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

Blackburn, Robert

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## **APPENDICES**

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

Works in capitals are those which receive extended discussion.

Certain other works not mentioned are included here for reference.

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

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

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

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

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

APPENDIX B: A NOTE ON PUBLISHERS

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

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

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

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

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

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

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

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

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

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

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

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

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

SCHOTTS "SÖHNEUNIVERSAL EDITION

Before 1933:

(Humperdinck)

Before 1933:

Berg

Stefan

Braunfels

Korngold

Gál (1)

Hindemith

Graener (2)

Kaminski

Klenau (3)

After 1933:

Egk

Krenek

Gerster

Schoenberg

Haas

Schreker (4)

Hartmann

Weill

Orff

Wellesz (5)

Reutter

Zemlinsky

(+ Pfitzner's Palestrina) After 1933: Wagner-RégenyNotes: (1) Except Die beiden Klaas: Schott, 1938(2) To 1920 only: also Schwanhild, 1941.(3) Except Rembrandt van Rijn: Bote and Bock, 1937.(4) Except Christophorus: Edition Adler, 1931.(5) Except Die Bakchantinnen: Bote and Bock, 1931.

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

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

My public image (Mein Charakterbild)

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

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

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

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

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

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

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

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

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

not dramatically expressive, not characterised in the sense of emerging from and intensifying the text. What he lacks, said Bekker is 'die scharfe Akzente, es fehlt ihm das Brutale, das musikalisch sensationelle'.<sup>3</sup> Observing the 'philosophic, humorous and erotic strands in Strauss, he was able even at this date to remark 'Kein von inneren Nöten Getriebener, kein Ringender, kein Bekannter steht hinter seinen Werken. Ein Zerebral-mensch, der mit Gehirneindrücken experimentiert, Strauss ist das Konversationsgenie der Musik.'<sup>4</sup> Bekker openly admired Salome - 'was liessen sich da für Färben mischen, für Klänge erfinden!'<sup>5</sup> - and, still more, the brand new Elektra, whose Clytemnestra scene he saw as the peak of modern music drama.

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

3. Ibid., 78.

4. Ibid., 33.

5. Ibid., 42.

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

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

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

7. G.S., II, 21-2 (1920) He also described him as 'die stärkste musikdramatische Begabung, die wir seit Wagner Kennen', one who, owing much to Wagnerian Leitmotiv technique, was strongly influenced also by Italian and French models, so that the motiv 'ist nicht Mittel der psychologischen Charakteristik und Verdentlichung, sondern es sinkt in das Unbewusstsein'. G.S. III, 112.
8. Das Operntheater, loc. cit., 82.
9. Ibid., 81.
10. Schreker und das Theater, Anb., 1924, also Das Operntheater, 19ff.

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

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

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

12. Ibid., 21.

13. Anb., 1924, 133.

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

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

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

14. Ibid., 133.

15. Das Operntheater, 21.

16. Anb., 1928.

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

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

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

18. BZM, loc. cit., 76.

19. G.S., II, 33.

20. The Changing Opera, 274-5.

APPENDIX D: MUSIC EXAMPLES 1-349

EX. 1

## GRAENER: HANNELES HIMMELFAHRT, ACT 2 [1827]

Diskonissen		Hannele		(Hannele sieht eine Weile)	
	- 3 Ge heißen ist er der Tod.		- Der Tod?		
	Str. d. d. td.		td.		
	g. #d.		td.		
		W.W. pp		T. am pp	
	d.		pp (laut, trüb, darzustell)		
	b. b.		pp (laut, trüb, darzustell)		

EX. 2

N'ALBERT: DIE TOTEN-AUGEN [1816]  
 Sehr mäßig, feierlich. [Myrtole geht zur Treppe hinauf, steht vor den Säulen]


## EX. 3

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

Rabbi (sehr sanft)

Handwritten musical score for 'Der Golem' Act 3, showing vocal parts and piano accompaniment.

**Top System:**

- Key: C major (indicated by a circle with a vertical line), time signature: common time.
- Notes: Bassoon (Bassoon part), Piano (pianissimo dynamic).
- Text: Ru-he auch du, Go-lem Seele ent-
- Accompaniment: Bassoon and piano.

**Second System:**

- Key: C major (circle with vertical line), time signature: common time.
- Notes: Bassoon (pianissimo dynamic), Piano (pianissimo dynamic).
- Text: floh dir un-lös-bar ge lun-den in Le-na
- Accompaniment: Bassoon and piano.

**Third System:**

- Key: C major (circle with vertical line), time signature: common time.
- Notes: Bassoon (pianissimo dynamic), Piano (pianissimo dynamic).
- Text: Letz-tor Flak-kern letz-tor Er-denseins
- Accompaniment: Bassoon and piano.

**Fourth System:**

- Key: C major (circle with vertical line), time signature: common time.
- Notes: Bassoon (pianissimo dynamic), Piano (pianissimo dynamic).
- Text: Lö-sche ich!
- Accompaniment: Bassoon and piano.

**Bottom System:**

- Key: C major (circle with vertical line), time signature: common time.
- Notes: Bassoon (pianissimo dynamic), Piano (pianissimo dynamic).
- Text: [Und nahm das Geheimnis, den reisigen Streifen verborgen in deiner Hinterhöhle.]
- Accompaniment: Bassoon and piano.

## Ex. 4

## WELLESZ: DIE OPFERUNG DES GEFANGENEN [1926]

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

Pesante

Breit

Der Älteste des Rates [in the prisoner]

## Ex. 5

Chor der Krieger  
Allegro feroci (ausdrückend)

RUDI STEFAN : DIE ERSTEN MENSCHEN,  
ACT 1.

EX. 6

Außerst langsam  
Kajin

Handwritten musical score for Kajin's aria 'Außerst langsam'. The score consists of three staves. The top staff is for voice, with lyrics in German: 'über alle meine Glieder mehr! ein Meer von Sinnen sinken'. The middle staff is for piano. The bottom staff is for bassoon. The score includes dynamic markings like 'so', 'ppp', and 'f', and various performance instructions like 'Kajin' and 'sinn'.

[er sinkt mit geschlossenen Augen zurück und ist  
unteren Blick entzogen]

Handwritten musical score for the scene where Adam wakes up. It features multiple staves: voice, piano, bassoon, and strings. The lyrics 'tief - rot - e - wig' are written above the vocal line. The score includes dynamic markings like 'pp', 'f', and 'ff', and performance instructions like 'ob.' and 'Horn entzogen'.

Ruhig

ADAHM (zur Wirklichkeit erwacht)

Handwritten musical score for Adam's realization. It consists of two staves: voice and piano. The lyrics 'Doch dann kam die Zeit' are written above the vocal line. The score includes dynamic markings like 'f', 'ff', and 'p', and performance instructions like 'x' and 'x:'. The piano part features complex rhythmic patterns.

## EX. 7

Sehr ruhig

## DIE ERSTEN MENSCHEN, ACT 1, 4. AUFTRITT

CHABEL

Und ich horzte dem Puls schlag ei-ner grund- lo-sam Gu te

Trombones 2 Harps  
on end.

Tuba  
constant. 2

E F# p = p | f o f u < >

Den Geist hieß ich: Gott!

Tuba con sord. | Tuba con sord.

## EX. 8 ACT 2

[KAJIN stürmt entzückt, steht starb  
in furchtbarer Erregung]

## EX. 9 ACT 2

KAJINS STIMME (von fein töne dunkel)

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

Tuba con sord. | Bass con sord.

SCHREKER:  
CHRISTOPHORUS  
ACT 1, SC. 3.

### Ex. 10

Ex. 11

CHRISTOPHORUS  
ACT 1, SC. 4

Largo

[96]

Handwritten musical score for Ex. 11, Largo, measures 96-97. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). Measure 96 starts with a dynamic 'mf' followed by a forte dynamic 'f'. Measure 97 begins with a dynamic 'f'.

[97]

Christoph (starr mit unheimlicher Ruhe)

Handwritten musical score for Ex. 11, Christoph's recitation, measures 97-98. The score consists of four staves. The first three staves are in common time with a key signature of one sharp (F#). The fourth staff is in common time with a key signature of one sharp (F#). The lyrics in measure 97 are: "Die Ko-mö-die ist aus." and "Die Schleier-freien.". The lyrics in measure 98 are: "Ich schen-e mit star-ren Aug-en", "Nekkheit und Schande, ent-hüll-ke", "See-ler, der Hölle", and "Tief".

[98]

Handwritten musical score for Ex. 11, continuation of the scene, measures 98-99. The score consists of four staves. The first three staves are in common time with a key signature of one sharp (F#). The fourth staff is in common time with a key signature of one sharp (F#). The lyrics in measure 98 continue from the previous measure. The lyrics in measure 99 are: "Ab-grund, der mich no-schlingt, Das Parc die-ses Pfor-ter für immer ver-schlossen."

Ex. 12

[Langsam halbe]

CHRISTOPHORUS  
ACT 2, SCENE 5

Florence

Musical score for Florence's first vocal entry. The score consists of three staves. The top staff shows piano dynamics (p, pp) and celesta dynamics (fpp). The middle staff shows bassoon dynamics (bfp). The bottom staff shows double bass dynamics (bb). The vocal line starts with a question: "Wer war die Tote?" followed by a melodic line.

Christoph (rauh, leise)

Musical score for Christoph's first vocal entry. The score consists of three staves. The top staff shows piano dynamics (p). The middle staff shows bassoon dynamics (bfp). The bottom staff shows double bass dynamics (bb). The vocal line continues the question from the previous entry.

Musical score for Florence's second vocal entry. The score consists of three staves. The top staff shows piano dynamics (p). The middle staff shows bassoon dynamics (bfp). The bottom staff shows double bass dynamics (bb). The vocal line begins with an exclamation mark.

Christoph (erstickt)

Musical score for Christoph's second vocal entry, showing him choking. The score consists of three staves. The top staff shows piano dynamics (p). The middle staff shows bassoon dynamics (bfp). The bottom staff shows double bass dynamics (bb). The vocal line continues the previous entries.

Ex. 13

CHRISTOPHORUS: NACHSPIEL

[153] Allegro moderato 1. 80-84

[Balthasarich]

Christoph

Anselm (flüstert)

Handwritten musical score for Christophorus: Nachspiel. The score consists of four staves. The first two staves are for Christoph, showing him singing and playing a harp-like instrument. The third staff shows Anselm (flüstert) with a harp-like instrument. The fourth staff shows the orchestra with various instruments like xylophone, cello, piano, and harp.

Christoph (Staves 1-2):

1. Du sollst mir ra-ten  
2. Wie ich mich erzähne,  
3. Wie ich verdien die letzte  
4. Gnäd'! Stille, Stille! Meiste' unsel!  
Glocken.

Anselm (Stave 3):

1. Timp.  
2. St. 3. 4.

Orchestra (Stave 4):

1. Xylo. Cel. Piano  
2. Harp gliss.

Das Kind (im Fiebertraum)

Timp.

Handwritten musical score for Das Kind (im Fiebertraum). It features three staves. The first two staves show the piano and harp playing together. The third staff shows the orchestra with xylophone, cello, piano, and harp.

1. Dort an der Erde siehst du's Va-ter  
2. dort, dort, e'n gro sses Haus

Orchestra (Staves 2-3):

1. Xylo. Cel. Piano  
2. Harp gliss.

Handwritten musical score for the final section. It consists of four staves. The first two staves show the piano and harp playing together. The third staff shows the orchestra with xylophone, cello, piano, and harp. The fourth staff shows the harp alone.

1. Wie le-ichter tanz- und Menschen  
2. Va-ter, lösch die Lich-ter aus!

Orchestra (Staves 2-4):

1. Xylo. Cel. Piano  
2. Harp

## Ex. 14

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

CHRISTOPHORUS.  
NACHSPIEL.

Sehr langsam.

*rit.* *tempo*

$\textcircled{3}$ 3 1 1   2 1 1   3 1 1   3 1 1 1 1   1 1 1 1 1   1 1 1 1 1	We sei - ne   mann - li - che   Kraft er - kennt und   den noch in weib licher
$\textcircled{3}$ 4 1 1   2 1 1   3 4   1 1 1 1   1 1 1 1   1 1 1 1	Welt.   Welt.   Welt.   Welt.   Welt.   Welt.
$\textcircled{3}$ 4 1 1   2 1 1   3 4   1 1 1 1   1 1 1 1   1 1 1 1	ist er das Stromjetz der   ist er das Stromjetz der

$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	Schwachheit weit   der ist das Stromjetz der   Welt.   Welt.   Welt.   Welt.
$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	so ver lässt ihm   nicht das z - wi - ge   Le - ber, und er kann wieder   Le - ber, und er kann wieder   Le - ber, und er kann wieder   Le - ber, und er kann wieder
$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	urn kehren, und werden wie die   Kind - lein.

$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	urn kehren, und werden wie die   Kind - lein.
$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	Text from Lao-tse 'Vom Sinn und Lachen'

$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	urn kehren, und werden wie die   Kind - lein.
$\textcircled{3}$ 4 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1   1 1 1 1	Text from Lao-tse 'Vom Sinn und Lachen'

HINDEMITH: MÖRDER HOFFNUNG DER FRAUEN

Ex. 15

Auf der Bühne      Mäßig belebt

Ex. 16

Ex. 17

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

SANCTA SUSANNA

Ex. 18

KLEMENTIA (zeigt ins Dunkel hinter das Kruzifix)

The musical score consists of four staves of handwritten notation on five-line staves. The notation includes various note heads, stems, and beams, with specific dynamics and performance instructions like "f", "ff", "pp", and "poco f". The lyrics are written below the notes in German, corresponding to the vocal parts.

**Staff 1:**

2 3 | b<sup>p</sup> 3 | 2 | 2 | 2 | 2 |  
dort — dort — ha - ben sie —

**Staff 2:**

2 3 | b<sup>p</sup> 3 | 2 | 2 | 2 | 2 |  
[mp] 3 | 2 | 2 | 2 | 2 | 2 |

**Staff 3:**

2 3 | b<sup>p</sup> 3 | 2 | 2 | 2 | 2 |  
— sie ein- ge man - terb | 3 2 | ff. | 2 2 |  
Fleisch und Blut

**Staff 4:**

2 3 | b<sup>p</sup> 3 | 2 | 2 | 2 | 2 |  
in Mau - er und Stein... | 3 2 | ff. | 2 2 |  
(heiser) hörst du sie?

**Staff 5:**

2 3 | b<sup>p</sup> 3 | 2 | 2 | 2 | 2 |  
f | ff. | b<sup>p</sup> | 2 3 | 2 3 | 2 3 |  
f | ff. | b<sup>p</sup> | 2 3 | 2 3 | 2 3 |

## EX. 19

KRENEK: ZWINGBURG

Molto moderato

Der Leiermann

We- he, we- he, weh' ü- ber euch!

## EX. 20

Allegro

## EX. 21

Largo

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

Bist du zss mir? Hat dich mein Traum ge-schaut? Dich tie- se

ZWINGBURG.

Hand aus dem Fels --- gesplit-tert? Er ha- be- ner, du Gott!

Ex. 22

L'argomento

Der Mann

Der Leiermann  
(aufschreien)

Her-bei! Die Hand!

G.P.  
die Tamb.  
Em.

SCHILLINGS : MONA LISA,  
VORSPIEL.

Ex. 23

Getragen

*2 Hps, C. tr., Hackaphone*

Ex. 24

*p expr.*

*cantabile espress.*

Ex. 25

*Sign. = w.w.*

Ex. 26

Mässig

*[P] 3 Triplets con sord.*

*and*

MONA LISA: :  
ACT 1

**Ex. 27**  
**Allegro [Lebhaft]**

8. . . .  
Vns. Vls.

G # 3  
8

Tutti

F # 3  
8

Ex. 28

Etwas müssiger

[Chorus; Ruf. l. d. S., sehr stark zu singen] Kar- ne- val!

11. *Tr. stacc.*  
 3  
 Str. pizz.  
 3

3  
 Obs., Clc.  
 6 Horns

Pk., Tamb.

EX. 29

## Fisch:

Arrigo (ihr Lauten singend)

## CHOR DES VENUSZUGES

Froh - bewegt. sehr stark

### Ex. 30

Ex. 32.

Mäßig, aber nicht schleppend.

MONA LISA,  
ACT 1

Topo con son.

Ex. 33

[Gernissigt] Ex. 34

Mona Lisa

Gerd. Stahl — so kalt und klirrend wie gehet meine Kette. Kannst du ihn selbst — wie ich weiss [was not mir tat]

francesco

ob. vln I

Kräftig bewegt Ex. 35.

B. Vn. 2 + Vlo

Vcl., H. 2

B. Vn. 1, B. Vcl.

EX.

EX. 36

Gehalten

Mona Lisa (leise, traurig)

MONA LISA, ACT 1.

Menschen sind wir, die den Pfad verloren, Menschen sind wir, die zum Leid geboren.

Tremolo

Wiegend.

Airigos Stimme EX. 37

Wenn, o ge - lieb - tes Kind, ein wei - sser Schrei - er dein schi - nes Au - ge  
nei - chisch nur ent - zieht

EX. 38

Animutig bewegt.

Dianora

MONA LISA, ACT 2.

Grün - nor, grün - nor blau blüht der Ros. mo. nín, Wie getan die Tage nun? Ju - gen hin?

EX. 39

[Mässig]

Mona Lisa

Nichts! al los still wie im Grabs - er ist tot er ist tot - tot

3 Viols  
3 Fl.

SCHREKER : DIE GEZEICHNETEN  
ACT 1, SC. 4

Ex. 40

[Noch langsamer]

Ihr seid so gross, so machig und stark, so hoch über mir.  
Solo Vln.  
Epp  
Vb2, Vla div.  
Tempo e canord.  
Vb 2, Vla div.  
Tempo e canord.

Schr. frei vortragen  
(spöttisch)

muss mich strecken, seht, euch nur in die, ach es sie, ges. ges. Wissen

C

pp

f

Ziemlich ruhig festes Tempo

Au. gen zu blikken. Und sön auch gern klein und med. rig und form

C

p

f

Ziemlich ruhig festes Tempo

tief unter mir, meinen Fuß sehn er-reichbar Die Toten sind ärm.

C

ff

f

Tenebrae (finster)

ff

f

ff

Ex. 41  
In ruhiger Bewegung

DIE GEZEICHNETEN,  
ACT 3, FINAL SCENE

Tamare(finstier)

Alviano(heiser)

Alviano(heiser)

Tamare(finstier)

Alviano

ich spreche die Wahrheit.

Höre du.

Alviano

ich spreche die Wahrheit.

Höre du.

es könnte wohl sein

dass sie nicht erkennen

dass sie in der ü... ber-sellie-ssen in die mire Welt.

Alviano

ich spreche die Wahrheit.

Höre du.

es könnte wohl sein

dass sie nicht erkennen

dass sie in der ü... ber-sellie-ssen in die mire Welt.

# DIE GEZEICHNETEN, VORSPIEL

Ex. 42

Langsam

Langsam

PPP Pf., Harps 1 & 2

Ccl., Vlns 1 & 2, div. 6  
Cpn secd.

Ex. 43

VIA, Vc., Bsc.

Bc., Bc.  
 f  $\text{F}^{\#}$   $\text{F}^{\#}$   
 Sehr ausdrucksvoll

A blank horizontal line with a small square at the left end, likely a continuation of a musical staff.

Ex. 44:

$\text{V}_0, B_1, \text{Scl.}$

Ex. 45. Allegro vivace

$H_p, 142, m.$

Ex 46

Mai Khiết

A handwritten musical score for woodwind instruments (Horn, Vi. 2., Vi. 3.) in G major (two sharps) and common time. The score consists of two systems of music. The first system begins with a treble clef, a key signature of two sharps, and common time. It includes dynamic markings like  $p$  and  $f$ , and performance instructions such as "Horn, Vi. 2., Vi. 3." and "2". The second system begins with a bass clef, a key signature of one sharp, and common time. It includes dynamic markings like  $p$  and  $f$ , and performance instructions like "Horn, Vi. 2." and "Horn, Vi. 3.". The music features various rhythmic patterns, including eighth and sixteenth note groups, and rests.

EX. 47

Mit brutaler Leidenschaft.

## DIE GEZEICHNETEN, VERSPIEL.

Handwritten musical score page 8, featuring three systems of music. The first system (measures 8-10) includes dynamics (ff, f, ff), key changes (G major, G major, G major), and markings like "con passione" and "(+ pp, fp, ff, ff)". The second system (measures 11-13) shows a bassoon part with "Pf., Bc., Sn., Vc." and a piano part. The third system (measures 14-16) features woodwind entries with "Vlns. Vla." and "Fl., Ob., Bc.".

DIE GEZEICHNETEN

EX. 48

Sehr langsam

EX. 49

Gemessen (etwa Andante)

ACT 1, SC. 1

EX. 50

[etwa Andante] Etwas breiter, gravitätisch, feierlich.

ACT 1, SC. 4

EX. 51

Allmählich fließender

SIE GEZEICHNETEN,  
ACT 2

EX. 52

[Langsam]

EX. 53

[Ruhiges Tempo]  
Charlotte:

Ex. 54 [Ein wenig breiter]

DIE GEZEICHNETEN

Hand-drawn musical score for Example 54. The score consists of three staves. The first staff has a tempo of  $\frac{3}{4}$  and dynamic  $p$ . It includes markings for Bass Cl. (H) and Vlns. The second staff has a tempo of  $\frac{3}{4}$  and dynamic  $f$ . The third staff has a tempo of  $\frac{3}{4}$  and dynamic  $p$ .

Ex. 55

Langsam wogende Bewegung

Carlotta

ACT 3

Hand-drawn musical score for Example 55. The score is divided into three sections: Carlotta, ACT 3, and another section. The Carlotta section has a tempo of  $\frac{12}{8}$  and dynamic  $p$ , with vocal parts for Ah, welche Nacht! The ACT 3 section has a tempo of  $\frac{12}{8}$  and dynamic  $p$ , with lyrics: Welch ein nacht! hen-de Som-mernacht! In ihr schwärzlichces Licht will ich. The final section has a tempo of  $\frac{9}{8}$  and dynamic  $p$ , with lyrics: Was.

Hand-drawn musical score continuation. The score features a mix of vocal and instrumental parts. The vocal parts include lyrics: tief nach vorne schreien, ein tauchen tief, in ihr leuchtendes Säurel. The instrumental parts include markings for Bassoon (Bass), Trombone (Trb.), and Trumpet (Trp.). The score uses various dynamics such as  $p$ ,  $f$ , and  $pp$ .

KORNGOLD : VIOLANTA,  
VORSPIEL

EX. 56

Sehr langsam

EX. 57

[*Molto rit.*]

[*sehr langsam*]

VIOLANTA,  
VORSPIEL

EX. 58

[*a tempo*]

EX. 59

VIOLANTA  
VORSPIEL

EX. 60

Wild und feurig

VIOLENZA, SCENE 1

N.W.

EX. 61

VIOLENZA, SCENE 1

Cz., Bas. Cl.  
Up. Stgs.

EX. 62

Mit leidenschaftlichem Ausdruck

VIOLENTA, SCENE 3

VOLANTA  
SCENE 3

EX. 63  
Düster

VOLANTA,  
SCENE 4.

EX. 64

[in lebhaft drängender Bewegung] Stets vorwärts  
Violanta:

EX. 65

Marschärtig, breit, mit grösster Energie.

VIOLANTA,  
SCENE 4.

## Violencia

Dicke Ding in Aug - wird — ich ge - gen - ü - ber ihm  
 St. Hn. C.H.P. Min.

stehn —

VIOLANTA,  
SCENE 5.

In annutig wirgender Bewegung EX. 66

Him-mel strahlt sein Licht:

5

17

EX. 67

Gross und strahlend

VOLANTA, SC. 6

EX. 68

Sehr ruhig und gesanglich (langsam, aber fließende .)

KORNGOLD:  
VOLANTA  
SC. 6

Ex. 69

VOLANTA, SC. 6

Reine Lieb, die ich suchte bin

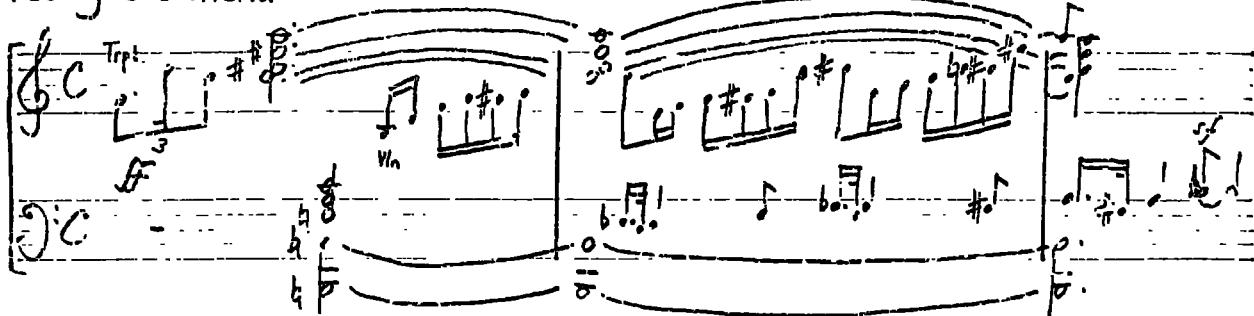
Leben lang, nun fühl ich dass mich ihr Heil durchdrang.

feil, mich ihr Heil durchdrang.

ZEMLINSKY: EINE  
FLORENTINISCHE TRAGÖDIE

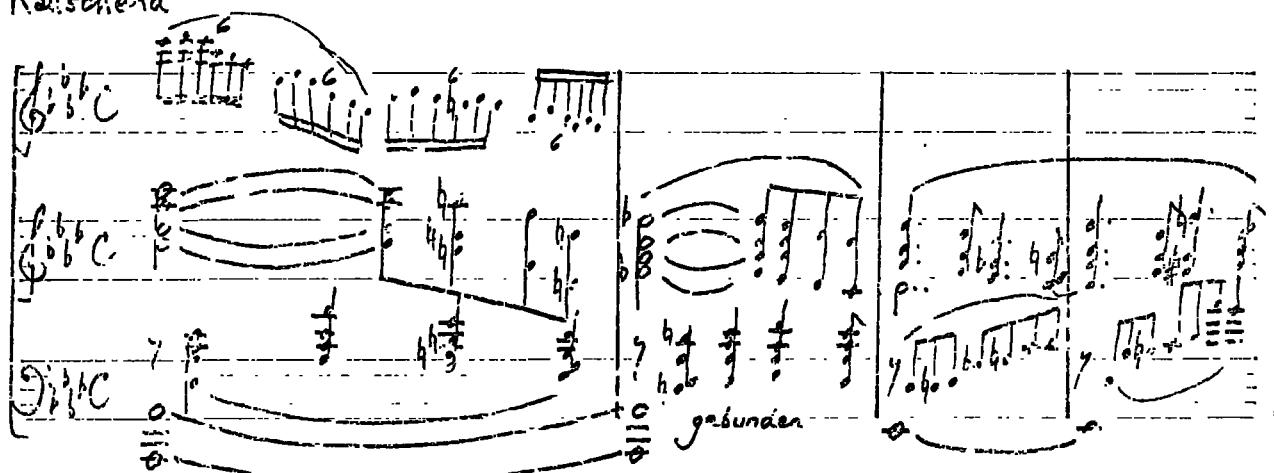
Ex. 70

Feurig sturmend



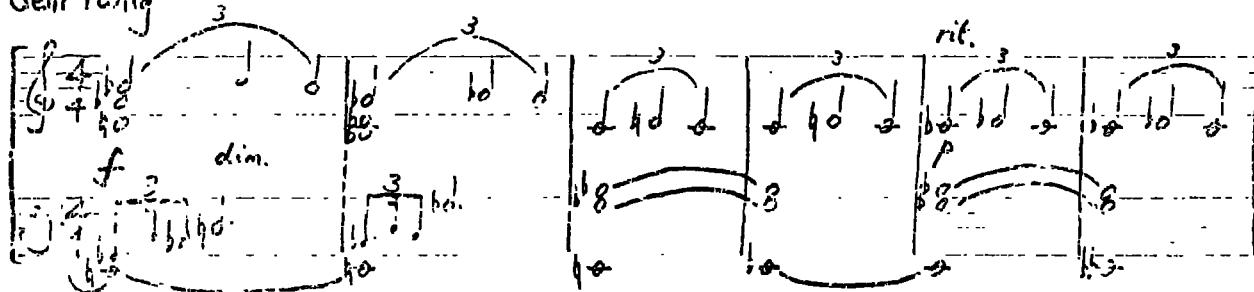
Ex. 71

Rauschend



Ex. 72

Sehr ruhig



Ex. 73

Langsam, träumend.



Ex. 74  
[Schr. ruhig]

## EINE FLORENTINISCHE TRAGÖDIE

Ex-75

Schreinig

Simone

## Bewegt und rauschend. EX. 76

A handwritten musical score for piano, page 10, featuring ten measures of music. The score includes two staves: a treble clef staff and a bass clef staff. The key signature changes from C major to G major at measure 10. Measure 1 starts with a forte dynamic (f) and ends with a half note. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dotted half note. Measure 6 features a 3/2 time signature. Measures 7-9 show eighth-note patterns. Measure 10 concludes with a half note.

Ex 77

Schwingvoril bewegt.

A handwritten musical score for string quartet (two violins, viola, cello) on five staves. The score includes dynamic markings like  $f$ ,  $p$ , and  $ff$ , and tempo markings like  $\text{Adagio}$ . Measure 11 starts with a forte dynamic ( $f$ ) and a 2/4 time signature. Measure 12 begins with a piano dynamic ( $p$ ) and a 3/4 time signature.

## EINE FLORENTINISCHE TRAGÖDIE

**Ex. 78**  
[Wieder lebhaft]

Simone

Nicht eilen.

43

Ex-79

Nach und nach immer ruhiger werdend:

Simone b.f. f.f.

<p><i>Hunderttausend</i></p> <p><i>mir flieht der Kopf!</i></p>	<p><i>warm</i></p>	

EINE FLORENTINISCHE TRAGÖDIE

Ziemlich langsam, nicht schleppend.

[6:]

Steigern

Simone

Lass den Tod dort Ein-kehr hei-ßen wo man die E- he  
c.1. c.1.

EX.  
80

bricht. cresc.  
aspr. in ei- nen Ker.

Sehr ruhig

Simone

kein schach-krit meine See-le,  
[mit dem Gesang]

EX.  
81

EINE FLORENTINISCHE  
TRAGÖDIE

Nieder fliessendes und festeres Zeitmass, aber ruhig  
Guido (freudlich, mit leidig lächelnd) und nicht schnell.

EX.  
82.

EX.  
83.

Langsam

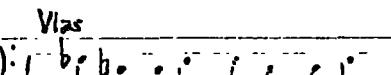
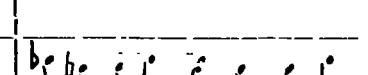
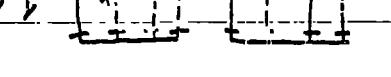
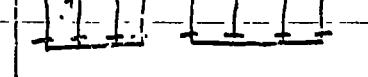
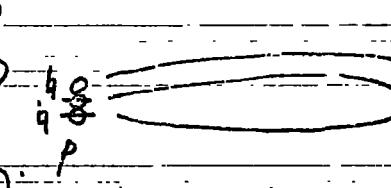
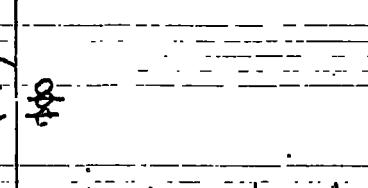
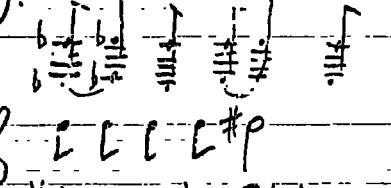
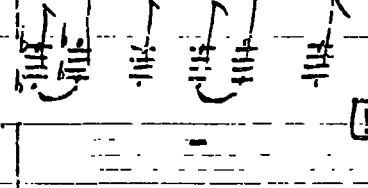
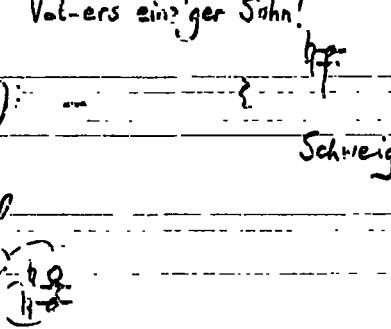
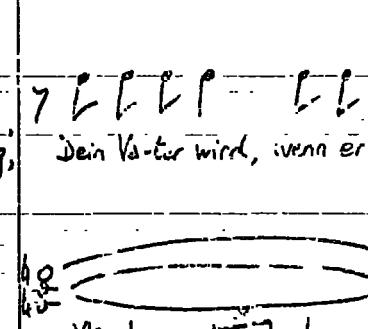
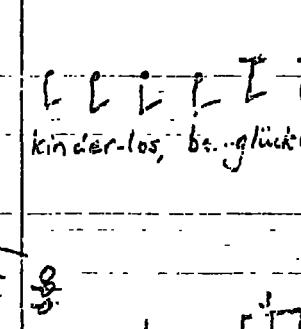
EX.  
84.

Zeitir zart und ruhig

Pianiss.

# EINE FLORENTINISCHE TRAGÖDIE

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

Guido	 <p>Narr.</p>	 <p>nimm mir vom Hals deine Würge finger! Ich bin des</p>	
Ex. 85	 <p>Vlaz</p>		
			
Simone	 <p>Vat-ers ein-ger Sohn!</p>		<span style="border: 1px solid black; padding: 2px;">146</span>
	 <p>Schweig,</p>	 <p>Dein Va-ter wird, wenn er</p>	 <p>kindер-los, bz...glückter sein.</p>

Handwritten musical score page 86, measures 145+2 and 147.

**Measure 145+2:** Treble clef, key signature of B-flat major (two flats), common time. The measure consists of two eighth-note pairs followed by a fermata over the next two notes. The first pair has a sharp sign above it, and the second pair has a sharp sign below it. The fermata covers the next two notes, which are also marked with sharp signs.

**Measure 147:** Treble clef, key signature of B-flat major (two flats), common time. The measure consists of two eighth-note pairs. The first pair has a sharp sign above it, and the second pair has a sharp sign below it.

**Measure 148:** Treble clef, key signature of B-flat major (two flats), common time. The measure consists of two eighth-note pairs. The first pair has a sharp sign above it, and the second pair has a sharp sign below it.

**Measure 149:** Treble clef, key signature of B-flat major (two flats), common time. The measure consists of two eighth-note pairs. The first pair has a sharp sign above it, and the second pair has a sharp sign below it.

**Measure 150:** Treble clef, key signature of B-flat major (two flats), common time. The measure consists of two eighth-note pairs. The first pair has a sharp sign above it, and the second pair has a sharp sign below it.

[fortwährend steigernd] EX. 87

EINE FLORENTINISCHE  
TRAGÖDIE

148

Simone

(mächtig) ff

Stirb! Stirb! Der stum-me Fluss soll

[ff]

148

dei-nen Leib emp-fähn und sang und

[dim.]

149

klang-los spu-ten in das Meer

[f]

[Er lässt ihn los. Guido sinkt zurück.]

KAMINSKI: JÜRGEN JAHNATISCH (INTROITUS)

EX 88

$\delta: \text{ca.} 44$

Str. B.

Tpt. Hns

Gong

Hn

Vlns

ritenuto

ritenuto

sangre, go more.

JÜRG JENATSCH, ACT 4, 'VATER UNSER'

d.=33 (l. 100)

EX.  
89

JÜRG JENATSCH, ACT 5, GERICHT ZES  
GEHEIMBUNDES

d.=236 Richter

EX.  
90

KLENAU: MICHAEL KOHLHAAS,  
OPENING OF ACT 1.

Breit und feierlich

EX.  
91

Lebhaft (ganze Takte)

MICHAEL KOHLHAAS,  
ACT 1, 1. BILD.

[Lebhaft und heiter]

Kurfürst von Sachsen

EX.  
92

MICHAEL KOHLHAAS  
ACT 1, 4. BILD,  
KOHLHAAS MONOLOG

Nicht schnell, aber sehr erregt] Kohlhaas  
und wechselnd

EX.  
93

Sehr labhaft

EX.  
94

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

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

Sehr ruhig

EX.  
95

*ff. (or Sax.)*

Lisbeth (mühsam)

*ein als ich am*

L.

*Vcl. Cl.*

L.

*da-he am scha-fee kehrt ich ein*

WELLESZ:  
DIE PRINZESSIN GIRONA

Feierlich. Sehr breit.

EX.  
96

EX.  
97

Ex.  
98

[Sehr ruhig]

Würdenträger

# DIE PRINZESSIN GIRNARA

## Anmutig bewegt (1.-88)

## Schöne Dame (schwäbisch)

f <sup>#</sup> 3      | Hat sie die Sonne je er-blückt, hat sie  
 f <sup>#</sup> 4      |  
 Fl.      |  
 C.I.      |  
 P sehr zart  
 f <sup>#</sup> 3      |  
 f <sup>#</sup> 4      |  
 Solo Kl.      |  
 C.I. 12.z.      |  
 Har. 2      |

Blu-  
mon ge-  
pflücken  
im  
Gar-  
ien?

3 3 3

Längsam (I: 7:)

Breit

F1.2 (orig. solo violin)

$\frac{3}{4}$

A major (two sharps)

$f$

Stgs.

Wichtig

# DIE PRINZESSIN GIPNARA

EX.  
102

Oboe, Cls., Vln(pizz.)  
Bassoon, Tromp.  
Vibes 2  
Vibes 1  
(Tromp.)  
Timpani, Cymbals, Bass Drum  
Vibes, Cymb.  
Bass T.D.

ff

p

mf

pp

## Der Magier.

(fp.) Traum ist La- ster und Lü ge.

Traum ist La- ster und Lü ge.

Sehr langsam. ( $\delta = 60^\circ$ )

DIE PRINZESSIN GIRONARA

Breiter

(! = 88)

EX. 105

Trbs, con sord.

*Dämmr. mit dem Spiegel (furchtbar)*

EX. 106

Tie- fer hin- ein den Sta- chel.

(J = 132) Dämmr als Fledermaus

EX. 107

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

Breit (J = 64)

EX. 108

Fls, Cl, Cbr in 3/4

2 Harps, Ccl, Pf.

Trbs  
Trom.

ff

ff

DIE PRINZESSIN CIRNARA

[Sehr langsam] ( $\text{♩} = 60$ )

Cirnara

EX.  
109

Wieder ruhiger (als Bewegter) ( $\text{♩} = 88$ )

Buddha

EX.  
110

GÁL: DIE HEILIGE ENTE

Lento maestoso

EX.  
111

Handwritten musical score for Example 111. The score consists of three staves. The top staff is for strings (two violins, viola, cello) and timpani. The middle staff is for strings (two violins, viola, cello). The bottom staff is for strings (two violins, viola, cello). The music is in common time, key signature is B-flat major. Dynamics include pp, p, and ff. Articulations like staccato dots and slurs are present. The vocal line "Echor der Bonzen (unsichtbar)" is indicated above the staves.

Echor der Bonzen (unsichtbar)

EX.  
112

Handwritten musical score for Example 112. The score consists of two staves. The top staff is for strings (two violins, viola, cello) and basso. The bottom staff is for strings (two violins, viola, cello). The music is in common time, key signature is B-flat major. Dynamics include mf, f, pp, and ff. Articulations like staccato dots and slurs are present. The vocal line "Göt - ter tro - nen in al - len Ge - wäl - ten, in bau - send. Ge stah - ten, in Feu - er und Eis." is indicated below the staves.

Molto moderato, quasi andante

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

EX.  
113

Handwritten musical score for Example 113. The score consists of two staves. The top staff is for strings (two violins, viola, cello) and basso. The bottom staff is for strings (two violins, viola, cello). The music is in common time, key signature is B-flat major. Dynamics include ff, f, and ff. Articulations like staccato dots and slurs are present. The vocal line "Sitz der Gott auf goldnen Ses - sel schaut hin un - te: in den Kus - sel, läßt sie durch - ein." is indicated below the staves.

änder bra - cken, aus Ver - wir - rung Schicksal nu - dein.

## DIE HEILIGE ENTE

## Moderato

EX.  
114

A handwritten musical score for brass instruments, likely tubas or basses, in 4/4 time and B-flat major. The score consists of two staves. The top staff shows rhythmic patterns of eighth and sixteenth notes with various dynamics like forte (f), piano (p), and forte with a tenuto mark (f). The bottom staff is labeled "Hns" and shows sustained notes at different dynamic levels. The notation includes several rehearsal marks (1, 2, 3, 4) and a tempo marking "W.W." (Waltz Tempo).

EX.  
115

Young  
 29

Li, Li, sü- sses te Hier- rin!  
 27 p dolce

Li (an ihm geschmugt)  
 mp pp

Du bist's? Du? So sprach du nie. zinst sprach einer so.  
 f dolce

Ex.  
116

A handwritten musical score for orchestra and choir. The score includes two staves for strings, one for woodwind, one for brass, and one for piano. The vocal parts are written in soprano, alto, tenor, and bass. The lyrics are in German, with some words underlined. The score is annotated with various dynamics and performance instructions.

ZEMLINSKY · SAREMA,  
I. TEIL.

Langsam

Dscherikoff:

irr heimlich schö-nes brau-nes Aug; ein Zauber-glanz, der sie verklärt.

EX

117

Mässig und mit innigen Ausdruck

SAREMA, I. TEIL.

Sarema

Lass mich dich anschau'n trunk-ne: Blü-ches, das heißt die kranke Seele mir;

EX.

118

ZEMLINSKY: KLEIDER MACHEN LÜTE

Strapinski

Und Klei-der nach-an-est leu-te, ja, klei-der ma-chen erst leu-te!

EX.

119

ZEMLINSKY: DER ZWERG

Lebhaft und sehr rhythmisch, doch massig bewegt. ( $\text{d} = 126$ )

EX.  
120

Fl. Oboe  
Clar. Bass.  
Hns. Tromp.  
Vcl. Cbs.

Vlns 1 & 2 simile →

Vlns 1 & 2

w.w.t. Tptz & Vlns

Langsam  
Er richtet sich mühsam auf und  
sieht gleich in den Spiegel

Der Zwerg (leise und schmerzlich)

EX.  
121

Schmerzhilf

Cor Anglais.

Weinst du? Los! Einmal los!

(... mit schmerzlichem Trotz) (Wieder ganz leise und langsam)

Ich hab nicht geweint. Ich glaube dir nicht.

zögert

#f

d. p. / p.

#d. p.

DER ZWERG

Infantin.

EX.  
122

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

(kindlich, naiv) [sie geht in den Saal] Celesta

Gut, ich tanze weiter.

[Langsam] EX. 123

ZEMLINSKY: LYRISCHE SYMPHONIE  
(No. IV)

[Sopr.]

Ich will meine Augen zusammen und...

3 solo vlns

[contd.]

[cont'd.]

*lakuschen,*

*ich will nicht in dein Ant-litz schau-en.*

*Ruhig*

*Violto adagio (äußerst langsam  
und seelenvoll)*

ZEMLINSKY: LYRISCHE SYMPHONIE  
(Nr. VII)

*Seh und innig*

EX.  
124

*Friede, mein Herr,*

*Friede, Friede, Friede.*

*läß die Zeit für das Scheinen still Sein.*

*immer zart und weich*

ZEMLINSKY:  
DER KREIDEKREIS

Leicht bewegt

EX. 125

[Richtig fließend.]

Haitang (sehr einfach, ohne Ausdruck)

Mein Name ist Hsi-tang... Ich bin die Tochter dieser ehrwürdigen Dame, Frau Tschang ge heißen.

EX. 126

Haitang (zart)

EX. 127

Sehr fließend (rit.)

EX. 128

Leicht bewegt

EX. 129

## DER KREIS/DEKREIS

[Sehr bewegt]

Tschang-Ling (winter)

[Er schlägt Hütung ins Gesicht]

EX.  
130

Tschang-Ling (unteral)

Er reichtigt Haltung ins Gesicht

Verworfener Geschöpf willst du mich zu dir nem Mitschuldigen machen?

cresc.

## [Moderato: Haitang im Käfig]

Haitang

EX.  
131

Schr leichha fse Vc., C.B.

- VI<sub>1-5</sub> (sehr leicht)

EX.  
132

## Bewegter, Mysterioso

EX  
133

A handwritten musical score for 'Song of the South' on two staves. The top staff begins with a dynamic of  $f$ , a treble clef, and a common time signature. It contains a variety of notes including eighth and sixteenth notes, with several rests and grace notes. The bottom staff continues the melody, also in common time, with a bass clef. It features sustained notes and rests. Both staves include lyrics in parentheses: '(I'm) a poor boy' for the first section and '(I'm) a poor boy' for the second section.

DER KREIDEKREIS

Moderato

EX. 134

Trpt. con sona.

p sempre staccato

mf

CB. pizz.

Leidenschaftlich bewegt

EX. 135

Vln. 1

Vln. 2

Vla.

C.B.

p

Schr ruhig (Andante)

Tschao (eise und düster)

136

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

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

etc.

DER KREIDEKREIS

Etwas bewegter  
Haitang (erregt)

EX.  
137

Etwas breiter (Sie zieht einen Kreis)

Ma  
EX.  
138

Viel ruhiger, ch' zu schlappen.

Seit ich Dich kenne. Haitang

hast Du mein Herz mir man-delt.

EX.  
139

Tränen der Freude

stei- gen mir ins Au- ge.

An Himmel die Sonne lächelt wieder!

Vlns & Vla. (auf engem Raum)

Vlns. vcl. + Vcl. (halbzerrt.)

DER KREIDEKREIS

Sehr gemessen (Andante)

EX.  
140

Handwritten musical score for Example 140. The score consists of two staves. The top staff is for Bassoon (Bsn.) solo, indicated by a bracket [1 Bsn. solo]. The bottom staff is for strings. The key signature is F major (one sharp). The tempo is marked "Sehr gemessen (Andante)". The music features eighth-note patterns and rests.

Lebhaft und leise

Die Hebamme (weinertlich)

EX.  
141

Handwritten musical score for Example 141. The score consists of three staves. The top staff is for Tenor Saxophone (Tenor Saxophone), indicated by a bracket [Tenor Saxophone]. The middle staff is for strings (Vcl., Vcl., Vcl., Vcl.). The bottom staff is for strings (Vcl., Vcl., Vcl.). The key signature is F major (one sharp). The tempo is marked "Lebhaft und leise". The lyrics "O je, o je, wie hab' ichs nur verdient" are written above the staff.

Handwritten musical score for Example 141, continuing from the previous page. The score consists of four staves. The top staff is for strings (Vcl., Vcl., Vcl., Vcl.). The second staff is for strings (Vcl., Vcl., Vcl., Vcl.). The third staff is for strings (Vcl., Vcl., Vcl., Vcl.). The bottom staff is for strings (Vcl., Vcl., Vcl., Vcl.). The key signature is F major (one sharp). The lyrics "Die Schan-de, die Schan-de!" are written above the staff.

Handwritten musical score for Example 141, continuing from the previous page. The score consists of four staves. The top staff is for strings (Vcl., Vcl., Vcl., Vcl.). The second staff is for strings (Vcl., Vcl., Vcl., Vcl.). The third staff is for strings (Vcl., Vcl., Vcl., Vcl.). The bottom staff is for strings (Vcl., Vcl., Vcl., Vcl.). The key signature is F major (one sharp). The lyrics "auf's Gericht zu Kom-men. Die Schan-de, die Schan-de!" are written above the staff.

## DER KREIDEKREIS

## Sehr ruhig (Andante)

Haitang  
(durchaus pp, so leise als möglich)

fit... . . . ;

Himmel'sches Licht, du hast dich ganz verummt, wo leuchtest du?

E.X.  
142

Sehr ruhig (Tempo as im Ex. 142.)

Frau Ma (vertretend) (stark)

die die,  
die nicht  
die Mutter  
- der  
- Kindes  
- - ist

EX.

143

## Schneesturmlandschaft

Allegro moderato (Marche cintama)

Wanda | Picchio

DER KREIDEKREIS

[Allegro - leidenschaftlich bewegt]

Haitang

EX.  
145

ih- co- ten Män- der kommt und sagt, ob ich ge- mor- det!

Kräftig bewegt

EX.  
146

Fließend (A. der Lied)

Haitang (innig)

EX.  
147

Ich hab das Kind unter dem Herzen ge-

Solo Vla.

p sehr ruhig

Vc. solo

# DER KREIDEKREIS

Haitang

[cont'd.]

Andante

Kaiser

EX.  
143

Derselbe Zeitraep, doch etwas lebhafter

Haitang

Trumpet:

Vcl. 1. Pl. ob. 2.

f Schwungroll

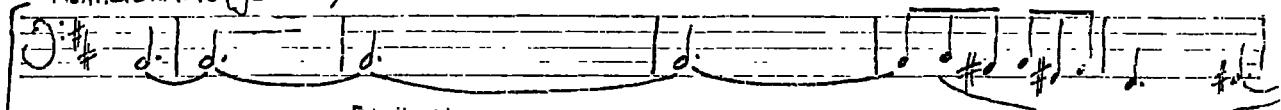
Treble, Tuba sust.

BRAUNFELS: GALATHEA

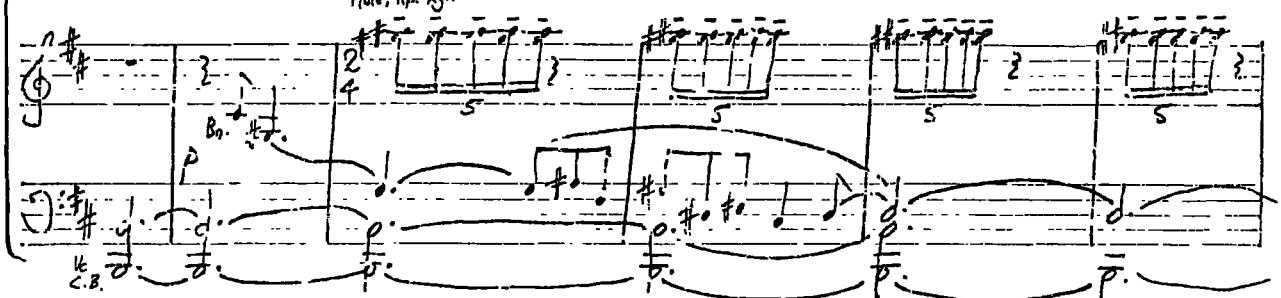
[Ruhig]

Männerstimme (gesamt)

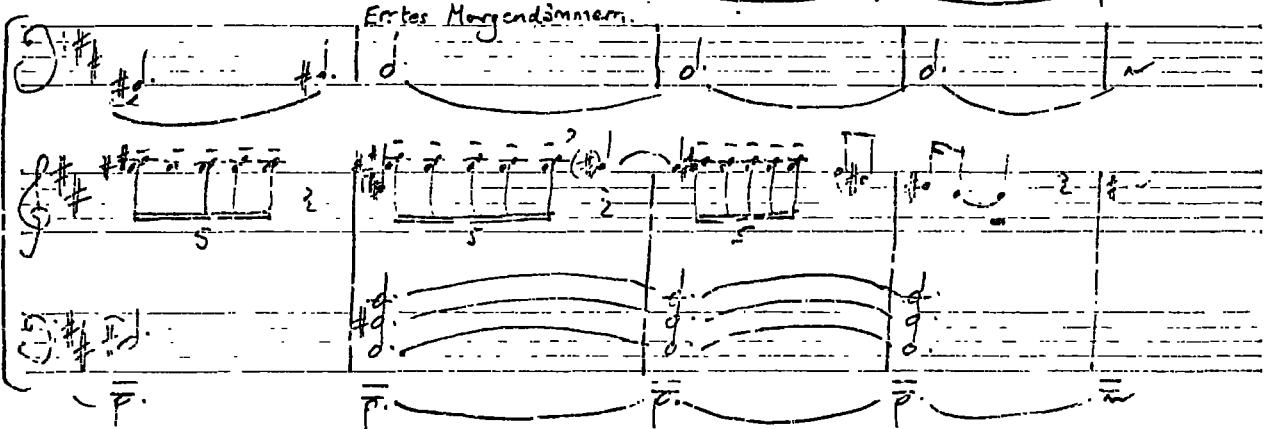
Chor  
in  
Orchester



EX.  
149



Erstes Morgendämmer.



Ziemlich lebhaft

Der Cyclop

EX.  
150



# GALATHEA

C.

[contd.]

stim-me mit fin-gern die wie Son-ni mar fliegen hüpfen  
[und lieblich alle hüften singen machen]

[Mäßig - etwas zögernd]

Galathea [im Abgehen]

Ex.

151

Acis [im Abgehen]

Nacht... Göt-tin,- er wech-te id. mie!

pp

dir ge- boren gen en fahr ich was Le- ben heißt!

[somit verschwunden]

roll.  
esp.

## SCHOECK: VOM FISCHER UND SYNEKE FRU

Munter bewegt

[II. 312]

A handwritten musical score for soprano (Fru). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The vocal line begins with a rest followed by a melodic line consisting of eighth and sixteenth notes. The lyrics 'Kumm man her, süh— nu is dat doch viel bet—ter,' are written below the staff.

Ex.  
152

[Etwas breit] Mann

## II. ZWISCHENBLATT

Morn-tje! Morn-tje! Tim-pe Te! Buttje! Buttje in de See!

EX.  
153

A handwritten musical score for strings, page 10, featuring ten measures. The score includes two staves: the top staff for strings (indicated by a cello clef) and the bottom staff for bassoon (indicated by a bassoon clef). Measure 1 starts with a dynamic  $f$  and a tempo marking  $\text{St.}$ . Measures 2 through 5 show a rhythmic pattern of eighth and sixteenth notes. Measure 6 begins with a dynamic  $d.$ . Measures 7 through 10 continue the rhythmic pattern established in the previous measures. The score is written on five-line music staves.

[V. 2. 'ISCHEN:LD]

170

$\alpha_{ij} f_{-}^{exp.}$

Ach! Sie will war den als da he - we Gott.

Ex.

154

This image shows the first page of a handwritten musical score. The score consists of ten measures, each with a unique key signature and time signature. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). Measures 2 through 4 show a progression of keys: B major (two sharps), G major (one sharp), and E major (no sharps or flats). Measures 5 and 6 are in A major (no sharps or flats). Measures 7 and 8 are in D major (one sharp). Measure 9 is in C major (no sharps or flats). Measure 10 ends with a bass clef, a key signature of one sharp (F#), and a common time. The music includes various dynamics like 'ff' (fortissimo) and 'p' (pianissimo), and performance instructions such as 'Pizz.' (pizzicato) and 'Sl.' (slur). The score is written on five-line staves.

KRENEK:  
DAS GEHEIME KÖNIGREICH

[Sostenuto] Chor der Rebellen.

EX.  
155

Narr

EX.  
156

Narr.

Königin

EX.  
157

Narr

Wie

König

DAS GEHEIME  
KÖNIGREICH

Königin  
[contd]

Narr

(malitios)

Ich zweifle nicht, daß er in Freiheit ist  
(Wiederkehrt)

Oboe  
Clar.  
Bass.  
Trom.

Ex. 158

[?Negro no non troppo.]

Der Rebellen

fleisszne

ihr werdet doch nie - mals den Geist.

Vcl. Vcl. Vcl. Vcl.

Bns.

Der Rebellen

die un-stet - li-che See - h mir beugen,

ffz. ffz. ffz. ffz.

Bns. Bns. Bns.

- DAS  
GEHEIME KÖNIGREICH

[Andante]

Die drei singenden Damen (berührt zur Königin)

**EX. 159**

*C* **Andante**

Wein wird den Narren bald die Sinne rau-ten, sü - - - Der Wein.

Wein wird dem Narren bald die Sinnes rau-ten.

Wein wird den Narren bald die Sinne rau-ten sü - - - Der Wein.

**Königin**  
die drei Damen [tempo molto]  
frei

**Narr** Verloren!

**EX. 160**

Der Kurfürst ist un - - - - - ser! [die Damen eilen in das Nebenzimmer und lassen den Krownruf].

**L'istesso tempo, molto appassionato.**

**EX. 161**

**Andante**

Paus + Time 1/8

DAS GEHEIME KÖNIGREICH

Andante con dolcezza  
Solo Vln., espr.

EX. 162

Vln. 122 div. und ponticello

Vcl. 122

Vcl. 122

[Andante] Fliegend

EX. 163

Solo Vln.  
pp sch.

Vln. 122 div. e pizz.

Vcl. 122 div. und ponticello.

Fleigz.

Vcl. 122 e pizz.

Allegro appassionato

Die Königin.

Willet' du mich noch tö'len?

EX. 164

Der Rebell.

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

Gib mir den Kron-reif!

Fis 122

Vln. 122

Vcl. 122

B.C.

B.B.

mf

ppf.

mf

ppf.

B.C.

B.B.

DAS GEHEIME KÖNIGREICH

Andante con dolcezza (fließend)  
Stimme der Königin (aus dem Raum)

EX. 165

prestoso EX. 166

Stimme der  
Königin

SCHREKER: DER FERNE KLANG

Andante

EX.  
167

Annähernde Bewegung

EX.  
168

ACT 3

EX.  
169

DER FERNE KLANG

[Ruhiger, doch nicht schleppen.]

Mit grossem Ausdruck

EX.  
170

Piu mosso. (poco a poco)

Ob.

Fl., Ob. Hs., Cl.

SCHREKER: DAS SPIELWERK UND DIE PRINZESSIN, ACT I

Langsam

Liebe:

EX.  
171

DAS SPIELWERK UND  
DIE PRINZESSIN, FIRST VERSION: VORSPIEL.

Sehr langsam

EX.  
172

Langsam, gehend, unruhig.

ACT 2; later DAS SPIELWERK, op. 11

EX.  
173

EX.  
174

EX.  
175

DAS SPIELWERK

Mässig bewegt; [originally Sehr langsam]

EX.  
176

EX.  
177

EX.  
178

EX.  
179

# DAS SPIELWERK

Heflig bewegt

Prinzessin

EX. 180

=

Bursch (aufspringend, bemüht sich um sie) (ab ins Haus) Prinzessin (herumkriechend)

=

Prinzessin

=

sehr langsam.

EX. 181

=

DAS SPIELWERK

Ziemlich bewegt

## Zweiter Mann

EX.  
182

Es wär auf Er-den nicht viel zu ho-ien mit den, wi-sie han-nen die

t.e.: *Cellos* *1. Cello* *2. Cello*

*senere pp*

*1. 2. 3. C. cord.*

*Trb. con sord.*

*Temp. ca. 110*

Langsam (dünster, allmählich steigern)

## DAS SPIELWERK

In leichter Bewegung

Pagen [Knabenstimmen] (in langsamem Tanzschritt)

EX.  
134

Handwritten musical score for Example 134. The score consists of two staves. The top staff is for voices (Soprano, Alto, Tenor, Bass) and includes lyrics: "Wir sind voll Schmerz, doch schmerzt es uns nicht." The bottom staff shows bassoon and cello parts. The score is in common time with various dynamics like p, pp, and f.

Ein wenig gemessen, doch im Tempo eher beschleunigt.

EX.  
185

Handwritten musical score for Example 185. The score consists of a single staff featuring various instruments including oboe, bassoon, strings, and brass. The tempo is indicated as "eher beschleunigt".

Massig-bewegt.

EX.  
186

Chor

Handwritten musical score for Example 186. The score consists of a single staff for the Chorus. It features lyrics: "Leise, leise, wir walten lauschen!" and accompaniment for oboe, bassoon, strings, and brass.

# DAS SPIELWERK

## Der Bursch

Ejn wenig geressen.

EX.  
187

Nicht schleppen

Der Bursch:

EX.  
188

EX.  
189

# DAS SPIELWERK

Ziemlich langsam (sehr frei)

[contd.]

[Tanzrhythmus]

EX.  
190

Florian [Beinecke doppelt so langsam]

EX.  
191

[Sehr bewegt]

Florian

EX.  
192

# DAS SPELWERK

## Etwas zurückhalten

Handwritten musical score for orchestra, page 10, measures 3-7. The score includes parts for Bassoon (Bass), Clarinet (Clar.), Trombone (Trom.), Trumpet (Trp.), Horn (Horn), and Timpani (Timpani). The score features dynamic markings such as *pp*, *so*, *stilli*, and *waci*. The bassoon part includes a note labeled *(Celeste)*. The score shows various rhythmic patterns and performance instructions like *div. a com. soni*.

(fast weinend)

stummen wird het-ten frie-den

[und rührte sich nicht]

Solo A

6 Hns coninc. 6 Hns coninc.

Tenor Bass

## DAS SPIELWERK

## Langsam, Wiegend

Liese:

EX.  
193

193

A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system features a soprano vocal line with lyrics in German: "soh, ley dich zur Frieden!", "Die Ma - ter singt dir das letz - ie". The bottom system features a bass vocal line with lyrics: "fürst", "Vn. 1", "H. 1.", "Vn. 2", "Vn. 1", "Vn. 2". The score includes various dynamics like forte (f), piano (p), and sforzando (sf). It also includes markings for woodwind solos ("Solos. Vn. 1", "Solos. Vn. 2") and a tempo marking "Tempo 2". The time signature changes frequently between 2/4, 3/4, and 8/8.

Handwritten musical score for orchestra, page 10, measures 7-12. The score includes parts for Violin 1, Violin 2, Viola, and Cello. The vocal part consists of three staves for soprano, alto, and bass. The vocal line includes lyrics: "Du hast ge-lebt, ge liebt und ge-litten nicht Bür-ge-richt". The score features dynamic markings like  $f$ ,  $p$ , and  $mp$ , and various performance instructions such as "div.", "Trem.", and "G.R.". Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic and includes a grace note instruction "G.R.". Measure 9 starts with a forte dynamic. Measure 10 ends with a forte dynamic.

feierlich

Peter und

uns die Erde mit:

Vio.

Hörst du  
31.4  
+ P.C.B.

SCHREKER:  
DER SCHATZGRÄZER,  
VORSPIEL.

Mäßig

EX.  
194

Erheblich breiter.

EX.  
195

Narr.

EX.  
196

Narr.

EX.  
197

Allegretto.

Zur Be- die. nung des Tags und das Al.

ends ins Bett!

DER SCHATZGRÄSER:  
VORSPIEL.

Andante.

EX.

198

A

W.W.S. Stg. pizz.

Str. corn sord. aco.

Narr

(balladeesk)

EX.

198

B

Von ei-nem Men-ne grü-lich Euch, Kun-de, E-lis, der Sän-ger, ist er ge-nannt.

Ziemlich bewegt.

EX.

199

3 Tri. ts corn sord.

tr. syn. P. t. 7:7

Horn 1 solo (pp)

Narr

Etwas zurückhalten

EX.

200

Doch schlägt ihn zum Ritter Herr Ko-mig, das wird ihn näch-tiglich freuen

DER SCHATZGRÄBER  
ACT 1

[Ganz frei]

EX.  
201

ACT 1

Scharf rhythmisch

EX.  
202

ACT 2

Ziemlich langsam

EX.  
203

DER SCHATZGRÄBER,  
ACT 2

Elis *Sehr bewegt*

Wun-der-sam grüßt mich ein neu-er Mor-gen schm-siegt die

*Solo Vln.*

Stgs

EX. 204

no esp.  
H:sn b.p.  
(p) esp.  
Vc.

Elis

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

*cresc.*

OB, Br, Vln, Vc.

Dfl, Trpt, Hsn

*cresc.*

Harp

ACT 3

Elis

EX. 205

Schaf, mein Elschen, schlaf ein mein Kind! übers Meer heißt ein für ser ein hal-ter Kind. übers Meer findet der Vater und

Schnft sich nicht mehr,

nie soll er sein Fischen und sicht's nie mehr!

IRRELOHE,  
ACT 1.

Ziemlich bewegt

Die alte Lola

EX

206

*(a tempo)*

(.)

+ 3 bars,  
then A major.

DER SCHATZGRÄBER  
ACT 3

Mäßig

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

EX.

207

Klein war ich noch und krank in... mer zu...

Und um Bettelherum Sie, meine süße Flötner.

Ex

208

Ziemlich bewegt

Vln solo  
Fl. solo

Vln. Hr.  
Tbn. Vcl.

ACT 3

In fortwährender Steigerung

DER SCHATZGRÄBER,  
ACT 3.

8-

EX.  
209

Mäßig bewegt

ACT 4

Elis (stirring with himself)

EX.  
210

Etwas ruhiger (als Fester Tempus)

ACT 4

EX.  
211

DER SCHATZGRÄBER,  
NACHSPIEL.

Sehr getragen

EX.  
212

a tempo (sehr getragen.)

EX.  
213

Ach ja, — ich ja, — dann war es doch nur ein

Kennst du sie nicht?

[contd.]

C  
C

DER SCHATZGRÄBER  
NACHSPIEL

Els

poco accel.

*bü - ser Traum* so *qui - voll,* so *schwer-*

[contd.]

Ziemlich langsam.

Els

EX  
214

Straff, mässiges Tempo

SCHREKER: IRRELOHE,  
ACT 1, VORSPIEL

EX  
215

Ex  
216

IRRELOHE, ACT 1

Mässig (in zarter Bewegung)

(IRRELOHE)

Sehr langsam

Christobald

[cont'd]

Handwritten musical score for Christobald's part. The score consists of four staves of music. The first staff starts with a C major chord, followed by a melodic line with lyrics "Lang, lang ist's her!". The second staff begins with a C major chord, featuring dynamic markings like  $\text{Stg. } \frac{1}{2} \text{ ff}$  and  $\text{pp}$ . The third staff starts with a C major chord, with dynamics  $\text{f}$  and  $\text{pp}$ . The fourth staff starts with a C major chord, with dynamics  $\text{ppp}$ .

Handwritten musical score continuing from the previous section. It includes three staves of music. The first staff starts with a C major chord. The second staff starts with a C major chord, with lyrics "'s ist fin-ster schon," and dynamics  $\text{pp}$  and  $\text{Hn. 3}$ . The third staff starts with a C major chord.

Handwritten musical score continuing from the previous section. It includes three staves of music. The first staff starts with a C major chord, with lyrics "mach' doch licht, mei. Jung!". The second staff starts with a C major chord, with dynamics  $\text{ffz (p)}$ . The third staff starts with a C major chord.

IRRELOHE

Etwas gewichtiger [Breit ausstromend]

Früheres Tempr. [Mäßig] ACT I, sc. 2.

Handwritten musical score for IRRELOHE, ACT I, sc. 2. The score consists of five staves of music. The first staff starts with a C major chord, with dynamics  $f$  and  $\text{Trpt. Trb.}$ . The second staff starts with a C major chord, with dynamics  $f$ . The third staff starts with a C major chord, with dynamics  $\text{f}$  and  $\text{Hn.}$ . The fourth staff starts with a C major chord, with dynamics  $\text{f}$  and  $\text{Hn. 2}$ . The fifth staff starts with a C major chord.

[contd.]

Violin (Vln.)  
Cello (Cello)  
Double Bass (Bass)  
Horn (Horn)  
Timp.  
Piano

dim. + Vcl., Timp.  
Horn 1, 2  
mf  
riten.  
p  
dim.

Sc. 3. (Fünfchen, Strahlbusch und Ratzkohl treten auf, der erste mit einer Klarinette, der zweite mit einem Horn unter dem Arm, der dritte mit einer Bassgeige am Rücken.)

Ziemlich schwungvoll

Musikalische

Fl. Cont. solo  
Cello, Hn.  
Guitar  
Tambourine

SCHREKER! DER SINGENDE TEUFEL,  
ACT 1, OPENING

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

EX.  
218

Regal (Schnarrorgel) auf der Bühne.

VORHANG

DER SINGENDE TEUFEL  
ACT 1, Sc. 1, Bars 64-71.

[Mehr und mehr bewegt]

Pater Kaleidos

[65]

EX. 213

*Un-ge-heuer brü-lten im Cha-os.*

*Schneckenbläsch em- starr-ten die Mön-che,*

*wenn aus je- ries Ge-wöl-bes Tie fe*

*näch-tens em-fan-drang ein furcht-bi-*

Breit

[70]

*Tö - nen. W.W.*

*Seiner Zeit weit vor - aus er wurde ver - kannt*

SCHREKER: DER SCHMIED VON GENT

Wuchtig

EX.  
220

Str. Hns. marcato

EX. 221

Sehr rasch  
Chor der Geellen

Tens 12 2  
Ezesse 12 2

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

Stag, w.w.

S = tried. Etwas auf neues Tempo  
geprämt (previously Molto Allegro vivace)

Chor der Kinder und Schiffsjungen.

EX.  
222

Hns.

Bns.

Klein, klein, Kleuter-ken, was

Continu.

DER SCHMIED VON GENT

tust du auf der Stra - sse? Du darfst ja doch nicht Un-fug treiben. Schimpfen wird die Mut-terlein, dein

[contd.]

Va - ter wir's dich schla - gen. Geh du nur nach Haus!

Sehr gespielt. EX. 22.3

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

mp den Kummer  
Vla.

Frau kann ich nicht mehrer - wa - gen. Kei - ne Ar - beit! Wie ein Ver - lor - ner irrikum - her!

Keine  
Gesellen!  
Leer die  
Schmiede

f  
mp  
espr.  
2 3

DER SCHMIED VON GENT

L'istesso tempo (sehr getragen)

EX. 224

Pf., Vn. Gliss.

Vn.

Cymbal  $\ddot{\text{d}}$

pp

$\text{pp}, \text{Vn.}, \text{Harp}$

$\text{pp}, \text{Cl.}$

$\text{pp}, \text{Vn. trem.}$

[Ruhiges Marschtempo (Gemessen)]

Frau [entsetzt]

EX. 225

Hns.  $\text{pp}$

Vn.

Vcl.

$\text{pp}$

$\text{f}$

lebhaft

Das gehört nicht hier-hier, lie-be Leu. te gehtan-derwärts!

lebhaft  
Snee

EX. 226

Und die Jah-re, sie ren-nen, weiss nicht, wo die Zeit hin-kommt.

Hns.

Vn.

$\text{pp}$

$\text{f}$

de-scen-do

do

Frau

A-ber, Mann--- hast doch Abwechslung ge-mug!

Bn. marc.

ff.

Vn.

DER SCHMIED VON GENT

Andante religioso EX. 227

Fl.

Bsn. 2-octaves interval

pp

p Star + Harps

[Ritornell]

EX. 228 → Tenors

Ro - sa No llen wir tan- zen, tan- zen? Tanz — Ro - sa tanzt!

EX. 229

Etwas gemessen

Bass drum roll

Tam-tam

Timp.

Ro - sa No llen wir tan- zen, tan- zen? Tanz — Ro - sa tanzt!

EX. 230

Bassocaglia [Etwas gemessen]

(Bassocaglia)

D.B.

C.B.

Ro - sa No llen wir tan- zen, tan- zen? Tanz — Ro - sa tanzt!

(Bassocaglia)

D.B.

C.B.

Ro - sa No llen wir tan- zen, tan- zen? Tanz — Ro - sa tanzt!

DER SCHMIED VON GENT

EX. 231

Langsam

EX. 232

Sehr getragen (Lento)

EX. 233

Ziemlich flott

DER SCHMIED VON GENT

EX. 234

Handwritten musical score for EX. 234. The score consists of four staves. The first staff (Vlns., Vla.) has dynamics ff. The second staff (Tpts., Trbns.) has dynamics f. The third staff (Snare, Timb., Bells) has dynamics ff. The fourth staff (Hns, Bass Drums, Cymbals, Kett. Drums) has dynamics pp.

EX. 235

Handwritten musical score for EX. 235. The score includes four staves: Chorus, h. d. Sz. (Sopranos 1 and 2), Alto, and Bass. The Alto and Bass staves have dynamics ff. The Chorus and Sopranos staves have dynamics f.

SCHOECK: PENThesilea

EX. 236

Handwritten musical score for EX. 236. The score includes staves for Clarinets (Cl.), Trombones (2 Trpts. con sordino, 2 Tbn., 2 Tpt. offstage (per cu.)), and Percussion (2 Pfs. cymbals). The dynamics range from ff to pp.

EX.  
237

Handwritten musical score for EX. 237. The score includes staves for Bassoon (Hns. con sordino), Flute (Fl. solo), and Trombone (Trom. b.). The lyrics in the vocal part are:

In blut gan Feld der  
Schlacht muss ich ihn  
suchen, den jüngling,  
der z. z. hier ist.

zus er kur und ihm mit  
ehernen Armen  
mir er greifen  
den diese  
Weiche fangen soll.

HEGER: DER BETTLER NAMENLOS

EX. 238

[Grave alla marcia funebre]

Act 2, Sc. 3

Handwritten musical score for Example 238. The score consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in common time (indicated by '2'). The key signature changes between the staves. The lyrics are: "O ich e-lender Mann, was ward ich noch al-les er-dul-den!" The score includes dynamic markings like 'sf' (fortissimo) and various note heads.

EX. 239

Der Kirt

Kraftvoll und mit Grosses

Act 1, Sc. 1

Handwritten musical score for Example 239. It shows a single staff in common time (indicated by '3') and common time (indicated by '2'). The key signature changes. The lyrics are: "Wo-ge rauscht auf, Wo-ge ruht ab". The score includes dynamic markings like 'f' (forte) and 'p' (piano).

EX. 240

Königin

Act 2, Sc. 2

Handwritten musical score for Example 240. It consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in common time (indicated by '4'). The key signature changes. The lyrics are: "Er war der kühn-ste, gütig - ste, der lis tig-sü und stärkste al- ter Helden dann.". The score includes dynamic markings like 'f' (forte), 'p' (piano), and 'ff' (double forte).

[Freidig bewegt] Königin

Handwritten musical score for Example 241. It shows a single staff in common time (indicated by '3') and common time (indicated by '4'). The key signature changes. The lyrics are: "Er kehr- te heim ich hab' ihn nicht er kennt". The score includes dynamic markings like 'p' (piano) and 'ff' (double forte).

Schaffnerin

Handwritten musical score for Example 242. It consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in common time (indicated by '4'). The key signature changes. The lyrics are: "Der na-men lo-se frem-de Bet-über, er spannt das Horn voll- an- set der Be-frei-ung kann her Werk.". The score includes dynamic markings like 'p' (piano) and 'ff' (double forte).

Act 3, Sc. 4

Act 3, Sc. 4

EX. 243

Kraftvoll und heldisch ( $\text{d} = 66$ )

Act 2

EX. 244

Lento-misterioso ( $\text{d} = 58$ )

Act 2, Sc. 1 (Frühmmerung, Sternthun et;  
unwirkliches Licht)

EX. 245

langsam und stockend ( $\text{d} = 60$ )

Der fremde Freier (von Schreck gelähmt)

*p.p.*

*z y f b b b y b b b b b*

Wer ist der Mann, der dort im füllen

A handwritten musical score consisting of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes dynamic markings like *p.p.*, *p*, and *f*. There are also various slurs and grace notes. The lyrics "Wer ist der Mann, der dort im füllen" are written in German at the end of the score.

A handwritten musical score consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics "Licht, te steht?" are written above the first measure. Dynamic markings include *p.p.*, *p*, and *f*.

EX. 246

Ziemlich schnell! (äußerst präzise und rythmisch) ( $\text{I}=126$ )

A handwritten musical score consisting of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The music features complex rhythmic patterns with eighth and sixteenth notes, and dynamic markings like *p* and *f*.

WELLESZ : ALKESTIS

Gekrungen

EX  
247

Lento

A  
T  
B  
EX  
248

Chorus (unseen)

Sehr ruhig

EX.  
249

[Etwas bewegter (aber immer sehr ruhig)]

EX.  
250

# ALKESTIS

EX. 251

Alte Sklavin

Wiev. 3  
 Wenn ein-er andern er herun-ter schickt statt sei-ner da- bar ei-nen, der so will!

(Insozen chorus: EX. 252.

(Aus dem Hause kommt Alkestis an Admet gelehnzt.  
 Sie kriecht dienen kann.)

hei-lender hei-lender Gott  
 hei-lender hei-lender Gott

EX. 253

Sehr ruhig

Vln.  
 Vln. 4  
 pp  
 csm.  
 Vln. 4  
 Vln. 4  
 48  
 #48  
 40  
 40  
 40

# ALKESTIS

[cont'd]

Sehr ruhig

Alkestis (mit wärmsten Ausdruck)

EX.  
254

Feierlich (♩ = 54)

(Priesterinnen tanzen aus dem Palast)

EX.  
255

Schr. breit ♩ = 63

(In den offenen Tore erscheinen Priester)

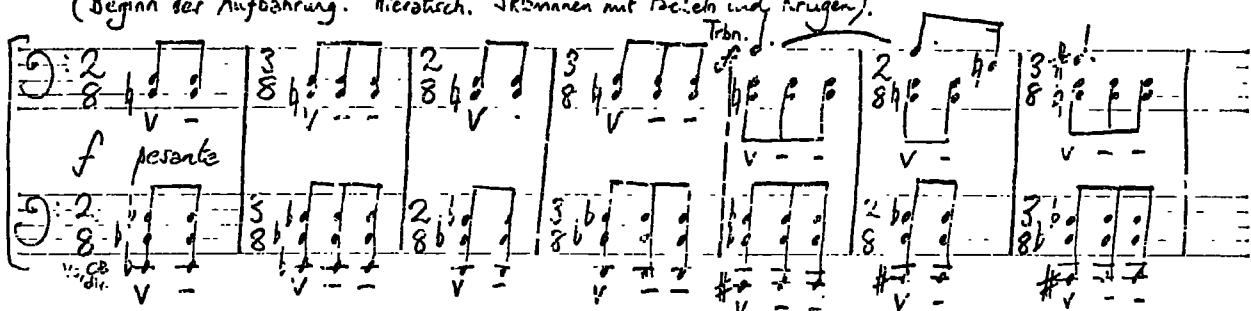
EX.  
256

ALKESTIS

Viel breiter ( $\text{♩} = 72$ )

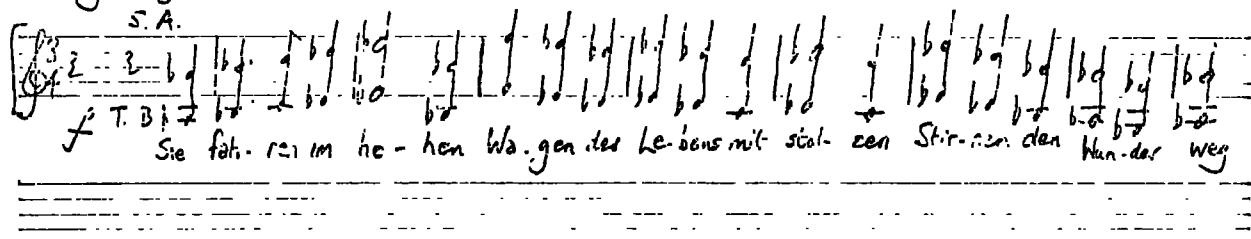
(Beginn der Aufbahrung. Hieratisch. Szenen mit Fackeln und Krügen).

EX.  
257

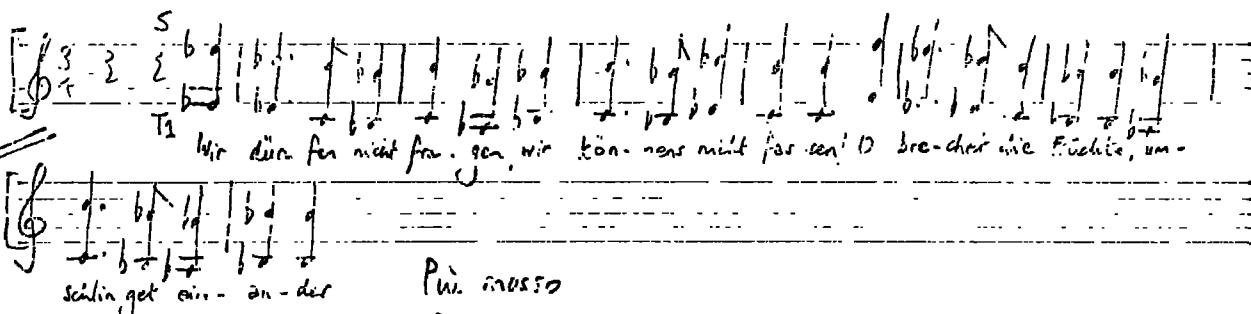


Trauergesänge. [Pesante] ( $\text{♩} = 80$ )

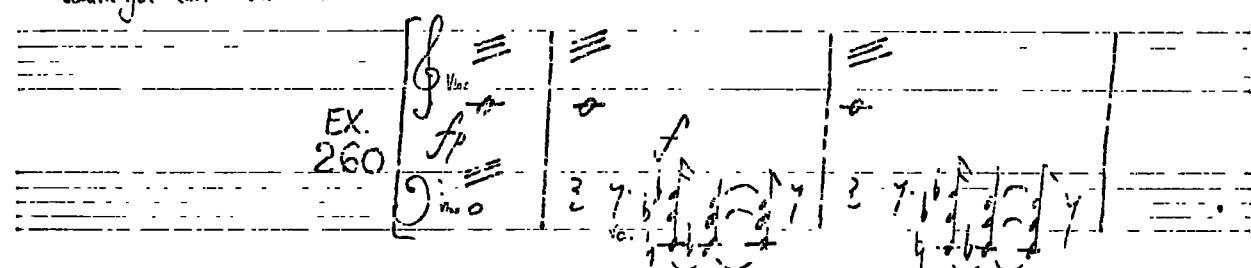
EX.  
258



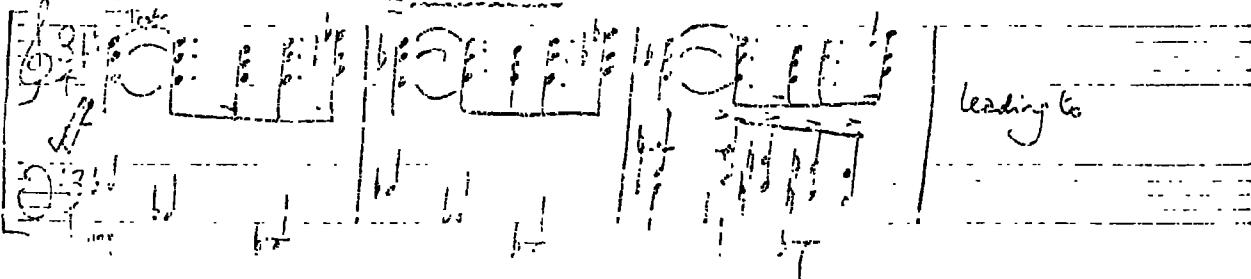
EX.  
259



EX.  
260



EX.  
262



ALKESTIS

[contd.]

EX.  
263

*Ioco n'è morto*

EX.  
264

Herakles

EX.  
265

Andante

Vc. pizz.

(Identical with bars 552-5 f. op. t. same rest in first bar)

EX. 266  
[Sehr breit]

ALKESTIS

Handwritten musical score for Example 266. The score consists of three staves. The top staff is in G major, 3/4 time, with dynamics like ff, f, and ff. The middle staff is in G major, 3/4 time, with dynamics like ff, f, and ff. The bottom staff is in G major, 4/4 time, with dynamics like ff, f, and ff. Various markings are present, including 'seg. sicc.', 'eg. r.', and 'Bn.'

EX. 267

Außerst ruhig

Alkestis. (wie aus tiefstem  
Traum erwachend).  
pp

Handwritten musical score for Example 267. The score includes multiple staves with various dynamics like ff, f, and ff. Performance instructions such as 'molto espr.' are included. The score is labeled 'Außerst ruhig'.

Handwritten musical score for Example 268. The score includes multiple staves with various dynamics like ff, f, and ff. Performance instructions such as 'molto espr.' are included.

EX. 268 Feierlich

Handwritten musical score for Example 268. The score includes multiple staves with various dynamics like ff, f, and ff. The lyrics are written in German and include:

T: Stimmt an, stimmt an den Lob- ge-wang! He reik-het, wir Sei Ruhm und Preis!

B: O

[Poco pesante] EX. 269

ALKESTIS

Admet

Musical score for Admet's aria "Mir ist auf". The score consists of two systems of music. The first system starts with a vocal line in G major, 4/4 time, with lyrics: "Mir ist auf". The vocal line is supported by three instrumental parts: Trombones (Troms), Bassoon (Bsns), and Double Bass (D.B.). The vocal line continues with lyrics: "er - legt, so". The second system begins with lyrics: "kö- nig- lich zu sein, wess ich ver- ges- sen kön- ne". The vocal line is again supported by the same three instruments. The score is written on five-line staves with various dynamics and performance instructions.

Continuation of the musical score for Admet's aria "Mir ist auf". The score consists of two systems of music. The first system starts with lyrics: "kö- nig- lich zu sein, wess ich ver- ges- sen kön- ne". The vocal line is supported by three instrumental parts: Trombones (Troms), Bassoon (Bsns), and Double Bass (D.B.). The vocal line continues with lyrics: "all mein eig- nes Leid!". The second system begins with lyrics: "all mein eig- nes Leid!". The vocal line is again supported by the same three instruments. The score is written on five-line staves with various dynamics and performance instructions.

## ALKESTIS

EX. 270

Admet

Breit

*Lind doch best des-nes her zens Herz, Al-kes-  
sis, hier drin, und sol- der Auf-schwing,  
Vln. f  
f  
p (caba.)*

*sol- che Träu- me, die oh- ne dich in die- ses Blut nie ka- men...*

Ex. 271

Bewegter: (bars 1-7 Bewegter)

WEILLESZ: DIE BAKCHANTINNEN, ACT I,  
SCENE 1

Vln. 2  
Vln. 1  
Mn. 2

*f (wth. trpts, hns)*

*S. cl., Bsn 1  
Vcl., Cb.*

DIE BAKCHANTINNEN,  
ACT 1. SC 1

EX. 272

Chor der asiatischen Mänaden

Soprani 1st  
Von A- si-ens Er- de vom hei- li- gen Ber- ge

Altos

W.W. Trptr. Segnff. Trbs.

EX. 273

sc. 1

Ruhiger (ekstatisch)

Alto: sin- gen will ich dem Gau

Hns: cresc.

P: cresc.

EX. 274

Ruhiger

Einzelne Mänaden (3 Soli)

DIE BAKHANTINNEN  
ACT 1, SC. 1

Kleiner Chor

Soprano II (legato tend.)  
Alto  
Se-

SC. 1

EX. 275 [Wieder beginnt]

Bak. chos! Bak- chos! Sich uns hier an der Mut- ker Gral

Vlns.

[Breit] Frei! EX. 276

Dionysus

DIE BAKHANTINNEN, ACT 1,  
SC. II

Musical score for 'Dionysus' in 2/4 time. The vocal line consists of eighth-note patterns with various dynamics (f, ff, fff). The lyrics 'Mä-na-den! Hoch-' are written below the vocal line. The vocal line concludes with 'ge weih-te Schar, blickt auf!' in a stylized font.

Musical score for 'Hestig bewegt' in 2/4 time. It features six staves of woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Alto Saxophone (A.Sax), and Bassoon (Bsn). The bassoon part includes a dynamic marking 'ff p'. The score shows continuous eighth-note patterns throughout the measures.

EX. 277

Hestig bewegt

ACT 1, SC. II

Musical score for 'Hestig bewegt' in 2/4 time. It features two staves of brass instruments: Horn (Horn) and Trombone (Trom. C.B.). The first staff is in F major, and the second is in G major. The dynamic 'f' (moderately loud) is indicated above the first staff. The score consists of eighth-note patterns with various dynamics.

Musical score for 'Hestig bewegt' in 2/4 time. It features three staves of brass instruments: Trombone (Trom.), Trombone (Trom. C.B.), and Trombone (Trom. C.B.). The dynamic 'ff' (very loud) is indicated above the first staff. The score consists of eighth-note patterns with various dynamics.

EX. 278a

[Bewegt]

DIE BAKCHANTINNEN,  
ACT 1, SC. III

C.A.

EX. 278b

sc. III

Vln.

EX. 279

Sc. III

[Silmäßig noch mehr zurückhalten.]

Sop. I

zart p

			b <sup>p</sup>		b <sup>p</sup>	b <sup>p</sup>	#p		
Sopr. II			Festlich ge-		schnückt mit Kranz und		Stab!		
Tenor I			b <sup>p</sup> b <sup>p</sup> b <sup>p</sup>		b <sup>p</sup>	b <sup>p</sup>	b <sup>p</sup>		
Jö	Er	kommt zu uns!	Festlich ge-		schnückt mit Kranz und		Stab!		
Tenor II									
Bass III			Er kommt zu						
			Festlich ge-						

Acco.

Auf

und ferner Sterne ist ein Leuchten!]

Festlich ge- schnückt mit Kranz und Stab!

## EX. 280

DIE BAKCHANTINNEN,  
ACT 1, SC. IV

Bass I  $\text{ff}$

Bass II  $\text{ff}$

Bass III  $\text{pp}$

Alto

Tenor I

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

## EX. 281

SC. IV

[Noch langsamer.] Schr röhig

Teiresias

$\frac{6}{4}$ :  $\text{Op-fert, op-fert und be-lief!}$

$\frac{6}{4}$ :  $\text{Sag!}$

## EX. 282

ACT 1, SC. V.

Lebhaft bewegt

Pentheus

$\frac{4}{4}$ :  $\text{ihr da, was guis? Woz soll dies Tun?}$

$\frac{4}{4}$ :  $\text{Timpani}$

EX. 283

[Etwas breiter]

Pentheus

DIE BAKHANTINNEN, ACT I,  
Sc. IV

#  
der fre- die, fass' ich ihn, dann er- aet bald sein Thyr. - sos - schwingen!

EX. 284

Etwas bewegter:

Sc. VI

Kadmos

#  
Göt- ter! die Göt- ter! Sie sind die Kehler unfer Ta- ten

EX. 285

Sehr heftig

Pentheus

Geh du zu Bak. das Fest, be- törr-ter Greis, und nimm zum Führer dir der Falschen Scherf

**EX. 286**

Sehr ruhig

[da steht Dionysos auf den Stufen  
des Palastes]

Pentheus

(heftig)

DIE BAKCHANTINNEN, ACT 1,

SC. VII

Dionysos (leise, aber bestimmt)

Wer ruft?

[Wer wagt mit meinem Namen  
mich zu rufen?]

#p #p.  
Pen-  
theus!

**EX. 287**

Breit

SC. VII

Dionysos (ruhig)

**EX. 288**

SC. VII

[Bewegter]

Dionysos

DIE BAKHANTINNEN,  
ACT 1, SC. VIII

EX. 289

[Sehr bewegt]

Agave (hastig)

(laudend)

Handwritten musical score for Agave (hastig) and Wer tat den Schrei? The score consists of two staves. The top staff is for Agave, starting with a dynamic of  $\frac{f}{2}$ , followed by a section of eighth-note pairs, then a fermata over three measures, and finally a section of eighth-note pairs with a dynamic of  $p$ . The bottom staff is for the orchestra, featuring woodwind entries with dynamics  $f$  and  $p$ , and a section of eighth-note pairs. The tempo is indicated as "W.W." (Waldschmiede) and "3 P, Tripl. con sord." (3拍子、三重奏伴奏) in the middle of the page.

EX. 290

[Etwas breiter]

Sc. VIII

Agave (ekstatisch)

Handwritten musical score for Agave (ekstatisch). The vocal line starts with a dynamic of  $\frac{f}{2}$  and includes lyrics: "S0 war des Orpheus Säng ur fällt von den Göt". The score features woodwind parts, specifically Flute (Fl. b.a.), Bassoon (B.oon.), and Horn (Horn), with various dynamics like  $p$ ,  $b.p.$ , and  $f$ .

Handwritten musical score for Agave's ecstatic咏叹调. The vocal line starts with a dynamic of  $\frac{f}{2}$  and includes lyrics: "wolten der Er wek- kung, da ser ne See - le Eu- ri-di- ke ri- fl...". The score features woodwind parts, specifically Flute (Fl. b.a.), Bassoon (B.oon.), and Horn (Horn), with various dynamics like  $p$ ,  $b.p.$ , and  $f$ .

## DIE BAKCHANTINNEN

ACT 1, SC. IX

EX. 291

Sehr ruhig

Agave (in Erinnerung versunken)

(schmerzlich, zart)

3/4

Mich dünkt - da war ein Kind, ein schöner Kna-ße,  
der lag in diesen Armen, Lächeln atmete sein Mund...]

EX. 292

ACT 1, SC. X

Schnell. Heftig

EX. 293

ACT 2, ORCH. INTRO.

Sehr langsam

rit.

a tempo

EX. 294

[Noch bewegter]

[Pentheus hoch aufgerichtet, finster]

DIE BAKCHANTINNEN,

ACT 2, SC. 1

Pentheus (gross)

Mein Weg

b.p.

bd.

b.d.

b.d.

durch das

Bass Cl., Bass. Soprano

Horns c.s.

Trombones

ACT 2, SC. 1

EX. 295

Etwas ruhiger

[bewegter]

Agave (aufgedr.)

Oboe

Clarinet

Violin (picc.)

ACT 2, SC II

EX. 297

Viel breiter

Agave

DIE BAKCHANTINNEN  
ACT 2, SC. II

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

EX. 298

ACT 2, SC. II

Sehr ruhig

Ino

Ex. 299

Sehr bewegt (Allegro agitato)

ACT 2, SC. II

Die Bakchantinnen

EX. 300

[Sehr breit (largo)]

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

DIE BAKHANTINNEN,  
ACT 2, SC. III

*O du, mein Kind ge-storben all-zu-früh! hinab-stossen*

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

EX. 301 Ruhig gehendes Zeitmass ACT 2, SC. IV.

*Wehe der Menschen unheiliger Weisheit*

## EX. 302

[In ruhig gehender Bewegung; aber breiter]  
Chor der asiatischen Männer

DIE BACHANTINNEN  
ACT 2, SC. IV.

[Schnell ruhig]

Handwritten musical score for Example 302. The score consists of four systems of music. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) sing in unison. The bassoon part provides harmonic support. The vocal parts have lyrics: "O du Ge-wal-tiger, Strah-lend-leuchtender, weit-hin tref-fen-der furcht-bar-er Gott!". The score includes dynamic markings like  $\text{f}$ ,  $\text{c}$ ,  $\text{p}$ ,  $\text{pp}$ , and  $\text{f.p.}$ . The bassoon part has dynamics like  $\text{p}$ ,  $\text{p.m.}$ , and  $\text{f.p.}$ . The score is written on five-line staves with various clefs and key signatures.

## EX. 303

KRENEK: ORPHEUS UND EURYDIKE  
ACT 3, SC. III

Handwritten musical score for Example 303. The score consists of three staves. The top staff is for Piccolo, the middle for Xylophone, and the bottom for Violin 1. The music is in common time. The piccolo and xylophone play eighth-note patterns, while the violin plays sixteenth-note patterns. Dynamics include  $\text{pp}$ ,  $\text{p}$ , and  $\text{f.p.}$ .

## EX. 304

ORPHEUS UND EURYDIKE, ACT 3, SC. I

Handwritten musical score for Example 304. The score consists of three staves. The top staff is for Trombones, the middle for Horns, and the bottom for the Full orchestra. The music is in common time. The trombones play eighth-note patterns, while the horns play sustained notes. The full orchestra part features sustained notes with grace notes. Dynamic markings include  $\text{f Trats}$ ,  $\text{ff}$  [con puro raccappono],  $\text{f.r. strat. end}$ ,  $\text{f.p.}$ ,  $\text{f.p.}$  [sempre senza cuor.], and  $\text{dim. sempre}$ .

EX. 305

[Largo maestoso]

KRENEK: ORPHEUS UND EURYDIKE

(a) 1. I. (b) 3. III

(c) Andante greve 1. III

Tenor  
Horn  
Tuba  
8va

Ex. 306:

ACT 1, SC. 7

Eurydike (singt)

Du lang Er war te ter! Wein Kopf sich neig- te in der Fahrt zu

Horn G.

-rück für Grü - - Pe id!: g- nom men hüb!

Ch.

Vcl.

Vcl.

ORPHEUS UND EURYDIKE,  
ACT 1, SC. I.

EX. 307

Allegro vivace

EX. 308

ACT 1, SC. I

Quasi adagio

EX. 309

[Petras gemessen:] 3 Fürier (leise)

ACT 1, SC. II.

Mit einem Auftrag von Hades  
(violin & cello recomp. in octaves)

EX. 310

Schleppernd

Chor (der Matrosen)

ACT 2, SC. III

1. - - - mor!

A. - - - mor!

*[pp compre]*

EX. 311

ACT 1, SC. III

1. Fürie (leise)

So nütze die Nacht!

2. Fürie (leise)

So nütze die Nacht!

3. Fürie (leise)

So nütze die Nacht!

## EX. 312

[Lento assai]

1. Furie (zu Psyche)

*(G) 3*

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

*(D) 3* *Vlns* *1up*

## ORPHEUS UND EURYDIKE

ACT 1, SC. II

## Allegro EX. 313

Psyche (weint im Schlaf) *sostenuto*  
(schläft) frei

ACT 1, SC. II

*rit.*

Trä-nen, sa-gt war's Sün-de, dass ich zu-hör?

Allegro

Sostenuto

*Vlns*

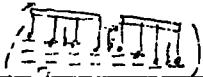
*Tuba* *Tuba*

*Vcl. Vc.*

## EX. 314

Molto sostenuto

ACT 2, SC. I



*C*

p gehalten

*Trbs*

## EX. 315 (a)

(b)

ACT 2, SC. I

Poco sostenuto  
Eurydike

Larghetto

Reiß den Schleier weg!

(Vln.)

Psy-che! leading ich ver-gib, vergib die lange Zeit!

*L. vln.*

*p esp.*

EX. 316

[Larghetto]

Eurydice

ORPHEUS UND EURYDIKE.  
ACT 2, SC. II

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

Ex. 317

ACT 3, SC. III

Eurydice Largamente appassionato

(wirft die Schleierrolle nackt) ff

Ein nacktes Weib will vor G'sicht und Scharn-ge-fühl ge-nug ent-behrt,  
stingende  
trahet.

Ex. 318

ACT 2, SC. IV

Andante sostenuto

Eurydice

du nachst mich bö-sz. und ich füh-le daß ich Mut-ter werde. Schonung!

EX. 319

[Allargando] Eurydice sostenuto sempre

ORPHEUS UND EURYDIKE  
ACT 2, SC. IV

Largo

EX. 320

[Vivace fuioso]

ACT 3, SC. I

Orpheus

Ex. 321

ACT 3, SC. I

Poco tranquillo

Orpheus

EX. 322  
Tranquillo (Andante)  
Orpheus

ORPHEUS UND EURYDIKE  
ACT 3, SC. III

Geist der Ver-zweif-lung versuch mich noch län-ger? (O Nachgermanisch vom Feuer, der mich düsten macht!)

EX. 323

Agitato molto  
Eurydike

ACT 3, SC. III

Nur lß mich hier nicht sit-ten; voll Ver-we-sung und nacht sein!

EX. 324:

[Tranquillo!]

Die Matrosen

ACT 2, SC. III

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

Klöt-ze in den Spund!  
In den Spund!

EX. 325

[Andantino quasi Allegretto]

ORPHEUS UND EURYDIKE  
ACT 3, NACHSPIEL

Soprano (S) and Alto (A) parts are present in the first two staves. The third staff features Flute (Fl.) and Harp. The fourth staff features Bassoon (Bass). The music is in common time. Dynamics include *f*, *p*, and *ff*. The lyrics are: "Die Mädelien Wohl an!", "Under Stimme willen,", "Wohl. an!", "f dulce", "Harp", "die zw. xi. nem Welt be-steh't Hoffnung!", and "p dulce".

EX. 325 (a)

KRENEK: LEBEN DES GRESTI

[Allegro di grazia] sempre ben tenuto (nic eien!)

The score consists of three staves. The top staff has dynamic markings like *ff* and *ff*. The middle staff has dynamic markings like *ff* and *ff*. The bottom staff has dynamic markings like *ff* and *ff*. The music is in common time.

LEBEN DES OREST

ACT 3

(b)

(c) Agitato, ingubre

Act 3

Ex. 327

Act 2

Ardente con moto

Ex. 328

Act 1

Ex. 329

Act 1

LEBEN DES OREST  
ACT 1

EX. 330

[Allegro] Agamemnon

EX. 331

[Allegro moderato]

ACT 1

Agamemnon

EX. 332

[Allegro (fastes tempo)]

ACT 1

Aegisth (drain)

EX. 333  
[Andante affettuoso]  
Klytämnestra

LEBEN DES OREST

ACT 1

Nein!  
Nein, nein!  
Sag, daß — es nicht wahr ist!  
Segu...  
Trills in C. canonico  
Trill. f. Neb.

(Ob ich Orest s. liebe,  
wie es deinem Sohn jukommt!)

EX. 334

ACT 2 (2. Bild)

[Andante]  
Tiresias

Seit den Tö- de meiner Göt- tlin bin ich kaum mehr König. bin For-scher

Seit den Tö- de meiner Göt- tlin bin ich kaum mehr König. bin For-scher

mehr in menschli-cher und welt- li-cher Na - tur.

2 F.  
8. o.  
f

## EX. 335

Andante (Nicht schleppen, mit Wärme)

Thoas

LEBEN DES OREST  
ACT 2

Tief im Süden muß ein Land sein,  
Von dem ich viel ge-hört von Reisenden und  
Scheiben, die an meinem Strand ge-lan-det

## EX. 336

## ACT 2

Larmhetho

Orest

poco rubato

Von mir soll man noch hören in den fern-sten Ta-gen. Wenn die-sen al-les ein-mal vergessen wir hin-sind,

EX. 337

[Allegro agitato] Elektra (hinter einer Säule hervor)

LEBEN DES OREST

ACT 3 (4. BILD)

Der Va- ter kommt zu rück?  
 (dringend) Der Va- ter kommt zu rück?

This block contains two staves of handwritten musical notation. The top staff is in common time (indicated by '2') and the bottom staff is in 2/4 time. The vocal line includes dynamic markings like 'fp' and 'f'. The lyrics 'Der Va- ter kommt zu rück?' are written below the notes. The score is labeled 'EX. 337' and 'Allegro agitato'.

EX. 338

Cm. passione (musso) Klytämnestra

A-ga-mem-no! kehr zu- rück Ich habe Angst vor ihm! [Er war meine  
 Gatte!] *(Agamemnon returns; Clytemnestra expresses fear.)*

This block shows a single staff of handwritten musical notation in common time (indicated by '2'). The vocal line consists of eighth and sixteenth note patterns. The lyrics 'A-ga-mem-no! kehr zu- rück Ich habe Angst vor ihm! [Er war meine Gatte!]' are written above the notes. The score is labeled 'EX. 338' and 'Cm. passione (musso)'.

[ff: appassionato]  
Elektra

EX. 339

Hinter den Säulen schlei- chen sie - und den- ken Bö- ses her- - zu dir  
*(Electra's secret plot against Agamemnon.)*

This block contains two staves of handwritten musical notation. The top staff is in common time (indicated by '2') and the bottom staff is in 2/4 time. The vocal line includes dynamic markings like 'fp' and 'f'. The lyrics 'Hinter den Säulen schlei- chen sie - und den- ken Bö- ses her- - zu dir' are written below the notes. The score is labeled 'EX. 339' and 'ff: appassionato'.

wohl!

This block shows a single staff of handwritten musical notation in common time (indicated by '2'). The vocal line consists of eighth and sixteenth note patterns. The lyrics 'wohl!' are written above the notes.

## EX. 340

LEBEN DES OREST,  
ACT 3Andante sostenuto [Orest tritt langsam von unten auf] Orest  $\text{f} \# \#$ 

$\text{G:12}$  8

2. Vln c. s.

$\text{G:12}$  8  $\text{Vcl.}$   $\text{pizz.}$   $\text{p. dolce}$

$\text{G:12}$  8  $\text{pizz.}$   $\text{p.}$

wand' re ü- ber Berg —— und durch — Tal.

1. Vln. c. s.

## EX. 341

## ACT 3

Allegretto. Commodo

Ein Hirte (als Silhouette gegen den Abendhimmel sichtbar, am Rande des Hügels)

$\text{G:3}$   $\text{h.}$   $\text{d.}$   $\text{Sz.}$   $\text{Alts.}$   $\text{Tenor.}$

Zehntausend Vög-lein flie-ge-ni: Herbstü-ber das land südwärts, sich-wärts.

Vla 1

Vla 2

(Instrumente optional)

EX. 342  
Poco tranquillo  
Elektra

LEBEN DES OREST  
ACT 3

Musical score for Example 342, featuring two staves of handwritten musical notation. The top staff begins with a dynamic of  $\text{f} \frac{6}{4}$ , followed by a vocal line and an accompaniment section involving strings and woodwind instruments like oboe and bassoon. The lyrics "A-ga-mem-non, lie-bar Va-ter, wie gern kniet' ich" are written below the notes. The bottom staff continues the musical line with dynamics like  $\text{f} \frac{6}{4}$ ,  $\text{p} [douce]$ , and  $\text{f} \frac{6}{4}$ . The lyrics "an dei-ner hei- li-gen Lei-che" are provided, along with a dynamic marking  $\text{f} \text{cresc.}$

EX. 343

ACT 3

[Tempo giusto (tempo moderato)]  
Aegisth (i.ein Chor überschreien)

Chor  
[kennt sich dem  
Teufel dor]

Musical score for Example 343, featuring multiple staves of handwritten musical notation. The vocal parts include S.A., T.A., Alto, Bass, and Tenor. The lyrics "Wie. Re, we-he, klagt um den Tod — als gro-pe. Kö-nigs!" are written above the vocal lines. The accompaniment includes various instruments like strings, woodwinds, and brass. The score shows complex harmonic progressions and dynamic markings such as  $\text{f}$ ,  $\text{p}$ , and  $\text{mf}$ .

## EX. 344

Largamente

Klytämnestra (sterbend)

## LEBEN DES OREST

## ACT 3

Diannas verflucht! Auf der Erde nur nie dein Fuß! Wo du bist, sei  
Stgs. +Trp.  
[ff] espr. ff  
Tremolo Tuba  
di nes Bleibens nicht, e-wig irr' her-um weil du die Mut-ter un gebracht...

## EX. 345

## ACT 4

[Allegro] Iphigenia

(rubato)

O Gött' leh', hast ihr da - zu mich hier her gesleppt aus meiner fernen Heimat!  
Vivace (rubato) (rubato)  
mf esp. Bass Clarinet  
Tbc. pp

## EX. 346

Andante tranquillo (fester Tempo ♩)

Orest

## LEBEN DES OREST

## ACT 4

Music score for Orest from Act 4, Life of Orestes. The score includes two staves: Orest (top) and Clarinet (bottom). The vocal line for Orest is in C major, while the Clarinet part is in G major.

**Orest:**

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

**Clarinet:**

p d. non deciso

Flucht vor mir selbst. Meingan-zes he-ßen war nichts als das. Jetzt muß ich ein-dars.

[Ench Grie-chenland zurück]  
[Violin enters with fugue subject]

## EX. 347

Andante (etwas fließender)

Orest

## ACT 5

Music score for Orest from Act 5. The score includes three staves: Orest (top), Violin (middle), and Clarinet (bottom).

**Orest:**

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

**Violin:**

Vln. 2

**Clarinet:**

p

## EX. 348 Aristobolus

## ACT 5

Music score for Aristobolus from Act 5. The score includes three staves: Flute 1 (top), Flute 2 (middle), and Bassoon (bottom).

**Flute 1 (F1):**

F1 2

**Flute 2 (F2):**

F2 2

**Bassoon (Bass):**

trpt. cor. c. not. ecor. BASS

CONT'D

# LEBEN DES OREST

(contd.)

Handwritten musical score for 'Leben des Orest'. The top staff is in common time (C) and F major (F#). The lyrics 'Men-schen ist der Mensch' are written below the notes. The bottom staff is in common time (C) and G major (G). Various dynamic markings such as ff, f, and p are present, along with performance instructions like 'Bspn.' and '(ff)'.

EX. 349

ACT 5

Poco vivace

Orest

Handwritten musical score for 'Leben des Orest'. The staff is in common time (C) and G major (G). The lyrics 'Ich wan-zer te-durchs dunk-le Tod,- die Gra-de nat-mich-hin, zu- jähr' and 'P sempre, woll's leggiero' are written below the notes. Dynamic markings include ff, f, and p.

Thuner (fragente)

Anastasia, Aristobulus,  
Thras, + star.

Handwritten musical score for 'Leben des Orest'. The staff is in common time (C) and G major (G). The lyrics 'führt, die Gra-de san ge- prie- sen und die Macht — die sie gä.' and 'Vielein wir auch wan(ten durchs zweide Tod.)' are written below the notes. Dynamic markings include ff, f, and p. A bracket above the staff indicates a vocal entry for 'Thuner (fragente)'.

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#### B. Printed material

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

#### I Scores and texts

(a) Scores. Printed scores of all works listed in Section A,  
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V      Material relating to specific composers, in alphabetical order of Composer

The following section omits Strauss, Schoenberg, Berg and Weill, of whom the first three at least are amply documented elsewhere. For completeness,

however, certain items connected with them must be mentioned. They are as follows: Strauss: Betrachtungen und Erinnerungen, ed. Willi Schuh, Atlantis Vlg., Zürich, 1949; Norma del Mar, Richard Strauss, 3 vols., Barrie and Jenkins, 1962-72; William Mann, Richard Strauss - a critical study of the operas, Cassell, 1964; The Correspondence of Richard Strauss and Hugo von Hofmannsthal, tr. H. Hammelmann and M. Rose, Collins, 1961; H. Fähnrich, Richard Strauss über das Verhältnis von Dichtung und Musik, Mf, 1961, 22-35; Jakob Knaus, Hofmannsthals Weg zur Oper Die Frau ohne Schatten: Rücksichten u. Einflüsse über die Musik, de Gruyter, Berlin, 1971; Roland Teuschert, Die Frau ohne Schatten, ÖMZ, 1953, 139-43. Schoenberg: Joseph Rufer, A Catalogue of (Schoenberg's) Compositions, Writings and Paintings, Faber, 1959; Paul Stefan, Schoenberg's Operas, MM 1925, 24-28, and MM 1929-30 12-15; Willi Reich, Schoenberg, oder der Konservative Revolutionär, F. Molden, Wien, 1968; Arnold Schoenberg, Style and Idea, 2nd . enl. edn., Faber, 1975. Berg: Willi Reich, Alban Berg Reichner, Wien, 1937; H. F. Redlich, Alban Berg: Versuch einer Würdigung, UE, 1955; T. W. Adorno, Alban Berg, Lafite, Wien, 1968; Mosco Carner, Alban Berg. Duckworth, 1975; Alban Berg, Briefe an seine Frau, Langen, Müller, München, 1965. Weill: A. Machabey, Kurt Weill et le théâtre musical allemand contemporain in Revue d'Allemagne, Paris, 1931, 316-333 and 1933, 632-8; David Drew, Topicality and the Universal - the Strange case of Weill's 'Die Burgräte', M & L 1958, 242-255; David Drew, Kurt Weill and his critics TLS Oct. 1975, 1142-4 and 1198-1200; Günther Hartung, Zur epischen Oper Brecht-Weills, W. Z. Halle-Wittenberg U., 1959, 659-73.

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