

II. AKT

Reinhold Schwedeler
op. 58

" Draussen vor der Thu'r "
(Wolfgang Borchert)

Vorspiel

Grave

1. 2. Fg. Kfg.

2. Hr.

Vc. Kb.

2. Fl.

2. Ob.

2. Cl. in B

2. Fg. Kfg.

2. Hr. 1. 2.

Vc. Kb.

2 Ob.

2 Cl.

2 Fg.

Bf.

4 Hr.

F

2 Tr.

C

1. 2.

P5.

3.

Tb.

Kl. Tr. *tr*

pp cresc.

Vc.

Kb.

161 (4)



13

dim.

dim.

dim.

dim.

dim.

1.

dim.

1. 2.

con espr.

dim.

T6.

PK.

dim.

dim.

dim.

dim.

dim.

dim. (h)

5. Bild

(Eine Stube. Mittag. Der Oberst und Beckmann.)

2 Fg. *p* *mf* Kfg. nimmt 3. Fagott

4 Hr. *p* *mf*

3. Ps. Tb. *p* *mf*

Pk. *p* *pp*

Beckmann *p* *mf* *mp*
(Eine Tür kreischt und schlägt zu.) Guten Appetit, Herr Oberst. Guten Appetit.

Oberst *mf*
Vorhang auf! (erschröcken) Wie bitte?

Vc. *p* *mf* *morendo*

Kb. *p* *mf*

2 Cl. in B *p*

B. *mf* *mp*
...tit, Herr Oberst.

Ob. *mf* *mp*
Sie stören beim Mittagessen. Ist Ihre Angelegenheit so

165

2 Fl. ²³

2 Cl. in B

2 Fg.

mp.

p

2 Hr. F

3.4.

p

B.

3

Ihre Fenster sehen von aussen so warm aus

Ob.

Wichtig?

Vc.

Kb.

pizz. p

p

2 Fl.

2 Cl. in B

2 Fg.

p

p

3. Hr. F

B.

Vc.

Kb.

3. Hr. F

fp

3

Ich wollte mal wieder mer-ken, wie das list,

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166

2 Cl.
in B

B.

2 Cl.
in B

2 Fg.

B.

Ob.

2 Fg.

B.

I
Vi
II

Vle

Vc.

Kb.

168 $\frac{4}{4}$

B. $\text{je} \sim \text{de}$ Nadir: Da steht ein Mann und spielt Xylo-

Vc. $\text{b}^{\flat} \text{e}$ b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f

Kb. $\text{b}^{\flat} \text{e}$ b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f

47

1. Cl. in B mf f mf f mf f mf f

Xylo-phon mf f mf f mf f mf f

B. phon auf ei-nem Rie-sen-xy-lo-phon. And

Vc. $\text{b}^{\flat} \text{e}$ b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f cresc. b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f

Kb. $\text{b}^{\flat} \text{e}$ b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f cresc. b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f

50

1. Ob. mf f mf f mf f mf f

1. Cl. in B mf dim. p morendo

1. Fg. mp p dim.

B. weil er so groß ist muß er beim Spielen hin- und her-springen wie ein Tänzer, und die Hölzer

Vc. $\text{b}^{\flat} \text{e}$ b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f dim. b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f

Kb. $\text{b}^{\flat} \text{e}$ b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f dim. b^{\flat} \sharp f b^{\flat} \sharp f b^{\flat} \sharp f

170

1. Fg.

Musical staff for 1. Fg. (First Flute). The staff shows a melodic line starting with a *p* dynamic. A rehearsal mark *57* is present. The tempo/mood marking *sehr bedachtsam* is written above the staff. The key signature has one sharp (F#) and the time signature is 4/4.

B.

Musical staff for Bassoon (B.). The staff contains lyrics: *Bein-Knochen, dann kommen die Rippen, Fingerknochen, und als letztes die Zehen und*. The music includes triplets and a *p* dynamic marking.

I Vi

Musical staff for Violin I (I Vi). The staff shows a melodic line with a *p* dynamic marking.

II Vi

Musical staff for Violin II (II Vi). The staff shows a melodic line with a *p* dynamic marking.

Vle

Musical staff for Viola (Vle). The staff shows a melodic line with a *p* dynamic marking.

Vc.

Musical staff for Violoncello (Vc.). The staff shows a melodic line with a *p* dynamic marking.



2. Fl.

Musical staff for 2. Fl. (Second Flute). The staff shows a melodic line with a *f* dynamic marking.

2. Ob.

Musical staff for 2. Ob. (Second Oboe). The staff shows a melodic line with a *f* dynamic marking.

2. cl. in B

Musical staff for 2. cl. in B (Second Clarinet in B). The staff shows a melodic line with a *f* dynamic marking.

2. Fg.

Musical staff for 2. Fg. (Second Flute). The staff shows a melodic line with a *f* dynamic marking.

2. Hr. F

Musical staff for 2. Hr. F (Second Horn in F). The staff shows a melodic line with a *f* dynamic marking.

Xylophon

Musical staff for Xylophon (Xylophone). The staff shows a melodic line with a *f* dynamic marking.

PK.

Musical staff for PK. (Percussion). The staff shows a melodic line with a *f* dynamic marking.

B.

Musical staff for B. (Bassoon). The staff contains lyrics: *Zähne als die höchsten Töne auf dem Xylophon.* The music includes a *cresc.* marking.

Ob.

Musical staff for Ob. (Oboe). The staff contains lyrics: *oberst: Sehr ko-misch, sehr ko-misch.* The music includes a *f* dynamic marking.

I Vi

Musical staff for Violin I (I Vi). The staff shows a melodic line with a *cresc.* marking.

II Vi

Musical staff for Violin II (II Vi). The staff shows a melodic line with a *cresc.* marking.

Vle

Musical staff for Viola (Vle). The staff shows a melodic line with a *cresc.* marking.

Vc.

Musical staff for Violoncello (Vc.). The staff shows a melodic line with a *cresc.* marking.

Kb.

Musical staff for Kb. (Kontrabaß). The staff shows a melodic line with a *cresc.* marking.

Handwritten musical score for a symphony orchestra, page 171. The score is arranged in systems for various instruments:

- 2 Fl.** (Flutes): Includes markings for *Flatterzunge* (flutter-tonguing) and *cresc.* (crescendo).
- 2 Ob.** (Oboes): Includes *cresc.* and *piu!* markings.
- 2 Cl. in B** (Clarinets in B): Includes *cresc.* and *piu!* markings.
- 3 Fg.** (Fagot/Bassoon): Includes *cresc.* and *piu!* markings.
- 4 Hr.** (Horns): Includes *cresc.* and *piu!* markings.
- 2 Tr.** (Trumpets): Includes *f* (forte) and *piu!* markings.
- 3 Ps. Tb.** (Trombones): Includes *f* and *piu!* markings.
- Pk.** (Percussion): Includes *f* and *piu!* markings.
- Xylophon** (Xylophone): Includes *f* and *piu!* markings.
- I, VI, II** (Violins I, Violins II, Violas): Includes *cresc.* and *piu!* markings.
- Vc.** (Violoncello/Cello): Includes *cresc.* and *piu!* markings.
- Db.** (Double Bass): Includes *cresc.* and *piu!* markings.

The score features complex rhythmic patterns, including 6/8 and 2/4 time signatures, and dynamic markings such as *f*, *piu!*, and *cresc.*. The page number 171 is located in the top right corner.

172

2 Fl.

65. *a2*
f stacc.

a2 *b1* *f*

2 Ob.

a2
f stacc.

1.
f

b1 *f*

2 Cl.
in B

f

f

f

2 Fg.

f

f

f

3. Fg.

f

f

f

1.3.
Hr.F

1.3.
f

f

f

2.4.
Hr.F

2.4.
f

f

f

2. Tr.

f

f

f

Tuba

f

f

f

Pk.

f

f

f

Xylophon

f

f

f

Bediener

f

Und der Tän-zer spielt und tanzt einen To-ten-tanz.

Oberst

f

Ja,

I Vi

marc

f

f

II Vi

f

f

f

Vle

f

f

f

Vc.

f

f

f

Kb.

f

f

f

174

2. Fl.

2. Ob.

2. Cl. in B

3. Fg.

4. Hr.

2. Tr. C

3. Ps. Tb.

Pk.

Xylophon

Reckn.

Oberst

rich - tes dröhnen; Hö - ren Sie, Herr O - berst? Ja, — ich

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes parts for 2nd Flute, 2nd Oboe, 2nd Clarinet in B, 3rd Bassoon, 4th Horn, 2nd Trumpet in C, 3rd Trombone, Percussion, Xylophone, and Cymbals. The vocal soloist part is for the Oberst. The music is in a key with one flat and 3/4 time. The score is handwritten and shows various musical notations such as dynamics (f, mf, stacc.), articulation (accents), and phrasing (slurs). The vocal line includes the lyrics 'rich - tes dröhnen; Hö - ren Sie, Herr O - berst? Ja, — ich'.

76 175

PK.
Beckmann
Oberst

Auch die To — ten hö — ren den Schall der Po — sai — nen.
hö — re. —

176 80 $\text{♩} = 1.$
2 Fg. C *pizz.*
Kfg. C *3. Fg. min. mt Kfg.*

4 Hr. C *pizz.*

2 Fg. C
Hfg. C
Becken C

gr. Tr. *pizz.*
Pk. *pizz.*

Beckin C
Und sie steigen auf aus den Grä-bern,

I Vi C
II Vi C

Vle C
Vc. C *pizz.*
Kb. C *pizz.*

83

1. \hat{a}

1. 2. \hat{a} \hat{b} \hat{c} \hat{d}

2 Fl. *f* (scharfer Ton) *piu f*

2 Ob. *f* *piu f*

2 Cl. in B *piu f*

2 Fg. *a 2* *mf* *klg.* *f* *a 2*

4 Hr. *f* *4.*

Bedcu *mp* *f*

gr. Tr. *mp* *f*

Bedkür. *3* *f* *3* *f*

Vc. *arco* *f*

Kb. *arco* *f*

und ihr Stöh-
nen dringt an den Mond,

Wenn die Tö-
fen



178

2 Ob.

2 Fg.

Hfg.

4 Hr.F.

gr. Tr.

Becken

Oberst

Beckl m.

I

VI

II

Vle

Vc.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Handwritten musical score for measures 178-188. The score includes staves for 2 Oboes, 2 Flutes, Horns, Trumpets, Snare Drum, and Cymbals. The vocal line (Oberst) has lyrics: "Kommen, bis an den weissen Mond, Der Mond soll weis sein?". The instrumental parts include strings (Violins I & II, Viola, Violoncello, Kontrabaß) and woodwinds (Flutes, Oboes). Dynamics include *mf*, *dim.*, *mp*, *fp*, *pp*, *p*, *cresc.*, and *div.*. There are also performance instructions like "(auschwingen lassen)" and "Oberst".

89

Beckl m.

Oberst

I

VI

II

Vle

Vc.

Kb.

Kb.

Kb.

Kb.

Kb.

Kb.

Handwritten musical score for measures 189-198. The score includes staves for Snare Drum, Cymbals, and vocal line (Oberst). The vocal line has lyrics: "Nein, Herr Oberst, in diesen Nächten ist er Un-sinn! der Mond ist gelb, im-mer gelb wie ein Ei-er-Kü-chen". The instrumental parts include strings (Violins I & II, Viola, Violoncello, Kontrabaß) and woodwinds (Flutes, Oboes). Dynamics include *f*, *mp*, *p*, *div.*, *ziss.*, *piu f*, *pizz.*, and *arco*. There are also performance instructions like "(h)" and "Oberst".

92 1. allein b^{\flat} b^{\flat} 179

1. Fg. mf *con espr.*

Becklin
weiß und Krank, da ist er weiß und Krank in die-sen

Oberst
wie ein Ho-nig-brot. Der Mond ist selbstver-

I VI II mf *con espr.* mf *dim.*

Vie *ziss.* mf *dim.*

Vc. *arco* mf *dim.*

Fb. mf *dim.*

95

1. Fg. f

Becklin
Nädten, wo die To-fen kommen.

Oberst
~ständ-lich gelb!

I VI II *div.* mf

Vie *ziss.* mf

Vc. mf

Fb. mf

1. Fg

Becklin
Hö-ren Sie, Herr O-berst?

Oberst
Ja, ich

div. zus.

1. Fg

Becklin
Bis an den weis-sen Mond dringt ihr Ge-stöhn.

Oberst
hö-re!

molto cresc.

molto cresc.

Largissimo 181

105

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.
Kfg.

4 Hr.
F.

2 Tr.C

3 Ps.
Tb.

Pk.

Bedkn.

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182. ¹¹²

Tempo I

2. Ob.

2. Fg.

Beckmann

Und sie steigen auf aus den Grä-bern, lau-dien auf aus den O-

2. Fl.

2. Ob.

2. Fg.

Kfg.

3. Ps.

Tb.

Pk.

Beckm.

I

VI

II

Vle

Vcl.

Frb.

ze-a-nen, aus den Step-pen und Stras-sen,

117

2. Fl. *mp*

2 Fg. *p*

Kfg. *p*

3 Ps. *p*

Tb. *p*

PK. *p*

Beck. *p*

aus Wäldern, Rii - nen und Moo - ren.



184

120

2 Fl.

1. *molto con espr.*

misterioso

1. Ob.

2 Fg.

Kl. (g.)

3 Ps.

Tb.

Pk.

Beckin.

Einer furchtbaren Flut gleich

misterioso

Handwritten musical score for orchestra and voice, measures 184-190. The score includes parts for 2 Flutes, 1 Oboe, 2 Bassoons, Clarinet in G, 3 Trumpets, Trombone, Percussion, and Cymbals. It features dynamic markings like *p*, *pp*, *mf*, and *dim.*, and performance instructions such as *molto con espr.* and *misterioso*. A vocal line at the bottom contains the text "Einer furchtbaren Flut gleich".

186

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.
F

2 Tr.
C

3 Ps
Tb.

Pk.

Beckin

I
Vi
II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and strings, measures 186-190. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 2 Trumpets in C, 3 Trombones, Percussion, and strings (Violins I & II, Viola, Violoncello, Kontrabaß). The music features complex rhythmic patterns, triplets, and dynamic markings such as 'pizz', 'con espr.', and 'pizz'. The key signature has one flat (B-flat major or D minor).

unübersehbar an Qual!

129

2 Fg. *fp*

4 Hr. F *fp*

2 Tr. C *fp*

3 Ps. Tb. PK. *fp*

Becklin. *fp*

Und dann bil-den sie Chöre, don-nernde, drohende Chöre. Und wissen Sie, was sie brül-len,

mit größter Kraft

132

2 Fg. *fp cresc.*

4 Hr. F *fp cresc.*

2 Tr. C *fp cresc.*

3 Ps. Tb. PK. *fp cresc.*

Becklin. *f*

Obers. *f*

Herr O-berst? Beck-mann! Brül-len sie! Unteroffi-zier

Nein. mit größter Kraft

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188

2 Fl. ¹³⁵

2 Ob.

2 Cl. in B

2 Fg. Kfg.

4 Hr. F.

2 Tr. C

3 Ps. Tb

Pk.

Beckm.

Beck - mann! Wie Po - sau - nen vom jün - gsten Gerich - t!

I VI II

Vle

Vc.

Kb.

The musical score consists of several systems of staves. The top system includes a vocal line with two first and second endings, and piano accompaniment. The second system continues the piano accompaniment with various dynamic markings like *mf*, *dim.*, and *f*. The third system features a piano solo section marked "1. allein" with a *dim.* marking. The fourth system shows the vocal line with the lyrics "Je-de Nacht, je-de Nacht!" and piano accompaniment. The bottom system includes piano accompaniment with markings like "non stacc.", "f sempre", and "non stacc.".

190

1+1

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.
F

2 Tr.
C

3 Ps.
Tb.

Pk.

Beck/m

Obersf.

I

VI

II

Vle

Vc.

Kb

Handwritten musical score for orchestra and vocal soloist. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 2 Trumpets in C, 3 Trombones, Percussion, Becken, and a vocal soloist (Obersf.). The music is in a key with two flats and a 4/4 time signature. The vocal line has lyrics in German: "Und dann kann ich nicht mehr schlafen." and "Sie erregen sich unnötig, mein". The score features various dynamics such as *mp*, *mf*, and *cresc.*, along with performance markings like "1." and "2." for first and second endings.

a 2 *allarg.* $\sharp \flat \sharp \flat$ $\flat \sharp \flat \sharp$

Handwritten musical score for the first system, measures 145-191. It includes staves for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and piano accompaniment. The piano part features a melodic line with dynamics *mf* and *f*. The strings play a rhythmic accompaniment with various articulations like *pluff* and *piuff*. The key signature changes from two flats to two sharps.

Handwritten musical score for the second system, measures 145-191. It includes staves for strings and piano accompaniment. The piano part continues with dynamics *mf* and *f*. The strings play a rhythmic accompaniment. The key signature remains two sharps. The tempo marking *allarg.* is present.

Handwritten musical score for the third system, measures 145-191. It includes staves for Percussion (Pk., Becken, Kl. Tr., gr. Tr.) and piano accompaniment. The percussion part includes dynamics *pp*, *f*, and *ff (hart)*. The piano part features dynamics *f* and *ff*. The key signature is two sharps.

Handwritten musical score for the fourth system, measures 145-191. It includes a vocal line for the Oberst. The lyrics are: "Lieber: Der Krieg ist aus!". The tempo marking *allarg.* is present. The key signature is two sharps.

Handwritten musical score for the fifth system, measures 145-191. It includes staves for strings and piano accompaniment. The piano part features dynamics *f* and *ff*. The strings play a rhythmic accompaniment. The tempo marking *allarg.* is present. The key signature is two sharps.



192 152 $\text{♩} = \text{♩}$ *a tempo*

1. Ob. *p*

1. Fg. *mp*

Beckin. *cresc.*

I. Vi. *p*

II. Vi. *p*

Vle. *p*

Vc. *p*

Kb. *p*

Je-de Nacht wadi ich auf und kam nicht wieder ein-schla-fen, weil ich die Verant-

157 1. Solo

1. Fl. *mf*

2. Ob. *p*

1. Fg. *mf*

Beckin. *mf*

VI. *cresc. p*

Vle. *mf*

Vc. *mf*

Kb. *mf*

wortung hatte: und des wegen bin ich hier. Ich kann sie nicht mehr tra-

194

1. Ob.

171

2. Oboe nimmt English Horn

Andante

1. Fg.

p

Beckim.

(eindringlich)

Ich bringe Ihnen die Verantwortung zurück!

Andante

Oberst

(fragend)

Die Verant- wortung?

I

VI

II

Vle

Vc.

Kb.

Andante

pizz.

pizz.

175

1. Ob.

1. Cl.
in B

1. Fg.

2. Hr.
F

Beckim.

Vc.

Kb.

Haben Sie das vergessen? Den Dreizehnten Febru- ar bei Goro-ōk? Es waren

1. 2.

178

1. Ob. *p*

2. Hr. *p*

Beckm. *p*
 Zweiundvierzig Grad Kälte! Da ka-men Sie in uns're Stellung und sagten:

Vc. *pp*

Kb. *pp*

181

Fg. *p*

4 Hr. *p*

Tr. *1. con sord. p*

Ps. *1. con sord. p*

Beckm. *p*
 Interaf-fi-zier Beckmann! Ich ü-ber-ge-be Ih-nen die Ver-ant-wortung für zwanzig Mann.

I *1. murt. vl.: con sord. pp*

VI *pp*

II *p*

Vle *mp*

Vc. *pp* *dim.* *poco cresc.*

Kb. *pp* *dim.* *poco cresc.*

196

184

1. Solo

1. Ob.

1. Fg.

4 Hr. F.

1. Tr.

1. Bs.

Beckm

1. Vi I

1. Vi II

Vle

Vc.

Kb.

Erkunden Sie den Wald östlich von Eoro-doks. "Ja-wohl, Herr Oberst!" hab'ich ge-

pp, *mf*, *p*, *pp*, *mf*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *dim.*, *mf*, *p*

Handwritten musical score for orchestra and voice, measures 184-187. The score includes parts for 1st Oboe (1. Ob.), 1st Flute (1. Fg.), 4 Horns and Fagot (4 Hr. F.), 1st Trumpet (1. Tr.), 1st Bass (1. Bs.), Becken (Beckm), 1st Violin I (1. Vi I), 1st Violin II (1. Vi II), Viola (Vle), Violoncello (Vc.), and Kontrabaß (Kb.). The music is in 6/4 time and features a solo for the 1st Oboe. The vocal line is in German. Dynamics include *pp*, *mf*, *p*, *mp*, and *dim.*. The score ends with a double bar line and repeat slashes.

187

1. Ob. *pp*

E. H. *con espr.* *dim.* *pp*

Becklin *sagt.*

I VI II *p* *dim.*

arco *dim.*

arco *p* *dim.* *pp*

p *dim.* *pp*

191

2. Fl. *pp*

1. Ob. *pp*

E. H. *morendo*

1. Fg. *pp*

Becklin *pp*

I VI II *morendo*

Vle *morendo*

Vc. *morendo*

Kb. *morendo*

Und als wir wieder in Stellung waren, da fehlten elf



195

E.H. *pp*

4 Hr. *pp*

1. 2. 3.

Becklin. *p* *mf*

Mann Nun fragen jede Nacht trüri-ge, trüiern-de

Vc. *con espr.* *mf*

198

Becklin. *p*

Frauen, viele kleine Kin-der, und sie flü-tern

I VI *p*

II

Vle

Vc. *p* *mp*

Kb.

201

1. Fl. *1. zart* *p* mit der Singstimme

1. Ob. *zart* *p*

2. Fg. *zart* *p.*

Beckin. *zart*
aus der Dunkelheit: Wo ist mein Va-ter? Wo ist mein Bru-der?

zart *mf* *p* *dim.*

204

1. Fl. *mf* *1.* *dim.*

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

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

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

Beckin. *p*
Wo ist mein Sohn? Wo ist mein Mann? So Hüstem sie je-de

I *mf* *mp* *p*

VI *mf* *mp* *p*

II *mf* *mp* *p*

Vle *mf* *mp* *p*

Vc. *mf* *mp* *p*

Kb *mf* *mp* *p*

dim.

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200
E.H. *p* *Solo*

Fg. *mp*

2 Ps *pp* 1. 2. *pe.*

Beckin
Nacht.

Oberst *(Ernst)* *p*
Der Krieg ist aus. Sie

div.
mp

2 Fg. *2. 1.*

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

Oberst *mp*
stellen die ganze Sa-die doch wohl reichlich verzerrt dar. So war das doch garnicht ge-

I *pizz.*
VI *p* *pizz.*
II *p* *pizz.*
Vle *p* *pizz.*
Vc. *p* *pizz.*

226

2. Fl. *f*

1. Ob.

2. Cl. m.B.

2. Fg.

2. Hr. *mf*

Oberst
(gutmütig), * *p* *3* *1* *3* *3*
 Jünger Mann, jünger Mann, ich habe doch starken Eindruck, daß der

Vc. *pp*

Kb. *pp*

* (Der Oberst will Beckmann nicht verletzen, aber er ist so gerührt und naiv und alter Soldat, daß er Beckmanns Traum nur als Witz begreift.)

229

Oberst *mp* *p* *mf* *p*
 Krieg Ihren Ver-stand ver-wirrt hat. Mein Lieber, mein Lieber. Sie

F VI II

Vle. Div. ©
 Star Nr. 11, 28 Systeme

2.04

1. Tr.
C

232

1. Tr. Solo

Oberst

sind ein kleiner Schelm, was? Dieser ab-gründi-ge Hü-mor! Sie mißaten das Ganze mit Mü-

I
Vi
II

Vle
Div.

2 Fl.

1. Ob

E.H.

2 Cl.
mB

2 Fg.

4 Hr.
F

2 Tr. C

3 Ps. + Tb.

235

Oberst

I
Vi
II

Vle

Vc.

Kb.

4-sick 3 brim-gen. Oh, mein Gott! Die-ser köst-liche Traum mit Xylo-

2.Ob 2^{1/4}

2 Fl.

1.Ob.

E.H.

2 Cl.

2 Fg.

Kfg.

4 Hr.

F

2 Tr. C

3 Ps.

Tb.

Pk.

Xylophon

Berlin.

Oberst

I

VI

II

Vle

Vc.

Kb.

Stellen und um die Tö-ten trau-ern, wo er uns selbst nicht
 Sie mis-sen so auf die Büh-ne! Köst-lich! Auf die

247 *a2*

pk.
xyloph.

Bedkn.
auf den Hacken sitzt?

Oberst
Büh—ne! Die Mensch—heit lacht sich Ka—putt! Oh, mein

2.08, 2.50 *a2 b± . b± .*

2 Fl. *piuff (scharf)*

1. Ob.

E. H.

2 Cl. in B

2 Fg
Klg

4 Hr.
F

2 Tr. C

3 Ps.
Tb. *1. 2. b± Flatterzunge p normal*

Pk.

Päckim.

Oberst

I
VI
II

vle

Vc.

Kb.

Der O berst lacht sich halb tot! — Es le-be das Ge-
Gott! — Hab' doch nicht geahnt, — was für ein Ko-mi-ker Sie

stacc. cresc.

stacc. cresc.

cresc.

cresc.

pizz.

cresc.

pizz.

pizz.

1. cresc.

2. cresc.

cresc.

gr. Tr.

gr. Tr.

läch-ter!

Ich geh' zum Zir-kuis!

sind. (Der Oberst bricht in ein Gelächter aus.)

cresc.

cresc.

cresc.

cresc.

cresc.

Xylophon
gr. Tr.
Beckim.
Oberst

I
VI
II
Vle
Vc.
Kb

Star Nr. 11, 28 Systeme ©

210 256

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The music is in a key with one sharp (F#) and a 7/8 time signature. The vocal line includes various ornaments and slurs. The piano accompaniment consists of chords and moving lines. Dynamics include *ff* and *p*. There are also markings like *stacc.* and *piu*.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line has a *1.7* marking. The piano accompaniment includes a *ff* dynamic. There are also markings like *ff* and *ff* in the piano part.

Handwritten musical score for the third system. It includes a vocal line and piano accompaniment. The vocal line has a *gr. Tr.* marking. The piano accompaniment includes a *gr. Tr.* marking and a *piu* marking. There is a downward arrow pointing to the vocal line. The lyrics are: "Ich geh' zum Zir - Kus! (Ereilt ab) (Der Oberst lacht laut) (Eine Tür knatzt zu.)".

Handwritten musical score for the fourth system. It features a vocal line and piano accompaniment. The piano accompaniment includes a *cresc.* marking. The music continues with various dynamics and markings.

259

\sharp^{\flat}

allargando

$\text{♩} = \text{♩}$. Adagio 211

Musical score for Violin I, Violin II, Viola, and Cello/Double Bass. The instruments have rests in the first two measures and then play notes in the third measure.

allargando

$\text{♩} = \text{♩}$. Adagio

Musical score for Flute and Clarinet. The Flute part has notes with accents and breath marks. The Clarinet part has notes with accents and breath marks, including a 'piiff' instruction.

allargando

$\text{♩} = \text{♩}$. Adagio

Musical score for Trombone and Bassoon. The Trombone part has notes with accents. The Bassoon part has notes with accents and breath marks.

allargando

$\text{♩} = \text{♩}$.

(Durch das "Knallen" der Tür kommt der Oberst zur Bestimmung.)

allargando

$\text{♩} = \text{♩}$. Adagio

Musical score for woodwinds and strings. Includes parts for Flute, Clarinet, Bassoon, and strings. The woodwinds play melodic lines, and the strings play accompaniment.

2.12 263 1.2. a2 >

4 Hr. in F

3 Ps + Tb.

gr. Tr.

Tamb.

Der Oberst allein

pp *f* *dim.* *morendo* *pp*

f *mf* *mp* *p*

mf (auszuschwingen lassen) (sehr nachdenklich und ernst)

Las-sen wir die

267

Oberst

To-ten rü- hen. Wir kön-nen ihre Schicksa-le wohl ah-

pp *div.* *ppp* *morendo* *ppp* *morendo* *ppp*

270

Oberst

nen, aber schwer er-grün-den. Ge-den-ken wir der Op-fer

3 Vc. Soli

1. Solo *mp*

2. Solo *mp*

3. Solo *mp*

mp

Der Oberst 273 *cresc.*
 - ta-ten: Sie ta-ten sie in Treue für das Volk, nicht ah-nend welchem Trüg

3 Vc. *cresc.*
 Soli *cresc.*

Der Oberst 276
 sie dien — ten.

3 Vc. *dim.*
 Soli *dim.*

2 Cl. in B 280 *ruhig und besonnen* (h)
 2 Fg. *p*
 Kfg. *p*

3 Ps. + Tb. 3. *p poco cresc.*

Der Oberst *mp*
 Ich möchte Leuchtturm sein in Nacht und Wind — für Dorsch und Stint,



214

2. Cl in B

2. Fg.

Kfg.

4 Hr. in F

3 Ps.

Tb.

Der Oberst

2. Fg.

Kfg.

4 Hr. F.

3 Ps. + Tb.

Der Oberst

PK.

284

mit der Gesangstimme!

mp3. cresc.

1. 2.

mp3. cresc.

f

molto cresc.

f

molto cresc.

mf

molto cresc.

cresc.

molto cresc.

287

piuf

piuf

piuf

piuf

Not!"

molto cresc.

1. 2. pp

molto cresc.

mf

molto cresc.

molto cresc.

Vorhang fällt!

Ende des 2. Aktes

20. V. 96

Schloß Hamborn