoph and Anselm. Christoph's part is in 3/4 time with lyrics: "Du sollst mir sa-ten wie ich mich erzähre, wie ich verdiene die letzte". Anselm's part is in 3/4 time with lyrics: "Gnad! Stille, Stille! Meine Welt!". The score includes vocal lines and piano accompaniment for both characters.

Das Kind (im Fiebertraum)

Handwritten musical score for "Das Kind (im Fiebertraum)". The score is in 3/4 time and includes lyrics: "Dort an der Ecke siehst du's Va-ter dort, dort, ein gro sses Haus". The score features vocal lines and piano accompaniment with specific instrument markings: Xyl. (Xylophone), Cel. (Cello), Harp. gliss. (Harp glissando), and Pf. (Piano).

Handwritten musical score for the final section. The lyrics are: "vie-le Licht-ter kom- und Mensche- Va-ter, lösch die Licht-ter aus!". The score includes vocal lines and piano accompaniment with markings for Xyl. (Xylophone) and Harp. (Harp).

Ex. 14

Eine Stimme, sehr entfernt, aus dem Nichts,  
 von irgendwoher lönend. [To be sung in the  
 orchestra or, if on the stage, by the singer taking the  
 part of Meister Johann.]

CHRISTOPHORUS.  
 NACHSPIEL.

Sehr langsam.

We- sei- ne	mann- li- che	Kraft er- kennt und	den- noch in weib licher

Schwachheit weit	der ist das Strombett der	Welt.	Ist er das Strombett

Welt	so ver lässt ihr	nicht das = wi- ge	Le- ben, und er ka- n wieder

um hören, und werden wie	die Kind- lein.	-	-

Text from  
 Lao-tse  
 'Vom Sinn und Leben'

HINDEMITH: MÖRDER HOFFNUNG DER FRAUEN

Ex. 15

Auf der Bühne

Müßig belebt

Ex. 16

Ex. 17

Sehr langsam. Mit Ausdruck und Wärme. HINDEMITH: SANCTA SUSANNA

SANCTA SUSANNA

EX. 18

KLEMENTIA (zeigt ins Dunkel hinter das Kreuzifix)

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The time signature is 2/4. The lyrics are: "dort — dort — ha-ben sie". The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mp* and *pp*. The key signature has one sharp (F#).

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The time signature is 2/4. The lyrics are: "— sie ein- ge-ma-n-ert Fleisch und Blut". The piano part includes dynamic markings like *pp* and *ppp*, and features complex rhythmic patterns with triplets and sixteenth notes. The key signature has one sharp (F#).

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The time signature is 2/4. The lyrics are: "in Mau-er und Stein... ho-rst du sie?". The piano part includes dynamic markings like *f* and *pp*, and features complex rhythmic patterns with triplets and sixteenth notes. The key signature has one sharp (F#).

Four empty musical staves, consisting of two treble clef staves and two bass clef staves, provided for the continuation of the piece.

Ex. 19

KRENEK : ZWINGBURG

Molto moderato

Der Leiermann

Handwritten musical score for Ex. 19. The top staff is a vocal line in 3/4 time, with lyrics: "We- he, we- he, weh' ü-ber euch!". The bottom staff is for Tuba (Tbr.) in 3/4 time, with a key signature of one flat (B-flat) and a dynamic marking of *p*. The score consists of three measures.

Ex. 20

Alliegro

Handwritten musical score for Ex. 20. The top staff is a vocal line in 4/2 time, with a dynamic marking of *mf*. The bottom staff is a drum pattern in 4/2 time, with a key signature of one flat and a dynamic marking of *mf*. The score consists of three measures.

Ex. 21

Largo

Der Mann (stürzt nieder vor der Figur, seinem Werke)

Handwritten musical score for Ex. 21. The top staff is a vocal line in 3/2 time, with lyrics: "Bist du als mir? Hat dich mein Traum ge-schaut? Dich die-se". The bottom staff is for piano accompaniment (Ba., Vc.) in 3/2 time, with a dynamic marking of *pp*. The score consists of six measures.

ZWINGBURG.

Handwritten musical score for 'Zwingburg'. The top staff is a vocal line with lyrics: "Hand aus dem Fels — gesplit-tert? Er ha-be-nar, du Gott!". The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Ex. 22

Argumente

Handwritten musical score for 'Argumente'. The top staff is a vocal line with lyrics: "Der Mann (aufschreiend) Her-bei! Die Hand!". The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Handwritten musical score for 'Argumente' (continued). This section shows the piano accompaniment for the final part of the piece. It includes a grand staff with treble and bass clefs. The right hand has a steady eighth-note accompaniment, and the left hand has a more active bass line. The piece concludes with a double bar line and the initials "G.P." and a note "\* Tamb.".

SCHILLINGS : MONA LISA,  
VORSPIEL.

EX. 23

Getragen

2 Hps, C. Jr., Mookalphone

Fl., Ol. Bassel.

EX. 24

Str.

cantabile espress.

Str.

Bl.

Sopra, Trb., Tuba

EX. 25

Stge - w. w.

f deciso

Trpta, Trb., Kuaps

mf

pp.

EX. 26

Mässig

[p] 3 Trpts con sord.

and

Ba. & b. Bn.

EX. 27  
Allegro [Lebhaft]

MONA LISA:  
ACT 1

8...  
Vns., Vlas

*ff* Tutti

EX. 28  
Etwas mässiger

[Chorus; Ruf. i. d. Sz.,  
sehr stark zu singen] Kar- na- val!

Tr. sboc.  
Str. pizz.

3

3

Ohr. Cl.  
6 Horn.

Pk., Tamb.

EX. 29  
Frisch.

Arrigo (zur Laute singend)

Ju- genit ist so hold und süs schnell ent- flieht die Zeit

CHOR DES VENUSZUGES

Froh bewegt. sehr stark

EX. 30

Tr. obs

EX. 31 Schlingt die Gym-bein, host die Trom-  
wuchtig.

Bassdr II (sehr stark)

DIE MÖNCHEN  
SAVONAROLAS

Fu- ge Zi- on, fu- ge, quae ho- bi- tas apud filium Bab- lo- nis;

Ens, Tr. ob., Tr. cl., Tr. fag., Tr. tub., Tr. cor.



MONA LISA,  
ACT 1

EX. 32

Mässig, aber nicht schleppend.

3 Fl. con sm.  
3 Trb. con sm.  
pp  
sfz  
3/4  
3/4

EX. 33

3 Fl. #  
3 Trb. #  
pp  
sfz  
3/4  
3/4

[Gemässigt] EX. 34

Mona Lisa

Gleid. Stahl — so kalt und klirren wie ge- heit- me hat- con. Krank bin ich selbst — wie ich weiss [was not mir tüt]  
Sucht — ih- nen ei- ne See. — le- cirt — [Ich liebe sie, meine Perle.]  
es. Viol.  
+ Cl.  
pp  
sfz  
p  
f

Kräftig bewegt EX. 35

EX.

pp  
sfz  
p  
f

EX. 36  
Gehalten

MONA LISA, ACT 2.

Mona Lisa (leise, traurig)

Menschen sind wir, die den Pfad verlorren, Menschen sind wir, die zum Leid gebohren,

Obi. p  
c.A. ↓ ↓ b2  
Trompete Heckphone  
Timp. er er er

Wieder.

Arrigos Stimme EX. 37

Wenn, o geliebtes Kind, ein weiser Schreiber dein schönes Auge  
neidisch vorantzieht

EX. 38

MONA LISA, ACT 2.

Ärgerlich bewegt.

Dianora

Grüner, grüner blau blüht der Rosmarin, Wie gehen die Tage meiner Jugend hin?

EX. 39

[Mässig]

Mona Lisa

(leise, gestochen)

Nichts: al. le. still wie im Grob — er ist tot er ist tot — tot

3 Violas am Cord.  
2 Trpt. c. s.  
3 Fl.  
pizz.

EX. 40

[Noch langsamer]

hr seid so gross, so mach-tig und stark, so hoch u-ber mir, Ich

Solo Vln. *pp*

Vln 2, Vln div. *mp*

Sehr frei vortragen

(spöttisch)

muss mich strecken, seht, euch nur in die, ach so sie, ges-ga-wis-sen

*pp*

Ziemlich ruhig festes Tempo

Au-gen zu blik-ken. Und sich auch gern klein und med-ig und arm

*p*

Vln 2  
Vln div.  
C. Clair  
Cobert

Tonura (finster)

tief un-ter mir, mühen fu-ssen er-reich-bar Die Ton-ten sin- arm.

*pp*

*f* Stg + Hqs

Ex. 41  
In ruhiger Bewegung

DIE BEZEICHNETEN,  
ACT 3, FINAL SCENE

Alviano (heiser)

Tamare (finstern)

Handwritten musical score for the first system. It includes a vocal line for Alviano (heiser) with the lyrics "Du lügst!" and a vocal line for Tamare (finstern) with the lyrics "Du irrst". The piano accompaniment consists of three staves: Violin 1, Violin 2, and Viola. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features triplet patterns in the bass line and chords in the upper staves. A dynamic marking "pp" is present in the piano part.

Handwritten musical score for the second system. It includes a vocal line for Alviano with the lyrics "ich spreche die Wahrheit." and "Höre du.". The piano accompaniment continues with the same instrumental parts as the first system. The lyrics are written below the vocal line.

Handwritten musical score for the third system. It includes a vocal line with the lyrics "es könnte wohl sein", "dass sie nicht erkennen", and "dass sie hin-ü-ber-schleisse in die an're Welt.". The piano accompaniment continues with the same instrumental parts. The lyrics are written below the vocal line.

DIE GEZEICHNETEN,  
VORSPIEL

Ex. 42  
Langsam

ppp Pf., Harp. 1 & 2  
Cel., Vlns 1 & 2 div. see sketch

EX. 43

vln, Va., Bsd.  
Sehr ausdrückvoll

Ex. 44

Va., B. 1. Bsd.  
mf cresc.

EX. 45

Allegro vivace

Hr. 1 & 2, m.  
St. Hr.  
p  
pp  
+ Vln., Cr.

EX. 46

Hr., Vi. 2, Vln.  
H. V.

EX. 47

Mit brutaler Leidenschaft.

: DIE GEZEICHNETEN,  
VORSPIEL.

8

*vor-  
breitend*

*con passione*

*(+ Pf. Ap. 123)*

*Vcl. u. v.*

*Har.*

*Pf. Org. Sn. Vc.*

*Vinc. Vio.*

*Pf. Org. b. k.*

*P. k.*

EX. 48  
Sehr langsam

Musical score for Example 48, marked "Sehr langsam". The score is in C major and common time. The upper staff is for Flute (Fl.) and Piccolo (Pic.), and the lower staff is for Harp (Harp). The harp part features a series of arpeggiated chords, while the flute part has a melodic line with some grace notes. Dynamics include *pp* and *mf*. The score is divided into two systems.

EX. 49  
Gemessen (etwa Andante)

Musical score for Example 49, marked "Gemessen (etwa Andante)". The score is in C major and common time. The upper staff is for Violin I (Vln. I) and the lower staff is for Violin II (Vln. II). The violin I part has a melodic line with accents, and the violin II part has a supporting bass line. Dynamics include *mf* and *f*. The score is labeled "ACT 1, Sc. 1" and is divided into two systems.

EX. 50  
[etwa Andante] [etwas breiter, gravitatisch, feierlich.]

ACT 1, Sc. 4

Musical score for Example 50, marked "[etwa Andante] [etwas breiter, gravitatisch, feierlich.]". The score is in 3/2 time and B-flat major. The upper staff is for Violin I (Vln. I) and the lower staff is for Violin II (Vln. II). The violin I part has a melodic line with a fermata, and the violin II part has a supporting bass line. Dynamics include *f* and *marcato*. The score is divided into two systems.

EX. 51  
[Allmählich fließender]

Musical score for Example 51, marked "[Allmählich fließender]". The score is in 4/4 time and B-flat major. The upper staff is for Violin I (Vln. I) and the lower staff is for Violin II (Vln. II). The violin I part has a melodic line with a fermata, and the violin II part has a supporting bass line. Dynamics include *pp* and *mf*. The score is divided into two systems and ends with the instruction "[leads to Ex. 53]".

DIE GEZEICHNETEN,  
ACT 2

EX. 52

[Langsam]

Viol. I  
Viol. II  
Viola  
Cello/Double Bass

*sehr zart*  
*hervortretend*

*p*  
*pp*

EX. 53

[Ruhiges Tempo]  
Carlotta's:

Du bist ein Selt-sa-me rar ein  
Eine Hand, bleich und

*pp*  
*p*

*cl*

wach-sern, wie die ei-nes To-ten,



Ex. 54 [Ein wenig breiter]

DIE GEZEICHNETEN

Musical score for Ex. 54. The top staff is for Violin (Vlns.) in 3/4 time, marked *p*. The bottom staff is for Bass Clarinet (Bass Cl.) in 3/4 time, marked *ff*. The piece is in G major and consists of three measures. The first measure shows the beginning of the piece with a dynamic marking of *p*. The second and third measures continue the melodic line with various articulations and dynamics.

Ex. 55

Langsam wogende Bewegung

Carlotta

ACT 3

Musical score for Ex. 55, Act 3. The top staff is the vocal line for Carlotta in 12/8 time. The lyrics are: "Ah, wel- che Nacht!" followed by "Welch ein ne glü- hen- de Som- mernacht! In ihr schwärzliches Licht will ich". The piano accompaniment consists of two staves (treble and bass clef) in 12/8 time, marked *pp*. The piano part features a steady, wavelike accompaniment pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

Continuation of the musical score for Ex. 55. The vocal line continues with the lyrics: "tief mich ver- krie- chen ein tauchen tief in ihr leuch- tendes Dunkel!". The piano accompaniment continues with the same wavelike pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

KORNGOLD : VIOLANTA, VORSPIEL

EX. 56  
Sehr langsam

EX. 57  
[Molto rit.]

[Sehr langsam]

VIOLANTA, VORSPIEL

EX. 58  
[a tempo]

EX. 59

VIOLANTA VORSPIEL

EX. 60

VIOLANTA, SCENE 1

Wild und feurig

N.W. + Viol. I.

EX. 61

VIOLANTA, SCENE 1

Cl., Bass Cl., Trp., Tromb.

Vc. D.P., Kon., C.B.

EX. 62

VIOL. INT., SCENE 3

Mit leidenschaftlichem Ausdruck

Viol. I.

Cl., Bass Cl., Trp., Tromb.

Vc. D.P., Kon., C.B.

Horn

Viol. I.

Vc. D.P., Kon., C.B.

VIOLANTA  
SCENE 3

EX. 63  
Düster

Handwritten musical score for EX. 63, titled "Düster". The score is written for Horn, Clarinet, Bassoon, Trombone, Trumpet, and Timpani. It consists of two systems of music. The first system shows the Horn, Clarinet, and Bassoon playing a melody in the left hand and a bass line in the right hand. The second system shows the Trombone and Trumpet playing a melody in the left hand and a bass line in the right hand. The Timpani part is indicated by a series of vertical lines with stems, suggesting a rhythmic pattern. The key signature is one flat (B-flat), and the time signature is 2/2. The tempo is marked "Düster".

VIOLANTA,  
SCENE 4.

EX. 64

[In lebhaft drängender Bewegung] Stets vorwärts  
Violanta:

Handwritten musical score for EX. 64, titled "Stets vorwärts". The score is written for Violin, Viola, Clarinet, Bassoon, Horn, and Timpani. It consists of two systems of music. The first system shows the Violin and Viola playing a melody in the left hand and a bass line in the right hand. The second system shows the Clarinet, Bassoon, and Horn playing a melody in the left hand and a bass line in the right hand. The Timpani part is indicated by a series of vertical lines with stems. The key signature is one flat (B-flat), and the time signature is 2/2. The tempo is marked "In lebhaft drängender Bewegung". The lyrics are: "lang die-se Au-gen leuch-ten vor de-ner die Scham ver-glüht".

EX. 65

Marschartig, breit, mit grösster Energie.

VIOLANTA,  
SCENE 4.

Violanta

Dich die Ang in Ang - ward - ich ge - gegen - über ihm

Str. Hr.

stehn

VIOLANTA,  
SCENE 5.

In anmutig wogender Bewegung EX. 66

Alfonso:  
der Sonne mer will sich rei - gen, am

pp f Cl. Vn.

Him - mel strahlt sein Licht.

pizz.

EX. 67

Gross und strahlend

VIOLANTA, SC. 6

Musical score for EX. 67. The score is in 4/4 time and consists of two staves. The upper staff is for piano (p) and the lower staff is for trumpet (Tutti). The key signature has two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'ff' and 'Tutti'. The tempo is 'Gross und strahlend'.

EX. 68

Sehr ruhig und gesanglich (langsam, überfließende!)

KORNGOLD:  
VIOLANTA  
SC. 6

Musical score for EX. 68. The score is in 4/4 time and consists of five staves. The upper staff is for piano (pp), the second staff is for celesta (Solo celesto, Fl.), the third staff is for harp (Harp 1 & 2), the fourth staff is for horn (Horn 1 & II), and the fifth staff is for strings (Korps). The key signature has two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'pp' and 'p'. The tempo is 'Sehr ruhig und gesanglich (langsam, überfließende!)'.

EX. 69

VIOLANTA, SC. 6

Vocal score for EX. 69. The score is in 4/4 time and consists of three staves. The key signature has two sharps (F# and C#). The lyrics are in German: "Rei-ne Lieb, die ich such-te sin-Le-ben lang, nun fühl-ich dass mich ihr heil, mich ihr Heil durch-drang." The score includes various musical notations such as slurs, dynamic markings like 'p', and time signature changes.

ZEMLINSKY: EINE FLORENTINISCHE TRAGÖDIE

EX. 70  
Feurig sturmend

Handwritten musical score for Example 70. The top staff is for Trumpet (Trpt.) and the bottom staff is for Violin (Vn). The music is in 2/4 time and features a key signature of one sharp (F#). The tempo/mood is "Feurig sturmend". The score consists of two measures, with the second measure containing a dynamic marking of *ff*.

EX. 71  
Rasch und

Handwritten musical score for Example 71. The top staff is for Piano (P.) and the bottom staff is for Violin (Vn). The music is in 2/4 time and features a key signature of two flats (Bb, Eb). The tempo/mood is "Rasch und". The score consists of two measures, with the second measure containing a dynamic marking of *pp* and the word "gebunden" written below the staff.

EX. 72  
Sehr ruhig

Handwritten musical score for Example 72. The top staff is for Piano (P.) and the bottom staff is for Violin (Vn). The music is in 4/4 time and features a key signature of two flats (Bb, Eb). The tempo/mood is "Sehr ruhig". The score consists of six measures, with dynamic markings of *f*, *dim.*, and *rit.*. There are also triplets and slurs indicated.

EX. 73  
Langsam, träumend.

Handwritten musical score for Example 73. The top staff is for Piano (P.) and the bottom staff is for Violin (Vn). The music is in 3/4 time and features a key signature of two flats (Bb, Eb). The tempo/mood is "Langsam, träumend.". The score consists of four measures, with dynamic markings of *f* and *pp*. There are also slurs and accents indicated.

EX. 74

EINE FLORENTINISCHE TRAGÖDIE

[Sehr ruhig]

Handwritten musical score for Example 74. It consists of a vocal line and a piano accompaniment. The tempo is marked "[Sehr ruhig]". The key signature has one flat. The piano part includes markings like "f", "dim.", and "p". The vocal line has a "3" marking above it. The word "süngerad" is written below the piano part.

EX. 75

Sehr ruhig

Simone

Handwritten musical score for Example 75. It consists of a vocal line and a piano accompaniment. The tempo is marked "Sehr ruhig". The key signature has one flat. The piano part includes markings like "pp", "Tutti con sord.", "Vibros", and "Solo vc.". The vocal line has lyrics in German: "ein Becher ohne Wein, ein blumenloser Garten, Sonn. verweist".

Bewegt und rauschend. EX. 76

Handwritten musical score for Example 76. It consists of a piano accompaniment. The tempo is marked "Bewegt und rauschend". The key signature has two flats. The piano part includes markings like "f".

EX. 77

Schwungvoll bewegt.

Handwritten musical score for Example 77. It consists of a piano accompaniment. The tempo is marked "Schwungvoll bewegt". The key signature has two flats. The piano part includes markings like "mf".



EX. 78

[Wieder lebhaft]

Nicht eilen.

Simone

Von heu-te an-ge-hört mein Haus mit

lcm. was er

43

birgt, Euch zu, Euch al lein.

EX. 79

Nach und nach immer ruhiger werdend.

Simone

Hun-dert tausend, mir flirrt der Kopf.

warm

EINE FLORENTINISCHE TRAGÖDIE

Ziemlich langsam, nicht schleppend. 6 Steigern

Simone

Lass den Tod dort Einkehr heben wo man die Erde he

EX. 80

bricht, *cresc.*

EX. 81

Sehr ruhig

Simone

In einem Kerker schwächt meine Seele,

EX. 81

[mit dem Gesang]

EINE FLORENTINISCHE  
TRAGÖDIE

Wieder fließendes und festeres Zeitmass, aber ruhig  
Guido (freundlich, mitleidig lächelnd) und nicht schnell.

EX.  
82

Handwritten musical score for Example 82. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Al. Celeritate' and 'Trio in piano'. The lyrics are: 'Ich hab' heut' Nicht ge-nug am Wohl-laut von Bian-cas Stim-me.' The music is characterized by flowing eighth and sixteenth notes in the vocal line and sustained chords in the piano accompaniment.

EX.  
83

Langsam

Handwritten musical score for Example 83. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats, and the time signature is 3/4. The tempo is marked 'Langsam' and 'p molto espr.'. The music features a slow, expressive piano accompaniment with sustained chords and some melodic fragments in the vocal line. Dynamics include 'pp' and 'dim.'.

Sehr zart und ruhig

EX.  
84

Handwritten musical score for Example 84. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats, and the time signature is 3/4. The tempo is marked 'Bianco'. The lyrics are: 'Du weisst, in Lie-be und Tod ge-hör ich dir.' The music is very delicate and calm, with a piano accompaniment featuring sustained chords and some melodic lines in the vocal line. Dynamics include 'pp'.

EINE FLORENTINISCHE TRAGÖDIE

Immer sehr bewegt (So schnell als der Text vom Sänger noch deutlich ausgesprochen werden kann)

Guido

Narr,  
nimm mir vom Hals deine  
Würge finger! Ich bin des

Vlas

EX. 85

Simone

Vat-ers ein? ger Sohn!  
Schweig,  
Dein Va-ter wird, wenn er  
kin-der-los, be-glückter sein.

146

EX. 86

145+2

147

[fortwährend steigend] EX. 87

EINE FLORENTINISCHE TRAGÖDIE

146

Simone

Stirb! Stirb! Der stum-me Flus-er soll

[ff]

deinen Leib emp-fahn und sang und

[din]

149

klang-los spü-len in das Meer

[p]

[Er lässt ihn los. Guido sinkt zurück.]

KAMINSKI: JÜRIG JEJATSCH (INTROITUS)

EX 88

♩: 0.44

Str. B.

Trp. Hrn

ritenuto

3.5 Vlns

3.5 Vlns

3.5 Vlns

3.5 Vlns

JÜRIG JENATSCH, ACT 4, 'VATER UNSER'

EX. 89

d. = 32 (♩. 100)

JÜRIG JENATSCH, ACT 5, GERICHT DES GEHEIMBUNDES.

EX. 90

d. = 36 Richter

Der Klag-ger tre-  
be vor die hei-  
li-ge Ge-  
richt

d. = 40

nicht  
des  
Bun-  
des!

KLENAU: MICHAEL KOHLHAAS,  
OPENING OF ACT 1.

Breit und feierlich

EX.  
91

Lebhaft (ganze Takte)

MICHAEL KOHLHAAS,  
ACT 1, 1. BILD.

[Lebhaft und heiter]  
Kurfürst von Sachsen

EX.  
92

sil-bernem Klang?

MICHAEL KOHLHAAS  
ACT 1, 4. BILD,  
KOHLLHAAS MONOLOG

Nicht schnell, aber sehr erregt] Kohlhaas  
und wechselnd.

EX.  
93

Die Krage ab-ge-wiescu! Ich seie Oxen-lant!

Violin I, Violin II

Handwritten musical score for Example 93, featuring Violin I and Violin II parts. The score is in 4/4 time and includes dynamic markings such as *f* and *fp*. The lyrics are "Die Krage ab-ge-wiescu!" and "Ich seie Oxen-lant!".

Die Staats kanzlei mit solchen Plak-Ku-reien und Stänkerzeien [Verschönerz]

Hr. Str., Fl.

Handwritten musical score for Example 93, featuring Horn and Flute parts. The score is in 2/4 time and includes dynamic markings such as *f* and *fp*. The lyrics are "Die Staats kanzlei mit solchen Plak-Ku-reien" and "und Stänkerzeien [Verschönerz]".

MICHAEL KOHLHAAS  
ACT 1, 1. BILD, OPENING  
[GERICHTSSAAL]

Sehr lebhaft

EX.  
94

Via. Bsn., Via. Vln., Via. Vln.

Handwritten musical score for Example 94, featuring Violin Bass and Violin Viola parts. The score is in 3/4 time and includes dynamic markings such as *f*. The tempo marking is "Sehr lebhaft".



MICHAEL KOHLHAAS,  
 ACT 3, 4. BILD. ERZÄHLUNG  
 UND TOD LISBETHS.

EX.  
 95

Sehr ruhig Lisbeth (mühsam)

Die Nacht brach ein als ich am

Fl. Cl. #p. p.

Fr. u. Cl. (or Sax.)

L.

Ziel der Rei-se war, und in ein

Cl. Fl. #p. p.

Vs. Cl. #p. p.

L.

Wirt-haus im-he am Schlo-ße re-tenre ich ein.

Fl. Cl. #p. p.

WELLESZ:  
DIE PRINZESSIN GIRMARA

Feierlich. Sehr breit.

EX. 96

Musical score for Example 96. The score is in 7/4 time and consists of two systems. The first system includes a piano part (piano) and a harp part (Harp 182). The piano part features a series of eighth notes with accents, while the harp part provides a sustained accompaniment. The second system continues the piano part with a melodic line and includes a section for the harp. The tempo/mood is marked 'Feierlich. Sehr breit.' (Solemn. Very broad).

EX. 97

Musical score for Example 97. The score is in 7/4 time and consists of two systems. The piano part (piano) features a series of chords and notes with accents. The harp part (Harp 182) provides a sustained accompaniment. The tempo/mood is marked 'ff' (fortissimo) and 'p' (piano). The score includes various dynamic markings and articulation symbols.

EX. 98

[Sehr ruhig]  
Würendträger

Die Weisheit des Königs hat es beschlossen

Musical score for Example 98. The score is in 6/4 time and consists of two systems. The piano part (piano) features a series of notes with accents. The harp part (Harp 182) provides a sustained accompaniment. The tempo/mood is marked '[Sehr ruhig]' (Very calm) and 'Würendträger' (Dignitary). The score includes various dynamic markings and articulation symbols.

Anmutig bewegt (♩. 68)

Schöne Dame (schwäbisch)

EX. 99

Musical score for Example 99, first system. It features a vocal line and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Hat sie die Sonne je erblickt, hat sie". The piano part includes markings for Flute (Fl.), Clarinet (Cl.), and Horn (Horn 2). Dynamics include *p* and *pp*. Performance instructions include "schr. zart" and "Solo-Flöte".

Musical score for Example 99, second system. The lyrics continue: "Blü- men ge- pfückt im Gar- ten?". The piano accompaniment continues with similar textures and dynamics.

EX. 100

Langsam (♩. 72)

Musical score for Example 100. It features a Violin (Vln 2) and Violoncello (Vc.) part. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked "Langsam". The violin part includes the instruction "[detente]". Dynamics include *pp*.

EX. 101

Breit

Musical score for Example 101. It features a Flute (Fl. 2) and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Breit". The flute part includes the instruction "Stacc. f ruckig". Dynamics include *f*.

DIE PRINZESSIN ARIANNA

EX. 102

Obs., Cls., Vlna (trem.)  
 Vlna 2  
 Vlna 1 (ff)  
 Has., Trp. 1 & 2  
 + Timp., Cymb., B. Dr., Tam.  
 Horns, Pf.  
 Vcllo, C. B.  
 Bass Tuba

Der Magier.

Traum ist La-ster und Lü-ge.

EX. 103

Obs., Cls.  
 Cls., B. Cl.  
 Horns, Trp.  
 Bass, Tuba

Sehr langsam. (♩=60)

EX. 104

klagend  
 Horn vom nord.  
 Bass.  
 sehr zart

Breiter

(1. 88)

EX. 105

Trbs, con sord.

C. Bn., Ch. p

Bn. 1 & 2

C. Bn.

EX. 106

Däme: mit dem Spiegel (furchtbar)

Tie-fer hin- ein den Sta- chel.

C. A., C.

V. c. o.

EX. 107

(1:12) Däme: als Fledermaus

lan-ge nicht bren- nend ge- nug! Her- un- ter, her- un- ter zum Schmerz!

Vln. 1 & 2, 3 desks

Vln. 2 concert, 3 desks

Vln. 3

EX. 108

Breit (1:54)

Tr. 1, C. u. 2 e. 2

2 Harp., Cel. Pf.

Trbs.

Bass Tr.

[Sehr langsam] (♩ = 60)

EX. 109

Girnara

O ia-sur-fer-benes Haupt, du bist in der Welt ge-gen-wär-tig, er-scheinst sichtbar vor mir!

Fl.  
Vlns (div.)  
Vc. (div.)  
Cb.

EX. 110

Wieder ruhiger (als Baryton) (♩ = 88)

Buddha

Dein Haupt-haar ist sanft ge-wor-den in dieser Stun-de un-ge-

Harp  
Vln. 2 (2nd)  
Pf.

Fl.  
Vlns  
Cb.

GÄL: DIE HEILIGE ENTE

Lento maestoso

EX. 111

Musical score for EX. 111, featuring piano and timpani parts. The tempo is Lento maestoso. The key signature has one flat (B-flat), and the time signature is 3/2. The piano part is marked *pp* and the timpani part is marked *Tim.*. The score consists of two staves.

Echor der Borzen (unsichtbar)

EX. 112

Musical score for EX. 112, featuring vocal parts and piano accompaniment. The tempo is *mf* Tenore and *mf* Bässe. The key signature has one flat (B-flat), and the time signature is 2/2. The vocal parts are marked *mf* Tenore and *mf* Bässe. The piano accompaniment is marked *pp*. The lyrics are: "Göt-ter tro-nen in al-len Ge-wäl-ten, in tau-sern Ge-stal-ten, in Feu-er und Eis." The score consists of four staves.

Molto-moderato, quasi andante

(Die Götter über dem Wasserbecken, an der Türe, über dem erhöhten Sitze)

EX. 113

Musical score for EX. 113, featuring vocal parts and piano accompaniment. The tempo is Molto-moderato, quasi andante. The key signature has one flat (B-flat), and the time signature is 2/2. The vocal parts are marked *pp*. The piano accompaniment is marked *pp*. The lyrics are: "Sitzt der Gott auf goldnem Ses-sel schaut hin-un-ter in den Kus-sel, läßt sie durch-ein-der tra-gen, aus Ver-wir-rung Schicksal no-chen." The score consists of four staves.

DIE HEILIGE ENTE

Moderato

EX. 114

EX. 115

Molto agitato  
Missa 17.

EX. 116



ZEMLINSKY · SAREMA,  
I. TEIL.

Langsam  
Dscharikoff:

EX  
117

Handwritten musical score for EX 117. The top staff is a vocal line in G major, 4/4 time, with lyrics: "ihr herrlich schön-es braun-es Aug; ein Za-berglanz, der sie verklärt." The piano accompaniment is in the same key and time, featuring a bass line with a 3-measure rest and a treble line with chords and moving lines. The tempo is marked "Langsam" and the mood "Dscharikoff".

Mäßig und mit innigem Ausdruck

SAREMA, I. TEIL.

EX.  
118

Handwritten musical score for EX 118. The top staff is a vocal line in G major, 3/4 time, with lyrics: "Lass mich dich anschau'n trunk-ner: Bli-kes, das heilt die kranke Seele mir;". The piano accompaniment is in the same key and time, featuring a bass line with a 3-measure rest and a treble line with chords and moving lines. The tempo is marked "Mäßig und mit innigem Ausdruck".

ZEMLINSKY: KLEIDER MACHEN LÄUTE

EX.  
119

Handwritten musical score for EX 119. The top staff is a vocal line in G major, 4/4 time, with lyrics: "Und Klei-der mach-on erst Leu-te, ja Klei-der ma-chen erst Leu-te!". The piano accompaniment is in the same key and time, featuring a bass line with a 4-measure rest and a treble line with chords and moving lines. The tempo is marked "Strapinski" and the mood "Leicht".

ZEMLINSKY: DER ZWERG

Lebhaft und sehr rhythmisch, doch mässig bewegt. (♩ = 120)

EX. 120

Handwritten musical score for Example 120. It features a complex arrangement of woodwinds and strings. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Trumpet (Tpt.). The string parts include Violin I and II (Vlns 1 & 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Kontrabass). The score is marked with a forte (*f*) dynamic and includes various rhythmic patterns and articulations. There are also some performance instructions like "simile" and "pp".

EX. 121

Handwritten musical score for Example 121. It features a vocal line and piano accompaniment. The vocal line is marked "langsam" (slow) and "Schmerzlich" (painfully). The piano accompaniment includes parts for Cor Anglais (English Horn), Violin I and II (Vlns 1 & 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Kontrabass). The score is marked with a piano (*pp*) dynamic and includes various rhythmic patterns and articulations. There are also some performance instructions like "zögernd" (hesitatingly) and "wie er ganz leise und langsam" (as he is very quiet and slow).

Handwritten musical score for Example 121, continuing the vocal and piano parts. The vocal line is marked "wie er ganz leise und langsam" (as he is very quiet and slow) and "zögernd" (hesitatingly). The piano accompaniment includes parts for Violin I and II (Vlns 1 & 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Kontrabass). The score is marked with a piano (*pp*) dynamic and includes various rhythmic patterns and articulations. There are also some performance instructions like "mit schmerzlichen Trotz" (with painful defiance) and "wie er ganz leise und langsam" (as he is very quiet and slow).

(... mit schmerzlichen Trotz) (wie er ganz leise und langsam)

ich hab nicht ge-weint. Ich glaube dir nicht.

DER ZWERG

Infantin.

EX. 122

das Spiel-zug zum achtzehnten Ge-burts-tag.

Celesta: *stacc. con. mod.*

This block contains the handwritten musical score for Example 122. It consists of three staves. The top staff is a vocal line in 2/4 time, starting with a rest and then a melodic phrase. The middle staff is the piano accompaniment, with a treble clef and a key signature of one flat. It features a series of chords and melodic fragments. The bottom staff is another piano accompaniment part, possibly for the left hand, with a bass clef and similar rhythmic patterns. The text 'das Spiel-zug zum achtzehnten Ge-burts-tag.' is written below the vocal line. To the right, there is a section for 'Celesta' with the instruction 'stacc. con. mod.' and some rhythmic notation.

(Kindlich, naïv)

[sic cilt in dem Saal]

Gut, ich tanze wei-ter.

Celesta

Fl.

This block contains the handwritten musical score for Example 123. It consists of three staves. The top staff is a vocal line in 2/4 time, with the lyrics 'Gut, ich tanze wei-ter.' and a performance instruction '(Kindlich, naïv)'. The middle staff is the piano accompaniment, with a treble clef and a key signature of one flat. It features a series of chords and melodic fragments. The bottom staff is another piano accompaniment part, possibly for the left hand, with a bass clef and similar rhythmic patterns. The text '[sic cilt in dem Saal]' is written above the vocal line. To the right, there is a section for 'Celesta' and 'Fl.' with some rhythmic notation.

[Langsam]

EX. 123

ZEMLINSKY: LYRISCHE SYMPHONIE (No. IV)

[Sopr.] Ich will mei-ne Au-gen zu-ma-chen und

3 solo *fls.*

Fl.

[ppp]

C.A.

[contin.]

This block contains the handwritten musical score for Example 123. It consists of three staves. The top staff is a vocal line in 2/4 time, with the lyrics 'Ich will mei-ne Au-gen zu-ma-chen und' and a performance instruction '[Sopr.]'. The middle staff is the piano accompaniment, with a treble clef and a key signature of one flat. It features a series of chords and melodic fragments. The bottom staff is another piano accompaniment part, possibly for the left hand, with a bass clef and similar rhythmic patterns. The text '3 solo fls.' is written above the vocal line. To the right, there is a section for 'Fl.' and 'C.A.' with some rhythmic notation. The text '[contin.]' is written at the end of the score.

[Cont'd.]

Handwritten musical score for voice and piano. The vocal line is in treble clef with lyrics: "Ich will nicht in dein Ant-litz schau-en." The piano accompaniment is in bass clef. Dynamics include *pp* and *p*. A tempo marking *ruhig* is present above the final measure.

*Molto adagio* (äußerst langsam und seelenvoll)

ZEMLINSKY: LYRISCHE SYMPHONIE (No. VII)

EX. 124

*Still und innig*

Handwritten musical score for voice and piano. The vocal line is in bass clef with lyrics: "Frie-de, mein Herz,". The piano accompaniment is in bass clef. Dynamics include *pp* and *p*. A tempo marking *espr.* is present above the piano part.

Handwritten musical score for voice and piano. The vocal line is in bass clef with lyrics: "laß die Zeit für das Schei- nen süß Sein." The piano accompaniment is in bass clef. Dynamics include *p* and *pp*. A tempo marking *immer zelt und wach* is present above the piano part.

ZEMLINSKY:  
DER KREIDEKREIS

EX. 125

Leicht bewegt

Alto Sax. in Eb

grob  
Vlar  
pizz.  
Bene.

Vc. C.B., cis  
+ Triap, Tom-tom, grot!

[Rit. - fug. fließend]

EX. 126

Haitang (sehr einfach, ohne Ausdruck)

Mein Name ist Hai-tang. Ich bin die Tochter dieser ehr-würdigen Dame, Frau Tschang ge hois-san.

Vc. C.B., cis  
+ Triap, Tom-tom, grot!

Vc. C.B., cis  
+ Triap, Tom-tom, grot!

EX. 127

Haitang (zart)

Ro-le A-bend wol-ken nach ei-nem düs-tern Ge-wit-ter tag.

Vins. capord.

Vc. C.B., cis  
+ Triap, Tom-tom, grot!

EX. 128

Sehr fließend (rit.)

EX. 129

Leicht bewegt

Vc. C.B., cis  
+ Triap, Tom-tom, grot!

DER KREIDEKREIS

[Sehr bewegt]

Tschang-Ling (wütend)

EX. 130

Verwor-fener Geschöpf... willst du mich zu dei-nem Mit-schuldigen machen?

[Er schlägt Haitang ins Gesicht!]

[Moderato: Haitang im Käfig]

EX. 131

Haitang

Am U-fer zwischen Weiden steht das Haus Ein zartes Mädchen steht er für hinaus

Vlns am Bord.

+ Celesta

+ Timp & Trombn

Sehr lebhaft Vn., C.B.

EX. 132

Vlns (sehr leicht)

Vla., Vr piza.

Bewegter, Misterioso

EX. 133

Vlns

Vlns

C.B. div

DER KREIDEKREIS

EX. 134

Modcrato

*p* sempre staccato

Trpt. con sord.

*mf*

EX. 135

Leidenschaftlich bewegt

Vla. 1 *espr.*

Vla. 2

Vla.

*p* c.b.

EX. 136

Schr ruhig (Andante)

Tschiao (leise und düster)

In den Fal-ten des Mantels trag' ich ihn im-mer bei mir

den Trö-ster, der e-wi-gen Trost bräch-te.

Trpt.

DER KREIDEKREIS

Etwas bewegter  
Haitang (erregt)

EX.  
137

Das O-ra-kei, lass' mich das O-ra-kei des Krei-de-kreis ses be-fra-

Etwas breiter (Sie zieht einen Kreis)

gen?

Ma  
EX.  
138

Viel ruhiger, nicht zu schleppen. (Zehr zu! und einfach!)

Seit ich dich ken-ne. Hai-tang hat du ein' ihre nie wan-delt.

EX.  
139

Siehr ruhig, nicht schleppen.  
Haitang

Trä-nen der Freun-de stei-gan mir ins Au-ge. [Am Himmel die Sonne lüchelt wieder.]



DER KREIDEKREIS

Sehr gemessen (Andante)

EX. 140

1 Bsn. solo  
Vc. pizz.

Lebhaft und leise

Die Hebamme (weinerlich)

EX. 141

O je, o je, wie hab' ich's nur verdient

Tenor Saxophone  
Fl. [f]

Vc. + Co.

auf's Gericht zu Kom-men. Die Schan-de, die Schan-de!

+ Fl. Cl. Trp.  
Vla.  
Cb.  
Vc. + Co.

DER KREIDEKREIS

Sehr ruhig (Andante)

Haltang  
(durchaus pp, so leise als möglich)

rit.....

EX. 142

Himmnisches Licht, du hast dich ganz verummelt, wo leuchtest du?

Sehr ruhig (Tempo as in Ex. 142)

Frau Ma (vortretend) (stark)

EX. 143

Ich beschwöre bei den bei den meiner Ahnen, das sie, die nicht die Mutter des Kindes ist.

Schneesturmlandschaft.

Allegro moderato (Marschzeitmaß)

EX. 144

DER KREIDEKREIS

[Allegro-leidenschaftlich bewegt]

Haftang

EX. 145

ih- co- ten Mü- der könn- und sagt, ob ich ge- mor- det!

Fl. Ob.  
Vc. ce.  
P. Timpani  
Hr. 1

Kräftig bewegt

EX. 146

Fl. Ob.  
Cl. Bass Cl.  
Bass. 2. Holz

Glock.  
Trom- tom.  
bass- u. m.  
Kup

Fließend (A. de King)

Haftang (innig)

EX. 147

Ich hab das Kind u- ter dem Herzen ge-

Solo Vla.  
p sehr ruhig  
Vc. Solo

DER KREIDEKREIS

Haitang

tra- gen Neun Mo- na- te hab ich mit ihm ge- lebt.

[cont. d.]

(Vc. solo)

(Vc. solo)

(Kin)

[Andante]

Kaiser

EX. 148

Noch heu- te kind ich Dich dem Volk als mei- ne Gat- tin!

3 Trpts.

imp (vach)

Bend Harz

Trbs.

Brz.

Fl.

Tru.

Tru.

Tru.

Vln. - Vla.

Brz., Vln., CB.

Dasselbe Zeitmaß, doch etwas lebhafter

Haitang

Mein Mond- hina!

Trumpet:

Vl. 1 Fl. ab 2.

f Schwungvoll

Trpts., Trb. sust.

Vc. CR.

(Vc. CR)

BRAUNFELS: GALATHEA

[Ruhig]

Männerstimme (gesummt)

Chor im Orchester

EX. 149

Erstes Morgendämmern.

Ziemlich lebhaft

Der Cyclop

EX. 150

# GALATHEA

C. [und Lieblich alle hüpfen singen machen]

stim-me mit Fin-gern die wie Som-mer Fliegen hüpfen

[contin.]

[Mäßig - etwas zögernd]

Galatheä [im Abgehen]

Acis [im Abgehen]

hört! Ah! Ah! Ah!

Nächte Göt-tern, er wach-te ich nie! Sei

Ex. 151

dir ge-bor-gen er fehrt wie wie Le-ben heißt!

[sind verschwunden]

roll. espr.

SCHOECK : VOM FISCHER UN SYNER FRU

Munter bewegt

[II. BILD]

Fru

Handwritten musical notation for the first system, featuring a vocal line for the woman (Fru) and piano accompaniment. The lyrics are: "Kumm man her, süh — nu is dot doch viel bet-ter,"

EX. 152

Handwritten musical notation for the second system, including piano accompaniment and a vocal line for the man (Männ) starting with the lyrics: "Marrt - je! Marrt-je! Tim- pa. Te! Butt-je! Buttje in de See!"

[Etwas breit] Männ

Handwritten musical notation for the third system, featuring a vocal line for the man (Männ) and piano accompaniment. The lyrics are: "Marrt - je! Marrt-je! Tim- pa. Te! Butt-je! Buttje in de See!"

EX. 153

Handwritten musical notation for the fourth system, including piano accompaniment and a vocal line for the man (Männ) with the lyrics: "Ach! Se will war den as do le- we Gouit."

[VI. ZWISCHENBILD]

Männ

Handwritten musical notation for the fifth system, featuring a vocal line for the man (Männ) and piano accompaniment. The lyrics are: "Ach! Se will war den as do le- we Gouit."

Butt *f*

Handwritten musical notation for the sixth system, including piano accompaniment and a vocal line for the man (Männ) with the lyrics: "wat will se unne?"

EX. 154

Handwritten musical notation for the seventh system, including piano accompaniment and a vocal line for the man (Männ) with the lyrics: "wat will se unne?"

KRENEK:  
DAS GEHEIME KÖNIGREICH

[Sostenuto] Chor der Rebellen.

EX. 155

Narr

Stür-zel nie-der den Kö-nige-thron!

*Andantino con grazia*

EX. 156

(mit) ei-nem Wort, es geht mir gut, ich will nicht an-ders sein, und des-halb nenn mich mein

Narr.

Herr und Kö-nig Narr.

*a tempo*

Königin

[Vivace]

Wo ist — wie — Macht des Symbols?

EX. 157

Narr

Wie soll das fröh-lich en-den? Hat er durch

König

Ich weiß es ja, daß ich ihn nicht wert bin.

Control →



DAS GEHEIME  
KÖNIGREICH

(malitios)

Königin  
[Contad]  
Narr

Ich zweif-le nicht, daß er in großer Hast  
(Wunderthat)

Jahr-hunderte ab-ga-wirkt?

(Vln) Vln. I (pizz) Vln. II (pizz) Vln. III (pizz) Vln. IV (pizz)  
obr. cl. Bnr

Vcllo Bns

Es 158

[Allegro ma non troppo]

Der  
Rebell

fließend

ihr wer-det doch nie-mals den Geist

Vln. I Vln. II Vln. III Vln. IV  
obr. cl. Bnr

Vcllo Bns

Der  
Rebell

die un-stab-li-che See-le mir han-gen,

Vln. I Vln. II Vln. III Vln. IV  
obr. cl. Bnr

Vcllo Bns

- DAS  
GEHEIME KÖNIGREICH

[Andante]

Die drei singenden Dämonen. (herühigend zur Königin)

EX.  
159

Wein wird den Narren bald die Sinne rauben, süßer Wein.  
 Wein wird den Narren bald die Sinne rauben.  
 Wein wird den Narren bald die Sinne rauben süßer Wein.

Musical notation includes three vocal staves and piano accompaniment for Violins (Vln.), Violas (Vcl.), and Cellos/Double Basses (Vcl. + Kb.). Dynamics include *pp*, *p*, and *f*.

EX.  
160

Herr

Königin  
 Die drei Damen [Vivace molto]  
 Der Reif ist un- ... - sen!  
 [Die Damen eilen in das Nebenzimmer und rufen den Kronruf.]

Musical notation includes a vocal staff and piano accompaniment. Dynamics include *pp*, *p*, *f*, and *sfz*. Performance markings include *2 tempo*, *Vivace molto*, and *L'istesso tempo, molto appassionato*.

EX.  
161

[Andante]

Musical notation includes piano accompaniment for Violins (Vln.), Violas (Vcl.), and Cellos/Double Basses (Vcl. + Kb.). Dynamics include *pp*. Performance markings include *Andante* and *Vc. pizz. (dunkel)*.

DAS GEHEIME KÖNIGREICH

EX. 162

Andante con dolcezza

Solo Vln. espr.

pp aspr. Vlns 1 & 2 div. sul ponticello

Vcl. Cr.

EX. 163

[Andante] Fließend

Solo Vln pp ch.

Vlns 1 & 2 div. e pizz.

Vcl. Cr. div. sul ponticello.

Fließend

4 Vlns div. e pizz.

EX. 164

Allegro appassionato

Die Königin.

Der Rebell.

Willst du mich noch tö-ten?

Gib mir den Kron-reif, — zum letz-ten i'al !!

Gib mir den Kron-reif!

Vln. mf

Vlns 1 & 2 Fließend

Vlns 1 & 2 12 2 4

B.c.

CG. Bn.

Panf.

Gndb.

R.B.

DAS GEHEIME KÖNIGREICH

Andante con dolcezza (fließend) EX 165  
Stimme der Königin (aus dem Baum)

Musical score for Example 165. It consists of three staves. The top staff is the vocal line for the Queen's voice, with lyrics: "Halt ein du Gü-ter! Kennst mei-ne Stim-me nicht mehr?". The middle staff is the piano accompaniment, marked *pp dolce*. The bottom staff is the violin accompaniment, marked *pp*. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a slow, flowing style.

Maestoso EX. 166

Stimme der Königin

Drei Frauenstimmen.

König

Musical score for Example 166. It features five vocal staves and piano accompaniment. The vocal parts are: Queen's voice (top), three women's voices (middle three), and the King (bottom). The lyrics for the King are: "Ich hab mein wah-res Königreich ge-funden und ver-tes sie ver-lorn". The piano accompaniment is marked *f* and *ppz*. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a slow, majestic style.

SCHREKER: DER FERNE KLANG

Andante

EX. 167

innigste Bewegung

EX. 168

ACT 3

[Langsame Bewegung]

Langsam  
[Zwischenvorhang]

EX. 169

DER FERNE KLANG

[Ruhiger, doch nicht schleppen]  
Mit grossem Ausdruck

EX.  
170

Violin 2  
Harp  
Violin 1  
un poco rit.

Piu mosso. (poco a poco)

Oboe  
Violin 1  
Violin 2  
Piu mosso. (poco a poco)

SCHREKER: DAS SPIELWERK UND DIE PRINZESSIN, ACT I

Langsam

Liese:

EX.  
171

Liese:  
Es ist so schwer das  
Le-ben zu le-ben, sich  
Viel  
Violin 2  
Violin 1  
Langsam

recht zu schaf-fen, es  
wunsch-los zu tra-  
gen  
Violin 1  
Violin 2  
Langsam

DAS SPIELWERK UND  
DIE PRINZESSIN, FIRST VERSION: VORSPIEL.

Sehr langsam

EX. 172

Handwritten musical score for Example 172. The score is in common time (C) and consists of two systems. The first system includes a piano part (piano) and a violin part (Vn 1 c.s.). The piano part features a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The violin part has a melodic line with a fermata over the first measure and a dynamic marking of *mp*. The second system continues the melodic lines with various dynamics and performance markings, including *pp*, *mp*, and *pp*. The score includes various musical notations such as notes, rests, and accidentals.

Langsam, gehw. univoll.

ACT. 2; later DAS SPIELWERK, opening.

EX. 173

Handwritten musical score for Example 173. The score is in common time (C) and consists of two systems. The first system includes a piano part (piano) and a violin part (Vn 1). The piano part features a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The violin part has a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The second system continues the melodic lines with various dynamics and performance markings, including *pp*, *mp*, and *pp*. The score includes various musical notations such as notes, rests, and accidentals.

EX. 174

Handwritten musical score for Example 174. The score is in common time (C) and consists of two systems. The first system includes a piano part (piano) and a violin part (Vn). The piano part features a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The violin part has a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The second system continues the melodic lines with various dynamics and performance markings, including *pp*, *mp*, and *pp*. The score includes various musical notations such as notes, rests, and accidentals.

EX. 175

Handwritten musical score for Example 175. The score is in common time (C) and consists of two systems. The first system includes a piano part (piano) and a violin part (Vn). The piano part features a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The violin part has a melodic line with a fermata over the first measure and a dynamic marking of *pp*. The second system continues the melodic lines with various dynamics and performance markings, including *pp*, *mp*, and *pp*. The score includes various musical notations such as notes, rests, and accidentals.

DAS SPIELWERK

Mässig bewegt. [originally Sehr langsam]

EX. 176

Violin 1 (sp)  
Harp 1 & 2 (sp)

Lustig, leicht bewegt [Auf der Bühne, h.d. Szene]

EX. 177

Horn, Fl. 2:3, Cl.  
C. u. B. 1 & 2

Ruhiges Tempo (leidenschaftlich)

Eilend

EX. 178

Vln. 1 & 2  
Vla. 1 & 2  
Cl. 1 & 2 & B. Cl.

Sehr rasch, heftig

Mässig langsam.

EX. 179

Cl., B. Cl., Bar. 3ten  
Vln., Vla., Cb.



DAS SPIELWERK

Heflig bewegt

Prinzessin

EX. 180

Musical score for EX. 180. It consists of a vocal line and piano accompaniment. The vocal line has the lyrics: "Ahi Wie gräss-lich!". The piano accompaniment includes markings for "St. W.W.", "Hos.", "Witt. anzahl flücht", and "Vine 2. Was.". There are also markings for "K. Br I" and "Tempo".

Bursch (aufspringend, bemüht sich um sie)

(ab ins Haus)

Prinzessin (murmelt)

Musical score for the first part of the scene. It features three vocal lines and piano accompaniment. The Bursch's lyrics are "Bleib' ru-hig hier! Ich bringe dir Was ser!". The Prinzessin's lyrics are "Musst' es so". The piano accompaniment includes markings for "5/2 (A)", "Temp.", "Vc. C. B.", and "Bkl. Br".

Prinzessin

Musical score for the Prinzessin's line. The lyrics are "furcht-bar, so grau-en-haft en-den?". Below the lyrics is the instruction "[Orchestra tacet.]".

Feierlich langsam.

EX. 181

Musical score for EX. 181. It features piano accompaniment with markings for "p", "Vc.", "Ap", "C.B.", and "pizz.". There is also a marking "(ein wenig voller im Ton)".

DAS SPIELWERK

Ziemlich bewegt

Zweiter Mann

EX. 182

Es wär auf Er- den nicht viel zu ho- ren mit dem, wis sie nen- nen die

*celas*  
*sembr. pp*  
*Trb. con sord.*  
*Timb. (alt)*

1 2 3  
Cis. sord.

1 7 2 2

in- dischen Freun- den.

1 7 2 2

EX. 183

Langsam (düster, allmählich steigern)

*pp*  
*pp Trombones (con sord.)*  
*Timb. Bass Drum*  
*Kb. aut.*  
*2 4/4 Bell*

DAS SPIELWERK

In leichter Bewegung

Pages [Knabenstimmen] (in langsamem Tanzschritt)

EX. 184

Handwritten musical score for Example 184. It consists of three staves. The top staff is a vocal line with lyrics: "Wir sind voll Sch... ren, doch schmerzt es uns nicht. Wir schlaf... fen ge...". The middle staff is a piano accompaniment with markings for "Harp.?", "[strings silent]", and "pp". The bottom staff is a bass line with markings for "Br., Vc.". The key signature has one flat (B-flat) and the time signature is 3/4.

Continuation of the musical score for Example 184. It consists of three staves. The top staff continues the vocal line with lyrics: "ru - hig in Traum. ban - gen Nöch - ten." The middle staff continues the piano accompaniment with a "p" marking. The bottom staff continues the bass line. The key signature remains one flat and the time signature is 3/4.

Ein wenig gemessen, doch im Tempo eher beschleunigt.

EX. 185

Handwritten musical score for Example 185. It consists of three staves. The top staff is a piano accompaniment with markings for "Abr. Vlns. 1 & 2", "+ Hrs.", "Str., C. 1.", "Cresc. molto", and "f". The middle staff is a piano accompaniment with markings for "Vcl. Pn.", "Vr. Br. C. 3.", and "C. 1.". The bottom staff is a piano accompaniment with markings for "Bass 1 & 2, C. 2.". The key signature has one sharp (F-sharp) and the time signature is 3/4.

Mässig bewegt.

Junge Frauen

EX 186

Chor

Handwritten musical score for Example 186. It consists of three staves. The top staff is a vocal line with lyrics: "Lei - se, lei - se, wir wol - len lau - schen!". The middle staff is a piano accompaniment with markings for "1. 2. Sopr.", "1. 2. Alt.", and "acc.". The bottom staff is a piano accompaniment with markings for "(accomp. Cl., 3. Cl., Br., Vln., Vc., CB)". The key signature has one sharp (F-sharp) and the time signature is 3/4.

DAS SPIELWERK

Der Bursch Ein wenig gemessen.

EX. 187

Ich bin ge- sandt vom gro- ßen Kä- li- fen und komm' grade weg' aus dem  
 Gemessen.

Mor- gen- land. Es soll da eine Prin- zessin wohnen die wäre- krant und ich kam,

Handwritten musical score for Example 187. It consists of two systems of music. The first system includes a vocal line with lyrics "Ich bin gesandt vom großen Käli-fen und komm' grade weg' aus dem Gemessen." and piano accompaniment for Flute (Fl. u. Vi.) and Violin (Vcl.). The second system includes a vocal line with lyrics "Morgen-land. Es soll da eine Prinzessin wohnen die wäre-krant und ich kam," and piano accompaniment for Cello/Double Bass (C.A. Solo) and Flute (Fl. u. Vi.).

Nicht schleppen

Der Bursch:

EX. 188

Ich will dir spie- len ein selt- sam Lied.

Vcl. dir. + 2. deckt  
 Vcl. 2. dir.

Handwritten musical score for Example 188. It features piano accompaniment for Violin (Vcl. dir. + 2. deckt) and Cello/Double Bass (Vcl. 2. dir.). The lyrics are "Ich will dir spielen ein selt-sam Lied." The score is in a key with one sharp (F#) and a 3/4 time signature.

EX. 189

Nicht schleppen

der Bursch spielt. Das Spielwerk beginnt zu klingen.

b. d. (tr. solo)  
 Auf der Bühne  
 p

rit. *pppp*

3/4

3/4

[Cembalo →]

Handwritten musical score for Example 189. It features piano accompaniment for Cello/Double Bass (C.B.). The lyrics are "Nicht schleppen". To the right of the score is a table with dynamics and performance instructions. The table has two columns and two rows. The first row contains "b. d. (tr. solo)" and "d.". The second row contains "Auf der Bühne" and "p". Below the table, there is a dynamic marking "rit. pppp" and a tempo change "3/4". At the bottom right, there is a bracketed instruction "[Cembalo →]".

Ziemlich langsam (sehr frei)

DAS SPIELWERK

[cont'd]

Vln 1 dir.  
Hn 2 cor. b.  
Vln 2 dir. e. f. az.  
pp  
p

EX. 190

[Tanzrhythmus]

Tempo

Horn 2: *tr. sob. + Cl.*  
Dynamics: *Sempre pp*  
Bass: *Segs.*

EX. 191

Florian

Beinße doppelt so langsam

O Volk, halt ein! Da drin in Haus spielt einer zum Tanz, der lag auf der Bahr so still und bleich und hat edent (ne den Mund rührte) sich nicht

[Sehr bewegt]

EX. 192

Florian

O Volk, halt ein! Da drin in Haus spielt

Vlns 1-2 + Cl.  
Hn. 2  
Vlns. 1-2 + Hn. 2  
mp cor. b.  
B. Tuba

[cont'd]

# DAS SPIELWERK

Ex. 192  
Coristond

ci- ner zum Tanz der Tag auf der

Etwas zurückhalten

Bahr, so still und

(Celesta)

(fast wieherd.)

stamm- und hat-te den Frie- den

[und rühete sich nicht.]

DAS SPIELWERK

Langsam, Wiegend

Liese:

EX. 193

Violin 1 (no arch)  
Violin 2  
Cl.  
Harp 1  
Solo Harp  
Vc. solo

Schlafe ein, mein jung-

Cl. 1  
Vln 1  
Vln 2  
Harp 2  
Solo vco.

sch, ley dich zum Frick-dan! Die Mu-ter singt dir das letz- ie

Vln 1  
Vln 2

Lied. Du hast ge-lebt, ge-lobt und ge-lit-ten nicht Bu-tes gibt

Feierlich

Vln 1  
Vln 2  
Harp 1  
Harp 2

uns die Er- de mit:

Harp 1  
Harp 2  
Vc. C. B.

SCHREKER:  
DER SCHATZGRÄBER,  
VORSPIEL.

Mässig

EX. 194

Musical score for Example 194. The top staff is for the Horn (Corno) and the bottom staff is for the Violin (Viola). The tempo is marked 'Mässig'. The key signature has one sharp (F#). The horn part starts with a dynamic of *mp* and includes the instruction 'Horns (Open)'. The violin part starts with a dynamic of *mp* and includes a triplet of eighth notes. The score is divided into three measures.

Erheblich breiter.

EX. 195

Musical score for Example 195. The top staff is for the Violin (Viola) and the bottom staff is for the Horn (Corno). The tempo is marked 'Erheblich breiter'. The key signature has one sharp (F#). The violin part starts with a dynamic of *f* and includes the instruction 'Vins, Vln. 2'. The horn part starts with a dynamic of *f* and includes the instruction 'Horns'. The score is divided into three measures.

Narr.

EX. 196

Musical score for Example 196. The top staff is for the Violin (Viola) and the bottom staff is for the Horn (Corno). The tempo is marked 'Vorwärts' and 'poco riten.'. The key signature has one sharp (F#). The violin part starts with a dynamic of *p* and includes the instruction '2 Vln.'. The horn part starts with a dynamic of *p* and includes the instruction 'Horns'. The score is divided into three measures.

Eilerei.

Allegretto.

Narr.

EX. 197

Musical score for Example 197. The top staff is for the Violin (Viola) and the bottom staff is for the Horn (Corno). The tempo is marked 'Eilerei.' and 'Allegretto.'. The key signature has one sharp (F#). The violin part starts with a dynamic of *f* and includes the instruction 'Obbe solo'. The horn part starts with a dynamic of *f* and includes the instruction 'Horns 2'. The score is divided into three measures. Lyrics are written below the violin staff: 'Zur Be die nung der Tags und das Al. ends ins Beti'.



DER SCHATZGRÄBER:  
VORSPIEL.

Andante.

EX. 198  
A

Handwritten musical score for Example 198 A. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Andante." and the performance style is "Staccato." The score includes various musical notations such as rests, notes, and dynamic markings like "w. rit." and "Staccato." There are also handwritten annotations like "Str. con sord." and "Horn ↑".

(balladisch)

Narr

EX. 198  
B

Handwritten musical score for Example 198 B. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "(balladisch)". The score includes a vocal line with lyrics: "Von ei-nem Men-ne ge' ich Euch Kun-de, E-lis, der Sän-ger, ist er ge-nannt." Below the vocal line is a piano accompaniment with various instruments indicated, including "Vln 1", "Vln 2", "2 Cis.", "Horn", and "Cello".

Ziemlich bewegt.

EX. 199

Handwritten musical score for Example 199. It features a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked "Ziemlich bewegt." The score includes various musical notations such as rests, notes, and dynamic markings like "p". There are also handwritten annotations like "3 Tr. con sord." and "Horn 1 solo (open)".

Narr

EX. 200

Handwritten musical score for Example 200. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Ziemlich bewegt." The score includes a vocal line with lyrics: "Doch schlyt ihn um Rit-ter Herr Kün-ig, das wird ihn mäch-tig hoch freu'n". Below the vocal line is a piano accompaniment with various instruments indicated, including "Vln 1", "Vln 2", "Horn", "Tuba", and "Cello".

DER SCHATZGRÄBER  
ACT 1

EX. 201

[Ganz frei]

Vlns 1 & 2  
Vc.

EX. 202

Scharf rhythmisch

ACT 1

Vlns 1 & 2  
Trb.  
Timp.

EX. 203

Ziemlich langsam

ACT 2

Vln.  
Vc.

Vln.  
Vc.  
Vc.

DER SCHATZGRÄBER,  
ACT 2

*mp* Sehr bewegt

Elis  
Wun-der-sam grüßt mich ein neu-er Mor-gen schon steigt die

Solo Vln.

EX. 204

Stgts  
*mp* *exp.*

Hörn.  
*p(m)* *exp.*

Vc.  
*exp.*

Trp.  
*exp.*

Ehr

Son- ne zu keh- rer Pracht; [frei aller Sorgen, ledig der Qual]

*cresc.*

Ob. Bn. Vln. Vc.

Trp.  
Klar.  
Fag.

*cresc.*

Hörn.

*f*

*f*

ACT 3

EX. 205

Elis

Schaf, mein Elsterchen, schlaf ein - mein Kind! übers Meer geht ein bö- ser, ein kal- ter Kind. übers Meer führt den Vater und

Schnt sich wohl sehr, nie sicher sein Aussehen und sieht's nie mehr.

Temp.

IRRELOHE,  
ACT 1.

Ziemlich bewegt

Die alte Lola

EX  
206

Einst war ich schön — einst war ich jung —

Der Frei-er gab es gar viel. + 3 bars, then a major.

DER SCHATZGRÄBER.  
ACT 3

Mäßig

Els (alone at the window, gazing pensively into the twilight glow of the (garden) landscape.)

EX.  
207

Klein war ich noch und krank in-mer zu. Und am Bettensab sie, meine sü-ße Mutter.

EX  
208

Ziemlich bewegt

Vn solo & Fl. solo

ACT 3

In fortwährender Steigerung

DER SCHATZGRÄBER,  
ACT 3.

8

EX.  
209

Handwritten musical score for Example 209. The top staff is for Violin I (Vln I W.W. Brasso) and the bottom staff is for Piano (p). The music is in 3/4 time and features a series of ascending and descending melodic lines with various ornaments and dynamics like *p* and *mf*.

Mäßig bewegt

ACT 4

Elis (struggling with himself)

EX.  
210

Handwritten musical score for Example 210. The top staff is for voice (Elis) and the bottom staff is for piano. The vocal line includes the lyrics: "Am ll sen stein in ur-al-ter Zeit,-lhr kennt wohl die Sage, von Kö-nig da". The piano accompaniment includes markings for *mf* and *f*.

Handwritten musical score for Example 211. The top staff is for voice and the bottom staff is for piano. The vocal line includes the lyrics: "hau-ste in Pracht und in Herr-lich-keit Schön il-se, die sich sel'ge Frö-her-heit". The piano accompaniment includes markings for *mp*, *cresc.*, and *poco rit.*

Etwas ruhiger (als Fastes Tempo)

ACT 4

EX.  
211

Handwritten musical score for Example 211. The top staff is for Violin I (Vln I) and the bottom staff is for Piano (p). The music is in 3/4 time and features a series of ascending and descending melodic lines. A note at the bottom right says "+ 2 bars in A flat".

DER SCHATZGRÄBER,  
NACHSPIEL.

Sehr getragen

EX.  
212

Fl., Ob.  
p  
pp

*al. tempo* (sehr getragen).

EX.  
213

Els (1. J.)  
Wo bin ich denn nur?  
Elic  
Wie fröhlich selbst sein!  
in deiner Kammer, er.

Ach ja — ach ja — dann war es doch nur ein  
kennst du sie nicht?  
[cont'd.]

DER SCHATZGRÄBER  
NACHSPIEL

Els

poco accel.

(1:2!)

Handwritten musical score for the first system. The vocal line (Els) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "bü - ser Traum so qual - voll, so schwer". The piano accompaniment includes parts for Contrabass (Contrad.), Trumpet (Trpt.), Trombone (Sbr.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc. Hp. 2). The score includes dynamic markings such as *mp*, *dim.*, and *p*, and performance instructions like *poco accel.* and *(1:2!)*. There are also triplets and slurs indicated.

Ziemlich langsam

Elis

Handwritten musical score for the second system. The vocal line (Elis) is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "Prinz und Prin zessin Elis und Els, die beiden hin der von".

EX  
214

Handwritten piano accompaniment for the second system. It includes parts for Cello/Double Bass (Vc.), Flute (Fl.), Horn 3 (Hp. 3), Horn 2 (Hp. 2), Clarinet (Cl.), Bassoon (Fag.), and Trombone (Sbr.). Dynamic markings include *pp*, *ppp*, and *ppp*.

Handwritten musical score for the third system. The vocal line (Elis) is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "Traum - königs Gnaden".

Handwritten piano accompaniment for the third system. It includes parts for Violin (Vln.), Viola (Vla.), Cello/Double Bass (Vc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Trombone (Sbr.). Dynamic markings include *pp*, *ppp*, and *ppp*.

SCHREKER: IRRELOHE,  
ACT 1, VORSPIEL

Straff, mässiges Tempo

EX  
215

IRRELOHE, ACT 1

Mässig (in zarter Bewegung)

EX  
216



(IRRELOHE)

Sehr langsam

Christobald

riten. *lunga*

a tempo

[cont'd]

Lang, lang ist's her!

's ist fin-ster schon,

*poco rit.*  
mach' dich Licht, mei. Jung!

IRRELOHE

ACT I, SC. 2.

Etwas gewichtiger [Breit ausströmend]

Früheres Tempo [Mässig]

EX. 217

[Contad.]

Handwritten musical score for a scene. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The score is divided into four measures. The first measure is marked 'Voa.' and 'Cassa, Clavico'. The second measure is marked 'dim. + Ver. T. ppr'. The third measure is marked 'mf' and 'mp'. The fourth measure is marked 'riten.' and 'dim.'. There are various musical notations including notes, rests, and dynamic markings.

Se. 3. (Finken, Straußbusch und Ratzekohl treten auf, der erste mit einer Klarinette, der zweite mit einem Horn unter dem Arm, der dritte mit einer Bassgeige am Rücken.)

Ziemlich bewegt

Handwritten musical score for a scene. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The score is divided into four measures. The first measure is marked 'Mundharmonika' and 'Fl., Cornetto'. The second measure is marked 'Cello, Hr., Gitarre'. The third measure is marked 'Trommel'. The fourth measure is marked 'Trommel'. There are various musical notations including notes, rests, and dynamic markings.

SCHREKER: DER SINGENDE TEUFEL, ACT 1, OPENING

(1: 57-72) [Bei geschlossenem Vorhang auf der Bühne]

EX. 218

Handwritten musical score for a scene. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The score is divided into four measures. The first measure is marked 'Regal (Schnarrorgel) auf der Bühne.' There are various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a scene. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The score is divided into four measures. The fourth measure is marked 'VORHANG'. There are various musical notations including notes, rests, and dynamic markings.

[Mehr und mehr bewegt]  
Pater Kaleidos

65

EX.  
219

Musical score for measures 64-65. The score is written for three staves: Bass, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Un-ge-heuer brü-ten im Cha-os. Scin-densbleich er-starr-ten die Mön-che,". The notation includes various notes, rests, and dynamic markings such as *sf* and *sf*. There are also some handwritten annotations like "Trio." and "sc." above the notes.

Musical score for measures 66-67. The score is written for three staves: Bass, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "wenn aus je-res Ge-wöl-bes Tie-fe näch-ten em-fer-drang ein furcht-ba-". The notation includes various notes, rests, and dynamic markings such as *mf* and *sf*. There are also some handwritten annotations like "Sgt. R. Cl. Bass." and "Gr." above the notes.

Breit

70

Musical score for measures 70-71. The score is written for three staves: Bass, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Tö-nen. Seiner Zeit weit vor-aus er wurde ver-kannt". The notation includes various notes, rests, and dynamic markings such as *mf* and *sf*. There are also some handwritten annotations like "W.W." and "Star" above the notes.

EX. 220

Wuchtig

Sr. Hns marcato

EX. 221

Sehr rasch  
Chor der Gesellen

Tens 12 2

Basses 12 2

Vive le geus is nu de loes, is nu de loes, is nu de loes!

Segs, W.W.

Spieltied: Etwas auf neues Tempo gespannt (previously: Molto Allegro vivace)

Chor der Kinder und Schiffszungen.

EX. 222

Hns

Bns.

Klein, Klein, Kleu-ter-ken, was

Erneu.

DER SCHMIED VON GENT

kust du auf der Stra - sse? Du darfst ja dich nicht Un-fug trei - ben. Schimpfen wird die Mut-ter dein, dein

[Cont'd]

Va - ter wird dich schla - gen. Geh du nur nach Haus!

Sehr getragen. EX. 223

*Smee*

Nun bin ich gerächt. Doch der Le - ben ist mir vergällt. Kein Groschen im Haus. Den Kummer der

*cap ten tenuto*

*Vla*

*ca.*

Frau kann ich nicht mehr er - wa - gen. Kei - ne Ar - beit! Wie ein Ver - lor - ner irr ich um - her!

*f*

*mp*

*Sax.*

*espr.*

Keine (heulend) Leer die Schmiede

DER SCHMIED VON GENT

L'istesso tempo (sehr getragen)

EX. 224

Musical score for Example 224, featuring piano accompaniment and vocal lines. The score includes staves for Piano (Pf., Vln. Glasp.), Violin (Vh.), Viola (Vcl.), Cello (Cl.), and Cymbal (Cymbal). The tempo is marked 'L'istesso tempo (sehr getragen)'. The key signature has one sharp (F#).

[Ruhiges Marschtempo (Gemessen)]

Frau [entsetzt]

EX. 225

Musical score for Example 225, featuring vocal lines and piano accompaniment. The tempo is marked '[Ruhiges Marschtempo (Gemessen)]'. The key signature has one sharp (F#). The lyrics are: 'Das gehört nicht hier, hier, lie-be Leu-te gehen derwärts!'. The score includes staves for voice (Hns.), piano (Hns.), and strings (Vln., Vcl.).

EX. 226

Musical score for Example 226, featuring vocal lines and piano accompaniment. The tempo is marked 'Ruhiges Marschtempo (Gemessen)'. The key signature has one flat (Bb). The lyrics are: 'Und die Jah-re, sie ren-nen, weiss nicht, wo die Zeit hin-kommt. A-ber, Mann-- hast doch Abwechslung ge-rug!'. The score includes staves for voice (Hns.), piano (Hns.), and strings (Vln., Vcl.).

DER SCHMIED VON GENT

Andante religioso EX. 227

Fl.  
Bsn. 2 octavas inferior  
pp  
Star + Ubrps  
[Ritornell]

EX. 228 → Tenors

EX. 229

Etwas gemessen

Bass drum roll  
Tam-tam  
Gong  
Horn-Timp.

EX. 230

Pastacaglia [Etwas gemessen]

Viol. Vc.  
C.B.  
Cymbale

Viol. Vc.  
C.B.  
Cymbale

DER SCHMIED VON GENT

EX. 231

Langsam

Musical score for EX. 231, 'Langsam'. It consists of three staves. The top staff is for Piccolo, Flute, Xylophone, and Gong. The middle staff is for Trombones (Trbn.). The bottom staff is for Violins (Vcl.). The music is in 5/4 time and features various dynamics and articulations such as *ff*, *gliss.*, and *rit.*.

EX. 232

Sehr getragen (Lento)

Musical score for EX. 232, 'Sehr getragen (Lento)'. It consists of two staves. The top staff is for Bassoon (Bsn.). The bottom staff is for Horn (Hrn.). The music is in 3/4 time and features a *p* dynamic.

EX. 233

Ziemlich flott

Musical score for EX. 233, 'Ziemlich flott'. It consists of two staves. The top staff is for Bassoon (Bsn.). The bottom staff is for Violin (Vcl.), Cello (Cb.), Harp, and Tambourine. The music is in 3/2 time and features a *p* dynamic.

Continuation of the musical score for EX. 233, 'Ziemlich flott'. It consists of two staves. The top staff is for Bassoon (Bsn.). The bottom staff is for Violin (Vcl.), Cello (Cb.), Harp, and Tambourine. The music is in 3/2 time.



DER SCHMIED VON GENT

EX. 234

Handwritten musical score for EX. 234. The score is in G major and 2/4 time. It features a woodwind section (Flutes, Clarinets, Bassoons) and a string section. The woodwinds play a melodic line with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings such as *pp*, *f*, and *sfz*.

EX. 235

Handwritten musical score for EX. 235, titled "Chorus, h. d. Sz. Sopranos 1 and 2". The score is in G major and 2/4 time. It features vocal parts for Sopranos 1 and 2, Tenors 1 and 2, and Bass 1. The vocal parts are written in a simple, rhythmic style. The score includes dynamic markings such as *p* and *f*.

EX. 236

Handwritten musical score for EX. 236, titled "SCHOECK: PENTHESILEA". The score is in G major and 2/4 time. It features a woodwind section (Flutes, Clarinets, Bassoons) and a string section. The woodwinds play a melodic line with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings such as *pp*, *f*, and *sfz*.

Handwritten musical score for EX. 237, titled "Penthesilea". The score is in G major and 2/4 time. It features vocal parts for Penthesilea and a string section. The vocal parts are written in a simple, rhythmic style. The score includes dynamic markings such as *pp*, *f*, and *sfz*.

Lyrics:   
 im blutigen Feld der Schlacht muss ich ihn suchen, den Jüngling, den ich liebte.   
 sus er kur   
 und ihn mit ehernen Armen mir er-greifen   
 dan diese Weiche fangen soll Brustene

HEGER: DER BETTLER NAMENLOS

EX. 238

[Grave alla marcia funebre]

Act 2, Sc. 3

O ich elender Mann, was ward ich noch al-les er-dul-den!

EX. 239

Der Kirt

Kraftvoll und mit Grösse

Act 1, Sc. 1

Wo-ge rauscht auf, Wo-ge rint ab

EX. 240

Königin

Act 2, Sc. 2

Er war der kühn-este, gütig-este, der lis tig-süe und stärkste al-ler Hel- den.

[Freudig bewegt] Königin

Act 3, Sc. 4

EX. 241

Er kehrt heim ich hab' ihn nicht er kömmt

Schaffnerin

Act 3, Sc. 4

EX. 242

Der na- men lo- se frem- de Bett-ler, er spennt das Horn voll- an- set der Be- frei- ung kn- he's Werk.

EX. 243

Kraftvoll und heldisch (♩ = 66)

Act 2

EX. 244

Lento misterioso (♩ = 58)

Act 2, Sc. 1 (Frühämmerung, Sternhimmel, unmittelbares Licht)

EX. 245

Langsam und stockend (♩ = 60)

Der fremde Freier (vom Schreck gelähmt)

Handwritten musical score for 'Der fremde Freier'. The score is written on three staves. The top staff is a bass clef with a treble clef sign above it, containing a series of notes with a *pp* dynamic marking. The middle staff is a treble clef with a *pp* dynamic marking, containing a melodic line with various accidentals. The bottom staff is a bass clef with a *pp* dynamic marking, containing a bass line with various accidentals. The lyrics 'Wer ist der Mann, der dort im f...len' are written below the top staff. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for 'Licht te steht?'. The score is written on three staves. The top staff is a bass clef with a treble clef sign above it, containing a series of notes with a *pp* dynamic marking. The middle staff is a treble clef with a *pp* dynamic marking, containing a melodic line with various accidentals. The bottom staff is a bass clef with a *pp* dynamic marking, containing a bass line with various accidentals. The lyrics 'Licht te steht?' are written below the top staff. The score includes various musical notations such as notes, rests, and accidentals.

EX. 246

Ziemlich schnell (äußerst präzise und rhythmisch) (♩ = 126)

Handwritten musical score for EX. 246. The score is written on two staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line with various accidentals and triplets. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with various accidentals. The score includes various musical notations such as notes, rests, and accidentals.

EX 247

Geiragen

*p* sehr ausdrückvoll

later (liv 29f.)

*ff*

Cl. in A  
V. C. B. Bass

EX 248

Lento

Chor. is (unseen)

A  
T  
B

Gott, heilender Gott!

Cl. in A

*pp*

Timp. C. D., B. D., Gymb., Tam-tam

EX 249

Sehr ruhig

EX 250

[Etwas bewegter (aber immer sehr ruhig)]

*p*

Timp. 3 (or)

Vins

# ALKESTIS

## EX. 251

### Alte Sklavin

wenn einer andern er herun-ter schickt stößt sei-ner da- bar ei- nen, der so will!

## Chorus EX. 252

(Aus dem Hause kommt Alkestis an Admet gelehnt.  
Die Kinder. Orenennen.)

hei- lender hei- lender Gott

## EX. 253

### Sehr ruhig

ALKESTIS

[contnd.]

[Sehr ruhig]

Alkestis (mit wärmsten Ausdruck)

EX. 254

Feierlich (♩ = 54)

(Priesterinnen kriechen zum Altar)

EX. 255

[Sehr breit] ♩ = 63

(In dem offenen Tore erscheinen Priester)

EX. 256

# ALKESTIS

Viel breiter (♩ = 72)

(Beginn der Aufzählung. Hieratisch. Sklavinnen mit Eseln und Krügen).

EX. 257

*f pesante*

Trbn.

Traueresänge. [Pesante] (♩ = 80)

EX. 258

S. A.

*f* T. B.

Sie fah- ren im he- hen Wa- gen der Le- bens mit stä- zen Stir- nen den Hun- der weg

EX. 259

S

T<sub>1</sub>

Wir dü- ren nicht fra- gen, wir kön- nen mit far- sen! O bre- chei wie Früch- te, um-  
schlin- get ein- an- der

*Piu mosso*

EX. 260

Vnc

*fp*

EX. 261

EX. 262

Trbn.

leading to



ALKESTIS

[contad.]

Handwritten musical score for EX. 263. It features a piano part with a treble clef and a 5/8 time signature, and a bass part with a 5/8 time signature. The piano part includes dynamics like 'f' and 'p' and markings for 'T. ins.' and 'k. ca.'. The bass part includes 'Piu mosso' and 'T. ins.'. There are also some handwritten notes like 'Piu mosso' and 'T. ins.'.

EX. 263

[Toco più mosso]

Herakles

EX. 264

Handwritten musical score for EX. 264, titled 'Herakles'. It is a single-line bass staff with a 2/4 time signature, followed by a 3/8 time signature, and then a 2/4 time signature. The notes are simple, with some slurs and accents. Below the staff, there are some handwritten notes like 'la la la la'.

EX. 265

Handwritten musical score for EX. 265, titled 'Andante'. It features a piano part with a treble clef and a 5/8 time signature, and a bass part with a 5/8 time signature. The piano part includes dynamics like 'p' and 'f' and markings for 'F. ins.'. The bass part includes 'Vc. pizz.'. There is a handwritten note: '(identical with bars 552-4 f. op. 1 first rest in first bar)'.

EX. 266  
[Sehr breit]

Handwritten musical score for Example 266, titled "[Sehr breit]". It consists of three staves. The top staff is in treble clef with a 3/4 time signature, containing notes and rests with dynamics like *p*, *a.*, *Bn.*, and *espr.*. The middle and bottom staves are in bass clef with a 3/4 time signature, featuring long, horizontal lines representing sustained notes or chords. There are various accidentals and dynamic markings throughout.

EX. 267

Außerst ruhig

Alkestis. (wie aus tiefstem Traum erwachend.)

Handwritten musical score for Example 267, titled "Alkestis. (wie aus tiefstem Traum erwachend.)". It consists of three staves. The top staff is in treble clef with a 6/4 time signature, containing notes and rests with dynamics like *pp*, *pp*, and *rit.*. The middle and bottom staves are in bass clef with a 6/4 time signature, featuring long, horizontal lines representing sustained notes or chords. There are various accidentals and dynamic markings throughout.

Handwritten musical score for Example 268, titled "feierlich". It consists of three staves. The top staff is in treble clef with a 3/4 time signature, containing notes and rests with dynamics like *p*, *pp*, and *rit.*. The middle and bottom staves are in bass clef with a 3/4 time signature, featuring long, horizontal lines representing sustained notes or chords. There are various accidentals and dynamic markings throughout.

EX. 268 feierlich

Handwritten musical score for Example 268, titled "feierlich". It consists of two staves. The top staff is in treble clef with a 3/4 time signature, containing notes and rests with lyrics: "Stimmt an, stimmt an den Lob- gesang! He rak - tas, dir Sei Ruhm - und Preis!". The bottom staff is in bass clef with a 3/4 time signature, containing notes and rests. There are various accidentals and dynamic markings throughout.

ALKESTIS

[Poco pesante] EX. 269

Admet

Mir ist auf er - legt, so

The first system of the musical score consists of three staves. The top staff is the vocal line for Admet, written in 4/4 time with a key signature of one flat (B-flat). The lyrics are "Mir ist auf er - legt, so". The middle staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes. The bottom staff is the bass line, also in 4/4 time, with a key signature of one flat. The piano part includes dynamic markings such as *p* and *mp*, and articulation marks like accents and slurs.

könig - lich zu sein, dass ich ver - ges - sen kön - ne

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "könig - lich zu sein, dass ich ver - ges - sen kön - ne". The vocal line shows a change in tempo and dynamics, with markings for *mp* and *f*. The piano accompaniment continues with its intricate rhythmic patterns, including triplets and sixteenth notes. The bottom staff is the bass line, maintaining the 4/4 time signature and one flat key signature. The piano part includes dynamic markings such as *f* and *mp*, and articulation marks like accents and slurs.

all mein eig - nes Leid!

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "all mein eig - nes Leid!". The vocal line shows a change in tempo and dynamics, with markings for *mp* and *f*. The piano accompaniment continues with its intricate rhythmic patterns, including triplets and sixteenth notes. The bottom staff is the bass line, maintaining the 4/4 time signature and one flat key signature. The piano part includes dynamic markings such as *f* and *mp*, and articulation marks like accents and slurs.

EX. 270

ALKESTIS

Admet

Breit

Handwritten musical score for Admet's first system. It features a vocal line in 4/4 time with lyrics: "Und doch best deines Herzens Herz, Alkestis hier drin, und sol'cher Aufschwung,". The accompaniment includes Violins (Vln.), Horns (Hn.), and a Cello/Double Bass (Cb./Bass) part. Dynamics include *f* and *pp*.

Handwritten musical score for Admet's second system. The vocal line continues with lyrics: "sol'che Träume, die ohne dich in dieses Blut nie kamen...". The accompaniment includes Violins (Vln.), Horns (Hn.), and a Cello/Double Bass (Cb./Bass) part. Dynamics include *f*, *pp*, and *dim.*

EX. 271

WELLESZ: DIE BAKCHANTINNEN, ACT 1, SCENE 1

Bewegt: (bars 1-7 Bewegt)

Handwritten musical score for the Bacchantines. It features two violin parts (Vln. 1 and Vln. 2) and a Cello/Double Bass (Cb./Bass) part. The tempo is marked "Bewegt". Dynamics include *f* and *p*. The score is in 6/4 time.

DIE BAKCHANTINNEN,  
ACT 1, sc 1

EX. 272

Chor der asiatischen Mänaden

Sopr. I & II

Von A-si-ens Er-de vom hei-li-gen Ber-ge

Alto

W.W. Hr.c. Trpts. Trbn. Vcllo. Viola. Vcllo. Bass.

EX. 273

sc. 1

Ruhiger (ekstatisch)

Alto

Sin-gen will ich dem Gou-

Hr.c. Hr.v. Hr.c. Hr.v.

*cresc.*

EX. 274

DIE BAKCHANTINNEN  
ACT 1, Sc. 1

Ruhiger

Einzelne Mänaden (3 Soli)

Se- li- ger Hei- mat hei- li- ge Höhn wo zu erst sei- ner

Kleiner Chor  
Soprano II (legit. einst.)  
Alto  
Se- li- ger Hei-

Fl.

The musical score for EX. 274 consists of a vocal line with lyrics, a piano accompaniment, and a flute part. The vocal line is in a soprano register and features a melodic line with some grace notes. The piano accompaniment is in a simple, rhythmic style, and the flute part provides a melodic counterpoint.

Fis- te Schall lock- te der Schwär- menden Chor

mat hei- li- ge Höhn  
Chor. 5 II

The continuation of the musical score for EX. 274 shows the vocal line continuing with the lyrics "Fis- te Schall lock- te der Schwär- menden Chor". The piano accompaniment and flute part continue with their respective parts.

EX. 275 [Wieder bewegt]

Sc. 1

Bak- chos! Bak- chos! Sich uns hier an der Mut- ter Gro!

Vlns

Mng

The musical score for EX. 275 features a vocal line with lyrics, a piano accompaniment, and a violin part. The vocal line is in a soprano register and features a melodic line with some grace notes. The piano accompaniment is in a simple, rhythmic style, and the violin part provides a melodic counterpoint.

[Breit] Frei! EX. 276

DIE BAKCHANTINNEN, ACT 1, SC. II

Dionysus

Mä-na-den Hoch-ge-weih-te Schar, bleib auf!

EX. 277

ACT 1, SC. II

Hetzig bewegt

*f* (unterhalb)

*vc. c. b.*

*tr. w.*

*tr. br.*

EX. 278a

DIE BAKCHANTINNEN,  
ACT 1, SC. III

[Bewegt]

Musical score for EX. 278a. The top staff is a vocal line with a 'c.a.' marking above it. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked [Bewegt].

EX. 278b

sc. III

Musical score for EX. 278b. It includes a Violin (Vinc.) part, a vocal line (Hn), and a piano accompaniment. The key signature has two flats, and the time signature is 2/4. The music is marked [Bewegt].

EX. 279

sc. III

[Allmählich noch mehr zurückhalten]

Musical score for EX. 279. It features five vocal parts: Soprano I, Soprano II, Tenor I, Tenor II, and Bass III, along with a piano accompaniment. The key signature has two flats, and the time signature is 2/4. The music is marked *zart p*. The lyrics are: "Festlich geschnückt mit Kranz und Stab! Sei, re- si- ss;". There is a stage direction in brackets: "[Hier Stimme ist ein Leuchten!]".



EX. 280

DIE BAKCHANTINNEN,  
ACT 1, SC. IV

Bass I *pp* *bp.* *Alto*

Tei - re - si - as! Er hört uns nicht!

Bass II *pp* *bp.* *bp.* *bp.* *Ten. I*

Tei - re - si - as! Er hört uns nicht!

Bass III *pp*

EX. 281

sc. IV

[Noch langsamer.] Sehr ruhig

Teiresias

Op - fert, op - fert und be - let!

Bass Cl. *p*

Str.

EX. 282

ACT 1, SC. V.

Lebhaft bewegt

Pentheus

ihr da, was giebt? Was soll dies tun?

W.W. *[f]*

Stgs

Timpani *f* 3

DIE BAKCHANTINNEN, ACT 1,  
SC. V

EX. 283

[Etwas schneller]

Pentheus

der fre-che, fass' ich ihn, dann er-riet bald sein Thyr- - sos-schwingen!

*Stgs*

EX. 284

[Etwas bewegter]

SC. VI

Kadmos

Die Göt-ter! die Göt-ter! Sie sind die Richter unserer Ta-ten

*Wm. brass*

*Vc. Ca. bsn. vln. clarinet*

EX. 285

Sehr heftig

SC. VI

Pentheus

Geh du zu Bak. das Fest, be-hör-ter Greis, [und] nimm zum Führer dir der Pflanz-Seher]

*Stgs*

*mf*

EX. 286

Sehr ruhig

[da steht Dionysos auf den Stufen  
des Palastes]

DIE BAKCHANTINNEN, ACT 1,

SC. VII

Pentheus (heftig)

Dionysos (leise, aber bestimmt) Wer ruft? [Wer wagt mit meinem Namen mich zu rufen?]

Pen- theus!

Fl. #2, Cl. #0, Trp. pp, Strg. #1, Strg. #2, B.C., Psn. #0

EX. 287

Breit

SC. VII

Dionysos (ruhig)

Nicht bin-det mich das Recht, das dir giebt. Pentheus, ein Freund tret ist zu dir

WV. #0, Solo. Vla. #0, Trbns. #0

EX. 288

[Bewegter]

SC. VII

Dionysos

Den Tag ist da, Ver-bien de-tur! Zu En-ge dei-ne Tä-ter

Str. #0

DIE BAKCHANTINNEN,  
ACT 1, SC. VIII

EX. 283

[Sehr bewegt]

Agave (hastig)

(ausdrückend)

Musical score for Ex. 283. The vocal line is in 2/4 time, starting with a rest followed by a triplet of eighth notes and a half note. The piano accompaniment consists of two staves: the right hand in 2/4 time with chords and the left hand in 4/4 time with a rhythmic pattern of eighth notes. Handwritten annotations include 'u.w.', 'Hms', and '3F; Trpb cor sord.'.

Wer tat den Schrei? —

EX. 290

[Etwas breiter]

Sc. VIII

Agave (ekstatisch)

Musical score for Ex. 290. The vocal line is in 2/4 time with lyrics: 'So war des Orpheus Sang er füllt von den Göttern'. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady eighth-note pattern in the left hand. Handwritten annotations include 'f', 'p', and 'u.w. Hms'.

So war des Orpheus Sang er füllt von den Göttern

Continuation of the musical score for Ex. 290. The vocal line continues with lyrics: 'J walten der Erwekung, da sei ne Seele Eu-ri-di-ke ri-f'. The piano accompaniment continues with the same rhythmic patterns. Handwritten annotations include 'p', '3', and 'u.w. Hms'.

J walten der Erwekung, da sei ne Seele Eu-ri-di-ke ri-f

EX. 291

Sehr ruhig

Adagio (in Erinnerung versunken)

(schmerzlich, zart)

DIE BAKCHANTINNEN

ACT 1, SC. IX

Musical score for EX. 291. The vocal line is in 3/4 time, with lyrics: "Mich dünkt - da war ein Kind, ein schöner Knabe,". The piano accompaniment includes parts for Oboe (ob.), Bass Clarinet (Bass Cl.), Horns and Violas (Hr., Vcl.), and Violins (Vcl.). Dynamics range from piano (p) to pianissimo (pp).

[der lag in diesen Armen, Lächeln atmete sein Mund...]

EX. 292

Schnell. Heftig

ACT 1, SC. X

Musical score for EX. 292. The score is in 6/8 time and includes parts for Woodwinds (W.W.), Trumpets (Trpts c.s.), Horns (Hrns), and Strings (Str.). Dynamics range from piano (p) to fortissimo (fff). The score includes various articulations and dynamic markings.

EX. 293

Sehr langsam

ACT 2, ORCH. INTRO.

Musical score for EX. 293. The score is in 5/4 time and includes parts for Woodwinds (W.W.), Horns (Hrns), and Strings (Str.). Dynamics range from piano (p) to fortissimo (fff). The score includes various articulations and dynamic markings, with a tempo change from ritardando (rit.) to a tempo.

EX. 294

[Noch bewegter]

[Pentheus hoch aufgerichtet, finster]

DIE BAKCHANTINNEN,

ACT 2, SC. 1

Pentheus (gross)

Mein Weg führt durch das

Vns.

fp

Bass Cl., Bsn., Strk.

Grau- en die ser Nacht

Hr. c. s.

Vns.

Bass Cl., Bsn., Strk.

EX. 295

Etwas ruhiger

ACT 2, SC. 1

EX. 295

Timp. stop

turning to 5/4

[Bewegter]

Agave (ruft an)

ACT 2, SC II

Bak- chos! Bak- chos!

Cl.

mf Vlns. (pizz)

Bsn., C.

EX. 297

DIE BAKCHANTINNEN  
ACT 2, SC. II

Viel breiter  
Agave

Chor der Bakchantinnen  
(h. d. Sz., aber ganz nahe)

Musical score for Ex. 297. It consists of three staves. The top staff is a vocal line with lyrics: "Bak- chas! Bak- chas! A-h". The middle staff is a piano accompaniment with markings: "mf w.w. Hns. Fig. (as in Ex. 271)". The bottom staff is a bass line. The time signature changes from 3/2 to 6/4.

EX. 298

ACT 2, SC. II

Sehr ruhig

Ino

Musical score for Ex. 298. It consists of three staves. The top staff is a vocal line with lyrics: "Schaut hin- ab! Was be-". The middle staff is a piano accompaniment with markings: "P", "Cl. C.A.", "3 Hns.", "mf". The bottom staff is a bass line. The time signature is 4/4.

EX. 299

ACT 2, SC. II

Sehr bewegt (Allegro agitato)

Die Bakchantinnen

Musical score for Ex. 299. It consists of four staves. The top staff is a vocal line with lyrics: "Auf, auf, Hin- de der W. t! weft er auf ihn, zer- rei- sset den Frev- ler!". The middle staff is a piano accompaniment with markings: "Cl.", "3 Hns.", "f [sehr rhythmisch]". The bottom staff is a bass line with markings: "Stg. kmp.", "Trpts", "Brassola". The time signature is 3/4.

EX. 300

DIE BAKCHANTINNEN,  
ACT 2, SC. III

[Sehr breit (Largo)]

Agave (mit stärkster Empfindung, aber nicht zu langsam!)

O du, mein Kind ge-storben alt-zu-früh! hinab-gestossen

in die Nacht durch mei-ne, nicht durch dei-ne Schuld!

EX. 351 Ruhig gehendes Zeitmass ACT 2, SC. IV.

We-he der Men-schen un-ter-her-her-gar-wei-ten

Sehr breit Dionysos (in priesterlichem Ernst)

We-he der Men-schen un-ter-her-her-gar-wei-ten



EX. 302

[In ruhig gehender Bewegung; aber breiter]

Chor der asiatischen Mänaden

DIE BAKCHANTINNEN  
ACT 2, SC. IV

[Sehr ruhig]

S1  
S2  
A1  
A2

O du Gewalt-tiger, Strah- lend-leuchtender, weit-hin tref-fen-der furcht-bar-er Gott!

pp Vio. trem.  
p  
p  
Ben.  
Hr.

EX. 303

KRENEK: ORPHEUS UND EURYDIKE  
ACT 3, SC. III

Picc.  
Xylophone  
Vn. I.

EX. 304

ORPHEUS UND EURYDIKE, ACT 3, SC. I

[Più vivace!]

4 Tromps  
Hns  
Full orch.

ff [sempre marcato] ff stral'end sempre senza cuor.  
dim sempre

KRENEK : ORPHEUS UND EURYDIKE

EX. 305

[Largo maestoso]

(a)

1, I.

(b)

3, III

(c)

Andante grave 1, III

Musical score for Example 305. It consists of two systems of staves. The first system shows a piano part (piano) and a flute part (Fl. oboe). The piano part has dynamic markings of *mp* and *pp*. The flute part has dynamic markings of *f* and *ff*. The second system shows a piano part with dynamic markings of *ff* and *ff*. There are also some handwritten notes and markings, including "F. oboe" and "F. oboe".

EX. 306

ACT 1, SC. 7

Eurydike (laut)

Musical score for Example 306. It features a vocal line for Eurydike (loud) and piano accompaniment. The vocal line has the lyrics: "Du lang Er. war te ter! Dein Kopf sich neig- te in der Fahrt zu". The piano accompaniment includes parts for Harp, Viola, and Violoncello (Vc.).

Continuation of the musical score for Example 306. The vocal line has the lyrics: "-rück für Erin - te ich: ge- non man hab!". The piano accompaniment includes parts for Violoncello (Vc.), Viola, and Violoncello (Vc.).

ORPHEUS UND EURYDIKE,  
ACT 1, SC. I.

EX. 307

Allegro vivace

EX. 308

ACT 1, SC. I

Quasi adagio

EX. 309

ACT 1, SC. II.

Lehras gemessen - 3 Furien (leise)

Mit ei-nem Auf-trug von Ha-des  
(alle vicino e cello recampi in oct-vas)

EX. 310

ACT 2, SC. III

EX. 311

ACT 1, SC. III

Schleppend  
Chor (in Matrosen)

1. Furie (leise)  
So nüt-ze die Nacht!

2. Furie (leise)  
So nüt-ze die Nacht!

3. Furie (leise)  
So nüt-ze die Nacht!

Vln  
[A]  
mp  
pp  
tam tam

EX. 312  
[Lento assai]

ORPHEUS UND EURYDIKE  
ACT 1, SC. II

1. Furie (zu Psyche)

Klei-nes Fräu-lein, als Zo-fe möcht ich mich bei euch ver-din-gen.

Allegro EX. 313

Sostenuto  
Psyche (weint im Schlaf) frei

ACT 1, SC. II  
rit.

Trä-nen, sa-ge, was ich Sün-de, das ich zu-hör?

Allegro

Sostenuto

EX. 314 Molto sostenuto

ACT 2, SC. I

EX. 315 (a)

(b)

ACT 2, SC. I

Poco sostenuto  
Eurydike

Larghetto

Reiß den Schleier weg! Psy- che! lei-der ich, ver-gib, ver-gib- die bö-ge Zeit!

EX. 316

[Larghetto]

Eurydike

ORPHEUS UND EURYDIKE.  
ACT 2, SC. II

Oh, was ich trieb, — das lief dir in die Wege, nimm's gü- tig auf — und schenk dann zurück.

EX. 317

ACT 3, SC. III

Eurydike

largamente appassionato

(wirft die Schleier ab, nackt)

Ein nack- tes Weib tritt vor Ge- richt und Scham- ge- fühl ge- genug ent- behrt, sbringende

EX. 318

ACT 2, SC. III

Andante sostenuto

Eurydike

du nächst-mich bö- se und ich füh- le daß ich Mut- ter werde. Schonung!

EX. 319

ORPHEUS UND EURYDIKE  
ACT 2, SC. IV

[Allargando]

Eurydike *sostenuto sempre*

Largo

Handwritten musical score for Ex. 319. It consists of three staves. The top staff is the vocal line for Eurydike, marked *sostenuto sempre* and *Largo*. The lyrics are "Du hast mich be-siegt!". The middle staff is the piano accompaniment, marked *ff* and *ff* *Sys. mass*. The bottom staff is the bass line, marked *ff*. The key signature has two flats and the time signature is 2/4.

EX. 320

ACT 3, SC. I

[Vivace furioso]

Orpheus

Handwritten musical score for Ex. 320. It consists of three staves. The top staff is the vocal line for Orpheus, marked *Vivace furioso*. The lyrics are "Wüh-len in der A-sche wie ein Hund, — der Knochen sucht, nachdem Glück!". The middle staff is the piano accompaniment, marked *mp*, *Stacc*, *stacc*, and *f*. The bottom staff is the bass line, marked *mp* and *stacc*. The key signature has two flats and the time signature is 3/4.

EX. 321

ACT 3, SC. I

Poco tranquillo

Orpheus

Handwritten musical score for Ex. 321. It consists of three staves. The top staff is the vocal line for Orpheus, marked *Poco tranquillo*. The lyrics are "Wüh-kl-gers in No-der wieder mit mensch- li-cher Stim-men ir-zu tä-schen?". The middle staff is the piano accompaniment, marked *pp*. The bottom staff is the bass line, marked *pp*. The key signature has two flats and the time signature is 3/4.

EX. 322  
Tranquillo (Andante)

ORPHEUS UND EURYDIKE  
ACT 3, SC. III

Orpheus

Geist der Ver-zweif-lung versuch mich noch län-ger? (O Nachgeschmack vom Becher, der mich dürsten macht!)

*stacc.* *mp* *espr. sempre*

EX. 323

ACT 3, SC. III

Agitato molto

Eurydike

Nur lass mich hier nicht lit-ten; voll Ver-we-sung und nacht sein!

*p* *cresc.* *ritto* *sempre*

*Stacc.* *Stacc.* *Stacc.* *Stacc.* *Stacc.* *Stacc.* *Stacc.*

*timpte*

EX. 324

ACT 2, SC. III

[Tranquillo]

Die Matrosen

Klöt-ze in den Spund! In den Spund (beuhren sich wieder) Klöt-ze in dem Spund! In den Spund!

*pp* *stacc.* *pp*

*timpt*

EX. 325  
[Andantino quasi Allegretto]

ORPHEUS UND EURYDIKE  
ACT 3, NACHSPIEL

S Die Mädchen Wohl- an! Um der Stimmen willen,

A Wohl- an!

Fl. *f dolce*

Harp

S die zwei ei- nem Wort be- steht Hoff- nung!

A

*p dolce*

EX. 325 (c)

KRENEK: LEBEN DES GEFEST,  
ACT 3

[Allegretto moderato] sempre ben tenuto (sic erien!)



LEBEN DES OREST.  
ACT 3

(b)

Banjo The 1st A →  
Trp. 1  
Trp. 2  
Trbn.  
mf espr.  
mf  
T.M., 80  
3  
Leading to

(c) *Agitato, ingubre*

Act 3

3/2  
p  
B. cl.  
mf  
PF. (Gauguin)

EX. 327

ACT 3

*Andante con moto*

Vln. 1 solo  
mf  
p  
Vln.

EX. 328

ACT 1

p  
Vln.

EX. 329

ACT 1

Tenors  
Bass  
Krieg lie - ben wir!

LEBEN DES OREST  
ACT 1

EX. 330

[Allegro] Agamemnon

Ihr reißt mich zu euch wollt' ich sprechen

EX. 331

ACT 1

[Allegro moderato]

Agamemnon

Die wahr. Helden-zahl, die gro- sse Zeit meines Volks beginnt

EX. 332

ACT 1

[Allegro (festes Tempo)]

Aegisth (altn)

In seinen Ehr-geiz gröbt er sich selbst das Grab

EX. 333

[Andante affettuoso]  
Klytämnestra

LEBEN DES OREST

ACT 1

Nein! Nein, nein! — Sag, daß es nicht wahr ist! Sag!

du hast die mich nur für fern willst (du ich Orest so liebe, wie es deinem Sohne zukommt!)

EX. 334

Illoas

ACT 2 (2. Br.)

Seit dem Tode meiner Gattin bin ich kaum mehr König, bin Forscher

mehr in menschlicher und weltlicher Natur.

EX. 335

Andante (Nicht schleppen, mit Wärme)

LEBEN DES OREST  
ACT 2

Thoas

Tief im Sü- den muß ein Land sein, von dem ich viel ge- hört von Rei- zenden und

Vla. 1 & 2 solo *pp espr.*

Cl. *p* *p* *pp* *p* *f* *pp* *pp* *pp*

Schiffe lenken, die an mei- nem Strand ge- lan- det

*mf* *pp*

EX. 336

ACT 2

Larghetto

Orest

poco rubato

Von mir soll man noch hö- ren in den fern- sten Tä- gen. Was die- se al- le ein- mal ver- gessen und hin- sind,

Vcl. *mp* *mp* *mf* *p* *pp*

Cl. *mp* *mf* *pp*

EX. 337  
[Allegro agitato]

Elektra (hinter einer Säule hervor)

LEBEN DES OREST  
ACT 3 (4. BILD)

(dringend)

Der Va-ter kommt zu rück? Der Va-ter kommt zu rück?

Legisti (basso) ek-ke!

espr. f p B.C. sf.

EX. 338

Cry passione (musso) Klytämnestra

A-ga-mem-noi. kehrt zu rück Ich habe Angst vor ihm! [Er war meine Gatte!]

Vln. 1 p. f p mf > p

Vln. 2 p. f p

Bass

[Allo spassionato] Elektra

EX. 339

Agamemnon

Hinter den Säulen schleichen sie und denken Bö-ses her-zu dir Ich weiß es

Vlns. 1+2 p. f

Trbn.

wohl!

f

Trbn.

EX. 340

LEBEN DES OREST,  
ACT 3

Andante comodo [Orest tritt langsam von unten auf]

Orest  $\sharp \sharp$

Es ist A- bend, und ich wand' re ü- ber berg und durch Tal.

2. Vn. c. s. *pizz. c. s.*

1. Vn. c. s. *pp espr.*

*leg. C. d. pizz. p dolce*

EX. 341

ACT 3

Alliegretto comodo

Ein Hirte (als Singschütze gegen den Abendhimmel sichtbar, an Rande des Hügel)

Zehntausend Vög-lein flie- gen in Herbst- u- ber das land süd- wärts, Süd- wärts.

Chor h. d. Sz.

Alto *mf*

Tenors *m*

Vla 1 *mf*

Vla 2 *mf*

*(instrumente optional)*

EX. 342  
Poco tranquillo  
Elektra

LEBEN DES OREST  
ACT 3

A-ga-mem-non, lie-bar Va-ter, wie gern knie' ich

Vln 1 & 2  
p [dolce] *espr*  
Vla *espr*  
Vcllo *espr*  
Vc *espr*

an dei-ner hei- - - - - li-gen Lei-che

*(colla voce)*  
*espr*  
Vln 1 & 2  
Vla *espr*  
Vcllo *espr*  
Vc *espr*

EX. 343

ACT 3

[Tempo giusto (ritto modesto)]  
Aegisti (im Chor überschreitend)

Wie. he, we. he, klagt um den Tod — des gro. ßen Kö. nigs!

Chor  
S. A.  
T. A.  
[Kannst nicht dem Teufel die.]

Staat — we. he! Ah! klagt, klagt, klagt — um den Tod

Vln *p espr*  
Vla *espr*  
Vcllo *espr*  
Vc *espr*  
Tuba *mf*  
Hrns *mf*  
Trpns, Trpa *p*

EX. 344

LEBEN DES OREST

Largamente

Klytämnestra (sterbend)

ACT 3

stg  
+Tpts

Da-ns sei ver-flucht! Auf der Er-de ru-he nie dein Fuß! Wo du bist, Sei

[ff] espr.

Trans. Tuba

stg  
Bass drum

deines Bleibens nicht, e-wig irr' her-um weil du die Mut-ter im gebracht...

ppp

long

EX. 345

ACT 4

[Allegro] Iphigenia

4/2 (rubato)

O Göt-ter, habt ihr da-zu mich hier-her geschleppt aus meiner fernem Hei-mat!

Vns  
brass

(rubato)

mf espr.

Bass Clarinet

f

p

pp

Trans.  
dr.  
Tbc.

pp



EX. 346

Andante tranquillo (faster Tempo  $\phi$ )

LEBEN DES OREST

ACT 4

Orest

Möch-te auch dies Ba-be sein, in die-ser Eis-wü-ste zu le-ben, es wä-re

Clarinett

*p* *non deciso*

Flucht vor mir selbst. Mein gan-zes Le-ben war nichts als das. Jetzt muß ich in-das.

[nach Griechenland zurück]  
[Violin enters with fugue subject]

EX. 347

Andante (envis flüchtig)

ACT 5

Orest

Schul-dig bin ich Ihr Rich-ter doch be-denkt, schul-dig ist je-der Mensch.

Vln I & 2

*p*

ACT 5

EX. 348

Aristobolus

ACT 5

Fein-samkeit ist das We-sen des Mensch-li-chen, un-er-ken-nen-bar dem.

[viv. moderato]

CONTINUO

Fl. 1 & 2

*p*

3/2

mp

trpt. solo ant.

mf cresc.

# LEBEN DES OREST

(Cont'd)

Men- schen ist der Mensch

EX. 349

ACT 5

Proco vivace

Orest

Ich wan- zer le- durchs dunk- le Tal, - die Gra- de nat- mich- kein, ge-

*p sempre, molto leggiero*

Basso 2

Phanis (Phanis)

Anastasia, Anastasia,  
Thias, + stor.

führt, die Gra- de son ge- prie- - sen und die Macht - - die sie ge-

*p* *f*

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## B. Printed material

This is set out in five sections: I Scores and texts; II General literary and historical backgrounds; III Material on modern opera in general to 1933; IV Material concerning the opera texts, including (a) authors and their works and (b) the subject of myth in its various aspects; V Material relating to specific composers, in alphabetical order of composer.

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