

Raimund Schwedeler

Der arme Heinrich

Oper in drei Akten
frei nach Gerhard Hauptmann neu gestaltet
op. 69

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Oper

in drei Akten

frei nach Gerhart Hauptmann

neu gestaltet von

Reinund Schwedeler

Erster Akt

Das Hausgärtchen des Meiers Gottfried. Der Giebel des Wohnhauses mit Eingangstür und hinaufführenden Stufen links. Davon nicht weit eine alte Ulme, darunter ein Steintisch mit einer Rasenbank. Unter der Ulme, fort' übersieht der Blick weite grüne Hochflächen, vorne abgeerntete Felder, am Horizont bewaldete Hügel, Gruppen von Tannen.

Andante con moto

op. 69

1. Fagott (D: c)

Gottfried (kehrt mit einem Besen das Laub.)

Brigitte (tritt aus dem Haus mit Tüllstricks gedeck.)

Brigitte (Alt)

Wo deck ich unsern Herrn?

Vorhang auf

Viola get.

Violoncello

Kontrabaß



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

Brig. *mf*
Tisch Gottfried!

Gottfr. (Bass) *mp*
Komm mir! Dies ist von alten Zeiten her sein

I Vi
II

Vle *p* Zus. *p* div. *p*

Vc

Kb.

2 Fg. *mf*

Brig. *mf*
Mir scheint, er kömmt den Er-leu-weg herauf. Er geht gebetigt

Gottfr. *mf*
Platz. Er ist's. Ich

Vle

Vc. *mf*

Kb. *mf*

Brig. ¹¹

Set ohne Sorgen!

Gottfr.
 ge-he nun, und du, Bri-gitte, bit' ihn zu Tisch.

Detailed description: This system contains the vocal parts and piano accompaniment for measures 11-13. The vocal line for Brigitte (Brig.) is in treble clef with a soprano range. The vocal line for Gottfried (Gottfr.) is in bass clef. The piano accompaniment consists of four staves: two for the right hand and two for the left hand. Dynamics include *p*, *mf*, and *f*. There are various articulation marks like accents and slurs.

2. Fg. ¹⁴

mf

coll espr.

div.

cresc.

f

Detailed description: This system contains the instrumental parts for measures 14-16. It includes parts for Flute 2 (2. Fg.), Violin I (I), Violin II (II), Viola (Vie), Violoncello (Vc.), and Kontrabaß (Kb.). The Flute 2 part has a dynamic of *mf*. The Violin I part is marked *coll espr.*. The Viola part has a dynamic of *f*. The Violoncello and Kontrabaß parts are marked *cresc.* and *f*. There are various articulation marks like accents and slurs.

Brigitte deckt den Tisch...

4
2 Fg.

Flg.

Heinrich

I VI I

Vcl.

Cb.

dim. p

Grüß euch Gott!

Heinrich von der Aue kommt langsam und nachdenklich.

Gott grüß dich,

20

Flg.

Heinrich

I VI I

Vcl.

Cb.

mf p

Das ist eurer Tisch; so wenig und so viel steht just darauf, als ein entlegener Meier-

Mutter!

23

Brig. *mf* (h) (geht ab...) 5

- hat kann bie-ten. Bekommt er sich wohl?

I
Vi
I
Vle
Vc.
Kb.

cresc.
cresc.
cresc.
cresc.

26

1. Cl. in B

Hörn.

Solo: *mp* (allein, legt seine flache Hand...)

I
Vi
I
Vle
Vc.
Kb.

piuf *dim.* *p*

div. *zUS.*

piuf *dim.* *p*

piuf *dim.* *p*

div. *div.*

piuf *dim.* *p*

piuf *dim.* *p*

29

1. cl. in B

Heimr. ... an den Ulmenstamm und blickt hinauf.)

Nach ganz in Blättern steht die

I
Vi

II

Vle

Vc.

Kb.

32

1. cl. in B

Heimr. Wie - me und gleich wie aus Erz erhebt sie regungslos sich in des

I
Vi

II

Vle

Vc.

sempre p

sfz p

sfz p

sfz p

35

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.
Tb.

Pk.

Heinr.

Klaren Morgens Luft.

I
VI
II
Vle
Vc.
Kb.

cresc.

cresc.

cresc.

cresc.

cresc.

8

39

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps. Tb.

Pk.

Heimr.

I. VI

II. VI

Vle

Vc.

Kb.

piu f

f

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

pp

p

f

div.

cresc.

vielleicht schon morgen, macht sie

Des nahen Frostes schäfer Sit-berhauch,

42

mf 1. 2. pp

morendo

Zeitmaß verlieren...

nackt und bloß - : Sie regt sich nicht! Rings -

f pp

a tempo

1. Ob. *p* 45

3. Hr. F *p* 3.

Heinr. *p*

a tempo

I
Vi
I
Ve
Vc.
Cb.

... nur ist Gott-er-ge-ben, worauf das Au-ge fällt,

48

2. Fl. *mf* *p*

2. Ob. *p*

2. Cl. in B *p*

2. Fg. *p*

3. Hr. F *p* *mf*

Heinr. *mf*

... nur nicht der Mensch, nur ich nicht!

52

2 Fl. *mp* 1. 3

2 Ob. *mp*

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

2 Fg. *p* 2.

4 Hr. *mp*

2 Tr. C (2./3.) *p* 2. 3. *p*

3 P. *p* 1. 2. 3. *p*

Hörn. *mp* 0, Frie de,

Vi. *mf dim.* *p*

Vle. *p* *mf dim.* *div.*

Vc. *mp* *p* 3 3 3

div. *mp* *p*

Kb. *p*

58

mf cresc.
f
dim.

1. *f*
2. *f*
3. *f*

mf cresc.
f
dim.

mf cresc.
f
dim.

mf cresc.
f
dim.

mf cresc.
f
dim.

14

2 Fl. *mf dim.* *mp*

2 Ob. *mf dim.* *p*

2 Cl. in B

2 Fg. *mf dim.* *p*

4 Hr. F *mf dim.* *p*

3 Tr. C *mp dim.*

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

Heimr. auf stillen Wiesenfläden ruhest du, - du wehst vom Drücken

I VI II *mf dim.* *p*

Vcl. *mf dim.* *p*

Vc. Zus. *mf dim.* *p*

Kb. *mf dim.* *p*

64

2/4

p

molto cresc.

p *molto cresc.*

p *molto cresc.*

cresc.

Vlies der Tannen meiner Kindheit mir im mein



Handwritten musical score for the first system. It features a vocal line at the top with a treble clef and a dynamic marking of *f*. Below it are two staves for piano accompaniment, with various chords and melodic lines. The notation includes slurs, accents, and dynamic markings.

Handwritten musical score for the second system. It includes piano accompaniment with chords and a bass line. There are dynamic markings such as *p* and *f*, and some numerical annotations like '1.' and '3.'.

Becken

PK.

Handwritten musical score for the third system. It includes parts for 'Becken' (cymbals) and 'PK.' (snare drum) with rhythmic notation. Below these are piano accompaniment staves with chords and a bass line.

Haupt, sei mir Bru-der und ein Freund!

Handwritten musical score for the fourth system. It features a vocal line with the lyrics 'Haupt, sei mir Bru-der und ein Freund!' and piano accompaniment. The piano part includes chords and a bass line.

Handwritten musical score for the fifth system. It consists of piano accompaniment with chords and a bass line. The notation includes slurs, accents, and dynamic markings.

Handwritten musical score for the first system, measures 1-3. It includes staves for Flute 1 (Fl. I), Flute 2 (Fl. II), Clarinet (Cl.), Bassoon (Fag.), and Percussion (Pk.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *piu f* and *f*. A first ending bracket is present in measures 2 and 3.

Handwritten musical score for the second system, measures 4-6. It includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vcl.), and Percussion (Pk.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *piu f*. A marking *+ hervor!* is present above the Violin I staff in measure 5.

Handwritten musical score for the third system, measures 7-9. It includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vcl.), Violoncello (Vcl.), and Kontrabaß (Kb.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *piu f*. A first ending bracket is present in measures 8 and 9.

18

(Heinrich begibt sich zum Steinfisch, ...)

2. Fl.

2. Ob.

1. Cl. in B

2. Fg.

I VI

II

Vle

Vc.

... setzt sich, um zu frühstücken.)

1. Fl.

I VI

II

Vle

Vc.

Kb.

81

1. Fl.

I

VI

II

Vle

Vc.

Kb.

mf cresc.

f

Detailed description of the musical score: The score is for measures 81 to 84. The first flute part (1. Fl.) begins with a measure rest followed by a quarter note G4. The Violin I part starts with a half note G4, followed by a series of sixteenth notes and eighth notes, including triplets. The Violin II part follows a similar melodic line. The Viola part has a half note G4, followed by eighth notes and triplets. The Violoncello part has a half note G4, followed by eighth notes and triplets. The Kontrabaß part has a half note G4, followed by eighth notes and triplets. The dynamics are marked as *mf cresc.* and *f*. There are various articulation marks and slurs throughout the score.

20
1. Cl. in B

84

frisches Zeitmaß

1. Hr. F

1. Solo

f kraftvoll p mf

Heinrich

Gottfried

(tritt aus dem Haus)

Gott grüß' Euch, Herr!

frisches Zeitmaß

I VI II Vle Vc. Kb.

molto dim.

molto dim.

4 Hr. F

87

2. mf

4. pp.

Heinrich

Morgen. Al-ter.

Gottfried

Ich ha-be einen besse- ren nicht ge-sehn als die-ser

I VI II Vle Vc.

90 1.

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

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

Heinrich *p* *mf* *dim.*

Gottfried
 ist, erblick ich doch den lieb- sten Gast und meinen edlen Herrn!

I. Vi *mf* *p*

II. Vi *mf* *p*

Vle *mf* *p*

Vc. *mf* *p*

93 *mf* *rall.*

2.Fg. *mp* *rall.*

1.Hr. *F* *mp* *rall.*

Heinrich *rall.* *p*

Wohl dein weißes Haupt zu sehn, deine Stimme zu hö- ren.

I. Vi *mp* *p* *rall.* *pp*

II. Vi *mp* *p* *rall.* *pp*

Vle *mp* *p* *rall.* *pp*

Vc. *mf* *p* *rall.* *pp*

mp *p* *pp*

22 96 *atempo*

1. Ob. *p*

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

3. Hr. *F* *atempo*

Heinrich *a tempo*

Dankbar erkenn' ich wie - der, Was ich

I Vi *a tempo* *p*

II *p*

Vle *p*

Vc. *p*

Zus. *p*

2. Fl. *f* *99* *allarg.* *atempo*

2. Fg. *cresc.* *dim.* *allarg.* 1. 2.

1. 2. Hr. *a tempo*

F *p*

1. Tr. C *f*

Heinrich *allarg.* *p* *a tempo*

längst er-kennt als Krabe schon - dem Herz. *a tempo* 3

I *mp* *cresc.* *dim. allarg.* *pp*

VI *mp* *cresc.* *dim.* *p*

II *mp* *cresc.* *p*

Vle *mp* *cresc.* *dim.* *p*

Vc. *mp* *cresc.* *dim.* *p*

Kb. *mp* *cresc.* *f* *dim.* *p*

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
c

3 Ps.

Tb.

I
Vi

II
Vi

Vcl.

Vc.

Kb.

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

2 Ob. *dim.* *p*

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

2 Fg. *dim.* *p*

4 Hr. *p*

3 Tr. *f* *p*

3 Ps. *p*

Tb. *p*

Gottfried

Bevor die Sonne sich am Horizont zeigt, durch-

I Vi *p*

II Vi *p*

Vle *p*

Vc. *p*

Kb. *p*

108

Henrich

Gewohnheit peitscht seit vielen Jahren mich vom Lager

Gottfried

streift Ihr Fähr und Hain?

I Vi
II
Vle
Vc.
Kb.

cresc.
mf
cresc.
cresc.
cresc.
mf
mf
mf

1. Ob.

con espr.
mf

Heinr.

auf, meist vor der Sonne, oft schon Mitternachts.

Gottfr.

Schlaf

I Vi
II
Vle
Vc.
Kb.

mf
mf
div. mf
mf



26

2 ob. *mf* *p* *p*

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

Gottfr. *mf* *p* *p*

ist ein Ob-dach, we-ke dem Ob-dach-lo-sen; er muß des

2 Fg. *mp*

2 Hr. *mp*

Heinr.

Gottfr. *mp* *p* *p*

Schlafes erfrischenden Liebestrank ver-mis-sen.

I Vi *p*

II Vi *p*

Vle *p*

Vc *mp* *p*

Kb. *mp* *p*

Erst schließ ich wohl

120

2. Fg. *mf* 2.

2 Hr. F 1. *mf* 2. *f* 3

1. Ps 1. *mf*

Heinrich

im wildesten Schimmel eines La-gers an manchen Für-
sten

I VI I

Vle *mf* 3

Vc. *mf*

123

Fg. *mf*

2 Hr. 1. 2. *f* *mf*

2 in c 1. 2. *mf* *p*

2 Ps 1. 2. *mf* 2. *mf*

Heinrich

cresc. Hof, wo Tag und Nacht der To-re Flü-gel in den An-gehn

I VI I

Vle *f* *mf*

Vc. *f* *mf*

Kb *f non tremolo* *mf*

28 ¹²⁶ 102
2H.

mf cresc.

2Ob.

mf cresc.

2Cl.
in B

mf cresc.

2Fg.

mf cresc.

4 Hr.
F

mf cresc.

3 Tr.
inc

mf cresc.

3 Ps.

p cresc.

Tb.

p cresc.

Pk.

p cresc.

Heinrich

p cresc.

p cresc.

Knurren, beim Rossestampfen, beim Geschrei der

2 Fg. 129

4 Hr.

3 Ps.

Tb.

Heinrich

Knechte. Doch in der Stille Wenn über

I VI II

Vle

Vc.

Kb.

mf

pp

ppp

p

pp

mp

arco

p

pp

p

133

Heinrich

Moor und Wie-sen der Mond sein vol-les Licht er-gießt, gibts ein Ge-

I VI II

Vle

Vc.

Kb.

cresc.

pp

p



136

2 Ob. *f* 1. *bⁿ* 1. 2. *f*

2 Cl. *f* 1. *bⁿ*

2 Fg *f* 1. *bⁿ* *f* 1. *marc.* *f*

4 Hr. *f* 1. *bⁿ* 2. *f*

3 Tr. *mf* 1. *mf* 1. Tr. *mf*

3 Ps. *mf* 1. 2. *mf*

Tb. *f* *bⁿ*

Pk. *mf*

Heinrich

f *bⁿ* *f* *bⁿ* *f* *bⁿ* *f* *bⁿ*

so hier in meinem Haupt: Da ist es so, als

I Vi *f* *bⁿ* *f* *bⁿ* *f* *bⁿ* *f* *bⁿ*

II Vi *f* *bⁿ* *f* *bⁿ* *f* *bⁿ* *f* *bⁿ*

Vle *f* *bⁿ* *f* *bⁿ* *f* *bⁿ* *f* *bⁿ*

Vc. *f* *bⁿ* *f* *bⁿ* *f* *bⁿ* *f* *bⁿ*

Kb. *f* *bⁿ* *f* *bⁿ* *f* *bⁿ* *f* *bⁿ* *marc.* *marc.*

2 Fl. 139 1.2. a2 # f h f #f + b + . b

2 Ob.

2 Cl. in B

2 Fg. *piu f*

4 Hr. *f*

3 Tr. C *f*

3 Ps. *a2 1.2. b f*

Tb. *f*

Pk. *mf*

Helmich

I VI II

vle *mf*

Vc. *mf*

Kb. *pizz. non tremolo*

32 142

2 Fl. *1^o 2^o*

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr. C

3 Ps.

Tb.

Pk.

poco

Gleinrich

Zum mildesten Getummel köstlicher Reister wird: Ich bin Ver-

quasi

I

VI

I

Vie

Vc.

Vcb.

arco

div.

Handwritten musical score for orchestra and vocal soloists. The score includes parts for:

- 2 Fl.
- 2 Ob.
- 2 Cl. in B
- 2 Fg.
- 4 Hr. F
- 3 Tr. C
- 3 Ps.
- Tb.
- Pk.
- Heinrich
- Gottfried
- I Vi
- II Vi
- Vc.
- Kb.

The score is written in a system with multiple staves. It features various musical notations including notes, rests, dynamics (e.g., *f*, *p*, *mf*), and articulation marks. The vocal parts have lyrics in German: "welscht...", "Herr!", and "Ihr Verwelscht? Ver-". The orchestral parts include complex rhythmic patterns and dynamic markings. The bottom left corner contains the publisher's information: "Star Nr. 24, 26 Systeme ©".

3/4 148 a2 18-

2 Fl. *mf*

2 Ob. *mf*

2 Cl. in B *mf*

2 Fg. *mf*

4 Hr. *mf*

3 Tr. C *mf*

3 Ps. *mf*

Gottfried *dim.* *mf*

- hüt's der süße Christ!

Wenn Ihr nicht edler Sitte Meister seid

I Vi. *mp*

II Vi. *p*

Vc. *mf* *dim.* *p*

Vb. *mf* *dim.* *p*

151

1. p

2 Fg.

2. mp

4 Hr. F

Gottfried

und edler Ritter-tugend Spiegelglas, Wo soll ich Mildigkeit

I Vln

II Vln

Vcllo

Kc.

Kb.

cresc. sostenuto

154

4 Hr. F

Tb.

Gottfried

und hohen Mut, Treu ohne Wank in deutschen Landen su



36

157

Gr. Ps. *animato*

4

Hr.

F

Tb.

Heinrich

Gotfried

animato

(tief-sinnend)

Als wir am A-bend gestern noch vom Ber-ge,

chen.

Gr. Ps.

1. Ob.

2. Cl.
in B

2. Fg.

2. Hr.
F

Heinrich

Vc.

Kb.

1. Ob.

2. Hr. >

ich und mein Köpfelein sorgsam abwärts stie-gen, hörte ich im Farnen Grund

5

5
4

5
4

5
4

5
4

1. Fl. 1. Fl. *mp*

2. Fl. 2. Fl. *mf*

Heinrich
ein A - ve Mari a sin - gen.

I
Vi *mp*

Vle *mp*

Vc. *mp*

Kb. *mp* *pizz.* *p*

Heinrich 167 *p*

Ich freiz mein Rößlein stein und pirschte mich be - hutsam na - her.

I
Vi *pp*

II *pp*

Vle *pp*

Vc. *pizz. pp* *arco*

Kb. *pizz. pp* *arco*

pp



38

1. Ob.

170

1. Ob.

1. Cl.
in B

1. Cl.

2. Fg.

Heinrich

In einer Richtung sah ich ein Mägdlein ganz alleine:

Vc.

arco

mp

1. Ob.

172

1. Cl.
in B

1. Cl.

2. Fg.

Heinrich

Es sang mit hel-ler Stim-me wie eine Nachtigal so rein und

Vc.

2. Ob. *mp* *poco* *f*

2. Cl. in B *mp* *poco*

2. Fg. *poco f*

Heinrich
 Gottfried
 fern, daß mir ein Trau-ten aus dem Au-ge spreng.
 Gottfried: *mf*
 Es war O-

1. Ob. *mf*

1. Fg. *mf*

Gottfried
 - di - se, unsre To ch - ter. Ihr Kenntet sie, nehmt sie zu

I Vi *mf*

II Vi *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*

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40

2. Ob.

180

1. Fg.

Heinrich

Gottfried

I

Vi

II

Vle

Vc.

Ja, damals, damals, wie das Herz mir

Euch aufs Kopf so manches Mal.

2. Fg.

183

pp

animato

poco cresc.

4

Hr.

F

pp

poco cresc.

Heinrich

schwell! Ach, ich ver- gaß vor lauter Tanz das

I

Vi

II

Vle

Vc.

pp

poco cresc.

pp

div. poco cresc.

pp

poco cresc.

pp

poco cresc.

animato

186

1. Fl. *mf hervor!*

1. Ob. *mf hervor!*

1. Cl. in B *mf hervor!*

2. Fg. *mf*

4 Hr. *mf*

animato

kleinlich

Gebirg vor lau-ter Lob-ge-sängen hat ich fast ver-

cresc.

I *animato*

VI *mf*

II *mf*

Vle *mf*

Vcl. *mf*

div.

Kb. *animato*



1. Fl.

1. Ob.

2 Cl.
in B

2 Fg.

4

Hr.
F

Heinrich

I

Vi.

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 1st Flute, 1st Oboe, 2nd Clarinet in B, 2nd Bassoon, 4 Horns in F, Heinrich (voice), Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The music is in 4/4 time with a key signature of one sharp (F#). The score shows a crescendo in many parts, starting from piano (p) and reaching fortissimo (fff). The voice part has lyrics in German: "lernt zu spre-chen, und mein Wandel war mit aufgehobenen Händen". There are various musical notations including slurs, accents, and dynamic markings.

2 Fl. *a 2*
 1. Ob.
 2. Cl. in B
 2 Fg.

Musical score for woodwinds. Flutes (2 Fl.) and Oboe (1. Ob.) are in treble clef with a key signature of one sharp (F#). Clarinet in B (2. Cl. in B) and Bassoon (2 Fg.) are in bass clef with a key signature of one flat (Bb). Dynamics include *mf* and *f*. There are various articulations and slurs throughout the staves.

4 Hr. F

Musical score for four Horns (4 Hr. F) in F major. The top two staves are in treble clef and the bottom two are in bass clef. Dynamics include *mf* and *f*. There are various articulations and slurs throughout the staves.

Alcinach

voll Vertrau-en; ein Glück und ein Ge-bet so ehr fürcht's-

Vocal line for Alcinach in treble clef. The lyrics are: "voll Vertrau-en; ein Glück und ein Ge-bet so ehr fürcht's-". Dynamics include *mf* and *f*. There are various articulations and slurs throughout the staff.

I
 VI
 II
 Ve
 Vc.
 Kb.

Musical score for strings. Violins I (I) and Violins II (II) are in treble clef. Viola (Ve) is in alto clef. Violoncello (Vc.) and Kontrabaß (Kb.) are in bass clef. Dynamics include *mf* and *f*. There are various articulations and slurs throughout the staves.



2 Fl.
 2 Ob.
 2 Cl. in B
 2 Fg.
 Hr.
 F.

Heinrich

voll. Doch wie ich heim-zog, heim in eit-lem

I
 VI
 II
 Vcl.
 Vc.
 Kb.

arco
 mf

202

2 Fl. 1. Fl. 2. mf

2 Ob.

2 Cl. 1. Cl. 2. mf

2 Fg.

4 Hr. 2. mf

1 Trcl. 1. Trcl. mf

Flöten

Wähnen der Gottes-nä-he, fast se-ra-phisch klingend vor innerem

I

Vi

II

Vle

Vc. Div.

Kb.



46 200

Handwritten musical score for orchestra and voice. The score is divided into systems for various instruments and a vocal line.

- 2 Fl.** (Flutes): *cresc.*
- 2 Ob.** (Oboes): *cresc.*
- 2 Fg.** (Fagot/Bassoon): *cresc.*
- 4 Hr. F.** (Horns/Fifes): *cresc.*
- 1 Tr. C.** (Trumpet in C): *cresc.*
- Tb.** (Tuba): *mf*, *cresc.*, *hervor!*
- Stimm** (Voice): *Jü - bel ob der from - men Tem - pel - tür Tat auf wei - ßen*
- I, VI** (Violins): *cresc.*
- II** (Violas): *cresc.*
- Vi.** (Violoncello): *cresc.*
- Vc.** (Violone): *cresc.*
- Kb.** (Kontrabaß): *cresc.*, *f hervor!*

The score features dynamic markings such as *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte), along with performance instructions like *hervor!* (emerge!).

209 / a2

2 Fl. *cresc.* *piu f*

2 Ob. *cresc.* *piu f*

2 Cl. in B *cresc.* *piu f*

2 Fg. *cresc.* *a 2* *piu f*

1 Hr. F *piu f*

3 Tr. C *1. 2.* *p cresc.* *piu f*

3 Ps. *2. 3.* *piu f* *a 2* *piu f*

Tb. *cresc.* *piu f*

Pk. *cresc.* *f*

Heimlich

cresc. *piu f*

I Vi *cresc.* *piu f*

II Vi *piu f*

Vle. *piu f*

Vc. *piu f*

Kb. *cresc.* *piu f*

Kreuzes zu gen heimtücklich geweihtem Schwert: Da lagen div.

Star Nr. 24, 26 Systeme ©

48 212 >

2 Fl. $\text{p} \text{ff}$

2 Ob. $\text{a}2$

2 Cl. in B $\text{p} \text{ff}$

2 Fg. H $\text{a}2$

4 Hr. F

3 Tr. C $\text{p} \text{ff}$

3 Ps. $\text{a}2 \text{ff}$

Tb. $\text{p} \text{ff}$

Pk. H f $\text{sf} \text{z}$

3 Tr. C $\text{p} \text{ff}$ *piu/p*

3 Ps. $\text{a}2 \text{ff}$

Tb. $\text{p} \text{ff}$

Pk. H f $\text{sf} \text{z}$

Heinrich

ferne schon auf meiner Spur die schmitzigen Hun - de meines Schicksals,

I div. $\text{p} \text{ff}$ *Zus.*

VI $\text{p} \text{ff}$

II $\text{p} \text{ff}$

Vie $\text{p} \text{ff}$

Vcl. $\text{p} \text{ff}$

Kb. $\text{p} \text{ff}$

2 Fl. *fp*

2 Ob. *fp*

2 Cl. in B *fp*

2 Fg. *fp*

4 Hr. F

3 Tr. *con sord.* *mf* *fp*

3 Po. *f* *mf* *fp*

Tb. *mf*

flauto piccolo

I *div.* *mf*

VI *div.* *mf*

II *mf*

Vie *mf*

Vc. *mf*

Kb. *mf*

fp

winselnd und kachnend in der Luft vor Eier nach Blut. Wo ist der Stä-ger,



2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps. Tb.

Pk.

Gottfried

Heinrich

I Vi

II Vi

Vie

Vc.

Kb.

Handwritten musical score for orchestra and voices. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, 3 Trombones, and Percussion. It also features vocal parts for Gottfried and Heinrich. The music is in 6/8 time and includes various dynamics like *f*, *mf*, and *p*. There are also performance markings like *pizz* and *rit*.

Gottfried

O, Herr!

der mir dies ge-tan?

221

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.
Tb.

Pk.

Gottfried

Was ist geschehen? Was traf Euch so hart?

1. Stunde

I
Vi
II
Vle
Vc
Kb

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Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, 3 Trombones, and Percussion. A vocal line for 'Gottfried' is also present with lyrics. The music is in a key with one flat and a common time signature. Dynamics include f, mf, and dim. There are first and second endings marked throughout the score.

Gottfried

224 $\text{♩} = 24$ $\text{♭} \text{ } \text{♯}$ ♭

herr-lich da im tri-um-phi-erenden lichte der Freude. Euer Fuß be-

I *mp*

Vi I *mp*

Vi II *mp*

Vle *mp*

Vc *mp*

Kb *mp*

2. Fg.

227 $\text{♩} = 27$ 1. 2.

Gottfried

-ritzte kaum das Erdreich, und wo Ihr schreitet, schien es, hielt ein

I

Vi I

Vi II

Vle *mp*

Vc *pizz.*

Kb *pizz.* *arco*

230

1.

2 Cl. in B

2 Fg.

Gottfried

En-ge-^uber En-^{de} den Schild.

I Vi

II Vi

Ve

Kc.

Kb.

arco

p

ppiu

ppiu

ppiu

ppiu

ppiu

233

3 Ps.

Tb.

Heinrich

(besonnen)

Ich war des Kaisers Lehnsman: Ich nehmer-

p

pp

pp

pp

pp

pp



237

4 Hr.

1. Tr. c

3 Ps

Tb.

Heinrich

I Vi

II

Vle

Vc.

Kb.

Handwritten musical score for page 54, measures 237-240. The score includes staves for strings (4 Hr., 1. Tr. c, 3 Ps, Tb.), woodwinds (Heinrich), and brass (I Vi, II, Vle, Vc., Kb.). The vocal line for Heinrich has lyrics: "einst das Kreuz: Es blieb mir freu. Einst war's ein". Performance markings include *mf*, *cresc.*, and *Div.*



2 Fg. ²⁴⁰ > *p*

Hr. *p*

F *p*

2 Tr. *p*

3 Ps. *p*

Tb. *p*

Heinrich

Kreuz auf meinem Rode genallt, nun wird es tief mir ein in Mark und

I *p*

Vi *p*

II *p*

Vle *p*

Xc. *p*

Kb. *p*



243

2. Fag.

Handwritten musical notation for the 2nd Bassoon part. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a half note G4, followed by a half note A4, and then a half note B4. Dynamics include *mp cresc.*, *f*, and *mf*. There are also some handwritten annotations like *pp* and *mf* with slurs.

4 Hr. }
F

Handwritten musical notation for the Horns and Trumpets. The Horns (Hr.) part is in the upper staff, and the Trumpets (F) part is in the lower staff. Both parts start with a treble clef and a key signature of one sharp. The notation includes quarter notes and half notes. Dynamics include *mp cresc.* and *mf*.

3 Tr. }
C

Handwritten musical notation for the Trombones. The part is in the upper staff with a treble clef and a key signature of one sharp. It features triplet markings (1.2., 2.3., 3.) and accents (^). Dynamics include *f*.

3 Ps. }
B

Handwritten musical notation for the Baritone Saxophones. The part is in the upper staff with a bass clef and a key signature of one sharp. It includes triplet markings (1., 2., 3.) and accents (^). Dynamics include *mp cresc.*, *pp*, and *f*.

Tb.

Handwritten musical notation for the Trombones. The part is in the lower staff with a bass clef and a key signature of one sharp. It includes accents (^) and dynamics like *mp cresc.* and *pp*.

Pk.

Handwritten musical notation for the Percussion. The part is in the lower staff with a bass clef and a key signature of one sharp. It includes accents (^) and dynamics like *mp cresc.* and *pp*.

Chorist

Handwritten vocal line for the Chorus. The notation is in a treble clef with a key signature of one sharp. The lyrics are: "Blut, und nur der Tod wird mich dereinst vom Kreuze". The music includes quarter notes, eighth notes, and a half note. Dynamics include *f*.

I

Handwritten musical notation for the Violin I part. It is in the upper staff with a treble clef and a key signature of one sharp. Dynamics include *mp dim.*, *pp*, and *mf*.

Vi

II

Handwritten musical notation for the Violin II part. It is in the lower staff with a treble clef and a key signature of one sharp. Dynamics include *mp dim.*, *pp*, and *mf*.

Vc

Handwritten musical notation for the Violoncello part. It is in the lower staff with a bass clef and a key signature of one sharp. Dynamics include *mp dim.*, *pp*, and *mf*.

Vc

Kb.

Handwritten musical notation for the Kontrabaß part. It is in the lower staff with a bass clef and a key signature of one sharp. Dynamics include *mp dim.*, *pp*, and *mf*.

58

1. Fl.

250

1. Fl.

Musical notation for the 1st Flute staff, starting with a dynamic marking of *f* and a *dim.* instruction. The staff contains several notes with slurs and accents.

2 Ob.

1. 2.

Musical notation for the 2nd Oboe staff, featuring a dynamic marking of *p* and a *mf* marking. It includes notes with slurs and accents.

2 Cl.
in B

2 Fg.

1.

2.

Musical notation for the 2nd Bassoon staff, showing two first endings (1. and 2.) with dynamic markings of *p* and *mf*.

4 Hr.
F

1. Hr.

Musical notation for the 4 Horns staff, with a dynamic marking of *mf* and notes with slurs.

1. Tr.
in C
3. Tr.

Musical notation for the 1st and 3rd Trumpets, including a first ending (1. (9)) and dynamic markings of *dim.* and *p*.

3 Ps.

Musical notation for the 3 Trombones, featuring a *dim.* instruction and dynamic markings of *p* and *mf*.

Tb.

Musical notation for the Trombone staff, with a *dim.* instruction and dynamic markings of *p* and *mf*.

I
Vi
A

Musical notation for Violin I and Viola, with dynamic markings of *p* and *mf*.

Vi

Vc.

Cb.

Musical notation for Violoncello and Contrabass, with dynamic markings of *p* and *mf*.

254 a 2

2 Ob.
2 Cl. mb.
2 Fg.

4 Hr. F.

3 Tr. C.

3 Ps. 1.

Heinrich

(ausser sich, losbrechend)

Steht aber raff' dir dein reinnes

I
VI
II

non tremolo

4 Hr. F

1. 257

3 Tr. C

3 Ps.

Heinrich

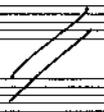
Kleid und flied' und flied' sag ich, flied'! Rühr mich nicht an! Pack, was dir zu

I

Vi

I

Wie



poco largamento

259

1. 2. o 2

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr. C

3 Ps.

poco largamento

Herrich

Hand, und schlag mich nie — — — der! Er — lö — set mich und Euch zugleich!



62
2 Fl.

1. 262

1. 2. a2

Musical score for woodwinds: 2 Flutes, 2 Oboes, 2 Clarinets in B, and 2 Bassoons. The score shows a complex passage with various dynamics like 'f' and 'pizz', and articulation marks like accents and slurs.

Musical score for brass instruments: 4 Trumpets, 3 Trombones, 3 Baritone Saxophones, and 3 Tenor Saxophones. The score shows a complex passage with various dynamics and articulation marks.

Heinrich

Was zaudert ihr? macht's kurz, macht's kurz!

Musical score for strings: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score shows a complex passage with various dynamics and articulation marks.

265

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

- 2 Fl.** (Flutes)
- 2 Ob.** (Oboes)
- 2 Cl. in B** (Clarinets in B)
- 2 Fg.** (Fagots)
- 4 Hr. F** (Horns in F)
- 3 Tr. c** (Trumpets in C)
- 3 Ps.** (Trumpets in B)
- Tb.** (Tuba)
- Pk. Reinick** (Percussion Reinick)
- I VI** (Violins I)
- II VI** (Violins II)
- Vle** (Violas)
- Vc** (Violoncelles)
- Kb** (Kontrabass)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *piu f* and *(sehr hervor)*. There are also some handwritten annotations and corrections throughout the piece.

64 268 ¹/₀₂

2 Fi.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps.

Tb.

Heinrich

1. Fuß ein Herz!

2. Ihr alte kommt herbei

3. und seht!

I Vi.

II Vi.

Vle.

Kc.

Kb.

278

Handwritten musical score for the first system, including piano and violin parts. The piano part features a melody in the right hand and accompaniment in the left hand. The violin part consists of a single melodic line. Dynamics include *mp* and *f*.

Handwritten musical score for the second system, including piano and violin parts. The piano part continues with a melody and accompaniment. The violin part has a more active role with repeated notes. Dynamics include *mp* and *mf*.

Handwritten musical score for the third system, including piano and violin parts. The piano part features a melody with accents. Dynamics include *f*.

(Brigitte und Odette sind aus dem Haus getreten...)

Heinrich

Handwritten musical score for the fourth system, including piano and violin parts. The piano part features a melody with accents. Dynamics include *f*.

Heinrich zur Aue, dieser Furst und Herr und Mann und Beck ist nun mit H. L. obs

Handwritten musical score for the fifth system, including piano and violin parts. The piano part features a melody with accents. Dynamics include *f*.



bb 275

2 Fl. *passionato*

2 Ob. *2. Oboe timbr. English Horn*

2 Cl. in B *1. Cl.*

2 Fg. *2.*

4 Hr. F *mp*

3 Trcl.

3 Ps. *1. 2. 3. mp*

Tb.

Pk. *p cresc.*

Odile *Odile*

Heinrich *passionato*

Schuld - ren be - lü - cket vom Schei - tel bis zur So - le!

(Odile stürzt Heinrich zu Füßen.)

I Vi.

II Vi.

Vc. *mf cresc.*

Kb. *mf cresc.*

278

1. Fl.

67

1. Fl.

2. Ob.

2. Cl.
in B

2. Fg.

4 Tr.
F

3 Ps.

Tb.

Pk.

Odie

I
Vi
II

Vle.

Vc.

Vib.

1. Ob.

poco

1. Fg.

2. poco

m

f

2. p

p

cresc.

pp

p

poco

p

cresc.

poco

p

cresc.

poco

p

Hein- rich,

lieb- ster Herr!

Ist Er- er lieb- geschunden mit

poco

poco

poco

cresc.

poco

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68

281

1. Fl.

1. Fl.

1. Ob.

2. Cl.

2. Fg.

4 Hr.

F

Oboe

I Vi

II

Vcl.

Vc.

Cb.

Handwritten musical score for orchestra and voice. The score includes staves for 1st Flute, 1st Oboe, 2nd Clarinet, 2nd Bassoon, 4 Horns, French Horn, Oboe, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features dynamic markings such as mp, mf, p, and f. The voice part has lyrics in German: "schmerzenden Wunden? Habt Ihr im Leid der Demut flehen."

1. Fl. 1. Fl. *mf*

1. Ob. 1. Ob. *mf*

Odile

I VI II

Vcl. Div. *pizz.*

Kb.

Der Erlö-sung Streben, der Hoff-nung Sehnen nun ganz Ver-

28 ^{1. Ob.}

1. Cl. in B *mf*

1. Fg. 1. Fg.

Odile

lo ren? und doch seid Ihr er-

Züs.

pizz.

70 E.H. *290* *E.H. Solo* *mp*

Odie *2* *3*
 - ko - ren, das Leben zu ent - falten in göttlich - innigem War - ten.

I
 VI
 II
 Vle
 Vc.
 Kb.

293 *molto dim.* *pp*

Odie *2* *mp* *Wenn*

I
 VI
 II
 Vle
 Vc.
 Kb.

1. Fl.

296

2 Fl.

1. Ob.

E.H.

2 Cl.

2 Fg.

Kr. F.

Ödile

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for various instruments and voice. The score includes staves for 2 Flutes, 1 Oboe, English Horn, 2 Clarinets, 2 Bassoons, Horns in F, Voice (Ödile), and strings (I, VI, II, Vle, Vc., Kb.).

Lyrics for the voice part: *Gott die Kraft gibt bis ans Ende auszuhalten den die bitteren Schmerzen*

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). Performance instructions include *E.H. mlos mit 2. Oboe* and *1. 2. mp* for the bassoon parts.



2 Fl. *mp* 299 *mp*

1. 2 Ob. *mp*

1. 2 Cl. *mp*

2 Fg. *mp*

4 Hr. *mp*

Odile

für des näch-sten Hei-
der ist vor Tau-senden er-wählt und beglückt.

1. Solo-Violine *mp*



302

Odile *And. Kraft des Blutes, un-schuldig hin-ga-geben, ist wie ein*

I *Solo* *mf*

VI *Solo* *mf*

Ve *Solo* *mf*

Vc *Solo* *mf*

305

1. Fl. *mp*

Odile *laut-ter Brücken des ew-gen Heils, und*

I *p*

VI *p*

Ve *p* *mp* *p*

Vc *p*



1. Fl. ³⁰⁸

1. Ob.

2. Cl. in B

2. Fag.

4 Hr.

1. Tr. C

3 Ps.

Ob. u. O.

V. I.

V. II.

V. l.

Vc. u. Kb.

schon auf Erden hier so wunder - kräf - tig, daß selbst aüssätzige

bedachtsam

311

2 Fl. *f*

2 Ob. *f* *mp* *con espr.* 1. Cl. Solo *con espr.*

2 Cl. inc. *f* *p* *mp* *ps* *mf*

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

bedachtsam

4 Hr. 1. 2. 3.

1. Tr. C

Viola *mp* *p* *mf dim.*

Haut, damit be-sprenkt, rein wird und ge-

315

1. Cl. in B *pp morendo*

Viola *mp* *poco a poco cresc.*

I VI II Vle Vc. Kb.

sind. Denkt an das Gotteslamme und seines Tods am

Handwritten musical score for a symphony, numbered 318. The score is written in a major key and 4/4 time. The instruments listed on the left are:

- 2 Fl.
- 2 ob.
- 2 Cl. in B
- 2 Fg.
- 4 Hr.
- 3 Tr. C
- 3 Ps.
- Tb.
- Saile
- I Vi.
- II Vi.
- Vc.
- Kb.

The score is divided into three measures. The first measure is marked with a dynamic of *mf*. The second measure is marked with a dynamic of *f*. The third measure is marked with a dynamic of *mf*. The lyrics "Kreuzes Stamm" are written below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamics.

321
2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.

Tb.

(Brigitte eilt zu Odile, die ganz zu Füßen Heinrichs gesunken, erhebt sie und schließt sie

I
Vi
II

Vle

Vci

Kb.

78

2 Fl.

324

1.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Tr.
B

Tb.

I
Vi
II

Vle

Vc.

Kb.

mütterlich schützend in ihre Arme. Heinrich und Gottfried stehen erschüttert da.)

Handwritten musical score for orchestra and strings. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, 3 Trumpets in B, Trombones, Violins I and II, Viola, Violoncello, and Kontrabaß. The music is in 3/4 time and features various dynamics such as *mf*, *p*, and *ppp*. There are also performance markings like "1.", "2.", and "a2".

2. 7

1. 2. 3. in B

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



Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second system shows a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The third system shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth system shows a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fifth system shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The sixth system shows a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The seventh system shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The eighth system shows a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The ninth system shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tenth system shows a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). There are also some handwritten annotations and corrections throughout the score.

80

330

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4

Hr.

F

3 Tr.

C

3

Pa.

Tb.

I

Vi.

II

Vi.

Vc.

Kb.

Verhang zu!

Schloß Hamborn

9. August

4.000

Zweiter Akt

"Der arme Heinrich"
Op. 69

mäßig bewegt (Passacaglia)

1. Fagott

1. Fg.

p

cresc.

f

poco a poco

1. 2. Fg.

dim.

p

pp

Vorhang auf! (Felsige Wildnis, mächtige Nadelbäume und herbstlich gefärbte Laubbäume.)

Heinrich

(verwahrlost und verwildert, mit Spaten.)

O Schlaf des

(Im Hintergrund eine Höhle.)

1. 2. Cl. in B

1. 2. Fg.

p

poco a poco

1. 2. Fg.

poco a poco

Heinrich

hebens! Tiefster Schlaf des Todes:



25 1. Ob. *p* *mf*

Heinrich *mf*

braunen Kleid wimmelnder Schollen, was weißt du? Werden wir ins Leben nicht blindlings

I *pizz. p* *mf*

VI *pizz. p* *mf*

Vle *pizz. p* *mf*

Vc. *pizz. p* *mf*

Kb. *p* *mf*

28 1. Ob. *mf* *p*

2. Cl. in B *mf*

3. Hr. *mf* *arco* *arco* *pizz. arco*

mit fürchtbaren Henkersgriff ge-stoßen, nachdem uns Wollüstraserei erbarmungslos ge-

Handwritten musical score for orchestra and voice. The score includes parts for:

- 2. Ob.
- 1. Cl. in B
- 2. Cl. in B
- 2. Fg.
- 4 Hr. in F
- 1. Tr. in C
- 2. 3. Tr. in C
- 3 Ps.
- Tb.
- Heinr. (Voice)
- I Vi.
- II Vi.
- Vie.
- Vc.
- Kb.

Key features of the score include:

- Dynamic markings: *pp*, *mp*, *f*, *sfz*, *pizz.*
- Performance instructions: *~zeugt?*, *Und lockt ins Netz der Lüst*
- Handwritten annotations: *1. 2.*, *3.*, *4.*, *3.*, *1.*, *2. 3.*
- Handwritten notes above the voice part: *sfz*, *sfz*, *sfz*

2 Fl. 34

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Ps. Tb.

Flöten

ahnungslos — sen Botschaft Nacht für Nacht der Sünde Erren nicht im

I VI II

Vle

Vc.

Kb.

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2. Fg. ³⁷ *mp*

I
Vi
II

Alto

Zäh - lige To - ren? Ist Lieben Kerkerhaft? Sind wir im Frau?

I
Vi
II
Vle
Vc.
Kb.

2. Fg. ⁴⁰ *p*

Alto

Und bist du Tod, der drohende Kerkermeister und Schließer, der den Ausgang

I
Vi
II
Vle
Vc.
Kb.

2. Ob. ⁴³

2. Cl. in B

2. Fg.

mp p mf

2. Cl. in B

mp

1. Fg.

mp

mf

mp

Hörnchen

var stellt?

I

VI

II

Vle

Vc.

p

2. Fg.

1. p

2. p

Hörnchen

Stimmen sind wir ge-bo-ren, stimm vor

Vc.

Kb.

p

mp



52

2 Cl. in B

2 Fg.

4 Hr. F

Flöhen

Vc.

Kb.

Mensch und Gott.

mp

p

1. 2.

3. p

4. 2. b2.

55

1. Ob.

2. Cl. in B

2 Fg.

Flöhen

Vc.

Kb.

Doch die Steine schweigen nicht: Die Steine reden,

mf

pizz.

p

1.

2.

1.

mp

1. Ob. *mf*

2. cl. in B *mf*

2. Fg. *mf*

Heinrich

1. Solo-Vla. *mp*

Vc. *p*

Kb. *p*

ru - fen, sin - gen das Wie - gen - lied

1. Solo-Bratsche

"Wiegenlied"

2. Fg. *mp*

I. Vi. *mp*

II. Vi. *mp*

1. Solo-Vla. *mp*

Div. Vla. *mp*

Vc. *mp*

Kb. *mp*



90 65 1. poco a poco crescendo

1. Fg.
Hörn

Handwritten musical score for the first system. It includes a vocal line with the lyrics "Brüder! Brüder! Brüder!" and piano accompaniment for the first horn (1. Fg.) and strings. The tempo is marked "1. poco a poco crescendo".

poco a poco cresc.

68 2. Fl.

2. Ob.

2. Cl.
in B

2. Fg.

2. Hörn

I
Vi

II
Vle

Vc.

Handwritten musical score for the second system. It includes woodwind parts (2. Fl., 2. Ob., 2. Cl. in B, 2. Fg.), string parts (I Vi, II Vle, Vc.), and a vocal line with the lyrics "Komm! lag dich zu uns ins warme Erden grab, da". The tempo is marked "1." and "2." with dynamic markings like "dim.". The system ends with a double bar line.

71

2 Fl.

2 ob

2 Cl. in B

2 Fg

4 Hr.

3 Tr.

3 B.

Tb.

PK.
Hörnchen

I.
Vi
II

Ve

Vc

Kb

1. Solo

p, *pp*, *f*, *m*, *>*, *>*, *>*, *p*, *pp*

findest du (Ruh' und schweis' erlöst) von demen Lie - den.

Detailed description of the musical score: The score is for page 91 of a symphony. It features a woodwind section with Flutes (2 Fl.), Oboes (2 ob), Clarinets in B (2 Cl. in B), and Bassoons (2 Fg). A string section includes four Horns (4 Hr.), three Trumpets (3 Tr.), three Trombones (3 B.), and a Tuba (Tb.). There is also a Piccolo (PK.) and a Horn (Hörnchen). The vocal line (PK.) has the lyrics: "findest du (Ruh' und schweis' erlöst) von demen Lie - den." The score includes various musical notations such as dynamics (*p*, *pp*, *f*, *m*), accents (*>*), and articulation marks. A first solo (1. Solo) is marked for the Oboe. The piece concludes with a 3/4 time signature.

75

1. Fl.

1. Ob.

2. Fg.

Heimidi: (in sich versunken, bemerkt nicht Brigitte, die vorsichtig erscheint.)

I VI

II

Vle

Vc.

81

1. Fl.

1. Ob.

2. Fg.

I VI

II

Vle

Vc.

Kb.

2. Ob. 86 2. Ob. 2. p

I
Vi
II

Vle

Vc.

Kb.

2. Fl.

2. Ob.

2. Cl. in B

2. Fg.

2. Hr. F

1. 2.

p

Brigitte

Heinrich

Vc.

Kb.

(schreckt auf!)

Wer da?

Odi-lene Mutter.

Was habt dich,

94

2.H.

93

Brigitte

Alembic

I VI

II

Vle

Vc.

Kb.

mf

mf

o-di-lens Heil!

Frau, in die-se Mo-der-gruß?

pizz.

pizz.

2.H.

2.Cl.
in B

2.Hr.
F

Heinrich

I VI

II

Vle

Vc.

Kb.

96

at-me nicht, da-mit das Gift nicht auch noch dich zer-setze!

mf

mf

mf

arco

arco

96

106

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

Brighto
Hörnchen

Dass sie nicht sterben kann, bevor sie Euch gerettet.

Kein Mensch kann mich

I
Vi
II
Vle
Vc.
Kb.

109

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr. C

3 Pts.

Tb.

Pk.

Hennrich

ret-ten. Ret-tungslos ver-fall ich der Erde Grab

I Vi.

II Vi.

Vle.

Vc.

Kb.

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98 112

2.Fi. *mf*

2Ob. *mf*

2Cl. in B *mf*

2Fg. *mf*

I Vi

II Vi

Vie

Vc. *pizz.*

Kb. *pizz.*

pp

arco

p

115

1. Cl. in B *p*

2.Fg.

Heinrich

Brigitte

Vern

Und doch glaubt unser Kind Euch zu retten durch ein Op-fer.

I Vi

II Vi

Vie *arco p*

Vc. *p*

Kb. *p*

1. Cl. in B 118

2 Fg. mp

Brigitte

Alemandi

I Vi mp

II Vi mp

Vle mp

Vc. mp

Nie

scheucht den Wald, dem sie ver-fal-len.

cresc.

cresc.

cresc.

cresc.

2 Ob. 121

2 Cl. in B 1.

2 Fg. mf

Brigitte

I Vi mf

II Vi mf

Vle mf

Vc. mf

Kb. mf

wird sie ihn las-sen, wenn nicht Ihr, o Herr, den

mf

mf

mf

mf

mf

mf

2 Fl. *127*

2 Ob.

2 Cl. in B *dim. $\frac{b}{4}$* 2. *mf dim.*

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

1. Hr. *1. 2.* *mp*

3 Fl. C *2. 3.* *pp dim.* 3. *mf dim.*

3 Ps. *dim.* *mf dim.* *p* *pp*

Tb. *dim.* *p* *pp*

Tk. *ppff*

Chängita

Brigite: *(4)*

Sie führt a-

I *dim.* *p*

VI *dim.* *p*

II *dim.*

Vle *dim.*

Vc. *dim.*

Kb. *dim.*

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102

Brigitte

131

Handwritten musical score for Brigitte, measures 131-134. The score includes vocal lines and piano accompaniment. The lyrics are: "ein ein seltsam lie-ben, sonder-bar verwan-delt, nicht wie sonst". The piano part features dynamic markings such as *p* and *mp*, and includes triplets and slurs.

1. Ob.

135

Brigitte

Handwritten musical score for 1. Ob. and Brigitte, measures 135-138. The score includes first oboe and vocal lines. The lyrics are: "Ein leben ist's wie ausserhalb der Welt, in der wir atmen". The tempo is marked *allarg.* and dynamics include *p*. The piano accompaniment features chords and slurs.

Heinrich

139

Handwritten musical score for Heinrich, measures 139-142. The score includes vocal lines and piano accompaniment. The lyrics are: "So ist sie Krank, kein Mensch vermag ih-re Kranke Seele zu heilen". The tempo is marked *a tempo* (deutlich) and *a tempo*. Dynamics include *p* and *mp*. The piano part includes triplets and slurs.

allarg.

2 Fl. 143

2 Ob.

2 Cl. in B

2 Fg.

allarg.

I Vi

II Vi

Vle

Vc.

allarg.

147

2 Fl.

2 Ob.

2 Cl. in B

1. Fg.

Brigitte:

Dodi fühlt sie nicht wie

Brigitte
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104

2 Fl.

2 Ob.

2 Cl. in B

1. Fg.

151

mp

1.

* 2. Cl. nimmt Basscl. in B

mp

Brigitte

wir das Leben führen mit Arbeit um das täg-lich Brot: So

2 Fl.

2 Ob.

1. Cl. in B

2 Fg.

154

p

Brigitte

fleht sie bit-fend um Him-mels Gna-den. Ja, sie will End-

1. Hr.

mp

p

* 2. Clarinette in B nimmt Bassclarinette in B

Baß-
cl. in B

Brigitte

I
VI
II

Vle

Vc.

retten, Herr, das E're Sudr durch eine bli-ti-ge

1. Cl.
in B

Baß-
cl. in B

2 Hr.
F

3 Ps.

Tb.

Pk.

Brigitte

cresc.

Heinrich:

Kur zu hei-len sei.

O, ich

I
VI
II

Vle

Vc.

KO

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2 Fl.

2 Ob.

1. Cl. in B

Baß-cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps.

Tb.

Pk.

Heinrich

Weiss:

Heinrich:

Ein

I

VI

II

Vle

Vc.

Kb.

166

2. Ob.

1. Cl. in B
Bsp.
Cl. in B

2. Fg.

2. Hr. F

2. 3. Tr. C

Pk.

Heinrich

Meister zu Sa - ler - no Ver - misst sich mein A - bel aus zu -

Vie

4(7)

2. 3. con Bord.

(natural)

Pk.

170

2. Ob.

1. Cl. in B

Bsp.
Cl. in B

2. Fg.

Pk.

Heinrich

- rotten, wenn sich ein Mägd - lein, eine Jungfrau, freiwillig,

non tremolo

non tremolo

mf

mf

mf

mf

108
2.F.

Musical staff for 2.F. (Flute 2). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

2.OB.

Musical staff for 2.OB. (Oboe 2). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

1. Cl.
in B
Bass
Cl.

Musical staff for 1. Cl. in B Bass Cl. (Clarinet 1). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

2.Fg.

Musical staff for 2.Fg. (Fagott 2). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

4 Hr.
F.

Musical staff for 4 Hr. F. (Horn 4). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

1. Tr.c.

Musical staff for 1. Tr.c. (Trumpet 1). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

3 Ps.

Musical staff for 3 Ps. (Posaune 3). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

Pk.

Musical staff for Pk. (Percussion). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features a dynamic marking of *f*. The music is written in a single system with a brace on the left.

Heimlich

Vocal staff for Heimlich. The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. The lyrics are: "glän - big sich ihm ans Mes - ser gibt." The music is written in a single system with a brace on the left.

I Vi.
II

Musical staff for I Vi. II (Violin 1 and 2). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

Vie

Musical staff for Vie (Viola). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

Vc.

Musical staff for Vc. (Violoncello). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

Kb.

Musical staff for Kb. (Kontrabaß). The staff contains a melodic line with a key signature of one flat and a 3/4 time signature. It features a dynamic marking of *mf*. The music is written in a single system with a brace on the left.

2 Fl.

2 Ob.

1. Cl. in B

Bap. cl. in B

cl. in B

2 Fg.

4 Hr.

F

3 Tr. c.

3 Ps.

Brigitte

Heinrich

I

Vi

II

Ve

Vc.

Kb.

Wollt Ihr das glau-ben, Herr?

Der Arzt will

Nein! Mutter! Ich nicht!

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182

2 Fl.

2 Ob.

1. Cl.
in B
Bsp.
Cl.

2 Fg.

4 Hr.
F

3 Tr. C

PK.

Helmich

I Vi
II

Vie

Vc

Kb

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Handwritten musical score for orchestra and voice. The score includes parts for 2 Flutes, 2 Oboes, Clarinet in B, Bassoon, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, Percussion, and a voice part (Helmich). The music is in 4/4 time and features various dynamics like *mf*, *dim.*, *p*, and *mp*. There are also triplets and slurs throughout the score.

Aräumt, sie hat Ge-sich-te, sie ist im Jer-tem.

Die Bassclarinette in B stimmt wieder die 2. Clarinette in B

112

185

2 Fg.

1. Tr. C

3 Ps.

Heinrich

Vc.

Kb.

1. Tr. C

3 Ps.

Brietta

I

VI

II

Vle

Hört ihr?

In ihrer Brust ist heiliger Streit. Es

morendo

rit

188

B

114

2 Fg.

198 *maestoso*

a2

200

4 Hr. *f*

4 Hr. *f*

3 Ps.

Tb.

maestoso

2 Fl.

1. Ob.

2 Cl. in B

2 Fg.

4 Hr. *f*

Brighte

O, Herr, redet selber, re

Musical score for measures 198-200. The score includes parts for 2 Flutes (Fl.), 1 Oboe (Ob.), 2 Clarinets in B (Cl. in B), 2 Bassoons (Fg.), and 4 Horns (Hr.). The tempo is marked *maestoso*. The key signature has two flats (B-flat and E-flat). The score shows various rhythmic patterns and dynamics, including *f* (forte) and *p* (piano). There are first and second endings indicated for the Oboe and Flute parts.

Musical score for measures 201-204. The score includes parts for 2 Flutes (Fl.), 1 Oboe (Ob.), 2 Clarinets in B (Cl. in B), 2 Bassoons (Fg.), and 4 Horns (Hr.). The tempo is *maestoso*. The key signature has two flats. The score features triplet rhythms (marked "3" and "3 simile") and dynamic markings such as *p* (piano) and *pp* (pianissimo). The bottom staff shows the vocal line with the lyrics "O, Herr, redet selber, re".

206

115

cresc.

cresc.

cresc.

cresc.

1. cresc.

2. b F

cresc.

cresc.

Orgel

cresc.

cresc.

3.

4.

pk

del Ihr mit ihr, wenn Ihr des Meisters Kitz verflucht. Drängt sie ab von



209

2 Fl. *mf* *cresc.*

2 Ob *mf* *cresc.*

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

2 Fg. *mf* *cresc.*

2 Tr. c *mf* *cresc.*

2 Tr. c 2 3.

Pk. *mf* *cresc.* *poco f*

Brigitte *mf* *cresc.*
ih-rem Wahn, erklärt ihr, daß der Arzt ein Lügner ist; ...

Heinrich ... daß keine



2 Cl. in B ²¹³ 117
 2 Fg
 4 Hr.
 Flöhen
 I Vi
 II Vi
 Vle
 Vc.
 Kb.

Wissenschaft und keine Macht der Welt mich rein kann waschen,

mp *mp* *mp* *mp* *mp* *mp*

1. 1. 2. 1. 2.



118
2 Fl.

Handwritten musical notation for 2 Flutes, including notes, rests, and dynamic markings like *cresc.* and *pp*.

2 Ob.

Handwritten musical notation for 2 Oboes, featuring melodic lines with slurs and dynamic markings.

2 Cl.
in B

Handwritten musical notation for 2 Clarinets in B, including a *cresc.* marking and melodic passages.

2 Fg.

Handwritten musical notation for 2 Bassoons, with a *pp* marking and melodic lines.

4 Hr.
F

Handwritten musical notation for 4 Horns in F, showing rhythmic patterns and dynamic markings.

3 Tr. C

Handwritten musical notation for 3 Trumpets in C, including a *1. 2.* marking and dynamic markings like *p*.

3 Ps.

Handwritten musical notation for 3 Trombones, showing harmonic support and dynamic markings.

Tb.

Handwritten musical notation for the Trombone part, including a *mp cresc.* marking.

Pk.

Handwritten musical notation for the Percussion part, featuring rhythmic patterns.

Heinrich

Vocal line for Heinrich with lyrics: "auch nicht der Arzt von Se - ler". Includes a *cresc.* marking and a *pp* dynamic.

I Vi

Handwritten musical notation for Violin I, including a *cresc.* marking.

II Vi

Handwritten musical notation for Violin II, including a *cresc.* marking.

Vle

Handwritten musical notation for Viola, including a *cresc.* marking.

Vc.

Handwritten musical notation for Violoncello, including a *cresc.* marking.

Kb.

Handwritten musical notation for Kontrabaß, including a *cresc.* marking.

Handwritten musical score for the first system. It consists of four staves. The top two staves are for the piano, and the bottom two are for the violin. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. There are various dynamic markings and articulation symbols throughout.

Handwritten musical score for the second system. It consists of four staves. The top two staves are for the piano, and the bottom two are for the violin. The music continues with complex rhythmic patterns and includes a section marked '2. pill' with a forte dynamic. There are also triplets and various articulation marks.

Handwritten musical score for the third system. It consists of four staves. The top two staves are for the piano, and the bottom two are for the violin. The music features a triplet of eighth notes in the piano part and a triplet of eighth notes in the violin part.

Handwritten musical score for the fourth system. It consists of four staves. The top two staves are for the piano, and the bottom two are for the violin. The music includes a triplet of eighth notes in the piano part and a triplet of eighth notes in the violin part.

der mit dunk-ler Ma-gie ein Blic ab-fer

Handwritten musical score for the fifth system. It consists of four staves. The top two staves are for the piano, and the bottom two are for the violin. The music features a triplet of eighth notes in the piano part and a triplet of eighth notes in the violin part. There are also various articulation marks and dynamic markings.



120

22,2

sehr ausdrucksvoll

2 Fl. *dim.* *p*

2 Ob. *dim.* *p*

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

2 Fg. *dim.* *p*

sehr ausdrucksvoll

4 Hr. F *dim.* *p*

3 Tr. C *dim.* *p*

3 Ps. *dim.* *p*

Tb. *dim.* *p*

sehr ausdrucksvoll

Pk. *dim.* *morendo* *Brigitte:*

Brigitte Steinmetz

form dort.

Durch ihr Op-fer erhaeft sie

sehr ausdrucksvoll

I Vi *dim.*

II Vi *dim.* *3*

Vle *dim.* *3*

Vcl. *dim.* *3*

Kb. *dim.*

crescendo

225

1.

1. Tr. C

3Ps

Tb.

Brigitte

Hei- lung für Eu er schwe- res Hel- den.

mp

mf

cresc.

1. 2. 3. mp

(erregt)

Ja, ja, ich weiß, ich weiß!

Henrich

I

Vi

II

Vie

Vc

Kb

fp

228

3-Hr. F

1. Fg.

3. Hrn. in F

Henrich

I

Vi

II

Vie

Vc

Kb

ppmf

Ja! Und ich sah sie als sie rief: Heinrich, ich will dich

122

231

1.

1. Fg.

3. 4. Hr
F

1. Ps.

Stimmch

ret-ten, ar-mier Heinrich! Da schrie ich:

I
Vi
II
Vie
Ve.
Cb.

234

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps. + Tb

PK.

Hörn. id.

I Vi

II Vi

Vle

Vc.

Kb.

molto con espr.

molto con espr.

molto con espr.

Aussatzig bin ich!

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Heinrich

239

Ich sprang em~par dort über die Wur zeln,

I
Vi
II
Vie
Vc.

1. Fl.

241

2. ob.

1. Cl.
11 B
2. Fg

4 Hr.
F

ü ber den Bach und tief und floh,

I
Vi
II
Vie
Vc.
Cb.

2 Fl. ²⁴³

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

flüchtig

bis mir der A-tem stock-te,

I

Vi I

Vi II

Vle

Vc.

Kb.

allarg.

allarg.

allarg.

allarg.



126

2⁴⁵ a2+

2 Fl.

Musical notation for 2 Flutes, showing notes and rests across the first measure.

largo
largo

2 Ob.

Musical notation for 2 Oboes, showing notes and rests across the first measure.

2 Cl.
in B

Musical notation for 2 Clarinets in B, showing notes and rests across the first measure.

2 Fg.

Musical notation for 2 Bassoons, showing notes and rests across the first measure.

4 Hr.
F

Musical notation for 4 Horns in F, showing notes and rests across the first measure.

3 Tr.
C

Musical notation for 3 Trumpets in C, showing notes and rests across the first measure.

3 Ps.

Musical notation for 3 Trombones, showing notes and rests across the first measure.

Tb

Musical notation for Trombone, showing notes and rests across the first measure.

Stenide

Vocal line with lyrics: "und mei- len- weit ent-fernt von ihr erschöpft zu-

I
Vi

Musical notation for Violin I, showing notes and rests across the first measure.

II

Musical notation for Violin II, showing notes and rests across the first measure.

Vie

Musical notation for Viola, showing notes and rests across the first measure.

Vc.

Musical notation for Violoncello, showing notes and rests across the first measure.

Kb.

Musical notation for Kontrabaß, showing notes and rests across the first measure.

248 127

diminuendo e ritardando

1. Ob. *mf*

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

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

Hr. F *mf* *p morendo*

Heinrich *diminuendo e ritardando*

Sammenbrach.

251

wieder bewegtes, aber nicht schnelles Zeitmaß

2. Cl. in B *mp*

2. Fg. *mp*

1. Hr. F *mp*

wieder bewegtes, aber nicht schnelles Zeitmaß

I. Vi *mp*

II. Vi *mp*

Vle *mp*

Vc. *pizz.* *mp*

Kb. *mp*

Musical score for measures 254-257. The system includes staves for Flute 1 (1. Cl.), Clarinet in B-flat (2. Cl. in B), and Bassoon (2. Fg.). The music is in 4/4 time and features complex rhythmic patterns with many beamed notes and slurs. The key signature has one flat.

Brigitte

Vocal line for Brigitte, measures 254-257. The melody is written in a soprano clef. The lyrics "Lieb" are visible at the end of the line. The music is in 4/4 time and features a melodic line with some rests.

Musical score for measures 257-260. The system includes staves for Flute 1 (1. Ob.), Clarinet in B-flat (2. Cl. in B), and Bassoon (2. Fg.). The music is in 4/4 time and features complex rhythmic patterns with many beamed notes and slurs. The key signature has one flat. Dynamics include *mp* and *pp*.

Brigitte

Vocal line for Brigitte, measures 257-260. The melody is written in a soprano clef. The lyrics "wahl, Herr, - ich geh' zum Kinde, um liebevoll zu pflegen," are written below the notes. The music is in 4/4 time and features a melodic line with some rests.

260 129

2. Fl. *allarg.* *p meno mosso*

2. Ob. *allarg.*

2. Cl. in B *1. meno mosso*
2. pp

2. Fg. *allarg.* *2. pp meno mosso*

Brigitte *meno mosso*

was Gott uns anvertraut:

263

2. Ob. *p*

2. Cl. in B *p*

2. Fg. *p*

Brigitte

O - di - lens Herz.



Heinrich

267 *andante sostenuto*

Doch ich muß graben tiefer als ein Grab, muß tiefer

I
Vi
II

mf

mf

mf

mf

Heinrich

270

graben, der Hölle Durs' er-tragen, da, wo Bö-ses

I
Vi
II

mf

mf

mf

mf

Heinrich

273

wirkt und webt, in dumpfen Nebeln auf-wärts

I
Vi
II

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

275

1.

1. Fl.
 2. Ob.
 2. Cl. mB
 2. Fg
 I. Hr.
 F
 1. Tr. C
 Heinrich
 strebt.
 I. Vi
 II
 Vcl
 Vc.
 Kb.

Sticht ein Feindespack,

Zus.

fp

mf

div.

3

6

8



132 279

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Ps.

Tb.

Allegretto

Hervorritt, oh, wald' Geschrei mich in des Stöhrens Lärmel reißt: Ein

I Vi.

II Vi.

Vle.

Vcl.

Kb.

1. Fl. piccolo

2. Ob.

2. Cl. in B

2. Fg.

4. Hr. F

3. Tr. C

3. Ps.

Tb.

Pk.

Stimme

I Vi

II Vi

Vle

Vcl.

Kb.

alle 3 con sord.

Höllenge-selle im Teufelsgebet!

134
1. Fl.
piccolo

286

287

piccolo nimmt 2. Flöte

2. Ob.
2. Cl. m.B.

2. Fg.

4. Hr.

3. Tr. C.

con sord.

1. 2. Dämpfer ab.

3. Ps.
Tb.

Pk.

I. Vi.
II. Vi.
Vle.
Xc.
Kb.

288

2 Fl. *1. bb f. bb f. b± bb f.* *1. 2. b±:* *pin/*

2 Ob. *pin/*

2 Cl. in B *pin/*

2 Fg. *bb d. d.*

4 Hr. F *pp*

3 Tr. C *3. Dämpfer ab.* *1. 2. 3. senza cord.*

3 Ps.

Tb.

Helmich

Ich kann nicht be-ten! Ich kann es nicht! Gott, gib mir Worte!

I VI II Vle Xc. Kb.

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136
291

2 Fl.

2 Ob.

2 Cl. m.B.

2 Fg.

4 Hr. F.

3 Tr. C.

3 Ps.

Tb.

Heinrich

I. Vi.

II. Vi.

Vie.

Xc.

Kb.

Joh Kann nicht weinen! Ich Kann es nicht!

$\sharp C$
2

fp

Handwritten musical notation for the first system, including treble and bass clefs, notes, and dynamic markings like *fp*.

Handwritten musical notation for the second system, including treble and bass clefs, notes, and dynamic markings like *fp*.

flüchtig

Handwritten musical notation for the third system, including treble clef, notes, and lyrics: "Gott, gib mir Tränen! Gib Wasser, daß ich die giftig stehenden".

Handwritten musical notation for the fourth system, including treble and bass clefs, notes, and dynamic markings like *fp*.



138

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
3

3 Tr.
C

3 Ps.
Tb.

Herrich

I
Vi
II
Vie
Vcl
Cb.

Handwritten musical score for woodwinds and strings. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns (3), 3 Trumpets (C), 3 Trombones, and 3 Tenors. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked '296'. The score features dynamic markings such as *fp* (fortissimo piano) and *f* (fortissimo). There are also accents and slurs throughout the piece.

Flammen-zungen im Schutt der ausgebrannten Trümmerstätte auslöschten kann!

Handwritten musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is written in a key signature of one flat and a 4/4 time signature. The score features dynamic markings such as *pizz.* (pizzicato) and *f* (fortissimo). There are also accents and slurs throughout the piece.

299 *Aenito* 300

2 Ob. *f* *f* *f*

2 Cl. in B *f* *f* *f*

Hörnchen
Tö-te mich! Tö-te mich! Lössch-ale Qual des

I Vcl. *arco* *p* *fp* *sempre p*

II Vcl. *arco* *p* *fp* *sempre p*

Vle. *arco* *p* *fp* *sempre p*

Vc. *arco* *p* *fp* *sempre p*

Kb. *p* *fp* *sempre p*

Aenito *allarg.*

302

4 Hrn. *p* *f* *f* *dim.*

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

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

Pk. *p* *mf* *p* *p*

Hörnchen
Nichts im schwarzen Saß der Finsternis. *allarg.*

I Vcl. *p* *mf* *dim.* *p*

II Vcl. *p* *mf* *dim.* *p*

Vle. *p* *mf* *dim.* *p*

Vc. *p* *mf* *dim.* *p*

Kb. *p* *mf* *dim.* *p*

non trem. *non tremolo* *non trem.* *non trem.*

fließend bewegt

1. Ob.

1. Cl. m.B.

Odiles Stimme
(aus dem Hintergrund)

Komm, armer

fließend bewegt

I
VI
II

Vie
Vc.
Cb.

pizz. p

p

1. Ob.

1. Cl. m.B.

Odiles Stimme
*

Heinrich, es ist spät ge-wor-den, Komm, ver-

I
VI
II

Vie
Vc.
Cb.

pizz. p

p

mp

div. mp

* Odiles Stimme soll natürlich, ohne elektronische Verstärkung, aus dem Hintergrund tönen!

1. Fl. 311

1. Ob. *p sempre*

Oboles
Stimme
trau - e mir! - Horch auf des Frie - dens

I
Vi
II
Vle
Vc
div.
cresc.

1. Fl. 314

1. Ob. *mf*

Oboles
Stimme
Kun - de! Fol - ge mir! Ich will dir schöp - fen

I
Vi
II
Vle
Vc.
mf



2 Fl. *p* *mf*

2 Ob. *p* *mf*

2 Cl. in B *p* *mf*

2 Fg. *p* *mf*

4 Hr. *p* *mf*

Oboles Stimme
aus dem Brunnen des Heils!

I *mf*

VI *mf* *cresc.*

Vle *mf* hervor!

Vc. *mf* hervor!

Kb. *mf* hervor!

320

Fl.
Cl.
Fag.
Vcl./Cb.

mf dim. *p*

mf dim. *p*

mf dim. *p*

Odles
Stimme

mf dim. *p*

Mit reinem Was-ser

I
II
Vle
Vcl.
Cb.

mf dim. *p*

mf dim. *p*

mf dim. *p*



323

Handwritten musical score for orchestra and voice. The score includes parts for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Cl. in B), 2 Bassoons (2 Fg.), 4 Horns (4 H.), 3 Trumpets (3 Tr.), 3 Trombones (3 Tb.), Percussion (Pk.), and Voice (Odiles Stimme). The vocal line includes the lyrics: "dich zu be- rai- nes sen, durch Christi".

The score is divided into measures with various musical notations including dynamics (p, cresc., mf, mp), articulation (accents, slurs), and performance instructions (1., 2., 3.). The key signature is G major, and the time signature is 2/4. The score shows a progression from a quiet, melodic beginning to a more active and dynamic middle section, ending with a final cadence.

Handwritten musical score for piano and voice. The score includes multiple staves for piano accompaniment and a vocal line. The lyrics are "Kraft des Blutes Saft". The score features various musical notations such as dynamics (*f*, *mf*, *p*), articulation (accents), and phrasing slurs. The piano part includes complex chordal textures and rhythmic patterns. The vocal line is written in a standard staff with lyrics underneath.



2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps.

Tb.

Pk.

Odiles Stimme

soll rein dir flies sen.

I Vi

II Vi

Vle

Vc.

Kb.

Handwritten musical notation for the piano accompaniment, first system. It includes a treble clef staff with notes and dynamics like *p* and *pp*, and a bass clef staff with notes and dynamics like *p*. There are also some handwritten annotations like *s* and *p*.

Handwritten musical notation for the piano accompaniment, second system. It includes a treble clef staff with notes and dynamics like *p* and *pp*, and a bass clef staff with notes and dynamics like *p*. There are also some handwritten annotations like *s* and *p*.

Odiles
Stimme

In der Lie be Opfer-gang

I
VI

Handwritten musical notation for Violin I and Viola. The Violin I staff has a *zus.* (zuscendo) marking. The Viola staff has a *b7* marking.

Vle

Handwritten musical notation for Violoncello (Vle).

Vc.
Cb.

Handwritten musical notation for Violoncello (Vc.) and Contrabasso (Cb.). The Contrabasso staff has a *pizz.* (pizzicato) marking and a *p* dynamic.



2 Fl. *335* 1. *f*

2 Ob. 1. Solo *f* 1. *p*

2 Cl. m.B. 2. *f* *p*

2 Fg. *f* *p*

4 Hr. *f* 1. 3 3 *p*

Odiles Stimme

blüh' des Hei- les Lie bestrauk.

I *cresc.* *f* *p*

Vi *cresc. bld* *f* *p*

Vle *cresc.* *f* *p*

Vc. *ziss.* *div.* *f* *p*

kb. *pizz.* *f* *p*

339

1. Fl. *p*

1. Ob.

2. Cl. in B *p*

2. Fg. *p*

Odiles Stimme

Durch unsere Lie-be soll der Tod zu neuem

344

2. Fl. *mf*

1. Ob. *mf*

2. Cl. in B *mf*

2. Fg. *mf*

Odiles Stimme

lie-ben ver-wan-delt sein

I
II
III
IV
Vle
Vc.
Kb.

348

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

Heinrich

Du Kind an der Schwelle, ich folge dir!

I

VI

II

Vle

Vc.

Kb.

352

Handwritten musical score for measures 352-355. The score includes staves for Violin I (I), Violin II (II), Viola (Vle), and Violoncello (Vc.).

- Violin I (I):** Treble clef, melodic line with slurs and accents.
- Violin II (II):** Treble clef, accompaniment line with slurs.
- Viola (Vle):** Bass clef, accompaniment line with slurs and dynamics like *p*.
- Violoncello (Vc.):** Bass clef, accompaniment line with slurs, dynamics like *p*, and markings *div.* and *ziss.*

356

Handwritten musical score for measures 356-359. The score includes staves for Flute 1 (2 Fl.), Oboe (2 Ob.), Clarinet in B (2 Cl. in B), Bassoon (2 Fg.), Violin I (I), Violin II (II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.).

- 2 Fl.:** Treble clef, rests in measures 356-358, then notes in measure 359 with dynamics *p*.
- 2 Ob.:** Treble clef, rests in measures 356-358, then notes in measure 359 with dynamics *p*.
- 2 Cl. in B:** Treble clef, notes in measures 357-358 with marking *1. Cl. Solo* and dynamics *p*.
- 2 Fg.:** Bass clef, rests in measures 356-358, then notes in measure 359 with dynamics *p*.
- Violin I (I):** Treble clef, melodic line with slurs.
- Violin II (II):** Treble clef, accompaniment line with slurs and dynamics like *p*.
- Viola (Vle):** Bass clef, accompaniment line with slurs and dynamics like *p*.
- Violoncello (Vc.):** Bass clef, accompaniment line with slurs and dynamics like *p*.
- Kb.:** Bass clef, accompaniment line with slurs and dynamics like *p*.

Additional markings include "Vorhang fällt langsam" (Curtain falls slowly) and "1. Fl." above the flute staff in measure 359.

Dritter Akt

(Tief im Wald in einer von Laubbäumen gebildeten Lichtung am Felsenquell.
Herbst-goldenes Leuchten. Die Sonne geht glührot unter. Am Himmel leuchten
einzelne Sterne auf. Es wird Nacht.)

agitamente (gemächlich)

2 Fl. 1
2 Ob.
2 Cl. in B
2 Fg.

Vorhang
auf!

1. Hr. F

Heinrich und Odile

treten aus dem Wald.

Heinrich

Hier ist der Ort, an

1. Fl.

1. Hr. F

Heinrich

den wir Ruhe finden; - Ruhe am Felsenquell in Waldes Stille,

I
VI
II

Vle

Vc.

Kb.

1. Ob. *1. Ob.*

2. Cl. in B

2. Fg

3. 4. Hr. F

Hörnchen

Er-quickung zum letzten Gang ins Hei-mat-land.

1. Ob.

2. Fg

3. Hr. F

1. Tr. C

I Vi

II Vi

Vc

Vc



154

1. Cl. in B

1. Cl. in B

1. Tr. C

I VI II

Vle

Vc.

2. Fl.

2. Ob.

2. Cl.

2. Fg.

2. Tr. F

I VI II

Vle

Vc.

Kb.

29

2 Fl. $\text{C} \text{ a} \text{ 2}$

2 Ob.

2 Cl. in B

2 Fg.

2 Hr. 1. 2.

I

VI

II

Vle

Vc.

Kb.



2 Fl. ^{3rd} ^{a2}

2 Ob.

2 Cl. in B

2 Fg.

2 Hr. F. 1. 2.

I VI II

Vie

Vc.

Kb.



39 *allargando* 1. 157

1. Fl. *mf*

2. Ob. *mf*

2. Cl. in Bb *mf*

Fag. *mf*

I/II Vi *mf*

Vc. *mf*

Kb. *mf*

allargando
con esp. *dim.*

ruhiges Zeitmaß (♩ = 1)

45 1. *p*

1. Fl. *p*

1. Ob. *p*

1. Tr. c *pp*

I/II Vi *pp*

Vc. *pp*

Kb. *pp*

get. *p*

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2. Hr. F

andächtig

In des Wal-des Stille walzet Got-tes Wil-le Heil des Sünders

I Vi I Vle Vc. get.

mp *p* *poco cresc.*

2. Fg. 1. 2.

7. Hr. F

Heinrich

Wun-de reinste Her-zens Kun-de wie es Tempel-ritters

I Vi I Vle Vc. get. kb.

mp *p* *poco cresc.*

2 Fg. 58

poco a poco cresc.

1. mp

2. p

3. 1.

4.

poco a poco cresc.

1. 2.

3. p

poco a poco cresc.

1. 2.

3. p

Hörnchen

St- te in des Kreu- zes- hee- res Mit- te: In Chri- sti Na- men

I Vi

II

Vle

Vc. & Geige

Kb.



1. allein

62

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Bs.

Tb.

PK.
erfennet

I

Vi

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and choir. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, 3 Baritone Saxophones, Trombone, Percussion (PK. erfennet), Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The music is in 4/4 time and features dynamic markings such as *mf*, *f*, and *p*. The lyrics "es erschall als g-ter Wel-ten Wi-der-halt!" are written below the vocal line.

Handwritten musical score for a string quartet, page 161. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, dynamic markings such as "cresc.", "dim.", and "p", and various articulation marks. The notation includes slurs, accents, and detailed fingering. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is densely written with many notes and rests, indicating a technically demanding piece.



70 ^{1. 2.} *p* *piu animato* 73

3 Ps.

Odile

piu animato

I
Vi
II
Vle
Vc.
Kb.

pp *pp* *pp* *pp* *pp* *pp*

mp *mp* *mp* *mp* *mp* *mp*

76

1. Cl. in B

4. Hr. F

mf *f* *p*

Odile

Heinrich, ich bin verdamm't! Ich bin verurtheilt!

I
Vi
II
Vle
Vc.
Kb.

1. Ob. *mf* *cresc.*

1. Cl. in B *mf*

4. Hr. F *mf* *p*

Ob. IIe *2. p.*

I. Vi *p*

II. Vi *p*

Vle *p*

Vc. *p*

Kb. *p*

Ich starb, - starb auf dem Altar, ward verzehrt von einem

2. Fl. *1. 2.*

2. Ob. *mf*

2. Cl. in B *1. mf* *2. mf*

2. Fg. *f*

Ob. IIIe *p*

III. Vi *p cresc.*

IV. Vi *p cresc.*

Vle *mf*

Vc. *mf*

Kb. *mf*

wie den Feuerer, davon ich lo-ber-te im

dim.

dim.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, dynamics, and performance instructions.

2 Fl. (Flutes): *92*, *a2*

2 Ob. (Oboes): *mf*, *p*, *2.*

2 Cl. in B (Clarinets in B): *mf*, *p*

2 Fg. (Fagot): *p*

4 Hr. F. (Horns in F): *p*, *pesante*

2 Tr. (Trumpets): *p*

3 Ps. (Percussion): *1.*, *2.3.*, *4.3.*

Obile (Oboe Soloist): *p*, *stet*, *Mark!*

I Vi. (Violins I): *p.*, *mf*

II Vi. (Violins II): *p.*, *mf*

Vle. (Viola): *mf*

Vc. (Violoncello): *mf*

Kb. (Kontrabaß): *mf*

The score features various musical notations including triplets, slurs, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The *Obile* part includes the lyrics "stet" and "Mark!".

1. Fl. 97 100 1. Fl. 165

4 Hr.

Tb.

Heinrich

mp >

O, Be-lieb-te, be-ru-hige dich, hö-re der Or-telle er-

103

1. Fl.

1. Fg.

4 Hr.

Tb.

Heinrich

p

1. *p*

qui-cken den Klang, lausche des Wal-des stil-len Ge-sang.

odile: *mp*

Ich



Abb 1. Fg. 109

Violoncello

Violini I & II

Viola

Vcllo

Kb.

re nicht der Quelle Klang ich lau-sche nicht des

pizz.

mp

mp

mp

mp

mp

Violoncello 115

Violini I & II

Viola

Vcllo

Kb.

Waldes Ge-sang, ver-schlossen ist mir das Himmels-thor, zu

div.

p

mp

p

2.Fi. 121

2.Ob.

2.Cl. in B

2.Fg.

4.Hr. F

Odile

dem ich blickte freudig empor!

I. Vi. II. p mp mf f

Vie. p mp mf f

Vc. p mp mf f

Vcllo. p cresc. mp mf f arco

cresc.

arco

arco



168

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.

Tb.

Pk.

Oboe

I
Vi

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and strings, measures 168-171. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Oboe, Violins, Viola, Violoncello, and Kontrabaß. It features dynamic markings like 'cresc.', 'pizz.', 'mf', 'f', 'sfz', and 'arco', along with performance instructions such as '1. 2.', '3.', and 'a2'.

Handwritten musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical notation for the second system, featuring a treble clef and various musical symbols.

Handwritten musical notation for the third system, including treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical notation for the fourth system, featuring a bass clef and various musical symbols.

Handwritten musical notation for the fifth system, including treble and bass clefs, notes, rests, and dynamic markings.

Abi ein wül- fender Höl- len- brand.

Handwritten musical notation for the sixth system, including treble and bass clefs, notes, rests, and dynamic markings.



170

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.

Tb.

Pk.

Oboe

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for measures 170-173. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion), strings (Violin I & II, Viola, Violoncello, Kontrabaß), and Oboe. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as p, mf, dim, and pp. The key signature has two flats (B-flat and E-flat).

Handwritten musical score for the first system, including staves for strings and woodwinds.

Handwritten musical score for the second system, including staves for strings and woodwinds.

Handwritten musical score for the third system, including vocal lines and piano accompaniment.

Handwritten musical score for the fourth system, including vocal lines and piano accompaniment.



172 146

3 Ps.

Odile

werd ich um-Klammer, in Wil-dem Tri-umpt von Ten-felng-e-jagt, ge-

3 Ps.

152

Odile

scheüder in Stürme von tau-send Dä-mo-nen: in schwin-delnde Hö-hin, in

I
VI
II
Vie
Vc.
Cb.

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

1 Tr. C

3 Ps.

Tb.

Pk.

Odile
 gra-tu-si-ge Tre-ten. Brau-sen-des Säi-sen be-täubt meine Sin-ne;

I Vi

II Vi

Vie

Vc

Kb

174

164

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music is in 2/4 time. The vocal line begins with a rest, followed by a series of notes. The piano accompaniment features chords and moving lines. There are some markings like '2.' and '1. 2.' in the score.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment includes a section with a '3.' marking, possibly indicating a third ending or a specific fingering.

Odile

Handwritten musical score for the third system, including lyrics. The lyrics are: "hief-los macht im Ge-schrei der Geis-ter stößt mein Ver-". The system includes a vocal line with lyrics, piano accompaniment, and a grand staff (treble and bass clefs). The piano accompaniment features chords and moving lines.

Handwritten musical score for the first system. It consists of five staves. The top staff is for the piano (Pk.), followed by violin (Vn.), cello (Vcl.), and double bass (Kb.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, dynamics (p, f, mf), and articulation marks.

pk.
Heinrich
Odile

langen an des Sa
dans Brust



Handwritten musical score for the second system. It consists of five staves, continuing the piano, violin, cello, and double bass parts from the first system. The notation includes notes, rests, dynamics (mf, f), and articulation marks.

176

174

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.

Tb.

Pk.

Heinrich

I VI

II VI

Vle

Vc

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, 3 Trombones, 3 Tenors, 3 Basses, and a Piano. A vocal line for Heinrich is also present. The music features various dynamics such as p, mp, mf, and dim. There are also performance markings like '1.', '2.', and '3.'

Ge-lieb-te, wirt ab der Geister bö-ses Tum! Du lebst!

zus.

1. Cl. in B
mp
mf

2. Fg
p
mf

1. Tr. C
p

Helmich

Odife: mf

Du bist er-löst! Nein! Ich ver-lor des Gebetes tiefen

I
VI
II
Vle
Kc.

1. Cl. in B
185

2. Fg

1. Hr. F
mf

Odife

Grund, der Lie-be hei-ligen Bund,

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178 190 *1. Solo*

1. Ob. *p*

2 Cl. *p*

2 Fg. *p*

Obile *p*

Des Dankens reines Fühl — sen.

196 *mf* 200

Obile *mf*

I. Vi. *mf*

II. Vi. *mf*

Vle. *mf*

Vc. *mf*

Nich selbst ver — lor ich in der Höl — le Glü — hen. Mit ge —

201

2 Ob. *mf*

2 Cl. *mf*

1 Fg. *mf*

Obile *mf*

bro — che nem Her — zen leid' ich des Wahr — sinns

animato

205

1.

2 Fl. *f* *piu f*

2 Ob. *f* *cresc.* *2. hervor!* *piu f*

2 Cl. in B *f* *cresc.* *piu f*

2 Fg. *f* *cresc.* *piu f*

4 Hr. *f* *cresc.*

3 Tr.

3 Ps.

Tb. *f* *cresc.*

Pk.

Odile *piu f* *Heinrich:* *animato*

Schmerzen! O, O-di-le,

I Vi *animato*

II Vi *animato*

Vle *mf*

Kc. *mf*

Kb *pizz* *p*

Heinrich

209 3

ich bin bei dir! laß uns ge-mein-sam dem

I Vi

II

Ve

Vc.

Kb.

(pizz.) arco

Heinrich

212

Bö- sen weh-ren in der Hölle Reich mit des Schwertes

I Vi

II

Ve

Vc.

Kb.

marc.

marc.

marc.

2. Ob.

2. Fg.

2. Ob. -

2. Fg.

Heinrich

215

Streich!

Odile:

O, Heinrich, sieh mir, da

I Vi

II

Ve

Vc.

Kb.

182 2 Fl. 2 Ob. 2 Cl. in B 2 Fg.

221 *allarg.*

mf

4 Hr. 3 Tr. 3 Ps. Pk.

allarg.

1. 2. 3. *mf*

mf *allarg.*

(Odilia stürzt sich schützensuchend in die Arme von Heinrich)

Odile zur Hand!

I VI II Vc. Kb.

mf *get.* *mf* *mf*

Handwritten musical score for the first system. It consists of a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a left hand with chords and a right hand with a melodic line. Dynamics include *f* and *p*. The score is divided into two measures.

Steinbach

Vocal line with lyrics: *Dei ne Lie be, dei ne Freu e,*

Piano accompaniment for the second system. The right hand features a complex melodic line with many triplets. The left hand has a bass line with chords. A marking *mart.* is present. Dynamics include *f* and *p*. The score is divided into two measures.



227

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr.

3 Ps.

Allegretto

del — ne Hoff — nung, den Mut!

I Vi

II Vi

Vie

Vc.

Cb.

f marc.

f simile

mf

Handwritten musical score for brass instruments. The score consists of several staves. The top staff is for Trumpets (Tpt.), followed by Trombones (Tbn.), and a Tuba (Tuba). The music is written in a common time signature. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The notation includes notes, rests, and slurs.

Henrich

tenuto

Sie schützen dich vor der jä - mo - nen Wut!

Handwritten musical score for woodwinds. The score consists of several staves. The top staff is for Flutes (Fl.), followed by Oboes (Ob.), Bassoons (Fag.), and Clarinets (Cl.). The music is written in a common time signature. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The notation includes notes, rests, slurs, and articulation marks like accents (^) and *div.* (divisi).



Handwritten musical score for the first system, measures 1-4. The score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a bass clef. The music features various notes, rests, and accidentals, including a double sharp (x) in the second measure of the first staff.

Handwritten musical score for the second system, measures 5-8. The score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a bass clef. The music continues with various notes, rests, and accidentals, including a double sharp (x) in the second measure of the first staff.

Allegretto

Handwritten musical score for the third system, measures 9-12. The score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals.

Musical score system 1, measures 234-237. It features four staves. The first staff has a treble clef and a 2/4 time signature. The second and third staves have treble clefs. The fourth staff has a bass clef. The music includes various notes, rests, and dynamic markings such as *pp*, *ppp*, and *f*. There are first and second endings indicated by '1.' and '2.'.

Musical score system 2, measures 238-241. It features six staves. The first two staves have treble clefs. The third and fourth staves have bass clefs. The fifth and sixth staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *p*, *pp*, *fp*, and *f*. There are first, second, and third endings indicated by '1.', '2.', and '3.'. A *cresc.* marking is present at the end of the system.

Henrich



Musical score system 3, measures 242-245. It features six staves. The first two staves have treble clefs. The third and fourth staves have bass clefs. The fifth and sixth staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *f*, *fp*, and *cresc.*

Handwritten musical score for the first system, measures 236-240. The score includes a treble clef staff with a key signature of one flat and a common time signature. It features complex rhythmic patterns with many beamed notes and slurs. The bass clef staff shows a steady accompaniment. Dynamic markings include *ff* and *p*. The system concludes with a double bar line.

Handwritten musical score for the second system, measures 241-250. This system continues the complex rhythmic and melodic lines from the first system. It includes various dynamic markings such as *ff*, *cresc.*, *molto cresc.*, and *ff sempre*. The notation is dense with many notes and slurs. The system ends with a double bar line.

Alpinini

Handwritten musical score for the third system, measures 251-260. This system continues the musical piece with similar complex rhythmic and melodic structures. It features dynamic markings like *ff* and *ff sempre*. The notation is highly detailed with many beamed notes and slurs. The system concludes with a double bar line.

238

241

Handwritten musical score for a piano piece, measures 238-241. The score is written on ten staves. The first four staves are for the right hand, and the last six are for the left hand. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'f' (forte) and 'p' (piano). There are also performance instructions like 'a2' and '3.' (triplets).

Heinrich

habt uns läu schen der Quelle Ge-

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Continuation of the handwritten musical score, measures 241-244. The score is written on ten staves. The first two staves are for the right hand, and the last eight are for the left hand. The music continues with complex rhythmic patterns and triplets. Dynamic markings include 'p' (piano).

190

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

3 Hr. F

Oberwind

I

VI

II

Vc

1. Solo

Vc

die übr.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 3 Horns in F, Oboe/Woodwind, Violins I and II, Viola, Violoncello (1st Solo and the rest), and Double Bass. The music is in 2/4 time with a key signature of one sharp (F#). It features various dynamics (p, mp, mf), articulations (accents, slurs), and performance instructions like 'cresc.' and '1. Solo'. The vocal line is written in German: "der Un-der-nen glitzerndem Tanz, der Sybrien Hüfte-we-". The score is marked with rehearsal numbers 1 and 2, and includes triplets and slurs throughout.



246

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

1. Hr.
 2. Hr.
 3. Tr.
 3. P. S.
 T. B.

Heinrich

hen der Salamander der feurigen Glanz. Last uns schauen des

I. Vi.
 II. Vi.
 Ve.
 Kb.
 Kb.

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2 Fg.

1. Hr.
2. Hr.

3. Trp.
C

3. Ps.

Tb.

Horn

I. Vi.
II

Vie

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes parts for Flutes (2 Fg.), Horns (1. Hr., 2. Hr.), Trumpets (3. Trp. C), Trombones (3. Ps., Tb.), Horn (Horn), Violins (I. Vi., II), Viola (Vie), Violoncello (Vc.), and Double Bass (Kb.). The music is in a key with one flat and 4/4 time. The vocal line is in German: "Wal-des gold-glan-zen-des reich-ten, der sinkenden Son-ne". The score features various dynamics (p, f, mf, sfz) and articulation marks (accents, slurs).

Wal-des gold-glan-zen-des reich-ten, der sinkenden Son-ne

2 Fl. *mp* 1.2. *b^b b^b b^b*

2 Ob. *p* 1. *b^b b^b*

2 Cl. in B *p* 1.2. *b^b b^b*

2 Fg. *p* 1. *b^b b^b*

2 Hr. *p* 1.2. *b^b b^b b^b*

3 Fg. *p* *b^b b^b*

Tb. *p* *b^b b^b*

Allegretto

A - bend - rot; und o - ber? oben der Sterne ne Blinken:

I *p* *b^b b^b*

VI *p* *b^b b^b*

II *p* *b^b b^b*

Vle *p* *b^b b^b*

Vc. *p* *b^b b^b*

Kb. *p* *b^b b^b*



194

263

2 Fl.

Heinrich Sie at- te Aros- ten des ir- ren- den Men- schen Er- den- los.

I VI I

Vle

Vc.

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

I VI II

Vle

Vc.

Kb.

2 Fl. *mf* *cresc.*

2 Ob. *mf* *cresc.*

2 Cl. in B *cresc.*

2 Fg. *mf* *cresc.*

4 Hr. F *cresc.*

3 Fg. C *mf*

3 Ps. *1. Ps.* *2. Ps.*

Tb.

PK. *p cresc.*

Vle. *mf* *cresc.*

Vcl. *cresc.* *arco*

Kb. *mf* *cresc.*

Handwritten musical score for a symphony orchestra, numbered 196. The score is arranged in systems for various instruments:

- 2 Fl.** (Flutes): Treble clef, starting with a key signature of one flat and a time signature of 2/2. Includes dynamic markings like *f* and *ff*.
- 2 Ob.** (Oboes): Treble clef, similar notation to flutes.
- 2 Cl. in B.** (Clarinets in B): Treble clef, similar notation to flutes.
- 2 Fg.** (Fagotti): Bass clef, featuring triplet markings and dynamic markings like *f* and *ff*.
- 4 Hr. F.** (Horns in F): Treble clef, with first and second endings marked 1., 2., 3., and 4.
- 3 Tr. C.** (Trumpets in C): Treble clef, with first and second endings marked 1. and 2.
- 3 Ps.** (Percussion): Bass clef, with first and second endings marked 1. and 2.
- Tb.** (Tuba): Bass clef, with first and second endings marked 1. and 2.
- Pk.** (Percussion): Bass clef, with first and second endings marked 1. and 2.
- I, VI, II** (Violins I, Violins II, and Violas): Treble clef, with dynamic markings like *cresc.* and *ff*.
- Vc.** (Violoncello): Bass clef, with dynamic markings like *cresc.* and *ff*.
- Kb.** (Kontrabaß): Bass clef, with dynamic markings like *cresc.* and *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat, and the time signature is 2/2. The piece concludes with a double bar line and a repeat sign.

allarg.

Handwritten musical score for the first system. It includes a piano part with chords and a violin part with notes. Dynamics include *p*, *pp*, and *f*. The tempo marking *allarg.* is present.

Handwritten musical score for the second system. It includes a piano part with chords and a violin part with notes. Dynamics include *f*, *dim.*, and *p*. The tempo marking *allarg.* is present.

Handwritten musical score for the third system. It includes a piano part with chords and a violin part with notes. Dynamics include *f*, *sfz*, and *p*.

Handwritten musical score for the fourth system. It includes a piano part with chords and a violin part with notes. Dynamics include *f*.

Handwritten musical score for the fifth system. It includes a piano part with chords and a violin part with notes. Dynamics include *f* and *sempre*. The tempo marking *allarg.* is present.

Heinrich
Deiner Seele

Handwritten musical score for the sixth system. It includes a piano part with chords and a violin part with notes. Dynamics include *f* and *p*. The tempo marking *allarg.* is present.



198

281 *moderato*

2 Fg. *moderato* *mp*

4 Hr. *mp*

1. Fl. *moderato*

Handwritten musical score for measures 281-284. It includes staves for 2 Flutes (Fg.), 4 Horns (Hr.), and 1 Flute (Fl.). The tempo is marked 'moderato' and dynamics include 'mp' and 'm/3'. The music features various rhythmic patterns and melodic lines.

licht leuchtet tief verborgen im Innersten der Seelenmacht und

1. Fl. *1. Fl.*

2 Fg.

4 Hr.

F

Handwritten musical score for measures 284-287. It includes staves for 1 Flute (Fl.), 2 Flutes (Fg.), 4 Horns (Hr.), and a Bassoon (F). The tempo is 'moderato' and dynamics include 'mp' and 'mf'. The music continues with complex textures and melodic development.

drängt herauf zu neuem Tag! Es mußte

287

erst gelöscht werden, um aus des verblassenden Feuers glimmender A-sche

Handwritten musical score for measure 287. It includes a staff for 2 Flutes (Fg.) and a staff for strings (I, VI, II, Vle, Xc., Kb.). The tempo is 'moderato' and dynamics include 'p'. The music concludes with a melodic phrase.

I

VI

II

Vle

Xc.

Kb.

Handwritten musical score for strings, measures 287-290. It includes staves for Violin I (I), Violin II (II), Viola (Vle), Violoncello (Xc.), and Kontrabaß (Kb.). The tempo is 'moderato' and dynamics include 'p'. The strings provide harmonic support for the vocal lines.

290 1. = 1.

2 Ob. *mf*

2 Fg. *mf*

Sperrseite

cresc.

mp

neu erfaßt zu lo-dern als der Lie-be nie verloschen der Brand.

1. = 1. cresc.

plu

mp

mp

mp

mp

mp

mp

mp

294

Odile

In den Kindertagen ging ich fort in den

mp

mp

mp

mp

mp



2.00 298 1.

1. Fl. *mf*

2. Fg. *mf*

Oboe *mf*

I Vi *mf*

II Vi *mf*

Vle *mf*

Kc. *mf*

Wald und sang dort ein A - ve Ma - ri - a ganz al -

div.

301

1. Fl. *mf*

1. Ob. *mp*

2. Fg. *p*

Oboe *mf*

I Vi *mf*

II Vi *mf*

Vle *mf*

Kc. *mf*

kein in Got - tes Hain.

Solo: *mp*

ein A - ve Mari -

3. Züs.

p

304

poco rit.

Tranquillo

1. Fl.

1. Ob.

2. Cl.
in B

2. Fg.

4
Hr.
F

Odile

Herrlich

F
VI
E

Vie

Vc.

Kb.

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Fl. *Op. 307*

Ob.

Cl.

Fg. *p*

4 Hr. *pp*

F *3. p*

Adile

bin ich bei dir! Wie liegt so weit die Welt von hier!

Hermann

Grube kniete, ausgezehrt den Tod ersuchte, hörte ich ein Lied erklingen; O-di-le

I *p*

VI *a.*

II *a.*

Vle *p*

1. Solo *mp*

Vc. *p*

alle *p*

übrigen *p*

310 *molto tranquillo*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Fg.

molto tranquillo

4

Fr. *mp* *mf*

molto tranquillo

Adèle

Schlafe nur, wie bald kommt der Abend schön,

Herminie

sang es und ich ahnte: Du bist des Friedens Kunde zu

molto tranquillo

I

VI

II

Vle *mp*

1. Solo

alle

Kb. *p*

315

1. Fl. *mp*

Ob. *dim.* *pp* 2. *pp*

Cl.

Fg. *p*

4 Hr. F *mp* 3. *p*

Adle
 durch den stil- len Wald die Quellen gehn.

Henrich
 hei- len meine Wunde, fñhrest mich zñm

I
 Vi
 F

Vie

Vc.

Kb.

animato

320

Fl.

Ob.

Cl.

Fg.

4 Hr.

F.

animato

Odile

Herrich

Chris-tus hin in des Le-bens en-ge-n Sinn.

animato

I

VI

II

Ve

Xc.

Kb.



325

1. Fl. *mp* *p*

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

1. Hr. *mp*

Odie

Die Mutter Got — tes wacht, mit ih rem Sternkleid

Vcl.

poco rit. *a tempo*

330

2. Fl. *p* *mp*

2. Cl. *poco rit.* *a tempo*

Odie

bedeckt sie dich sachl in der Wald — ein sam keit "

3. Hr. *poco rit.* *a tempo*

poco rit.

335

2. Fl. *poco rit.*

Odie

A — ve Ma ri a.

3. Hr. *poco rit.*

2 Fl. *2340*

2 Ob.

2 Cl.

2 Fg.

4 Hr.

flüchtig

Wir hörten der Kraniche Schrei, sie

I VI

II

Vle

Vc.



2 Fl. *p* 344

2 Ob.

2 Cl.

2 Fg.

Tr.

Fr.

Heinrich

flogen in Scharen vorbei; wir folgten der kühnlichen

I Vi

II

Vle

Vc.

348

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.

Keinich

Spur nach I - Ca - lieus bittender Thur.

get. *mp* *zus.*

get. *mp*

get. *p*



352

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.

F

Hörnlein

Auf der Alpen gefährvollen Stegen ward mir des

I

VI

II

Vle

Vc.

Kb.

2 Fl. 356

2 Ob.

2 Cl.

2 Fg.

4 Hr. F

Herrlich

Äthers Licht zum Sa — gen, löste der Ängste Ketten

get. >

zris. >

piu f

piu f

piu f

piu f

2 Fl. *360*

2 Ob

2 Cl

2 Fg

4 Hr

3 Tr

3 Ps

Tb

Heinrich

und des Todes Schrecken. Der ei-sigen Gip-fel

364

Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'f' and 'mf'. There are also some handwritten annotations above the staff.

Handwritten musical score for the second system, continuing the grand staff notation. It includes dynamic markings like 'mf' and 'f', and some first ending bracketed sections.

Stemlich

stän-ler-ne Luft verschendite die Dünste der Madergruff.

Handwritten musical score for the third system, including the vocal line with lyrics and piano accompaniment. Dynamic markings like 'mf' and 'f' are present.



2 Fl. *mf*

2 Ob. *mf*

2 Cl. *mp*

2 Fg. *mp*

4 Hr. *p*

3 Ps. *p*

Tb. *p*

Streich

I Vi *mp*

II Vi

Vle

Vc. *get.*

Krb. *mp*

372

2. Fg.

Hörnrich

mp

Als endlich nach sieben Monden der Schritte Mühsal ihr

I Vi I

Vi

Vc.

Kb.

p

376

1. Ob.

Hörnrich

1. Ob. Solo

En-de land, im Golf von Safer-no die Sonne rot-glühend versank,

I Vi I

Vi

Vc.

Kb.

p

380

1. Ob.

Hörnrich

Solo

dim.

Da stand ein

get.

p

p

p

p

p

p

p

Grave

3 Tr. *380*

3 Ps.

Tb.

Vc.

Kb.

p *cresc.* *mf* *p cresc.*

Grave

Mönch in schwarzer Kutte, blass, hohl-augig, ausge-zehrt durch schlaflose

Grave

2 Fg. *384*

3 Tr.

3 Ps.

Tb.

p *cresc.*

Näch- te, in denen er geheimnisvoll wohl-magische Künste üb-te.

Vidine II Tutti

Vi II

Vi

Vc.

Kb.

p *mf* *f*

388

F#m

1. cresc.

3 Tr. *p* *mp* *mf cresc.*

3 Ps. *p*

Tb. *p*

Alfennich

Es war der Magier, den wir suchten. Mit gierigen Augen sah er dich an, bereit aus

kb. *p* *p cresc.*

2 Fg. *mf*

3 Tr. *f*

3 Ps. *f*

Tb. *f*

Alfennich

einer Jungfrau reinem Leib das Herz zu schneiden zum bösen Trunk der Teufels-Krist.

4 *f*

get. *p*



218 396 *pizz. mosso*
Horn

pizz. mosso

Und als er sich mit dir in

399 400 1. 2.

Horn

seine Kam — mer schloß, und du zum Op — fer — tod be —

2 Fl. 402

2 Ob.

2 Cl.

2 Fg.

4 Hr. / F.

Heinrich

reit, in bli-hen der Ju-gend fest-ge-bun-den

I Vi.

II Vi.

Vc.

Kb.



Fl.

Ob.

Cl.

Fg.

4 Hr.

3 Tr.

3 Ps.

Tb.

Pk.

Streich

auf der Fol-ter-bank lagst, - ich

I

V₁

II

V₂

Vc.

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes parts for 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets (Cl.), 2 Bassoons (Fg.), 4 Horns (Hr.), 3 Trumpets (Tr.), 3 Trombones (Tb.), Percussion (Pk.), and strings (I, II, Vc., Kb.).

Measure numbers 409 and 410 are indicated at the top left. The key signature is B-flat major (two flats). The time signature is 4/4.

The vocal line (Hermann) has the following lyrics: *sah es, - mit mei-nem Her-zen sah ich. Po-*

Performance markings include *pp* (pianissimo), *non tremolo*, and various dynamic and articulation symbols such as accents (>) and slurs.

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bee

bee

bee

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Ps.

3 Tr.

3 Ps.

Tb.

Pk.

I Vi

II Vi

Vle

Vc.

Kb.

Pk.
Hörnrich

- sau - nen dröln - ten, Don - ner

The image shows a handwritten musical score for a piano piece. It consists of approximately 15 staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, and triplets. Dynamic markings like *ff* (fortissimo) and *p* (piano) are present. There are also some handwritten annotations and corrections. The score is written in a style typical of a composer's sketch or a student's work.

Pk.
Herrnrich

groll — ten,

Glanz

im

zus



224

4/20

Handwritten musical notation at the top of the page, including a treble clef, a key signature of one flat (B-flat), and a time signature of 4/20. The notation consists of several measures of music with various notes and rests.

2 Fl.

f hervor!

*piu-
f*

2 Ob.

f hervor!

*piu-
f*

2 Cl.

f hervor!

*piu-
f*

2 Fg.

4 Hr.
F

3 Tr.

3 Ts.

Tb.

Pk.

Heimlich

-zuckte mich!

I Vi
II

Vle

Vc.

Kb.

Main body of the musical score containing staves for various instruments: Flutes (2 Fl.), Oboes (2 Ob.), Clarinets (2 Cl.), Bassoons (2 Fg.), Horns (4 Hr. F), Trumpets (3 Tr.), Trombones (3 Ts.), Tuba (Tb.), Percussion (Pk.), and strings (I Vi, II, Vle, Vc., Kb.). The score includes dynamic markings such as *f* (forte) and *piu-f* (pianissimo-forte), and performance instructions like *hervor!* and *-zuckte mich!*. The notation is dense with notes, rests, and articulation marks.

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on multiple staves. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). There are also some handwritten annotations and a large bracket on the left side of the piano part.

Spinnich

Him- mels- mach- te, Lie- bes-

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The piano part includes dynamic markings like *p*, *pp*, and *pizz.* (pizzicato). There are also some handwritten annotations and a large bracket on the left side of the piano part.



226 426 3/4 (H): #

2 Fl. poco a poco cresc.

2 Ob. poco a poco cresc.

2 Cl. poco a poco cresc.

2 Fg. poco a poco cresc.

4 Hr. poco a poco cresc. 3. piuf

3 Tr.

3 Ps.

Tb. poco a poco cresc.

Pk.

Stenwid

o.
- kraj - te los-ten didi aus sa tanş

I VI II

Vle. poco a poco cresc.

Vcl. (pizz.) arco

Kb. (pizz.)

poco a poco cresc.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pizz* and *p*. The music is written in a common time signature.

Handwritten musical score for the second system, consisting of five staves. This system features more complex rhythmic patterns and includes dynamic markings like *pizz* and *p*. There are also some handwritten annotations and markings above the staves.

Ständel

Ban-der.

Becken

pizz

Handwritten musical score for the third system, consisting of five staves. This system continues the complex rhythmic patterns and includes dynamic markings like *pizz* and *p*. There are also some handwritten annotations and markings above the staves.



2 Fl.

2 Ob.

2 Cl.

2 Fg.

meno mosso

4 Hr.

3 Ps.

Tb

Org.

Wie

meno mosso

I VI

II

Vie

Vc.

Kb

436

4 Tr. 4

3 Tr. 3

3 Ps. 3

Tb. 3

Odile

2. f/p

3. >

cresc.

mf

mf

tenuto concispr.

Kann ich nur so blind in Höllen tiefen sinken!

439

3 Tr. 3

3 Ps. 3

Tb. 3

Odile

p

p

mp *bedeutungsvoll*

Doch nun schaue ich: Wieder lod sich



230

443

1. Fl. *1. Solo*

2. Ob.

2. Fg.

4 Hr. F.

Odile

Vc.

Kb.

Wan - deln zu ei - nem

447

2. Fl.

2. Ob.

2. Cl.

2. Fg.

Odile

Vc.

Kb.

gold - nen Tor, das wir durchschrei - ten: Zu

451

Odile

neu em le ben sind wir er wacht

I VI

VIe

Vc.

Kb.

p *pp* *ppp*

455

Odile

in einer Ster nen nacht

1. Solo VI.

I VI

VIe

Vc.

Kb.

pp *mp* *pp*

459

1. Solo-VI.

I VI

VIe

Vc.

Kb.

mf *p* *ppd* *get. p* *p*

232 / 462

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.

F

F

3 Tr.

3 Ps.

Tb.

Pk.

Odie

Hemich

Dem reinen leuchtenden Strom ward ein Tor ge-öff-net

ossia: gött-lichen

Dem reinen leuchtenden Strom ward ein

ossia: gött-lichen

Handwritten musical score for orchestra and voices. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Fagot, 4 Horns, 3 Trumpets, 3 Trombones, and 3 Percussion. It also includes parts for Oboe and Horn. The music is in G major and 4/4 time. The lyrics are in German: "Dem reinen leuchtenden Strom ward ein Tor ge-öff-net" and "ossia: gött-lichen". The score features various musical notations such as notes, rests, dynamics (p, mp), and articulation marks.

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment includes chords and rhythmic patterns. Dynamic markings include *mf* and *p*. The system concludes with a fermata over a long note.

Handwritten musical score for the second system. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "in ge-hei-me Tie-fen der See-le, For ge-öff-net in ge-hei-me Tie-fen der See". The vocal line has a melodic line with lyrics underneath. The piano accompaniment includes chords and rhythmic patterns. Dynamic markings include *mp*, *mf*, and *p*. The system concludes with a fermata over a long note.



2,3,4 2 Fl. 469

2 Ob.

2 Cl.

2 Fg.

4 Hr. F

2 Tr.

3 Tr. Tb.

3. Tr. Tb.

Odie

Herrich

I VI II Vle. Ver. Kb.

er - Kraft - tend, er - stark - end dich, die Welt, die

le er - Kraft - tend, er - star - kend dich, die

1.2. Fl.

471

Handwritten musical score for woodwinds and strings. The score includes various instruments such as Flute (1.2. Fl.), Clarinet, Bassoon, and strings. Dynamics include *p*, *dim.*, and *1. pium*. There are also markings like *tr* and *acc.* throughout the piece.

Odie

der Schöpfung hei - ti - ger Bau ...

Heinrich

Welt, der Schöpfung hei - ti - ger Bau ...

Star Nr. 24, 26 Systeme ©



479 237

Odile
Hennrich

Unisono

ur — e — wi — ge, al — les durchströmende, al — les durchtö — nende,



238
2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.
F

3 Tr.

3 Ps.
TB.

Kk.

ad lib.
Hörnchen

I Vi.

II Vi.

Vcl.

Kb.

Handwritten musical score for orchestral instruments. The score is written on multiple staves, each labeled with an instrument. The notation includes notes, rests, and dynamic markings. The instruments listed are: 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets (Cl.), 2 Bassoons (Fg.), 4 Horns (Hr.), 3 Trumpets (Tr.), 3 Trombones (Ps. TB.), and Cymbals (Kk.). The score is written in a standard musical notation with various clefs and key signatures.

Unisono: *ad lib.*

Handwritten musical score for a vocal soloist. The score is written on a single staff with a treble clef. It includes notes, rests, and dynamic markings. The tempo is marked *ad lib.* and the performance style is *Unisono*.

durchdringende, > durchklingende Lied der Liebe

Handwritten musical score for string instruments. The score is written on multiple staves, each labeled with an instrument. The notation includes notes, rests, and dynamic markings. The instruments listed are: I Violin (I Vi.), II Violin (II Vi.), Violoncello (Vcl.), and Double Bass (Kb.). The score is written in a standard musical notation with various clefs and key signatures.

Schloß Hameln, Freitag den 9 Februar 2001

Der Vorhang fällt langsam!

Odile
Heinrid

