

Bibl. N^o 1055.



Das Käthchen von Heilbronn.

Romantische Oper
in 4 Akten

frei nach H. von Kleist's gleichnamigem Schauspiel
von

HEINRICH BULTHAUPT.

MUSIK

von

CARL REINTHALER.

PARTITUR.

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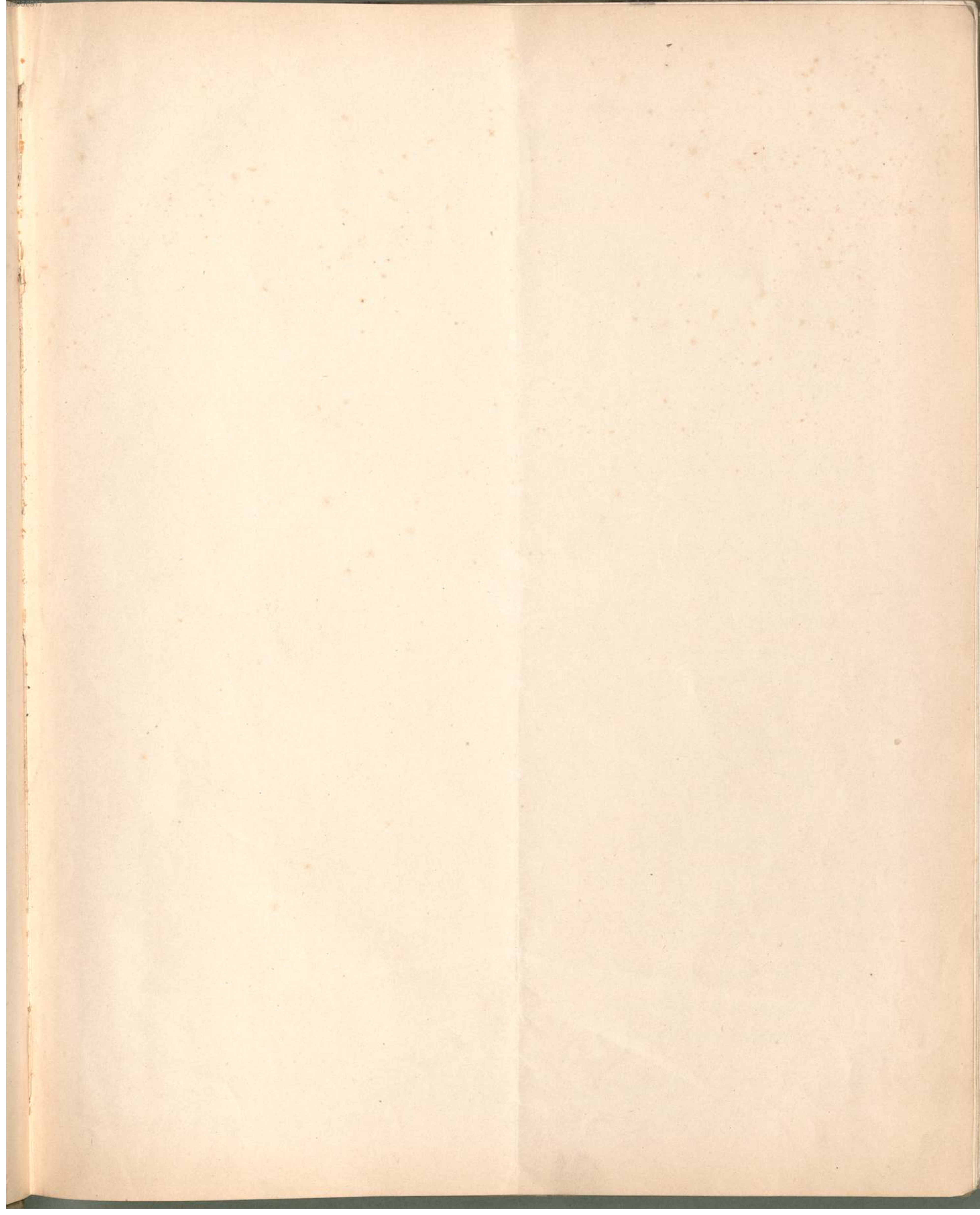
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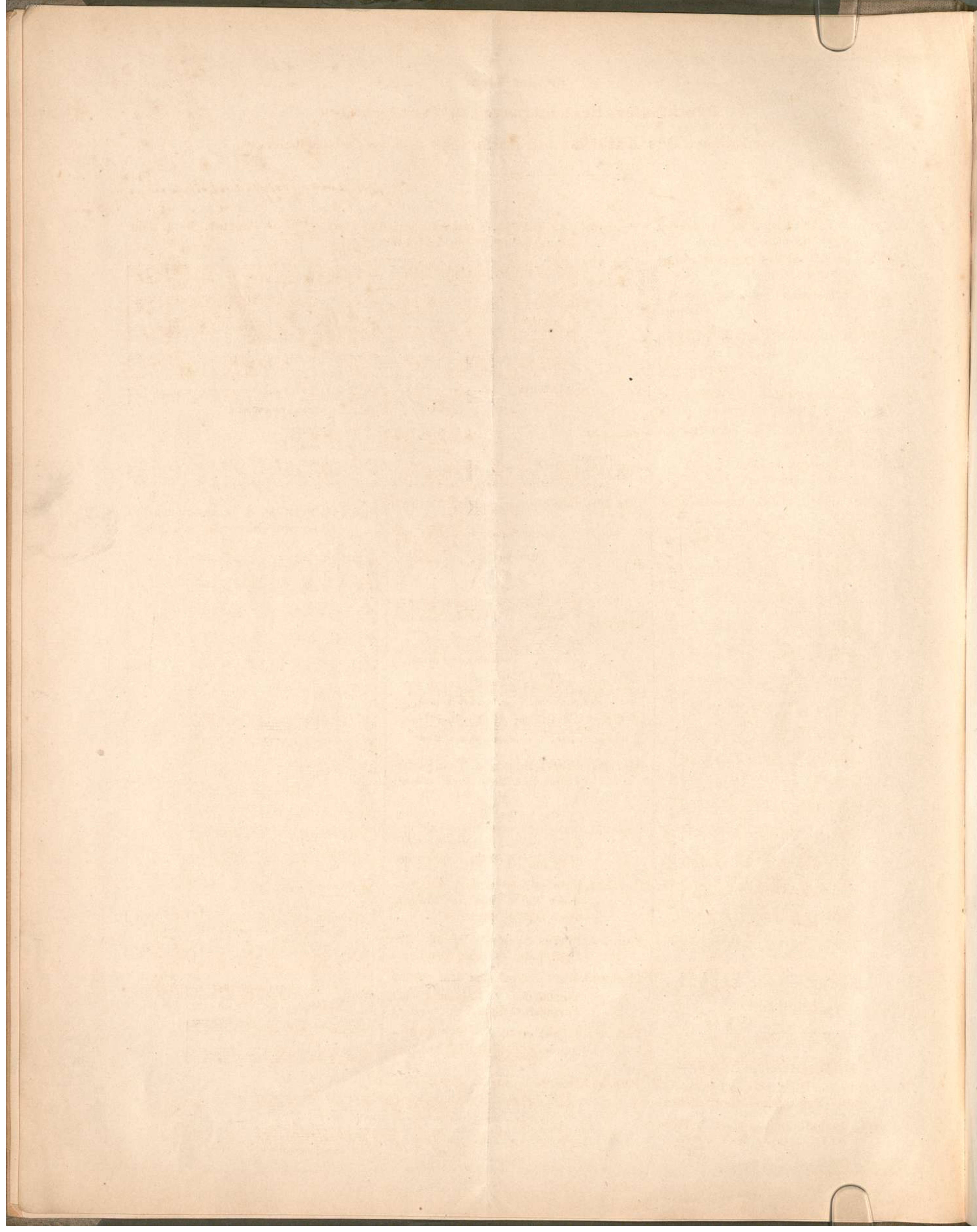
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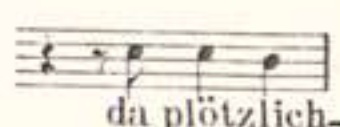
Druckfehler-Berichtigungen und Aenderungen

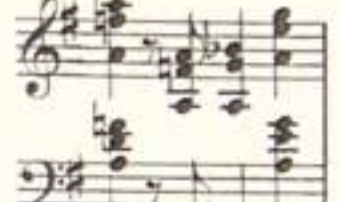
der Partitur „Das Käthchen von Heilbronn“ Oper von Carl Reinthaler.

Die Brinfgrüne hat nun nicht in der ersten Heilbronn-Oper eine einzige P.R.

Pag. 40. 3. Takt überall im Orchester statt *mf* muss *p* stehen.

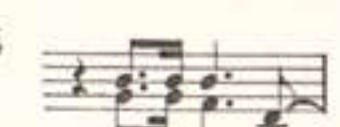
Pag. 41. Im 2. Takt des Quartetts statt *mf* muss *p* stehen.

Pag. 69. 2. System. 3. Takt  da plötzlich.

Pag. 70. 2. System. 3. Takt  Harfe:

Pag. 81. Unteres System 4. u. 5. Takt der Celli *b* vor *g* zu setzen.

Pag. 140. 4. Takt fehlt *b* vor *h* der zweiten Violine.

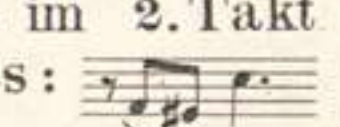
Pag. 142. 1. System 5. Takt der Clarinetten: 

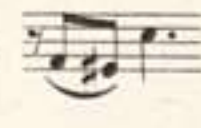
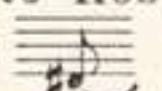
Pag. 173. Der dritte Takt muss lauten:



Von hier ab Sprung (über 4 Takte) bis Pag. 174 auf den 3. Takt.

Pag. 175. Letzter Takt muss auf den zweiten Viertel überall eine *∞* stehen.

Pag. 179. Andante cantabile im 2. Takt der 1. Clarinette lies: 

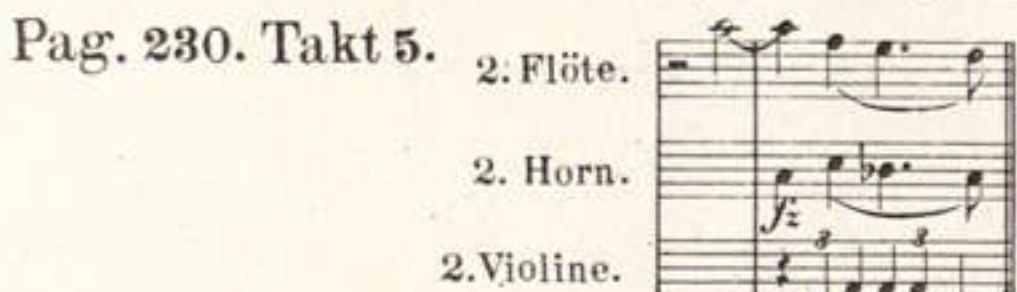
Pag. 181. Im 3. Takt nach *E* der 1. Clarinette lies:  Pag. 197. Im 2. Takt der 2. Violine letztes Achtel lies: 



Pag. 228. Clar. az. *C*
Takt 2.
Hör. I. *p*
Hör. III. *p*
Bratschen. *p*
Graf.
Theobald.
doch leid' ich auch die herb - - sten Wun - den, sei stark, mein Herz, bezwinde
da schlägt sie mir dieschürffsten Wunden,




Pag. 230.
Graf. *E*
Theobald.
ein dunkles Schicksal lei-tet mich,
und nun der letzte Kummer wich, mein Kind, mein Kind verläugnet mich! mein Kind, mein Kind verläugnet

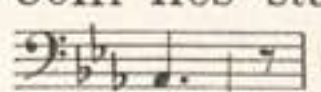


Pag. 230. Takt 5.
2. Flöte.
2. Horn.
2. Violine.



Pag. 231.
Graf.
Theobald.
Wunden, doch leid' ich auch die
mich, mein Kind, mein Kind
herb - sten Wun - den, sei stark mein Herz, etc.
verläugnet mich, mein Kind, mein Kind

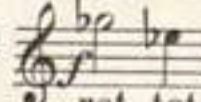
Pag. 257. Oberes System 6. Takt letztes Achtel des Altos muss heissen:  mit

Pag. 261. Oberes System erster Takt der Celli lies statt Pausen:  *Ob.* behält die Pausen.

Pag. 265. Unteres System das *b* vor dem tiefen *d* der Viola am Anfang des 1. Taktes muss fort.

Pag. 266. Oberes System 3. Takt, der Celli *b* vor *as* muss fort.

Pag. 308. Muss überall über dem ersten Viertel des 3. Taktes *f* eine Fermate stehen.

Pag. 327. 1. Takt erste Note der Kuni - gunde  fehlt *b* vor ges. ret-tel!

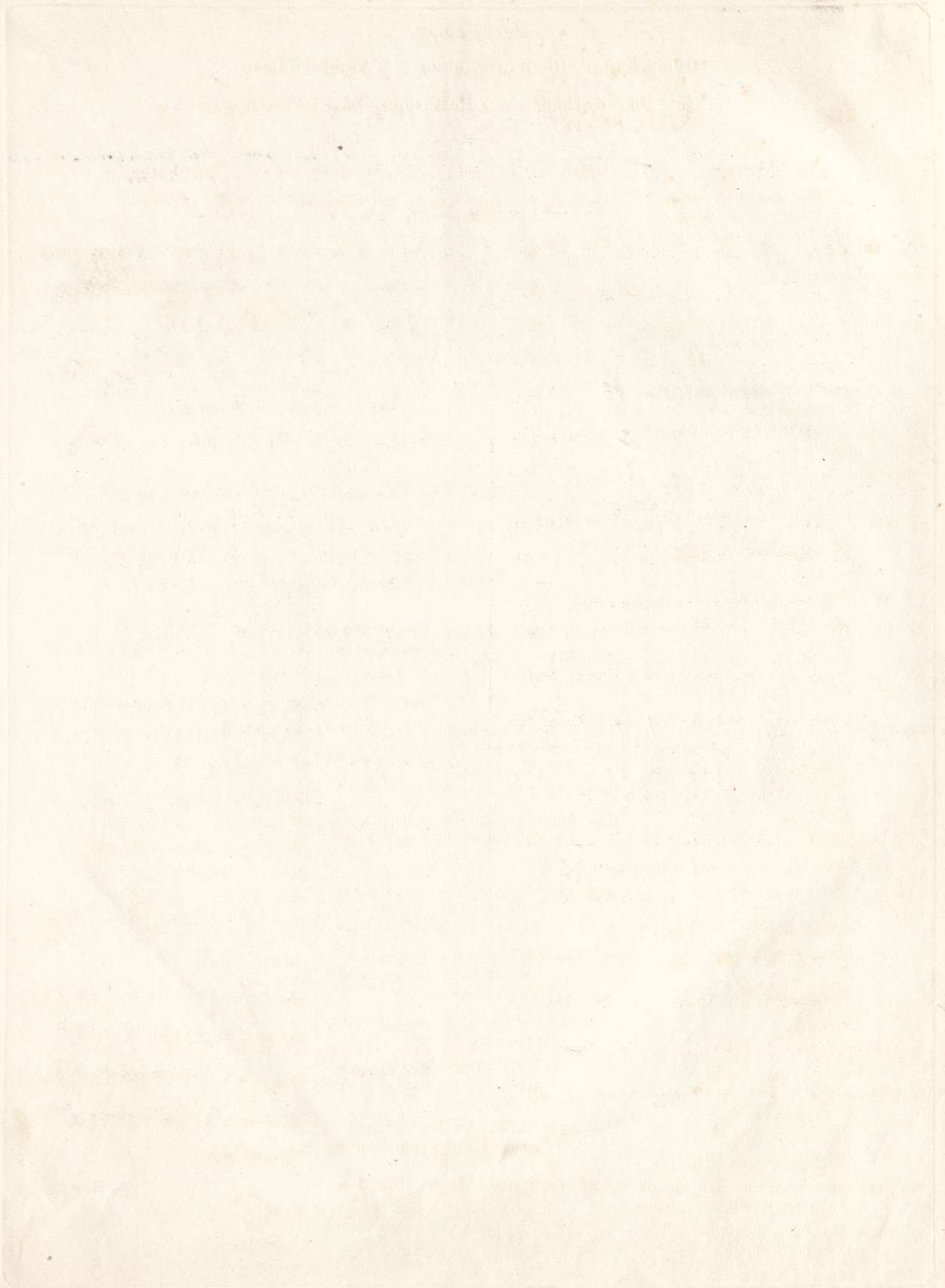


Pag. 399. Oberes System 4. Takt lies:
Graf.
Theobald.
jun - gen Glü - ckes, von unsres jungen Glückes Grün,
En - de von ihres jungen Glückes

Pag. 284. Statt des 3. Taktes werden diese zwei Takte eingeschalten:


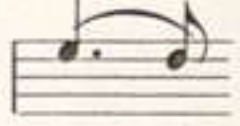




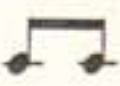
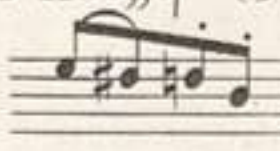

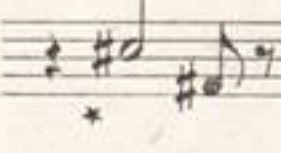
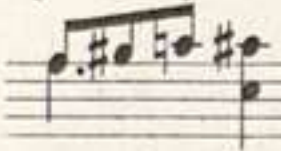
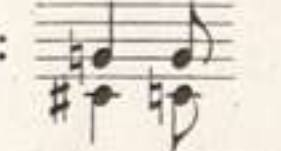
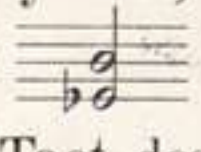
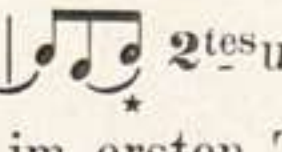


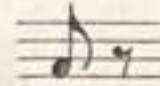



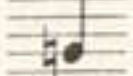

fal-sche, die herr - li - che Braut!
fal-sche, die herr - li - che Braut!
fal-sche, die herr - li - che Braut!






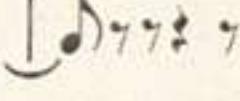


Druckfehler-Berichtigungen

der Partitur „KÄTHCHEN VON HEILBRONN“ Oper von Carl Reinthaler.

- Pag. 36 im letzten Tact der Singstimme, letztes Viertel, lies „*gis*“
- „ 41 im dritten Tact der Viola fehlt über dem ersten Viertel „*tr*“
- „ 68 im untern System lies: „Häupten.“
- „ 73 Allegro, in dem 1^{sten} Tact desselben fehlen „...“ über den 8^{ten} der I. Violine und Viola, im 2^{ten} Tact des All^o über denen der II. Violine, im 3^{ten} bei den Celli's, im 4^{ten} bei den Contrabässen; dieselben sind fortlaufend zu denken.
- „ 76 im ersten Tact lies „Tromp in F.“
- „ 76 im vierten Tact des Contrabasses fehlt „*p*“
- „ 81 1^{stes} System zwischen vorletztem und letztem Tact fehlt bei I. Violine  der untere Bogen.
- „ 88 im letzten Tact des ersten Hornes lies: 
- „ 91 im 5^{ten} Tact der II. Violine unteres System fehlt *pp*.
- „ 92 im vorletzten Tact des I. und II. Hornes fehlt # vor *a*.
- „ 94 im 1^{sten} Tact der Viola lies 1^{sten} Accord: 
- „ 98 bei Celli und Contrabass gehört „pizz.“ erst über den letzten Tact der Seite.
- „ 99 bei dem Streichquartett fehlt über dem ersten Tact „arco“
- „ 113 im 1^{sten} Tact der Viola sind die Triolen zu binden.
- „ 122 im vierten Tact der Hoboen lies: 
- „ 122 am Ende des 4^{ten} Tactes muss II. Violine  haben statt der Figur 
- „ 129 im ersten Tact des I. Alt (Singst.) lies „*b*“ (vor *h*).
- „ 137 im Anfang des 4^{ten} Tactes des II^{ten} Fagott lies: „*as*“
- „ 140 im vierten Tact der II^{ten} Violine lies: „*h*“ (vor *b*).
- „ 143 im letzten Tact lies den Rhythmus des III. u. IV. Hornes: 
- Pag. 147 im letzten Tact der II^{ten} Violine lies „*h*“ (vor *e*) (oben)
- „ 149 im zweiten Tact der Hoboe lies  (*d* im 3^{ten} Achtel).
- „ 153 im ersten Tact, dem ersten Viertel des II^{ten} Fag. lies: *e* (statt *cis*)
- „ 176 im zweiten System, dem ersten Tact der Fag. lies:  (statt Pause).
- „ 178 im ersten Tact des I^{ten} Horn lies:  (also *cis*).
- „ 180 im zweiten System, dem ersten Tact der Clarinetten lies:  (*ais* im 4^{ten} Achtel).
- „ 182 im zweiten System, dem vierten Tact des IV^{ten} Hornes lies: 
- „ 185 im zweiten System lies „Tromp in B.“
- „ 186 im obern System, dem zweiten Tact der Clarinette lies: 
- „ 188 im letzten Tact des unteren Systems ist in Viola  2^{tes} und 3^{tes} 8^{tel} der Triole zu binden.
- „ 192 im ersten Tact der „Kunigunde“ lies: „Liebe“ statt „Lieder“
- „ 193 im zweiten Tact der I^{ten} Hoboe, dem ersten Viertel lies *h* (vor *a*).
- „ 193 im fünften Tact des II^{ten} Hornes lies *h* (vor *g*).
- „ 199 fehlen zwischen 2^{tem} und 3^{tem} Tact im Quartett die Bogen.
- „ 200 im Anfang des letzten Systems fehlt bei Viola „arco“ im dritten Tact des unteren Systems bei Cello lies: 
- „ 202 im unteren System dem achten Tact der I^{ten} Clarinette lies: *d*.
- „ 204 im unteren Syst. 1^{ste} Note der II. Viol. lies: 
- „ 211 im 6^{ten} Tact der II Viol 3^{tes} Viertel lies: 

- Pag. 213 im 3^{ten} Tact der Viola lies im 2^{ten} Accord „*as*“ statt *a*.
- „ 216 im 1^{sten} Tact der II. Viol. lies st. Pause: 
- „ 227 im dritten Tact dem ersten Viertel der I^{ten} Flöte lies: *h* (vor *h*).
- „ 231 im ersten Tact dem dritten Viertel der II. Tromp. lies: *b* (vor *h*).
- „ 233 im zweiten Tact dem ersten Viertel der Kuni- gunde lies: *es* (statt *d*).
- „ 233 im ersten und zweiten Tact der I^{sten} Flöte, der I^{sten} Hoboe und der beiden Clar. lies statt Pausen: 
- „ 235 im zweiten System zwischen 1^{sten} und 2^{ten} Tact des II^{ten} Fagotts fehlt der „Bogen“
- „ 253 im 4^{ten} Tact der Viola lies: 
- „ 260 im 10^{ten} Tact der Viola lies:  (*b* statt *c*).
- „ 261 im 8^{ten} Tact fehlt über den ganzen Tactpausen: 
- „ 265 bei Buchstabe K lies in Viola: 
- „ 265 im zweiten System, dem vorletzten Tact der Singstimme lies: 
- „ 268 im untern Syst. dem ersten Tact der Singst. muss über dem Wort „Amsel“ der Bogen fortfallen.
- „ 273 im ersten System über den untern Trompeten lies: Tromp in B (statt in C).
- „ 274 im zweiten System über dem ersten Tact der Trompeten lies: Tromp in C.
- „ 274 im letzten Tact der I. Violine lies 2^{tes} Viertel:  statt 
- „ 275 im unt. Syst. dem 2^{ten} Tact der Pos. lies *b* vor *a* (also *as*)
 „ „ „ „ „ „ des II^{ten} Fag. lies *as*.
- „ 290 im unteren System 4^{ter} und 6^{ter} Tact der Violon, Celli und Contrabässe fehlt *p*.
- „ 291 im oberen System 1^{ster} Tact der Viola *f*. 
- „ 293 Zweiter Tact nach D der Celli lies: 
- „ 299 im unteren System den 2^{ten} Tact lies 3^{tes} Viertel der Viola 
- „ 309 2^{tes} System fehlen im 1^{sten}, 2^{ten}, 3^{ten} Tact der II. Violine und der Viola  über oder unter den letzten 3 Achteln, im 2^{ten} Tact der Celli > > > über den letzten 3 Achteln.

- Pag. 311 im vorletzten Tact der II. Violine lies:  (*h* statt *b*)
- „ 327 im dritten Tact der II. Violine lies: „*as*“ .
- „ 328 im 6^{ten} Tact der Viola fehlt *cresc.*
- „ 330 im 4^{ten} Tact der Viola fehlt bei 3^{tem} und 4^{tem} Viertel *cresc.*
- „ 333 den 1^{sten} Accord der Viola lies 
- „ 338 über dem vierten Tact der Pauke lies „*tr*“
- „ 346 im zweiten Tact dem zweiten Accord der Flö- ten lies: 
- „ 351 im letzten Tact letztes Viertel der Celli und Contrabässe lies: 
- „ 358 unteres System fehlt zwischen 4^{ten} und 5^{ten} Tact der 1^{sten} Violine der untere Bogen 
- „ 361 im zweiten System, dem achten Tact der Clari- netten lies: *h* vor *f*
- „ 362 im zweiten System, dem vierten Tact des Con- trabasses lies: *ces* (statt *c*)
- „ 362 im zweiten System, dem letzten Tact der Sing- stimme, dem letzten Achtel lies: *c* (statt *es*)
- „ 362 im 3^{ten} Tact des 2^{ten} Systems müssen die Po- saunen und die Pauke nur „ein Achtel“ aushal- ten. Also 
- „ 372 im zweiten System dem vierten Tact des II^{ten} Fagotts lies: *h* (statt *a*).
- „ 383 im 3^{ten} Tact der Celli muss *p* unterm 1^{sten} Viertel stehn.
- „ 388 im dritten Tact der ersten Flöte dem letzten Viertel lies: *cis*.
- „ 388 fehlt von H ab bei 5 Tacten der Fagotte die Be- zeichnung der Punkte...., ebenso bei den 3 1^{sten} Tacten der folgenden Seite.
- „ 388 letzter Tact der Contrabässe und 1^{ste} Note der nächsten Seite lies *unisono* mit dem Cello.
- „ 396 im 4^{ten} Tact der Celli fehlt *ff*.
- „ 397 im 2^{ten} Tact des unteren Systems der Viola lies „*ges*“ statt *g*.
- „ 401 im 2^{ten} Tact dem 2^{ten} Viertel der Viola fehlen „. . .“ unter den Achteln.
- „ 404 im 1^{sten} Tact der Celli und Contrabässe 2^{tes} bis 4^{tes} Viertel fehlt *cresc.*
- „ 405 im dritten Tact dem letzten Viertel des I. Fa- gotts lies: „*as*“

So weit sich die Druckfehler auf das Streichquartett beziehen, sind dieselben in den gedruckten Stimmen bereits richtig gestellt.

Das Käthchen von Heilbronn.

Vorspiel. (Der Traum.)

Andante con moto, un poco maestoso. (♩ = 88)^{*)}

Carl Reinthaler.

The musical score is arranged in a standard orchestral format. It includes staves for Flöten, Hoboen, Clarinetten in B., Fagotte, 4 Hörner in E., 3 Trompeten in E., 3 Posaunen und Tuba., Pauken in E.H., Becken und grosse Trommel, Erste Violinen, Zweite Violinen, Bratschen, Violoncelle, and Contrabässe. The score is in 3/4 time and D major. Dynamics range from *f* to *ff*, with crescendos and decrescendos. Performance markings include *al*, *tranquillo*, and *ma dolce*. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support. The percussion instruments play a steady, rhythmic accompaniment.

^{*)} Die Metronomisierung soll nur Andeutungen enthalten. Die feineren Bewegungen im Tempo sind der musikalischen Empfindung, dem natürlichen Gefühl der Ausführenden zu überlassen.

A
Animato. (♩ = 92)

The musical score consists of ten staves. The first four staves are for the upper strings (Violins I, Violins II, Violas, and Violas II). The fifth and sixth staves are for the lower strings (Violas I and Cellos/Double Basses). The seventh and eighth staves are for the woodwinds (Flutes and Clarinets). The ninth and tenth staves are for the brass (Trumpets and Trombones). The score is marked with a key signature of three sharps (F#, C#, G#) and a tempo of Animato (♩ = 92). The first section of the score is marked with *ff* and *cresc.* and includes triplet markings. The second section, starting around the fifth measure, includes performance instructions such as *ten.*, *fz*, *div.*, and *p ed espr.* followed by *dim.* and *ff*. The score concludes with a final *ff* and *cresc.* marking.

B

The musical score consists of 14 staves. The top two staves are for the upper strings (Violins I and II), the next two for the lower strings (Violas and Cellos/Double Basses), and the bottom six for the keyboard (Right and Left Hands). The score is marked with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece is divided into two sections, both labeled 'B'. The first section begins with a *p* dynamic and includes markings for *più f*, *fz*, *a 2.*, *tr.*, *mf*, and *f*. The second section starts with a *SOLO.* marking and includes *mf*, *f*, *tr.*, and *più f*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes trills and accents throughout.

This page of musical score is for a piano and orchestra. It consists of 14 staves. The top four staves are for the piano, with the first and third staves containing complex, rapid passages marked 'a 2.' (second ending). The middle two staves are for the orchestra, with dynamics ranging from *mf* to *fz*. The bottom four staves are for the piano again, with various textures and trills marked 'tr'. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *f*, *fz*, *più f*, *mf*, and *cresc.*. Performance instructions include 'a 2.', 'tr', and 'muta H in G.'.

D
(poco rit.) tranquillo ed espr. (♩ = 69)

The musical score consists of two systems. The first system (measures 1-16) features a piano part with a grand staff (treble and bass clefs) and a string quartet part with four staves (two treble and two bass clefs). The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The string quartet provides harmonic support. Dynamics range from *pp* to *f*. The second system (measures 17-32) continues the piano part with more complex textures and includes a triplet in measure 28. Dynamics include *pp*, *p*, *rinf.*, and *sf*. The tempo and mood are marked as *(poco rit.) tranquillo ed espr.*

E

Violin I: *p*, *cresc.*, *p*

Violin II: *p*, *cresc.*, *p*

Viola: *p*, *cresc.*, *p*

Cello/Double Bass: *p*, *cresc.*, *p*, *3. Pos.*, *pp*, *p*

Violin I (second system): *poco cresc.*, *p*, *espr.*, *dim.*, *dim.*

Violin II (second system): *poco cresc.*, *p*, *espr.*, *dim.*, *dim.*

Viola (second system): *poco cresc.*, *p*

Cello/Double Bass (second system): *poco cresc.*, *p*, *espr.*, *espr.*

poco a poco animando. (♩ = 76)

cresc. *mf* *cresc.* *più cresc.*
p dim. *mf* *cresc.* *più cresc.*
SOLO. *p* *espr.* *mf* *cresc.* *più cresc.*
pp *mf* *cresc.* *più cresc.*
p *mf* *cresc.* *più cresc.*
p *mf* *cresc.* *più cresc.*
p *cresc.* *mf* *cresc.*
p *cresc.* *mf* *cresc.*
p *pp* *poco cresc.* *al mf* *cresc.* *più cresc.* *al f*
pp *poco cresc.* *al mf* *cresc.* *più cresc.* *al f*
pp *poco cresc.* *al mf* *cresc.* *più cresc.* *al f*
p *pp* *poco cresc.* *al mf* *cresc.* *più cresc.* *al f*
mf *cresc.* *più cresc.*

H

al f cresc. *ff* *poco dim. cresc.* *ff* *f* *mf* *cresc.* *f cresc.*

al f cresc. *ff* *poco dim. cresc.* *ff* *f* *mf* *cresc.* *f cresc.*

al f cresc. *ff* *poco dim. cresc.* *ff* *f* *mf* *cresc.* *f cresc.*

al f cresc. *ff* *poco dim. cresc.* *ff* *f* *mf* *cresc.* *f cresc.*

al f cresc. *ff* *poco dim. cresc.* *ff* *f* *mf* *cresc.* *f cresc.*

al f *ff* *poco dim. cresc.* *f* *mf* *f* *mf* *f cresc.*

al f *ff* *poco dim. cresc.* *f* *f* *mf* *f cresc.*

al f *ff* *poco dim. cresc.* *f* *f* *mf* *cresc.* *f cresc.*

al *f* *ff* *mf* *al* *f* *mf cresc.* *f cresc.*

f *ff* *cresc.* *ff* *f* *ff* *f* *espr.* *cresc.* *f cresc.*

f *ff* *cresc.* *ff* *f* *ff* *f* *espr.* *cresc.* *f cresc.*

f *ff* *poco dim. cresc.* *ff* *f* *ff* *f* *cresc.* *f cresc.*

f *ff* *f* *ff* *f* *f* *f* *cresc.*

al f cresc. *ff* **H** *ff* *f* *ff* *f* *cresc.*

This page of musical notation contains 14 staves, organized into two systems of seven staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with intermediate markings like *f*, *mf*, *p*, and *ppp*. Performance instructions include *dim.* (diminuendo), *mf* (mezzo-forte), *dolce* (softly), *espr.* (espressivo), *mor.* (morendo), and *ten.* (tension). The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation is dense, with many notes beamed together and frequent use of slurs and ties. The bottom of the page features the number 5800.

Erster Akt. Erste Scene.

N^o 1.

Allegro pesante. (un poco moderato.) (♩ = 112.)

Piccolo.

Flöten.

Hoboен.

Clarinetten in B.

Fagotte.

4 Hörner in F.

Trompeten in E.

3 Posaunen
u. Tuba.

Pauken in E. H.

Ambos.

Erste Violinen.

Zweite Violinen.

Bratschen.

Tenor I.

Tenor II.

Bass I.

Bass II.

Violoncelle.

Contrabässe.

The musical score on page 13 consists of several systems of staves. The top system includes five staves, likely for strings and woodwinds. The middle system includes five staves, likely for woodwinds and brass. The bottom system includes five staves, likely for piano and strings. The score is marked with various dynamics including *f*, *ff*, *al*, and *a 2.*. The text "Der Vorhang geht auf." is written above the piano part in the lower right section.

Das geräumige Innere der Werkstatt des Theobald zu Heilbronn. Links (2^{te} u. 3^{te} Coulisse) ein in's Freie führendes grosses Thor mit doppelten Flügeln. Rechts (Erste Coulisse) ein breites gothisches Fenster, davor ein Söller, darauf Tisch und Stuhl, in der zweiten Coulisse eine einfache Thür. Im Hintergrunde nach links zu die Schmiedesse, Theobald und Gesellen sind beschäftigt, Waffen, Harnische und Helme in Stand zu setzen. Gesellen auf den Ambosen glühendes Eisen schmie den. (im Tact) Kriegerische Geräthe im ganzen Raum. Käthchen sitzt träumerisch am Fenster. Lenore auf dem Söller ihr zu Füssen, mit Linnenzeug beschäftigt.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle section features a piano part with multiple staves, including a grand piano (G-clef) and a bassoon (B-clef). The bottom section includes a double bass line (F-clef) and a grand piano (G-clef). The score is marked with various dynamics and performance instructions.

Dynamic markings include *f*, *mf*, and *cresc.*. Performance instructions include *tr* (trill) and *al* (allegro).

Musical score for a piano and orchestra, page 15. The score includes multiple staves for piano and various orchestral instruments. Dynamics include *f*, *mf*, *ff*, *cresc.*, and *marc.*. The text "Lodernde Flam - - - men!" is written in the vocal line.

The musical score consists of multiple staves. The upper section features piano accompaniment with various textures, including arpeggiated chords and melodic lines. Dynamics range from *ff* to *p*. The lower section contains four vocal staves with the following lyrics:

Lodernde Flam - - - men! Lodernde Flam - men, glühender Stahl, Rauch und zu - ckende Däm - - pfe!

Lodernde Flam - - - men! Lodernde Flam - men, glühender Stahl, Rauch und zu - ckende Däm - - pfe!

Lodernde Flam - - - men! Lodernde Flam - men, glühender Stahl, Rauch und zu - ckende Däm - - pfe!

Lodernde Flam - - - men! Lodernde Flam - men, glühender Stahl, Rauch und zu - ckende Däm - - pfe!

The score includes dynamic markings such as *cresc.*, *ff*, *f*, *sfz*, and *p*. There are also performance instructions like *tr* (trills) and *sfz* (sforzando). The piece is marked with a large 'A' at the top right and bottom right.

Heisser noch auf dem geborstenem Wall
 glüh-roth to-ben die Käm - pfe!
 Uns nur zwingt das Gebot des

Heisser noch auf dem geborstenem Wall
 glüh-roth to-ben die Käm - pfe!
 Uns nur zwingt das Gebot des

Heisser noch auf dem geborstenem Wall
 glüh-roth to-ben die Käm - pfe!
 Uns nur zwingt das Gebot des

Heisser noch auf dem geborstenem Wall
 glüh-roth to-ben die Käm - pfe!
 Uns nur zwingt das Gebot des

war-ten in seh-nen-der Un-ge-duld,
 war-ten in seh-nen-der Un-ge-duld, weil uns der Mei-ster nicht ziehn lassen
 seh-nen-der Un-ge-duld, weil uns der Mei-ster nicht ziehn lassen
 war-ten in seh-nen-der Un-ge-duld, weil uns der Mei-ster nicht ziehn lassen wullt

The musical score on page 21 is a complex arrangement for piano and voice. It begins with a grand staff (treble and bass clefs) and continues with several individual staves for piano accompaniment. The piano part features intricate textures, including arpeggiated figures and dense chordal passages. A section marked 'a 2.' appears in the middle of the piano part. The vocal part consists of four staves, each with German lyrics. The lyrics are: 'auf! und schmiedet das Eisen weich! auf! und schmiedet, auf! und schmie-det, schmiedet das Eisen weich,'. The score concludes with a final piano accompaniment section.

The musical score consists of multiple staves. The upper section features piano accompaniment with various textures, including chords and melodic lines. The lower section contains vocal parts with the following lyrics:

auf! und schmiedet, auf! und schmiedet, schmiedet das Ei - - sen weich!
auf! und schmiedet, auf! und schmiedet, schmiedet das Ei - - sen weich!
auf! und schmiedet, schmiedet das Ei - - sen weich!
auf! und schmiedet, schmiedet das Ei - - sen weich!

C

dim.

dim.

f dim.

f dim.

p

p

SOLO.
1. *f*

SOLO.
1. *f*

p

p

Theobald.

Ja, schmält und grollt, das steht euch trefflich

f dim.

p

p

C

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. Dynamics include *p*, *fz*, and *ff dim.*. The middle system features piano accompaniment with dynamics *f*, *fp*, *fz dim.*, and *p*. The bottom system includes vocal lines with lyrics and piano accompaniment with dynamics *f*, *p*, *fz dim.*, *p*, *pizz.*, *arco*, and *cresc.*

an, doch war-tet! Eu-re Zeit— kommt auch heran! Mir sel-ber zuckt es schon in allen Glie-dern, und ging's nur

Etwas ruhiger.

fz *p* *mf* *dim.* *mf dim.* *p*
fz *p* *mf* *dim.* *mf dim.* *p*
fz *mf* *tr* *dim.* *mf dim.* *tr* *dim.* *p*
fz *mf* *dim.* *mf dim.* *p* *dim.* *p*
mf *dim.* *mf*
mf *dim.* *mf*
mf
p
p
mf *dim.* *p* *dim.* *p*
mf *dim.* *p*
mf *dim.* *p*
pizz.
pizz.
pizz.
arco *dim.* *p* *dim.* *p*
fz *dim.* *pizz.* *pizz.*
D

an, ich grif-fe frisch zum Schwert! Doch ach! doch ach! Be-schei-de dich fein, dein Haar ist

The musical score on page 26 consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features a variety of textures, including arpeggiated chords and sustained notes. The lyrics are: "weiss, ver - sie - get das Mark in den Röh - ren, die Ju - gend, die dir den Rücken ge - wandt, sie lässt sich nicht wieder be -". The score includes dynamic markings such as *p* (piano) and *dolce* (sweetly). Performance instructions like *arco* (arco) and *pizz.* (pizzicato) are also present. The key signature has one sharp (F#), and the time signature is 3/4.

The musical score consists of several systems. The top system features a vocal line and piano accompaniment. The piano part includes a section with a *pp* dynamic and a *gestopft* instruction. The middle system contains a large handwritten annotation *ruhiger* in the bass staff. The bottom system includes the vocal line with lyrics and piano accompaniment. Dynamics such as *p*, *dim.*, and *pp* are used throughout the piano parts.

schwören. Wohl glänzt noch ein freundliches A - bendroth, doch hinten im Win - kel, da lauert der Tod - be -

colla voce

Musical score for strings and woodwinds. The score consists of ten staves. The first five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The last five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music features a variety of dynamic markings including *mf*, *f*, *ff*, and *cresc.*. Trills (*tr.*) are indicated above several notes. The tempo is marked *a tempo I.*

a tempo I.

Piano accompaniment score consisting of three staves (Right Hand, Left Hand, and Bass). The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *ff* and *cresc.*.

Theobald.

(schwingt plötzlich heftig den Hammer)

scheide dich fein!

Lodernde Flammen!

Tenor I.

Tenor II.

CHOR.

Bass I.

Bass II.

Vocal and choral parts. Theobald's part is in the bass clef. Below it are parts for Tenor I, Tenor II, Bass I, and Bass II. The lyrics are: "scheide dich fein! Lodernde Flammen! Lodernde Flammen! Lodernde Flammen! Lodernde Flammen!". The piano accompaniment continues at the bottom of the page.

E

Lo - dernde Flam - men, glühender Stahl, bald, bald müsst ihr er - kal - ten, Waf - fen sind noth — und Männer zu.

Lo - dernde Flam - men, glühender Stahl, bald, bald müsst ihr er - kal - ten, Waf - fen sind noth — und Männer zu.

Lo - dernde Flam - men, glühender Stahl, bald, bald müsst ihr er - kal - ten, Waf - fen sind noth — und Männer zu.

Lo - dernde Flam - men, glühender Stahl, bald, bald müsst ihr er - kal - ten, Waf - fen sind noth — und Männer zu.

E

mal draussen des Rampfes zu wal-ten, draussen des Rampfes zu wal-ten,
mal draussen des Rampfes zu wal-ten, draussen des Rampfes zu wal-ten,
mal draussen des Rampfes zu wal-ten, draussen des Rampfes zu wal-ten,
mal draussen des Rampfes zu wal-ten, draussen des Rampfes zu wal-ten,

Musical score for piano and voice, page 31. The score includes piano accompaniment with multiple staves and four vocal staves. It features various musical notations such as chords, melodic lines, and dynamic markings like "dim.", "mf dim.", and "tr". The piece concludes with "Ambos tacet." and a final "F" dynamic marking.

The musical score is arranged in a system of staves. At the top, there are several staves for woodwinds and strings, with dynamic markings such as *pp*, *f*, *dim.*, and *p*. A piano part is shown in the middle, with a handwritten note *anf der Bühne* and *in E.* above it. Below the piano are staves for a Triangel (triangle) and a Kleine Trommel (small drum) behind the scene, both marked *ppp*. The bottom section features vocal parts for 'Ein Gesell.' and 'Theobald.', with lyrics 'Hört ihr die Hörner?' and 'Was giebt's dort, Rätchen?'. The piano accompaniment for the vocalists is marked with *f dim.*, *al.*, *p*, *dim.*, and *pp*.

al tempo I.

The first system of music features a piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The music begins with a series of rests in both staves. In the second measure, the bass staff has a half note chord (F# and C#) marked *ppp*. In the third measure, the treble staff has a half note chord (F# and C#) marked *ppp*. In the fourth measure, the bass staff has a half note chord (F# and C#) marked *pp*. In the fifth measure, the treble staff has a half note chord (F# and C#) marked *pp*. In the sixth measure, the bass staff has a half note chord (F# and C#) marked *pp*. The system concludes with a treble clef symbol at the end of the line.

The second system of music continues the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The music begins with a series of rests in both staves. In the second measure, the bass staff has a half note chord (F# and C#) marked *pp*. In the third measure, the treble staff has a half note chord (F# and C#) marked *pp*. In the fourth measure, the bass staff has a half note chord (F# and C#) marked *pp*. In the fifth measure, the treble staff has a half note chord (F# and C#) marked *pp*. In the sixth measure, the bass staff has a half note chord (F# and C#) marked *pp*. The system concludes with a treble clef symbol at the end of the line.

al tempo I.

Kätchen.
Zürnt nicht, lie-be Lo-re!

Lenore.
Unachtsam Kind! wo - zu hast du die Augen, wenn sie dir nicht einmal zum Sehen taugen! Du weisst auch wohl

The piano accompaniment for the vocal lines. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The music begins with a series of rests in both staves. In the second measure, the bass staff has a half note chord (F# and C#) marked *pp*. In the third measure, the treble staff has a half note chord (F# and C#) marked *pp*. In the fourth measure, the bass staff has a half note chord (F# and C#) marked *pp*. In the fifth measure, the treble staff has a half note chord (F# and C#) marked *pp*. In the sixth measure, the bass staff has a half note chord (F# and C#) marked *pp*. The system concludes with a treble clef symbol at the end of the line.

pp

pp

pp

pp

pizz.

arco

f

Animando il tempo.

pizz.

p

mf

pizz.

arco

f

pizz.

p

mf

pizz.

f

p

mf

(Visionär.)
Der glänzende Traum!

kaum, warum sie sich streiten? Rein Traum! 'sist handliche Wirklichkeit! Um das

pp

f

pizz.

p

mf

pizz.

f

G^p

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features complex textures with triplets and trills. Dynamics include *p*, *poco cresc.*, *tr cresc.*, and *p*. The middle system shows piano accompaniment with *pp* dynamics. The bottom system features a vocal line for Lenore with lyrics: "Fräulein von Thurneckent - brannte der Streit. Der Rheingraf will sie sich bass_ gewin_nen, in Heilbronn,". The piano accompaniment continues with *p* and *cresc.* dynamics.

The musical score on page 37 consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent left hand with a descending eighth-note pattern and a right hand with a similar ascending pattern. The vocal line is in a high register and features a melodic line with some grace notes. The score is marked with *pp* (pianissimo) in several places. The lyrics are written below the vocal line.

unsrer guten Stadt der Graf von Strahl sie ge - bor - gen hat, dem ge - hört, dem ge - hört all ihr Sinnen und

H

The musical score is arranged in a system of staves. The top section consists of piano accompaniment for the right hand (treble clef) and left hand (bass clef). The piano part includes dynamic markings such as *p*, *cresc.*, *mf*, *f*, and *fz*. The vocal parts include two Tenors (Tenor I and Tenor II) and a Chorus (Bass I and Bass II). The lyrics are in German. The score also includes performance instructions like *arco*, *dolce*, *divisi*, and *al*. The key signature is three sharps (F#, C#, G#).

in F.

dolce

arco
dolce

arco
dolce

arco
cresc.
divisi
cresc.

Minnen!
Tenor I. So viel Ge - drangum ein schö - nes Gesicht!

Tenor II. Ei, Jungfer Lo - re! sagt das nicht! Es wagt wohl Man - cher Le - ben und

CHOR. Ei, Jungfer Lo - re! sagt das nicht! Es wagt wohl Man - cher Le - ben und

Bass I. Ei, Jungfer Lo - re: Es wagt wohl Mancher Le - ben und

Bass II. Ei, Jungfer Lo - re: Es wagt wohl Mancher Le - ben und

cresc.
arco
f
fz

cresc.
arco
f
fz

Becken.

kl. Tr.

Triangel.

Hei - sa! wie flat - tern die Fah - nen!

5800

poco ritenuto al **K** Tempo I.

The musical score for measures 1-16 consists of a piano accompaniment and a vocal line. The piano part is written for a grand staff (treble and bass clefs) and a separate bass line. It features a complex texture with many sixteenth and thirty-second notes. The vocal line is in a single staff with lyrics. Dynamics include 'ff' and 'p'. The tempo marking 'poco ritenuto al K Tempo I.' is present.

Theobald.

Lo-dernde Flam - - - men!

mah-nen!

Lo-dernde Flam - - - men!

Lodern-de Flammen, glühender Stahl!

mah-nen!

Lo-dernde Flam - - - men!

Lodern-de Flammen, glühender Stahl!

mah-nen!

Lo-dernde Flam - - - men!

Lodern-de Flammen, glühender Stahl!

mah-nen!

Lo-dernde Flam - - - men!

Lodern-de Flammen, glühender Stahl!

The musical score consists of multiple staves. The upper section features piano accompaniment with dynamic markings such as *mf cresc.*, *f*, and *ff*. The lower section contains four vocal parts (Soprano, Alto, Tenor, Bass) with the following German lyrics:

Las - sen uns län - ger nicht hal - - ten! Waf - fen sind noth — und Män - ner zu - mal

Las - sen uns län - ger nicht hal - - ten! Waf - fen sind noth — und Män - ner zu - mal

Las - sen uns län - ger nicht hal - - ten! Waf - fen sind noth — und Män - ner zu - mal

Las - sen uns län - ger nicht hal - - ten! Waf - fen sind noth — und Män - ner zu - mal

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic textures, including eighth-note patterns, sixteenth-note runs, and block chords. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

The second system contains four staves of vocal lines. Each staff has the lyrics "draussen des Kampfes zu wal-ten, draussen des Kampfes zu wal - - - ten." written below it. The melody is simple and repetitive, with a focus on the syllables "wal-ten". The music is in the same key and time signature as the first system.

The third system continues the piano accompaniment with ten staves. It maintains the complex rhythmic patterns and dynamic markings established in the first system, providing a steady accompaniment for the vocal lines above.

L

The piano accompaniment consists of several staves. The upper staves feature chords and melodic lines with dynamics such as *f*, *ff*, and *p*. A trill is marked in the upper right. The lower staves provide a rhythmic and harmonic foundation with various note values and rests.

Gottschalk (des Grafen vom Strahl junger Knappe kommt eilig durch's Thor.)

Theobald.

Hollah! Meister. Mein

Was willst du, Gesell?

The vocal lines are written in a single system. The vocal line for Theobald has lyrics: "Hollah! Meister. Mein". The vocal line for Gottschalk has lyrics: "Was willst du, Gesell?". The piano accompaniment continues with dynamic markings such as *sempre f*, *mf*, *p*, and *f*.

L

The musical score is arranged in a grand staff with two systems of piano accompaniment and two vocal lines. The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The vocal lines are in a single system, with a soprano line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The piano accompaniment features various dynamics: *p* (piano), *f* (forte), *fz* (forzando), *mf* (mezzo-forte), and *cresc.* (crescendo). The vocal lines include the following lyrics:

Schwert, mei - ne Lan - ze! Sie ha - ben mir auch die Hell' - bar - de zerschroten!

Das geht nicht so schnell!

quasi Recit.

Musical score for the first system, featuring multiple staves for strings and woodwinds. The notation includes various notes, rests, and dynamic markings like 'fz' and 'p'.

quasi Recit.

Musical score for the second system, continuing the instrumental accompaniment with dynamic markings such as 'fz', 'f', and 'p'.

(Er will eine Hellebarde ergreifen.)

da find' ich gleich ei-ne! Es ward uns heiss! Der
Die ist nicht für dich, Ge-duld nur ein Weilchen. Er-zähl' uns, sprich, wie steht's im Getümmel?

Piano accompaniment for the vocal line, including dynamic markings like 'fz', 'pizz.', and 'arco'.

Allegro, ma non troppo. (♩ = ♩ = 69.)

The musical score is arranged in systems. The first system includes five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system includes Trompeten in F (Trumpets in F), Becken u. gr. Trommel (Cymbals and large drum), and the vocal line. The vocal line has lyrics: "Rheingraf versteht's, ist ein streitharer Held! viel Fein-de mussten ihm wei - - - chen!". The score includes various dynamic markings such as *f*, *mf*, *p*, *fz*, and *cresc.*. The tempo is marked "Allegro, ma non troppo" with a metronome marking of 69. The time signature is 6/8. The key signature has two sharps (D major).

Andante.

Tempo I.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are also treble clefs. The music is in a key with two sharps (F# and C#). The tempo changes from 'Andante.' to 'Tempo I.' between the second and third measures. Dynamics include 'f' (forte) and 'pp' (pianissimo). A '2.' marking is present above the first staff in the 'Tempo I.' section.

Andante.

Tempo I.

The second system of the musical score consists of six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps. The tempo changes from 'Andante.' to 'Tempo I.' between the second and third measures. The first staff is a vocal line with the lyrics: "Doch hat un - ser Ritter den er - sten Preis! — auf Er - den ist nicht seines". The piano accompaniment includes markings for 'pizz.' (pizzicato) and 'arco' (arco). Dynamics include 'f' (forte) and 'p' (piano).

The musical score consists of piano accompaniment and vocal parts. The piano part features complex textures with multiple staves, including arpeggiated figures and dense chordal passages. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The vocal parts include a solo voice and a chorus. The lyrics are in German and discuss the concept of equality.

Lyrics:
 Gleich - - chen! Ja, to-be du nur, du gewinnst sie doch nicht, Runi - gunde, die prächt - ge
 Auf Er - den ist nicht sei - nes Gleich - - chen!
CHOR. Auf Er - den ist nicht sei - nes Gleich - - chen!
 Auf Er - den ist nicht sei - nes Gleich - - chen!
 Auf Er - den ist nicht sei - nes Gleich - - chen!

The musical score is arranged in two systems. The first system consists of a grand staff (treble and bass clefs) and a vocal line. The second system consists of a grand staff and a vocal line with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line is in a soprano or alto range. Dynamics include *pp*, *p*, and *cresc.*

Braut! — Zum Stei-ne gesellt sich der De-mant nicht, die wird ei-nem Bessern ge - traut, — der siegend die dräuenden Wolken durchbricht, vom

(♩ = 69.)

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (flute, oboe, bassoon, clarinet), strings (violin I, violin II, viola, violoncello, contrabasso), and percussion (Becken u. gr. Trommel). The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as ♩ = 69. The music features dynamic markings such as *p*, *f*, *ff*, *mf*, *cresc.*, *pizz.*, and *arco*. The woodwinds play melodic lines with trills and slurs. The strings provide harmonic support with various articulations. The percussion part is indicated by a single staff with rhythmic notation. The vocal line is at the bottom, with lyrics in German.

Becken u. gr. Trommel.

Lich-te ge-horen, und sel-ber Licht, im-mer der Er-ste zu - mal: Fried - - rich Wet - - - - ter vom

Etwas ruhiger.

The first system of the musical score consists of ten staves. The top two staves are for the right hand of the piano, and the bottom two are for the left hand. The remaining six staves are for a vocal line. The music is in a key with two sharps (D major) and a 4/4 time signature. The tempo/mood is marked 'Etwas ruhiger.' (Somewhat calmer). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include 'p' (piano) in several places.

Etwas ruhiger.

The second system of the musical score continues the piano accompaniment and includes a vocal line with lyrics. The piano accompaniment has two staves, with the right hand marked 'sul G.' (sul Guitare) and the left hand marked 'pizz.' (pizzicato). The vocal line has two staves. The lyrics are: 'Sein Aug ist blau! gold - hell sein Haar, — seine Wangen wie Milch und'. The tempo/mood remains 'Etwas ruhiger.'. Dynamic markings include 'dolce' (softly) and 'arco' (arco) in the piano accompaniment.

Animando.

The musical score is arranged in two systems. The first system (measures 1-5) features piano accompaniment in the upper staves and vocal lines in the lower staves. Dynamics include *mf* and *p*. The second system (measures 6-10) continues the piano accompaniment and includes the vocal line with lyrics. Dynamics include *cresc.*, *p*, *pizz.*, and *arco*. The tempo marking *Animando.* appears at the beginning of the second system.

Blut, — wir Bu-ben, wir le-ben und ster-ben für ihn, und die Mäd-chen sind all' ihm gut! — Und gür-ten zum Streit er die

Becken u. gr. Tr.

arco
ff
arco
ff
arco
ff

f
f
f
f

tr
tr
tr
tr

f
f
f
f

pizz.
arco
pizz.
arco
pizz.
arco

f
f
f
f

tr
tr

f
f

ter vom Strahl! Fried - - rich Wet - - - ter vom Strahl!

Immer der Er - ste zu - mal: Fried - - rich Wet - - - ter vom Strahl!

Immer der Er - ste zu - mal: Fried - - rich Wet - - - ter vom Strahl!

Immer der Er - ste zu - mal: Fried - - rich Wet - - - ter vom Strahl!

Immer der Er - ste zu - mal: Fried - - rich Wet - - - ter vom Strahl!

Immer der Er - ste zu - mal: Fried - - rich Wet - - - ter vom Strahl!

ff
f
f3
f3

O f3

Sturm!

(Knechte des Grafen hereinstürzend.)

(Gesellen alle.)

Sie bla-sen zum Sturm, sie bla-sen zum Sturm, zum

CHOR. Sie bla-sen zum Sturm, sie bla-sen zum Sturm, zum

Sie bla-sen zum Sturm, zum Sturm, zum

Zum Sturm, zum

Theobald.

Wohlan! zum letz - ten, entschei-denden Strauss!

Sturm!

Sturm!

Sturm!

Sturm!

Animato, e molto più Allegro.

The first system of the score consists of ten staves. The top five staves are for a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses), each starting with a forte (*f*) dynamic and a *cresc.* marking. The bottom five staves are for a piano, with the right hand starting at *mf* and the left hand at *f*, both with *cresc.* markings. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Animato, e molto più Allegro.

The second system of the score consists of five staves, primarily for piano accompaniment. The top two staves are for the right and left hands of the piano, both starting with a fortissimo (*ff*) dynamic. The bottom three staves are for a string ensemble, with the top two staves (Violins I and II) starting with *ff* and the bottom staff (Double Basses) starting with a forte (*f*) dynamic. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

jetzt treib ich euch sel - her zum Hau - se hin - aus!

The third system of the score consists of ten staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and Bassoon), with lyrics: "Hur - rah, Mei - ster!". The bottom five staves are for piano accompaniment, with the right hand starting at *ff* and the left hand at *f*. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Andante maestoso. (♩ = 88.)

ff
dim.
dim.
dim.
dim.
dim.
ff
p
p

Andante maestoso.

f
dim. 3
f
dim. 3
f
dim. 3

Nun nehmt die Lan-ze, schwin-get das Schwert! Frisch auf! und den Bo-gen ge-

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

f
dim. 3
f

Hörn. *pp*

Tromp. I. II. *pp*

Pos. *pp*

Pauken. mutata in C. G. *pp*

pizz. *p* *arco* *mf* *cresc.* *f* *cresc.* *al*

pizz. *p* *arco* *mf* *cresc.* *f* *cresc.* *al*

pizz. *p* *arco* *mf* *cresc.* *f* *cresc.* *al*

Lenore. (knieend)

Gottschalk.

Du führst die Lan - ze, lenkst das

Du führst die Lan - ze, lenkst das

spannt! Sei Sieg uns o. der Tod bescheert, wir steh'n in Got - tes Hand. Du lenkst das

Nun nehmt die Lan - ze, schwin - get das

Nun nehmt die Lan - ze, schwin - get das

Nun nehmt die Lan - ze, schwin - get das

Nun nehmt die Lan - ze, schwin - get das

pizz. *p* *arco* *f* *cresc.*

pizz. *p* *arco* *f* *cresc.*

P

f *p* *cresc.* *fz* *f* *dim.* *p* *fz* *mf*

f *p* *cresc.* *fz* *f* *dim.* *p* *fz* *mf*

f *p* *cresc.* *fz* *f* *dim.* *p* *fz* *mf*

f *p* *cresc.* *fz* *f* *dim.* *p* *fz* *mf*

f *p* *cresc.* *fz* *f* *dim.* *p* *fz* *mf*

f *p* *cresc.* *fz* *f* *dim.* *p* *fz* *mf*

f *pp* *mf* *dim.* *mf* *dim.*

f *pp* *mf* *dim.* *mf* *dim.*

dim. *mf* *dim.* *mf* *dim.* *p* *fz* *p*

ff *dim.* *cresc.* *fz* *f* *dim.* *p* *fz* *p*

ff *dim.* *cresc.* *fz* *f* *dim.* *p* *fz* *p*

ff *dim.* *cresc.* *fz* *f* *dim.* *p* *fz* *p*

Schwert, o Herr, durch al - le Land. Dein heil' - ger Na - me sei hoch - ge - ehrt, wir

Schwert, o Herr, durch al - le Land. Dein heil' - ger Na - me sei hoch - ge - ehrt, wir

Schwert, o Herr, durch al - le Land. Dein heil' - ger Na - me sei hoch - ge - ehrt, wir

Schwert! frisch auf und den Bo - gen ge - spannt! Sei Sieg uns o - der Tod bescheert,

Schwert! frisch auf und den Bo - gen ge - spannt! Sei Sieg uns o - der Tod bescheert,

Schwert! frisch auf und den Bo - gen ge - spannt! Sei Sieg uns o - der Tod bescheert,

Schwert! frisch auf und den Bo - gen ge - spannt! Sei Sieg uns o - der Tod bescheert,

P *ff* *dim.* *cresc.* *fz* *f* *dim.* *p* *fz* *p*

Musical score for piano and orchestra, measures 1-12. The piano part is in the upper staves, and the orchestra is in the lower staves. Dynamics include p, f, mf, and cresc. The tempo is Allegro molto.

stehn in dei-ner Hand, wir stehn in dei - ner Hand!

stehn in dei-ner Hand, wir stehn in dei - - - ner Hand!

stehn in dei-ner Hand, wir stehn in dei - - - ner Hand!

wir stehn in Got-tes Hand, wir stehn in Got - - - tes Hand!

wir stehn in Got-tes Hand, wir stehn in Got - - - tes Hand!

wir stehn in Got-tes Hand, wir stehn in Got - - - tes Hand!

wir stehn in Got-tes Hand, wir stehn in Got - - - tes Hand!

wir stehn in Got-tes Hand, wir stehn in Got - - - tes Hand!

(Die Gesellen, Gottschalk und die Knechte eilen durch's Thor, Theobald folgt ihnen, Lenore geht bis ans Thor, ihnen nachsehend. Rätchen, die während des Vorangegangenen ruhig mit gefalteten Händen dagestanden, nimmt ihren früheren Platz am Fenster wieder ein.)

Musical score for piano and orchestra, measures 13-16. The piano part is in the upper staves, and the orchestra is in the lower staves. Dynamics include p, f, and cresc.

This musical score page, numbered 67, contains a complex arrangement of music. It features several systems of staves. The top system includes a vocal line and four piano staves, all marked with a fortissimo (*ff*) dynamic. The piano parts are characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The middle system continues this complexity with multiple piano staves and a bass line, also marked *ff*. The bottom system shows a continuation of the piano accompaniment with various rhythmic textures. The score concludes with a few empty staves at the bottom, indicating the end of the piece or a section.

Nº 2.
Horn in E.

Zweite Scene.

Käthchen. Lenore später Theobald hinzukommend.
(Quasi in tempo moderato.)

Handwritten: *ad J. B.*

Singaltrompete in C hinter der Scene.
f *p* (leiser)

Viol.
sp

Bratsch.
sp

(Lenore zurückkommend)

Vollu.Cb.
sp **Lenore.**
Hilf Gott! das kannst du so ruhig schau'n! Fast fürch' ich mich, und mich fasst ein Grauß, dass du so

Clar. in B.
p

Fag.
p

Hörn. in E.
p

Allegro. (♩ = 152.)

still und verschlossen bist, und wüsst ich nur erst was es

pp *mf* *p*

Käthchen.
ist, das dich so selt - sam ver - wan - delt! Mir ist, als müsst' ich re - den. Lo - re, komm, dass ich dir kün - de, wie mir ist ge -

p

Langsam.

Lenore. **Käthchen.**
schehn! Zu die-ser Stun - de? Wa - rum nicht jetzt: in Sturm und Nacht der Herr ob un - sern Häuptern wacht. Er wird der unsern Schützer sein,

mf *p* *mf* *p* *pp*

B

Fl. Clar. Fag. Hörn. Pos. Pauken in E u. G.

p *cresc.* *mf* *fz* *p* *tr.* *pp.* *dim.*

fz *p* *poco* *cresc.* *f* *p* *pp* *fz* *dim.* *pp*

fz *p* *poco* *cresc.* *f* *p* *pp* *fz* *dim.* *pp*

fz *p* *poco* *cresc.* *f* *p* *pp* *fz* *dim.* *pp*

führt er an der Hand der Ei - ne herr - lich ganz und gar! Ein

Vcl. I. Vcl. II. u. CB. *poco* *cresc.* *arco* *f* *p* *pizz.* *fz* *dim.* *p*

cresc. *p* *fz*

Fl. Clar. Hörn. Pos. Pauke. Harfe. Vcl. CB.

pp *pp* *p* *pp* *tr.* *pp* *pp* *arco* *p*

Rit - ter, hehr und won - ne - voll, wie aus der Schaar der Se - ra - phim, den Him - mels - glo - ri - e

pizz. *arco*

Fl. *pp* *dim.* *ppp* *p*

Clar. *pp* *dim.* *ppp* *p*

Fag. *pp* *dim.* *ppp* *p*

Horn I. II. *pp* *dim.* *ppp* *p*

Pos. *pp* *dim.* *ppp* *p*

Pauke *dim.*

Harfe. *pp* *ppp*

pp *ppp* *ppp* *ppp* *ppp*

rings umquoll, ich neig - te mich in De - - - muth ihm. Er a - ber fasste mei-ne Hand, und wie ich

pp *pp* *ppp* *ppp* *ppp*

arco *pp* *ppp*

C

Clar. *p*

Fag. *p*

Hörn. *p*

dolce *dolce*

p

zit-ternd vor ihm stand, da sprach sein Mund: Ge - duld, harr' aus! einst führ' ich dich als Braut nach

p

Clar. Fag. Hörn. Harfe. Haus. Lenore. Ge - duld, harr' aus! einst führ' ich dich als Braut nach Haus. Da sprach sein Mund: harr' aus! einst führ' ich dich als Braut nach Haus.

p poco cresc. mf p

div. poco cresc. mf pp

p poco cresc. mf pp

mf pp

dim.

mf pp

mf pp

Fl. Clar. Hörn. 3 Tromp. in C. Animato. Lenore. (Räthchen sitzt unbeweglich, wie in Verzückung. Lenore, die sichtlich ergriffen wurde, schüttelt das Haupt.) Ten. CHOR hinter der Scene. Bass. Un - ser der Un - ser der Sieg! der Un - ser der Sieg! der

ten. Animato. pp pp ten.

ff

Animato. mf fz

dim. dim. dim.

dim.

dim.

dim.

p dim.

cresc. *f* *dolce* *I.* *dolce*

scen - do *fz f* *p espr.*

scen - do *fz f* *p*

scen - do *fz f* *p*

Käthchen.

Lenore. Wie ist mir so ei - gen! (geschäftig.)

Theobald. So darfst du dich nicht vor dem Rit - ter

Be - cher! die sil-bernen Tel - ler! so rührt each doch!

arco *mf* *p*

Fl.

Cl.

Fag.

p *pp* *pizz.* *f* *p*

cresc. *f* *pizz.* *f* *p*

cresc. *f* *pizz.* *f* *p*

cresc. *f* *pizz.* *f* *p*

Lenore. (Lenore und Käthchen gehen nach rechts ab.)

zei - gen, komm Käthchen, komm!

Theobald. Wie hi - tzig, Mei - ster! wir gehn, ja, wir gehn.

Nun, wird es ge - scheh'n?

cresc. *f* *pizz.* *f* *p*

Fl. *p*

Ob. *f dim. p*

Cl. *f dim. p*

Fag. *p*

Tromp. in F *f dim. p*

Pos. *f dim. p*

Pauk. in E. *f dim. p*

Moderato, un poco maestoso.

(Der Graf vom Strahl tritt ein in voller, sehr glänzender Rüstung, er fährt zusammen.) (er sieht sich verwundert um.)

Pauken. rit. Andante con moto. (♩ = 80)

(er legt die Hand an die Stirn) **Theobald.**

Be - tritt mein Haus jetzt eu - er Fuss, so nehmt des Bürgers be - sten

A I. *mf* *cresc.* *f* *p* *f*

SOLO. *p* *cresc.* *f*

dim. *mf* *f*

dim. *mf* *f*

dim. *f*

helfen, Meister?
Lasst mich schau'n. Treff-liche Arbeit ist das, traun! und lautes Gold!

p *mf* *p* *f* *p*

A *p* *f* *p*

I. *p*

p *p* *p*

p *p* *p*

p *p* *p*

ei, seht doch, seht, da-zu be-darf ich ein eigen Ge-räth. Verweilt hier, Herr Ritter, und ist's euch ge-

animato.

Musical score for the first system, featuring multiple staves with treble and bass clefs. It includes dynamic markings such as *p*, *f*, and *3* (triplets).

animato.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. It features markings like *pizz.* (pizzicato) and *arco* (arco).
 Lyrics: *nehm mei-nes Kellers be - ste Ga-be, unsres Landes rein - sten Wein, soll in Gold euch - cre - den - zen mein hold - se - lig Tüch - ter -*

B

più Allegro ed agitato.

Musical score for the third system, starting with a section marked **B** and *più Allegro ed agitato*. It features various instruments and dynamic markings like *mf*, *f*, *cresc.*, and *ff*.
 Includes parts for *Tromp.* (Trumpet) and *Vcll. u. Bass.* (Violins and Bass).
 Includes the instruction *(er geht ab.)* (he goes off).
 Includes the name *Graf.* (Count).
 Includes the name *Schwand* (Schwand).
 Includes the number *5800* and the marking *marc.* (marcato).

Ob. Cl. Fag. Hörner. Tromp. Pauken.

Recit. Andante.

Graf. meine Mannheit hin? Vell. Was fährt mir denn so wunderbar durch Haupt und Herz, — Bass.

C Fl. Quasi Adagio. (♩ = 72)

Ob. Cl. Fag. Hörner. Quasi Adagio. Fl.

1. *espr.*

1. *molto dolce*

wie höchsten Glü - ckes sü - sse - ste Lust, wie tief - sten Leidens schief - ster Schmerz? Und die - se Stüt - te, und die - se div.

Räume, und die-se Schil-der, se-li-ger Träume ver-gessene Bil-der! Die Syl-

vesternacht kommt mir in den Sinn — so züch-tig trat sie vor mich hin — so war's — nein, so — (Küthen kommt mit einem Becher Wein auf einer Schüssel.)

This system contains the vocal melody and piano accompaniment. The vocal line includes the lyrics: "sieh mich ihn tief im Staub ver-eh-ren: Mein gan-zes We-sen, es ist sein! ein. Bleib' fest, o Herz, seid blind ihr Augen, dies hol-de Bild wird nimmer mein, dies hol-de". The piano accompaniment features various dynamics such as *pp*, *p*, *mf*, *f*, and *fp*, along with performance markings like *dim.*, *cresc.*, and *div.*.

This system contains the woodwind and string parts. The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes parts for Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score includes dynamic markings such as *f*, *dim.*, *al p*, *pp*, *molto cresc.*, *mf*, and *p*. Performance directions include *riten.* (ritardando) and *a tempo*. A section marker **B** is present at the beginning of the system.

Ob.

Clar.

Fag.

Hör. *pp*

Viol. *pp*

a tempo *Con moto. agitato*

sein! (sie kniet) Mein hoher Herr!

mein! Das ziemt dir nicht, steh auf, o Kind, wasneigst du dich mir, dem

mf *dim.*

C Etwas langsamer. (♩ = 92)

espr.

cresc. *p*

p espr.

p

pp

Viol. *cresc.* *molto cresc.*

cresc. *molto cresc.*

molto cresc.

(sie steht auf.)

Lass mich in deinem Blick ver - gehn! ich sah dich als dich Niemand sah

Frem - den, den du nie ge-sehn?

pp *div.*

poco string.

D Poco più mosso. (♩ = 108)

in Licht und Glanz warst du mir nah.
 Wanke nicht, du meine See - le, meine Seh - nen, haltet

pizz. *espr.*

D *fp* *p* *fz*

Graf.
 fest! Wiemich Al - les, was ich lie - be, das Ge - den - - ken mich ver - lässt, wiemich Al - les, was ich lie - be, das Ge - den - ken mich ver -

mf *pp* *dim.* *p* *pp* *cresc.* *f dim. p* *p*

cresc. *p* *cresc.* *fz* *p*

Herz dich fest, eh ver - lässt die Sonn' den Himmel, eh mein Lie - ben dich ver - lässt,
 See - le, hal - te fest, wie mich Al - les, was ich lie - be, das Ge - den - ken mich ver - lässt! Al - les, Al - les, was ich liebe!

due Violoncelle. espr.
Celli u. CB.

G più Allegro.

colla voce

(♩ = 92.)

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by notes marked *ff* and *p*. The piano accompaniment includes chords and melodic lines in both hands, with dynamics ranging from *p* to *mf*. The key signature has two flats, and the time signature is 2/4.

più Allegro.

The second system continues the piano accompaniment. It features a *cresc.* marking and dynamic changes to *ff*, *p*, and *fz*. The piano part includes complex rhythmic patterns and trills in the bass line.

eh — mein Lie — ben dich ver — lässt.

du, mei — ne See — le hal — te — fest.

(für sich)

Hin — weg von hier!

Un — se — lig

The third system contains the vocal line and piano accompaniment. The vocal line includes the lyrics and is marked with *ff*. The piano accompaniment features a *p cresc.* marking and dynamic changes to *f* and *fz*. The piano part includes a prominent trill in the bass line.

G *f*

Ob.
Clar.
Fag.
Horn.
Tromp.
Pos.
Tuba.
Viol.

Kind! wasstehst du ge - fesselt und starrst mich an? Un - kundig der Sit - te und leicht gesinnt! Bei deinem Heil, ver-

poco più largo.)

Clar.
Fag.
Horn.
Tromp.
Pos.
Viol.

al tempo I.

poco più largo.)

Häthchen.
Lehrt mich, wie ich euch las-sen kann, — ihr seid das
bann', ver-bann' auf e - wig mich aus deiner See - - - - - le!

al tempo I.

Fünfte Scene.

Käthchen, Graf, Theobald, Gottschalk und Knechte; später Lenore und Volk.

Nº 5.

Allegro. (♩ = 100.)

The musical score is arranged in a grand staff format with multiple systems. The top system includes a piano part with treble and bass staves, and a vocal line. The middle system includes a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a percussion section with parts for 'Pauk, in E.', 'Triangel', and 'Becken u. gr. Trommel'. The bottom system includes a vocal line with lyrics and a piano accompaniment. Dynamics such as *f*, *p*, *pp*, *mf*, and *tr* are indicated throughout. The tempo is marked 'Allegro' and the time signature is 6/8. The key signature has three sharps (F#, C#, G#).

in E.

Pauk, in E.

Triangel.

Becken u. gr. Trommel.

Allegro.

loh, Herr Graf! auf weissem Zelter harret von Tross umringt die goldgeschmückte Braut. Auf

al - len Gas - sen wogt's und ju - belt's laut: — Immer der Er - ste zu - mal, — Frie - drich Wet - ter vom Strahl!

A

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, with dynamics ranging from *p* to *ff* and markings for *cresc.* and *dim.*. The lower system is for the voice, starting with the character 'Graf.' and the lyrics 'Ich komm! ich kom.me! Meister! Eure'. The score includes various musical notations such as trills, slurs, and dynamic changes.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle system features a string section with various articulations like *pizz.* and *arco*, and dynamics such as *f*, *ff*, and *cresc.*. The bottom system includes a vocal line with lyrics and a piano accompaniment. The score is marked with *ritard.* at several points. The key signature is three sharps (F#, C#, G#).

Graf.

(Er will gehen, wendet sich plötzlich, als besänne er sich, und erhebt feierlich wie zum Segen die Hand.)

Hand! —
Theobald.

Ha. bet Dank! —

Und zieht mit Gott, Herr Ritter!

pizz. *div.*
p *p* *cresc.* *f*
pizz.
f



Andante. (♩ = 44.)

Fl.

Clar.

Graf. (Kätchen bleibt unbeweglich stehen.)
 Wie ich dem eignen Herzen Ruhe wünsche, so segne und behüte dich der Herr! und gebe deiner jungen Seele Frie-

4 Celli Soli.
p espr. *p* *pp*

al tempo primo, ma moderato.

Hörner I. II in F.

Trompeten in E.

Pauke in E. *tr* *tr* *tr* *tr*
ppp *pp*

Violin. *pizz.* *p*

Bratschen. *div.* *pp* *pizz.* *p*

(Er geht mit Gottschalk und seinem Gefolge. Theobald und Lenore folgen dem Grafen bis an's Thor, wo sie stehen bleiben.)

den!

CHOR hinter der Scene. Immer der Er-ste zu - mal Friedrich Wet - - ter vom
 Immer der Er-ste zu - mal Friedrich Wet - - ter vom

4 Celli. *p* *dim.* *pp*

1 CB. *p* *dim.* *pp* Tutti.

5. Cello oder CB. *p* *pp*

pizz. *pp* *ppp*

Allegro.

Recit. (quasi in tempo)

Allegro.

Recit.

Allegro.

Recit. (quasi in tempo)

Allegro.

Recit.

Käthchen. (die bisher wie betäubt dagestanden, eilt mit plötzlicher Entschlossenheit ans Fenster.)

Er naht! Schon tritt in den Bügeln sein Fuss.

Er wendet das Haupt nicht, und winkt mir den

Strahl.

Strahl.

Sprungmeyer ad C. aber nicht mehr!

Allegro.

Allegro. (♩ = 96.)
colla voce

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Allegro.' and the time signature is 6/8. The score includes dynamic markings such as *pp* (pianissimo) and *fz* (forzando). There are also some handwritten annotations and a large 'ff' written above the first few measures.

Allegro.

Allegro.
colla voce

The second system of the musical score continues the piano accompaniment. It features a more active and rhythmic texture with frequent sixteenth-note patterns. Dynamic markings include *fz* (forzando) and *pp* (pianissimo). The key signature remains one sharp, and the time signature is 6/8.

(Mit Extase.)

Gruss!

Wohl an denn! — Wohl an denndurch Thal — und Wäl — der und Fluss, — ich weiss, welche Stra'sse ich

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Allegro.' and the time signature is 6/8. The score includes dynamic markings such as *fz* (forzando) and *pp* (pianissimo). The vocal line contains the lyrics 'Gruss! Wohl an denn! — Wohl an denndurch Thal — und Wäl — der und Fluss, — ich weiss, welche Stra'sse ich'.

De
C

The piano accompaniment consists of several systems of staves. The upper systems include treble and bass clefs with various musical notations such as chords, single notes, and rests. Dynamic markings like *pp* (pianissimo) are present. The lower systems feature a grand staff (treble and bass clefs) with more complex rhythmic patterns, including sixteenth-note runs and chords. A trill (*tr*) is marked in the bass line of one system.

Käthchen.
wan - dern muss! — Wohl - an denn durch Thal - und Wäl - der und Fluss, — ich weiss, welche Stra - sse ich wan - dern

Theobald (kommt zurück.) (wie erstarrt.)
Mein

The vocal section features two parts: Käthchen and Theobald. Käthchen's line is in the treble clef with lyrics underneath. Theobald's line is in the bass clef, with the instruction "(wie erstarrt.)" above it. The lyrics are: "wan - dern muss! — Wohl - an denn durch Thal - und Wäl - der und Fluss, — ich weiss, welche Stra - sse ich wan - dern". Theobald's line begins with "Mein".

The piano accompaniment continues with similar notation to the first section, including treble and bass clefs, chords, and melodic lines. Dynamic markings like *pp* and *fz* are used. The notation includes various rhythmic figures and rests.

D

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand piano section with multiple staves. The bottom system includes a vocal line with lyrics and piano accompaniment. Dynamics such as *fz*, *f*, *p*, *mf*, *cresc.*, *sp*, and *pp* are used throughout. The score is in D major and 3/4 time.

Lyrics:
 muss. Va - ter halt! Ü - ber mich hat Ei - ner nur - Ge - walt! Lasst
 Kind! — ihr Leu - te! Kät - chen, so hör' mich!

Stage Directions:
 (Der Vater nähert sich einige Schritte, bleibt aber den ihm nicht verständlichen Äusserungen Kätchens gegenüber stehen, gleichsam unter ihrem Zauber.) (Lenore, Gesellen, Volk hereinstürzend.)

E

The musical score consists of several systems of staves. The top system includes a grand staff with treble and bass clefs, and a piano part with treble and bass clefs. Dynamics include *pp* and *fz*. A large diagonal line is drawn across the upper portion of the page. The lower system features a vocal line with the lyrics: "Kätchen. ab von mir! Sei der Fels — mein La — ger, der Him — mel mein Zelt, — ich folg' — dir ge — tren bis an's En — de der". The piano accompaniment continues below the vocal line, with dynamics *p* and *pp*. A final chord is marked with a large **E** and *pp*.

The musical score on page 105 is a complex orchestral and piano arrangement. It features 18 staves. The top 10 staves are for the orchestra, including strings, woodwinds, and brass. The bottom 8 staves are for the piano. The music is in G major and 3/4 time. Dynamics range from *ff* to *mf*, with crescendos and trills. The score ends with "Ende des 1. Aktes." There is a handwritten "34M" in blue ink on the right side of the page.