

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 entries for Brigitte and Gottfried. Brigitte's part is in treble clef, and Gottfried's is in bass clef. The piano accompaniment includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, and Contrabassoon). Dynamics include *p*, *mf*, and *f*. There are also performance markings like accents and slurs.

2. Fg. ¹⁴

mf

coll espr.

div.

cresc.

f

Detailed description: This system continues the instrumental accompaniment. It features a second flute part, clarinet, bassoon, and contrabassoon. The string section includes Violins I & II, Viola, Cello, and Double Bass. Dynamics range from *mf* to *f*. Performance markings include *coll espr.* (con spirito), *div.* (divisi), and *cresc.* (crescendo).

Brigitte deckt den Tisch...

4
2 Fg.

Flg.

Heinrich

Grüß euch, Gott!
Gott grüß dich,

I. Vi.
II. Vi.
Vle.
Vc.
Kb.

dim. p

20

Flg.

Heinr.

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

I. Vi.
II. Vi.
Vle.
Vc.
Kb.

mf p

Zus.

mf

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

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

Heimr.

I
Vi
I
Vle
Vc.
Kb.

piuf *dim.* *p*

div. *zUS.*

piuf *dim.* *p*

piuf *dim.* *p*

div. *div.*

piuf *dim.* *p*

dim. *dim.* *p*

29

1. cl. in B

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

Nach ganz in Blättern steht die

I
VI

Vle

Vc.

Kb.

32

1. cl. in B

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

I
VI

Vle

Vc.

sfz p

sfz p

sfz p

sfz p

sempre 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.

2 Fl. *piu f*

2 Ob. *piu f*

2 Cl. in B *piu f*

2 Fg. *piu f*

4 Hr. F *piu f*

3 Tr. C *piu f*

3 Ps. Tb. *f*

Pk. *pp*

Heimr. *f*

I. VI *f*

II. VI *f*

Vle. *f*

Vc. *f*

Kb. *f*

Des nahen Frostes schäfer Sit-berhauch, vielleicht schon morgen, macht sie

div. *cresc.* *cresc.* *cresc.* *cresc.*

42

mf 1. 2. pp

morendo

1. 2. p f

Zeitmaß verlieren...

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

f p 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* 1. *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!

Handwritten musical score for the first system, including staves for strings and woodwinds. The notation is dense with notes, rests, and dynamic markings.

Handwritten musical score for the second system, including staves for strings and woodwinds. The notation is dense with notes, rests, and dynamic markings.

Becken
PK.

Handwritten musical score for the third system, including staves for Becken and PK. The notation is dense with notes, rests, and dynamic markings.

Haupt, sei mir Bru-der und ein Freund!

Handwritten musical score for the fourth system, including staves for strings and woodwinds. The notation is dense with notes, rests, 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 in B-flat (Klar. Bb), and Bassoon (Fag.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ppmf* 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 Cello (Vcl.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ppmf*. A first ending bracket is present in measures 5 and 6.

Handwritten musical score for the third system, measures 7-9. It includes staves for Percussion (P.K.), Violin I (Vl. I), and Violin II (Vl. II). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ppmf*.

Handwritten musical score for the fourth system, measures 10-12. It includes staves for Violin I (Vl. I) and Violin II (Vl. II). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ppmf*.

Handwritten musical score for the fifth system, measures 13-15. It includes staves for Violin I (Vl. I) and Viola (Vcl.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ppmf*.

Handwritten musical score for the sixth system, measures 16-18. It includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vcl.), and Cello (Vcl.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ppmf*.

18

(Heinrich begibt sich zum Steinfisch, ...)

2. Fl.

2. Ob.

1. Cl.
in B

2. Fg.

I

VI

II

Vle

Vc.

74

1. Solo

dim.

2.

dim.

dim.

dim.

... setzt sich, um zu frühstücken.)

1. Fl.

I

VI

II

Vle

Vc.

Kb.

78

mf

mf

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

81

1. Fl.

I

VI

II

Vle

Vcl.

Krb.

mf cresc.

f

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 *p* *rall.* *p*

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

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

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

Vle *mp* *p* *pp*

Vc. *mf* *p* *pp*

22 96 *atempo*

1. Ob. *p*

2. Fg. 1. *p* 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*

a tempo

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.* *p*

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

II *mp* *cresc.* *p*

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

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

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

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps.

Tb.

I

VI

Vc.

Kb.

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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. *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*

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. *mp*

Gottfr. *mp*

Schlafes erfrischenden Liebestrank ver-mis-sen.

Erst schließ ich wohl

I Vi *p*

II Vi *p*

Vle *p*

Vc *mp*

Kb. *mp*

120

2. Fg.

2. Hr. F

1. Ps

Heinrich

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

I
VI
II
Vle
Vc.

123

Fg.

2. Hr.

2. Tr. C

2 Ps

Heinrich

Hof, wo Tag und Nacht der To-re Flü- gel in den An- geln

I
VI
II
Vle
Vc.
Kb

f non tremolo mf

28 A^2b $\overset{1}{\underset{2}{\circ}}$

2H. *mf cresc.*

2Ob. *mf cresc.*

2Cl. in B *mf cresc.*

2Fg. *mf cresc.*

4 Hr. F *mf*

3 Tr. inc. *mf*

3 Ps. *p cresc.*

Tb. *p cresc.*

Pk. *p cresc.*

Heinrich *Knarren, 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 Vor-les Licht er-gießt, gibts ein Ge-

I VI II

Vle

Vc.

Kb.

cresc.

pp

p



136

2 Ob. *f* 1. *b₇* 1. 1.2. *f*

2 Cl. *f* 1. *b₇*

2 Fg *f* 1. *b₇* 1. *marc.* *f*

4 Hr. *f* 1. *b₇* 2. *f*

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

3 Ps. *mf* 1.2. *mf*

Tb. *f* *b₇*

Pk. *mf*

Heinrich

f *b₇* *f* *b₇* *f* *b₇*

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

I *f* *b₇* *f* *b₇*

Vi *f* *b₇* *f* *b₇*

Ve. *f* *b₇* *f* *b₇* *marc.*

Kb. *f* *b₇* *f* *b₇* *marc.*

139

1. 2. a 2

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.

3 Tr.
C

3 Ps.

Tb.

Pk.

Helmich

I
VI
II
vie
Ve.
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, 3 Trumpets in C, 3 Trombones, and 1 Percussion. A vocal line for 'Helmich' is also present with lyrics: "wenn das Innere nach außen bersten will, der Seele Rith". The score is marked with various dynamics like "pizz", "mf", "f", and "pizz. non tremolo". There are also performance instructions like "1. 2. a 2" and "1. 2. 3.".

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2 Fl. *1. 2*

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr. C

3 Ps.

Tb.

Pk.

poco

Gleinrich

Zum wildesten Getummel köstlicher Reister wird: Ich bin Ver-

I VI I

VIe

Vc.

Vcb.

arco

div.

pp

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into several systems of staves:

- 2 Fl.** (Flutes)
- 2 Ob.** (Oboes)
- 2 Cl. in B** (Clarinets in B)
- 2 Fg.** (Fagottes)
- 4 Hr. F** (Horns in F)
- 3 Tr. C** (Trumpets in C)
- 3 Ps.** (Trumpets in C)
- Tb.** (Tuba)
- Pk.** (Percussion)
- Heinrich** (Vocal soloist)
- Gottfried** (Vocal soloist)
- I, II Vi.** (Violins I and II)
- Vc.** (Violoncello)
- Kb.** (Kontrabaß)

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *p*), and articulation marks. The vocal parts have lyrics in German: "welscht...", "Herr!", and "Ihr Verwelscht? Ver-". The page number "145" is in the top left, and "33" is in the top right.

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 p
Vi I
II
Vle
Ve.
Kb

sostenuto

154

4 Hr. F
Tb.

Gottfried

und hohen Mut, Treu ohne Wank in deutschen Landen su

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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.

161

1. Ob.

2. Cl.
in B

2. Fg.

2. Hr.
F

Heinrich

Vc.

Kb.

1. Ob.

2. Hr. >

ich und mein Rößlein sorgsam abwärts stie-gen, hörte ich im Tannengrund

5
4

5
4

5
4

5
4

1. Fl. *1. Fl.* *mp* *3*

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

Heinrich
ein A - ve Mari a sin - gen.

I
Vi *mp* *mp*

Vle *mp*

Vc. *mp* *pizz.*

Kb. *mp* *p*

Heinrich 167 *p*

Ich freis mein Rößlein stein und pirsche mich be - hutsam na - her.

I
Vi *pp* *pp* *pp*

II *pp* *pp* *pp*

Vle *pp* *pp* *pp*

Vc. *pizz. pp* *pp* *pp* *arco*

Kb. *pizz. pp* *pp* *pp* *arco*



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-tein 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 Vi
Vc.

Ja, damals, damals, wie das Herz mir

Euch aufs Kopf so manches Mal.

animato

2. Fg.

183

4 Hr.
F

Heinrich

animato

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

I Vi
II Vi
Vc.

poco cresc.

animato

186

1. Fl. *mf hervor!*

1. Ob. *mf hervor!*

1. Cl. in B *mf hervor!*

2. Fg. *mf*

4 Hr. *mf*

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 a piano (p) dynamic. 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 like "p cresc." and "mf".

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 two flats (Bb, Eb). 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 staves are in treble 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. The lyrics are: "voll Vertrau-en; ein Glück und ein Ge-bet so ehr fürcht's-". The music is in treble clef with a key signature of one sharp (F#). Dynamics include *mf* and *f*.

I
 VI
 II
 Ve
 Va.
 Kb.

Musical score for strings. Violins I (I) and Violins II (II) are in treble clef. Viola (Ve) is in alto clef. Violoncello (Va.) 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.
4 Hr.
F.

Heinrich

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

I
Vi
II
Vie
Vc.
Cb.

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.



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.

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

2 Ob. $\text{a}2$

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

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

4 Hr. F

3 Tr. C p $\text{a}2$

3 Ps. $\text{a}2$

Tb. p $\text{a}2$

Pk. p $\text{a}2$

3 Tr. C p $\text{a}2$

3 Ps. $\text{a}2$

Tb. p $\text{a}2$

Pk. p $\text{a}2$

Heinrich

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

I p $\text{a}2$

VI p $\text{a}2$

II p $\text{a}2$

Vie p $\text{a}2$

Vcl. p $\text{a}2$

Kb. p $\text{a}2$

Zus. p $\text{a}2$

Div. p $\text{a}2$

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

winseind und kachnend in der Luft vor Eier nach Blut. Wo ist der Sta-ger,

I *div.* *mf*

VI *div.* *mf*

II *mf*

Vie *mf*

Vc. *mf*

Kb. *mf*

fp

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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 staves 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*. The lyrics are "Gottfried O, Herr!" and "Heinrich der mir dies ge-tan?". The score is numbered 218 and page 50.

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 score is written in a major key with a 4/4 time signature. Dynamics include f, mf, and dim. There are first and second endings marked for several instruments.

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.

Gottfried

227 $\text{♩} = 24$ $\text{♭} \text{ } \text{♯}$ ♭

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

I

Vi I

Vi II

Vle *mp*

Vc *pizz.*

Kb *pizz.* *arco*

1. 2.

mf hervor.

230

1.

2 Cl. in B

2 Fg.

Gottfried

En-ge-len ber-Euch den Schild.

I Vi

II Vi

Ve

Kc.

Kb.

arco

p

233

3 Ps.

Tb.

Heinrich

(besonnen)

Ich war des Kaisers Lehnsman: Ich nehmer-

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237

4 Hr. *mf*

1. Tr. c

3 Ps *mf*

Tb. *mf*

Heinrich
 ~ einst das Kreuz: Es blieb mir treu. Einst war's ein

I Vi *cresc.* *Div.*

II Vi *cresc.* *Div.*

Vc. *cresc.*

Kb. *cresc.*

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*



2. Fag. ²⁴³
mp cresc. *f* *mf*

4 Hr. }
mp cresc. *f* *mf*

3 Tr. }
 1. 2. 3. ^{1. 2. 3.}

3 Ps. }
 1. 2. 3. ^{1. 2. 3.}
mp cresc. *pp* *f*

Tb. }
mp cresc. *pp* *f*

Pk. }
mp cresc. *pp* *f*

Chor
 Blut, und nur der Tod wird mich dereinst vom Kreuze

I Vi }
mp dim. *pp* *mf*

II Vi }
mp dim. *pp* *mf*

Vc }
mp dim. *pp* *mf*

Vc }
mp dim. *pp* *mf*

Kb. }
mp dim. *pp* *mf*

2. Fg. 246

Handwritten notes above the staff: *mp*

4 Hr. F

Handwritten notes above the staff: *con espressivo*, *mp*, *cresc.*

3 Tr. C

Handwritten notes above the staff: *m.*, *mp*, *con espr.*, *1.*, *3.*

3 Ps. Tb.

Handwritten notes above the staff: *mp*, *f*, *p*

Pk.

Steinmetz
Schneider

I VI II

Handwritten notes above the staff: *mp*, *con espr.*

Vie

Vc.

Kb.



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 a *dim.* instruction.

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, including a first ending (1. Hr.) with dynamic markings of *mf* and *mf*.

1. Tr.
in C
3. Tr.

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

3 Ps.

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

Tb.

Musical notation for the Trombone staff, showing dynamic markings of *mf* and *p*.

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 Double Bass, including dynamic markings of *p* and *mf*.

254 a 2

2 Ob.
2 Cl. mb.
2 Fg.

4 Hr. F.

3 Tr. C.

3 Ps.

Heinrich

(ausser sich, losbrechend)

Steht aber raff' dir dein reinnes

I
VI
II



4 Hr. F

1. 257

3 Tr. C

3 Ps.

Heinrich

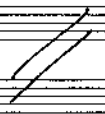
Kleid und flied' und flied' sag ich, flied'! Rühr mich nicht an! Pack, was dir zu

I

VI

I

VIe



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



b7

pinf

2 Ob.

2 Cl. in B

2 Fg.

4 Tr.

3 Tr. c

3 Ps.

Tb.

Heinrich

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

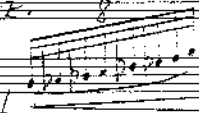
I Vi

II Vi

Vle

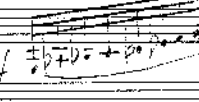
Vc.

Kb.



b7

pinf



b7

b7

b7

b7

b7

265

2 Fl. *da2*

2 Ob.

2 Cl. in B *da2*

2 Fg. *da2* *pinf*

4 Hr. F *pinf* *4.*

3 Tr. C

3 Ps.

Tb.

Pk. *pinf* *(sehr hervor!)*

I VI ©

II VI

Vle

Vc.

Kb.

64 268 ¹/₀₂

2 Fi.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

3 Ps.

Tb.

Heinrich

fußt euch ein Herz! Ihr at-le kommt herbei und seht!

I Vi

II Vi

Vle

Vc.

Kb.

Musical score for the first system, including piano and violin parts. Dynamics include *mp* and *f*.

Musical score for the second system, including piano and violin parts. Dynamics include *mp* and *mf*.

Musical score for the third system, including piano and violin parts. Dynamics include *mp*.

Musical score for the fourth system, including piano and violin parts. Dynamics include *mp*.

Musical score for the fifth system, including piano and violin parts. Dynamics include *f*.

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

Vocal line for Heinrich with lyrics: *Heinrich zur Aue, dieser Fürst und Herr und Mann und Beck ist nun mit Hil-obs*

Musical score for the sixth system, including piano and violin parts. Dynamics include *f*.



bb 275

2 Fl. *m* *passionato*

2 Ob. *m* *passionato* 2. Oboe timmer English Horn

2 Cl. in B *m* *passionato* 1. Cl.

2 Fg. *m* *passionato*

4 Hr. *cresc.* *passionato* *mp*

3 Trcl.

3 Ps. *mp*

Tb.

Pk. *p cresc.* *passionato*

Odile *passionato*

Heinrich

Schuld - ren be - trübt vom Schweiß bis zur So - le! *passionato*

(Odile stürzt Heinrich zu Füßen.)

I Vi. *passionato*

II Vi. *passionato*

Vc. *m* *cresc.* *passionato* *mf* *passionato*

Kb. *m* *cresc.* *passionato* *mf* *passionato*

1. Fl. *m* *f*

2. Ob. *poco*

2. Cl. in B

2. Fg. *2. p p cresc.* *f* *poco*

4 Tr. *p cresc.* *poco*

3 Ps. *p cresc.* *poco*

Tb. *p cresc.* *poco*

Pk. *p*

Odile
Hein- rich, lieb- ster Herr! Ist Ei- er lieb- ge- schunden mit

I Vi *p* *mf* *poco*

II Vi *p* *mf* *poco*

Vle. *mf* *poco*

Vc. *poco*

Vib. *p* *cresc.* *poco*

68

281

1. Fl.

1. Fl.

1. Ob.

2. Cl.

2. Fg.

4 Hr.

F

Oboe

I Vi

II

Vc.

Kb.

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

1. Ob. *f* *p*

2. Cl. *f* *p*

2. Fg. *f* *p*

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

Oboe *f* *p*

schmerzenden Wunden? Habt Ihr im Leid der Demut flehen.

I Vi *f* *p* *mf*

II *f* *p* *mf*

Vc. *f* *p* *mf*

Kb. *f* *p* *mf*

1. Fl. 1. Fl. *mf*

1. Ob. 1. Ob. *mf*

Odile

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

I VI

Vi

Vc. Div. *pizz.*

Kb.

28 *1. Ob.*

1. Ob. *mf*

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

- ko - ren das Leben zu ent - falten in göttlich - innigem War - ten.

I
Vi
II
Vie
Vc.
Kb.

293 *molto dim.*

E.H. *pp*

Odie

Wenn

I
Vi
II
Vie
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. Fl., 1. Ob., E.H., 2. Cl., 2. Fg., Kr. F., Ödile, I, VI, II, Vle, Vc., and Kb. The music is in 2/4 time and features dynamic markings such as *mp* and *p*. The Ödile part includes the lyrics: "Gott die Kraft gibt bis ans Ende auszuhalten den die bitteren Schmerzen".



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-sen-den er-wählt und beglückt.

1. Solo-Violine *mp*



302

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

I *Solo*
VI *mf*

I *Solo*
VI *mf*

Vi *Solo*

Vc *Solo*
mf

305

1. Fl. *mp*

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

I *p*

VI *p*

Vi *p*
mp

Vc *p*



1. Fl. ³⁰⁸

1. Ob.

2. Cl. in B

2. Fag.

4 Hr.

1. Tr. C

3 Ps.

Ob. II

Vl. I

Vl. II

Vc.

Kb.

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



bedachtsam

314

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

Odile *mp* *p* *mf dim.*

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

315

1. Cl. in B *pp morendo*

Odile *mp* *poco a poco cresc.*

sind. Denkt an das Gotteslamme und seines Tods am

I VI II Vle Vc. Kb.

p *p* *p* *p*

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Handwritten musical score for a symphony, numbered 318. The score is written in G major and 4/4 time. The instruments and parts are:

- 2 Fl. (Flutes)
- 2 ob. (Oboes)
- 2 Cl. in B (Clarinets in B)
- 2 Fg. (Fagotts)
- 4 Hr. (Horns)
- 3 Tr. C (Trumpets in C)
- 3 Ps. (Trumpets in D)
- Tb. (Tuba)
- Drum (Drum)
- Vi. I (Violin I)
- Vi. II (Violin II)
- Vcl. (Violoncello)
- Kb. (Kontrabaß)

The score is divided into three measures. The first measure is marked with a first ending bracket and includes dynamics like *mf* and *pp*. The second measure includes a second ending bracket and dynamics like *f* and *pp*. The third measure includes a first ending bracket and dynamics like *f* and *pp*. The lyrics "Kreuzes Stamm" are written below the strings.

321
2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.
I

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.)

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 staff with notes and a bass clef staff with notes. The second system shows a treble clef staff with notes and a bass clef staff with notes. The third system shows a treble clef staff with notes and a bass clef staff with notes. The fourth system shows a treble clef staff with notes and a bass clef staff with notes. The fifth system shows a treble clef staff with notes and a bass clef staff with notes. The sixth system shows a treble clef staff with notes and a bass clef staff with notes. The seventh system shows a treble clef staff with notes and a bass clef staff with notes. The eighth system shows a treble clef staff with notes and a bass clef staff with notes. The ninth system shows a treble clef staff with notes and a bass clef staff with notes. The tenth system shows a treble clef staff with notes and a bass clef staff with notes.

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.

Vorhang zu!

Schloß Hamborn

9. August

4.000

Zweiter Akt

"Der arme Heinrich"
Op. 69

mäßig bewegt (Passacaglia)

1. Fagott

1. Fg.

p

cresc.

poco a poco

f

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.

poco a poco

p

poco a poco

Heinrich

hebens! Tiefster Schlaf des Todes:



1. 2 Cl. in B
2. 2. *cresc.* *f*

1. 2 Fg. *cresc.* *pf* *b.* *af*
2. *f* 3

Heinrich *cresc.*
Set-ler und Kö-nig! Tie-ster

I VI
II
Vie
Vc.

2 Cl. in B *f*
2 Fg. *f* 3 *dim.*

Heinrich *dim.*
Schwei-ger Tod! In deinem

I VI
II
Vie
Vc.
Cb. *dim.* *dim.* *dim.* *dim.* *dim.*

25 1. Ob. *p* *mf*

Heinrich *mf*

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

I 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. F *mf* 3. Hr.

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

arco *arco* *arco* *pizz. arco*

Handwritten musical score for orchestra and voice. The score includes parts for 2 Oboes (2 Ob.), 1 Clarinet in B-flat (1 Cl. in B), 2 Bassoons (2 Fg.), 4 Horns (4 Hr.), 3 Trumpets (3 Tr.), 3 Trombones (3 Ps.), 1 Trombone (Tb.), and 1 Voice (Heinr.).

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features various musical notations including dynamics (p, mp, f, sfz), articulation (accents, slurs), and performance instructions (pizz., sfz).

Lyrics for the voice part (Heinr.):
 ~zeugt?
 Und lockt ins Netz der List

The score is divided into measures, with some measures containing complex rhythmic patterns and triplets. The bottom right corner of the page is marked with a double slash (//).

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

Mein ³
Zäh - lige To - ren? Ist Lieben Kerkerhaft? Sind wir im Frau?

I
Vi
II
Vle
Vc.
Kb.

2. Fg. ⁴⁰ *p*

Mein ³
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

Stimm sind wir ge-bo-ren, stimm vor

Vc.

Kb.

p

hp'

hp'



2 Cl. in B

2 Fg.

4 Hr. F

Flöhen

Vc.

Fb.

Mensch und Gott.

1. Ob.

2. Cl. in B

2 Fg.

Flöhen

Vc.

Fb.

Doch die Steine schweigen nicht: Die Steine reden,

Handwritten musical score for measures 52-54. The score includes staves for 2 Cl. in B, 2 Fg., 4 Hr. F, Flöhen, Vc., and Fb. The Flöhen staff contains the lyrics "Mensch und Gott." The music features various dynamics such as *mp*, *p*, and *mf*, and includes performance markings like *1. 2.* and *3.* for first, second, and third endings. The Flöhen staff has a *p* dynamic marking above the notes.

Handwritten musical score for measures 55-57. The score includes staves for 1. Ob., 2. Cl. in B, 2 Fg., Flöhen, Vc., and Fb. The Flöhen staff contains the lyrics "Doch die Steine schweigen nicht: Die Steine reden,". The music features dynamics such as *mf*, *mp*, and *p*. Performance markings include *1.* and *2.* for first and second endings, and *pizz.* (pizzicato) for the Vc. and Fb. staves.

1. Ob.
2. cl. in B
2. Fg.

Musical score for woodwinds: Oboe (1. Ob.), Clarinet in B (2. cl. in B), and Bassoon (2. Fg.). The score includes first and second endings, dynamic markings (mf, p), and articulation marks.

Heinrich

Vocal line for Heinrich. The lyrics are: "ru - fen, sin - gen das Wie - gen - lied".

1. Solo-Vla.
Vc. p
Cb.

Musical score for strings: Solo Viola (1. Solo-Vla.), Violin (Vc. p), and Cello (Cb.). Includes dynamic markings (p, mp) and a first ending for the Solo Viola.

"Wiegenlied"

2. Fg.
I Vi
II Vi
1. Solo-Vla.
Vle div.
Vc.
Cb.

Musical score for strings and woodwinds: Bassoon (2. Fg.), Violins I and II (I Vi, II Vi), Solo Viola (1. Solo-Vla.), Div. Viola (Vle div.), Violin (Vc.), and Cello (Cb.). Includes dynamic markings (mp) and first endings for the Solo Viola and Div. Viola.



90 65 1. poco a poco crescendo

1. Fg. *flauti*

Brüder! Brüder! Brüder!

poco a poco cresc.

68 2 Fl.

2 Ob.

2 Cl. in B

dim.

2 Fg.

2. dim.

flauti

dim.

I Vi

dim.

II Vi

dim.

Vle

dim.

Vc.

dim.

Komm! lag dich zu uns ins warme Erden grab, dim. da

71

2 Fl.

2 ob

2 Cl. in B

2 Fg

4 Hr.

3 Tr.

3 B.

Tb.

PK.
Hörnchen

I.
Vi
II

Vi

Vc.

Kb.

1. Solo

p *pp* *p* *pp* *p* *pp*

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

Detailed description of the musical score: The score is for page 91, starting at rehearsal mark 71. It features a woodwind section with two flutes, two oboes, two clarinets in B, two fagots, and four horns. A string section consists of three trumpets, three trombones, and a tuba. A piccolo (PK.) and a horn (Hörnchen) are also present. The vocal line (PK.) has lyrics: "findest du (Ruh' und schweis' erlöset von demen Lie - den." The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There is a "1. Solo" marking 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 I

Vcl. p

Kb. p

2. Fl. 90 1. 2. p

2. Ob.

2. Cl. in B

2. Fg.

2. Hr. F 2. p

Brigitte

Heinrich

Vcl.

Kb.

(schreckt auf!) Odi-lene Mutter.

Wer da? Was trübt dich?

94

2.H.

93

2.Cl.
in B

Brigitte

Alexand

I VI

II

Vle

Vc.

Kb.

mf

mf

o-di-lens Heil!

Frau in die-se Mo-der-grußt

mf

0

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

4 Hr. F

Musical score for four horns in F major. The score includes dynamic markings such as *pp*, *mf*, and *pp*. There are various articulation marks like accents and slurs throughout the passage.

Brigitte

animato

Was ist das Leben

Vocal line for Brigitte. The tempo marking *animato* is present. The lyrics "Was ist das Leben" are written below the notes.

Heinrich

Vocal line for Heinrich, which is currently blank in this section.

I Vi
II Vi
Vcl
Vcl
Kb.

animato

pizz. *p* *mp* *mf* *arco*

Instrumental score for Violins I and II, Violas, and Cello/Double Bass. The tempo marking *animato* is present. Performance instructions include *pizz.*, *p*, *mp*, *mf*, and *arco*.

103

mf

Piano accompaniment score starting at measure 103. It features complex rhythmic patterns and dynamic markings like *mf*.

Brigitte

ohne das der Tochter

(spöttisch)

Stirbt sie dahin?

Ihr wisset genau, o Herr,

Vocal line for Brigitte with lyrics: "ohne das der Tochter", "(spöttisch)", "Stirbt sie dahin?", and "Ihr wisset genau, o Herr,".

Heinrich

Vocal line for Heinrich with the lyrics "Stirbt sie dahin?".

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Piano accompaniment score for the second system, corresponding to the vocal lines above. It includes various musical notations and dynamics.

96

106

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

Brighto
Hänndi

Dass sie nicht sterben kann, bevor sie Euch gerettet.

Kein Mensch kann mich

I
Vi
II
Vle
Vc.
Cb.

109

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr. C

3 Pts.

Tb.

Pk.

Herrlich

ret-ten. Ret-tungs-los ver-fall ich der Erde Grab

I Vi.

II Vi.

Vle.

Vc.

Kb.

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98 112

2 Fl. *mf*

2 Ob. *mf*

2 Cl. in B *mf*

2 Fg. *mf*

I Vi

II Vi

Vie

Vc. *pizz.*

Kb. *pizz.*

pp

arco

p

115

1. Cl. in B *p*

2 Fg.

Heinrich

Brigitte

Ver-

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

I Vi

II Vi

Vie *arco p*

Vc. *p*

Kb. *p*

100
2 Fl.
2 Ob.
2 Cl. in B
2 Fg.
4 Hr.
3 Tr. C
3 Ps.
Tb.
Pk.
Brigitte

124 1. 2. a2

pp *piu f* *molto cresc.*

Brigitte

Wahn vertreibt.

I Vi
II Vi
Vie
Vc.
Kb.

2 Fl. *127*

2 Ob.

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

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

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

3 Fc. *2. 3.* *3. pp dim.* *3. mf dim.*

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

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

Tk. *ppff*

Chängite

Brigite: *(4)*

Sie führt a-

I *dim.* *p*

Vi I *dim.* *p*

Vi II *dim.* *p*

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 vocal lines and piano accompaniment. The lyrics are: "Ein leben ist's wie ausserhalb der Welt, in der wir atmen." The tempo marking *allarg.* is present. The piano part includes dynamic markings like *p* and *mp*.

Heinrich

139

a tempo (deutlich)

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 marking *a tempo* is present. The piano part includes dynamic markings like *p* and *mp*, and features triplets.

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
Star Nr. 24, 26 Systeme



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

fließt 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.

Kb.

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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

Vie

Vc.

Kb.

166

2. Ob.

1. Cl. in B
Baß
Cl. in B

2. Fg.

2. Hr. F

2. 3. Tr. C

Pk.

Heinrich

Meister zu Sa- ler- no Ver- mißt sich mein Z- bel aus zu-

Vie

170

2. Ob.

1. Cl. in B

Baß
Cl. in B

2. Fg.

Pk.

Heinrich

- rotten wenn sich ein Mägd- lein, ei- ne Jungfrau, freiwillig

V. I

V. II

Vie

Vc.

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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.

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.

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.

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.

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 a dynamic marking of *mf*. The music is written in a single system.

1. Tr.c

Musical staff for 1. Tr.c (Trompete 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.

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.

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.

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.

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 a dynamic marking of *mf*. The music is written in a single system.

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 a dynamic marking of *mf*. The music is written in a single system.

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 a dynamic marking of *mf*. The music is written in a single system.

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.

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
Bass-
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 and Bass Clarinet, 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*, along with triplets and slurs. The voice part has German lyrics: "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

maestoso

4 Hr.
F

3 Ps.

Tb.

maestoso

2 Fl.

202

1. Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

Brighte

O, Herr, redet selber, re

206

115

cresc.

cresc.

cresc.

cresc.

1. cresc.

cresc.

cresc.

119

Orgel

cresc.

cresc.

120

121

122

123

124

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

Pk

p



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 a treble clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

2 Ob.

Handwritten musical notation for 2 Oboes, featuring a treble clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

2 Cl.
in B

Handwritten musical notation for 2 Clarinets in B, including a treble clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*

2 Fg.

Handwritten musical notation for 2 Bassoons, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

4 Hr.
F

Handwritten musical notation for 4 Horns in F, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

3 Tr. C

Handwritten musical notation for 3 Trumpets in C, including a treble clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

3 Ps.

Handwritten musical notation for 3 Trombones, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

Tb.

Handwritten musical notation for Trombone, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *mf cresc.*

Pk.

Handwritten musical notation for Percussion, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *mf*.

Heinrich

Handwritten musical notation for the vocal line, including a treble clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*. The lyrics "auch nicht der Arzt von Se-ler" are written below the staff.

I

Handwritten musical notation for Violin I, including a treble clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*

II

Handwritten musical notation for Violin II, including a treble clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*

Vle

Handwritten musical notation for Viola, including a treble clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*

Vc.

Handwritten musical notation for Violoncello, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*

Kb.

Handwritten musical notation for Kontrabaß, including a bass clef, a key signature change to B-flat major, and a dynamic marking of *cresc.*

Handwritten musical score for the first system, measures 219-221. The piano part consists of four staves with complex chords and arpeggios. The vocal line is on a single staff with lyrics: "der mit dunk-ler Ma-gie ein Blic-ab-fer".

Handwritten musical score for the second system, measures 222-224. The piano part continues with complex textures. The vocal line has lyrics: "der mit dunk-ler Ma-gie ein Blic-ab-fer".

Handwritten musical score for the third system, measures 225-226. The piano part includes triplets. The vocal line continues with lyrics: "der mit dunk-ler Ma-gie ein Blic-ab-fer".

Handwritten musical score for the fourth system, measures 227-228. The piano part features triplets. The vocal line has lyrics: "der mit dunk-ler Ma-gie ein Blic-ab-fer".

Handwritten musical score for the fifth system, measures 229-230. The piano part is highly complex with many notes. The vocal line has lyrics: "der mit dunk-ler Ma-gie ein Blic-ab-fer".



120 2 Fl. *22,2* *sehr ausdrucksvoll*
dim. *p*

2 Ob. *dim.* *p*

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

2 Fg. *dim.* *p*

sehr ausdrucksvoll

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

3 Tr. C *dim.* *p*

3 Ps. *dim.* *p*

Tb. *dim.* *p*

sehr ausdrucksvoll

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

Brigitte Steinmetz *form dort.* *sehr ausdrucksvoll*

Durch ihr Op-fer erhaft sie

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- rung für Eu er schwe- res Hel- den.

mp

mf

cresc.

(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

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

3

I

Vi

II

Vie

Vc

Kb

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122 231

1. Fg. 1.

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

1. Ps. 1. Ps.

Stimmch. ret-ten, ar-mier Heinrich!

III *div.* *div.*

VI *div.* *div.*

II *div.* *div.*

Vie *div.* *div.*

Vc. *div.* *div.*

Kb. *div.* *div.*

234

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Tr.
C

3 Ps.
+ Tb

Pk.

Hörn. id.

Aussatzig bin ich!

molto con espr.

I
Vi
II
Vle
Kc.
Kb.

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Handwritten musical score for orchestra and choir, page 123. 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, Horns in D, and a string section (Violins I & II, Viola, Violoncello, Kontrabaß). The music is in 4/4 time and features various dynamics and articulations. The lyrics "Aussatzig bin ich!" are written below the string section.

Heinrich

239

Ich sprang em~por dort über die Wur zeln,

I VI I

Vie

Vc.

1. Fl.

241

2. ob.

1. cl.

2. Fg

4 Hr.

F

Heinrich

ü ber den Bach und tief und floh,

I VI I

Vie

Vc.

Kb.

2 Fl. ²⁴³

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

Flöten

bis mir der A — tem stock — te,

I

Vi I

Vi II

Vle

Vc.

Kb.

allarg.

allarg.

allarg.

allarg.



2 Fl.

piu f
largo
largo
p

2 Ob.

piu f
p

2 Cl.
in B

piu f
p

2 Fg.

piu f
largo
p

4 Hr.
F

piu f
p
p
p

3 Tr.
C

1.
2. *piu f*
3. *piu f*
p
p
p

3 Ps.

piu f
p
p
p

Tb

piu f
largo
p

Stenide

und mei- len- weit ent-fernt von ihr erschöpft zu-

I

piu f
p

VI
II

piu f
p

Vie

piu f
p
div.

Vc.

piu f
p

Kb.

piu f
p

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 top system includes a flute part with a solo instruction and a clarinet part. Below are staves for strings and other woodwinds. The music is in 4/4 time and features complex rhythmic patterns and melodic lines.

Brigitte

Vocal line for Brigitte, corresponding to measures 254-257. The lyrics "Lieb'" are written at the end of the line. The melody is simple and follows the vocal line of the previous page.

Musical score for measures 255-257. The top system features a first oboe solo (1. Solo) marked *mp*. Below are staves for a second clarinet in B (2. Cl. in B), a second fagot (2. Fg.), and strings. The music continues with various instrumental textures.

Brigitte

Vocal line for Brigitte, corresponding to measures 255-257. The lyrics "wahl, Herr, - ich geh' zum Kinde, um liebevoll zu pflegen," are written below the staff. The melody is simple and follows the vocal line of the previous page.

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

Heinrich

273

wirkt und webt, in dumpfen Nebeln auf-wärts

I
Vi
II

cresc.

cresc.

cresc.

cresc.

cresc.

1. Fl. *mf* *f* *fp*

2. Ob. *mf* *f* *fp*

2. Cl. *mf* *f* *fp*

2. Fg. *mf* *f* *fp*

1. Tr. C *f* *fp*

Heinrich
streb.

I. Vi *div.* *f* *fp* *215.* *fp* *3* *Siehe ein Feindespack,*

II. Vi *div.* *f* *fp* *215.* *fp* *3*

Vie *div.* *f* *fp* *215.* *fp* *3*

Vc. *f* *fp*

Cb. *f* *fp*



132 2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Ps. Tb.

Allegretto

Heaven rüth, oh, wald' Geschrei mich in des Stöhners Lärmel reißt: Ein

I Vi.

II Vi.

Vle.

Vc.

Kb.

1. Fl. piccolo

2. Ob.

2. Cl. in B

2. Fg.

4. Hr. F

3. Tr. C

3. Ps.

Tb.

Pk.

Stromm.

I Vi

II Vi

Vle

Vcl.

Kb.

alle 3 con sord.

Höllenge-selle im Teufelsgebet-le!

Handwritten musical score with various instruments and dynamic markings.

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134
1. Fl.
piccolo

286

287

piccolo nimmt 2. Flöte

2. Ob.

2. Cl. m.B.

2. Fg.

1. Hr.

3. Tr. C.

con sord.

1. 2. Dämpfer ab.

3. Ps.

2.

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

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. Vcl. I.

II. Vcl. II.

Vcl. III.

Co.

Kb.

Joh Kann nicht weinen! Ich Kann es nicht!

#2

fp

Musical score for the first system, including piano and bass staves with notes, rests, and dynamic markings.

Musical score for the second system, including piano and bass staves with notes, rests, and dynamic markings.

flüchtig

Gott, gib mir Tränen! Gib Wasser, daß ich die giftig stehenden



138

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
3

3 Tr.
C

3 Ps.

Tb.

Hemich

I

Vi

II

Vle

Vcl

Kb.

Handwritten musical score for woodwinds and brass. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns (3), 3 Trumpets (C), 3 Trombones, and Tubas. 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* (forte). The woodwinds and brass parts are mostly sustained notes with some articulation marks.

Flammen-zungen im Schutt der ausgebrannten Trümmerstätte auslöschten kann!

Handwritten musical score for strings. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Kontrabaß. 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* (forte). The string parts are mostly sustained notes with some articulation marks.

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

II Vc. *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 1. 2. 3. 4.

4 H. F. *p* *f* *f* *dim.*

3 Ps. 1. 2. 3. *f* *p* *p*

Tb. *f* *p* *p*

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

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

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

II Vc. *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.*

140

fließend bewegt

1. Ob. *1. 305*

1. Cl. m.B.

Odiles Stimme *(aus dem Hintergrund)*

Komm, armer

I VI I

Vie

Vc.

Kb. *pizz. p*

p

308

1. Ob.

1. Cl. m.B.

Odiles Stimme *

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

I VI I

Vie

Vc.

Kb. *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 a symphony orchestra and vocal soloist. The score is arranged in systems from top to bottom:

- 2 Fl.** (Flute 2): *p cresc.*, *mf*
- 2 Ob.** (Oboe 2): *p cresc.*, *mf*
- 2 Cl. in B** (Clarinet in B): *p cresc.*, *mf*
- 2 Fg.** (Fagott): *1.*, *2.*, *3. p*, *mf*
- 4 Horns** (Horn 4): *cresc.*, *mf*
- 3 Trumpets** (Trumpet 3): *1. 2.*, *3.*, *mf*
- Tb.** (Tuba): *Tb.*, *mf*
- Pk.** (Percussion): *p*
- Odiles Stimme** (Vocal Soloist): *didu*, *si - ber - gies*, *sen*, *durch Christi*
- I Vi.** (Violin I): *cresc.*, *mf*
- II Vi.** (Violin II): *cresc.*, *mf*
- Vle.** (Viola): *p*, *mp cresc.*, *mf*, *cresc.*
- Vc.** (Violoncello): *p cresc.*, *mf*, *cresc.*
- Kb.** (Kontrabaß): *mf*, *cresc.*

The score includes various musical notations such as dynamics (*p*, *mf*, *cresc.*), articulation (*acc.*, *div.*), and performance instructions. The key signature is one sharp (F#), and the time signature is 3/4.

Handwritten musical score for piano and voice. The score is written on multiple staves. The piano part includes various dynamics such as *f*, *mf*, and *p*. The vocal line includes the lyrics: "Kraft des Blutes Saft". The score is marked with "1." and "2." indicating first and second endings. There are also markings like "ZUS." and "Pk.".



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 Percussion, and a voice part (Odiles Stimme). The music is in 2/4 time and features dynamic markings such as p, mf, and p. The voice part has the lyrics "soll rein dir flies sen." and "div.".

Handwritten musical score for piano accompaniment. The system includes a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The music features a melodic line in the treble with a first ending bracket and a bass line with a dynamic marking of *p*. There are also some handwritten annotations like 's' and 'p'.

Handwritten musical score for piano accompaniment. The system includes a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The music features a melodic line in the treble with a first ending bracket and a bass line with a dynamic marking of *p*. There are also some handwritten annotations like 's' and 'p'.

Odiles
Stimme

In der Lie be Opfergang

I
VI
II

Violin I and Violin VI staves with musical notation. The Violin I staff has a dynamic marking of *zus.* and the Violin VI staff has a dynamic marking of *mf*.

Vle

Viola staff with musical notation and dynamics.

Vc.
Cb.

Violoncello and Contrabasso staves with musical notation. The Violoncello staff has a dynamic marking of *pizz.* and the Contrabasso staff has a dynamic marking of *p*.



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 *f* *p*

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

Additional annotations include "1. Fl.", "1. Cl. Solo", "Vorhang fällt langsam", and "1. Fl." at the top right.



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)

1. Fl.
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



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 B *mf*

Fag. *mf*

I Vi *mf*

II Vi *mf*

Vle *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 Vi *pp*

II Vi *pp*

Vle *pp*

Vc. *pp*

Kb. *pp*

get. *p*

2 Fg. ⁵⁸

poco a poco cresc.

1. *mp*

2. *p*

3. *p*

4. *p*

poco a poco cresc.

1.2. *p*

3. *p*

poco a poco cresc.

1.2. *p*

3. *p*

Hörnchen

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

I Vi

II Vi

Vi e

Vc. & Gei.

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 voices. 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, Tuba, Percussion (PK), Violins I and II, Viola, Violoncello, and Kontrabaß. The music is in 4/4 time and features dynamic markings such as *mf*, *f*, and *p*. The vocal line at the bottom has the lyrics "es erschall als g-l-ter Wel-ten Wi-der-hall!".

Handwritten musical score for a string quartet, page 161. The score is written in G major (one sharp) and 4/4 time. It consists of four staves, each with a treble clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key features of the score include:

- Staff 1:** Starts with a key signature change to G major (one sharp) and a tempo marking 'a 2'. It features a melodic line with a 'dim.' marking and a dynamic of 'p'.
- Staff 2:** Mirrors the first staff with similar melodic and dynamic markings.
- Staff 3:** Contains a melodic line with a 'dim.' marking and a dynamic of 'p'.
- Staff 4:** Features a melodic line with a 'dim.' marking and a dynamic of 'p'.

Additional markings include 'cresc.' (crescendo) in several staves, 'pizz.' (pizzicato) in the lower staves, and various slurs and accents throughout the piece. The score concludes with a final 'dim.' marking and a dynamic of 'p'.



70 1. a. *piu animato*
73 *piu animato*
No. 21
3 Ps.
p

Heinrich in tiefes Sinnen vertunken

Odile
piu animato
I
VI
II
Vle
Vc.
Kb.
pp
mp
pp
pp
pp
pp
pp

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. *p*

2. Cl. in B *mf*

2. Fg. *f* *1. mf* *2. mf*

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:

- 2 Fl.**: Flute 1 and 2. Includes a tempo marking *a2* and a dynamic marking *mf*.
- 2 Ob.**: Oboe 1 and 2. Includes a dynamic marking *p*.
- 2 Cl. in B**: Clarinet in B-flat 1 and 2. Includes a dynamic marking *p*.
- 2 Fg.**: Bassoon 1 and 2. Includes a dynamic marking *p*.
- 4 Hr. F.**: Horns in F. Includes a dynamic marking *p*.
- 2 Tr.**: Trumpets. Includes a dynamic marking *p*.
- 3 Ps.**: Trombones 1, 2, and 3. Includes a dynamic marking *p*.
- Obile**: Oboe Soloist. Includes a dynamic marking *p* and the lyrics "Aie - sten Mark!".
- I Vi.**: Violin I. Includes a dynamic marking *p*.
- II Vi.**: Violin II. Includes a dynamic marking *p*.
- Vle.**: Viola. Includes a dynamic marking *p*.
- Vc.**: Violoncello. Includes a dynamic marking *p*.
- Kb.**: Kontrabaß (Double Bass). Includes a dynamic marking *p*.

The score features various musical notations including notes, rests, slurs, and dynamic markings. A specific instruction *pesante* is written above the Horns in F staff. The overall style is that of a handwritten manuscript.

1. Fl. 97 100 1. Fl. 165

4 Hr.

Tb.

Heinrich

mp *dim.* *p*

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.* *mp*

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

odile: *mp*

Ich



Abb 1. Fg. 109

Violoncelle

I. Violin

II. Violin

Viola

Violoncello

Kontrabaß

re nicht der Quelle Klang ich lau-sche nicht des

pizz.

mp

mp

mp

mp

Violoncelle 115

I. Violin

II. Violin

Viola

Violoncello

Kontrabaß

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

div.

mp

p

2 Fi.
2 Ob.
2 Cl. in B
2 Fg.

4 Hr.
F

Odile

cresc.

dem ich blickte freudig empor!

I Vi
II }
Vie
Vc.
Vib.

cresc. *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 Vi

Vle

Vc.

Kb

Handwritten musical score for orchestra and strings, measures 168-171. The score includes parts for Flute, Oboe, Clarinet in B, Bassoon, Horns, Trumpets, Trombones, Percussion, Oboe, Violins, Viola, Violoncello, and Double Bass. It features dynamic markings like 'cresc.', 'pizz.', 'mf', 'f', and 'sfz', and includes the lyrics 'In aeri novo In aeri novo'.

Handwritten musical score for the first system. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various notes, rests, and dynamic markings. There are some handwritten annotations like 'a2' and 'p'.

Handwritten musical score for the second system. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various notes, rests, and dynamic markings. There are some handwritten annotations like '1.2. a2', '1.2.', '1.', '2.3.', and 'p'.

Handwritten musical score for the third system. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various notes, rests, and dynamic markings. There are some handwritten annotations like 'p/z' and 'p'.

Abi ein wül- fender Höl- len- brand.

Handwritten musical score for the fourth system. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various notes, rests, and dynamic markings. There are some handwritten annotations like 'p' and 'p/z'.



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 orchestra and strings, measures 170-173. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Oboe, Violins, Viola, Violoncello, and Double Bass. It features various musical notations such as dynamics (p, mf, dim, mp), articulation (accents), and phrasing slurs.

Measure 170: Flutes play a triplet of eighth notes (G4, A4, B4) with a *dim.* dynamic. Oboes play a half note (B3) with a *dim.* dynamic. Clarinets play a half note (B3) with a *dim.* dynamic. Bassoons play a half note (B3) with a *dim.* dynamic. Horns play a half note (B3) with a *dim.* dynamic. Trumpets play a half note (B3) with a *dim.* dynamic. Trombones play a half note (B3) with a *dim.* dynamic. Percussion plays a half note (B3) with a *dim.* dynamic. Oboe plays a half note (B3) with a *dim.* dynamic. Violins play a half note (B3) with a *dim.* dynamic. Viola plays a half note (B3) with a *dim.* dynamic. Violoncello plays a half note (B3) with a *dim.* dynamic. Double Bass plays a half note (B3) with a *dim.* dynamic.

Measure 171: Flutes play a triplet of eighth notes (G4, A4, B4) with a *mf* dynamic. Oboes play a half note (B3) with a *mf* dynamic. Clarinets play a half note (B3) with a *mf* dynamic. Bassoons play a half note (B3) with a *mf* dynamic. Horns play a half note (B3) with a *mf* dynamic. Trumpets play a half note (B3) with a *mf* dynamic. Trombones play a half note (B3) with a *mf* dynamic. Percussion plays a half note (B3) with a *mf* dynamic. Oboe plays a half note (B3) with a *mf* dynamic. Violins play a half note (B3) with a *mf* dynamic. Viola plays a half note (B3) with a *mf* dynamic. Violoncello plays a half note (B3) with a *mf* dynamic. Double Bass plays a half note (B3) with a *mf* dynamic.

Measure 172: Flutes play a triplet of eighth notes (G4, A4, B4) with a *dim.* dynamic. Oboes play a half note (B3) with a *dim.* dynamic. Clarinets play a half note (B3) with a *dim.* dynamic. Bassoons play a half note (B3) with a *dim.* dynamic. Horns play a half note (B3) with a *dim.* dynamic. Trumpets play a half note (B3) with a *dim.* dynamic. Trombones play a half note (B3) with a *dim.* dynamic. Percussion plays a half note (B3) with a *dim.* dynamic. Oboe plays a half note (B3) with a *dim.* dynamic. Violins play a half note (B3) with a *dim.* dynamic. Viola plays a half note (B3) with a *dim.* dynamic. Violoncello plays a half note (B3) with a *dim.* dynamic. Double Bass plays a half note (B3) with a *dim.* dynamic.

Measure 173: Flutes play a triplet of eighth notes (G4, A4, B4) with a *mp* dynamic. Oboes play a half note (B3) with a *mp* dynamic. Clarinets play a half note (B3) with a *mp* dynamic. Bassoons play a half note (B3) with a *mp* dynamic. Horns play a half note (B3) with a *mp* dynamic. Trumpets play a half note (B3) with a *mp* dynamic. Trombones play a half note (B3) with a *mp* dynamic. Percussion plays a half note (B3) with a *mp* dynamic. Oboe plays a half note (B3) with a *mp* dynamic. Violins play a half note (B3) with a *mp* dynamic. Viola plays a half note (B3) with a *mp* dynamic. Violoncello plays a half note (B3) with a *mp* dynamic. Double Bass plays a half note (B3) with a *mp* dynamic.

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 staves for strings and woodwinds.

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

Mit böser Gewalt



172
3
Ps.

146

Odile

werd ich um-Klammer, in Wil-dem Tri-umpt von Ten-felng-jaht, gee-

3
Ps.

152

Odile

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

I
VI
II
Vie
Vc.
Cb.

1. 2. Fl.

158

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

1 Tr. C

3 Ps.

Tb.

Pk.

Odile
 gra-ti-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 five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are for piano accompaniment. The fourth and fifth staves are for strings. The music is in 2/4 time and features various rhythmic patterns and dynamics.

Handwritten musical score for the second system. It consists of five staves. The top staff is a grand staff. The second and third staves are for piano accompaniment. The fourth and fifth staves are for strings. The music continues with complex textures and includes a '3.' marking in the piano part.

Odile

Handwritten musical score for the third system. It features a vocal line for Odile on the top staff, with lyrics: "hief-los macht im Ge-schrei der Geis-ter stößt mein Ver-". Below the vocal line are four staves for piano accompaniment. The music is in 2/4 time and includes various musical notations such as slurs and dynamics.

Handwritten musical score for the first system, including treble and bass staves with notes, rests, and dynamic markings like 'f' and 'pp'.

Handwritten musical score for the second system, including treble and bass staves with notes, rests, and dynamic markings like 'f' and 'pp'.

pk.

Heinrich

Odile

langen an des Sa

ans Brust

o di le,

Handwritten musical score for the third system, including treble and bass staves with notes, rests, and dynamic markings like 'mf' and 'f'.

Handwritten musical score for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like 'mf'.



176

174

2 Fl. *p dim.*

2 Ob. *p*

2 Cl. in B *p dim.*

2 Fg. *p mp*

4 Hr. F *p dim.*

3 Tr. C *p mf*

3 Ps. *p*

Tb. *p dim.*

Pk. *p*

Heinrich

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

I VI *p*

II VI *p*

Vle *p zus. mf*

Vc *p mp*

Kb. *p mf*

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,

Star Nr. 24, 26 Systeme ©

178 190 *1. Solo*

1. Ob. *p*

2 Cl. *p*

2 Fg. *p*

Oboe *p*

Des Dankens reines Füh — len.

Oboe 196 *mf* 200

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

I. Vi. *mf* *get. zis. con espr.*

II. Vi. *p*

Vle. *p*

Vc. *p*

201

2 Ob. *mf*

2 Cl. *mf*

1 Fg. *mf*

Oboe *con espr.*

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

animato

205

1.

2 Fl. *f* *piu f*

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

Vle *mf*

Kc. *mf*

Kb. *pizz* *p*

Star Nr. 24, 26 Systeme ©

Heinrich

209 3

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

I Vi

II

Vle

Vc.

Kb.

(pizz.) arco

Heinrich

212

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

I Vi

II

Vle

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

Vle

Vc.

Kb.

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. The score is written in a major key with a 2/4 time signature. The first measure of the vocal line starts with a forte dynamic 'f' and a half note. The piano accompaniment features a steady bass line and a more active right hand.

Steinbach

Vocal line with lyrics: "Dei ne Lie be, dei ne Freu e,". The melody is simple and follows the natural inflection of the German words. The lyrics are written below the notes.

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Piano accompaniment for the second system. The right hand features a complex melodic line with many triplets. The left hand provides a steady bass line. A 'mart.' (marcato) marking is present in the first measure of the piano part. The score continues with more triplets and melodic development.



2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.

3 Tr.

3 Ps.

Allegretto

I Vi

II Vi

Vie

Vc.

Kb.

Handwritten musical score for orchestra and vocal soloist. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns, 3 Trumpets, 3 Trombones, Violins I and II, Viola, Violoncello, and Kontrabaß. A vocal soloist part is also present with lyrics in German. The music features various dynamics, articulations, and performance instructions.

Lyrics: *dei — ne Hoff — nung, den Mut!*

Performance instructions: *f*, *mf*, *1. 2.*, *mart.*, *sinele*

Musical score for brass instruments. The score is divided into three systems. The first system contains three staves for trumpets (labeled 1, 2, 3) and one staff for trombones (labeled 1, 2, 3, 4). The second system contains three staves for trumpets and one staff for trombones. The third system contains three staves for trumpets and one staff for trombones. Dynamic markings include *p*, *mf*, and *f*. There are also some handwritten notes and markings, such as a double bar line with a repeat sign in the third system.

Tb.

Henrich

tenuto

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

Musical score for woodwinds. The score is divided into three systems. The first system contains one staff for flute, one for oboe, one for clarinet, and one for bassoon. The second system contains one staff for flute, one for oboe, one for clarinet, and one for bassoon. The third system contains one staff for flute, one for oboe, one for clarinet, and one for bassoon. Dynamic markings include *p*, *mf*, and *f*. There are also some handwritten notes and markings, such as *div.* in the third system.



Handwritten musical score for the first system, measures 1-4. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The first measure contains the number '1232' above the staff. The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Handwritten musical score for the second system, measures 5-8. This system continues the piece with similar notation, including treble and bass clefs, a key signature of one sharp, and a 2/4 time signature. It contains various musical notations such as notes, rests, and dynamic markings.

Allegretto

Handwritten musical score for the third system, measures 9-12. This system is marked with the tempo 'Allegretto' and features more complex rhythmic patterns, including sixteenth notes and triplets. The notation includes treble and bass clefs, a key signature of one sharp, and a 2/4 time signature. Dynamic markings like 'p' and 'f' are present throughout.

Musical score system 1, measures 234-237. It features a piano part with a complex rhythmic pattern of sixteenth notes and a bass line with a few notes. Dynamics include *pp* and *fp*. There are first and second endings marked with '1.' and '2.'.

Musical score system 2, measures 238-241. It continues the piano part with more complex rhythmic figures and includes a *cresc.* marking. Dynamics range from *pp* to *fp*.

Henrich



Musical score system 3, measures 242-245. This system is more densely written, featuring rapid sixteenth-note passages in the piano part and a bass line with a *cresc.* marking. Dynamics include *fp*.

Handwritten musical score for the first system, measures 236-240. The score includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The music 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, indicating a highly technical passage. The system ends with a double bar line.

Alpinini

Handwritten musical score for the third system, measures 251-260. This system features intricate rhythmic patterns and melodic lines. It includes dynamic markings such as *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-

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). There are also performance instructions like 'a2' and '3.' (triplets).



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 parts 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#). The vocal line is in German: "der Un-der-nen glitzerndem Tanz, der Sybrien Hüfte we-". Dynamics include p, mp, mf, and cresc. There are various musical notations such as triplets, slurs, and first/second endings.

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 3/4 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. 256 260 1.2. mp

2 Ob. 1. p

2 Cl. in B 1.2. p

2 Fg. 1. p

2 Hr. 1.2. p

3 Fg. p

Tb. p

Allegretto

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

I p

VI p

II p

Vle p

Vc. p

Kb. p



194

263

2. Fl.

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

I VI I

Vle

Vc.

264

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.*

Vc. *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.** (Fagot): Bass clef, starting with a key signature of one flat.
- 4 Hr. F.** (Horns in F): Four staves, Treble clef, with first, second, third, and fourth endings indicated.
- 3 Tr. C.** (Trumpets in C): Three staves, Treble clef.
- 3 Ps.** (Percussion): Three staves, Bass clef.
- Tb.** (Tuba): Bass clef.
- Pk.** (Percussion): Bass clef, with a dynamic marking of *f*.
- I, VI, II** (Violins I, Violins II, Violas): Treble clef, with dynamic markings like *cresc.*
- Vc.** (Violoncello): Bass clef, with dynamic markings like *cresc.*
- Kb.** (Kontrabaß): Bass clef, with dynamic markings like *cresc.*

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/2. The piece concludes with a double bar line and a sharp sign (#).

allarg.

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

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

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

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

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

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

Heinrich
Deiner Seele



198

281 *moderato*

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

4 Hr. *1.* *2.* *3.* *4.* *3.* *4.*

Henrich
 Licht leuchtet tief verborgen im Innersten der Seelenmacht und

1. Fl. *284* *1. Fl.* *mf*

2 Fg. *mf*

4 Hr. *3.* *mf*

Henrich
 drängt herauf zu neuem Tag! Es mußte

Henrich
 erst gelöscht werden, um aus des verblassenden Feuers glimmender Asche

I Vi *p*

II Vi *p*

Vle *p*

Kc. *p*

Kb. *p*

290 1. = 1.

2 Ob. *mf*

2 Fg. *mf*

Sperrschicht

cresc. *mp*

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

I *cresc.* *mp*

VI *mp*

II *mp*

Vle *mf* *cresc.* *mp*

Vc. *mp*

Kb. *mp*

294

Odile

In den Kindertagen ging ich fort in den

I *mp*

VI *mp*

II *mp*

Vle *mp*

Vc. *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 -

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.

Star Nr. 24, 26 Systeme ©



Musical score for various instruments including Flute, Oboe, Clarinet, Bassoon, Horns, Violins, and Cellos/Double Basses. The score includes dynamic markings such as *mp*, *p*, *dim.*, *pp*, and *ppp*, as well as performance instructions like *poco rit.* and *tranquillo*. The score is divided into measures 8 and 12.

Wald-ein-samkeit

Als ich vor der

12



Fl. *Op. 307*

Ob.

Cl.

Fg.

4 Hr. F

pp

3.

p

Adle

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

Herminie

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

I

VI

II

Vle

p

1. Solo

Vc.

alle

übrigen

1. Solo

mp

p

Fl. *mp* 310 *molto tranquillo*

Ob. *mp*

Cl. *mp*

Fg.

molto tranquillo

4 Ar. F. *mp* *mf*

Odie *molto tranquillo*

Schlafe nur, wie bald kommt der Abend schön,

Herlich

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

molto tranquillo

I VI II Vle *mp*

1. Solo *p*

alle kb.

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, führest mich zum

I
 Vi
 F

Vcl.

Vc.

Kb.

animato

Fl. 320

Ob.

Cl.

Fg.

4 Hr. F.

animato

animato

Odile

Herrich

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

animato

I VI II Vle Xa Kb.



325

1. Fl. *mp* *p*

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

1. Hr. *mp*

Oboe

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*

Oboe *poco rit.* *a tempo*

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

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

poco rit.

335

2. Fl. *poco rit.*

Oboe *poco rit.*

A — ve Ma — ri — a.

3. Hr. *poco rit.*

2 Fl. *2340*

2 Ob.

2 Cl.

2 Fg.

4 Hr.

flauto

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 Vi.

Vle.

Vc.

348

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.

Heinrich

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

Hemmi

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. >

ziss. >

piu f

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 piano and a violin. The piano part is in the lower staves, and the violin part is in the upper staves. The music is in a key with two flats and a 2/4 time signature. Dynamics include f, mf, and mf. There are various articulations like accents and slurs.

Handwritten musical score for the second system, featuring a piano and a violin. The piano part is in the lower staves, and the violin part is in the upper staves. The music continues with similar dynamics and articulations as the first system.

Stemisch

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

Handwritten musical score for the third system, featuring a piano and a violin. The piano part is in the lower staves, and the violin part is in the upper staves. The music continues with similar dynamics and articulations as the previous systems.



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

368

mf

mp

4 Hr. 3 Ps. Tb.

p

Stemmi

I VI II Vle. Vc. Kb.

372

2. Fg.

Hörnrich

mp

Als endlich nach sieben Monden der Schritte Mühsal ihr

I
Vi
II
Vie
Vc.
Cb.

p

376

1. Ob.

Hörnrich

1. Ob. Solo

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

I
Vi
II
Vie
Vc.
Cb.

p

380

1. Ob.

Hörnrich

Solo

dim.

Da stand ein

get.

p

3
4
3
4
3
4
3
4

Grave

3 Tr. $\frac{3}{4}$ 380

3 Ps. $\frac{3}{4}$ p mf p *cresc.*

Tb. $\frac{3}{4}$ p mf p *cresc.*

Vc. $\frac{3}{4}$ p p *cresc.*

Kb. $\frac{3}{4}$ p p *cresc.*

Grave

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

Heinrich $\frac{3}{4}$ p mf p *cresc.*

Vc. $\frac{3}{4}$ p p *cresc.*

Kb. $\frac{3}{4}$ p p *cresc.*

2 Fg. 384

3 Tr. $\frac{3}{4}$ p mf p *cresc.*

3 Ps. $\frac{3}{4}$ p mf p *cresc.*

Tb. $\frac{3}{4}$ p mf p *cresc.*

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

Heinrich $\frac{3}{4}$ p mf p *cresc.*

Vi II $\frac{3}{4}$ p mf p *cresc.*

Vi $\frac{3}{4}$ p mf p *cresc.*

Vc. $\frac{3}{4}$ p mf p *cresc.*

Kb. $\frac{3}{4}$ p mf p *cresc.*

Vid. II Tutti

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. *p*

3 Ps. *p*

Tb. *p*

Alfennich

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

4 *f* *p* *get.*

Star Nr. 24, 28 Systeme ©



218 396 *pizz. mosso*

flauti

pizz. mosso

I
Vi
II

Vie

Vc.

Kb.

Und als er sich mit dir in

399 400 1. 2.

2. ob.

2. Clar. B

2. Fg.

mp

1. *p*

2. *p*

flauti

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

I
Vi
II

Vie

Vc.

Kb.

mp

mp

mp

2 Fl. 402

2 Ob.

2 Cl.

2 Fg.

4 Hr. / F.

Heinrich

reit, in blü-then 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.

Gleimich

auf der Fol-ter-bank lagst, - ich

I

VI

II

Vie

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.).

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

Key features of the score include:

- Tempo marking: *409*
- Dynamic markings: *pp*, *p*, *f*, *non tremolo*
- Performance instructions: *pin*, *non tremolo*
- Handwritten annotations: *409*, *pin*, *non tremolo*

Star Nr. 24, 26 Systeme ©

Handwritten musical score for orchestra and voice. The score is divided into three measures, each with a key signature change: *bee*, *bee*, and *bee*.

2 Fl.: Flute 1 and 2 parts.

2 Ob.: Oboe 1 and 2 parts.

2 Cl.: Clarinet 1 and 2 parts.

2 Fg.: Bassoon 1 and 2 parts. Includes *pp* dynamic marking and *trill* markings.

4 Ps.: Four parts of the Piano section.

3 Tr.: Three parts of the Trumpet section.

3 Ps.: Three parts of the Trombone section.

Tb.: Trombone part.

Pk.: Percussion part.

Reinick: Reinick part.

I Vi: Violin I part.

II Vi: Violin II part.

Vle: Viola part.

Vc.: Violoncello part.

Kb.: Kontrabaß part.

Voice: The vocal line with lyrics: *- sau nen dröln-ten, Don ner*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*.

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 *p*, *pp*, *ff*, and *f* are used throughout. There are also some handwritten annotations and corrections. The score is written on a grid of five-line staves.

Pk.
Hermann

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.

Flute part (2 Fl.) with dynamic marking *f* hervor! and *piu-*.

2 Ob.

Oboe part (2 Ob.) with dynamic marking *f* hervor! and *piu-*.

2 Cl.

Clarinet part (2 Cl.) with dynamic marking *f* hervor! and *piu-*.

2 Fg.

French Horn part (2 Fg.) with dynamic marking *f* hervor! and *piu-*.

4 Hr.

Trumpet part (4 Hr.) with dynamic marking *f* hervor! and *piu-*.

3 Tr.

Trumpet part (3 Tr.) with dynamic marking *f* hervor! and *piu-*.

3 Ts.

Trumpet part (3 Ts.) with dynamic marking *f* hervor! and *piu-*.

Tb.

Tuba part (Tb.) with dynamic marking *f* hervor! and *piu-*.

Pk.

Snare Drum part (Pk.) with dynamic marking *f* hervor! and *piu-*.

Heimlich

Handwritten musical notation for the Heimlich part, with dynamic marking *f* hervor! and *piu-*.

I Vi

Violin part (I Vi) with dynamic marking *f* hervor! and *piu-*.

II Vi

Violin part (II Vi) with dynamic marking *f* hervor! and *piu-*.

Vle

Viola part (Vle) with dynamic marking *f* hervor! and *piu-*.

Vc.

Violoncello part (Vc.) with dynamic marking *f* hervor! and *piu-*.

Kb.

Double Bass part (Kb.) with dynamic marking *f* hervor! and *piu-*.

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves. The piano part includes complex textures with triplets and various articulations. The vocal line is sparse, with notes corresponding to the lyrics in the lower systems.

Handwritten musical score for the second system. The vocal line continues with notes for the lyrics. The piano accompaniment consists of several staves with rhythmic patterns and chords. There are some handwritten annotations and markings on the staves.

Spinnich

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

Handwritten musical score for the third system. The vocal line concludes with the lyrics. The piano accompaniment features intricate textures, including pizzicato markings and dynamic changes like *p* and *p poco cresc.*



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.

Stenidi

p.

- kraj - te los-ten didi aus sa tanş

I Vi *poco a poco cresc.*

II Vi

Vle *pizz.* *arco*

Vca *(pizz.)*

Kb. *(pizz.)*

poco a poco cresc.

Handwritten musical score for the first system, consisting of five staves. The notation includes notes, rests, 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. The notation includes notes, rests, and dynamic markings such as *pizz* and *p*. The music continues from the first system.

Handwritten musical score for the third system, consisting of five staves. The notation includes notes, rests, and dynamic markings such as *pizz* and *p*. The music continues from the second system.

Handwritten musical score for the fourth system, consisting of five staves. The notation includes notes, rests, and dynamic markings such as *pizz* and *p*. The music continues from the third system.

Ständel

Ban-der.

Becken

pizz



2 Fl.

2 Ob.

2 Cl.

2 Fg.

meno mosso

4 Hr.

3 Ps.

Tb

Obile

Wie

meno mosso

I

VI

II

Vie

Vc.

Kb

436

4
4/4
F

3
Tr.

3
Ps.

Tb.

Odile

2. f/p
3. >

cresc. *mf*

tenuto con espr.

Kann ich nur so blind in Höllen tiefen sinken!

439

3
Tr.

3
Ps.

Tb.

Odile

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

232 / 462

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.
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 Bassoons, 4 Horns (F), 3 Trumpets, 3 Trombones (Ps.), and 3 Percussion (Tb., Pk.). It also features vocal parts for Odie and Hemich. The music is in 2/2 time with a key signature of one sharp (F#). The lyrics are in German: "Dem reinen leuchtenden Strom ward ein Tor ge-öff-net" and "ossia: gött-lichen". The score includes 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 in the upper staves and piano accompaniment in the lower staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment consists of chords and rhythmic patterns. Dynamic markings include *mf* and *p*. The system concludes with a double bar line and the number 233.

Handwritten musical score for the second system, including lyrics. The vocal line is written in a staff with a treble clef and contains the following lyrics: "in ge-hei-me Tie-fen der See-le, For ge-öff-net in ge-hei-me Tie-fen der See". The piano accompaniment continues with chords and rhythmic patterns. Dynamic markings include *mp*, *mf*, and *p*. The system concludes with a double bar line.



1.2. Fl.

471

Handwritten musical score for woodwinds and strings. The score includes parts for Flute 1 & 2 (1.2. Fl.), Clarinet, Bassoon, Oboe, and Horns. The notation is in a common time signature (C) and features various dynamics such as *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). There are also markings for accents (>) and slurs. The woodwind parts show complex rhythmic patterns and melodic lines, while the string parts provide harmonic support with sustained notes and rhythmic figures.

Oboe

der Schöpfung hei - ti - ger Bau ...

Heimlich

Welt, der Schöp - tung hei - ti - ger Bau ...

Star Nr. 24, 26 Systeme ©



Handwritten musical score for vocal parts and piano accompaniment. The vocal parts are labeled "Oboe" and "Heimlich". The lyrics are: "der Schöpfung hei - ti - ger Bau ..." and "Welt, der Schöp - tung hei - ti - ger Bau ...". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, and uses dynamics like *p* and *pp*. The score is written in a common time signature (C).

475

2 Fl. *f sub.*

2 Ob. *f sub.*

2 Cl. *f sub.*

2 Fg. *f sub.*

4 Hr. } *f sub.*

3 Tr. } *f sub.*

3 Ps. } *f sub.*

Tb. *f sub.*

Pk. *Allegro*

Odile *Allegro*

Heinrich *Allegro*

O. und H. *Allegro*

durch das

I Vi. *f sub.*

II Vi. *f sub.*

Vle. *f sub.*

Vc. *f sub.*

Kb. *f sub.*

ff non tremolo

479 237

Odile
Herrlich

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

Star Nr. 24, 26 Systeme ©



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 style 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 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 (Vi.), II Violin (Vi.), Violoncello (Vcl.), and Double Bass (Kb.). The score is written in a standard musical notation style with various clefs and key signatures.

Der Vorhang fällt langsam!

Odile
Heinrid

Schloß Hameln, Freitag den 9 Februar 2001

