

in memoriam
Wolfgang Borchert

Draussen vor der Tür

Oper in 3 Akten

von
Raimund Schwedeler

(frei gestaltet nach dem gleichnamigen Theaterstück von)
Wolfgang Borchert

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Personen:

Bedemann	Tenor
Der Andere	Bariton
Das Mädchen	Sopran
Der Oberst	Bariton
Die Zirkus-Direktorin	Mezzo-Sopran
Der Tod	hoher Tenor
Gott	Bass-Bariton
Die Stimme der Mutter	heller Sopran

Orchester:

2 Flöten (2. auch Kl. Fl.)	
2 Oboen (2. auch E. H.)	
2 Clarinetten in B	
3 Fagotte (3. auch Kfg.)	
4 Hörner in F	
2 Trompeten in C	Violine I
3 Posaunen	Violine II
1 Bass-Tuba	Viola
1 Kl. Trommel	Violoncelli
1 gr. Trommel	Kontrabassi
1 Tam-Tam	
Pauken	
1 Harfe	

Draussen vor der Tür

Oper in 3 Akten

Von
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(frei gestaltet nach dem gleichnamigen Theaterstück von Wolfgang Borchert)

I. Akt
(Auf den Landungsbrücken.)
1. Bild

op. 58

2. Clarinetten in B *Tempo animato*

1. Horn in F *(wie Nebelhorn eines Elbschiffes)*

Tuba *(wie Horn eines „Ozeanriesen“)*

Violinen I & II *pp sempre*

2. Fg. *p*

Kfg. *p*

1. 2. 3. Ps. *p (weich)*

PK *p*



21 10

1. Fl. *mp*

1. Ob. *mp*

1. Fg. *mp*

2. Fg.

Kfg.

1. Hr. F 1. (Nebelhorn) *mf*

1. 2. Ps. *piu f*

3. Ps. *f*

3. Tbl. *Tb. p*

Vorhang auf! *

Pk. *p*

I VI. *pp*

II VI. *pp*

Vle. *pp*

Vc. *pp*

Kb. *pp*

* Auf den Landungsbrücken: Im Westen senkt sich die rot-goldene
 Abendsonne in die Elbe. Ihr Widerschein leuchtet auf dem Wasser.

4
24

1. Fi
1. Ob.
1. Fg.
1. Hr.F.
Pk.
Der Tod

Sei-ne Haare sind Rürz. (Die eine Bürste. Er steht ziemlich "dick" am Wasser.

> (Nebelhorn)
mf

3
p

28

1.
2. Fg.
2.
1. 2.
4 Hr.F.
3. 4.
Tb.

p

mp

3. 4. p

2. p

Der Tod

p legato

Die a-bends im Dimkeln am Wasser stehen, das sind entweder die bes-paa-re o-der

consord. mp

consord. p

div. consord. mp

consord. p

züs.

consord. p

mp

32

2 Fg

4 Hr. F

1.2. 3 Ps

Der Tod

Dich ~ ter. Ein Liebespaar kann es nicht sein, das sind im~mer zwei.

I VI II Vle Vc. Kb.



6
2 Fg.

35

4 Hr. F

3. *p* + (Nebelhorn von fern)

4. *mp* 3.

1. 2.
3 Ps.

3.

Tb.

Der Dichter ist es auch nicht. Dichter haben längere Haare. Merkwürdiger Fall,

I
VI
II

Vle

Vc.

Kb.

con sordino

div.

1. Cl. in B

2. Fg

Kfg

4 Hr F

1. 2. 3 Ps.

TE

PK.

Period

der da auf dem Ponkon, ganz merk-würdig.

F

Vi I

Vi II

Vc.

Kb.

39

p

mf

con espr.

con espr.

1.

2.

mf

p cresc.

p cresc.

1. 2.

3.

4.

(Nebelhorn mäh)

2.

pp cresc.

molto cresc.

mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

cres



8 43/9 gedehnt (nicht eilen!) || argo

2 Fl.
2 Ob.
2 Cl. in B
2 Fg.
Kfg.

4 Hr. F

2 Tr. C

1. 2. 3 Ps

Tb.

Pk.

Der Tod

I VI
II VI
Vle
Vc.
Kb.

47

2 Ob. *piu f* *allarg.* *Allegro (appassionato)*
 2. Oboe nimmt English Horn

2 Cl. mB *piu f*

2 Fg. *piu f* 2.
 Kfg. *piu f*

4 Hr. *piu f* *allarg.* *Allegro (appassionato)*
 2. *piu f* *bo* *piu f* *bo* *3.4. m.*

Der Tod *(deutlich)*
 Ein Mensch ... stirbt.

allarg. *Allegro (appassionato)*

I *mf*

VI *mf*

IV *mf*

Vle *senza sord.* *div.* *mf senza sord.*

Vc. *piu f* *mf*

Kb. *piu f senza sord.* *mf*

(Die Sonne hat sich glutrot gefärbt und geht allmählich unter...)

51

2 Fg. *cresc.* *Der alte Mann (Gott) tritt auf.*

I *senza sord.* *div. cresc.* *zils.*

VI *div. cresc.*

Vc. *cresc.*

10

55

E.H. *con espr.* *dim.* *mf*

2 Fg. *dim.* *mf*

4 Hr. F. *mf* 3. 4.

Der Tod Hal-lo, da weint

Sop. O, meine Kin-der!

Vi I *con espr.* *dim.* *mf*

Vi II *dim.* *mf*

Vcl. *dim.* *mf*

Kb. *mf*

Der Tod 59 ei-her. Wa-rum weinst du denn, Al-ter?

Gott Meine Kin-der! Weil ich es nicht

Vi I

Vi II

Vcl.

Kb.

63

Der Tod *Das ist allerdings schledt!*

Gott *an dem Rann. Oh, mei-ne Kin-der. Es sind dedi al-les*

67

Der Tod *o-he, Wer bist du denn?*

Gott *mei-ne Kin-der! Der Gott, an den kei-ner mehr*

allarg. molto allarg.



Handwritten musical score for orchestra and voice. The score is written on multiple staves with various musical notations and dynamic markings.

Instrumentation: Flute 1 (Fl.), 2nd Oboe (2. Ob.), 2nd Clarinet (2. Cl.), 2nd Bassoon (2. Fg.), Horns (Hr.), Trombones (Der Tod), Trumpets (Tpt.), Violins I & II (Vl. I, Vl. II), Viola (Vle.), Violoncello (Vc.), and Double Bass (Kb.).

Tempo and Dynamics: The tempo is marked *Largissimo*. Dynamic markings include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte).

Vocal Part (Trombones):
 Der Tod: Ich bin der Tod!
 Tpt.: glaubt. Wer bist denn du? Der Tod?

Handwritten Annotations:
 - "1. (weit entfernt)" is written above the Trombone staff.
 - "1. 2." is written above the Trombone staff.
 - "Largissimo" is written above the Trombone staff.

1. Cl. in B *Andante animato* *mf*

Gott *Andante animato*
 Du hast es gut! Du bist der neu-e Gott! An dich glau-ben

Andante animato
 I VI II Vle Vc. Kb. *mp*

2. Cl. in B *mf*

2 Fg. 1. 2. *mp*
 Kfg.

Gott
 sie. Dich fürchten sie! Dich lie-ben sie!

Vle Vc. div. Kb.



14 82 poco a poco cresc.
E. H. p r. p f cresc.

2 Fg. 1. allein 1. 2. cresc.
p poco a poco cresc.

+ Hr. poco a poco cresc. cresc.

3 Ps. + Tb. 1. 2. 3. 1. 2. 3. Tb.

Gott poco a poco cresc.
Du bist um-stöß-lich! Dich kann keiner reiznen! Keiner l'as-tern! Du bist der neu-e

Vc. Kb. p p p p p cresc. cresc.
umstöß-lich

2. Fl. 1. 2. (hinter der Bühne von weiter her) 2. allein PPPP

1. Oboe 1. allein P marcato

2. Cl. in B mf pp

2. Fg mf dim. pp

Kfg mf dim. pp

Tempo I

4 Hr. mf dim. pp 3. pp 4. b2

3 Ps. + Tb. mf dim. p

(Es ist finster geworden. Keine Sonne mehr. In der Ferne öffnet sich die Tür einer Kneipe. Wie vom Winde werden „lautes“ Lachen in der Ferne und ein Lied leise herübergeweht.)

Gott

Gott!

Tempo I

div pp pp pp pp pp

pp pp pp pp pp

pp pp pp pp pp

pp pp pp pp pp

pp pp pp pp pp



16 go

2 Fl. *pppp* *morendo*

4 Hr. *pp*

Pk. *p*

Gott

Tod, du bist fett geworden,

I Vi I

Vle

Vc.

Kb.

1. Fl.

1. ob.

1. Fg.

Pk.

Tod: Na-

Gott

rund und fett. Da-bei habe ich dich ganz anders in Erin- ne- ring.

I Vi I

Vle

Vc.

Kb.

97

1. Fl. 1. Ob. 2. Cl. 1. Fg.

1. mf 1. m. 1.2. m. 1. m.

17

Der Tod

ja, ich hab' in diesem Jahrhundert ein bißchen Fett an-ge-setzt. Das Geschäft ging gut: Ein

100

1. Fl. 1. Ob. 2. Cl. 1. Fg. 2. Fg. 1. Tr. 2 Hr. Tb.

moderato

f (gedehnt)

1. 2.

pp

pp

Der Tod

Krieg gab dem andern die Hand. Wie die Flie-gen kleben die To-ten an den

Colt

Sie er-schies-sen

I VI II Vc Kb

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fp

fp

fp

fp

fp

fp

div.

106

2 Fl.
1. Ob.
E.H.
2 Cl.
2 Fg.
Kfg.

(mf)
mf
mf
p
mf

Kfg. nimmt 3. Fagott

2. Fl.
3 Ps.

p
p
p

1. 2.
3.

Der Tod

steil und verrocknet auf der Feusterbank der Zeit.

f (trümpfierend)
Das Ge-schäft ging gut!

Gott

tau send. Und ich, kann es nicht än-dern!

2. Fl.
div.
div.
Kfg.

mf
mf
p



20 109 (Nebelhorn)

1. Hr. F *p* (entfernt)

Tod *mf* Fin-ster, fins-ter,

Gott *p* Du bist der neu-e Gott! An dir Kommt Keiner Vor-bei.

Solo die übrigen *mf*

V. I Solo die übrigen *mf*

Vc. *p*

Kb. *p*

1. Ob. *con espr.* 4. Hr. F +

4. Hr. F

Tod *cresc.* Al-ter, sehr fin-ster. Aber es glaubt é-ben Keiner an dich! Das ist é-s.

Gott *Solo cresc.* Ich bin über Gott,

Solo die übrigen *cresc.*

V. I Solo *cresc.* *div.* *zuc.*

Solo die übrigen *cresc.*

Vc. *cresc.*

Kb. *cresc.*

115 *hinter der Bühne (von sehr weit her) 2.* *ppp* *morendo* 21

2. Fl.

1. Ob.

2. Hr.F. *4.* *4.* *+* *2. (Nebelhorn sehr weit entfernt)* *4. (näher)*

Tb. *f* *morendo* *molto dim.* *fp*

Tod *Das ist es!*

Gott *an den Rei-ner mehr glaubt...* *molto dim.*

I VI *molto dim.* *morendo*

II *morendo*

Vle *morendo*

Vc. *morendo*

Kb. *morendo*

119

1. Fl. *1.* *p.* *p* *p* *p* *mf*

1. Ob. *p.* *p* *p* *p*

E.H. *p.* *p* *p* *p*

2. Cl. *1. 2.* *p* *p* *p*

2. Fg. *1. 2.* *p* *p* *p*

Hr.F. *4.* *1. 2.* *p* *p* *p*

Tb. *4.* *1. 2.* *(Ozeanriese)* *f* *p* *p* *p*

Gott *Als noch der Völker Geschick durch Sonne und Mond be-*

22 125

1. Fl. *mp* *mf* *p*

1. ob. *mp* *mf* *p*

E.H. *mp* *mf* *p*

2. Cl. *mp* *mf* *p*

2. Fg. *mp* *mf* *p*

Kfg. *p*

4 Hr. *p* *mp*

Gott

~ stimm und ster-nen ~ bil ~ der le-bens-we-ge wie ~ sen, da war ein

130 1. 2.

3 Fg. *cresc.*

4 Hr. *cresc.* *mf con espr.*

3 Ps. *p cresc.* *mp* *mf*

Tb. *cresc.*

Gott

Gott ein Gott; und der Mensch lieb-te es, daß Gott es war, der mit Rat und

2.4

141

1. Ob. *dim. p* *con espr.*

E.H. *dim.*

2. Cl. in B

3. Fg. *mp* *f* *p morendo*

4. Hr. F

2. Tr. C

3. Tr. Bb

Tb. *mf* *p*

Golt *con espr.*

Him-mel, und hast ge-löscht das Lidit, das wie Sonne und Mond die We-ge des Men-schen be-

I VI II

Vle *div. p*

Vc. *pizz. p*

Kb. *p*

140

Gott (h)

- schien und lenk-te. Nun ir-ren die Söhne und Töchter des Him-mels auf

I VI II

Vle

Vc. *ziss*

Kb. *arco*

pizz. p

151

E.H.

4 Hr. F.

Gott (h)

dunk-ler Er-de in fin-sterer Nacht, ver-ges-sen den Tag, den einst Gott ihnen schenkte, und

Vle (h)

Vc. *arco*

Kb. *arco*

con espr.

dim.

div.

molto cresc.



157

con espr. **Allegro sostenuto**

1. Ob. E.H.

2. Cl. in B.

3. Fg.

4. Hr. F.

3. Ps.

Tb.

Pk.

Colt.

I. Vi.

II. Vi.

Vcl.

Vcl.

Kb.

fp *f* *mf* *dim.* *con espr.*

1. 2. 3.

1. 2.

stürzen tiefer und tiefer den Abgrund hin ab.

Allegro sostenuto

28

16b

2 Fl.

1. Ob.

E.H.

2. Cl.

7. 3

3 Fg.

4 Hr.

F

Cott

Deriold

Handwritten musical score for orchestra and voices. The score includes staves for 2 Flutes, 1 Oboe, English Horn, 2 Clarinets, 3 Bassoons, 4 Horns, and Cello/Double Bass. It also features vocal parts for 'Cott' and 'Deriold'. The music is in 6/8 time and includes dynamic markings like 'mf' and 'p'. The vocal parts have lyrics in German.

(hinter der Bühne)

(von ferne)

O, meine Kinder!

Nacht, Alter. Pass auf, daß du nicht auch noch ins Was-ser fällst.

30

5

1. Fl. *mf dim.*

2. Cl. in B *mf dim.*

3. Fg *mf dim.*

2. Hr. F *p*

Harfe *mp*

Vorhang auf

9

1. Fl. *mf dim.*

2. Cl. in B *p > pp*

2. Fg *mf dim.*

4. Hr. F *(Nebelhorn)*

Elbe (AIF) *dim.*

Bei

Beckmann (Tenor)

Wo bin ich? Mein Gott, wo bin ich denn hier.

Harfe *mp*

1. Fl. ¹² *mf*

2. Cl. _{in B} ^{1.} *p* *mf* *dim.* *p* *mf* *mf*

3. Fg. *p* *mf* *dim.*

2. Hr. F. *p* *mf*

Elbe *mir.* Wer soll ich denn sein?

Reckn. ^(h) Bei dir? Wer bist du? Die

Hrfo. *mp* *gliss.* *mf* *gliss.*



Handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments and parts are:

- 1. Fl. (Flute 1)
- 2. Cl. in Bb (Clarinete in Bb)
- 3. Fg. (Fagott)
- 2. Hr. F. (Horn 2)
- Elbe (Voice)
- Beckmann (Voice)
- Harfe (Harp)

The music is in 4/4 time and features various dynamics such as *mf*, *f*, *dim.*, *mp*, and *p*. The Elbe and Beckmann parts include lyrics in German. The score is marked with first and second endings and includes performance instructions like *gliss.* and *dim.*.

Lyrics for Elbe:
Ja, — die El-be!

Lyrics for Beckmann:
El-be?
Beckmann: Du bist die El-be!

34

2 Fl.
 1. Ob.
 E.H.

2 Cl. in B
 3 Trg.

4 Hr. F

2 Tr. C

3 Ps. Tb.

Harfe

Elbe

Du hast wohl gedacht, ich wäre ein junges, roman-tisches Mäd-chen mit

I Vi
 II
 Vle
 Vc.
 Kb.

1. Fl. ²⁶ ^{1.} ¹² ⁸ *mf* 4 4

Ob.
 E.H. *E.H. nimmt 2. Oboe*

2 Cl.
 in B ¹² ⁸ *p* *mp* (b)

3 Fg. ¹² ⁸ 2. ⁶ *p* 3. ⁸ *p* *p*

^{1.} ¹² ⁸ *p*

^{1. 2.} ¹² ⁸ *p* *Tb. b2.*

Harfe ¹² ⁸ *p* *gliss.* *mf*

Elbe *blassgrünem Teint 2* *Typ O - phe lia.* *1. Solo Vl.* *die übr.* *die übr.* *Zus.* *mit Was-ser-rosen im*

pizz. *arco*

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38 37

2 Fl. *mf* *f* *dim.*

2 Ob. *mf* *f* *dim.*

2 Cl. in B *mf* *f* *dim.*

3 Fg. *mf* *f* *dim.* *mp.*

4 Hr. F *f* *dim.*

Elbe
die E-wig-keit, die E-wig-keit ver-brin-gen.

I VI II Vle Vc. Kb.

f *dim.*



38

2 Fg.

4

Hr.
F

Elbe

I

VI

II

Vle

Vc.

Kb.

1. Cl.
in B

4

Hr.
F

Elbe

I

VI

II

Vle

Vc.

Kb.

piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

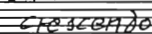
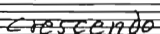
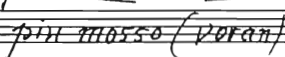
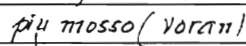
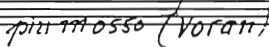
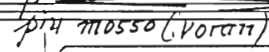
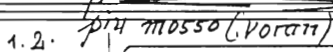
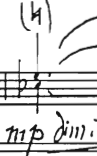
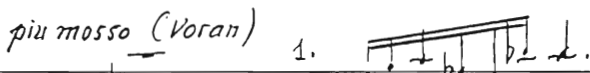
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

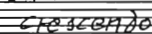
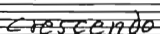
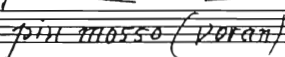
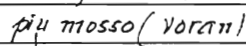
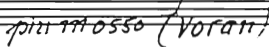
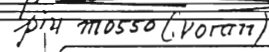
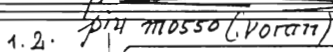
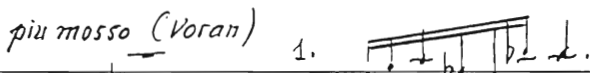
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

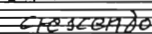
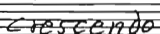
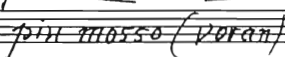
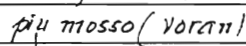
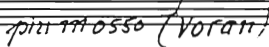
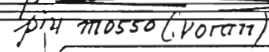
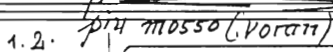
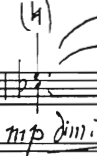
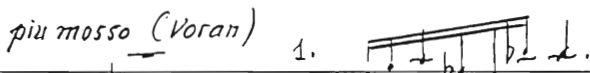
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

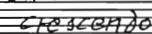
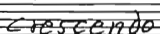
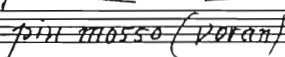
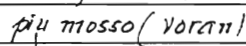
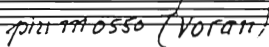
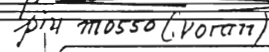
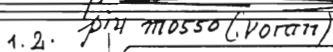
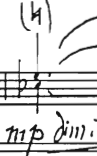
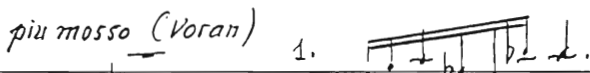
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

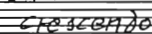
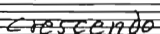
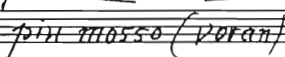
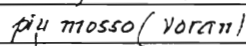
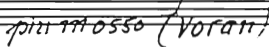
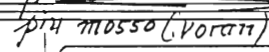
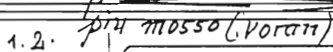
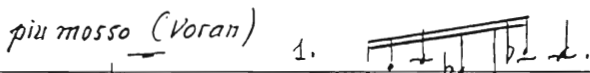
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

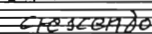
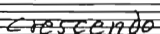
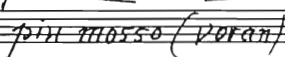
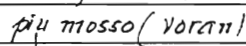
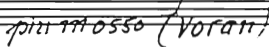
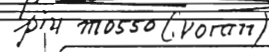
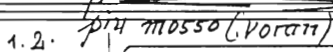
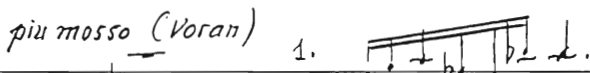
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

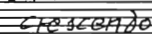
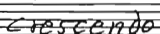
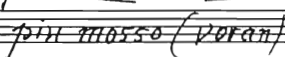
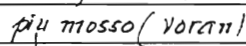
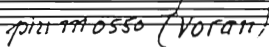
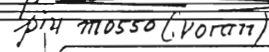
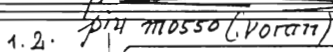
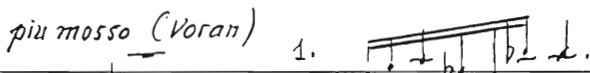
dim.

crescendo

Dim.

mp

mp



piu mosso (Voran)

1.

mp dim.

p

1. 2. *piu mosso (Voran)*

piu mosso (Voran)

piu mosso (Voran)

piu mosso (Voran)

1.

crescendo

mf

dim.

crescendo

Dim.

mp

mp

40 54

2 Fl.

2 Ob.

2 Cl. mB

3 Fg.

4 Hr. F

2 Tr. C

3 Ps.

mf

1.

2.

a 2.

normal

1. 2. 3.

Elbe

Fisch!

Was willst du hier!?

I

VI

II

Vle

Vc.

Cb.

mf

58

2 Fl. *mf dim.* *rit.* **Tempo I**

2 Ob *mf dim.* *rit.*

2 Cl. in B *mf dim.* *rit.* *1. rit.* *p*

3 Fg. *mf dim.* *rit.* *3. Fg. nimm mit Kfg.*

Tempo I

4 Hr. F *mf dim.* *rit.*

2 Tr. C *pp* *rit.*

3 Ps.

Tempo I

Harfe *pp* *gliss.* *mp*

Tempo I

Elbe *mf dim.* *rit.* *pp* *mp* *div.* *mp*

mf dim. *rit.* *f* *dim.* *p* *mp*



2 Fg. ⁸⁰ $\frac{3}{4}$ $\frac{4}{4}$ *p cresc.* $\frac{5}{4}$ *mf* *dim.*

4 Hr. F ^{1. 2.} $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *p cresc.* *mf* *dim.*

Elbe $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ ^(h) Sieh mal, fünf und zwanzig, und bei Nacht und Nebel

Becklin $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ Fünf und zwanzig.

alle *p sempre* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *p*

alle *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *p*

alle *p sempre* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *p*

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *mf* *dim.*

Elbe ⁸³ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ ins Wasser steigen, weil man nicht mehr kann.

Becklin $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Alles, alles, alles

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p* *fp* *fp* *fp* *fp*



46 86

2 Fl. $\frac{3}{4}$

2 Ob. $\frac{3}{4}$ 2.

2 Cl. m.B. $\frac{3}{4}$

2 Fg. $\frac{3}{4}$ C 2.

Kfg. $\frac{3}{4}$ Cfg.

4 Hr. F $\frac{3}{4}$ $\frac{3}{4}$ C

2 Tr. $\frac{3}{4}$ 1.

3 Ps. $\frac{3}{4}$ $\frac{3}{4}$ 1.2. 3.

Tb. $\frac{3}{4}$ C

Beckern $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

I Vi $\frac{3}{4}$ $\frac{3}{4}$

II $\frac{3}{4}$ $\frac{3}{4}$

Vle $\frac{3}{4}$ C

Vc. $\frac{3}{4}$ C

Kb. $\frac{3}{4}$ C

al - les kann ich nicht mehr. Ich kann nicht mehr hungern.

88

1
o 2

47

Handwritten musical score for piano and voice, measures 88-97. The score includes a vocal line with lyrics and piano accompaniment for piano and guitar. The piano part features complex chordal textures and arpeggiated figures. The guitar part includes a melodic line with triplets and a bass line with chords.

Beckinn.

Ich kann nicht mehr humpeln.

und vor meinem Bett stehen und wieder aus dem Haus



48 90 $\dot{a}2$

2 Fl. *dim.* *p*

2 Ob. *dim.* *p*

2 Cl. in B *dim.* *p*

2 Fg. *dim.* *p* 1.2. *p*

Kfg. *dim.* *p* Kfg. nimmt 3. Fg.

4 Hr. F *dim.* *p* 1. 2. 3. 4. *dim.* *p*

2 Tr. C

3 Ps. Tb. 1.2. 3. Tb. *p*

Harfe *Harfe* *gliss.* *p*

Bedrini *p* *gliss.* *p*

I Vi *p*

II Vi *p*

Vle *p*

Vc. *p*

Kb. *p*

raus-hümpeln, weil das Bett besetzt ist. Das Bein, das Bett, das Brot.

93 ^{1.} *mp* 49

1. Fl.

2. Ob.

2. Cl. m.B.

2. Fg.

Harfe

VI. I.

96 *p* 1. *mp*

2. Ob.

2. Fg.

Harfe

Elbe

Nein! Glaubst du et-wa, weil deine Frau nicht mehr mit dir spielen

I VI I

Vle

Vc.

Kb.

Star Nr. 24, 26 Systeme ©

rall.

rall.

rall.

(Liebevoll)

rall.

rall.

2 Fl.

2 Ob.

2 Cl
MR

3
Fg.

Elbe

I
VI
II
Vle
Vc.
Kb.

Rock Krie-chen 2 Einfach so ins Wasser jümpfen 2
Du!



52

Meno mosso

108

2 Fl. *mp*

2 Ob. *p*

2 Cl. mB *mp*

3 Fg *mp*

Meno mosso

Fl. *mp*

1. Tr. C *mp*

p *3. p.* *4. b.*

Meno mosso

Elbe *m*

Wenn al-te, die Hun-ger ha-ben, sich er-trän-ken wol-len, dann wür-de die al-te gute Er-de

Meno mosso

I VI I

Vie

Vc.

Kb.

54

1. Ob. *p*

2. Cl. *mf*

3. Fg. *p*

4. Hr. *F*

Elle: *molto con espr.*
al-len vie-ren an-ge-Krochen kömmt, dann können wir mal wie-der al-ber die Sache

I. VI *mf*

II. VI *mf*

Vle *mf*

Vc. *mf*

Kb. *mf* *pizz.* *arco p* *mf*

molto con espr. *p*

Detailed description: This is a page of handwritten musical notation for measures 54, 55, and 56. The score includes parts for 1st Oboe, 2nd Clarinet in B-flat, 3rd Flute, 4th Horn in F, Violin I and II, Viola, Violoncello, and Kontrabaß. The key signature has one flat (B-flat major or E-flat minor) and the time signature is 4/4. The music features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), along with performance instructions like *molto con espr.* (molto with expression) and *arco p* (arco piano). The vocal line (Elle) has lyrics in German: "al-len vie-ren an-ge-Krochen kömmt, dann können wir mal wie-der al-ber die Sache". The notation includes slurs, accents, and first/second endings. The page ends with a double bar line and repeat slashes.

molto allarg.

1. *p*

124

1 Ob.

2 Cl. in E

3 Fg.

4 Hr.

longa

2. *f* *ppp*

molto allarg. (singt in dem hinteren Bühnenraum hinein.)

re-den. Hallo, Jüngens, werft diesen Kleinen

I VI I

Ve

Vc.

Kb.

molto allarg.

56

2 Fl.

2 Ob

2 Cl.
in B

3 Fg.
in G

4 Hr.
in F

2 Tr.
in C

3 Ps.
in G

Tb

Elbe

I
Vln

II
Vln

Vle

Vc

Kb

124

a2

piu!

piu!

a2

piu!

piu!

piu!

piu!

piu!

piu!

(Die Traumwelt schwindet)

bei Blankenese wieder auf den Sand!

piu!

piu!

piu!

piu!

piu!

127 *a2* *pinf* *H* 157

pinf *H*

a2 *pini* *H*

pini *H*

3. hervor. *H*

pinf *H* hervor. 1. *H*

pini *H* hervor. 1. *H*

H

PK. *pini* *H*

H

H

H

3. Blankenese (Nacht)

1. *sfz*

2. Ob. nimmt E.H.

3. Fg. nimmt Kfg.

1. 2. a 2

PK.

Beckmann

(liegt auf dem Strand.) (Der aufsteigende Traum des Nebel)

Wer ist da? Mitten in der Nacht? Hier am Wasser? Hallo! Wer

I VI I

Vle

Vc.

Kb.

fp

pizz.

ml

2 Cl. mB. *f* *f/p*

2 Fg. *f* *f/p*

4 Hr. F *normal* *p* *mf*

Tb. *p*

Bertram

ist denn da?

Der Andere

enthüllt eine männliche Gestalt: D. A.), *mf* (warm, liebevoll)
Ich.



62.
2. Fg. $\frac{3}{2}$
Kfg. $\frac{3}{2}$

Handwritten musical notation for the 2nd Flute (2. Fg.) and Clarinet in F (Kfg.) staves. The music is in 3/2 time and consists of three measures. The first measure is a whole rest. The second measure contains a common time signature 'C'. The third measure contains a common time signature 'C'.

4 Hr. F $\frac{3}{2}$

Handwritten musical notation for the Horn in F (4 Hr. F) staff. The music is in 3/2 time and consists of three measures. The first measure is a whole rest. The second measure contains a common time signature 'C'. The third measure contains a common time signature 'C'.

3 Ps. Tb. $\frac{3}{2}$

Handwritten musical notation for the Trombone (3 Ps. Tb.) staff. The music is in 3/2 time and consists of three measures. The first measure is a whole rest. The second measure contains a common time signature 'C'. The third measure contains a common time signature 'C'.

B. $\frac{3}{2}$
bahn, der vom Trepp-pen-haus?

Handwritten musical notation for the Bassoon (B.) staff. The music is in 3/2 time and consists of three measures. The first measure contains a whole rest. The second measure contains a common time signature 'C' and the lyrics 'bahn, der vom Trepp-pen-haus?'. The third measure contains a common time signature 'C'.

D.A. $\frac{3}{2}$

Handwritten musical notation for the Double Bass (D.A.) staff. The music is in 3/2 time and consists of three measures. The first measure is a whole rest. The second measure contains a common time signature 'C'. The third measure contains a common time signature 'C'.

1 VI I $\frac{3}{2}$
Vle $\frac{3}{2}$ mp
Vc. $\frac{3}{2}$
Kb. $\frac{3}{2}$ mp

Handwritten musical notation for the Violin I (1 VI I), Viola (Vle), Violoncello (Vc.), and Kontrabaß (Kb.) staves. The music is in 3/2 time and consists of three measures. The first measure contains a common time signature 'C' and dynamic markings 'mp' for the Viola and Cello. The second measure contains a common time signature 'C'. The third measure contains a common time signature 'C' and dynamic markings 'cresc.' for the Violin I and Viola, and 'mp' for the Cello and Bass. A double slash indicates the end of the section.

32 *tenuto (largando)*

2 Cl. mB

2 Fg Kfg.

tenuto (largando)

4 Hr. F

3 Ps. Tb.

tenuto (largando)

PK.

tenuto (largando)

B.

(verwundert) *piu*

Der auch?

tenuto (largando)

D.A.

Der aus dem Schneesturm bei Smo-lensk! Und der von Sta-lin-grad. Und

tenuto (largando)

tenuto (largando)

40

B. *mp* Mor-igen,

D.A. *mf* Ich bin auch der Andere von mor-igen.

4b

dim. *p*

1. *mf* *dim.*

2. *mf*

3 *p*

2 *p*

3 *p*

2 *p*

3. *f* *dim.*

4. *f*

3 *p*

2 *p*

3 *p*

2 *p*

B. *f* *p*

- sich...

3

2

D.A. *f* *p*

Ich ha-be tau-send Ge-sich-ter: Ich bin die Stimme, die je-der

3

2

p

pizz.

pizz. P

p



68 50

1. Ob. *p*

2. Fg. *p*

D.A. *p*

I. Vi *p*

II. Vi *p*

Vle *p*

Vc. *p*

Kennt. Ich bin der An-de-re, der immer da ist. Der andre

55

1. Ob. *mp*

E.H. *mp*

2. Cl. *mp*

2. Fg. *mp*

Kfg. *mp*

D.A. *mp*

I. Vi *mp*

II. Vi *mp*

Vle *mp*

Vc. *mp*

Mensch. Der lacht, wenn du weinst. Der antreibt, wenn du mü-de

allein

zus.

2 Cl. in B

1. *mp* 2. *p* *mf* *mf*

4 Hr. *3. p* *mf* *mf*

D.A. *p* *mf* *mf* *mf*

Wirst. Der An-treiber, der Heim-li-che, der Un-be-

F VI II

Vie *p* *div.* *mf*

Vc. *arco p* *p* *C*

Kb. *p* *C*

2 Cl. in B *mf* *mf* *mf*

2 Fg. *mf* *mf* *mf*

D.A. *p* *p* *p* *p*

gie-me bin ich. Ich bin der Op-ti-mist, der an dem Bö-sen das

F VI II

Vie *pizz. Vc.* *arco* *mf*

Vc. *arco* *mf*

Kb. *mf*

74

71

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. The key signature has one sharp (F#) and the time signature is 3/2. The system is marked with a forte (f) dynamic.

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment includes first, second, and fourth endings. The system is marked with a forte (f) dynamic.

PK.

Piano keyboard part (PK) of the musical score, showing a continuous rhythmic accompaniment in the right hand and a bass line in the left hand.

D.A.

glaubt, der da liebt, der da hofft. Ich bin der

Vocal line with lyrics for the third system. The lyrics are: "glaubt, der da liebt, der da hofft. Ich bin der". The system is marked with a forte (f) dynamic.

Musical score for the fourth system. It continues the vocal and piano parts. The piano accompaniment includes a section marked "Zus." (Zusatz). The system is marked with a forte (f) dynamic.



72

2 Fl.

1. Ob.

E.H.

2 Cl.

m.B.

2 Fg.

Kfg.

4 hr.

F

2 Tr. C

D.A.

F VI

II

Vle

Vc.

Kfg.

a2 $\dot{1} \dot{2} \dot{3}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ $\dot{8}$ $\dot{9}$

Handwritten musical score for woodwinds and strings, measures 72-75. The score includes parts for 2 Flutes, 1 Oboe, English Horn, 2 Clarinets in B-flat, 2 Bassoons, 2 Trumpets in C, and 4 Horns in F. The music is in 3/4 time and features various dynamics like 'p' and 'pizz'.

Ja sa-ger, Wenn du Nein sagst.

Handwritten musical score for strings and double bass, measures 72-75. The score includes parts for F VI II, Violin, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features various dynamics like 'p' and 'pizz'.

84

Measures 84-86, measures 1-3 of a system. Includes staves for strings and woodwinds with dynamic markings like 'p' and 'p sub.'

Measures 87-90, measures 4-7 of a system. Includes woodwind parts with 'dim.' and 'nervor!' markings, and string parts with 'p' and 'p sub.' markings.

D.A.

Measures 91-94, measures 8-11 of a system. Includes woodwind parts with 'div.' marking and string parts with 'p' and 'p sub.' markings.

74

88

1. Ob.
E. Hr.
2 Cl. mB
2 Fg.
Kfg.

4 Hr.
F

2 Tr.
3 Ps.
Tb.

PK.

Beckm.

I
VI
II
Vle
Kc.
Kb.

Nein! Ich sage: Nein! Ich sage:

93

Beckmann:

Nein!

Beckmann: Geh' weg. Ich will dich nicht.

Der Andere: Sag' mir erst, wer du bist.



76 97

1. Ob. *f* *pp*

E. Hr. *f* *pp*

2. Fg. *f* *pp*

K. Fg. *f* *pp*

Beckm. *f* *pp*

Der Andere

I *f* *pp*

VI *f* *pp*

II *f* *pp*

Vle *f* *pp*

Vc. *f* *pp*

Kb. *f* *pp*

Ich heiße Beckmann, einfach Beckmann

Der Andere: Und warum

101

Beckm. *mp*

Der Andere

Ich bin ge-fallen. Ich konnte es nicht mehr

liegst du hier im Sand? Ins Wasser?

104

2 Cl. *m.* 1. 2.

2 Fg. *m.* 1. 2. *mp*

Beckin. *p* aus - hal - ten. *mp* Ich war in

I VI II Vle Vc. Kb. *m.*

108

Kfg. *m.*

Beckin. *p* Rußland drei Jah - re, und gestern kam ich wieder nach Hau - se.

I VI II Vle Vc. Kb. *p* 1. Solo *p* 1. Solo *p*



78 ¹¹² 1.2.

2 Fg. *cresc.* *pp* *dim.* *p* *poco cresc.*

Kfg.

4 Hr. *f* *dim.* *pp* *pp*

Beckm. *cresc.* *dim.* *mp* Der Andere: Beckmann: (H)

Das war das Un- glück! Hörst du? Ich hö- re! Und dann die Sache mit der

I *cresc.* *f* *dim.* *poco cresc.*

Vi *cresc.* *f* *dim.* *poco cresc.*

Ve *cresc.* *f* *dim.* *poco cresc.*

Vc. *cresc.* *f* *dim.* *poco cresc.*

Kb. *alle* *p* *dim.*

2 Fg. *pp* *fp*

4 Hr. *pp*

(ab hier das Zeitmaß unbemerkt dehnen...)

Beckm. *mf can espr.* *mf* (H)

Frau, die mei- ne Frau war. Und dann das Trümmerfeld.

I *mf* *fp*

Vi *mf* *fp*

Ve *mf* *fp*

Vc. *mf* *fp*

Kb. *mf* *fp*

1. Ob.
E. H.

118

mf *Cresc.*

dim. *mf* *dim.*

dim.

2. Fg.

1. *fp*

2. *m.*

1.

2.

4 Hr. F.

fp

fp

mf

1. 2.

4.

Bassm.

Dieser Schüttelacke hier zu Hau se.

I
VI
II

Vi

Vc.

Cb.

fp

fp

fp

fp

mf

mf

mf

mf



80

1. Ob. *mp* *rit.* *ruhig* *pp* *morendo*

E.H. *p* *morendo*

2 Cl. in B 1. 2. *p*

2 Fg. *p*

4 Hr. *rit.* *ruhig* *3. mf (Schiff's Horn)* *dim.*

Tb. *rit.* *(entfernt)* *p* *(Ozeanriese)*

Bass. *con espr.* *rit.* *ruhig* *p*

Und irgendwo da unten liegt mein Junge.

mf *rit.* *ruhig* *pp* *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

rit.

125 Lento

2. Ci. in B

2. Fg.

Beck in

Lento

1. Solo VI

alle

Er war gerade ein Jahr alt.

129

1.

2. Ci. in B

2. Fg.

Beck in

1. Solo VI

Und ich hatte ihn noch nicht gesehen.

Vc.

Kb.

82

Beckm

133

A-ber jetzt sehe ich ihn je-de Nacht, mei-nen

PK.

I

VI

II

Vle

Vc.

Kb.

1. Solo-Vi.

alle:

1. Fl.

137

1. Fl.

2. Cl.

mB

3. Hr.

mf

3. Hr. F (Schiffshorn in der Ferne)

PK.

Beckm
Mädchen

Beckmann:

Mädchen:

(es sieht nicht den Anderen)

Jungen.

Hal-lo, ist da je-mand?

I

VI

II

Vle

Vc.

Kb.

Vc.

141

2 Fl.

2 Cl.
mB

2 Fg.

4 Hr.
F.

Mädchen

etwas ruhiger

2. *p* *mf*

1.

2. *mf*

etwas ruhiger

p

4. *p*

etwas ruhiger

(Kommt näher)

Was machen Sie denn da?

Stehen Sie doch auf.

etwas ruhiger

p

etwas ruhiger



84

144

animato

2. Fl. *pp* *mf*

1. Ob. *p* *mf*

E. H. *p* *mf*

2. Cl. in B *mp* *p* *cresc.*

2. Fg. *mp* *f* *p* *cresc.*

4 Hr. F. *p* *cresc.*

animato

Mädchen

Ich dachte da läge ein To-ter. Gott sei Dank! Sie leben noch.

I *cresc.*

VI *cresc.*

II *cresc.*

Vle *mp* *cresc.*

Vc. *mp* *cresc.*

Kb. *mp* *p* *cresc.* *animato*

2 Fl. 151

1. Ob.

E. H.

2 Cl. ^{1. Cl.}
in B *mp*

2 Fg.

Kfg.

4 Hr. F.

(Tagesanbruch)

M.

D.A.

Stehen Sie doch endlich auf. Ich fiel feil inen. Sonst werden Sie ganz langsam zum
 Sie lassen sich ins Wasser fallen und sind ganz wild auf das Sterben versessen.

I. Vi.

II. Vi.

Vle.

Vc.

Kb.

154

87

Handwritten musical score for piano accompaniment, measures 154-157. The score consists of five staves. The top staff is the right hand, and the bottom two staves are the left hand. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *mp*, *mf*, and *pp*. There are first ending brackets and various articulation marks.

M. *Fisch. Wä-re ich nicht vor~ bei ~ ge-kom-men, wä-re sie bald ein-stum-mer*

Handwritten musical score for voice part M., measures 154-157. The melody is written on a single staff with lyrics underneath. Dynamics include *mp* and *mf*.

D.A. *Dann kommt ein Mädchen vorbei mit langen Lok-ken, dann will kein Mensch mehr*

Handwritten musical score for voice part D.A., measures 154-157. The melody is written on a single staff with lyrics underneath. Dynamics include *p* and *mf*.

Handwritten musical score for piano accompaniment, measures 158-161. The score consists of five staves. The top staff is the right hand, and the bottom two staves are the left hand. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *p*, *mp*, and *mf*. There are first ending brackets and various articulation marks.



88 158 *a2*

2 Fl. *p*

1. Ob. *p*

E.H. *p*

2. Cl. *p*

2. Fg. *p*

Kf. *p*

4 Hr. *p*

F. *p*

2 Tr. *p*

PK. *p*

(Bedemann erhebt sich und wird von dem Mädchen liebevoll fortgeführt.)

M. *p*

Fisch gemor - den. Kommen Sie, Sie al - ter, na - zer, schweig - sa - mer

D.A. *p*

ster - ben. Dann ste - hen sie

I. *p*

VI. *p*

Vle. *p*

Vc. *p*

Kb. *p*

2 Fl. *mf*

1. Ob.

E. H.

2 Cl. *mb*

2 Fg. *mf*

Kfg.

4 Hr. *p*

F.

2 Tr. *mf*

C

3 Ps. *mf*

Tb.

PK.

M. *molto cresc.*

Fisch.

D.A. auf vom Ster-be-rett und sind ge- sind wie zeh-n-tau

Star Nr. 24, 26 Systeme ®

90 164 $\frac{1}{2}$ $\frac{2}{2}$

2 Fl.

1. ob.

E.H.

2 Cl. in B

2 Fg.

Kfg.

4 Hr.

2 Tr. C

3 Ps.

Tb.

PK.

...erhell die Scene!

D. A.

(tau) send Mir - schie im Fe - bri - ar.

I. Vi.

II. Vi.

Vle.

Vc.

Kb.

zus.

169 170

Der Vorhang fällt!

Komposition 3, III, 95
 Instrumentation: 27.I. 96

4. Bild

"Draußen vor der Tür" op. 58

Andante Vorspiel

2. Cl. in B *mp*

2. Fg. *C mp*

2. Hr. F *p*

1. *p*

2.

Kfg. *p*

2. Hr. F *p*

poco a poco cresc.

2. Fl.

2. Ob.

2. Cl. in B

2. Fg.

Kfg.

1. *mf*

2. *mf*

1. *p*

2. *mf*

poco a poco cresc.

4. Hr. F

poco a poco cresc.

1. 2. *mf*

3.

4.

Vor dem Haus (Morgens)
(Bedmann, Mädchen)

7

2 Fl.

2 Ob.

2 cl. in B

2 Fg. Klg.

4 Hr. F.

Vorhang auf!! (Das Mädchen geleitet Bedmann vor das Haus) M.

Ich wohne hier und habe trotzdem Zeug im

I. VI II

Vle

Vc.

Kb.



94
M.

10

Haus, O-der sind Sie zu stolz sind von mir trocken legen zu las-sen?

p poco a poco cresc.

div.

p poco a poco cresc.

poco a poco cresc.

13

2 Fl. *mf*

2 Ob. *mf*

2. Cl. in B *poco a poco cresc.*

mf

poco a poco cresc.

mf

mf

mf

M.

(Sie gehen in das Haus.)

(Beckmann zögert)

poco a poco cresc.

I. VI II

Vle

Vc.

Kb.

mf

mp

2 Fl.

2 ob.

2 cl. in B

2 Fg.

Kfg.

4 Hr.

F.

2 Tr. C

Tb.

Kommen Sie, Sie al-ter, stüm-mer Fisch.

Star Nr. 24, 26 Systeme ©

96 17 *Langsamer* Ein Zimmer.

1. Ob. *p*

2. Fg. *1. 2. p*

4. Solo *mp*

2 Hr. *p*

M. *Langsamer*
(Eine Tür links und schlägt zu.) *rubato* So nun will ich mir erst einmal den gean-gel-ten

VII *p*

M. *20*
Fisch un-ter der Lampe an-se-hen. Na-hu- (sie lacht...) a-ber sa-gen Sie ihm
(ha ha hahaha)

I *arco*

VI *arco p*

II *p*

Vle *arco*

Vc. *arco* *p* *f* *cresc*

23 *einleiten 97*

4 Hr. *f p* *f p* *f p* *f p*

F. *f p* *f p* *f p* *f p*

M. *3* (H) (b)

Himmels Willen, was soll denn dies hier sein? Das nennen Sie Brille?

B. Das ist meine Brille.

Vc. *arco* *f p* *f p* *f p* *einleiten*

Kb. *f p* *f p* *f p* *f p*

26 *Waltzer 2. = 2 (Unterhaltend)*

1. Ob. *1. Solo* *p*

2. Cl. in C *p*

2. Fg. *p*

Beck III *p*

Ja, meine Brille. Sie haben recht!



98

1. Ob. $3\frac{1}{2}$

2. Cl. in B $1.2.$

2. Fg. $1. 2.$

4 Hr. F.

1. Solo *mf*

Beckm. Sie sieht ein bisschen Kö-mischi aus; Die gab es für Sol-da-ten

1. Ob. $3b$

2. Cl. in B $1. 2.$

2. Fg. $1. 2.$

4 Hr. F. $1. 2. 3.$

mf *f* *mf*

Mädchen Ha-ben Sie denn keine rich-ti-ge?

Beckm. Nein, — denn di-ne sie

41

1. Ob.

1. Cl. in B

2. Fg. Kfg.

4 Hr.

N.

B.

I. Vi.

II. Vi.

Vle.

Vc.

Kb.

1. Solo

Dann gehen sie das abscheuliche Ge-bil-de

bin ich rettungslos ver-lo-ren.

46

1. Fl. *mp*

1. Ob.

1. Cl. in B *biz.*

2. Fg. *mp*

1. Fg.

4 Hr. *p.*

M. *Schnell her. Da, Was sagen Sie?*

3. *Ich sehe ja nichts mehr.*

I. Vi. *mp* *pizz.*

II. Vi. *mp* *pizz.*

Vle. *mp* *pizz.*

Vc. *mp* *pizz.*

Kb. *mp* *pizz.*

102

♩ = d (ausdrucks voll)

1. Fl. *dim.* *p*

Ob. *dim.* 2. *p* 2. *p* *p* (h) *p*

Cl. in B *mp* *mp* *mp*

Fg.

♩ = d (ausdrucks voll)

Hr. *dim.*

M. *p* fällt mir fisch.

B. *p* ha chen.

♩ = d (ausdrucks voll)

I *arco*

VI *arco*

II *arco*

Vle *pizz.* *p* *mp*

Xc. *pizz.* *p* *mp*

Kb. *p* *mp*

104

Fl.

Ob.

Cl.
in B

Fg.

L
Hr
F.

M.

74

1. 2. mf mf 2. mf 1. 2. mp mp

2. mf 1. 2. mp mp

mp mb mp con espr.

1. p mp

p p dim.

an siehst mit dei-nen trost-lo-sen Au-gen

div. f. psub. 2. 1. 2. mp mp dim.

dim. psub. p dim. p dim. con espr.

mp p mp

79 / a^2 *ritardando* 105

System 1 (Measures 79-105):

- Violin I:** *mf dim.*, *mp*, *mp dim.*, *p*, *molto rit.*
- Violin II:** *mp*, *dim.*
- Viola:** *mp*, *dim.*
- Cello/Double Bass:** *mf*, *p dim.*

System 2 (Measures 106-132):

- Violoncello I:** *pp*, *molto rit.*
- Violoncello II:** *pp*, *molto rit.*
- M. (Mezzo):** *gen.*, *molto rit.*
- Violoncello III:** *pp*, *molto rit.*
- Violoncello IV:** *pp*, *molto rit.*
- Cello/Double Bass:** *mf*, *p*, *molto rit.*



83 *Andante (sanft und ruhig beginnend)*

1. Fl. *p*

Ob.

1. Cl. in B *p*

2. Fg. *p*

3. Hr. F *p*

Andante (sanft und ruhig beginnend)

M. *mp*

Du sagst gar nichts. Sag' was, sag' was, Fisch, bit ~ te

85

2. Fl. *mf*

1. Ob. *mf*

2. Cl. in B *mf*

2. Fg. *mf*

Kfg. *mf*

3. Hr. F *mf*

M. *mf*

sag' was, ir-ge-nd was. Es braucht keinen Sinn zu ha-ben,

poco a poco cresc.

87

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.
Kfg.

poco a poco crescendo

4 Hr.
F

2 Tr.
C

3 Ps.
Tb.

poco a poco crescendo

M.

a-ber, sag' was, sag' was, sag' was,

I
VI
II

Vle

Vc.

Kb.



Handwritten musical score for page 108, starting at measure 89. The score consists of multiple staves, including a vocal line and several instrumental parts. The notation is dense, featuring complex chords, melodic lines, and various dynamic markings. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes several instances of *mf cresc.* and *dim.* markings. The vocal line includes the lyrics "sag' was, Tisch!". The score is marked with measure numbers 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

M.

molto dim. e rit.

91)

pp

2. pp

pp

2. pp

1. pp

Kfg. nimmt 3. Fagott.

molto dim. e rit.

(sehr ruhig)

molto dim. e rit

M.

Es ist so still, so ent-setz-lich still in der

p

pp

pp

pp

96

Fl.

Ob.

2. Cl. m. B.

2. Fg.

Harfe

M.

weit. "Blume An- mit blüht so

100

1. Fl.

1. Ob.

Harfe

M.

rot, Blume feld voll blaut da- ne- ben."

zart

103

2. Ob. *p* *mp* *p* *cresc.* *mf*

2. Cl. in B *mp* *p* *cresc.* *mf*

2. Fg. *2. p* *mp* *p* *cresc.* *mf*

Harfe

M. *Blume Anmut ist das Lie*

107

Fl.

Ob.

Cl.

Fg.

M. *ben, Blume Huldvoll ist der Tocht*

115

Handwritten musical score for measures 115-118. The score includes piano and guitar parts. The piano part features a melodic line with slurs and dynamic markings such as *mp* and *p*. The guitar part includes chordal accompaniment with dynamic markings like *mp* and *p*. There are first and second endings indicated by '1.' and '2.'.

Empty musical staves for measures 115-118, likely for a second instrument or a different arrangement.

Handwritten musical score for measures 115-118, featuring a piano part with a melodic line and slurs.

Handwritten musical score for measures 115-118, featuring a vocal line with lyrics: "und süß die". The lyrics are written below the notes.

Handwritten musical score for measures 115-118, featuring guitar parts with markings for *arco* and *pizz.* (pizzicato). The score includes dynamic markings like *p*.



114 ¹¹⁸

2 ob. *sehr ruhig* 1. *p* 2. *p* *cresc.*

2 Cl. *dim.* *p* *p*

2 Fg. 1. *p* 2. *p* *cresc.*

Harfe *sehr ruhig*

M. *sehr ruhig*

Not. " Blume Le-ben blüht so rot, Blume Tod,

122

Fl. *mf* *dim.* *p*

Ob. *mf* *dim.* *p*

Cl. 1. *mf* 2. *mf* *dim.* *mp*

Fg. *mf* *f* *dim.* *p*

M. *f*

Blume Tod lebt auch da ne ben."

2. Ob. ¹²⁶ *mp*

1. Cl. _{m.B.} *mp*

3. Fg. ^{1. 2.} *mp* ^{3.} *mp*

dim. *p* *dim.* *pp* ¹¹⁵

Beckmann

I VI II

Vle

Vc.

Kb.

p

Ich schaue dich gerne

1. Cl. ¹³¹ *molto allarg.* ¹³³ *atempo* 1.

3. Fg. ^{1. allein} *p* ^{2. 3.} *p* ^{1. 2.} *mp* ^{3.} *p*

M. ^{an.} *p* ^{2. (fröhlich)} *p*

B. *p* *atempo*

p

Hatten sie mir ihre Brille. Es ist ganz gut.

116 137

1. Ob

1. Cl.

3 Fg.

M.

wenn sie mal alles ein bißchen ver-schwom-men se-hen. Da

142

ob.

M.

nehmen sie einmal die Ja-cke. (Beckmann probiert die Jacke...)



3 Hr.

I Vi

II

Vle

Vc.

Kb.

148 *p* 1.

1. Ob

2 Cl. in B

3 Fg.

4 Hr. F.

2 Tr. c

3 Ps.

Tb.

Pk.

Beckmann

o - ha!

Das ist ei - ne Ja - che für

F. VI II

Vle

Vc.

Kb.

Star Nr. 24, 26 Systeme ©



2 Fl.

2 Ob.

2 Cl. in B

3 Fg.

4 Hr.

2 Tr. C

3 Ps.

Tb.

Pk.

B.

I Vi

II

Vle

Vc.

Kb.

120

Fl. ^{16b} ^{a2}

Ob.

Cl. in B

2 Fg.

3 Fagott nimmt Kontrafagott

4 Hr. F.

2 Tr. c.

3 Ps. Tb.

M.

B.

Mädchen:

Ver-hun-gerk, er-

Mann?

Wo ist er?

I. VI II

Vle

Vc.

Kb.

Handwritten musical score for voice and piano. The score includes vocal lines for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Male (M.), along with piano accompaniment. The music is in a minor key and features dynamic markings like 'con espr.', 'p', 'piu f', and 'Kfg.'. The lyrics are in German, mentioning 'In Sta-lin-grad!' and 'Und ich,'.

M.
~ fro ~ ren.

In Sta-lin-grad!

B.
In Sta-lin-grad?

Und ich,



122

177

Fl.

Ob.

Cl.
in B

Fg.

4
Hr.
F.

2 Tr.
C

3
Ps.
Tb.

Pk.

B.

~ ich komme nun her und ziehe sein Zeug an! Das ist schön, nicht wahr, das ist schön?

I
VI
II

Vle

Vc.

Kb.

poco allarg. 1. largando

2 Fl. 2 Ob. 2 Cl. 2 Fg. Kfg.

poco allarg. 1. largando

4 Hr. 1. Tr. C 3 Ps. Tb.

poco allarg. largando

Pk.

B. (Er zieht die Jacke aus und wirft sie fort.) Ist das nicht schön?

poco allarg. largando non tremolo

I VI II Vle Vc. Kb.

2 Fl. *f* *dim.* *p*

2 Ob. *f* *dim.* *p*

2 Cl. in B *f* *dim.* *p*

2 Fg. *f* *dim.* *p*

Kfg. *f* *dim.* *p*

4 Hr. *f* *dim.* *p*

2 Tr. C *f* *dim.* *p*

3 Ps. *f* *dim.* *p*

Tb. *f* *dim.* *p*

M. *f* *dim.* *p* (sie eilt zur Tür)

A-ber die Tür, die Tür will ich doch lie-ber ab-schlie-ßen.

B. *f* *dim.* *p* Ich bin kein Fisch. Laß das!

piuf *dim.* *p*

piuf *dim.* *p*

piuf *dim.* *p*

piuf *dim.* *p*

piuf *dim.* *p*

128

2 Fl. *mf*

2 Ob. *mf* 3

2 Cl. in B *mf* 3

2 Fg. *mf*

Kfg.

4 Hr. *p cresc.*

F.

2 Tr. C *mf*

3 Ps. Tb.

PK. *mp* *poco a poco cresc.*

M. *mp*

B. *mp*

Ich glaube dir kein Wort. Du schwimmst mir nicht da-von!

Ich bin kein Fisch. Du brauchst die Tür nicht ab-zu-

I Vi *p* *poco a poco cresc.*

II Vi *p* *poco a poco cresc.*

Vle *p* *poco a poco cresc.*

Vc *mf*

Kb *mf*

132

2 Fl. *p* 2.15

2 Ob.

2 Cl. in B

2 Fg. Kfg.

4 Hr. F.

2 Tr. c.

3 Ps. Tb.

B.

D. R.

I Vi

II Vi

Vle

Vc.

Kb.

auf! Ich will den Namen nicht mehr hören!

meinem Platz? Bei meiner Frau?

2.18

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Hg.

4 Hr. F.

2 Tr. c

3 Ps. Tb.

Pk.

B.

D.R.

I VI II

Vle

Vc.

Kb.

Das bin ich nicht. Das will ich nicht mehr sein!

Beck-mann! Beck-mann! Beck-mann!

Star Nr. 24, 26 Systeme ©

134 222 $\text{♩} = 1$ Allegro furioso

2 Fg. $\overset{a_2}{\text{dim.}}$

1 Hr. \uparrow (Die Erscheinung des Riesen 3. +
erlischt.) pizz.

Vc. Allegro furioso (Beckmann sucht seine Brille, findet sie und stürzt hinaus.) dim.

2 Fl. 227

2 Ob. mf

2 Fg. $\overset{a_2}{\text{mf}}$

2 Hr. f. 2.4. (Wie vom Dampfer)

Vc. mf

2 Fl. 232

2 Ob.

2 Fg. f.

Pk. (Die Tür schlägt zu.) PK. ff

Vc.

237

2 Fl.

2 Ob.

1. Cl. mB

2 Fg.

3. Hr. F

Vle

Vc.

1. *mf*

2.

1. *mf* *allein*

hervor!

3. (Schiffshorn etwas entfernt) *quasi f.*

242

2 Ob.

1. Cl. mB

2 Fg. Kfg.

Vle

1. *mf*

mf

dim

mf



136 ²⁴⁸

2. Fg. *f mart.*

PK. *f poco tenuto mf*

Vle

254

2. Fg. *f mart. sempre mart.*

PK. *mf*

B. Wer ist da.

D.A. *f* Halt! Beck-mann! Ich. Der An-de-re.

260

2. cl. in B *mf legato*

2. Fg. *f*

PK. *mf*

B. Bist du schon wieder da? Was willst du? Lasse mich vor-

Vc. *mf*

265

2. Ob. *mp* *f* *mart.* *f* *mart.*

2. Cl. *mp* *f* *mart.* *f* *mart.*

2. Fg. *mp* *f* *mart.* *f* *mart.*

PK. *mp* *f* *mart.* *f* *mart.*

B. *mp* *f* *mart.* *f* *mart.*

D. A. *mp* *f* *mart.* *f* *mart.*

Vc. *mp* *f* *mart.* *f* *mart.*

Kb. *mp* *f* *mart.* *f* *mart.*

bei!

Nein, Beck-mann. Dieser Weg geht an die

270

2. Ob. *f* *mart.*

2. Fg. *f* *mart.*

D. A. *p.* *f* *mart.*

I. *mp* *f* *mart.*

VI. *mp* *f* *mart.*

II. *mp* *f* *mart.*

Vle. *mp* *f* *mart.*

Vc. *mp* *f* *mart.*

Kb. *mp* *f* *mart.*

El-be. Komm, die Straße ist hier

138

1. Fg.

273

B.

laß mich vor~bei. Ich will zur

D. A.

ben.

2. Fi.

276

1. Ob.

2. Fg.

B.

ossia: *f*
El be.

D. A.

Nein! Beck-mann. Komm. Du willst die

I

VI

II

Vle

Vc.

Kb.

140
2 Fg.
Klg.

283

3.

Soll schlafen. Soll leben. Wo es einen Menschen

2 Cl.
in B

289

1. *mf legato*

m. hervor, legato

B.

gibt, der meinetwegen im Krieg verhungert und erfroren ist, weil

142

Handwritten musical score for orchestra and voice, measures 142-145. The score is written in G major and 4/4 time. It includes parts for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Cl. in B), 2 Trumpets (2 Tr.), 4 Horns (4 Hr.), Bassoon (B.), Violins I and II (I, II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.).

Measure 142: Flute 1 (2 Fl.) starts with a first ending (1.) and a second ending (2.) marked *mf*. Oboe (2 Ob.) starts with a first ending (1.) marked *mp*. Clarinet in B (2 Cl. in B) starts with a first ending (1.) marked *mf*. Trumpet (2 Tr.) starts with a first ending (1.) marked *mp*. Horn (4 Hr.) starts with a first ending (1.) marked *mf*. Bassoon (B.) starts with a first ending (1.) marked *mf*. Violin I (I) starts with a first ending (1.) marked *mp*. Violin II (II) starts with a first ending (1.) marked *mp*. Viola (Vle) starts with a first ending (1.) marked *mp*. Violoncello (Vc.) starts with a first ending (1.) marked *cresc.*. Double Bass (Kb.) starts with a first ending (1.) marked *cresc.*.

Measure 143: Flute 1 (2 Fl.) continues with a second ending (2.) marked *cresc.*. Oboe (2 Ob.) continues with a first ending (1.) marked *cresc.*. Clarinet in B (2 Cl. in B) continues with a first ending (1.) marked *cresc.*. Trumpet (2 Tr.) continues with a first ending (1.) marked *cresc.*. Horn (4 Hr.) continues with a first ending (1.) marked *cresc.*. Bassoon (B.) continues with a first ending (1.) marked *cresc.*. Violin I (I) continues with a first ending (1.) marked *cresc.*. Violin II (II) continues with a first ending (1.) marked *cresc.*. Viola (Vle) continues with a first ending (1.) marked *cresc.*. Violoncello (Vc.) continues with a first ending (1.) marked *cresc.*. Double Bass (Kb.) continues with a first ending (1.) marked *cresc.*.

Measure 144: Flute 1 (2 Fl.) continues with a first ending (1.) marked *f*. Oboe (2 Ob.) continues with a first ending (1.) marked *f*. Clarinet in B (2 Cl. in B) continues with a first ending (1.) marked *f*. Trumpet (2 Tr.) continues with a first ending (1.) marked *f*. Horn (4 Hr.) continues with a first ending (1.) marked *f*. Bassoon (B.) continues with a first ending (1.) marked *f*. Violin I (I) continues with a first ending (1.) marked *f*. Violin II (II) continues with a first ending (1.) marked *f*. Viola (Vle) continues with a first ending (1.) marked *f*. Violoncello (Vc.) continues with a first ending (1.) marked *f*. Double Bass (Kb.) continues with a first ending (1.) marked *f*.

Measure 145: Flute 1 (2 Fl.) continues with a first ending (1.) marked *f*. Oboe (2 Ob.) continues with a first ending (1.) marked *f*. Clarinet in B (2 Cl. in B) continues with a first ending (1.) marked *f*. Trumpet (2 Tr.) continues with a first ending (1.) marked *f*. Horn (4 Hr.) continues with a first ending (1.) marked *f*. Bassoon (B.) continues with a first ending (1.) marked *f*. Violin I (I) continues with a first ending (1.) marked *f*. Violin II (II) continues with a first ending (1.) marked *f*. Viola (Vle) continues with a first ending (1.) marked *f*. Violoncello (Vc.) continues with a first ending (1.) marked *f*. Double Bass (Kb.) continues with a first ending (1.) marked *f*.

Voice (B.) lyrics: Bau-er, sie hal-ten Ii-ren Pos-ten un-be-dingt bis zü-letzt

304
2. Fl.

Musical score for Flute 2, measures 1-4. The score is in G major and 3/4 time. It features a melodic line with slurs and accents, and a bass line with chords and dynamics like 'p' and 'f'.

Musical score for Flute 2, measures 5-8. The score continues with melodic and harmonic development, including dynamics like 'pizz' and 'mf'.

Becken
große
Trommel

Musical score for Bass Drum, measures 1-4. It shows rhythmic patterns with dynamics like 'gr. Tr.' and 'f'.

B.

Musical score for Bass, measures 1-4. It includes the instruction 'bis zuletzt' and dynamic markings.

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Musical score for the lower strings (Violins and Cellos/Double Basses), measures 1-4. It shows harmonic accompaniment with dynamics like 'pizz' and 'f'.

309

1. *mp*

mp

3. *mf*

1. 2. *mp*

B. c. $\frac{2}{4}$ (a)

gr.Tr. | *mf* *p*

B. Und ich soll wei - ter - le - ben, wo es

mf *mf* *mf* *mf*

div. *mf* *mf* *mf* *mf*

zits. *mf* *mf* *mf* *mf*

pizz. *p* *p* *p* *p*

pizz. *p* *p* *p* *p*

316

Musical score for strings and woodwinds, measures 1-4. The woodwind part (flute) has a first ending (1.) and a second ending (2.) with accents (^) over the notes. The string part is mostly rests.

Musical score for strings, measures 5-8. The score includes dynamic markings such as *pp.*, *p.*, *cresc.*, and *ppinf*. There are also accents (^) and a first ending (1.) with accents (^) over the notes.

D.A. *p.* Ja! ——— du mußt wei — ter — le — ben! *gr. r.*

B. *pp* die — sen to — ten gibt.

Musical score for strings, measures 9-12. The score includes dynamic markings such as *ppinf*, *pp*, and *ppinf*. There are also accents (^) and a first ending (1.) with accents (^) over the notes. The string part includes *pizz.* and *arco* markings.

Handwritten musical score for a large ensemble, featuring multiple staves for woodwinds, brass, strings, and percussion. The score is divided into three measures across the page.

Measure 1: Features complex rhythmic patterns with triplets and accents. The woodwind section (flutes, oboes, bassoons) has melodic lines with various accidentals. The brass section (trumpets, trombones) plays chords and rhythmic figures. The strings play a steady accompaniment with triplets. The percussion section includes a snare drum (gr.Tr.) and cymbals (Becken) with triplet patterns.

Measure 2: Continues the rhythmic and melodic development. The woodwinds have more active parts with slurs and accents. The brass section has sustained chords and rhythmic patterns. The strings maintain their triplet accompaniment. The percussion continues with triplet patterns.

Measure 3: The final measure on the page, featuring a dynamic marking of *dim.* (diminuendo). The woodwinds play melodic lines with slurs. The brass section has sustained chords. The strings play a final triplet accompaniment. The percussion section concludes with a triplet pattern.

Dynamic Markings: *f* (forte), *dim.* (diminuendo), *p* (piano).

Performance Instructions: *Becken* (cymbals), *gr.Tr.* (snare drum).

Accidentals: Various flats and naturals are used throughout the score, particularly in the woodwind and brass parts.

Rhythmic Markings: Numerous triplet markings (*3*) are present, indicating a consistent rhythmic motif across the ensemble.

148

329

Handwritten musical score for a piano piece, measures 148-149. The score is written on multiple staves, including piano, harp, and double bass parts. The piano part features a melodic line with dynamics *p*, *pp*, and *p*. The harp part has dynamics *mp* and *mp*, with the instruction *mf hervor!* written above the staff. The double bass part includes dynamics *p*, *pp*, and *pp*. The score is marked with measure numbers 148 and 329. The notation includes various musical symbols such as notes, rests, and dynamic markings.

333

Handwritten musical score for piano and strings, measures 333-340. The score includes a vocal line with first and second endings, piano accompaniment with dynamic markings (mf, mp, p, pp), and string parts. The key signature has one sharp (F#) and the time signature is 4/4.

D.A.

„Stell dich mitten in den Re - gen , glauben sei - nen Trop - fen - se - gen ,
 „Stell dich mitten in den Wind , glauben ihn und sei ein Kind ,
 „Stell dich mitten in das Feu - er , liebe die - ses Un - ge - heu - er

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Handwritten musical score for piano and strings, measures 341-344. The score includes piano accompaniment with dynamic markings (mf, mp, pp) and string parts. The key signature has one sharp (F#) and the time signature is 4/4.

337

Musical score for piano and guitar, measures 1-4. The piano part features a melodic line with dynamics *mp*, *mf*, and *cresc.* The guitar part provides harmonic accompaniment with various chords and textures.

D.A.

spinn dich in das Razi-schen ein, — und ver — su — che gut zu
 laß den Sturm in dich fri — neim, — und ver — su — che gut zu
 in des Herzens ro — tem Wein, — und ver — su — che gut zu

Musical score for piano and guitar, measures 5-8. The piano part includes the vocal line with lyrics and accompaniment with dynamics *mf* and *cresc.* The guitar part continues with accompaniment.

341

151

Handwritten musical score for the first system. It consists of five staves. The top staff is in treble clef with a *mf* dynamic and a first ending bracket labeled $1/2$. The second staff is in treble clef with a *mf* dynamic. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a *pp* dynamic and a first ending bracket labeled 3 .

Handwritten musical score for the second system. It consists of five staves. The top staff is in treble clef with a *mf* dynamic and first ending brackets labeled $1. 2.$ and $1/2$. The second staff is in treble clef with a *mf* dynamic. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a *pp* dynamic and a first ending bracket labeled 3 .

Handwritten musical score for the third system. It consists of five staves. The top staff is in treble clef with a *mf* dynamic and a first ending bracket labeled $1/2$. The second staff is in treble clef with a *mf* dynamic. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a *p* dynamic and a first ending bracket labeled 3 .

D.A.

Handwritten musical score for the fourth system. It consists of five staves. The top staff is in treble clef with a *mf* dynamic and a first ending bracket labeled $1/2$. The second staff is in treble clef with a *mf* dynamic. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a *p* dynamic and a first ending bracket labeled 3 . The lyrics "sein!" are written under the staves.

Handwritten musical score for the fifth system. It consists of five staves. The top staff is in treble clef with a *mf* dynamic and a first ending bracket labeled $1/2$. The second staff is in treble clef with a *mf* dynamic. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a *pp* dynamic and a first ending bracket labeled 3 . The lyrics "Wir wollen einen" are written under the staves.



351

2 Hr. +

1. *mf* *f*
3. *mf* *f*

dim. *p*

B. *mf* *f*
das wol-len wir! Der nicht immer Beckmann sagt.

D.A. *mp*
Einen bra-ven, gi-ten Mann.

F. Vi. II *f* *dim.* *p*

Vle. *f* *dim.* *p*

Vc. *f* *dim.* *p*

Kb. *f* *dim.* *p*

Allegro con furioso

354

B. *f* *mf* *f*
Um-ab-läs-sig Beckmann! An-dan-ernd Beckmann! Als ob er Grab

154

360

362

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.
F

2 Tr. c

3 Ps.
Tb.
Pk.

Bes. c.
gr. Tr.

B.

D.A.

I VI

II

Vle

Vc.

Kb.

Woodwind and brass staves for measures 360-362. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon) and brass (Trumpets, Trombones, Percussion) are mostly silent in this section.

Horn, Trumpet, and Percussion staves for measures 360-362. Horns play a melodic line starting in measure 361. Trumpets and Percussion provide harmonic support.

Bassoon staff for measures 360-362. The bassoonist plays the vocal line: "sagt. Welt un-ter-gang!"

Double Bass staff for measures 360-362. The bassist plays the vocal line: "Wir wol-len ei-nen Mann be-su-dien!"

String staves (Violins I & II, Viola, Violoncello, Kontrabaß) for measures 360-362. All strings play a rhythmic accompaniment with a *cresc.* (crescendo) marking.

hervor. hervor.

cresc. cresc. cresc.

ppf. pfff. pfff.

cresc. cresc. cresc.

ppf. pfff. pfff.

gr.Tr. cresc. pp

Bck. ff

dim. p

B.

cresc.

Ja, — das

D.A.

ppfff

Dem gibst du die Ver-antwortung zu-rück! || Stell dich mit-ten in das

cresc. cresc. cresc. cresc.

ppfff. ppfff. ppfff. ppfff.

3 3 3

156 367

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr.

2 Tr. C

3 Ps. Tb

Pk.

morendo

B.

D.A.

wol-len wir. Ich ge-be ihm die To-ten,

feu-er, lie-be die-ser Un-ge-heu-er

I VI II

Vle

Vc.

Kb.

370

$\frac{1}{2}$

157

Musical score for the first system, including piano and violin parts. The piano part features a melodic line with grace notes and a bass line with chords. The violin part consists of a single melodic line with grace notes.

Musical score for the second system, including piano and violin parts. The piano part continues with a melodic line and a bass line. The violin part continues with a single melodic line.

Pk. gr.Tr. *gr.Tr. p^o cresc.*

B. *p^o cresc.*

D.A. idi ge-be ihm die To-zen zu-rück! Ich ge-be die Ver-

in des Herzens ro-tem Wein, und ver-su-che gü-



158

Handwritten musical score for a multi-instrument ensemble. The score is organized into systems:

- System 1:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), and Trombone (Tromb.).
- System 2:** Violin I (Vcl. I), Violin II (Vcl. II), and Viola (Vcl. III).
- System 3:** Violoncello (Vcl. IV) and Double Bass (Kontrabaß).
- System 4:** Percussion (Pk.), Bassoon (Fag.), and Bass (B.).
- System 5:** Double Bass (D.A.) and a large ensemble section (likely strings).

The score includes various musical notations such as notes, rests, dynamics (e.g., *p*, *pp*), and articulation marks. The lyrics for the Bassoon and Bass parts are:

ant-wor-tung zu- rü-ck!
zu sein!

Handwritten musical score for strings and woodwinds. Includes markings: *molto cresc.*, *piu ff*, *a2*, *+*, *||*.

Handwritten musical score for strings and woodwinds. Includes markings: *molto cresc.*, *piu ff*, *+*, *||*.

Handwritten musical score for Percussion (Pk.), Grand Triangle (gr. Tr.), and Bass Drum (Bck.). Includes markings: *gr. Tr.*, *molto cresc.*, *ff*.

Handwritten musical score for vocal soloist (D.A.) and choir. Includes lyrics: "Der Andere geleitet Beckmann auf dem Weg zum Oberst/Vorhang fällt". Includes markings: *molto cresc.*, *piu ff*, *div.*, *molto cresc.*.