

~ Gilgamesch ~

Oper

in 3 Akten

Text und Musik

Von

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op. 63

(Partitur begonnen am 1.9.97)

moderato

Violine I
Violine II
Viola

mp
mf
f
dim.

5

mp
p
f

Vorhang auf

1. AKT

In der im Bau befindlichen Stadt Uruk. Männer errichten die Stadtmauer. Gegenüber dem Königspalast vor dem Ischtar-Tempel drängen sich Frauen, Mädchen und Jünglinge. In der Mitte steht das Ischtar-Tor.

Allegro sostenuto

Tenor
Männer
Bass

2 Hörner
HrF

Vc.
Kb.

g
m-
m-
1. 2.
mf

2
4
3
4
2
4
3
4
2
4
3
4
2
4

stein um stein rich-ten wir



2

13

2. Hr. F

Tenor
Sopran
Bass

Mau-ern, ho — he Mau-ern um u — ruk.

Vc.
Kb.

17

2. Hr. F

3. Hr. B

2 Ps.

Tenor
Männer
Bass

2. Cil-ga-meschi 3 herrsch als 2 Stärkster im 3 Land.

Vc.
Kb.

21

2 Cl. in B *f* *á 2*

2 Fg. *f* *á 2* *b^b · b*

Tenor Männer Bass

Mit der Lin — ken — zwingt er den Lö — wen,

Vc. Kb.

25

2 Ob. *mf* *1. 2. á 2*

2 Cl. in B *mf* *b^b · b*

2 Fg. *mf*

2 Hr. F *mf* *1. 2. 4. á 2*

Tenor Männer Bass

Mit der Rech — ten — schwingt er die Geis — sel,

Vle. Vc. Kb.

cresc.

cresc.

cresc.

cresc.

4/4

29

2. Ob. *dim.*

2. Cl. *dim.*

2. Fg. *dim.*

2. Hr. F *dim.*

Tenor Männer *creditet das Volk durch des Königs Macht.*

Baß

PK.

Vle. *dim.*

Vc. *dim.*

Kb. *dim.*

33

2. Fg. *animato*

2. Hr. F *pp*

Frauen *Kein Mann darf zur Frau, die*

I. Vi. *p*

II. Vi. *p*

Vie. *p*

Vc. *p*

Kb. *animato*

37

2. Fg.

poco a poco cresc.

Frauen

Frau nicht zum Mann der Jüngling das Mäd-chen nicht lie-

I
VI
II

poco a poco cresc.

poco a poco cresc.

Vle

Vc.

Kb.

p

poco a poco cresc.

5.

42

1. Fg.

2.

Frauen

ben; ver-welkt des Vol-kes blü-heuder Stamm.

I
VI
II

Vle

Vc.

Kb.



6 47 $\text{♩} = d$

2 Fl. pp

2 Ob. pp

2 Cl. pp
in B

2 Fg. pp

4 Hr. pp
F

3 Tr. B pp

1. 2. 3. 4 Ps. pp

4. pp

Tb. pp

Pk pp

5. pp

A. Volk pp

T. pp

B. pp

A — Nu!

A — Nu!

A — Nu!

A — Nu!

A — Nu!

I pp

VI pp

II pp

Vle pp

Vc. pp

Kb. pp

52

2 Fl.

2 Ob.

2 Cl.

2 Fg.

Kfg.

4 Hr. F

3 Tr. B

1.2.3 4 Ps.

4.

Tb.

PK.

S.

A. Volk

T.

B.



d=1 allegro

57

Fl. }
 Ob. }
 Cl. in B }
 Fg. }
 Kfg. }

4 Hr. }
 F }
 3 Tr. B }
 1. 2. }
 4 Ps. }
 3. 4. }
 Tb. }
 Pk. }

1. d=1 allegro

3 muta in C

d=1

S. }
 A. Volk }
 B. }

d=1 allegro

Schaff' ei - nen Mann, einen star - ken
 Schaff' ei - nen Mann, einen star - ken Mann,
 Schaff' ei - nen Mann, einen star - ken Mann,

I }
 VI }
 II }
 Vle }
 Vc. }
 Kb. }

d=1 allegro

l=d

61

Musical score for the first system. It features piano accompaniment on the left and a vocal line on the right. The piano part includes chords and dynamics such as *pp*, *f*, and *pp*. The vocal line has notes with stems and beams, and dynamic markings like *pp* and *f*. The system concludes with a double bar line and a common time signature 'C'.

Musical score for the second system, primarily piano accompaniment. It shows a vocal line starting with a first ending bracket labeled '1.' and notes *b*, *(b)*, *b*, *d*. The piano accompaniment consists of chords and rests. The system ends with a double bar line and a common time signature 'C'.

Musical score for the third system, including piano accompaniment and vocal line with lyrics. The lyrics are: "Mann, der uns be- frei aus des Hö- nigs". The piano part includes chords and dynamics like *pp*, *f*, and *pp*. The vocal line has notes with stems and beams, and dynamic markings like *pp* and *f*. The system concludes with a double bar line and a common time signature 'C'.

Musical score for the fourth system, including piano accompaniment and vocal line with lyrics. The lyrics are: "der uns be- frei aus des Hö- nigs". The piano part includes chords and dynamics like *pp*, *f*, and *pp*. The vocal line has notes with stems and beams, and dynamic markings like *pp* and *f*. The system concludes with a double bar line and a common time signature 'C'.



65 $\dot{a}2$ $l=d$

2 Fl. $\dot{a}2$ $l=d$

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. F

1. 2. $l=d$

3.

3 Tr. inc

1. $\hat{}$ 3 3 3 3 3

4 Ps.

1. 2. $\hat{}$

3. 4. $\hat{}$

Tb. $l=d$

PK. $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$ $\hat{}$

Bck. gr. Tr. $l=d$ *ausschwingen lassen!* *molto cresc.* gr. Tr.

S. $l=d$ *Bann.* *A* *NU!*

A. Volk *get.* *A* *NU!*

T. *get.* *A* *NU!*

B. $l=d$ *Bann.* *A* *NU!*

Gilgamesch tritt mit der Palastwache aus dem Palast.

I VI $l=d$

II $l=d$

Vle $l=d$

Vc. $l=d$

Kb. $l=d$

(7. Wunderk)

73

S. *getr. pp* *animato*

A *ger.* *pp* A NU?

Voik T. *pp* A NU?

B.

Pk. *animato* *pp* *pp*

I *animato* *p*

VI

II

Ein Hirte, aus der Steppe kommend, durchschreitet

78

3 Tr. *m/f* 1. 2. 3.

Ein Knabe *f* *dim.* *cresc.* *dim.* *cresc.*

I *dim.* *cresc.* *dim.* *cresc.*

VI

II

das Isditar - Tor. Gilgamesch wendet sich dem Hirten zu, dessen Kommen das Volk stänmend

83

3
T.
C

Gilgamesch

Hirte

VII

VII

verfolgt.

Was willst du, Hirte vom Feld?
Das Volk von der Knechtschaft be-

88

Gilgamesch

Hirte

~ frei'n!
Du, Kö-nig!

Wer keneditet das Volk?
Wer hat dich ge-sandt?

(erstaunt) mf

93
Eine Frau
(Alf)

(tritt vor und kniet mit erhobenen Händen vor dem König.)

Kein

Hirte

A—N21 hör-te des Vol-kes Er hat mich zu dir ge-

I
VI
II
Vle
Vc.

97
1. Fg.

Eine Frau

Mann darf zur Frau, die Frau nicht zum Mann, der Jüngling das Mäd-chen nicht

Hirte

sandt. Deine lin-ke um-klam-mer des

The piano accompaniment for the second system consists of five staves. The top staff (I) features a melodic line with a *mf* dynamic. The second staff (VI) has a similar melodic line. The third staff (II) provides harmonic support. The fourth staff (Vle) has a melodic line with a *mf* dynamic. The fifth staff (Vc) has a bass line with a *mf* dynamic. The music is in a minor key and includes various articulations and dynamics.

100

1. Fg.

Eine Frau

Hirte

lie - ben, ver - welkt des Vol - kes bli - hen der Stamm.

lö - wen Ge - walt, mit der Rech - ten schwingst du die Gei - ßel!

103

Grave (♩ = 1.)

3 Tr.c

4 Ps

Tb.

Pk.

Gilg.

(trotzig)

Den Göt - tern die - ne ich!

3 Tr. C

105

mf

mf 2.

3.4. *mf*

mf

1. *mf*

fp

Gilg.

In mir flammt der Erz-en-gel feu-ri-ge Kraft! Was

1. Ob.

1. Cl. in B.

1. Tr. C

4 Ps.

Tb.

Plk.

107

mf

mp

mf

p

p

p

p

p

pp

p

pp

cantabile

Gilg.

Göt-ter mir kün-den bau-ich in stei-nen.

109

4 Ps. *p cresc.*

Tb. *p cresc.*

Gilg. *mp cresc.*

VII I *mp cresc.*

Tem pel, Tor und Pa last spie geln der

111

Tr.c. 1.2.

4 Pos. *cresc.*

Tb. *cresc.*

Pk. *f*

VII *cresc.*

Gilg. *piu f*

Ster ne herr li che Pracht. Ihr al lein

18 114

3 Tr. c

4 Ps.

Tb.

Pk.

Gilg

Hirte

Die — ne des Vol — kes Kraft.

Ver — ra — ter bist du dem

animato (ein wenig bewegter)

117

Hirte

heil — gen Ge — schlecht!

Was nut — zen dir

I VI I

Vle

Vc.

Kb.

120

PK. *mf* $\wedge \wedge \wedge$

Hirte *cresc.*
 Tem-pel, Tor und Pa-last, wenn Zi-riks Cassen den

I VI II Vle Vc. Kb. *mf cresc.* *mf* *f*

123

PK. *f*

Gilg. *f* *(machtbewusst)*
 Auf! Soldaten! Scheucht die Weiber, zwingt die

Hirte *f*
 kö-nig las-sen!

I VI II Vle Vc. Kb. *piuf* *f*

agitato

126

4 Hr. F.
 3 Tr. C.
 4 Bs.
 Tü.
 PK.

(gespannte Stille)

(Die Soldaten stürzen sich auf das Volk, das

Män-ner!

agitato (wild)

3 VI.
 II
 Vle.
 Vc.

agitato (wild)

2 Fl. ¹²⁹

2 Ob.

2 Cl.

Fg.

Kfg.

4 Hr. F

3 Tr. C

4 B.

Tb.

schreiend auseinanderstiebt.)

I Vi

II

Vle

Vc.



22

133

tenuto

allarg.

a tempo

2 Fl. *sfz.*

2 Ob. *sfz.*

2 Cl. in B *sfz.*

2 Fg. *sfz.*

Kfg. *sfz.*

tenuto

allarg.

a tempo

4 Hr. *mf.*

3 Tr. C *sfz.*

4 Ps. *mf.*

Tb. *mf.*

tenuto

(Auf ein Zeichen des Königs)

Hirt

Halt ein! Kö nig! Du — de nicht des Vol kes Schmach! Denn

tenuto

allarg.

a tempo

Vi *sfz.*

VII *sfz.*

Vle *sfz.*

Vc *sfz.*

Kb. *sfz.*

1. Ob.

2. Cl. in B

2. Fg. (Kfg.)

4 Hr. F

hält die Palastwache inne.)

Hirt

durch der Liebe Verbot ent steht die größ te

Vi I

Vi II

24

1. Ob. ¹⁴⁰

2. Cl. in B

1. Fg. 2. Fg.

Kfg.

d = b.

mf

mf

mf

mf

d = b.

f

Hirte

Nat!

d = b.

f

4. *f* *f*

Rette dein Volk be-

d = b. (nicht schleppen)

(b)

mf

f

mf

mf

mf

d = b.

144

2 Fg. 1.2.
Kfg.

1.2.
f mf
4.

Hrte
- vor es stirbt, weil dei-ne Macht das Volk ver-dirbt.

VI II

150

2. Ob.
2. Cl.
2. Fg.
mf f

3. Hr.
1.2. 3. mf
etwas belebter

Gilg.
Küh-ne Wor-te führst du im Munn-de! Hü te dich! Im Kampfe zeig' sich, wer der

mf f

156

2 Ob.

2 Cl.
in B

2 Fg.
Kfg.

4 Hr.
F

2 Tr.
C

EiHg.

Hrte

I
Vi
II

Vle

Vc.

Kb.

quasi *f*

mp

star-ke hier sei.

Ich bin nicht ge-Kom-men

2 Fl. *161* *a2* *mf cresc.*

2 Ob. *a2* *mf cresc.*

2 Cl. in B *a2* *mf* *cresc.*

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

Kfg. *mf* *cresc.*

4 Hr. F. *mf* *cresc.*

2 Tr.

4 Ps.

Hirte *mit dir, kö nig, zu strei-ten. Die Bot-schaft ist ei-ne and're zu*

Pk. *mf* *cresc.*

I Vi *mf* *cresc.*

II Vi *mf* *cresc.*

Vie *mf* *cresc.*

Vc. *dim.* *mf* *cresc.*

Kb. *dim.* *mf* *cresc.*

28

166 *a2* *piu mosso* (100)

2 Fl. *f* *b7* *4#*

2 Ob. *f* *b7* *4#*

2 Cl. *f* *b7* *4#*

in B

2 Fg. *f* *b7* *4#*

Kfg. *f* *b7* *4#*

4 Hr. *f* *b7* *4#*

F *f* *b7* *4#*

3 Tr. *f* *b7* *4#*

C *f* *b7* *4#*

4 Ps. *f* *b7* *4#*

1. 2. *f* *b7* *4#*

3. *f* *b7* *4#*

Tb. *mf* *f* *b7* *4#*

piu mosso

Silg. *f* *b7* *4#*

Hirte *f* *b7* *4#*

der mich dein Volk be~rief!

Hast du nicht

piu mosso

Pk. *f* *b7* *4#*

piu mosso

I Vi *f* *b7* *4#*

II *f* *b7* *4#*

Vle *f* *b7* *4#*

Vc. *f* *b7* *4#*

Kb. *f* *b7* *4#*

piu mosso

Handwritten musical score for strings and woodwinds. The score includes staves for Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Trombones. The notation features various notes, rests, and dynamic markings such as 'f' and 'mf'. There are also some performance instructions like '1. f' and '3. 4.'.

Gilg. Mut, mit mir zu Kämp fern? Weidist du dem Streit, weil du

Plk.

Handwritten musical score for piano accompaniment. It consists of multiple staves with complex chordal and melodic lines, including some triplets and slurs.

180

4 Ps. } *fp* *dim.*

Tb *fp* *dim.*

Hirte *mp* Kö — nig, stark bist du! Doch stär-ker wird sich erweisen, was

I *mp* *dim.*

Vi II *mp* *dim.*

Ve *mp* *dim.*

Vc. *fp* *dim.*

Kb *fp* *dim.*

183

2 Hr. F *f* 3.4. *p*

4 Ps. } *mp* *p*

Tb. *mp* *p*

Hirte *mp* A *dim.* Gilgamesch: (trotzig) NU dir Kühn-det. SO sprich!

mp *dim.* *p*

mp *dim.* *p*

mp *dim.* *p*

mp *dim.* *p*

mp *dim.* *p*



S. *pp* A — NU. A — NU. A — NU. A — NU.

A. *pp* (A) (A) (A) (A)

Voll. T. *pp* A — NU. A — NU. A — NU. A — NU.

B. *pp* A — NU. A — NU. A — NU. A — NU.

I. VI. II. *pp*

Vle. *pp*

Vc. *pp*

Kb. *pp*

2 Cl. in B *p*

Fg. *pp*

Hf. *p*

Hirt *alle*
 Star-ker Kö-nig! der du ein großes Volk re-gierst; ru-ruk als Ab-bild leuchtender

I. VI. II. *p*

Vle. 2. Solo *p*

Vc. 1. Solo *mp*

Kb. 1. Solo *mp* *pizz* 1. Solo *arco*

195

2. Cl.
in B

Fg.

Kfg.

2. Tr.

4 Ps.

Hirt

I Vi.

II

Ve

Vc.

Kb.

Sterne auf Er-den erbaust, be-denk, daß das Volk, im es zu bil-den, der

alle
2. Solo
1. Solo
1. Solo
p

34

3 Tr.
C

2 Ps.

Hirte

I

VI

II

Vle

Vc.

Kb.

198

Führung be-darf zu den Quellen seines gött-li-chen Ur-springs; so be-

Tutti *mp*

201

2 Fg.

Hirte

I

VI

II

Vle

Vc.

Kb.

- darf es auch der Lie-be, auf daß es sich meh-re.

2 Fg. ²⁰³

3 Tr. ^c

4 Is. ^{Tb.}

Hirt ^{Wer so sein Volk zu lenken versteht, ist wahrhaft erwürdigt dem}

I VI II Vle Vc. Kb.

3 Tr. ^c

4 Ps. ^{Tb.}

Hirt ^{Volk ein Kö-nig zu sein.}

36

3 Tr. C

209

4 Ps.

Tb.

Hirte

I VI II

Vle

Die Lie-be ist es, die einst U-ruk Zim

pp

p

mf

cresc.

Hirte

I VI II

Vle

213

Sterne er- hebt.

38

1. Ob. *226*

2. Cl. in B

1. Fg.

Hirte

lie-bend be-rüh-ren Pflanzen und Tie-re, vor al-lem den Men-schen, der

I

VI

II

Vle

Vc.

Kb.

div.

1. Ob. *230*

1. Fg.

Hirte

hul-di-gend sein Haupt ihr ehr-für-dig voll neigt.

I

VI

II

Vle

Vc.

Kb.

mf

234

Hirte Die lie-be strahlt auf zu den Ster-

I
VI
II

Vle

Vc.

Kb.

238

Hirte -nen, ihre Leuchte-kraft durch-wär-mend. Die

I
VI
II

Vle

Vc.

Kb.



40

243

2 Fg. *p*

Hirte
lie be be feu ert des Men-schen Herz, auf daß es in Wür-de schla-ge;

Vc. *1. Solo p*

Kb. *p*

1. Fl. *1. mf* *sostenuto*

2 Fg. *mp* *mf* *1. 2.* *mf cresc.*

Kb. *mp* *mf* *cresc.* *sostenuto*

Hirte
und durch al-le von Le-ben erfill-ten Rei-che tönt der Göt-ter

sostenuto

251

2 Fl.

2 Ob.

2 Cl. in B

2 Fg. Kfg.

4 Hr. F

PK.

Hirte

I VI II

Vle

Vc.

Kb.

herr-li-ches Lied! Das al-les ist der Lie-be

mf *f* *p* *mp* *hervor!* *p* *mf* *p* *mf* *f* *p* *mf* *f* *p*



42 255 *cresc.*

2 Cl. in B

2 Fg. kfg.

Hirte

cresc.

selbstlos ver-strömen-der Quell!

cresc.

con espr.

mf dim.

mf dim.

mf dim.

mf dim.

calmo

1. Cl. in B

1. Fg.

mp

p

p

Hirte

calmo

Schenk deinem Volk die Lie-be! Erst wenn die

I VI

II

Vle

Vc.

p

div. p

p

calmo

264 *cresc.* $\text{♩} = \text{♩}$ 43

3 Tr. C

4 Ps.

Tb.

Bck.

PK.

Hirte

Lie-be blüht u-ruk als Stern er glüht!

268

3 Tr. C

4 Ps.

Tb.

alle * Frauen Volk alle Männer

Sopran/Alt

Erst wenn die Lie-be blüht u-ruk als Stern er

Tenor/Bass

Erst wenn die Lie-be blüht u-ruk als

* auch Knaben



44

3 Tr. C

4 Ps.

Tb

Gilgamesch

Frauen

Volk

Männer

Gilg.

I

VI

II

Vle

Vc.

Kb.

277

1. Fg. *p*

Gilg. *Son-nen-wor-fe mir Kün-den, schau' ich geheimnisvoll ei-nen selb-samen Traum:*

I VI
I
Vle
Vc.
Kb.

281

1. Fl.

1. ob *mf*

2. Cl. in B *mf*

2. Fg. *1. p cresc. mf*

Gilg. *Jah sah im Traum die Sterne,*

con espr. cresc. pp pp pp pp pp pp

div. pp



46 285 1. allein

2 Fl. *mf* *mp* 1. 2.

2 Cl. in B *mp* *fp* *mf*

2 Fg. 1. *fp* 2. *p*

Gilg. sie stürzten auf mich her-ab. Ihr Glanz auslich-ter Ferne ver-

cresc. *fp* *mf* *div.* *non trem.*

2 Fl. *p* 289

2 Cl. in B *p*

2 Fg. *p*

Gilg. -losch in des Her-zens Grab. Ich wollte sie he-ben. zu

I VI II Vle Vc. Kb. *p* *mp*

293 47

Gilg. *schwer waren sie mit... bewegen wollt' ich's... ich konnt' es nicht mehr.*

I VI II

296

2 Fg. *1.*

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

4 Ps. j

Tb. *4.*

Gilg. *Da kam ein Hirte ge-gan-gen, schritt durch ein goldenes Tor und stellte*



48
 1. Cl. B
 2. Fg.
 4 Hr. F
 2 Tr. C
 4 B.
 Tb.
 Bilg.

7300 1. allein *mf* *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

ohne Bangen als Stärkster der Star-ken sich vor.

303 1. e.
 1. Tr. C
 Bilg.
 I
 VI
 II
 Vle
 Vc.

piu

piu

Das Konnte der Kö-nig nicht dul-den, um-Klammert den trützi-gen Mann.

piu

piu

piu

piu

4 Hr. F

306

piu f

Gilg.

Doch der starke läßt sich nicht pressen, befreit sich,

Frauen Volk Männer

piu f *hp*

A ——— N U!

Fl. 2 Ob. 2 Cl. in B. 3 Tr. C

309

sfz *ffp*

Gilg.

und wirft wie ein Blitz, der vom Himmel fährt, den verdutzten

F VI II

sfz

© Siae Nr. 24, 26

50

PK. *311* *>fp dim.* *pp cresc. molto* *ff* *3* *^ ^ ^ ^*

Gilg. *3* *>* *3* *>* *3* *3*
 Kö-nig zu Bo-den! In don-nerdem Stürze je-

Sopran *sempre ppp* *A* *NU*

Alt *sempre ppp* *p* *p*

Volk *sempre ppp* *p* *p*

Tenor *sempre ppp* *A* *NU*

Bass *sempre ppp* *p* *p*

4 Hr. F *314* *1.2.* *3.4.* *pp* *3* *3*

PK. *3* *pp* *ff* *^ ^ ^ ^* *pp* *ff* *^ ^ ^ ^* *pp* *ff* *^ ^ ^ ^*

Gilg. *3* *3* *3* *3*
 -dich reißt der König den Hirten mit in den staubigen Sand,

2 Ob. *317*

2 Ob.

2 Fg.

Kfg.

4 Hr. F.

1. Tr. C

4 Ps.

Tb.

Pk.

Gilg.

springt auf, - und mit des lö-wen brüllender Wücht

I VI A

Vle

Vc.

Kb.

52 / 320

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

4 Hr.
F

3 Tr.
C

4 Ps.
TB.

Gilg
stürzt sich der König auf den Wehr-lo-sen Mann,

I
VI
II
Vle
Vc.
Kb.

323

Handwritten musical score for guitar and voice. The score is written on multiple staves. The top system includes a guitar staff with a treble clef and a 2/4 time signature, and a vocal line. The middle system contains two systems of guitar accompaniment, each with a treble and bass clef. The bottom system includes a vocal line with lyrics and a guitar staff. The music features various chords, including triads and dyads, and includes dynamic markings such as "dim." and "f". There are also handwritten annotations like "a2" and "4.".

Gitg.

Drückt ihn fest auf die Erde.



326

1. Fl. 1. allein

2. Fl. 2. allein mp

1. Ob.

2. Cl. in B 1. allein

2. Fg. p

Kfg. p

4 Hr. p

4 Ps. p

Tb. p

Gilg. *Im Traum wohl konnte ich den Hirten bezwingen, doch*

Vc. p

Kb. p

330

1. Fl.

Gilg.

nun? be-zwang deine See-le mein Herz.

I
Vi
II
Vle
Vc.

mp *mp* *div.*

334

1. Ps.

3.4. Ps.

Gilg.

So sei mir Bruder, Hir-te vom feld, den ein Traum mir sand-te,...

1. Solo Vc.

2. Solo Vc.

3.4. Solo Vc.

mp *mf* *p*

mp *mp* *mp*

con espr *am 1. Pult* *2. Solo* *am 2. Pult* *3.4. Solo*



56 338 $\frac{1}{2}$

2 Fg
Kfg. *mp* *cresc.* *mf*

4 Hr
F. *mp* *cresc.* *mf*

3 Tr.
C. *mf* *cresc.* *f*

4 S.
Tb. *mf* *cresc.* *f*

Eilg. *cresc.*
leuch te als Stern mir vo-ran! Zu-sam-men wol len wir wal-ten,

I VI
II Vle *mp* *cresc.* *mf* *cresc.*

Vc.
Cb. *mp* *cresc.*

2 Fg
Kfg.

341

4 Hr.
F

3 Tr.
C

4 Ps.
Tb.

Gilg

des Volkes Geschick ge- stalten, (Dem Volke zugewandt) Ihr seid die Sterne, die mich bedrängen,



345

1. Fl. 1. *p cresc.* *f*

1. Ob. 1. *p cresc.* *f*

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

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

4. Hr. F. 3. *p cresc.* *mf* *cresc.*

Pk.

Eilg. *3*
ich lösdte sie aus!

I. Vi. *pp* *cresc.* *non tremolo* *cresc.*

II. *cresc.* *f*

Vle. *cresc.* *f*

Vc. *div.* *cresc.* *f*

Kb. *cresc.* *f* *p*

348

Handwritten musical score for the first system. It includes a piano staff with notes and dynamics (p, f) and a bass staff with notes and dynamics (f). The system is divided into four measures.

1. 2. hervor!

Handwritten musical score for the second system. It includes a piano staff with notes and dynamics (f) and a bass staff with notes and dynamics (p). The system is divided into four measures.

Gilg.

Num sollen sie hel-ter denn je erstrahlen. Eudis sag ich:

Handwritten musical score for the third system. It features a vocal line for Gilg with lyrics and a piano/bass accompaniment. The system is divided into four measures.

Handwritten musical score for the fourth system. It includes a piano staff with notes and dynamics (f) and a bass staff with notes and dynamics (f). The system is divided into four measures.



60 *animato*
 2 Fg. *poco*
 Kfg.
 Bilg. *animato*
 Frei soll ihr sein! Des Volkes Stamm soll bli- hen, das lie- ben
 I. VI. *animato*
 II. *poco*
 Vle. *Div.*
 Vc. *poco*
 Kb. *Div. zuss.*

355
 2 Fg.
 Kfg.
 1. Tr. C
 3 Ps.
 4. Ps.
 Tb.

Bilg. *p cresc.*
 neu er- gli- hen! Il- ruk leuchte hell und klar wie ein lie- bes-
 I. VI. *div.*
 II. *div.*
 Vle. *div.*
 Vc. *div.*
 Kb. *div.*
f *zuss.* *p*

2. Fl. *359* 1. 2. *p cresc.* *mf cresc.* *f*

1. Ob. *1. allein* *p cresc.*

2. Cl. in B *cresc.*

2 Fg. *42* *p cresc.* *f*

Klg.

4 Hr. F

3 Tr. C

4 Ps. *p* *p cresc.* *f*

Tb. *4.* *4.* *f*

Gilg. *f*

S. *f* - son- nen- strahl! *f* Frei *f* sind wir! Frei!

A. *f* *f* *f*

Volk T. *f* *f* *f*

B. *f* *f* *f* Frei sind wir! Frei!

I *p cresc.*

VI *p cresc.*

II *p cresc.*

VI ϵ *p cresc.*

Vc. *p cresc.*

VB *p cresc.*

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62 362

2 Fl. a^2

Ob. a^2

2 Cl. in Bb

2 Fg. a^2

Kfg.

4 Hr. f

3 Tr. C

4 Bs.

Tb.

S. mf

A. mf

Valk. mf

T. mf

B. mf

I. mf

Vi. mf

Vc. mf

Kb. mf

Des Volkes Stamm soll blühen, das Lieben

Des Volkes Stamm soll blühen, das Lieben

Des Volkes Stamm soll blühen, das Lieben

Musical score system 1, measures 1-4. It features a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in measure 3. Dynamics include *f*, *pp*, and *cresc.*

Musical score system 2, measures 5-8. This system includes a piano solo with triplets and sixteenth notes. The vocal line continues with lyrics. Dynamics include *f*, *pp*, and *cresc.*

Musical score system 3, measures 9-12. This system contains the vocal line with German lyrics: "neu er — glü — hen! fül — ruk Leuchte hell und klar". The piano accompaniment provides harmonic support. Dynamics include *f*, *pp*, and *cresc.*

Musical score system 4, measures 13-16. This system features a piano solo with a *cresc.* marking. The vocal line continues with lyrics: "neu er — glü — hen! fül — ruk Leuch — te". Dynamics include *f*, *pp*, and *cresc.*

64
 2 Fl.
 1. Ob.
 1. Cl.
 in B.
 2 Fg.
 4 Hr.
 F.
 3 Tr.
 C.
 4 Ps.
 Tb.
 Pk.
 Knaben
 5.
 A. Volk.
 T.
 B.
 I
 VI
 II
 Vle
 Vc.
 Kb.

370

1. allein

1. 2.

2. f

1. f

3.

wie ein Lie-bes-Son-nen-strahl! Feu- rig flam- me

Feu- rig lod- re er em- por, flam- me

wie ein Lie-bes-Son-nen-strahl! Feu- rig flam-

374

02

Handwritten musical score for the first system. It features a piano accompaniment on the left and vocal lines on the right. The piano part includes a complex rhythmic pattern with a 'pizz' (pizzicato) marking. The vocal part has a melodic line with a 'pizz' marking and a fermata. The system is marked with '02' and '374'.

Handwritten musical score for the second system. It continues the piano and vocal parts from the first system. The piano part has a 'pizz' marking and a rhythmic pattern. The vocal part has a melodic line with a 'pizz' marking. The system is marked with '02' and '374'.

Handwritten musical score for the third system. It includes lyrics for the vocal parts: "me: NU!", "lauf im Frei- heitschor:", and "me: NU!". The piano part has a 'pizz' marking and a rhythmic pattern. The system is marked with '02' and '374'.

Handwritten musical score for the fourth system. It continues the piano and vocal parts from the third system. The piano part has a 'pizz' marking and a rhythmic pattern. The vocal part has a melodic line with a 'pizz' marking. The system is marked with '02' and '374'.



377

Handwritten musical score for a piece numbered 377. The score consists of 11 systems of staves. The first system includes a treble clef staff with notes and accidentals, and a bass clef staff with notes. The second system has a treble clef staff with notes and a bass clef staff with notes. The third system has a treble clef staff with notes and a bass clef staff with notes. The fourth system has a treble clef staff with notes and a bass clef staff with notes. The fifth system has a treble clef staff with notes and a bass clef staff with notes. The sixth system has a treble clef staff with notes and a bass clef staff with notes. The seventh system has a treble clef staff with notes and a bass clef staff with notes. The eighth system has a treble clef staff with notes and a bass clef staff with notes. The ninth system has a treble clef staff with notes and a bass clef staff with notes. The tenth system has a treble clef staff with notes and a bass clef staff with notes. The eleventh system has a treble clef staff with notes and a bass clef staff with notes.

2.3.

2.

A — NU!

sandte uns den Mann,

durch des Her-zens

A — NU!

lös-te frei der Knechtschaft Bann;

Handwritten musical score for a choir and piano. The score is written on multiple staves. The top system includes a vocal line with lyrics "Heil dem Kö-nig," and piano accompaniment. The middle system includes a vocal line with lyrics "Heil dem Kö-nig," and piano accompaniment. The bottom system includes a vocal line with lyrics "Heil dem Kö-nig," and piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).



383

Handwritten musical score for the first system, including piano and bass staves with various musical notations and accidentals.

Handwritten musical score for the second system, including piano and bass staves with various musical notations and accidentals.

Handwritten musical score for the third system, including piano and bass staves with lyrics: *der sich be-zwang durch des Hir-ten Her-zens-Drang.*

Handwritten musical score for the fourth system, including piano and bass staves with musical notations and accidentals.

Handwritten musical score for a symphony orchestra. The score is arranged in systems for various instruments. At the top right, there are handwritten notes: a_2 , b_2 , c_2 , and d_2 , each with an accent (^) above it. The instruments listed on the left are:

- 2 Fl.
- 2 Ob.
- 2 Cl. in B
- 2 Fg.
- Kfg.
- 4 Hr. F
- 3 Tr. C
- 4 Ps.
- Tb.
- I VI
- II
- Vle
- Vc.
- Kb.

The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. There are several instances of triplets (marked with '3') and slurs. The bottom left corner features a logo and the text: "Star Nr. 11, 28 Systeme ©".

2 Fl.

2 Ob.

2 Cl. mB.

2 Fg.

Hf.

4 Hr. F.

3 Tr. C.

4 Ps. Tb.

Pk.

I Vi.

II Vi.

Vle.

Vc.

Kb.

The image shows a handwritten musical score for guitar, organized into 12 systems of staves. The score is written in a key signature of one flat (B-flat) and a 4/2 time signature. The notation is dense and includes many accidentals and dynamic markings. The score is divided into three measures per system. The first measure of the first system starts with a treble clef and a 4/2 time signature. The notation includes various note values, rests, and chords. The score is written in a style that is characteristic of a working draft or a composer's sketch. The page number '394' is written in the top left corner, and '71' is written in the top right corner. The score is written on a grid of lines, and the notation is clear and legible.

Handwritten musical score for a multi-instrument ensemble, starting at measure 397. The score is written on 18 staves, organized into three systems of six staves each. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *mf*, *piu*, and *f*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is heavily annotated with performance directions like accents (>) and slurs. The key signature is G major, indicated by two sharps (F# and C#). The score concludes with a double bar line at the end of the final system.

This is a handwritten musical score for guitar, consisting of approximately 12 staves. The score is divided into two systems, each containing six staves. The notation includes complex chordal textures with many notes per string, often indicated by 'x' marks above the notes. Melodic lines are interspersed throughout, with some featuring slurs and accents. Dynamic markings such as 'pizz' (pizzicato) and 'pizzf' (pizzicato forte) are used to indicate specific playing techniques. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a fluid, expressive style characteristic of handwritten musical notation.



The image shows a handwritten musical score for a multi-instrument ensemble, likely a piano and strings. The score is divided into two systems. The first system includes a piano part with a melodic line and a string section with various textures. The second system features a piano part with a dense, rhythmic texture and a string section with sustained notes. The score includes dynamic markings such as "cresc." and "cresc." and various musical notations like slurs, accents, and articulation marks.

System 1:

- Piano:** Melodic line in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The left hand provides harmonic support with chords and single notes.
- Strings:** Multiple staves with various textures, including sustained notes and chords. Dynamic markings "cresc." are present.

System 2:

- Piano:** Dense, rhythmic texture in the right hand, featuring sixteenth-note patterns and chords. The left hand continues with harmonic support.
- Strings:** Sustained notes and chords, with dynamic markings "cresc." indicating a gradual increase in volume.

The image displays a handwritten musical score for guitar and piano, page 75. The score is organized into several systems of staves. The top system features a guitar staff with a complex melodic line, followed by a piano accompaniment. The middle system shows a piano solo with intricate fingerings and dynamics. The bottom system includes a guitar staff with a dense, textured accompaniment and a piano accompaniment. The score contains various musical notations, including chords, scales, and dynamic markings such as 'pizz' and 'puff'. The handwriting is clear and detailed, with many annotations and markings throughout the piece.



This page contains a handwritten musical score for piano, consisting of approximately 12 systems of staves. The notation is dense and includes various musical elements:

- Staff 1:** Treble clef, starting with a treble clef sign and the number '404'. It contains a series of chords and arpeggiated figures.
- Staff 2:** Treble clef, continuing the melodic and harmonic lines from the first staff.
- Staff 3:** Treble clef, featuring a prominent arpeggiated passage with a 'pizz' (pizzicato) marking.
- Staff 4:** Bass clef, providing a harmonic accompaniment with chords and some melodic fragments.
- Staff 5:** Bass clef, continuing the accompaniment.
- Staff 6:** Treble clef, showing a complex chordal structure with some overlapping notes.
- Staff 7:** Treble clef, featuring a melodic line with a 'pizz' marking.
- Staff 8:** Bass clef, with a complex rhythmic and harmonic accompaniment.
- Staff 9:** Bass clef, continuing the accompaniment.
- Staff 10:** Treble clef, with a melodic line that includes some rests and dynamic markings.
- Staff 11:** Treble clef, continuing the melodic line.
- Staff 12:** Treble clef, ending with a melodic phrase marked 'dim.' (diminuendo).
- Staff 13:** Bass clef, ending with a melodic phrase marked 'dim.' (diminuendo).

The score is characterized by frequent use of dynamic markings such as 'p' (piano), 'pizz' (pizzicato), and 'dim.' (diminuendo). The notation includes many accidentals (sharps and naturals) and complex rhythmic patterns, suggesting a technically demanding piece.

2 Fl.

4 Ps.

Sopr. Mädchen und Fräulein Alt

Harfe

I Vi II Vle Vc. Kb.

413

2. Fl.

1. Fg.

1. Hr.
F

S.
Mädchen
Frauen

A.

Harfe

1. Vi

2. Vi

Vle

Vc.

Kb.

425

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

1. Tr. C

3 Ps.

S.

A. Cl.

F.

B.

Hr.

V.

V.

Vle.

Vc.

Kb.

1. Cl. *p* *cresc.*

2. *p* *cresc.*

1. Tr. *p* *cresc.*

1. *p* *cresc.*

2.3. *p* *cresc.*

cresc.

rau-be der Son-ne sen-gen-der Strahl! *p*

Nur mil-de leuch-te

cresc.

p cresc.

cresc.

cresc.

431

Handwritten musical score for a piece, page 81. The score includes vocal lines and piano accompaniment. The vocal line has lyrics in German: "bau-schend hö-re der Ster-ne blü- hen- der Schön-heit er- wecken- der Kraft!". The piano part features various textures including triplets, crescendos, and decrescendos. The score is written in a key with one sharp (F#) and a 2/4 time signature.

4 Ps.



437

Fl.

Ob.

Cl.
in B

Fg.

4
Hr.
F

5
Mädch.
u.
Frauen

A.

Hr.

I

VI

II

Vle

Vc.

Kb

Handwritten musical score for orchestra and voices, measures 437-441. The score includes parts for Flute, Oboe, Clarinet in B, Bassoon, Horns, Trumpets, Trombones, Violins, Violas, Cellos, and Double Basses. It also features vocal parts for "Mädchen u. Frauen" and "A.". The music is in 3/4 time and includes dynamic markings such as *p*, *mp*, and *mf*. The vocal line includes the lyrics: "zart er-tö-ue Him-mels-ge-sang, frucht-bar em-". The instrumental parts feature various rhythmic patterns, including triplets and slurs.

443

2 Fl.

2 Ob.

2 Cl. in B

Fg.

Kfg.

4 Hr.

S.

Mädchen u. Frauen A.

Hr.

I VI II

Vle.

Vc.

Kb.

mp

1.

1.2.

p

mf = dim.

p

2.

4.

frucht-bar em-pfan-ge des Mon-des Schein,

Wenn nächstens im

-plan-ge des Mon des Schein,

Wenn nächstens im

cresc.

dim.

215. 3

div.

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448

Fl.

Ob.

Cl. in B

Fg. Kfg.

4 Hr. F.

S.

A.

Hrf.

I VI II

Vie

Vc.

Kb.

p *mf* *1.* *3*

Schlaf der Liebe Glu'n wie Lo-tos blüht.

Schlaf der Liebe Glu-ken wie Lo-tos blüht.

454

The musical score is written on ten systems of staves. The first system includes a piano part with two staves and a violin/cello part with two staves. The piano part begins with a dynamic marking of *p* and features a melodic line with a slur and an accent (>). The violin/cello part also starts with *p* and has a similar melodic line. The second system continues the piano part with first and second endings, marked '1.' and '2.', and includes a dynamic marking of *mp*. The violin/cello part has a first ending marked '1.' and a dynamic marking of *mf*. The third system shows the piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The fourth system features a piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The fifth system shows the piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The sixth system features a piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The seventh system shows the piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The eighth system features a piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The ninth system shows the piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*. The tenth system features a piano part with a dynamic marking of *p* and a slur. The violin/cello part has a dynamic marking of *mf*.

B♭ 460

accel.

piu mosso

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

Tenor
Männer
Bass

I
VI

Musical score for woodwinds: 2 Flutes, 2 Oboes, 2 Clarinets in B, and 2 Bassoons. The score includes dynamic markings like *cresc.* and *f*, and tempo markings *accel.* and *piu mosso*. It features complex rhythmic patterns with triplets and slurs.

Musical score for Horns: 4 Horns in F. The score includes dynamic markings like *f* and *sf*, and tempo markings *accel.* and *piu mosso*. It features complex rhythmic patterns with triplets and slurs.

Vocal score for Tenor, Men, and Bass. The lyrics are: "Doch in Tiefen dunkler Wälder haust Chimba". The score includes dynamic markings like *f* and *sf*, and tempo markings *accel.* and *piu mosso*.

Musical score for strings: Violins I and VI, Divisi Violins, and Divisi Cellos/Double Basses. The score includes dynamic markings like *cresc.* and *f*, and tempo markings *accel.* and *piu mosso*. It features complex rhythmic patterns with triplets and slurs.

Empty musical staves at the bottom of the page, with tempo markings *accel.* and *piu mosso* still visible at the beginning.

2 Fl.
2 Ob.
2 Cl.
in B

2 Fg.
Kfg.

1. Tr.
C

3 Ps.

PK.

T.
Männer

E.

~ ba - ba, ei - nes Rie - sen Ge - stalt. Chum -
Rie - sen Ge - stalt Chumba - ba,

I
VI
II
Vle
Vc.
Kb.

88 468

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. F.

Tr. c

3 Ps.

S.

A. Volik

T.

B.

PK.

I. Vi.

II. Vi.

Vle.

Vc.

Kb.

1. 2. a2 > > > >

1. f > > > >

1. 2. a2 f > > > >

a2 > mf > cresc. f >

a2 1. mf 2. mf 4. mf > > > >

mf cresc. mf cresc. f > > > >

chum - ba - ba steigt

chumba - ba steigt

- ba - ba Chum - ba - ba steigt auf aus fins - te - rem Grund, die

chumba - ba steigt auf aus fins - te - rem Grund, die Son - ne zu rei - ßen in

> sempre > > > >

mf mf cresc. mf cresc. f > > > >

mf cresc. mf cresc. f > > > >

473

2 Fl. *b^b*

2 Ob. *b^b*

2 Cl. in B *b^b*

2 Fg. *a²*

Kfg.

4 Hr. *b^b* *3.^{ma}* *cresc.*

F.

1. Tr. C *b^b*

3 Ps. *b^b*

S. *b^b*

A. Volk *b^b*

T. *b^b*

B. *b^b*

PK. *b^b*

I Vi

II Vi

Vc. *b^b*

Kb. *b^b*

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2 Fl. *piu f*

2 Ob. *piu f*

2 Cl. in B *piu f*

2 Fg. *piu f*

Kfg. *piu f*

4 Hr. F *piu f*

2 Tr. *piu f*

3 Ps *piu f*

S. *pp*

A. Volk

T. *pp*

B. *pp*

Tod!

Du Ver-der-ber, Ver-we-ser,

PK. *piu f*

I Vi *pp*

II Vi *pp*

Vle. *pp*

Vc. *pp*

Kb. *pp*

480

2 Fl. *div.*

2 Ob.

2 Cl. in B

2 Fg. / Kfg.

4 Hr. / F.

2 Tr. C

3 Ps.

S. *p* licht lo ser, dunk ler, schwarz zer ty-

A. *p*

Volk

T. *p* licht lo ser, dunk ler, schwarz zer ty-

B. *p*

PK.

I. *p*

Vi I

Vi II

Vle *p* *non tremolo*

Vc. *p*

Kb *p*

92 483 a2

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

3 Tr. C
3 Ps.

S.
A.
VolK
T.
B.
Pk.

rann! Ver - dürst des Men - schen Son - nen - stamm.
rann! Ver - dürst des Men - schen Son - nen - stamm.

piuf *dim.*

I
VI
II
Vle
Va.
Kb.

dim.
dim.
dim.
f dim.

allarg.

*MENO MOSSO
(sostenuto)*

486

1. Ob.

2. Cl.
in B

2. Fg.

1. Hr.
F

S.
A.
Volk
T.
B.

Hrf.

PK.

I
Vi.
II

Vle

Vc.

Musical score for vocal and instrumental parts. Includes lyrics: "Doch still! ... und schweigt! ... Hordit ... und schaut...".

Dynamic markings: *p*, *pp*, *mp*, *p*, *p*.

Tempo markings: *allarg.*, *MENO MOSSO (sostenuto)*.

allarg.

allarg.

*MENO MOSSO
(sostenuto)*

allarg.

allarg.

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2 Fl. ²⁹⁰ *a 2* *mf*

2 Ob. *1.* *mf*

2 Cl. in B

2 Fg.

1 Hr. F *mf*

S. *mf*

A. Volk *mf*

T. *mf*

B. *mf*

... und schaut... Vom Him-mels-ge-wöl-be mit

Hr. *mf*

Grosse Hornel *pp* *poco a poco cresc.*

PK.

I. *mf*

VI. *mf*

II. *mf*

Vle. *mf*

Vc. *mf*

494

2 Fl. *cresc.* *sempre*

2 Ob. *cresc.* 1. 2.

2 Cl. in B

2 Fg. *mf* *sempre*

4 Hr. F. *cresc.* 1. 3. 4.

5. A. Volk T. B. *f*
don — nem — dem Schritt: Mar — duk schrei — tet

Gr. Tr. *f dim.*

Pk. *mf* *f*

I VI *sempre*

II *sempre*

Vle *f sempre*

Vc. *f sempre*

Kb. *f sempre*

496

2 Fl. *sempre*

2 Ob. 1. *f*

2 Cl. 1. 2. *f*

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

4 Hr. +

S. *f* ins Men — schen — ge — schick. *mf* Aus Weh-Not-Kla-ge,

A. *f* ins Men — schen — ge — schick. *mf* Aus Weh-Not-Kla-ge,

Volk T. *f* ins Men — schen — ge — schick. *mf* Aus Weh-Not-Kla-ge,

B. *f* ins Men — schen — ge — schick. *mf* Aus Weh-Not-Kla-ge,

Gr.Tr. *p dim.* *pp*

Pk.

I *mp*

VI *mp*

II *mp*

Vle *mp*

Vc. *mp*

Kb. *mp*

498

2 Fl. $\frac{3}{4}$ $\frac{3}{4}$ 500 $\frac{3}{4}$ $\frac{3}{4}$ *mf*

2 Ob. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ *mf*

2 Cl. in B $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

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

Hr. F. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

S. *mp* To — ten — traum *f* *mf*

A. *mp* *f* *mf*

Volk *mp* *f* *mf*

T. *mp* *f* *mf*

B. *mp* To — ten — traum *f* *mf*

weckt uns ein Engel! Schaut sei-nen

Bedien $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

1. Solo-Violine *mp* *mf* 1. Solo-3. VI. *mf*

I. Vi. *dim.* *p* *mf*

II. Vi. *dim.* *p* *mf*

Vle *dim.* *p* *mf*

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

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

98 50² 1. #! =

2 Fl. 2. m/

2 Ob. 2. m/

4 Hr. 3. > f

3 Tr.c. 1. 2. 3. 1. 2. 3. alle 3

3 Ps mf

S. Säim!

A. Säim!

Volk T. Säim!

Kedisen (mit Schwamm schlägeln tremolo) (ausschwingen lassen...)

1. Solo Violine f dim. cresc.

I Vi f dim. cresc.

II Vi f dim. cresc.

Vle. f dim.

Vc. p

Kb. p

504

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.

F.

3 Tr. C

3 Ps.

Tb.

Marduk

Hrf.

I

VI

A

Vle

Vc.

Kb.

1. 2.

1.

2.

1. 2.

3.

1. 2.

3. 4.

1.

3. 4.

Marduk:

Gestählt in Son-nen-geis-tes

mf cresc.

mp

mf

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100

506

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

3 Ps.
Tb.

Marduk

Fei-er-brand zie-her brül-der-licke mit Axt und Schwert zum Dunkelgrund! Im Wal-de

Hr.

I
VI
II

Vle.

Vc.

Kb.

The musical score is handwritten and consists of several staves. At the top left, the number '100' is written. Below it, the instrument parts are listed: 2 Fl., 2 Ob., 2 Cl. in B, 2 Fg., 4 Hr. F, 3 Ps. Tb., and a voice part for 'Marduk'. The score begins with a treble clef and a key signature of one flat. The music is written in a 2/4 time signature. The score is divided into measures, with various musical notations such as notes, rests, and dynamics (p, mf, mp, con espr.). The voice part has lyrics written below the notes. The score is divided into measures, with various musical notations such as notes, rests, and dynamics (p, mf, mp, con espr.).

509

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

4 Hr.
F

3 Tr.
C

3 Ps.
Tb.

Marduk
ze-tern fällt, daß Licht ich spen-de, den Pfad euch sen

Hr.

3 Vi.
II

Vle.

Vc.
Cb.

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102 512 *a2*

2 Fl. *piu f*

2 Ob. *piu f*

2 Cl. in B *piu f*

2 Fg. *a2* *piu f*

4 Hr. *piu f*

3 Tr. C *piu f*

3 Ps. *piu f*

Tb. *piu f*

Marduk - de!

I Vi *piu f*

II Vi *piu f*

Vle *piu f*

Vc. *piu f*

Kb. *piu f*

514

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Fg.

4 Hr.

3 Tr.

3 Ps.

Tb.

Marduk

zu Wal—des Tie—fen haust Chum

I

VI

II

Vle.

Vc.

Kb.

f

mf

dim.

pp

2.

mf

mf

mf

mf

mf

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104 519

2. Ob.
2. Cl.
2. Fg.
Hr.
4 Hr.
F.

Marduk

- ba — ba: Das Haupt vom Rumpf ihm trennt! Sein Brül — len ist

I
VI
II
Vle
Vc.
Kb.

4 Hr.
1. Tr. c

Marduk

Sint — lut, feu — er sein Ra — chen, sein

I
VI
II
Vle
Vc.
Kb.

1. Ob. *mf* *cresc.* *ff*

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

2 Fg. *cresc.* *ff*

Kfg. *cresc.* *ff*

4 Hr. F. *cresc.* *ff*

1. Tr. in C *f*

3 Ps.

Tb.

Marionette *mf* *cresc.* *ff*

Hau—chen der Tod! — Dodi Tod, — u — ber-wilt — der ihr

I. Vi *cresc.* *ff*

II. Vi *cresc.* *ff*

Vle *cresc.* *ff*

Vc. *cresc.* *ff*

Kb. *cresc.* *ff*



106 530

Handwritten musical score for a symphony orchestra, featuring various instruments and a conductor's part. The score is written in a single system with multiple staves.

Instruments and Parts:

- 2 Fl. (Flutes)
- 2 Ob. (Oboes)
- 2 Cl. in B (Clarinets in B)
- 2 Fg. (Fagotti)
- 4 Hr. (Horns)
- 3 Tr. C (Trumpets in C)
- 3 Ps. (Trumpets in D)
- Tb. (Tuba)
- Pk. (Percussion)
- Mand. (Mandolin)
- I, VI, II (Violins I, Violins VI, Violins II)
- Vle. (Viola)
- Vc. (Violoncello)
- Kb. (Kontrabaß)

Tempo and Performance Markings:

- allarg.* (allargando) is written above the Flute and Horn parts.
- ossia:* (ossia) is written above the Mandolin part.
- seid!* (seid!) is written below the Mandolin part.

Other Notations:

- Handwritten notes like "a2", "a2.", and "a2." are present above the Flute and Fagotto staves.
- Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used.
- Accents and slurs are used throughout the score.

534 *ritempo* 2. Flöte muta in piccolo

1. Hr. *fp*

Hr. *mf*

ritempo

Marduk

Ein Bo — te der Göt — ter gibt euch den Rat:

2. Fl. *mf*

Marduk

Ge — mein — sam nur ge — lingt die

I VI *con espr.*

Vle *mf*

Vc. *mf*

1. Fl. *p*

2. Fg. *mf*

Marduk

Tat!

(Die Erzenglerscheinung entzieht sich den Blicken aller.)

cresc.

I VI *p*

II *p*

Vle *p*

Vc. *con espr.* *mf*

Kb. *mf*

cresc.

cresc.

cresc.

108 *molto con espr.*

1. Fl. piccolo *543* *f* *p* *piccolo muta in 2. Flöte*

1. Ob. *f* *p*

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

2. Fg. *f* *p*

Kfg. *f* *p*

4 Hr. F *molto con espr. 1.* *f* *p* *poco a poco*

S. *pp* Von lich-ten Hö-heren tön-te des

A. *pp* Von lich-ten Hö-heren

Volk T. *pp* Von lich-ten

B. *pp* Von lich-ten

Pk. *molto con espr.* *p* *pp*

I. *f* *p* *pp*

Vi. *f* *p* *pp*

II. *f* *p* *pp*

Vle. *f* *p* *pp*

Vc. *f* *p* *pp*

Kb. *f* *p* *pp*

molto con espr.

547

1. Fl.

1. Ob.

2. Cl. in B

2. Fg.

3. Tr. c

3. Ps.

S.

A.

Volk

T.

B.

Hr.

PK.

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1. *p cresc.*

2. *p cresc.*

3. *p cresc.*

1. *p cresc.*

2.3. *p cresc.*

3. *p cresc.*

cresc.

Hört der erzenen Stimme gewaltigen Wider-

En-gels Ge-sang.

tön-te des En-gels Ge-sang. Hört der erzenen Stim-me ge-wal-ti-gen

Hö-rien tön-te des En-gels Ge-sang.

Von lich-ten Hö-rien tön-te des En-gels Ge-sang. Hört

poco a poco cresc.

poco a poco cresc.

poco cresc.

p cresc.

p cresc.

p cresc.

cresc.

1.

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

Handwritten musical notation for woodwinds. Flute (1. Fl.) and Oboe (2. Ob.) play a melodic line starting with a forte (f) dynamic. Clarinet in B (2. Cl. in B) and Bassoon (2. Fg.) provide harmonic support. Bassoon (Kfg.) has a lower part. Dynamics include f and mf.

4 Hr.
F

Handwritten musical notation for four horns (4 Hr.). Horns F (F) play a rhythmic pattern. Dynamics include f and mf.

3 Tr.
C

Handwritten musical notation for three trumpets (3 Tr. C). Dynamics include mf and f.

3 Ps.
+
Tb.

Handwritten musical notation for three tubas (3 Ps.) and trombones (+ Tb.). Dynamics include f and mf.

S.
A. Volk
T.
B.

Vocal staves with lyrics. Soprano (S.) and Alto (A.) sing: "Klang! Hört der Stimme Klang!". Tenor (T.) and Bass (B.) sing: "Klang! der Stimme Wi—der-Klang!". Dynamics include f.

Becken
Pk.

Handwritten musical notation for cymbals (Becken) and snare drum (Pk.). Includes markings like *molto cresc.*, *piu*, and *p cresc.*

I
Vi
II
Vle
Vc.
Kvb.

Handwritten musical notation for string section: Violins I (I Vi), Violins II (II Vi), Viola (Vle), Violoncello (Vc.), and Double Bass (Kvb.). Dynamics include f and mf.

2 Fl. *1. 2.*

2 Ob. *1. 2.*

2 Cl. in B

2 Fg.

Kfg.

4 Hr. *1. 2.*

7

3 Tr. C

pizz.

3 Ps. + Tb.

pizz.

S.

A. Volk

T.

B.

Ein Bo — te der Göt — ter gibt euch den

Bck.

PK.

pizz.

I VI

II VI

Vle

Vc.

Kb.

cresc.

pizz.

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

4 Hr.
T

3 Tr.
C

3 Ps.
+ Tb.

S
A
Volk
T.
B.

Rat:
Rat:
Gemeinsam nur gelingt die Tat!

Bck.
PK.

I Vi
II Vi
Vle
Vc.
Kb.

2 Fl. *dim.*

2 Ob. *dim.* 2. Oboe muta in F.H.

2 Cl. *dim.*

2 Fg. *dim.*

Kfg.

4 Hr. *f* *dim.* 4. b̄ b̄ b̄ b̄

3 Tr. *dim.*

3 Pos. *f* *dim.* 3. b̄ b̄ b̄ b̄

Tb.

S. *ba*

A. *ba*

Volk *ba*

T. *ba*

B. *ba*

Gemeinsam nur gelingt die Tat!

I. *dim.*

II. *dim.*

Vie. *dim.*

Vc. *dim.*

Kb. *dim.*

114

1. Solo

1. Fg. *mp*

2. Fg. *ppp*

Kfg. *ppp*

2. Ps. *p*

3. Ps. *p*

Hirte *p* Als

I Vi *dim.* *morendo*

II *dim.* *morendo*

Vle *dim.* *morendo*

Vc. *dim.* *morendo*

Kb. *dim.* *morendo*

Hirte 572

Hir-te leb-te ich hei-ter und fröh-lich auf Ber-ges Häh-n, in des

Hirte 576

Ta-les Tie-fen, auf Wie-sen, in Wäl-dern, am sprü-deln-den Bach in des

Hirte 581

Blu-men-mee-res duif-ten-der Pracht. Dem Tag die Son-ne lacht.

1. Fg. *1. Solo* *mp*

585

E.H.

1. Fg. *mf*

2. Fg. *dim.*

Kfg.

3 Ps. *2 Ps.*

Hirte *Um meine Höhle schlüch still der*

2 Kb. *2 Soli*

591

E.H. *Solo*

2 cl. in B *mp*

2 Fg. *2. p*

Kfg.

3 Ps. *p*

Hirte *Wo ~ we sprang froh die Gazel - le zum er - fri - schen - den Quell.*

Ve. *pizz.*

Vc. *arco*

Kb. *2 Soli*

416 595

E.H. muta in 2. Oboe

E.H.

2. Cl. in B

2. Fg.

Hirte
Und ward es dunkel, sah ich die Sterne am Nachtliden

Vle

Vc.

2. Fl.

2. Cl. in B

1. Fg.

Hirte
Zeit.

Vle

Vc.

602

2 Fl. *p*

2 Cl. in B

2 Fg. 1. 2. *p*

Hirte *p*

Wie lich-te To-re sie strah-len in des Him-mels 211-

606

2 Fl. *mf*

1. Ob.

2. Ob.

2 Cl. in B *mf*

2 Fg. *cresc.*

3 Ps.

Tb. *mf*

Hirte

- end-li-chen Raum.

I

Vi

II

Vie

Vc. *div.*

Kb. *div.*

cresc.

Handwritten musical score for a symphony orchestra, page 118. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns, 3 Trumpets, 3 Trombones, Percussion, and Cymbals, and a Harp. The music features complex rhythmic patterns, dynamic markings such as "cresc.", "pizz.", and "ff", and various articulations. A handwritten instruction "ausschwingen lassen!" is present near the percussion staff.

612 ¹²

The musical score is written on multiple staves, featuring a variety of musical notations and dynamics. It includes notes, rests, and slurs. Dynamics such as *Dim.*, *mp*, and *p* are clearly marked. A *1. Solo* instruction is present above a specific melodic line. The score is organized into measures, with some measures containing complex rhythmic patterns or chords. The overall style is characteristic of a handwritten manuscript for a piece of music.



Calando

1. Fl. *6/5* *1. Solo* *p* *mf*

1. Cl. *pp* *mf*

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

4 Hr. *p* *mf* *pp*

3 Ps. *pp*

Tb.

calando

Hr. *p* *mf* *pp*

lauscht dem Traum: Die Ferne er-Klang Wie Got-tes-ge-

I VI *p* *mf* *pp*

Ve *p*

Vc. *p*

Kb.

calando

6ig

2 Fl. 1. 2. *mp*

1. Ob. *p*

1. Cl. in B *p*

2 Fg.

3 Ps. *pp*

Hirte
-sang so her-zens-bang, so wundersam schön wie

I *p* *mp*

VI *p* *mp*

II

Vle *mp*

Vc. *mp*

Detailed description of the musical score: The score is for a chamber ensemble and a vocal soloist. It consists of 12 staves. The top five staves are for woodwinds: 2 Flutes (1st and 2nd), 1 Oboe, 1 Clarinet in B-flat, and 2 Bassoons. The next three staves are for strings: 3 Violins, 3 Violas, and 2 Cellos. The vocal part is for a soloist (Hirte) with lyrics in German. The music is in 4/4 time and features various dynamics such as *pp*, *p*, and *mp*. There are first and second endings indicated for the flute and oboe parts. The score ends with a double bar line and repeat slashes.

623

2. Fl. *1. 2.* *mf* *p* *voran*
2. Flöte muta in piccolo

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

2. Hr. *mf* *p* *1. 2.* *voran*

Hrte *mf* *p* *voran*
ster-nen-me-lo-dei im Mon-den-schein.

I *p*

Vi *mf* *p*

Vle *mf* *p*

Vc. *m-* *f.* *voran*

627

2. Hr. *mf*

1. Tr. *mf*

I *mf* *pin*

Vi *mf*

II *mf*

632

1. Fl.

2. Ob.

2. Cl. in B

2. Fg.

Kfg.

4 Hr. F.

3 Tr. C

3 Ps.

Tb.

PK. gr. Tr.

Hirt

I

Vi I

Vi II

Vc

Vc

Kb.

Stieg auf am Morgen der Sonnenball, da brauste laut das Welt-ten

124

1. Fl.

piccolo

2. Ob.

2. Cl.
in B

2. Fg.

4
Hr.
F

2. Tr.
C

Hrte

Pk.

gr. Tr.

I
Vi

II

Vie

Vc.

Kib.

Handwritten musical score for orchestra and strings, measures 124-127. The score includes parts for Flute, Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Harp, Percussion, and Strings. The music is in 2/4 time and features various dynamics and articulations.

Measure 124: Flute (636), Piccolo, Oboe (1., 2.), Clarinet (in B), Bassoon (1., 1. 118), Horns (4 Hr. F), Trumpets (2. Tr. C, 1. 2.), Harp (Hrte, all!), Percussion (Pk., gr. Tr.), Strings (I Vi, II, Vie, Vc., Kib.).

Measure 125: Flute, Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Harp, Percussion, Strings.

Measure 126: Flute, Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Harp, Percussion, Strings.

Measure 127: Flute, Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Harp, Percussion, Strings.

639

1. Fl.

piccolo

2. Ob.

2. Cl. in B

2. Fg.

Kfg.

4 Hr. F.

2 Tr.

2 Ps.

gr. Tr.

I VI II

Vle

Vc.

Kb.

126

641

1. Fl.

picc.

2. Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.
F.

3 Tr.
C.

3 Ps.
+
Tb.

Bck.
gr. Tr.

I

Vi

II

Vle

Vc.

Kb.

Handwritten musical score for a symphony orchestra, page 126. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet), strings (Violin, Viola, Violoncello, Kontrabaß), and percussion (Drum, Cymbal). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance instructions like 'picc.', 'fr.', 'a 2.', 'Bck.', 'gr. Tr.', and 'Dim.' are present. Rehearsal marks 12, 10, and 11 are indicated.

Bck. / (ausschwinger lassen)

gr. Tr. Dim.

643

127

Handwritten musical score for a string quartet. The score consists of four staves. The first two staves are for Violin I and Violin II, and the last two are for Viola and Cello/Double Bass. The music is in 3/4 time and features a complex melodic line with many slurs and ornaments. There are several measures with a '12' above them, possibly indicating a measure count or a specific technique. The score includes dynamic markings such as *mf* and *pp*, and a performance instruction: *(aussschwingen lassen)*. The piece concludes with a final chord and a fermata.

Hirte

Es glück-te, es



1. Fl. *piccolo* 645 *f*

2. Ob.

2. Cl. in B

2. Fg. Kfg.

4 Hr. F

3 Tr. C

3 Ps. + Tbn. *mf*

Hirte
brüll — te, schrie und piff, 50

f VI I

Vle

Vc.

Kb.

21. März 98 (Frühlingsanfang) nach langer Zeit endlich wolkenloser blauer Himmel mit strahlender Sonne! 12'

1. Fl. piccolo *p* piccolo muta in 2. Flöte

2. Ob. 2. *p* 1. Solo *mp*

2. Cl. in B *p*

2. Fg. 1.

Hirte *f* freu-te sich al-les im Pa-ra-dies!

I Vi *p*

II Vi *p*

Vle *p*

Vc. *p*

1. Ob. 64' 1.

Hirte

I Vi

II Vi

Vle

Vc.



130 651

2 Fl. 1.2.

1. Ob. *p dim.*

2 Hr. F 3.4. *mp*

Hirte *mp*
Zu-rück zu-grü-ßen sal-ti-gen Mat-fen in

I VI II Vc. *mp dim.*

Vc. *mp dim.*

2. Flöte mura in piccolo

654

1. Fg *mp*

4 Hr. F 3.4. *mp*

Tuba *mp*

Hirte *mp*
Wald und Feld, auf Berg, im Tal, zu-rück zu des Lö-wen mächtigem Brüllen,

Vc. *pizz.*

Kb. *pizz. p*

658 *fließend voran* 131

2. Fg. *2. p*

4 Hr. *p* *mp*

Hirte *fließend voran*
zu der Gäl-zel-le freudi-gem Sprung,

I Vi. *mp*

II Vi. *mp*

Vle. *(pizz.)* *arco*

Va. *(pizz.) p* *mp*

Kb. *p*

662

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

2. Fg.

4 Hr. *c*

Hirte
rück zu des He-bens er-qui-cken-den Quel-len

I Vi.

II Vi.

Vle.

Va.

Kb.

664

1. Fl. *mf*

1. Fg *mf*

4. Hr. *mp*

F

Hirte

Zieht sehnsüch-tig mich meiner See-le

I Vi *mf*

II *mf*

Vle *mf*

Vc. *mf*

666

1. Fl.

1. Fg

4. Hr.

F

Hirte

Trieb.

F Vi I

II

Vle.

668

1. Fl. piccolo

2. Ob.

2. Cl. in B

2. Fg. Kfg.

4. Hr. F.

3. Tr. C

3. Bs. Tb.

Vi. I

Vi. II

Vle.

Vc.

Wer stieß mich hinaus
(H)

aus Flur und Hain?
(H)

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poco a poco crescendo

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

poco a poco crescendo

4 Hr. F.
3 Tr. C.
3 Tr. + Tb.

poco a poco crescendo

Hirte

Wer hat dem Hir-ten den Stab entris-sen?

I VI II Vle

Vc.

poco a poco crescendo

672

1. Fl. piccolo

2 Ob.

2 Cl. in B

2 Fg.

4 Hr.

3 Tr.

3 Tr. C

3 Tr. + Tb.

Hrte

Wer ruft zu Kampf, zu Krieg und Tod?

I VI II

Vle

Vc



136 674

1. Fl. piccolo

2. Ob.

2. Oboe mufa in English Horn

2 Cl. in B

2 Fg. Kfg.

4 Hr. F.

3 Tr. C

3 Ps. + Tb.

Bedien

I Vi

II Vi

Vle

Vc.

Kb.

auschwingen lassen

auschwingen lassen

676

1. Ob. piccolo mit in 2. Flöte

E.H. *con espr.*

2. Cl. in B *f*

2. Fg. *f*

1. Hr. *f*

3. Tr. C 1. 2.3.

3. Ps. *mf*

Hrte *pin f*

I. Vi *mf*

II. Vi *mf*

Vc. *mf*

Kb. *mf*

Verflucht sei der Tä-ger, der den Hirten er-späh-te,

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679

1. Ob *mf*

E.H. *mf*

2. Cl. in B *p*

2. Fg. *mf*

Kfg. *mf*

Hirtel

ver-hucht das Weib, das lockend betörend den Hirn — mel ihm lösch-te,

682

2. Fl. *p cresc.*

1. Ob.

E. H. (*mf*)

2. Cl. in B *p cresc.*

2. Fg. *mp cresc.*

Kfg.

4 Hr. F.

3 Tr. C

3 Ps. + Tb.

Hirte
 aus dem Gar-ten E—den den Hir-ten ver-stieß
 Ver—

mit grosser Kraft

p cresc.

p cresc.

p cresc.

p crescendo

p crescendo

1. 2.

2.

1. 2.

3.

3

140

685

2 Fl.

1. Obi

E.H.

2 Cl.

in B

2 Fg

Fg

4 Hr.

F

3 Tr.

C

3 Ps.

+ Tb.

Pk.

Hrte

I Vi

II

Vle

Vc.

irb.

Handwritten musical score for orchestra and strings. The score includes staves for 2 Flutes, 1 Oboe, E.H., 2 Clarinets in B, 2 Fagot, Fagot, 4 Horns, Trumpets, 3 Trombones, 3 Psaltery/Tuba, Percussion, and strings (Violins I & II, Viola, Violoncello, Double Bass). The music is in 3/4 time and features various dynamics (f, mf, p) and articulations (accents, slurs). A rehearsal mark '685' is present at the top. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass have melodic lines with slurs and accents.

- flucht sei A-NU, der die schützende Hand dem Hir-ten verwehrte,

688

2 Fl. *piu f*

1. Ob. *piu f*

E.H.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. *piu f*

3 Tr. C

3 Bs. *piu f*

Tb.

Pk.

Hirt
 in des jammernenden Volkes Tumult ihn warf!
 Al—len flüch' ich,

I
 VI
 F
 Vie
 Vc.
 Kb.

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142. ⁶⁹¹ $\text{a}2 \geq$

2 Fl. f fp cresc. sfz

1. Ob. f fp cresc. sfz

E.H. f fp cresc. sfz

2. Cl. f fp cresc. sfz

2. Fg. f fp cresc. sfz

1. Fg. f fp cresc. sfz

4 Hr. f fp cresc. sfz

F. f fp cresc. sfz

3 Tr. f fp cresc. sfz

C. f fp cresc. sfz

3 Ps. f fp cresc. sfz

1. Ps. f fp cresc. sfz

2. Ps. f fp cresc. sfz

3. Ps. f fp cresc. sfz

Pk. f $p cresc.$ sfz

Hirte f fp cresc. sfz

I. Vl. f $p cresc.$ sfz

II. Vl. f $p cresc.$ sfz

Vcl. f $p cresc.$ sfz

Xc. f $p cresc.$ sfz

Kb. f $p cresc.$ sfz

die mich der Hei-mat ent-lissen! Oh, Kö-nig! Ich kann dir nicht fol-gen:

695

agitato

2 Fl. *3/2* *piu/* *a2*

1. Ob. *3/2* *piu/*

E.H. *2/2*

2 Cl. in B *3/2* *piu/*

2 Fg. *3/2* *piu/*

Hfg. *2/2* *a/*

agitato

1. F. *3/2* *piu/*

2. Tr. C *3/2*

3. B. *3/2* *1.2. a2*

Tb. *2/2* *3. f*

agitato

Rk. *3/2* *piu/*

Hirte *3/2* *piu/*

Kämp — te al — lein!

(Blitz u. Donner. Aller Glanz verlischt.)

agitato

I. Vi *3/2* *piu/*

II. Vi *2/2* *piu/*

Vle *3/2*

Vc. *3/2* *Div. piu/*

Kb. *2/2* *piu/*

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144 698/ 700

2 Fl.
4 Ob.
E.H.
2 Cl. in B.
2 Fg.
Hr.
4 Hr.
3 Tr.
3 Tr.
3 Tr.
Tb.
Pk.
I Vi.
II Vi.
Vle.
Vc.
Cb.

1. 2.

1. 2. 3.

Handwritten musical score for orchestra, including parts for 2 Fl., 1 Ob., E.H., 2 Cl. in B, 2 Fg., Kfg., 4 Hr., 3 Tr., 3 Tc., Tb., Pk., Bck., gr. Tr., I Vi, II Vi, Vc., and Kb.

Key markings: *molto cresc.*, *dim.*, *mf*, *f*, *ff*, *p*, *pp*.

Tempo/Performance markings: *molto cresc.*, *dim.*, *mf*, *f*, *ff*, *p*, *pp*.

Lyrics: *(völlige Finsternis tritt ein...)*

Conductor's instruction: *Bck. (aussschwingen lassen)*

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Lento

1. Fl. *7/10*

4 Hr. F *p morendo*

PK. *p dim. ppp*

Ereshkigal, die Todesgöttin im Reiche Irkallas, tront auf Totengerippe.
 Gräßlicher Schem um sie. Zu Füßen hocht ihr eine
 Schreiberin, die mit einem Griffel aus Totengebein die
 Namen der Totgewählten in die Erde, d.h. in Tontafeln
 einschreibt. Esham steht im Todesreich.

Lento

Ereshkigal *Hier herrsche ich = Ereshkigal = in Ir-*

Tam-tam *pp (austönen lassen)*

Lento

F VI *o morendo*

Vle

Vc. *p*

Kb.

1. Ob. *f* 715 *Solo mp*

1. Fg. *mp* *p*

Eresdi Kigai *mp smorz.*
 kal-tas finsterer Nacht. Ich las-se kein Licht her-ein.

4. Vc. *mp smorz.* *p*

2. Vc. *mp* *p*

3. Vc. *mp* *p*

mp

1. Fi. *f* 719 *b^b b^b mp*

1. Ob. *con espr.* *p*

2. Fg. *m* *a2*

Eresdi Kigai *f*
 Die Na-men der Tot-ge-weih-ten schreibst, die da hockt mit Kai-li-ger Schrift

VI F. *p*

VI e. *p*

224

1. Fl.

1. Fg.

2. Fg.

Klg.

4 Hr.
F

Echo:
Chor

Tenor
Chor
Baß

Eres:
Kugai

I
VI
II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and choir. The score includes staves for 1st Flute, 1st and 2nd Flutes, Clarinet in G, Horns (4 parts), Echo/Choir, Tenor/Choir/Bass, Eres/Kugai (vocals), Violins I, VI, II, Viola, Violoncello, and Kontrabaß. The music is in 4/4 time with a key signature of one flat. The vocal line has lyrics in German: "Tief in die Erde hin-ein. Auch dein-nen Namen mit Eifer aus To-ten-ge-". The score contains various musical notations including dynamics (p, mf, pp, f, ff), articulation (accents, slurs), and performance instructions like "1. Solo", "alle: mf", and "ppp non tremolo".



150

728

1. Fg. *f* *>*

2. Fg. *f* *>*

Kfg. *f* *>*

4. Hr. *f* *>*

F. *f* *>*

Echo Chor *Alt p*

Ea-ba-ni... Ea-ba-ni...

Tenor Chor *f*

Baß *f*

Ea-ba-ni! Ea-ba-ni!

Ersch- Kigal *f*

-bech

Eabani:

Oh, We-he!

I VI II

Vle *Zus.*

Vc. *f* *>*

Kb. *f* *>*

732

E.H.

1. fg.

2. fg.

K. fg.

4

Hr.

F.

Eabani

We — he! Gil-ga-meschi! Ich stürz in die Nacht!

I
VI
II

Ve

Vc.

Kb.



735

Erbani

At-me ich Er-den-staub? Umwe- hen mich d'us- te-re Träu-me?

I VI I

Vle.

Vc.

Kb.

mp

mp

mp

mp

mp

mp

738

Ps.

3

call.

1.

2.

3.

p dim.

pp

pp

pp

pp

pp

pp

pp

pp

Erbani

call.

I steh' im Grab! Mich hat der Schauer des To-des ge-

I VI I

Vle.

Vc.

Kb.

call.

dim.

pp

pp

pp

pp

pp

pp

pp

740

Freschi
Kriegal

mf con espr.

Tot ge weint bist auch du! Was jammerst du da, wo im unteren

Ebbari

- packst.

I
VI
II
Vle
Vc.
Kb.

mf con espr.

pd.

pd.

pd.

pd.

Con espr.

742

4
Hr.
F

1. 2.

3.

Freschi
Kriegal

f ausdrucks voll

Reich, des Jammers kein Ende, kein Anfang je war? Nur Klagen und

Vc.
Kb.

p

mf

mf



154

1. Fg.

744

1. Solo

mp

pp

4 Hr. F.

1. 2.

Dim.

p

pp

Eresch-
kigai

Hei-den Stro-me voll Tra-nen! Und du willst dem Elend entgehn?

Vc

Kb.

Dim.

p

Dim.

p

2. Fg.

747

1.

f/p

4 Hr. F.

1. >

fp

fp

f/p

4.

mp

Eresch-
kigai

Auch deinen Namen mit Griffeln aus Fellebein grabt, mit Keitiger

I VI I

mp

mp

Vle

Vc.

Kb.

mp

mp

750

1.

2.

cresc.

2 Fg. Kfg. Hr. F Tr. C. Ps. Tb. PK.

5. A. Chör. T. B. Tenor Echo Bass

Ea-ba-ni!
Ea-ba-ni...

Fresh-Kigai

Schrieff die Schreibe rin tief in die Tafeln hinein Sie zählenein trau-riges

Vi. Vle. Vcl. Kb.

mf molto cresc. cresc.

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156

753

2 Fg. *p*

Klg. *p*

4 Hr. F *p*

3 Tr. C *molto con espr.* *p*

piu- p

piu- p

piu- p

Pk. *fp cresc.* *p*

Eresn: *mf*

Kingal *mf*

Lied. Nun bist du bei mir,

I *mf*

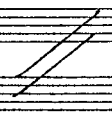
Vi *mf*

II *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*



757

Eresd- Kigal

ein Sohn des Para-die- ses in Ir- kal- las Kälter Nacht. Ea-

I VI II

Vie

Vc.

Kb.

760

1. Ob. *1. oboe corresp.*

E.H.

2. fg.

Eresd- Kigal

ba-mi! so heißest du. Von nun an geb' ich dir diesen Na-men. Tra-ge ihn!

I VI II

Vie

Vc.

Kb.



763

1. Ob.

E.H.

2. Fg.

5. Clar.

A.

E.H. muta in 2. Oboe

Fres. liqal

Eabani

I

VI

II

Vie

Vc.

Kb.

Sohn der Er-de! Die-ner sollst du im Reiche des To-des!

Oh-neh,

The image shows a page of a musical score, page 158, numbered 763. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are 1. Oboe (E.H.), 2. Flute (Fg.), 5. Clarinet (A.), Violin I (I), Violin II (II), Viola (Vie), Violoncello (Vc.), and Kontrabaß (Kb.). The vocal parts are labeled 'Fres. liqal' and 'Eabani'. The lyrics are in German: 'Sohn der Er-de! Die-ner sollst du im Reiche des To-des! Oh-neh,'. The score includes various musical notations such as dynamics (mf, f), articulation (accents, slurs), and performance instructions like 'E.H. muta in 2. Oboe'. The bottom of the page shows several empty staves, indicating the end of the page's content.

766

Erbani

(weh) so fiel ich aus Stern-nen ~ wei-ten him-

I

VI

II

Vle

Vcl

Viol

768

Erbani

~ ab inden tief-sten, Din Kel-sten Schlund.



allarg.

marcia funebre

770

3 Tr. C

3 Tr. F.

Tb.

1. 2.

3.

p

1.

2.

3.

Tb.

Unisono Chor

S.

A.

T.

B.

mf

mp

marcia funebre

Sieh' der To-ten Vie-le

Sieh' der To-ten Vie-le

mf

mp

Fried- Kigal

f (bestimmt)

allarg.

Ja, so ist es!

I

Vi

II

Vle

Vc.

Kb.

allarg.

marcia funebre

pizz.

mp

mp

3 Tr.
C

3 Tb.
1.
2.
3.

S.A. Chor
T.B.

I
VI

Vle

Vc.
Kb.

mp p dim.

mp p dim.

mf

mf

mf

mf

(pizz.)

(pizz.)

mf

mf



776 *mf dim.* | *p*

2 Fl. *p*

2 Ob. *mf* *dim.* *p*

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

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

Kfg. *mf* *dim.* *mf*

4 Hr. F. *mf* *fp* *mf* *f*

S.A. *dim.* *p* *mf*

Chor
T.B. *dim.* *p* *mf* *f*

I VI II *arco* *mf* *pizz.* *p*

Vle *arco* *mf* *pizz.* *p*

Vc. *(pizz.)* *mf* *(pizz.)* *p* *arco* *mf*

Cb. *(pizz.)* *mf* *(pizz.)* *p* *arco* *mf*

im Kreise im — mar — forst. Sie kennen kei — ne Ru — he

2 Fl.

2 Ob.

2 cl. in B

1. Fg.

2. Fg.

Kfg.

4 Hr.

F

1. Tr. C

3 Ps.

Tb

5. A. Chor

T. B.

164

1. Fl.

782

1.

b b+

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.
F

1. Tr.
C

3 Ps.

Tb.

S. A.

Chor

T. 3.

I Vi

II

Vle

Vc.

rib.

Handwritten musical score for orchestra and choir. The score includes staves for 1st Flute, 2nd Oboe, 2nd Clarinet in B, 2nd Bassoon, 4 Horns in F, 1st Trumpet in C, 3rd Trombones, 1st Trombone, Soprano Alto, Chorus, Tenor 3, Violin I and II, Viola, Violoncello, and Double Bass. The music is in 2/4 time and features various dynamics like *mf*, *f*, *p*, and *dim.* There are also performance markings like *pizz.* and *1.* *2.*

— machst ohne Hast die Zeit, den Raum, das Augenlicht. Wir hören's kaum. Die

1. Fl. *785* *pp* *3* *3*

1. Fg.

S.A. *pp* (wie ein Hauch) *p*

Chor Welt ver- sient. Ein Nichts ist hier, doch auch kein

T.B. *pp* (wie ein Hauch) *p*

I *p* *morendo* *pizz.* *arco*

Vi *p* *morendo* *pizz.* *arco*

Vie *p* *morendo* *arco*

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

Kb. *pp* *p* *(pizz.)* *arco*

1. Fl. *787*

S.A. *All.* So ster- ben wir im ste- ten Fall.

Chor

T.B.

pizz. *arco*

pizz. *arco* *p*

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

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



16b 789

1. Fl. 1. *pp* 3 *p* 2. 790 *p*

2. Ob. *p*

2. Cl. in B *p*

2. Fg. *p*

3 Tr. C 1. Solo *mp* *molto cresc.* *accelerando*

S.A. Chor *mp* *p*
Steh der fort.

T.B. *mp* *p*

I VI *pizz. p*

II *pizz.*

Vle *pizz.*

Vc. *arco p* *pizz.* *p*

Kb. *arco p* *p*

piu mosso (Marduk: als glänzende Erscheinung aus der Hölle wirft einen

791

3 Tr. C *schmetternd!* 1. *piu f* 3. *piu f*

3 Ps. *piu mosso* 1. *piu f* 2. 3. *piu f*

Becken (mit Paukenschlägeln) *pp molto cresc.* *f*

793

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

2 Hr.

3 Tr. C

3 P.

Tb.

PK

Bck.

I

VI

Vc.

Kb.

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Lichtstrahl in Irkallas finstere Nadit und erhellt das dunkle Reich.)

(ausschwingen lassen)

pizz.

pizz.

168 796

2 Fl. *3*

2 Ob. *fp*

2 Cl. in B *dim. fp*

2 Fg. *mp*

Kfg.

4 Hr. F.

3 Li. C *1. allein*

3 Ps. *fp*

Tb.

Pk. *mp*

Eresdi-
kigal

Wer stört meine Kreise, dringst du in das finstere Reich?

I. Vi. *dim.*

II. Vi. *dim.*

Vle. *pizz. b*

Vc. *arco*

Kb. *arco*

p *mp*

mp

799

4 Hr. F 1.2. 3. 4. mp > mp > > >

1. Tr. C mf

Eresch Kigal 3 3 > > >

Blen - det mein Auge, stürzt mich vom Thron, er - hellt Irkallas fin -

I VI p p p p

II Vle p p p p

Vc. p p p p

Kb. p p p p

802

803

4 Hr. F p 1.2. mp p > 3 3 3

PK. p > > >

Eresch Kigal 3 3 1 3

stere Nacht? Was willst du, Ab- rich- ter Heuch- ler?

I VI p p

II Vle p p

Vc. p p

Kb. p p

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170

804

Allegro con brio

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

Fresch-
Kriegel

Marduk

Allegro con brio

I
VI
IV

Vle

Vc.

Kb.

Allegro con brio

4. allein

3.

Die Beute geb ich dir

Gieb Eabani frei! Laß ihn ent- steigen dem düsteren Reich!

pizz.

pizz.

mf

808

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F.

Ersch.
Krieg

Maduk

I
VI
II

Vle

Vc.

Kb.

The musical score consists of the following parts and markings:

- 2 Fl.**: Resting in measures 808-811.
- 2 Ob.**: Melodic line starting in measure 808 with a sixteenth-note triplet.
- 2 Cl. in B**: Harmonic accompaniment.
- 2 Fg.**: Harmonic accompaniment.
- 4 Hr. F.**: Harmonic accompaniment with triplets.
- Ersch. Krieg**: Bass line with a *frei!* marking.
- Maduk**: Vocal line with lyrics: "Ihm ist nicht ge - ge - ben im Rei - che Ir -".
- I, VI, II**: Violin parts with complex rhythmic patterns and triplets.
- Vle**: Viola part with a *pizz.* marking.
- Vc.**: Violoncello part with a *pizz.* marking.
- Kb.**: Kontrabaß part with a *pizz.* marking.



2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

Marduk

Kallas sein Le ben zu fristen. Ver-eint mit

I
Vi
II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, Violins I and II, Viola, Violoncello, and Kontrabaß. The vocal part is for Marduk. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. The vocal line includes the lyrics "Kallas sein Le ben zu fristen. Ver-eint mit".

812

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

4 Hr.
F

Marduk

I
VI
II

Vle.

Vc.

Kb.

1. *mf*

1. 2. *mf*

1. *mf*

mf

4. *f*

Marduk
Gil-ga-mesdu, dem göttlichen Held, soll er Chumba-ba ver-

mf

mf

mf

mf

mf

piu mosso

814

2 Fl.

2 Ob.

2 Cl.
in E

2 Fg.

Kfg.

4 Hr.
F

1 Tr.

Eresch
Kigal

Marduk

nich-ten. Das ist der Auf-trag, den ich im Na-men der Göt-ter ihm

I

Vi

II

Vle

Vc.

Kb.

The musical score is written in a single system with multiple staves. The top staves are for woodwinds: 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets in E (Cl. in E), 2 Fagots (Fg.), and Contrabass (Kfg.). Below these are the brass instruments: 4 Horns in F (Hr. F) and 1 Trumpet (Tr.). The vocal soloist parts are for Eresch Kigal and Marduk. The bottom staves are for strings: Violins I (Vi I), Violins II (Vi II), Viola (Vle), Violoncello (Vc.), and Kontrabaß (Kb.). The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*), and articulation marks. The tempo is indicated as *piu mosso* at the top. The page number 174 is in the top left corner, and the measure number 814 is written above the first staff.

2.Ob. 820

2.Fg. p

Kfg. p

Eresch-Kingat *allarg. cupo e fosco*

oberen Götter. In des Abgrunds Tiefen herrsche ich. Eabani

I VI F p mp p mp

Vle p mp p mp

Vc. p mp p mp

Kb. p mp p mp

1.Fg. 823 1. Fa. mf

2.Hr. F 3. 4. 3. + 4. p mf

Eresch-Kingat

blei-be! Er die-ne bleich im

I VI F p mf p mf

Vle p mf p mf

Vc. p mf p mf

Kb. p mf p mf

ruhig und bestimmt

826

1. Fg. *mf* *dim.*

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

3 Ps. *p*

Harfe

Eresdi Kigal *mf* *dim.*

To-ten-reich!

ruhig und bestimmt

Marduk *mf* *dim.*

Niemals könnte dein Reich be-

Vc. *mf* *dim.*

Kb. *mf* *dim.*

829

3 Ps. *p*

Harfe

Marduk *cresc.*

ste-hen, wenn nicht im Dienste höchst-ter Mächte ge-schaffen auch du!

178

animato

2 Fl. *829* *1. allein* *p*
 Musical notation for 2 Flutes, starting with a dynamic of *p* and a first ending bracket.

2 Ob.
 Musical notation for 2 Oboes.

2 Cl. in B
 Musical notation for 2 Clarinets in B-flat.

2 Fg. *2.* *f*
 Musical notation for 2 Flutes, second ending, dynamic *f*.

4 Hr. *animato* *1. 2.*
 Musical notation for 4 Horns, dynamic *f*, first and second endings.

Clarinet
 Musical notation for Clarinet.

Pk. *animato*
 Musical notation for Percussion.

Marduk *animato*
 Aus Wel — fen — cha — os, Da — mo — nen ver —
 Musical notation for the vocal part with lyrics.

I *animato*
 Musical notation for Violin I.

VI *VI. II*
 Musical notation for Violin II.

Vle *mf*
 Musical notation for Viola, dynamic *mf*.

Vc. *mf*
 Musical notation for Violoncello, dynamic *mf*.

Kb. *animato*
 Musical notation for Kontrabaß, dynamic *f*.

831

2 Fl. *2. f*

2 Ob. *1. 2.*

2 Cl. in B *1.*

2 Fg.

Kfg.

4 Hr. F.

3 Tr.

3 Ps. Tb. Pk.

Marduk nicht-tend, die sich der Ordnung wi-der-set-zen, schuf Gott Him-mel und

I VI II

Vle

Ve.

Kb

180

833

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

Tr. C

3 Ps.
Tb.

Mandik

I Vi

II Vi

Vie

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Flutes, Contrabass Flute, 3 Trombones, Mandik (voice), Violins I and II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, triplets, and sixteenth-note passages. The lyrics "Er de, die son ne dem Tag, den" are written under the Mandik staff.

2 Fl.

2 Ob.

2 Cl. in B

2 Fg. Kfg.

4 Hr. F.

3 Tr. C.

PK.

Marduk

Mond der Nacht!



2 Fl. *841*

2 Ob.

2 Cl. in B

2 Fg. *p*

Kfg.

1. *mp*

2. *mp*

4 Hr. F.

3 Tr. C

3 Ps. *mp*

Tb. *mp*

1. *consord.*

3.

Marduk

fen als Hü- te- rin fiis- te- rer Rei- die

I VI II

Vie

Vc.

Kb.

184 843

1. Fl. *p* b_2

1. Ob. *mp*

2. Fg. *mp*

4 Hr. *p*

3 Ps. *mp*

Tb. *mp*

Narduk
 bestell-te er dich, Er-reichsige, der Dunkelheit wei- ses-te Frau.

Vc. *pizz.*

Kb. *pizz. p*

846

4 Hr. *1.2.*

3. *3.*

Narduk
 So wir-ke da-selbst im Dienste der Götter. Nicht als Herrscherin ver-wal-te dein

Vc.

Kb.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Allegro

Marduk

Ant. Gieb Ea-ba-ni frei! Mit sei-ner

854

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Marduk

Hil-fe wol-len wir Kämp-fen, auf daß auch in

186

859

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Vordr. dein Reich Licht strah — le, des To — des

863

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Vordr. schrecken für e — wig ban — ne!

allarg. e dim.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

allarg. e dim.

Erschl. Krigat

Das Licht be-hal-tet, ich

MENO MOSSO

2 Fg.

Erschl. Krigat

gön-ne es Euch, auf-daß Ihr nicht stol-pret in schattigen Gruf-

MENO MOSSO

arco

MENO MOSSO



2 Fg. *mp* *cresc.*

4 Hr. *mp* *cresc.*

Eresd-
kigai *mp* *cresc.*
Aen. 3 Ich fih le mudi Wohl in fins te-rer

I
VI
II *mp* *cresc.*

Vle *mp* *cresc.*

Vc. *arco* *mp* *cresc.*

Kb. *arco III* *mp* *dim.* *cresc.*

Allegro

2 Fg. *sfz* *largamento* *Allegro*

4 Hr. F *sfz* *largamento* *Allegro*
alle 4 Hr. unisono

STR. *sfz (schlag!)* *largamento* *Allegro*
1. Tr. allein

Eresd-
kigai *sfz* *largamento* *Allegro*
Nadit. o-ho! Weldi ein Befehl!

Marduk *sfz* *maestoso largamento* *Allegro*
Gieb Ea-ba-ml frei. Mit des

Vc. *sfz*

Kb. *sfz* *largamento* *Allegro*

879 2 Fl. a2 $\text{h} \text{f} \text{f} \text{b} \text{f} \text{f} \text{f}$ 189

2 Fl.

2 Ob. 2 Ob. a2

2 Cl. in B 2 Cl. a2

2 Fg. 2. Fg. $\text{b} \text{f} \text{f} \text{b} \text{f}$

Klg.

4 Hr. F.

3 Tr. C 1. Tr.

4 Ps. 3. 4.

Tb. 3. $\text{b} \text{a}$

Eresdi Kirgal f
 so laut brül len der Göt

Marduk p
 Kö nigs Kraft ver-eint wir-ke er der Er-de

Vc. f

Kb.

190 ⁸³³

2 Fl. p^2 b^2 b^2 p^2 b^2

2 Ob. a^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

2 Cl. a^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

2 Fg. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Kfg. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

4 Hr. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

3 Tr. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

4 Ps. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Tb. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Erle- b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2
 lial p^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

ter Bo - ten nur

Marduk b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Heil!

I VI b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

II b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Vle b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Vc. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Kb. b^2 b^2 b^2 b^2 b^2 b^2 b^2 b^2

Handwritten musical score for the first system, including vocal lines and piano accompaniment. The score features various musical notations such as notes, rests, and dynamic markings like *f* and *dim.*. There are also some handwritten annotations above the notes, possibly indicating fingerings or breath marks.

Handwritten musical score for the second system, continuing the composition. It includes piano accompaniment with rhythmic patterns and dynamic markings such as *dim.* and *pp*. The notation is dense with notes and rests.

Handwritten musical score for the third system, featuring a piano part with a series of rhythmic figures and dynamic markings like *f* and *dim.*.

Handwritten musical score for the fourth system, including a vocal line with lyrics "sel" and "ten" and piano accompaniment. The score contains various musical notations and dynamic markings such as *dim.*.



192

rit. e dim.

MENO MOSSO

891

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr.

F.

3 Tr. C

4 Ps.

Tb.

PK.

Eresdu
Kigal

I Vi

II Vi

Vle

Vc.

Kb.

1. Cl. in B

dim.

mp

p

mp

p

rit. e dim.

MENO MOSSO

dim.

rit. e dim.

MENO MOSSO

p

dim.

rit. e dim.

MENO MOSSO

Num

mp

mp

mp

pp

p

895

2 Cl. in B

2 Fg.

Eresdi-Kigel

Vle

Vc.

Kb.

p

gut, ich ge-be ihm frei! und zeig' Er-bar-men dem

899

1. Ob.

2 Cl. in B

2 Fg.

Eresdi-Kigel

Vle

Vc.

Kb.

pizz

lich-ten Ge-schlecht, die Ihr so groß zu-gig mich im finstern

194

1. Ob.

902

2. Cl. in B

2. Fg.

1. Fg.

Eresai

Kigal

I VI

II

Vle

Vc.

Kb.

Reich als der Dunkelheit wei- ses- te Frau bestellt. E-aban!

Eresai

Kigal

907

Geh! Raffe dich auf! An der Schwelle steht Eilgamesch. Er er-

andantino con espr.

911

Eredi-
Kriegal

- wartet den Freund. (Eabani schreitet dem von Marduk erhaltenen Hintergrund zu)

I
Vi

II

Vle

Vc.

andantino con espr. mf

916

und verläßt so das Totenreich.

con espr.

Eredi-
Kriegal

Doch sollte er wie-der

I

VI

II

Vle

Vc.

Kb.

196

2 Fg.
Klg.

922

4 Hr.
F

Ersch.
Klgat

I
Vi
II
Vie
Vc.
Kb.

stürzen in Grüt
ten, halt ich ihn fest und mit ihm das ganze Men-schen-ge-schlecht!

(drohend)

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

2 Fg.

Hr.
F

3 Tr. C

PK.

I
Vi
II
Vie
Vc.
Kb.

928

3 Tr. C con sordino

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

933

2 Fg. Kfg.

4 H. 7

3 Tr. C.

4 Ps.

PK.

p *pp* *mp* *f* *pp* *p* *mp* *f*

1. 2. 3. 4.

1.

Fresch. Krigal

Jeh die-ne dem To-ten, dem Wel-ken-Verwe-sen-dem,

Vc. Kb.

p



937

3 Tr. C

4 Ps.

Tb.

Pk.

Fresdigal

Vc.

Kb.

offen >

f

dim.

f

dim.

p

f

dim.

p

p

p

und hül-te Ge-bei-ne in fin-ste-rer

941

1. Fg. *f* *p* *mf dim.*

3. Tr. *con Sord.* *p*

4. Hr. *mf* *p3.* *mf dim.*

4. Ps.

Tb. *p*

PK. *p*

Eresch. *p*

Kigal *Griff.*

I VI *mf* *f* *p* *mf*

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

Vle *mf* *p* *mf*

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

Kib. *p* *mf* *mf dim.*

con espr.

con espr.

mf dim.

mf dim.

945

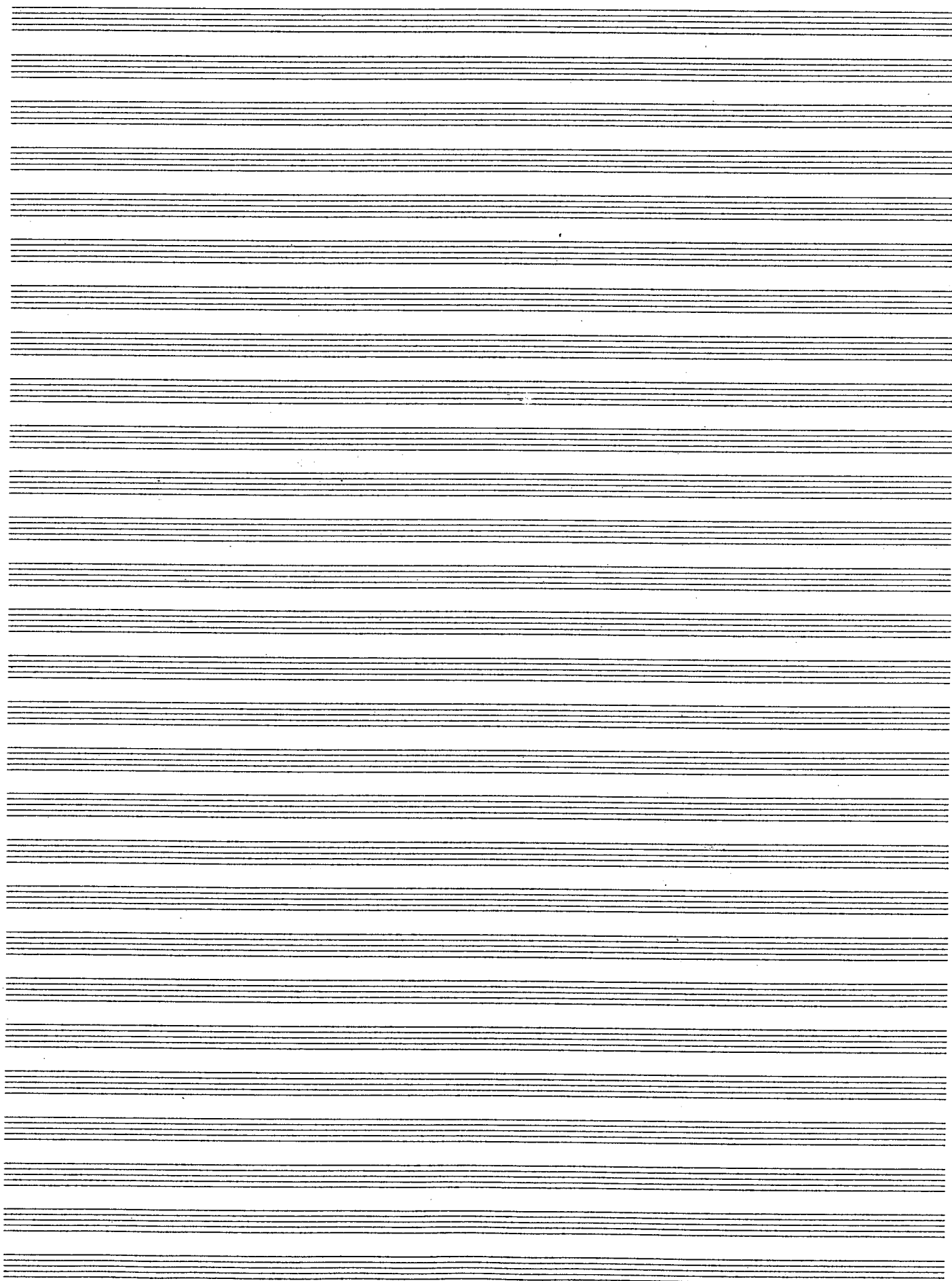
199

Der Vorhang fällt langsam.

ENDE DES ERSTEN AKTES.

Schloß Hamburg am 4. Mai 1998





Gilgamesch

oper

Text und Musik
Raimund Schwedeler
op. 63

2. AKT

maestoso (breit)

Allegro (♩ = ♩) più mosso

2. Fl. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

2. Ob. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

2. Cl. in B *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

2. Fg. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

Kfg. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

4 Hr. F *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

3 Tr. C *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

4 Ps. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

Tb. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

I, VI, II, Vle, Vc. *maestoso (breit)* *Allegro (♩ = ♩) più mosso*

Star Nr. 11, 28 Systeme ©

This page contains a handwritten musical score for guitar and piano. The score is organized into several systems of staves. The top system includes a guitar staff with a treble clef and a key signature of one flat (B-flat), and a piano accompaniment consisting of two bass staves. The guitar part features a melodic line with various ornaments and dynamics, including a section marked 'a2' and 'pizz' (pizzicato). The piano part provides harmonic support with chords and rhythmic patterns, including a section marked '1. 2.' and '3.'. The middle system continues the musical development, with the guitar part showing more complex rhythmic figures and the piano part featuring a section marked '1. 2.' and '3.'. The bottom system shows the continuation of the piece, with the guitar part maintaining its melodic focus and the piano part providing a steady accompaniment. The score is written in black ink on white paper and includes various musical notations such as notes, rests, clefs, and dynamic markings.

8

mar.

mar.

mar.

p

p

1.3.
Hr.
2.4.

mar.

1.2. a2

3.4. a2 / pizz.

p

pizz.

mf

pizz.

p

pizz.

pizz.

20)

2 Fl. ¹¹

2 Ob.

2 Cl. in B \flat

2 Fg. ^{a2}

2 Fg.

4 Hr. ^{a2}

4 Hr. ^{a2}

3 Tr. C

4 Ps. ^{1. 2.}

Tb.

Pk.

I Vi

II Vi

Vle

Vc.

Kb.

Handwritten musical score for guitar, consisting of 15 systems of staves. The notation includes treble and bass clefs, various time signatures, and complex rhythmic patterns. Key features include:

- System 1:** Treble clef, 15/8 time signature. Chords: a^2 , b^{\flat} , a^2 , $b^{\flat} \sharp b^{\flat} b^{\flat}$, b^{\flat} .
- System 2:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 3:** Treble clef. Chords: a^2 , b^{\flat} , b^{\flat} .
- System 4:** Bass clef. Chords: a^2 , b^{\flat} , b^{\flat} .
- System 5:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 6:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 7:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 8:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 9:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 10:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 11:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 12:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 13:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 14:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .
- System 15:** Treble clef. Chords: b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} , b^{\flat} .



206

Handwritten musical score for a symphony orchestra, measures 19-22. The score includes parts for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Cl. mB), 2 Bassoons (2 Fg.), 3 Trombones (3 Tr. C), 4 Horns (4 Hr. F), 4 Percussion (4 Ps.), 2 Trumpets (2 Tr.), 3 Trombones (3 Tr.), Piano (PK.), Violins I and II (I, II), Viola (Vle), Violoncello (Vc.), and Double Bass (Kb.).

Measure 19: Flutes and Clarinets play a melodic line with triplets and slurs. Flutes are marked *mart*. Oboes and Clarinets have slurs and triplets. Bassoons and Trombones play a rhythmic accompaniment. Horns play a sustained chord. Percussion has a rhythmic pattern. Violins and Viola play a melodic line. Cello and Bass play a rhythmic accompaniment.

Measure 20: Flutes and Clarinets continue their melodic line. Oboes and Clarinets have slurs and triplets. Bassoons and Trombones play a rhythmic accompaniment. Horns play a sustained chord. Percussion has a rhythmic pattern. Violins and Viola play a melodic line. Cello and Bass play a rhythmic accompaniment.

Measure 21: Flutes and Clarinets continue their melodic line. Oboes and Clarinets have slurs and triplets. Bassoons and Trombones play a rhythmic accompaniment. Horns play a sustained chord. Percussion has a rhythmic pattern. Violins and Viola play a melodic line. Cello and Bass play a rhythmic accompaniment.

Measure 22: Flutes and Clarinets continue their melodic line. Oboes and Clarinets have slurs and triplets. Bassoons and Trombones play a rhythmic accompaniment. Horns play a sustained chord. Percussion has a rhythmic pattern. Violins and Viola play a melodic line. Cello and Bass play a rhythmic accompaniment.

Handwritten musical score for a multi-instrument ensemble, starting at measure 22. The score is written on 12 staves, organized into four systems of three staves each. The notation includes various rhythmic patterns, accidentals (sharps, flats, naturals), and dynamic markings such as *pp*, *mf*, *f*, and *ppp*. The music features complex textures with overlapping lines and some triplets. The key signature is predominantly flat, and the time signature is not explicitly shown but appears to be 4/4 based on the bar lines. The score concludes with a final chord in the bottom system.

Handwritten musical score for a multi-instrument ensemble, starting at measure 25. The score is organized into two systems of staves.

System 1 (Measures 25-33):

- Staff 1 (Soprano):** Treble clef, notes: F4, F4, Bb4, G4, F4, E4, D4, C4.
- Staff 2 (Alto):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 3 (Tenor):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 4 (Bass):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 5 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 6 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 7 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 8 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 9 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 10 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 11 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 12 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.

System 2 (Measures 34-36):

- Staff 1 (Soprano):** Treble clef, notes: F4, F4, Bb4, G4, F4, E4, D4, C4.
- Staff 2 (Alto):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 3 (Tenor):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 4 (Bass):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 5 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 6 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 7 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 8 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 9 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 10 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.
- Staff 11 (Piano):** Treble clef, notes: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 12 (Piano):** Bass clef, notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.

The score includes various musical notations such as accidentals (flats), slurs, and dynamic markings. The key signature is one flat (Bb).

This page contains a handwritten musical score for guitar, consisting of several systems of staves. The notation includes chords, melodic lines, and various musical symbols such as accents and slurs. The score is organized into systems, with some systems containing multiple staves. The notation is dense and appears to be a personal or working manuscript.

2.10.

31.

Handwritten musical score for orchestra and strings, measures 31-33. The score is written in G major and 4/4 time. It features a complex texture with multiple staves for woodwinds, brass, and strings. The woodwinds (Flutes, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play melodic lines with triplets and slurs. The brass (Trumpets, Trombones) provide harmonic support. The percussion (Bass Drum, Snare Drum) has a rhythmic pattern. The conductor's part includes the instruction "Vorhang auf" (Curtain up) and "caussschwingen lassen" (let the overtones ring).

31. 32. 33.

Fl. I
Fl. II
Cl. C
Ps.
Tb.
Bck.
Pk.
I. Vi.
II. Vi.
Vle.
Vc.
Cb.

caussschwingen lassen

Vorhang auf

sfz

Im Tempel der Ischtar.

Ischtar auf dem Thron, umgeben von Tempeldienerinnen, später Gilgamesch.

34

Chor aus der Ferne

S.A. T.B.

Hal-le-lu-ja! Hal-le-lu-ja!

VI I Vle Vc Kb

pp p

38

Chor aus der Ferne

Hal-le-lu-ja!

Solo Dienerinnen

Sopran: 1. Dienerin: Hö-re, Isch-tar!

Sopran: Hö-re, Isch-tar!

I VI II Vle alle Vc Kb

Solo: p

Star Nr. 11, 28 Systeme ©

2.12

42

2. Fl.

2. Fl.

mp

2. Ob.

2. Cl.
in B

1. Fg.

mp

Chor
aus
der
Ferne

S. A.

T. B.

Hal - te - zu - ja!

1. Dienerin:

Solo
D.
alle

Hö - re, Isch - tar! Gil - ga - mesch kommt!

alle: f

alle: f

Gil - ga - mesch kommt!

Be - rei - tet das Bräutbett,

I
Vi
II

cresc.

cresc.

Vle

Vc.

Kb.

mf

50 *tenuto*

2. Fl. *p*

2. Ob. 1. *p* 1. 2. *mf*

2. Cl. in B

2. Fg. 1. *mf*

tenuto

4 Hr. F

tenuto

2. Soli *p* Schmutz wusch er ab

3. Dienerin: sein Ge-waff macht er blin-ken

4. Dienerin: seinen Haar - schopf er schilt-telt frei

alle

tenuto

2. 2. 2. B D A

2 Fl. ⁵³

2 Ob.

2 Cl. in B

3 Fg.
 2. Fg. *p*

4 Hr. *p*

4 Dienerin:

Solo
 in den Rücken.

T.D.
 alle
 1. 2. 3. Dienerin und alle:
 Wirt ab seine Kleid-ung, umhüllt sich mit neu-er, umgürtet die Hüften die

I VI
 II
 p mp p

Vle
 p

Vc.
 Kb.
 mp mp



2.16 56

1. *atempo*

2 Fl. *f*

2 Ob.

2 Cl. in B *1.* *mf* *1.2.* *mf*

3 Fg. *1.2.* *mf* *1.2.* *mf* *3. Fg.* *mf* *atempo*

4 Hr. *F*

3 Tr. *C* *mp*

3 Ps. *1.2.3.* *mp* *atempo*

Chor aus der Ferne *5. A.* *3* *Halte* *3* *atempo*

T. B. *3* *atempo*

alle *atempo*

erinnern *atempo*

Kro-ne zu Haupt. In Schönheit blüht auf der tap-fe-re Mann.

mf *mf* *mf* *div.* *mf* *mf*

2 Fl. *mf cresc.*

2 Ob. *mf cresc.*

2 Cl in B *cresc.*

3 Fg. *cresc.*

4 Hr. *mf*

Chor aus der Ferne

Solo *1. Dienerin: f p.*
T.D. alle Hö — re!

crescendo *f p.* Isch — tar, hö — re!

I *cresc.*

II *crescendo* *cresc.*

le *crescendo* *cresc.*

c. *cresc.*

b. *cresc.*

218

2.Fi.
2.ob.
2.cl. in B
3.Fg.
4 Hr.
3 Tr. C
3 Ps.
Harfe

T.D. (alle)
Die Dienerrinnen weichen zurück und
Gil-ga-mesch kommt!

Pk.
I Vi
II Vi
Vie
Vc.
Kb.

220

70 $\text{H} \text{b} \frac{2}{2}$

2 Fl. *allarg.*

1. 2 Ob. *mf dim*

2 Cl. in B *mf dim.*

1. 2. 3. Fg. *mf dim.*

4 Hr. *mf dim.*

Harp *allarg.*

I VI *divv.* *allarg.*

II

Vle *Zus.*

Solo Vc. alle Kb.

allarg.

74 Gilgamesch (betritt ernst und schweren Schrittes den Tempel. Großes Schweigen, ...)

1. Ob. *p*

2. Cl. in B *p*

1. 2. 3. Fg. *p*

4. Hr. F *p*

4 Ps. *f*

Tb. *fp*

Chor aus der Ferne (aus der Ferne) Hal-te-ru-ja!

tenuto

78 Gilgamesch (horcht.)

Ishtar *p*
Hörst du den Jü-bel, Kö-nig!?

Chor aus der Ferne (aus der Ferne) Hal-te-ru-ja! Hal-te-ru-ja!



222

1. Fl.
 1. Ob.
 d = d.
 pp
 p
 p

Ishtar
 d = d.
 Gilgamesch:
 Wo ist dein Freund? Er wacht an der Schwel-le.

I
 VI
 II
 Vle
 Vc.
 p
 p
 p
 p
 p
 p

88
 2. Fl.
 2. Ob.
 2. Cl. in B
 3. Fg.
 mf
 cresc.
 mf
 cresc.
 mf
 cresc.

Ishtar
 mf
 Führ ihn her-ein!

Ulgam.
 mf
 Er führt durch mich die Döllin des Tem-pels grü-ßen.

92 *doch fließend voran* 223

1. Ob. *mp*

3 Fg *1. 2. 3. 2. p mp*

Hrte *p*

Ishtar *doch fließend voran*
So grüß' ich dich, Gil-ga-mesch und mit dir dei-nen Freund Ea-ba-ni!

I VI *mp*

Vle *mp*

Vc. *mp*

Kb. *mp*

doch fließend voran *p*

96 *1. 2. 2. 3. 2. 3. III*

2. Ob. *mp*

2 Fg *mp*

Hrte *mp*

Ishtar *3*
Tief im Walde habt ihr Chumba-ba ge-för-ter, U-ruk be-freit vonds

I VI *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*

cresc.

cresc.

cresc.

cresc.

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224

1. Ob.

101

1. Ob.

b-t(9)p

Ishtar

Rie - sen Ge - walt.

Gilg.

Ja! Wir haben Chumbaba ge - tö - tet.

I
VI
II
Vle
Vc.
Cb.

3Fg.

104

Ischt.

End - lich das Land vom Bö - sen be - freit!

Du stellst mir Rätsel.

Gilg.

War er bö - se?

Handwritten musical score for strings and woodwinds. The score includes parts for 3Fg. (Flute 3), Ischt. (Ishtar), and Gilg. (Gilgamesh). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *p* (piano). There are various musical markings such as accents, slurs, and breath marks. The score is divided into measures, with some measures containing multiple staves for different instruments.

108

1. Ob

f. allein

mp

3. Fg.

1. 2.

3.

p

Ischt.

Doch Schamatz wies euch den

Gilg.

Er hü-te-te Göt-ter-be-zirk.

I

VI

II

Vle

Vc.

Kb.

p

111

1. Fg.

Ischt.

weg!

Erzähle!

Gilg.

Rät-sel

sich hürnen auf Rät-sel!

cresc.

cresc.

cresc.

cresc.

cresc.



2.26

(Auf ein Zeichen Ischtars verlassen die Tempeldienerinnen lautlos dem Hintergrund zu
dem Raum. Sie selbst setzt sich.)

114

2. Hr. *mf*

Gilgamesch

Im tie-feren Wal-de

I
VI
II
Vle
Vc.
Kb.

pizz

Gilgamesch

119

standen wir vor ei-nem Tor. Wir woll-ten es öff-nen. In

122

1. Ob

1. Fg.

Gilg

Rie-sengestalt Chumba-ba er-schien, weh-te

I
VI
II
Vle
Vc.
Kb.

mf

pizz

arco

mp

12.5

2.Fi. $a_2 \# b \flat b \phi$

2.Ob. 1. $\# b \flat$ 2. $\# b \flat$ *mf*

2.Cl. in B 1. $\# b \flat$

3.Fg. 1. 2. $\# b \flat$ *mf*

4.Hr. F 2. $\# b \flat$ *mf* 4. $\# b \flat$

3.Tr. C

4.Ps.

Tb.

Pk.

Spielgeräusch

den Eintritt wies uns zu-rück. Doch wideren wir nicht. Hinter dem

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

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

non trem.

228
2.Fl.

129
a2
3
3
3

2.Ob.

a2
3
3

2.Cl.
in B

a2
3
3

3.Fg.

2.

4.Hr.
F.

3
3

3.Tr.c

1.2.
3
3

4.Ps.

3
3

Tb.

3
3

Pk

3
3

ilgamm

Tor stand ei-ne Ze-der, mäch-tig rag fe sie em-

I
VI
II

6
3
3
3
3
3
3
3

Vle

div
Zus.
3
3

Vc.

3
3

Kb.

3
3

Handwritten musical score for piano and voice, measures 131-133. The score includes piano accompaniment and vocal lines with lyrics. Performance markings include *pizz.*, *sfz*, and *3. Fgmutain Kfg.*

Bilgam

Handwritten musical score for piano and voice, measures 134-135. The score includes piano accompaniment and vocal lines with lyrics: *por.* Die wol-ten wir fal-ten! Schon



2 Fl.

2 Ob.

2 Cl.
in B

1. 2.
Fg.

4 Hr.
F

3 Tr.
C

4 Ps.
b

Tb.

Pk.

illegam

griff Ea-bani zur Axt und zerschlug das sperrige Tor.

I
Vi
II

Vle

Xc.

Kb.

The musical score is handwritten and spans two pages, 134 and 135. It is for a large orchestra and a vocal soloist. The orchestration includes woodwinds (flutes, oboes, clarinets, bassoons), brass (horns, trumpets, trombones), and percussion. The vocal soloist part is written in a single staff with lyrics in German. The music is characterized by dynamic markings such as *sfz*, *p*, and *piuf*, and features complex rhythmic patterns, including triplets and accents. The score is divided into two systems, 134 and 135, with the page numbers 230, 134, and 135 visible at the top.

Handwritten musical score for a piano and orchestra. The score is written on multiple staves. The top system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The middle section features a grand staff with treble and bass clefs, and a separate staff for the right hand. The bottom section includes a grand staff with treble and bass clefs, and a separate staff for the left hand. The score contains various musical notations, including notes, rests, accidentals, and dynamic markings. The text "Wir drängten zur Ze — der." is written below the bottom system. The page number "136" is written in the top left corner.

Pk.
gr. Tr.
allg.

232. 138

2 Fl. a_2

2 Ob.

2 Cl. a_2
in B

2 Fg.
Hfg.

4 Hr.
F

3 Tr.
C

4 Ps.
Tb.

Pk.

illegant

Furchter-rengend bäumte sich auf ge-waltig und groß

I Vi

II Vi

Vle

Vc.

Kb.

140

a2

2 Fl.

2 Ob.

2 cl. in B

2 Fg.

Kfg.

4 Hr. F

3 Tr. C.

3.4. Ps.

Tb.

Org.

I VI II

Vle

Vc.

Vb.

Handwritten musical score for orchestra and voices. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Flutes, Keyboard Flute, 4 Horns in F, 3 Trumpets in C, 3.4. Trombones, Organ, Violins I, VI, II, Viola, Violoncello, and Double Bass. The music features various dynamics like 'f', 'dim.', and 'p', and includes a vocal line with lyrics in German: "wie ein Wächter das Tier. // Es sprach: // Wie-le Zedern".

234

1. Ob. *1. allein*

2. Fg. *1. mp*

Kfg. *2. b p*

3. 4. Ps. *p*

Gilgani

habt ihr gefallt, doch die-se stolz auf-rangend zum Him-mel,

1. Ob. *mp dim.*


2. Fg. *1. mp*

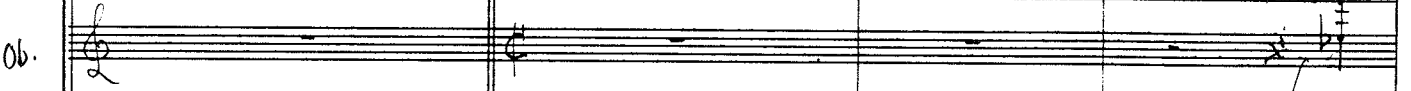
Kfg. *2. p*

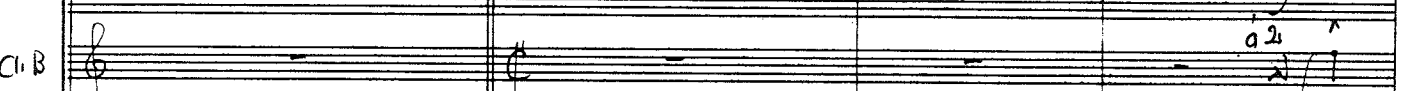
Gilgani

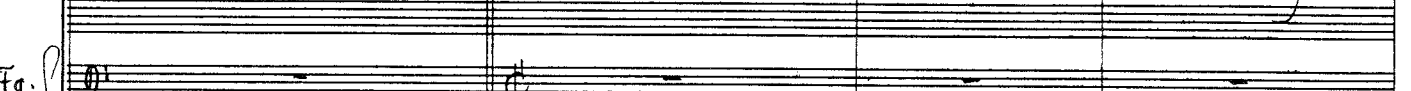
ver-wur-zelt tief in der Er-de, dñt ihr mid-fallen! Wehe end wenn ihreschil!"

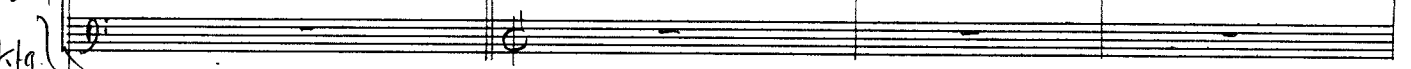
(strengh!)

Fl. 

Ob. 

Cl. B 

Fg. 

Kfg. 

Allegro (♩ = 1)

Hr. 

F. 

Tr. *maestoso* 

C. 

Ps. *maestoso* 

Tb. 

„ilgan“

Allegro (♩ = 1)

We — nig — ach — te — ren

I. 

Vi. 

II. 

Vle. 

Vc. 

Kb. 

Handwritten musical score for the first system, including piano and violin parts. The piano part features a melodic line with a *mf* dynamic marking. The violin part includes first and second endings, with a *mf* dynamic marking. The system concludes with a double bar line and a key signature change to one sharp.

Handwritten musical score for the second system, including piano and violin parts. The piano part continues with a melodic line and includes a *mf* dynamic marking. The violin part features a first ending. The system concludes with a double bar line and a key signature change to one sharp.

Handwritten musical score for the third system, including piano and violin parts. The piano part contains the lyrics: "Axt und Schwert. Er fleht um sein Leben". The violin part continues with a melodic line. The system concludes with a double bar line and a key signature change to one sharp.



238 163

Fl.

Ob.

Cl. in B

Fg.

Kfg.

4 Hr.

3 Tr.

4 Ps.

Tb.

Pk.

Gilgan

„Ich will euch die — nen, Hü — tten euch bauen aus, Le — dem.“

I

Vi

II

Vle

Vc.

Kb.

167

239

Handwritten musical score for the first system, measures 167-170. It features a treble clef with a key signature of two flats (B-flat and E-flat). The music includes a melodic line with a *mf* dynamic, a piano accompaniment with triplets, and a bass line with chords. The system concludes with a *fff* dynamic marking and a triplet of eighth notes.

Handwritten musical score for the second system, measures 171-174. It features a treble clef with a key signature of two flats. The music includes a melodic line with a *mf* dynamic and a *cresc.* marking, and a piano accompaniment with chords. The system concludes with a *fff* dynamic marking.

Handwritten musical score for the third system, measures 175-178. It features a treble clef with a key signature of two flats. The music includes a melodic line with a *mf* dynamic and a *cresc.* marking, and a piano accompaniment with chords. The system concludes with a *fff* dynamic marking.

Handwritten musical score for the fourth system, measures 179-182. It features a treble clef with a key signature of two flats. The music includes a melodic line with a *mf* dynamic and a *cresc.* marking, and a piano accompaniment with chords. The system concludes with a *fff* dynamic marking.

Handwritten musical score for the fifth system, measures 183-186. It features a treble clef with a key signature of two flats. The music includes a melodic line with a *f* dynamic and a *sempre* marking, and a piano accompaniment with chords. The system concludes with a *fff* dynamic marking.

orig.

Handwritten musical score for the sixth system, measures 187-190. It features a treble clef with a key signature of two flats. The music includes a melodic line with a *f* dynamic and a *sempre* marking, and a piano accompaniment with chords. The system concludes with a *fff* dynamic marking.

Handwritten musical score for the seventh system, measures 191-194. It features a treble clef with a key signature of two flats. The music includes a melodic line with a *mf* dynamic and a *f* dynamic, and a piano accompaniment with chords. The system concludes with a *fff* dynamic marking.



Handwritten musical score for the first system. It includes piano (p), violin (v), and cello (c) parts. The piano part features dynamic markings such as *fp cresc.* and *mf*. The violin and cello parts have various notes and rests. The score is written in a key with one flat and a 2/4 time signature.

Grieg.

Handwritten musical score for the second system, featuring a vocal line and piano accompaniment. The lyrics are: "Herz und trennen vom Rumpf ihm das". The piano part includes dynamic markings such as *fp cresc.* and *mf*. The score is written in a key with one flat and a 2/4 time signature.

174

Handwritten musical score for the first system, measures 174-176. The score includes a piano introduction with a wavy line and 'Ar.' marking. The main melodic line is marked 'a2' and 'cresc.'. The piano accompaniment consists of multiple staves, with 'cresc.' markings indicating dynamics. The key signature has one flat (B-flat), and the time signature is 2/4.

Gibg.

Handwritten musical score for the second system, measures 177-180. The system begins with a vocal line marked 'Haupt.'. The piano accompaniment continues with 'cresc.' markings. The key signature remains one flat (B-flat), and the time signature is 2/4.



242

Handwritten musical score for a symphony orchestra, measures 242-245. The score is written in 4/4 time and includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf cresc.* and *f*. The key signature changes from one flat to two flats. The score is marked with various performance instructions and includes a section for the first trumpet with the instruction "1. Tr. stark hervor!".

Violin I: *mf cresc.*

Violin II: *mf cresc.*

Viola: *mf cresc.*

Cello: *mf cresc.*

Double Bass: *mf cresc.*

Flute: *mf cresc.*

Clarinet: *mf cresc.*

Bassoon: *mf cresc.*

Trumpet: *mf cresc.*

Trombone: *mf cresc.*

Percussion: *mf cresc.*

1. Tr. stark hervor!

3.4.

215.

This is a handwritten musical score for guitar and piano. The score is organized into systems of staves. The top system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It features complex guitar notation with many chords and arpeggios, some with 'x' marks indicating muted strings. The piano part is written in bass clef with simple chords. The second system continues the guitar and piano parts. The third system shows a change in the piano part, with a treble clef and a key signature of one sharp. The fourth system includes first and second endings for both guitar and piano. The fifth system features a prominent piano trill in the right hand, marked with 'pizz' and '40'. The sixth system continues the complex guitar and piano notation. The score concludes with a final chord in the piano part.



244 185

Handwritten musical score for a multi-instrument ensemble. The score is written on multiple staves, including parts for Tr.C (Trumpet C), PK (Percussion), and various string and woodwind instruments. The notation includes notes, rests, dynamics (e.g., *f*, *piu f*, *cresc.*, *mart.*), and articulation marks (e.g., accents, slurs). The score is organized into measures, with some measures containing first and second endings (1., 2., 3., 4.).

1. Tr.C
2. 3.

PK.

cresc.

piu f

mart.

piu f

mart.

3

246 194 pa 2 8

Handwritten musical score for a string quartet with piano and grand triangle accompaniment. The score is written on 18 staves, organized into three systems of six staves each. The key signature is one sharp (F#) and the time signature is 4/8. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like "puff", "p", "pp", and "dim.". The score concludes with the instruction "pp morendo".

Pk.
gr. Tr.

pp morendo

197/

2 Fl. *1. = d.*

2 Ob.

2 Cl. in B *1. allein* *1. 2.*

2 Fg. *p*

Kfg. *p* *Kfg. muta 3. Fg.*

4 Hr. F *2.* *1. = d.*

4 Ps.

Tb. *p* *p*

Bilg. *1. = d.* *2.* *mp*

I VI *1. = d.* *mp* *poco cresc.*

II *p*

Vle *p*

1. Solo *Solo*

Vc. *div.*

alle *p*

Kb. *p*

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248. ²⁰⁰

2 Fl. *mp*

2 Ob.

2 Cl. in B *mp*

1. 2. Fg. *mp*

3.

4 Hr. F.

Tr.

4 Ps.

Tb.

619. Schlaf. Ich

I VI II *mp*

Vle *mp* *mf con espr.* *p*

1. Solo Vc. alle *div.* *mf con espr.* *p*

203

1. Fl. *1. Fl. hervor!*

2. Fl. auf Kl. Fl.

1. Ob.

2. Cl. in B

1. 2. Fg. 3.

3. Fg.

4 Hr. F

Tr. C

3. Ps.

Glocken tief

Glock

sah die Wohnstatt der Götter Ein Berg-kristall-nie

I Vi II

Vle

Vc. div. ZUS.

Kb.



250 200 1.

1. Fl. *p* *mf*

2. Ob. *mf*

2. Cl. in B *mf*

1. 2. Fg. *mf*

3. *mf*

4. Hr. *mf* *mf* *mf*

1. Tr. C *p* *pp*

3. Ps. *mf*

Glocken tief *mf*

Org. *mf*

I. Vi *p*

II. Vi *p*

Vle *p*

Vc. *mf*

Kb. *mf*

sah ich das, - schimmernd in Farben wie sie der Bo gen am Him-mel zeigt,

209

1. Fl. *mf*

piccolo *piu f* *6* *s/z* *piccolo muta in 2. große Flöte*

2. Ob. *mf* *mf*

2. Cl. in B

1. 2. Fg. 3. *mp* *mp* *mp*

4 Hr. T. *mf* *mp* *mp* *mp*

3 Tr. C *s/z*

gr. Tr. *mp* *mp* *ppp*

Glocken tief *mp* *mp*

Golg. *wenn Blitz und Donner die Luft be-freit von Er-den*

F VI F *mf* *mf* *mf*

Ve *mf* *mf* *mf* *div.*

Vc. *mf* *mf* *mf* *div.*

Kb. *mp* *mp* *mp*

252 212

1. Fl. *cresc.* *piu f*

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

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

1. Fg *cresc.* 1. 2. 3.

2. 3. 3. F.

4 Hr. F *cresc.* *piu f* *m*

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

2. 3. 2. 3.

4 Ps. *piu f*

Tb.

Pk.

Gilg *piu f* *pp*

- düst und Schwefel-brunst. Da sah ich wandeln er-

I VI *cresc.* *piu f* *mf*

II *cresc.* *piu f* *mf*

Vle *ZUS.* *cresc.* *piu f* *mf*

Vc. *cresc.* *ZUS.* *mf*

Kb. *cresc.* *piu f* *mf*

2.16

1.2. d'2

Handwritten musical score for a symphonic work, page 253. The score includes staves for strings, woodwinds, brass, and percussion. It features first and second endings, dynamic markings like "mp cresc.", and a vocal line with German lyrics: "ha-be-ne Wesen und hörte des Berges gewal-ti-gen Klang." The score is marked with "1.2. d'2" at the top and "2.16" on the left. The percussion part includes Glocken (bells), Becken (cymbals), and a Bass Drum (Biq.).

254
2 Fi.

2 Cl.
in B

2 Ob.

1. Fg.
2.3.

4 Hr.
F

3 Tr.
C

4 Ps.

Tb.

Becken

Glocken
tief

Ishtar

I Vi
II Vi
Vle
vc.
kb.

Handwritten musical score for orchestra and voice. The score includes staves for Flutes (2), Clarinets (2 in B), Oboes (2), First and Second Bassoons, Horns (4 in F), Trumpets (3 in C), Trombones (4), Snare Drum, Cymbals, and Voice (Ishtar). The music is in 2/4 time with a tempo marking of quarter note = 220. The score features various dynamics such as *piu f* and *con espr.*, and includes a vocal line with the lyrics: "Gilgamesch, König, erwach' aus deinem Traum." and "Oh -".

2 Fl. ^{2,2,3}

2 Ob.

2 Cl. in B ^{a2}

1.2. Fg.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Gilg. *mit voller Kraft!*

-weh" klagen die Götter: "Ihr habt zer-schlagen das Sonnenrot,

I. Vi. II. Vi. III. Vi.

lc.

cb.

2 Fl. 226

2 Ob.

2 Cl.

1. 3 Fg.

2. 3.

4 Hr.

F.

PK.

Gitg.

gegen die Feder die Axt erhoben, Chumbaba getötet: Die schwerste

I Vi

II Vi

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets, 3 Flutes (1st and 2nd), 4 Horns, French Horn, Percussion, Voice, Violin I and II, Viola, Violoncello, and Kontrabaß. The music is in a key with one flat and 3/4 time. The voice part has lyrics in German. The score is marked with dynamics like p, mp, and accents.

4. allein

2. Fl. *mf* *f* *3. 1. 2.*

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

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

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

2. 3. *f* *mf*

4. Hr. *f* *1. f* *mf*

F. *f* *3.*

Pk. *f* *mf*

Balg. *f* *mf* *3.* (h)

Strafe ver-hän-gen die Cöt-ter: Den Tod!"

I. *p* *f* *mf*

V. *p* *f* *mf*

II. *p* *f* *mf*

Vle. *p* *f* *mf*

Kc. *mf* *f* *mf*

Kb. *mf* *f* *mf*

258

236

2 Cl. in B

1. Fg.
2. 3.

4 Hr. F

Pk.

Bilg

I VI I
Vle
Vc.
Kb.

Da leuchtet noch

2. Fl. 2.4.2

1. Fl. allein *mp*

2. Ob.

2. Cl. in B

1. Fg. *p*

2.3. *p*

4. Hr. *p*

F

Glocken tief *pp*

Gipf. *p*

ein-mal in al-ten Far-ben des Berg-Kristalls ver-klingender Schall.

I. Vi *p*

II *p*

Vle *p*

Vc. *p*

Kb. *p*

Detailed description of the musical score: The score is for a symphonic or chamber work. It includes parts for 2 Flutes (Fl. 2.4.2), 2 Oboes (Ob.), 2 Clarinets in B (Cl. in B), 1 Bassoon (Fg.), 2 Bassoons (2.3.), 4 Horns (Hr.), Trumpets (I. and II. Vi), Trombones (Vle), Violins (Vc.), and a Cello/Double Bass (Kb.). The vocal line (Gipf.) has the lyrics: 'ein-mal in al-ten Far-ben des Berg-Kristalls ver-klingender Schall.' The score is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics range from *pp* to *mp*. There are various performance markings such as '1. Fl. allein', 'div.' (divisi), and 'ZUS.' (Zusatz). The piece ends with a double bar line and repeat slashes.

260

1. Fl. *1. allein* *pp* *ppp*

1. Ob. *p*

2. Cl. in B *p* *pp* *ppp* *1. Solo* *p*

1. Fg. *p* *pp* *ppp*

2. 3. Fg. *pp* *ppp*

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

Org. *p* *pp* *ppp*

1. Solo Violine *1. Solo-Violine* *p* *pp*

1. Solo Kb. *1. Solo-Kontrabaß* *pp* *p*

1. Cl. in B *252*

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

Org. *p* *pp* *ppp*

1. 2. 3. 3 Ps. Tb. *1. 2. 3.* *pp*

Ich schau und hö-re... Die Wei-se ver-

stündet. Dunkelheit breitet sich über das Land.

agitato

25
2 Fl.

2 Ob.

2 Cl.
in B

Fg.

4 Hr.
F

2 Tr.

Ps

6 Blg

I

VI

II

Vcl

Vc.

Kb

The musical score is written in 4/4 time and features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play complex, rhythmic passages. The brass (Horns, Trumpets) and Percussion provide harmonic support. The score includes dynamic markings such as *pizz* (pizzicato) and *pizz f* (pizzicato forte), and performance instructions like *agitato*. The piece concludes with a double bar line and a repeat sign.

259

2 Fl.

2 Ob.

2 Cl. in B

1. 2. Fg.

3.

f *sempre*

mf *dim.* *mp*

1. 3

4 Hr.

3 Tr. C

4 Ps.

p

Golg.

I

VI

II

Vle

Vc.

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

mf *dim.* *mp*

f *sempre* *dim.* *mp*

non tremolo *f* *dim.* *mp*

f *sempre* *dim.* *mp*

Jeh steh' allein in Not und Pein. Der

1. Fl. *mp dim.* *1. Fl. p*

1. Fg. *1. Fg. p*

Org. *Him mel schweigt, kein Gott sich zeigt.*

I Vi *dim.*

II Vi *dim.*

Vle *dim.* *div.*

Vc. *dim.* *pizz.*

Kb. *dim.* *pizz.* *p*

1. Fg.

Org. *Schul dig ge wor den durch Macht ver dor ben, ver lassen von Göt tern*

I Vi *pizz.* *cresc.*

II Vi *cresc.*

Vle *pizz.* *cresc.*

Vc. *cresc.*

Kb. *cresc.*



264

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

4 Hr.
F

Gitg.
blüht uns der Tod!

I
VI
II
Vle
Vc.
Kb.

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

Gitg.
Mantel und Krone lege ich ab als Zeichen der Sühne

I
VI
II
Vle
Vc.
Kb.

276

Hr. *p*

PK. *p*

6/19

bis in das Erdb.

279

1. Cl. in B *1. Solo con espr.*

4 Ps. *1.2.* *p*

PK. *p*

Ishtar: *p*

Hier findest du wieder, was

Vc. *pizz. p*

Vb. *pizz. p*

266

2 Fl.

2 Ob.

2 Cl. B

3 Fg.

4 Hr. F.

Tr. C

3 Ps.

Gitar

dort du verloren. Die-ne zur Süh-ne

I VI II

Vle

Vc.

Kb.

283

mf

286

2. Fl.

1. Ob.
allein

2. Cl.
B

1. Fg.
2. 3.

4 Hr.
F

3. Tr. C

3 Ps.
1. 2. 3.

Tschtr.

I
VI
4

VI c

Vc.

Kb.

Star Nr. 11, 28 Systeme & C



Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 1 Oboe (solo), 2 Clarinets (B), 1 Bassoon, 2-3 Bassoons, 4 Horns (F), 3 Trumpets (C), 3 Trombones, Tschtr., Violins I, Violins II, Viola, Violoncello, and Kontrabaß. The music is in a key with one sharp (F#) and a 3/4 time signature. It features first and second endings for several instruments, dynamic markings like *mf*, *p*, and *cresc.*, and a vocal line with the lyrics "im Tempel der Liebe". The page number 286 is in the top left and 267 is in the top right.

289

2. Fl.

be
p sub.

2. Ob.

be
p sub.

1. Cl. B

1. allein

1. 2. Fg. 3.

3. mf

4 Hr. F.

2. p

2 Tr. C

1. sanft
2. p

Ps.

1. 2. be

Ishtar

Schenk, o schenke mir deine Fül - le! Du sollst mein

I VI

zart
p mf

II

p mf

Vle

p mf

Vc.

p

Kb.

p mf

293

2 Fl.

2 Ob.

1. Cl.
in B

1.3. Fg.

4 Hr.
F

Tr. c

Ps.

Tschitar

Musical score for woodwinds and strings. The woodwind section includes 2 Flutes (Fl.), 2 Oboes (Ob.), 1 Clarinet in B (Cl. in B), and 1.3. Bassoons (Fg.). The string section includes 4 Horns (Hr.) in F major, Trumpet in C (Tr. c), and Percussion (Ps.). The score features various musical notations such as dynamics (mp, mf, p), articulation (>), and performance instructions like "1. Solo" and "1. allein".

Vocal line for the Tschitar (Guitar) with lyrics: "Mann sein, ich will dein Weib sein!"

Piano accompaniment for the vocal line, featuring chords and melodic lines in the right and left hands. Dynamics include p and mp.



270

2 Fl. ^{2^{da}} *mf* *1. b e* *e* *pp*

2. Ob. *1. hervor!* *mf* *cresc.*

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

3. Fg. *1. 2.* *mf* *pp* *cresc.*

4 Hr. *F*

Tr. C

Ps.

Tschelav *Ioh will bespannen lassen einen Wagen mit Gold und Lasur*

I Vi *mf*

II Vi *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*

Handwritten musical score for orchestra and vocal soloist. The score includes staves for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets in B-flat (2 Cl. in B), 1st and 2nd Bassoons (1. 2. Fg.), 4 Horns in F (4 Hr. F), Trumpet in C (Tr. C), Percussion (Ps.), Violin I (I), Violin II (II), Viola (Vle), Violoncello (Vc.), and Kontrabaß (Kb.).

The score is marked with a tempo of 300 and includes various musical notations such as triplets, dynamics (mf, cresc., dim.), and articulation marks. The vocal soloist part includes the lyrics: "stein mit gol - denen Rän - dern und".

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302

2 Fl.

2 Ob.

2 Cl.
in B

1. 2. Fg.
3.

4 Hr.
F

2 Tr.
C

4 Ps.

Ishtar

Hör — nenn aus Weis gold!

I Vi

II

Vie

Vc.

Kb.

307

2 Fl. *a2* *f dim.* *mp cresc.*

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

2 Cl. in B *a2* *f dim.* *mp cresc.*

1. 2. Fg. *f dim.* *mp cresc.*

3. *f*

4 Hr. *f*

Tr. C *mp cresc.* *dim.* *cresc.*

1. 2. Ps. *f dim.* *mp cresc.*

3. 4. *f dim.* *mp cresc.*

Pk. *f*

Schlar *spannt sein, und uns hin-auf-fah-ren in die Him-mel der*

I V. *mp cresc.* *dim.* *>>> f*

II *mp cresc.* *dim.*

Vle *mp* *dim.*

Xc. *div.* *mp*

Kb. *mp*

311

2 Fl. *piuf* *dim.*

2 Ob. *piuf* *dim.*

2 Cl. in B. *piuf* *dim.*

1. 2. Fg. 3. *piuf* *dim.*

4 Hr. F *piuf* *dim.*

3 Tr. C. *piuf* *dim.*

4 Ps. Tb *piuf* *dim.*

PK. *piuf* *dim.*

gr. Tr. *piuf* *dim.*

I. V. II. Vle. Vc. Kb. *piuf* *dim.*

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Se ligkeit! Gil-ga-mesch!

276 315

2.H. *p* *pp*

2.ob. *p* *pp*

2.Cl. in B *p* *pp*

3.Fg. *p* *pp*

4.Hr. F *p* *pp*

Tr. C

Ps. *p* *pp*

gr.Tr. *p*

Tempel
Diener-
innen

hinter der Bühne:

In meinem Gar-ten
In meinem

Flöte *mp*

Ischkar *p*

Unter Ze-der-

I Vi *p* *pp*

II *p* *pp*

Vle *p* *pp*

Vc. *p* *pp*

Kb. *p* *pp*

1. Fg. *p* *1. Fg.*

Tempo
Diener-
innen

blü het des ho - ras hei - li - ge Blu - me,

Gar - ten blü het des ho - ras hei - li - ge Blu - me,

Harfe

Juchter

dü - ten be - trittst du ein Haus: Da steht ein Thron in -

I
Vi
II
Vle
Vc.
Cb.

p *mp* *mp*



278

1. Fl.

325

1. Fl.

1. Ob.

1. Cl.
in B

Tempel
Diener
innen

Starke

Ishtar

I
Vi
II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voices. The score includes parts for 1. Fl., 1. Ob., 1. Cl. in B, strings (I, II, Vle, Vc., Kb.), and voices (Tempel Dienerinnen, Starke, Ishtar). The music is in G major and 4/4 time. The lyrics are in German: "Kün-det der Lie-be heim-li-che Glut. Doch" and "mit-ten die-ses Tem-pels, und wenn du thronst auf ihm, werden Göt-ter und".

1. Fl.

2. Ob.

1. 2. Cl. in B

1. 2. 3. Fg.

4 Ps

Crescendo

2 Tempel
diener-
innen

nimm mer sie wahr be der Sonne sen gen der Strahl! Nur

nimm mer sie wahr be der Sonne sen gen der Strahl!

Flauto

Ishtar

Men schen dir hül-di-gen, Gil ga mesch,

I VI

II VI

III VI

IV VI

IVb

div.

cresc.

ZUS.

cresc. arco

mp cresc.

mf

2 Fl. 1. Fl.

2 Cl. in B

3 Fg.

4 Hr. / F

Tr. C

4 Ps.

Tempel
Orchester
Innen

Kraft
hau - schend hö - re der Ster - ne Klang,
zart er -

Harfe

Bilg.

Was all - zu - tief, doch deut - lich aus dem Her - zen mir

I
VI
I
Vie
Vc.
Kb.

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2. 82. 346 1.

1. Fl. *mf*

1. Ob. *p* *cresc.*

2. Cl. in B *p* *mp* *cresc.*

1. 2. Fg. *p* *mp* *cresc.*

3. *p*

4 Hr. *f*

4 Ps. *p* *mf*

Tempel-Dieners innen

cresc. *mf-cresc.* *f*

g - tö - ne Him - mels - ge - sang. Frucht - bar em - pfan - ge des
Fruchtbar em - pfan - ge des Mon

Harfe *cresc.*

Gilg *cresc.*

sprach, du ver-schwendst mir nicht der Wahr-heit Spruch! Dem Stürmen,

I. VI *p* *cresc.*

II *cresc.*

Vle *arco*

Vc. *pizz.* *pp*

Kb. *p*

2 Ob. *mf* *cresc.* *mf*

1. 2 Cl. *mf*

in B. 2.

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

3.

4 Ps. *mp* *p* *mp* *p*

Harfe *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tempel dienerinnen

Lie — be Glüh'n wie Lo — tos blüht.

Lie — be Glüh'n wie Lo — tos blüht.

Ishtar *cresc.*

— kein, ich lie — be dich! Fremd! — E — wig ver —

I VI II *mf* *p* *mf* *p*

Vle *mf* *mp*

Vc. *mf* *mp* *p*

Kb. *mf* *mp* *p*

363

2 Fl. 1.

2 Ob.

2 Cl. in B. 2.

1. 2. Fg. 3.

4 Hr. F

Harfe

Ishtar
~ eint möcht ich bei dir sein!

Gilg
Du verstehst nicht die Zeichen der Zeit.

I Vi

II

Ve

Vc

Kb.

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369

2 Cl. in B

1. 2. 3.

Fg.

3.

1. 2.

3. 4.

(bedeutungsvoll)

Gltg.

Hö-re, ah-me, wis-se, was Got-ter uns Kün-den: Schrei ihre

I VI I

Vle

Vc.

Kb.

376 (unwillig) 3 3 3 3 3

Jschtar

Gilgamesch

Was soll in den Sternen ich le-sen, da ich im Dienste von Schrift!

I
Vi
II
Vle
Vc.

381 1. 2. 3.

3 Tr. c

1. 2. 3. 4. Ps.

3. 4. Tb.

Pk.

Jschtar

Gilgamesch

ANU als götli-che Jschtar hier steht! (dringlich)

Hö-re, ah-ne, wis-se!

I
Vi
II
Vle
Vc.
Kb.

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adagio misterioso

Gilgamesh 0386 *mp*

Uns ist auf-er-legt im Dün-ke-l zu schau

adagio misterioso

I *Vi* *II* *III* *Vle* *Vc.* *Kb.*

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

1. Ob. *p*

1. Fg. *p*

2.3. *p*

3. Ps. *p*

Tb. *p*

Ishtar

Gilgamesh - en...

Ein Rät-sel: Ich

I *Vi* *II* *III* *Vle* *Vc.* *Kb.*

pizz. *arco* *p* *dim.*

largo

allegro moderato

398 400

2 Fl. *trw.*

2 Ob. *f*

2 Cl. *f*

1. Fg. *f*

2. 3. *f*

largo

allegro moderato

4 Hr. F *3. mf con espr.*

3 Tr. c *1. p*
2. 3. f

Ps. *con espr. mf*

Tb. *f*

Pk. *mf*

largo

allegro moderato

Ishtar

cresc. *mf* *f* *piu f*

Kannes nicht lö - sen. Mir leuch - te des Tem - pels Licht.

I. Vi. *f*

II. Vi. *f*

Vle. *f*

Vc. *f*

Kb. *f*

290 *no2*

2 Fl. *Am*

2 Ob.

2 Cl. in B

1. 2. Fg. 3.

1. Hr. 2.

1. 3 Tr. C 2. 3.

1. 2. Ps. 3. 4.

Tb.

Pk.

Ishtar

mf Bräu

I Vi

II Vi

Vle

Vc.

Kb.

Handwritten musical score for guitar and piano, measures 1-10. The score includes a guitar part with a melodic line and a piano accompaniment with chords and bass lines. The guitar part has a treble clef and a 3/2 time signature. The piano part has a bass clef and a 3/2 time signature. The key signature has one sharp (F#).

Tschitar

Handwritten musical score for guitar and piano, measures 11-15. This section includes a vocal line with German lyrics. The guitar part continues with a melodic line, and the piano part provides accompaniment. The lyrics are: "ti-gam lass mich dich lieb ko-sen, dei-ne".



292

1. *Ar*

2 Fl.

2 Ob.

2 Cl. in B

1.2. Fg.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Pk.

Schitar
 zärt-lich-keit ist süßer denn Ho nig, in der

I Vi

II Vi

Vcl.

Kb.

Handwritten musical score for a string quartet, measures 409-412. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as dynamics (*p*), articulation (>), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 2/4.

Schlaf

Handwritten musical score for a vocal line with German lyrics. The lyrics are: "Schlaf Kam mer, ho nig duf tend, will ich".



2/4 4/4

2 Fl.

2 Ob.

2 Cl. in B

1.2. Fg. 3.

4 Hr. F

STR.

4 Ps.

Tb.

Pk.

molto cresc.

Ishtar

mich dei-ner ho-hen Schön-heit frei

V. I

V. II

Vle

Vc.

Kb.

Handwritten musical score for the first system, consisting of eight staves. The notation includes various notes, rests, and dynamic markings such as *f* and *dim.*. The music is written in a complex, multi-measure style with many accidentals.

Ischter

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The vocal line has lyrics: "en! HO we, laß mich nicht al-". The piano accompaniment features complex rhythmic patterns and dynamic markings like *dim.*.

415

2 Fl. *mp* *2. p*

2 Ob. *2. p*

2 Cl. in B *mp*

1. 2. Fg. *mf* *pp* *f* *2. p mf* *p dim.*

3. *mf* *mf sempre* *mf*

1. Solo *p* *mf* *Dim.*

3. *mf* *Dim.*

2. 4. *mf* *Dim.*

Tschel. *mf* *lein.*

I *p morendo*

VI

II

Vle *p morendo*

Vc. *mf* *p*

Kb.

424

Ishtar

freu - en. Lieb - we, ruhe in meinem

Gilgamesch

hast ihn ge - schlagen, die Flügel zerbro - chen.

I

VI

II

Vle

Vc.

426

Ishtar

Haus bis zum Mor - gen, du, um dei - ner Lie -

Gilgamesch

Da du den lie - b - fest, den Kraft - voll - kommenen,

I

VI

II

Vle

Vc.

428

Ishtar
be Wil-ken, schenk mir, ich

Bilgam
grubst du ihm Gnu-ben sieben und a-bermals sie-ben.

I Vi
II
Vle
Vc

430

2 Cl.
mb

3 Fg.

1. 2. 3.

1. 2. 3.

mp

mp

accelerando

Ishtar
bit-te dich, schenk mir dein Herz!

Bilgam
Da du lieb-test das Kampf-ge-fuech-te-te Roß, hat ihm

I Vi
II
Vle
Vc
Cb

mp

mp

mp

mp

mp

mp

accelerando

accelerando

300 432

2 Fl.

2 Ob.

2 Cl.
in B

1. 2.
Fg.
3.

4 Hr.
F

Tr. C

4 Ps.

Tb.

Pk.

Tschel

Viol.

I
Vi

II

Vle

Vc.

Kb.

tr *tr*

allegro passionato

tr *tr*

allegro passionato

mf *accelerando e cresc.*

allegro passionato

Du wagst es zu schelten?

Peitsche du, Stachel und Peitschenschmür be stimmt.

allegro passionato

allegro passionato

cres.

cresc.

div.

cresc.

cresc.

dresc.

Ar

440

2.Fi.

2.ob.

2.Cl.
in B

1. Fg.

2.3.

4 Hr.

F

2 Tr.c

4 Ps.

Tb.

Pk.

Ishtar

Gilgamm.

I VI

II

Vle

Vc.

Kb.

Star Nr. 11.28 Systeme ©

The musical score is a handwritten manuscript for a symphonic work. It features a full orchestral complement and two vocal soloists. The orchestration includes woodwinds (flutes, oboes, clarinets, bassoon), strings (violins, violas, cellos, double basses), brass (trumpets, trombones, percussion), and woodwinds. The vocal parts are for Ishtar and Gilgammes. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The page number 303 is in the top right corner. The tempo marking 'Ar' is written above the first staff. The time signature '440' is written at the top left. The score is divided into systems, with each system containing staves for different instruments or voices. The vocal parts have lyrics in German: 'Gil-ga-mesch wei-ger Isch-tar die Lie-be!' and 'Und liebst du mich'. The score is a complex piece of music with many notes and rests.

304
2 Fl.

2 Ob.

2 Cl.
in B

1. Fg.
2. 3.

4 Hr.
F

3 Tr.
C

4 Ps.
2.
3.

Tb.

PK.

Ishtar

Bilgam

I Vi

II Vi

Vie

Yc.

Kb.

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 1st and 2nd Flutes, 4 Horns in F, 3 Trumpets in C, 4 Trombones (1st, 2nd, 3rd), Tubas, Percussion, Ishtar, Bilgam, Violins I and II, Viola, Cello, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). The vocal parts have lyrics in German: "A NU! Hö re: so, so machst du mich je nen gleich."

444
2. Fi.

f *alle* *f*

Musical staff for Flute 2 (2. Fi.) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The tempo is marked *alle*. The staff continues with a melodic line and a dynamic marking of *f*.

2. Ob.

Musical staff for Oboe 2 (2. Ob.) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

2. Cl.
in B

Musical staff for Clarinet 2 (2. Cl. in B) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

1. Fg.
2. 3.

Musical staff for Bassoon 1 (1. Fg.) and Bassoon 2 (2. 3.) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

4. Hr.
F

Musical staff for Horns 4 (4. Hr. F) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

3. Tr.
C

Musical staff for Trumpet 3 (3. Tr. C) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

4. Ps.
Tb.

Musical staff for Trombones 4 (4. Ps. Tb.) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

Pk.
Ishtar

Isch tar ruft!

Musical staff for Percussion (Pk. Ishtar) in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

Gilgamm.

An der Stras-se, da sei dein Sitz! Dann

Musical staff for Gilgammur in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

I
Vi
II
Vie
Vc
Kb

Musical staff for Violins I, Violins II, Viola, Violoncello, and Double Bass in G major, 4/4 time. It features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The staff continues with a melodic line and a dynamic marking of *f*.

Star Nr. 11, 28 Systeme ©

306

2 Fl.

2 Ob.

2 Cl.
in B

3 Fg.

4 Hr.
F

3 Tr.
c

4 Ps.

Tb.

Pk.
Ishtar

Organo

I
Vi
II

Vle

Vc.

Kb.

(Dann) wird sich neh- men, wer im-mer Lust hat!

A — Nu, schaff mir den

Violins I & II, Violas, Cellos, Double Basses, Flute 1 & 2, Oboe, Clarinet, Bassoon

1.2. Fg. Kfg

3. Fg. nimmt Kontrabaßgott

Flute 1 & 2, Oboe, Clarinet, Bassoon, strings

Ischbal

Stier, den großen Stier, der im Himmelsstall steht.

Gilgamesch

strings, woodwinds

454

2 Fl. *f* $\overset{3}{a_2 \sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{a_2 \sharp b \flat}$ $\overset{\wedge}{s/z}$

2 Ob. *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

2 Cl. in B *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

2 Fg. *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

4 F. *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{\wedge}{3. f}$ $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

3 C.F. *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

4 Ps. *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

Tb. *f* $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{3}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

Jochter
wird — schraubenden Stier, zer — schlag ich die

Gilgem.
Uns, ist auf — er — legt ihn. Dun — kel zu

f $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

f $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

f $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

f $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ $\overset{6}{\sharp b \flat}$ $\overset{\wedge}{s/z}$ \hat{f} $\overset{\wedge}{\sharp}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$ $\overset{\wedge}{\flat}$

310

2 Fl.

457

2 ob.

2 Cl.
in B

1.2
Fg.
Kfg.

4
Hr.
F

3
Tr.
C

4
Ps.

Tb.

Ischlar

Walgamir

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voices. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 1.2 Bassoons, 4 Horns in F, 3 Trumpets in C, 4 Trombones, Ischlar (Soprano), and Walgamir (Tenor). The music is in 2/4 time and features various dynamics like 'p' and 'pizz'. There are handwritten annotations and corrections throughout the score, including a large bracketed section at the top right and a similar one at the bottom right. The lyrics for Ischlar are 'Pfor-ten zur Höl-le! Laß auf-er-' and for Walgamir 'su-chen! Den Tod im Au-'. The score is numbered 310 and 457.

460

2. Fl.

2. Ob.

2. Cl. in B

1.2. Fg. Kfg.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Pk.

Becken

Ischtael

6i Paganini

I Vi I

Vle

Vc.

Kb.

Star Nr. 11, 28 Systeme ©

312 ^{Ab3}

2 Fl. *1. 2. piii*

2 Ob. *piii*

2 Cl. in B *piii*

2 Fg. *1. 2. piii*

Kfg.

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

3 Tr. C *1. 2. 3. piii*

4 Ps. *1. allem 3. piii*

Tb.

Pk.

Bck. *molto cresc. (Lautschwingen lassen)*

Ishtar *2 mehr denn, als sie ben di ge!*

Gilgam. *schel — lend durch Fins — ter — nis bricht!*

I Vi *piii*

II Vi *piii*

Vie *3*

Vc. *3*

Kb. *piii*

Musical score for strings and woodwinds. The top two staves are for woodwinds (flute and oboe), and the bottom two are for strings. The woodwinds play a melodic line with a dynamic marking of *mf* and a fermata. The strings play a rhythmic accompaniment with a dynamic marking of *dim.* and *mf*.

Musical score for strings and woodwinds. The top two staves are for woodwinds (flute and oboe), and the bottom two are for strings. The woodwinds play a melodic line with a dynamic marking of *dim.* and *mf*. The strings play a rhythmic accompaniment with a dynamic marking of *dim.* and *mf*.

Gilgam.

Vocal line for Gilgamesh. The lyrics are: "Ea-ba-ni! Be-frei e mich aus Ischtars rächenden Bann!". The melody is in a major key and features a triplet of eighth notes.

Musical score for strings and woodwinds. The top two staves are for woodwinds (flute and oboe), and the bottom two are for strings. The woodwinds play a melodic line with a dynamic marking of *dim.* and *mf*. The strings play a rhythmic accompaniment with a dynamic marking of *dim.* and *mf*.

314

471

a2

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

4 Hr.
 F

3 Tr. C.

4 Ps.
 Tb.

Gilgamesch
 Schon mit der Stier im ganzen Land!

I VI

II VI

Vle

Vc.

Kb.

475

315

Organo

Star Nr. 11. 28 Systeme ©



316

a2

2 Fl.

2 Ob.

2 Cl.

2 Fg.

4 Hr.

2 Tr. c.

4 Ps.

Tb

Bilgam

I VI

II

Vle

Vc.

Kb.

2. Fl.

481

2. Ob.

2. Cl. in B

2. Fg.

4. *pe* *e* 1.2. *a* 2.

ktg. piii

1.3. Hr. F
2.4.

1.3. *offen*

piii

1. 2. Trcl.

1. *f*

2.

4 Ps.

1. *f*

3.4. *a* 2.

piii f

Tb.

f

(h) (h)

Coitram

Da bist du, Freund!

Eabani

(eilt herbei!)

I VI II Vle Vc. Kb.

Star Nr. 11, 28 Systeme ©

318
2 Fl.

485
3
pizz
oo

2 Ob.

3
pizz
oo

2 Cl.
in B

3
pizz
oo

2 Fg.
Kfg.

1. 2. a2
1.
2.
pizz
oo

1. 2.
4 Hr. F.
3. 4.

1. 2.
3. 4.
pizz
oo

4 Ps.
Tb.

1. 2.
3. 4. a2 pizz
pizz
oo

Gitarra

Der Stier erscheint.

pizz
pizz
pizz
pizz
non tremolo

2 Fl. 489

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr.

3 Tr. C

4 Ps.

Tb.

Pk.

Bilgram

Pack ihn an Schweif, mein Schweif ihn treff' mitten ins schlagende Herz!

I Vi

II Vi

Vle

Vc.

Kb.

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320

Handwritten musical score for the first system, measures 1-3. The notation includes complex rhythmic patterns with slurs and accents. Dynamic markings such as *sfz* and *p* are present. The score is written for multiple staves, likely representing different instruments or voices.

Handwritten musical score for the second system, measures 4-6. This system continues the piano introduction with repeated rhythmic motifs and dynamic markings. The notation includes slurs and accents, and dynamic markings like *sfz* and *p* are used throughout.

Gilgan.

Handwritten musical score for the third system, measures 7-9. This system includes vocal lines with German lyrics: "Trennen vom Rumpfehm das Haupt! Und werfen die Glieder vor". The piano accompaniment continues with complex rhythmic patterns and dynamic markings like *sfz* and *p*.

497/

2 Fl. *mf* *sfz* *mf* *molto cresc.*

2 Ob. *mf* *molto cresc.*

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

2 Fg. *mf* *molto cresc.*

Kfg. *mf* *molto cresc.*

4 Hr. *mf* *molto cresc.*

3 Tr. C *1. Solo* *mf* *molto cresc.*

4 Ps. *mf* *molto cresc.*

Tb. *mf* *molto cresc.*

Bilgan. *mf* *molto cresc.*
 Ich tars Thron!
 Der Stier greift an.
 Becken (mit Pauken schl.) *mf* *molto cresc.*

I Vi *mf* *molto cresc.*

II Vi *mf* *molto cresc.*

Ve *mf* *molto cresc.*

Vcl. *mf* *molto cresc.*

Kb. *mf* *molto cresc.*

Star Nr. 11, 28 Systeme ©

322

502

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.
Kfg.

4 Hr.
F

3 Tr.
C

4 Ps.
Tb.

Gilgam.

I
Vi
II
Vle
Vc.
Kb

The musical score is a handwritten manuscript for a symphonic work. It consists of the following parts:

- 2 Flutes (2 Fl.):** The top staff, mostly rests.
- 2 Oboes (2 Ob.):** Melodic line with notes like G4, A4, B4, C5, and D5.
- 2 Clarinets in B (2 Cl. in B):** Similar melodic line to the oboes.
- 2 Flutes (Kfg.):** Flute parts with some melodic activity.
- 4 Horns (F):** Horn parts providing harmonic support.
- 3 Trumpets (C):** Trumpet parts with some melodic lines.
- 4 Trombones (Ps):** Trombone parts.
- 4 Trombones (Tb.):** Trombone parts.
- Gilgamesh (Gilgam.):** A single staff with lyrics: "Gilgamesch trifft mit dem Schwert des Hetz! des Stieres." and "Der Stier bäumt".
- String Ensemble (I, Vi, II, Vle, Vc., Kb):** The bottom section, including Violins I and II, Violas, Violas, Violins, and Cellos/Double Basses.

The score includes various musical notations such as notes, rests, dynamics (e.g., *puff*), and articulation marks. The key signature has one sharp (F#), and the time signature is 2/4.

507

2. Fl.

2. Ob.

2. Cl. in B

2. Fg. / 1. Fg.

4 Hr. / 4

3 Tr. C

4 Ps. / 4

Tb.

gr. Tr.

I Vi

II Vi

Ve

Vc.

Kb.

Stär Nr. 11. 28 Systeme ©

sich auf und stößt auf Eabani. Dieser taumelt und fällt zu Boden. Der Stier stirbt.

324

Con espr.

512
2. ob.

2. cl. in B

2 Fg. / Kfg.

4 Hr. / F

4 Ps. / Tb.

Dk.

Ishtar

Eabani

I / VI / II / Vle / Vc. / Kb.

Wah' ü-bar Gil-ga-mesh!

Oh, Ishtar, wie hat dein Herz dich ver-

526

Fg.

4 Hr. F

Ps.

Eobani

zart

Him-mels-a-tem be-nom-men. In Schutt und Asche sank dein Haus,

530

1. Fg.

4 Hr. F

Eobani

I Vi

II

Vle

Vc.

Kb.

1. Fg. allein

mp

3. *mp*

nicht länger wohnst du dort so muß auch ich er-Kran-ken...

533

1. Ob.

2. Fg.

4 Hr. F

Eabani

an der Er de...

I Vi

II Vi

Ve

Vc.

Kb.

538 1. allein

3 Tr. C

1. 2. Ps.

4. Ps. Tb.

Eabani

Gil-ga-meschi, hü-te den Freund, be-wahr ihm die Treu'!

Vc.

Kb.

Gilgamesch

III. Akt

Reinhold Schmedeler
op. 63

Adagio

2. Fg.

1. Hr. f

I Vi

II Vi

Vle

Vc.

Kb.

2. Fg.

1. Fg.

4 Hr. f

Vorhang auf! ——— Im Ischtar-Tempel. (Dort wo der Thron der Göttin stand, liegt Eabani aufgebahrt. Hinter ihm ein Tor, das durch zwei Säulen gebildet wird, die sich später als zwei Skorpionmenschen zeigen.)

Gilgamesch

I Vi

II Vi

Vle

Vc.

Kb.

Tot, Tot

pizz. mp

2 Flg

Hr.

Cl

Gitarren

I VI

Vle

Vc

mein bester Freund! Warum stehst du da~hin?

Handwritten musical score for orchestra and voice. The score includes parts for 2 Flutes (2 Flg), Horns (Hr.), Clarinet (Cl), Violins (I, VI), Viola (Vle), and Violoncello (Vc). The vocal line has lyrics: "mein bester Freund! Warum stehst du da~hin?". The score is written in a single system with multiple staves. The key signature has one sharp (F#) and the time signature is 3/4. The music features various dynamics (mf, f), articulation (accents), and phrasing slurs. The vocal line is in a soprano or alto range. The instrumental parts include woodwinds, strings, and guitars. The score is handwritten and appears to be a working draft or a composer's manuscript.

12)

1. Fl. *1. Fl. allein* *p*

1. Ob. *1. Ob. allein* *smorz.* *mp*

2. Cl. mB

2. Fg. *1. Fg. allein* *mp*

Kfg.

4 Hr. *f*

6. Flg. *cresc.* *f*

I Vi.

II Vi.

Vcl.

Vcl. *pizz.* *mp*

Kb.

Ich komm ohne dich nicht leben! *Bleib an meiner*

332 15
1. Fl.

3 Ps.
1. 3.4.

Gitarren

I VI

II VIe

Vc. Kb.
(pizz.)

2. Fl.

4 Ps.
Tb.

Gitarren

I VI

II VIe

Vc. Kb.

Sei te als Jagd-genoss, als Wähler königlicher Sit-ten, als

Hel-fer in der Not, im Dienste uns-res Vol kes,

19)

Violin I: *mf*

Violin II: *mf*

Viola: *mf*

Cello: *mf*

Double Bass: *mf*

Vocal: *mf*

Lyrics: wir es füh-ren wol-len durch Nacht zum Tag!

First Ending: 1.

Second Ending: 2.

Third Ending: 3.

Dynamic markings: *mf*, *p*, *pizz.*

Tempo/Performance markings: *div.*, *pizz.*



Handwritten musical score for orchestra and strings, measures 334-335. The score is written in G major (one sharp) and 2/4 time. The instruments and their parts are as follows:

- 2. Ob. (Oboe 2):** Starts with a *2^a* fingering. The melody is marked *dim.* and *p* (piano).
- 2. Cl. in B (Clarinet 2):** Features two first endings (1. and 2.) and is marked *dim.* and *p*.
- 2. Fg. (Flute 2) and Kfg. (Key Clarinet):** Both parts are marked *mf* (mezzo-forte) and *dim.*.
- 4 Hr. (Horns):** Four horns are indicated, with dynamics *mf* and *dim.*.
- 3 Tr. C (Trumpet 3):** Part of the trumpet section.
- gr. Tr. (Great Trumpet):** Part of the trumpet section.
- 6 Blg. (Bassoon 6):** Part of the bassoon section.
- I, VI, II (Violins I, Violins II, Violas):** Violin I and II parts are marked *dim.* and *p*. Viola part is marked *mf*.
- Vle (Violoncello):** Cello part is marked *mf*.
- Vc. (Violone):** Part of the string section.
- Kb. (Kontrabaß):** Part of the string section, marked *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The word "Die" is written in the Bassoon part. The page number "334" is in the top left corner.

2 Ob. 23

2 Cl. mB

2 Fg. 1.
Kfg. mp

4 Hr. 1.2.
7

Gilgamesch
Götter haben uns verlas—sen, nun verlässest du mich auch.

I Vi I

Vle

Vc. mf

Kb. mf



25

2. Ob. *mf*

2. Cl. in B *mf*

2. Fg. *mp*

Kfg.

4 Hr. +

Gitg.

Al-lein kann ich nicht stehn, ich fall' mit dir in E

I VI II

Vle *mf*

Vc. *arco*

Kb. *arco*

2 Ob.

2 Cl. in B

2 Fg. Kfg.

4 Hr. F.

3 Tr. C

4 Ps.

Tb.

Bilg.

I VI II Vlc Vc Kb

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Handwritten musical score for page 338, featuring various instruments including woodwinds, brass, strings, and percussion. The score is written in a single system with multiple staves. The instruments listed on the left are:

- 2. cl. in B (Clarinet 2)
- 2. Fg. (Fagott 2)
- Kfg. (Kornett)
- 4 Hr. (Horn 4)
- F (Fagott)
- 3. Tr. c (Trompete 3)
- 4 Ps. (Posaune 4)
- Tb. (Tuba)
- I Vi (Violin I)
- II Vi (Violin II)
- Vle (Viola)
- Vc. (Violoncello)
- Kb. (Kontrabaß)

The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction is written in the middle of the page: *Kfg. nimmt 3. Fagott*. The music is written in a single system with multiple staves, and the page number 338 is visible in the top left corner.

32

4 Hr. F

Bilgam

Eabani

I VI II

Vle

1. Solo Vc. alle

1.2. ++

3.4. ++

p

morendo

morendo

1. Solo-Vc.

div. arco

morendo

(Eabani regt sich)

Er regt sich, wendet das Haupt, at-mel

36

4 Hr. F

Bilg.

I VI II

Vle

1. Solo Vc. alle

1.2.

4.

mp

mp

mp

Solo

die übrigen

mp

Neu, er-wach aus tie-fem Schlaf, Enkidu, starker Held, mit

poco largando *atempo*

43

2.Ob. *f*

2.Cl. in B

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

4.Hr. F *f*
2. *pp*
4. *p*

1.Tr. C *p molto cresc.*

poco largando *atempo*
3.Fg. nimmt Kfg.
1. 2. *pp* *p*

poco largando *atempo*

PK.

6i.fg. *f*
Tag!

Eabani: *(schwach)* *p*

poco largando *atempo*

I Vi

II Vi

Vle

Vc. *pizz.* *p*

Kb. *pizz.* *p*

Deine Stimme, Freund, tut

Star Nr. 11, 28 Systeme ©

Andante (♩ = 1) con animato

1. Ob. *1. Solo*

2. Hr. in F *1.2. mp*

Erbani
 wolle, sie föhnt er - war - mend an mein Herz. Gib deine

I Vi
 II Vi
 Vle
 Vc.
 Kb.

49 1. Ob.

2. Cl. in B

Erbani
 Hand, daß ich sie hal - te fest und treu! Daß ich

I Vi
 II Vi

Vle

Vc.
 Kb.

52

1. Ob. *1. Solo mp*

2. Cl. in B *1.2. mp*

1.2. Fg. *mp*

Kfg.

Erbauung

spü-re durch sie den Pulsschlag deines Lebens, o Gil - ga

I Vi II

div. *mp*

55

1. Ob. *1. Solo mf*

2. Cl. in B *mf*

2. Fg. *mf*

Erbauung

mesch, Freund, Kampfgefährte, See-le von mir und dir, wir

I Vi II

Vc. *mf*

Kb. *mf*

2. Ob.
2. Cl. in B
1.2. Fg. Kfg.

Musical notation for woodwinds. The 2nd Oboe part starts with a measure rest and then plays a melodic line. The 2nd Clarinet in B and 1st/2nd Flute and Keyed Bassoon parts have similar melodic lines. Dynamics include *mf*.

4 Hr. F

Musical notation for Horns. The 4 Horns in F part features a melodic line with dynamics *mp* and *mf*.

Erbani

(wir) ge-hö-ren auf e-wig zu-Sam-men.

Vocal line for Soprano (Erbani) with German lyrics: "(wir) ge-hö-ren auf e-wig zu-Sam-men." The melody is written in a single staff.

I Vi

Musical notation for Violin I. The part features a melodic line with dynamics *mp* and *mf*.

II Vi

Musical notation for Violin II. The part features a melodic line with dynamics *mp* and *mf*.

Vle

div

Musical notation for Viola. The part features a melodic line with dynamics *mf* and includes the instruction "div".

Vc.

Musical notation for Violoncello. The part features a melodic line with dynamics *mp* and *mf*.

Kb.

Musical notation for Kontrabaß. The part features a melodic line with dynamics *mp* and *mf*.



2 Fg. *mp*

Gitarren *mp*

I *mp*

VI *mp*

Vle *mp*

Vc. *mp*

Kb. *mp*

Bru-der, laß mich den Schweiß an deiner Stir-ne trocknen,

1. Fl. *mf* 1. Solo

2. Ob. *mf* 1. Solo

2. Cl. in B *mf*

2. Fg. *mf* hervor!

Gitarren *mf*

I *mf*

VI *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*

den Trank dir rei-dien vom rei-nen Quell, er-frischen soll er den schwa-chen

2 Fl. *1. 2. a2* *f* *piu f*

2 Ob. *1. 2. a2* *f* *piu f* *dim.*

2 Cl. mB *a2* *f* *piu f* *dim.*

2 Fg. *a2* *mf* *1. 2.* *dim.*

Kfg. *mf* *1. 2.* *dim.*

4 Hr. F. *1. 3.* *2. 4. mf* *f* *1. 3.* *2. 4. mf* *dim.*

Gilgam. *Leib.*

(Ereicht zum Brönnen, schöpft Wasser in ein Gefäß und reidit dies Eabati.)

I VI II } *f* *dim.*

Vle *f* *dim.*

Vc. *arco div.* *mf* *zhs.* *f* *arco* *mf* *dim.*

Kb. *mf* *f* *arco* *mf* *dim.*

70

1. 2. a 2. hervor!

c-Tempo I (♩ = d)

Er bittet

(Er trinkt aus der Schale.)

(Er richtet sich auf!)

c-Tempo I (♩ = d)

348

2 Fg. *f* *p*

4 Hr. *f* *p*

Eabani: (verhalten)

(Gilgamesch nimmt das Gefäß wieder an sich.) Vernimm nun den Traum, den heut Nacht ich

I Vi *f* *p*

II *f* *p*

Vle *f* *p*

Vc. *f* *p*

Kb. *f* *p*

1. 2. Fg. *f* *ff*

Kfg. *f* *ff*

4 Hr. *p* *piu ff*

Eabani: *mp* *bf* *p*

schau - te: Die Göt - ter hiel - ten Rat: Da ~

I *p*

VI *p*

II *p*

Vle *p*

Vc. *p*

Kb. *p*

80

1. Fg. *pp cresc.*

2. Fg. *cresc.*

Kfg. *mp cresc.*

1. Hr. *1. >*

2. Hr. *3. +*

Eabani

~ für, daß sie ge - tö - tet den Himmelsstier, auch Chumba - ba er -

83

1. Fg. *piu f*

2. Fg. *mf*

Kfg. *mf*

1. Hr. *1. >*

2. Hr. *3. +*

Eabani

(er) - schla gen, soll Ea - ba - ni



350

2 Fg. *1. 2. a2*

Kfg.

L. H. *1. 2. a2*

F. *3. 4. a2*

Eabani
ster - ben ! " *p*

Vc. *pp*

Dem widersprach der himmlische

Becken *87 (mit Paukenschlägeln) pp (ausschwingen lassen)*

Eabani
Schamaschi: „Auf Marduks Geheiß töteten sie Stier und Chumba“

I. VI. II.

Vle. *p mf*

Vc. *mf*

Kb. *mf*

352

94

2 Fl.

2 Ob.

2 Cl in B

1.2. 3 Tr. G.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

1. *p*

2. *f*

1. *p*

2. *f*

1. *p*

2. *mf*

3. *mf*

3. *f marc.*

mf

Sabani

Götter ü-ber Marouk er-zürnt, daß er ging zu uns wie zu seines-glei-chen: „Es geschehe,

I

VI

II

Vle

Vc.

Kb.

f

mf

cresc.

f

96 *p. 2.*

2 Fl.

2 Ob.

2 Cl. III B

1. 2. Fg.

3.

4 Hr. F

2 Tr. C

4 Ps.

Tb.

Sabani

was A-NU beschlossen: Ea

I VI I

Vle

Xc.

Kb.

Star Nr. 11, 28 Systeme ©

leidenschaftlich bewegt

2. Ob. ¹⁰¹

2 Cl. in B

3 Fag.

appassionato (♩ = 1)

4 Hr.

3 Tr. c

4 Ps.

Tb.

appassionato (♩ = 1)

Ebani

Schuld!

Ebani sinkt erschöpft zurück.

I VI II

Vle.

c.

b.

Allerheiligen 1998

356 105 $\frac{1}{2}$ 3

2 Cl. in B

3 Fg.

Gilgarn

I VI

II

Vle

Vc.

Kb.

0 werd' ich mich nun zu ei-nem Totengeist

107

1. Ob.

3 Fg.

3. Hr.

Gilg.

I VI

II

Vle

Vc.

Kb.

1. *mf* *con espr.*

3. *fp*

set-zen, zur Totengeistkür, die mir ver-schließt den An-blick mei-nes

109

1. 2. d 2

2 Fl.

2 Ob.

2 cl.
in B

1. 2.
Fg.
3.

4
Hr.
F

3 Ps.

Gitg.

Celloni

I

VI

II

Vle

Vc

Kb

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 1. and 2. Bassoons, 4 Horns in F, 3 Trumpets, Guitar, Cello, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The music features complex rhythmic patterns, triplets, and dynamic markings such as 'pizz' and 'mf'. The vocal line includes the lyrics: "Oh, du Türe zum Forst, zum tie-fen Wald Chumba-bas,". The page number "109" is written at the top left, and "357" is at the top right.



358 *rit*

2 Fl. *a2* *pinf*

2 Ob. *pinf*

2 Cl. in B *pinf*

1.2. Fg. *pinf*

4 Hr. F *a2* *pinf*

4 Ps. *3. 4.*

Tb *4. m/*

Bilg. *3*

Erhani

molto appassionato

I *pinf*

VI *pinf*

II

Vle *pinf*

Vc. *3*

Kb. *3*

Sollen meine Au-gen dich nimmermehr se hen, die freundes

360 115

2 Fl.

2 Ob.

2 Cl.
in B

3 Fg.

4 Hr.
F

4 Ps.

Tb.

Colg.

Erhani

I

Vi

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B, 3 Bassoons, 4 Horns in F, 4 Trumpets, Trombones, Cello/Double Bass, Violins I and II, Viola, and Voice. The music features complex rhythmic patterns, triplets, and dynamic markings such as *mp*, *cresc.*, and *f sempre*. The voice part has the lyrics "Oh ne-gleichen war dein Holz in meinen".

117 1. 361

2 Fl.

2 Ob.

2 Cl. in B

1. 2. 3. Fg.

4 Hr. f

3 Tr. c

4 Ps.

Tb.

Coltrani

Sabani

O Brü-der, wa-rum spre-chen sie mich frei, an-statt mei-nes Au-gen, oh-ne-glei-chen, oh-ne-glei-chen.

I VI f

Vle

Vc.

Kb.

Star Nr. 11.28 Systeme ©

362 119

allarg. *Largo (♩ = d)*

2 Fl.

2 Ob.

2 Cl. in B

1.2. Fg.

3.

4 Hr.

1.2. Tr. C

3.

4 Ps.

Tb.

allarg. *Largo (♩ = d)*

Gilgamesch
Brüder!

Sargon
(im Fieber)

In der Sonne leich- tetest du wie ein Son- nen-

I

VI

II

Vle

Vc.

Kb.

121

1. 2. Tr. C
3.

4 Ps.
Tb.

Gilg.

Eabani

I
Vi
II

dim. *p*

Oh, Eaba — mi, bes ter Freund,
— tor, da — hinter die ho — he Ze — der, die wolte ich fäl — len!

125

1. 2. 3 Tr. C
3.

4 Ps.
Tb.

Gilg.

Eabani

I
Vi
II

1. 2. 3. *mf*

Du spridst im Fig — ber. Die
So zerschlug ich dich, du Tür zum Pa — ra — die — ses — gar — ten.

Star Nr. 11, 28 Symp.

364 127

1.2. Tr. C

3.

4 Ps.

Tb.

Org.

Sabani

V. I

V. II

Für ist zer-schla-gen und nie-mand rich-tet sie
 zersplittert lag weit zerstreut das Tor, die Fel-re)

130

1.2. Tr. C

3.

4 Ps.

Org.

Sabani

poco

poco

auf, wenn nicht Götter sie neu er-rich-ten.
 die Schön-heit ih-res Hol-zes.

132 365

2 Ob. *f/p* *>* *>* *f/p* *>* *f/p* *>*

2 Cl. in B *f/p* *>* *f/p* *>* *f/p* *>*

1. 2. Fg. *f/p* *>* *f/p* *>* *f/p* *>*

3. *f/p* *>* *f/p* *>* *f/p* *>*

4 Hr. *f/p* *>* *f/p* *>* *f/p* *>*

Gitg. *f/p* *>* *f/p* *>* *f/p* *>*

Eabani *f/p* *>* *f/p* *>* *f/p* *>*

Warum, oh, Bruder, sprechen sie mich frei anstatt meines
 Weh! klagten die Götter.

allegro - appassionato (♩ = 1)

135

2 Cl. in B *f/p* *>* *f/p* *>* *f/p* *>*

Gitg. *f/p* *>* *f/p* *>* *f/p* *>*

Eabani *f/p* *>* *f/p* *>* *f/p* *>*

allegro - appassionato (♩ = 1)

Brüder! Chumba ba erschien, wütend

I VI II
 Vle Vc. Kb

Star Nr. 11, 28 Systeme ©

366

2 Fl.

2 Ob.

2 Cl.
in B

1. 2.
Fg.
3.

4 Hr.
F

Tr. c

4 Ps.

Tb.

Pk.

Eobani

schlugen wir blind mit Axt und Schwert auf den Hüter des Wal ——— des, ach-ten

I

Vi

II

Vle

Vc.

Kb.

2 Fl.

2 Ob.

2 Cl.
in B

1. Fg.
2. 3.

4 Hr.
F

1. 2. Tr. C
3.

4 Ps.
Tb.

Sabari

I VI
II

Vi

Vc.

Kb.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system (measures 139-367) includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 1. and 2. Bassoons, 4 Horns in F, 1. and 2. Trumpets in C, 4 Trombones, and a vocal soloist (Sabari). The second system (measures 367-413) includes parts for Violins I and II, Viola, Violoncello, and Kontrabaß. The score features various musical notations including dynamics (cresc., allarg.), articulation (accents), and phrasing (trills, slurs). The vocal line has lyrics in German: "we-nig dem Bit-ten und Fle-hen,".

368

molto allarg.

2 Fl.

2 Ob.

2 Cl.
in B

1. Fg.
2. 3.

4 Hr.
F

1. 2.
3 Tr. G.
3.

4 Ps.
Tb.

4 Ebani

I VI
II

Vle

Vc.

Kb.

The musical score is written for a full orchestra and a vocal soloist. The orchestration includes woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones), strings (violins, viola, cello, double bass), and percussion. The vocal soloist part is in German and is marked with a dynamic of *piu f*. The tempo is *molto allarg.* The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics such as *piu f* and *molto allarg.*

So teten ihn, der uns die - nen wollt.

Largo

143

4 Hr. F

3 Tr. C

4 Ps. C

Tb. C

Eabani

I VI F

Tür-re, ich zimmere dich neu, herbe dich auf, erwecke dich zu

147

1.3. Hr. F

3 Tr. C

Tb. C

Eabani

I VI F

Vle

Vc.

neu am Glanz an des Pa-ra die-ses Pfor-te.

con espr.

370

151

2 Ob.

Musical score for 2 Oboes. The notation is on two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music consists of sustained notes with dynamic markings such as *fp* and *f*. There are some handwritten annotations, including a circled 'a2' and a circled '3'.

4 Hr.
F

Musical score for 4 Horns in F. The notation is on two staves. The first staff has a treble clef and the second has a bass clef. The music features rhythmic patterns with dynamic markings like *mf* and *f*. There are handwritten annotations including '3. 4.' and '1.'.

1 Tr. C

Musical score for 1 Trumpet in C. The notation is on a single staff with a treble clef. The music consists of rhythmic patterns with dynamic markings like *mf* and *mp*. There are handwritten accents (^) above the notes.

4 Ps

Musical score for 4 Trombones. The notation is on two staves with bass clefs. The music consists of sustained notes with dynamic markings like *fp* and *f*. There is a handwritten '4.' below the first staff.

Pk.

Musical score for Percussion. The notation is on a single staff with a bass clef. The music consists of sustained notes with dynamic markings like *pp* and *f*.

Zabani

Musical score for Zabani. The notation is on a single staff with a bass clef. The music consists of sustained notes with dynamic markings like *f*.

I

Vi

II

Vle

Vc.

Kb.

Musical score for Violins (I and II), Viola, Violoncello, and Double Bass. The notation is on five staves. The first two staves are for Violins I and II, the third for Viola, the fourth for Violoncello, and the fifth for Double Bass. The music consists of sustained notes with dynamic markings like *fp* and *f*. There are handwritten accents (^) and other markings throughout.

155

1, 2. *Fg.*
3.

1. 2. *dim.*

3. 4. *dim.*

1. 2. *mp*

3. *dim.*

3. *mp*

PK.

Ebani

Freund, höre = Was träumst er.

I
VI
II

Vle

Vcl.

Vcl.

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169

2 Cl. in B

3. Hr. F

Sabani

Vc.

Kb.

schien ein Mann mit düst' rem Antlitz, hat

173

2. Ob.

2 Cl. in B

1. Fg.

4 Hr. F

Pk.

Sabani

Vc.

Kb.

Tat-zen mit Nägeln wie Adler-Klauen, als To-ten

Sabani
 Star Nr. 11, 28 Symphonie

2 Fl. *177*

2 Ob.

2 Cl. in B

1. 2. Fg. 3

3. Fg. muta in Kfg.

4 Hr. F

Tb.

Pk.

Sabari

geist erschien er mir. *mf*

Es hat mich ganz und gar ver- *mf*

I

VI

III

Vle

Vc. arco

Kb. arco

2 Fl. *p. 181*

2 Ob.

1. cl. in B

1. 2. 3. Fg.

4 Hr. $\frac{4}{4}$

3 Tr. C

4 Ps.

Sabani
 - Wan-delt, daß mir die Ar-me wie Flü-gel be-zie-der-t sind.

I VI II

Vle

Vc. *pizz.* *arco*

Kb. *pizz.* *arco*

376

18th

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

4 Hr. F

3 Tr. C

4 Ps.

Zabani

So Hog er mit mir ins finstre Haus In Kaj-las.

I

VI

II

Vle

Xc.

K.b.

187

animato

2. ob.

fp (*groll*)

2. cl.
in B

fp

1. 2. Fg.
Kfg.

1. *mf*

animato

3 Tr. cl.

fp (*groll*)

4 Ps.

1. *fp* *pp*

Sabani

mf *animato*

Ich se hei ge-schürz-te Throne, Kö-nigs-mützen an

Vi
Vi
Vi

animato

Vle

mf

Vc.

Kb.



191

3Tr. C

4 Ps.

Tb.

Pk.

Eaball

Bo-den, Für-sten, Pries-ter, Ge-weih-te, Göt-ter, &

1. p & 2. cresc.

1. 2. p cresc.

The image shows a handwritten musical score for a band and a vocal soloist. The score is written on multiple staves. At the top left, the number '191' is written. The instruments are listed on the left: 3 Trumpets (C), 4 Trombones, Percussion, and a vocal soloist (Eaball). The vocal line has lyrics: 'Bo-den, Für-sten, Pries-ter, Ge-weih-te, Göt-ter, &'. The piano accompaniment includes dynamic markings 'p' and 'cresc.' and first/second endings. The score is written in common time and features a vocal line with lyrics and piano accompaniment. The bottom of the page has a double slash indicating the end of the score.

194

3Tr. C

4 Ps.

Tb.

cabani

1. 2. 3.

piu f

piu f

Tb. ~~hd~~ / piu f

4a-na, Su-ma-han, eh-mals Herr-scher von

197

3Tr. C

4 Ps.

Tb.

Pk.

cabani

1.

3. 4.

gro-ßen Rei-chen.

F

VI

II

Vle

Vc.

Kb.

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3 Tr. C

4 Ps.

Tb.

200

piu f

1. 2. 3. 4.

1. 3. 4.

Tb. *piu f*

Sabani

Doch hier herrschen sie nicht.

I VI II

3 Tr. C

4 Ps.

Tb.

201

s. allein

Sabani

Im dunklen Reich der To des nacht trägt

I VI II

Vle

Vc.

Kb.

f

207

mp

pppp

2. *ppp*

2.

1. *mp*

2. *pppp*

3. *p*

4. *p*

Tb. *p* *pppp*

Tam-tam *mp* (aus-schwingen lassen)

Ecborn *p*

Krone und Gebehter E-resch-ti-gal. Lieb' wohl, mein Freund...

I *pppp* *pp* *p*

VI *pppp* *pp* *p*

II *pppp* *pp* *p*

Vcl *f* *pppp* *pp* *p*

Vc. *p* *pppp* *pp* *p*

Kb. *p* *pppp* *pp* *p*



2. Ob. 2^{da} 1. 2. a2₁

2. Cl. m.B. 1. 2. a2 3

2. Fg. kfg. 1. 2. Fg. kfg. 3

4 Hr. F

3 Tr. C

4 Ps. 1. 2. a2 3. 4. a2 *pp*

Tb.

Carbani

Der Tod kann uns nicht scheiden...

I VI II

Vle

Xc.

Kb.

mp *dim.* *pp* / *sub.*

mp *dim.* *pp* / *sub.*

mp *dim.* *pp* / *sub.*

dim. *pp* / *sub.*

dim. *pp* / *sub.*

215 *adagio* *moderato* 2. *allein*

2 Cl. MB

4 Hr. F

Eabani (*Eabani stirbt...*)

adagio (*verlöschend*)

I VI II

Vle

Vc.

Kb.

pp *mf* *morendo* *ppp*

pp *mf* *morendo* *ppp*

pp *mf* *morendo* *ppp*

pp *mf* *morendo* *ppp*

pp *mf* *morendo* *ppp*

pizz. *p*

pizz. *p*

p

p

220

1. Ob.

2 Cl.

1. Fg.

2 Hr. F

Gilgam

Oh, Wehe, ihr Götter, ihr

I VI II

Vle

Vc.

Kb.

mf *arco* *p*

mf *arco* *p*

p

2 Fl. ²²³

2 Ob.

2 Cl. in B

2 Fg. ^{1. 2. b.}

Kfg.

4 Hr. F

Tr. C

4 Ps.

PK.

Tamtam

Bildgamm.

Stolzen da dröben, warum raubt ihr ihn mir, meinen Bruder und

I VI I

Vle

Xc.

Kb.

225

2 Fl. 1. allein *f* sempre

2 Ob. 1. allein *f* sempre

2 Cl. in B 1. allein *f* sempre

2 Fg. *f*

Kfg. *f*

4 Hr. 3. *mf* normal *f* *Dim.*

Tr. c 1. 2. *mf* *cresc.*

4 Ps. *f* *Dim.*

4. *f*

Pk. *pp*

Tamtam *mp* (ausschwingen lassen) *pp*

Gitarre *f* *Dim.*

I *f*

VI *f*

II *f*

Vle *f* sempre

Vc. *f* sempre

Kb. *f*

Waffengefährten. Hört ihr euch in Schweigen?

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386

4 Hr. F. *pp* *dim.* *con f. ord.* *pp* 3. *normal* *p*

2 Tr. *1. 2.* *dim.* *p*

Gilg. *mp*
 Verwehrt mir die Antwort? Lieb'

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

4 Hr. F. 230 3. 3. *mp* 3. 1. 3.

Gilga
 Wohl, mein Freund, ... der Tod kann uns nicht schei

I
 VI
 II
 Vle
 Vc.
 Kb.

2.33

2. Ob. *a 2*

2. Cl. *a 2*

Fg.

Kfg.

4 Hr. F

2. allein

3. allein

Tb.

Gilgamesch

(Auf ein Zeichen des Königs kommen 4 Männer und tragen Ebanu auf einer
den.)

I VI

II

Star Nr. 11, 28 Systeme ©

Handwritten musical score for orchestra and woodwinds. The score is written on ten staves. The instruments are labeled on the left: 2 Ob., 2 Cl. in B, 2 Fg., Kfg., 4 Hr. F., 3 Tr. C, 4 Ps., and Tb. The music is in 2/4 time and features various rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. A rehearsal mark 'P237' is present at the beginning of the first staff. The score concludes with a double bar line and a diagonal slash.

Bahre durch das von 2 Säulen gebildete Tor in der Bühnenmitte dem Hintergrund zu.)

2 Fl. 241 a2

2 Ob.

2 Cl. in B

Fg. 1. 2. a2

Kfg.

4 Hr. # #

3 Tr. # # 3.

4 Ps. # # 3.

Tb.

I. VI. I.

Ve.

Vc.

Kb.



2 Fl. ^{2, 3, 5}

2 Ob.

2 Cl. in B

Flg. Picc.

Hr.

Tr.

Tb.

Vl.

Vie

Vc. Kb.

p

mf

2, 3

3

248

The image displays a handwritten musical score for guitar, organized into two systems. The first system begins with a treble clef staff in the key of D major (one sharp) and 2/4 time. It features a melodic line with triplets and slurs, a guitar-specific staff with fret numbers and a bass clef staff. The second system is separated by a double bar line and a dashed line above the first staff, continuing the piece with similar notation. The score includes various musical symbols such as slurs, triplets, and dynamic markings like 'p' and 'f'. The page number '248' is written in the top left corner, and '391' is in the top right corner.



392

251

animato

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Hfg.

animato

1. Solo

1. Solo

2. Fl.

2. Ob.

2. Cl. in B

2. Fg.

Hfg.

animato

Organo

O hört mich ihr Ältesten von

animato

Organo

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Hfg.

255

2 Cl. in B

2 Fg. Kfg.

1. Hr. Solo

Gilgamesch

U-ruk: Ich weine um Eabani, meinen Freund. Weinen

Vle

Vc. Kb.

pizz. arco

p mp mf

258

1. Ob.

E. H.

1. Hr. Solo

Gilgamesch

mögen die Ältesten von U-ruk Gark!

I VI II

Vle

Vc. Kb.

mp

261
1. Ob.

Org.
Altes Volk bete für dich. Weinen

I VI
II

Vle

Vc.
pizz. poco a poco cresc.

Kb.
p poco a poco cresc.

264
2. Cl.
mB.

1. Fg.
s. allein

Org.
mögen über dich Männer und Frauen, die du befreit hast.

I VI

Vle

Vc.

Kb.

2 Fl.

1. Ob.
E.H.

2 Cl.
in B

Fg.

Kfg.

4 Hr.
F

Org.

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 1 Oboe (English Horn), 2 Clarinets in B-flat, Flute, Bassoon, 4 Horns in F, Organ, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line features the lyrics: "Al-les Ge-fier des fel-les ma-ge wei-nen i-ber". The score contains various musical notations such as dynamics (f, mf), articulation (accents, slurs), and performance instructions (pizz., arco). The page number 395 is located in the top right corner.

2.Fl. *270*

1.Ob. *mp*

E.H. *mp*

2.Cl. *al. mf mp*

Fg. *mp*

Kfg.

4.Hr. *f*

Bilg. *mp*

Vc. *bd*

Kb. *bd*

dich: Bär, Hy-a-ne, Fi-ger und Wi-sent, Par-der,

273

E.H. *mp (Klagend)*

Fg. *mf*

Kfg.

4 Hr. F

6tlg. *dim.*

Hö re und Wildstier und Hirsch. Wei nen möge über dich der heilige

I VI II

Vle *p*

Vc. *p*

Kb. *p*

277

2 Fg. *con espr.*

6tlg. *con espr.*

Lü phtat. Oh neh! Ea ba ni! Wohl schreckliches Los ha ben die

I VI II

Vle *p*

Vc. *p*

Kb. *mf*

398

E.H. *mf* *281* >

2 Fg. *mf*

Kfg. *mf*

4 Hr. F

Gilg. *mf*

I VI II

Vle *mf*

Vc. *mf*

Kb. *mf*

Göt-ter dem Men-schen be-schrie-den! Weinen mö-gen sie über dich, und nicht

Allargando

2 Fg. *284* *dim.*

Kfg. *dim.*

4 Hr. F *dim.*

gr. Tr. *pp*

Allargando

Gilg. *pp*

schwei-gen Tag und Nacht! Ein bö-ser Dä-mon

288 *d = 1 allegro* 399

2. *mp* *mf*

3. *fp*

Gilgamesch

hat ihn mir entführt! Er war die

I
VI
II
Vle
Vc.
Kb.

d = 1 allegro

d = 1 allegro

292 1. 2.

Gilgamesch

Axt in meiner Hand. Er war das

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400 295

2. Ob. 1. *pp* / 1. *pp* / 2. *pp* / 1. *pp* / 2. *pp*

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

2. Fg. 1. *f* / *cresc.* / 2. *pp*

Kfg. *f* / *cresc.* / *pp*

3. Tr. 1. *f* / 2. 3. *pp*

4. Hr. *f* / *cresc.* / *pp*

4. Ps. 3. *f* / 4. *pp*

Tb. *f* / *pp*

Gilgam. *f* / *pp* / *pp*

Schwert an mei-nem Gürt. Er war mein

I. VI. I. *f* / *cresc.* / *pp*

Vle. *f* / *cresc.* / *pp*

Kc. *f* / *cresc.* / *pp*

Kb. *f* / *cresc.* / *pp*

298 ¹/₀₂ 300 ¹/_d

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kb.

4 Hr.

3 Tr. C

4 Ps.

Tb.

Pk.

Gilgall

Schild, mei- ne Kraft, meine Fül- le.

I

VI

F

Ve

Vc.

Kb.

Star Nr. 11, 28 Systeme ©

402
2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.
Kfg.

4 Hr.
F

3 Tr.
C

4 Ps.
Tb.

Pk.

Silgalm.

I
Vi
II

Vle

Kc.

Kb.

Handwritten musical score for orchestra and vocal soloist. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, 3 Trumpets in C, 4 Trombones, Percussion, and a vocal soloist (Silgalm). The vocal part has the lyrics "Oh, Eamba-ni, mein Freund!". The score is marked with various dynamics like "p", "f", "fp", "f sempre", and "pizz". There are also performance instructions like "(genüchtig!)" and "hervor!".

largamente (♩ = d)

Musical score for the first system, measures 305-307. It features a vocal line with a melodic phrase and a piano accompaniment with arpeggiated chords. Dynamics include *mf* and *cresc.*

Musical score for the second system, measures 308-310. It includes vocal lines with lyrics and piano accompaniment. Dynamics range from *mp* to *mf* and *cresc.*

Gilgam.

Musical score for the third system, measures 311-313. It features a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *mf*, and *ff*.

Du hast den Him-melsstier ge-tö-let, Chumba-ba geschlagen.

404 308 a2, b0

2 Fl. a_2 b_0 $\text{p} \text{mf}$ f

2 Ob. a_2 b_0 $\text{p} \text{mf}$ f

2 Cl. a_2 b_0 $\text{p} \text{mf}$ f

2 Fg. a_2 b_0 $\text{p} \text{mf}$ f

Kfg. a_2 b_0 $\text{p} \text{mf}$ f

4 Hr. a_2 b_0 $\text{p} \text{mf}$ f

3 Tr. a_2 b_0 $\text{p} \text{mf}$ f

Ps. a_2 b_0 $\text{p} \text{mf}$ f

Tb. a_2 b_0 $\text{p} \text{mf}$ f

Violoncelli

Was ist das für ein Schlaf,
der dich a ber

I VI a_2 b_0 $\text{p} \text{mf}$ f

II VIe a_2 b_0 $\text{p} \text{mf}$ f

Vc. a_2 b_0 $\text{p} \text{mf}$ f

Kb. a_2 b_0 $\text{p} \text{mf}$ f

311

Handwritten musical score for piano and voice. The score consists of multiple staves. The upper staves (treble clef) contain melodic lines with various ornaments and dynamics. The lower staves (bass clef) contain accompaniment. Key markings include "1. allein", "dim.", and "pp".

Gramm.

Handwritten musical score for piano and voice. The score consists of multiple staves. The upper staves (treble clef) contain melodic lines with lyrics. The lower staves (bass clef) contain accompaniment. Key markings include "pp", "dim.", and "f".

Lyrics: *fiel?* | Und da ich nach deinem

319 3. Hr. F + 407

3. Hr. F *poco f*

PK. *p*

6i. Pgan. *raubt, ir-re ich hin und her, rei-ße das ge-lock-te*

I. Vi *mf* *p*

II. Vi *mf* *p*

Vle *mf* *p*

Vc. *mf* *p*

Kb. *mf* *p*

321

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

4 Hr. F *1. 2.* *mf*

PK. *p*

6i. Pgan. *Haar, rei-ßen meinen Kleidern und werfe sie ab wie etwas*

I. Vi *mf* *p*

II. Vi *mf* *p*

Vle *mf* *p*

Vc. *mf* *p*

Kb. *mf* *p*

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408

2 Fg. ³²⁴

4 Hr. _F

Orgel

In - be - rühr - ba - res. Oh, Ea - ba - mi,

2 Fg. ³²⁷

Kfg.

4 Hr. _F

Orgel

sostenuto

mp

p

1. *sostenuto*

2. *mf*

3. *mf*

4. *mf*

4 Ps. _{Tb.}

Orgel

sostenuto

1.2. *mp*

3.4. *mp*

mp

Will der Schmerz zer reißt mein Herz! Muß ich dich su

I Vi

II Vi

Vcl

Xc.

Kb.

con espr.

f

p

f

Gilgamesch 330

chen, mit meinen Händen gra- ben, ein Loch graben, da unten dich

molto con espr. *div.*

I
Vi
II
Vle
Vc.
Kb.

Gilgamesch 333

su- chen, un- ter der Er- de? Nein!

mf

I
Vi
II
Vle
Vc.
Kb.

Gilgamesch 337

Wen- den muß ich mich, dir nach- ei- fen

allegro (♩) (Er wendet sich...)

cresc.

I
Vi
II
Vle
Vc.
Kb.

410
Gilgam.

341

durch das feine ke-re Tor, durch das sie

I
VI
II

Vle

Vc.

Kb.

1. Ob.

Gilgam.

I
VI
II

Vle

Vc.

Kb.

345

Sich ge-trei-gen, durch zwei Säulen ge-

pp

pp

pp

pp

349
1. Ob.

Musical notation for 1. Ob. with dynamic markings *f* and *z*.

1. Cl.
in B

Musical notation for 1. Cl. in B with dynamic marking *z*.

2. Fg.

Musical notation for 2. Fg.

Kfg.

Musical notation for Kfg. with dynamic marking *mf*.

4 Hr.

Musical notation for 4 Hr. with dynamic marking *mf*.

Tr. C

Musical notation for Tr. C.

4 Ps.

Musical notation for 4 Ps. with dynamic markings *p cresc.* and *mp cresc.*

Tb.

Musical notation for Tb. with dynamic marking *mf*.

Pk.

Musical notation for Pk. with dynamic marking *mf*.

Bilgarn.

Vocal line with lyrics: tra gen, Oh, Sa-ba-mi, mein

I
Vi
II
Vie

Musical notation for Violins I and II with dynamic marking *zhs.*

Vc.

Musical notation for Violoncello.

Kb.

Musical notation for Kontrabaß.

(1=d) tenuto (strengh)

355

2 Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

(1=d) tenuto (strengh)

4 Hr.

3 Tr. C

4 Bs.

Tb.

PK.

(Dort zeigen sich nun die zwei Säulen als Skorpion menschen, Mann und Frau)

2. Skorpion menschen

1. Skorpion menschen

Itak! — Hier darfst du nicht durch! Nur To-ten ist der

I VI II Vle Vc. Kb.

I VI II Vle Vc. Kb.

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358

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr. F

2 Skorpionmenschen Weg er laubt.

Vc.

Kb.

animato dim. mp dim. molto

pp

p

mp

molto dim.

molto dim.

362

cresc.

4 Hr. F *coll sord.*

1. Tr. C *coll sord. 1. Tr. C*

2. Skorpionm. *a2 p*

Vc. *pp*

Kb. *pp*

Er führt in tiefste Finsternis durch einen gewaltigen

cresc.

mp cresc.

3

3

365

2.F.

2.OB

2.Cl. in B

2.Fg.

Kfg.

1.3. Hr.F

2.4.

1.Tr.C

4 B.

Tb.

2 Skorpion

mi

Berg wer diesen Pfad erwählt ist der To des!

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2. Ob. *mf* 369

2. Cl. *mf*

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

Kfg. *mf*

1. 2. Hr. F. *mf*

3. 4.

Gilgamesch

Ich fürchte mich nicht den Pfad des Todes zu wandern. Er

I *con espr.*

Vi *con espr.*

Vle *con espr.*

Vc. *mf*

Kb. *mf*

2 Ob. ^{37²}

2 Cl. mB

2 Fg.

Kfg.

4 Hr. F

3 Tr. C

Tb.

Gilgam.

I. Vi

II. Vi

Vle.

Vc.

Kb.

f

mf

mp

normal

1.2.3.

3



418
2. ob.

2. cl.
in B

2. Fg.

Kfg.

4 Hr.
F

2 Tr. C

4 Ps.
Tb.

Tb.

Pk.

2. Skorpion
m.

Violoncelli

I
VI
II

Vle

Vc.

Kb.

375

1. 2.

cresc.

f

1. 2. Tr. C

pizz

Nein!

Öff-ne mir die Pforte, und sei es die Pforte zur Hölle!

mf

cresc.

mf

cresc.

379

2 Fl. *piu*

2 Ob. *piu*

2 Cl. in B *piu*

2 Fg. *piu*

Kfg.

4 Hr. F

2 Tr. C *1.2. Tr. C*

4 Ps. *piu*

Tb.

Pk. *piu* <rcic. *ff*

2 Skorpion in: *Das geht nicht! Vom Größen-wahn seid ihr ver-*

I VI *piu*

II VI *piu*

Vle

Vc.

Kb.

386

1.3. 2.4. *pp* *poco f*

1. *staccato* *pp* *mp cresc.* *poco f*

2. *mp a 2* *cresc.* 3 3

4 Hr. F

3 Tr. C

4 Ps. Tb.

2 Skorpion m.

Nie gab es Menschen, die des Berges Innere lebend durchschritten.

390

1.3. 1.2. 3.4. *dim.* *cresc.*

1.3. 2.4. *dim.* *cresc.*

3 Tr. C *dim.* *cresc.*

4 Ps. Tb. *dim.* *cresc.*

PK. *dim.* *cresc.*

2 Skorpion mensche *cresc.* *rit.*

Auch einem Kö-nig wird es nicht ge-

394

1. cl. in B > 3

1. cl. in B

4 Hr. F

3 Tr. C

4 Ps. Tb.

Tb.

gr. Tr.

2, 5 K.M.

I VI II

Vie

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 1. cl. in B, 4 Hr. F, 3 Tr. C, 4 Ps. Tb., Tb., gr. Tr., 2, 5 K.M., I VI II, Vie, Vc., and Kb. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include p, m, and f. The voice part has lyrics in German: "lingen. Un-geheuerlich ist die Tüchtigkeit, deren". The score is marked with "1. cl. in B > 3" and "3.".

lingen. Un-geheuerlich ist die Tüchtigkeit, deren

con espr. dim.

dim.

dim.

398

1. Cl. in B

2. Fg. Kfg.

4 Hr. F Pk.

2. SK M.

I Vi II

Vle

Vcl.

Kb.

mf *psub.* *f* *1.* *2.* *pk.* *p* *mf* *psub.* *psub.*

An-blick Tod bedeu- tet. Auf zwölf Doppelstunden ist



424

2 Fl.

402

2 Ob.

2 Cl.
MB

2 Fg.

Kfg.

PK.

2.
SK.M.

I

VI

II

Vle

Vcl.

Kb.

Handwritten musical score for orchestra and vocal soloist. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons, 2 Trumpets, 2 Trombones, Percussion, 2 Violins, 2 Violas, Violoncello, and Kontrabaß. A vocal soloist part is also present with German lyrics. The music is in 4/4 time and features various dynamics such as *ppiii*, *p*, *mf*, and *dim.* The lyrics are: "fins-ter hin-ter dem Tor, ... dich ist die Dun-ke-l-heit,".

2 Fl.

406

2 SK.M.

mp

Kein Licht ist da...

I VI II

p

Vle

p

Vc.

p

Kb.

p

2 Fl.

409

1. Cl. in B

1. Cl. in B

1. dim. misterioso

poco p

4 Hr. F

4 Hr. F

mp

Birgam

(für sich) misterioso

Einst gab es einen alten Weisen, Hauptstimme

p

dim.

pp



426

Gilgameš 414 *(stets in eigenen Überlegungen...)*
 Wieder genannt.
 Vle *mp*
 Vc. *pizz. p*
 Kb. *p*

Gilgameš 417 *mf*
 Am rau-schenden Meer, wo die Wel-te sich bricht an des
 I *cresc.*
 VI I *cresc.*
 VI II *cresc.*
 Vle *cresc.*
 Vc. *mf*
 Kb. *mf*
cresc. *mf*

Gilgameš 420 *misterioso*
 To — des Strand, da wohnt er.
 I *poco*
 VI I *p*
 VI II *p*
 Vle *mp*
 Vc. *mp*
 Kb. *mp*

Gitarren

423

Nur er kann Kunde geben vom Tod

CRESC.

426

2 Fl. 2 Ob. 2 Cl. in B 2 Fg. Kfg. 4 Hr. F

(Sich aufraffend, wendet er sich erneut an die Skorpionen.)

Gitarren



Handwritten musical score for the first system. It includes a piano part with a treble clef and a bass clef, and violin and cello parts. The piano part features a complex melodic line with triplets and slurs. The violin and cello parts provide harmonic support with chords and some melodic fragments. Dynamics include *cresc.* and *dim.*. There are some handwritten annotations like 'a 2' and 'b 0'.

Bilgam!

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "frei den Weg einem Kö-nig! Ich bitt' euch". The piano part includes a treble clef and a bass clef, with complex rhythmic patterns and triplets. Dynamics include *cresc.* and *cresc.*. There are also some handwritten annotations like 'a 2' and 'b 0'.



440

1. Fg. *mf*

1. Hr. *f*

Gilgam. dem to-ten Ge-sel-ten, der Freund und Bruder mir

I. Vl. *f*

Vle. *f*

Xc. *mf*

Kb. *mf*

443 *fließend voran*

1. Cl. *p*

1. Fg. *mf*

1. Hr. *f* *p (weich)*

Gilgam. bleibt! *mp* Ster-nen weit

fließend voran

pizz.

pizz p

p

mp

p

p



446

1. Cl. in B

1. Fg.

1. Hr. F.

Gilgamesch

I Vi I

Vle

Vc.

Kb.

Tren - e - zeit, zu - zer - trenn - lich

mp cresc.

p cresc.

cresc.

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

449

1. Ob.

2. Cl. in B

1. Fg.

Gilgamesch

I Vi I

Vle

Vc.

Kb.

wig - keit! ster - nen - weit

dim.

cresc.

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

452

2 Fl.

1. Ob.

2 Cl.

in B

2 Fg.

Kg.

4 Hr.

F

Gilgarn

Trennenzeit,

win-zer-trenn-lich

I

Vi

II

Vle

Vcl

Kb

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Musical score for Gilgarn, measures 452-455. The score includes parts for 2 Flutes, 1 Oboe, 2 Clarinets in B, 2 Bassoons, 4 Horns, and Fagot. It also includes parts for Violins I and II, Viola, Violoncello, and Kontrabaß. The vocal line for Gilgarn is written in German. The score features various musical notations such as dynamics (mf, f, dim., cresc.), articulation (accents), and phrasing (slurs).

459

1. Fg. *p*

2 Skorpion m.

Diese Weiße aus Herz uns dringt!

463

4 Hr. F

2 Tr. C

4 Ps.

2 Skorpion m.

Geh' mü-hig den Weg, der zum Freun-de dich

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436

2 Fl.

2 Ob.

2 Cl.

in B

2 Fg.

Kfg.

4 Hr.

3 Vr.

4 Ps.

Tb.

Pk.

2 Skorpion
m.

I
VI
II

Vle

Kc.

Kb.

467

führt: Er - bei - mi - fol - ge durch Schreckensnächte.

Handwritten musical score for a symphony orchestra, featuring staves for 2 Fl., 2 Ob., 2 Cl. in B, 2 Fg., Klg., 4 Hr., 3 Tr., C, PK., I & II Vi., Vc., and Kb. The score includes various musical notations such as notes, rests, dynamics (e.g., *piu*, *f*), articulation marks, and performance instructions like *piu hervor!*. The page is numbered 471 at the top left and 437 at the top right.

476

dim.

pp

mp

Kontrafagott muta in 3. Fg.

mp

Äu-ge nach vorn in die Nacht: Fol-ge dem Freund!

I

VI

II

Vle

Vc.

Kb.

mf

p

p



440

2. Fl.

479

2. Ob.

2. Cl.
in B

3 Fg.

4 Hr.
F

3 Tr.
C

4 Ps.

Tb.

2 Skorpion
mf

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2. Flute, 2. Oboe, 2. Clarinet in B, 3 Flutes, 4 Horns in F, 3 Trumpets in C, 4 Trombones, 2 Scorpions (voice), I Violin, II Violin, Viola, Violoncello, and Kontrabaß. The music is in 2/4 time and features various dynamics like *mf*, *cresc.*, and *p*. There are handwritten annotations and a key signature change to D major in the later part of the score.

(Während Gilgamesch auf das

Gilgamesch! Durchschneide das Tor!

2 fl.

2 ob.

2 Cl.
in B

3 Fg.

4 Hr.
4

3 Tr.
C

4 Bs.

Tb.

I

Vi

II

Vcl

Xc

Kb

For zugeht, verdunkelt sich die Scene.)

442

Verwandlung

voran (animato)

485

2 Fl.

2 Ob.

2 Cl.
in B

3 Fg.

4 Hr.
F

3 Tr.
C

4 Ps.

Tb.

I

Vi

II

Vle

Xc.

Kb.

A handwritten musical score for the piece 'Verwandlung'. The score is written for a full orchestra and includes the following instruments: Flutes (2 Fl.), Oboes (2 Ob.), Clarinets in B-flat (2 Cl. in B), Bassoons (3 Fg.), Horns in F (4 Hr. F), Trumpets in C (3 Tr. C), Trombones (4 Ps., Tb.), Violins (I, II), Viola (Vle), Cello (Xc.), and Double Bass (Kb.). The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The tempo/mood is marked 'voran (animato)'. The score includes various musical notations such as notes, rests, slurs, and dynamics. There are several triplets and first/second endings. The piece concludes with the instruction 'Der Vorhang fällt!' (The curtain falls!).

488

443

2 Fl.

2 Ob.

2 Cl.
in B

3 Fg.

4 Hr.
F

3 Tr.
C

4 Bs.

Tb.

Pk.

I
VI
II

Vle

Vc.

Kb.

Handwritten musical score for a symphony orchestra, measures 488-491. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion), brass (Horn, Trumpet, Trombone, Percussion), strings (Violin, Viola, Violoncello, Kontrabaß), and keyboard. The music features complex rhythmic patterns, triplets, and dynamic markings such as 'f' and 'f hervor!'.

Star Nr. 11, 28 Systeme ©

Handwritten musical score for a symphony orchestra, featuring various instruments and woodwinds. The score is written in 4/4 time and includes dynamic markings such as *pp*, *f*, and *mf*.

Instrumentation:

- 2 Flutes (2 Fl.)
- 2 Oboes (2 Ob.)
- 2 Clarinets in B-flat (2 Cl. in B)
- 3 Bassoons (3 Fg.)
- 4 Horns (4 Hr.)
- 3 Trumpets (3 Tr.)
- 4 Trombones (4 Tr.)
- 4 Trombones (4 Tr.)
- Percussion (Pk.)
- Violins I and II (I, VI, II)
- Viola (Vle)
- Violoncello (Vc.)
- Double Bass (Kb.)

Key Features:

- Complex rhythmic patterns, including triplets and sixteenth notes.
- Dynamic markings: *pp*, *f*, *mf*.
- Rehearsal marks and first/second endings.
- Handwritten annotations and corrections.

494

445

Handwritten musical score for a string quartet, measures 494-495. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features complex rhythmic patterns, triplets, and dynamic markings such as 'pizz' and 'pizz f'. The notation includes various note values, rests, and articulation marks.

446

This image shows a handwritten musical score for guitar, consisting of several systems of staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is organized into systems, with some systems featuring multiple staves for different parts of the instrument. The handwriting is clear and legible, and the overall layout is well-structured. The score begins with a treble clef and a key signature of one flat (B-flat). The notation includes a variety of rhythmic values and articulations, such as accents and slurs. The score is divided into measures by vertical bar lines, and some measures contain complex chordal structures or rapid passages. The overall impression is that of a professional or advanced student's composition.

Handwritten musical score for a woodwind ensemble. The score is divided into two systems. The first system includes parts for Flute (2. Fl. muta in piccolo), Clarinet (2. Cl. in B muta in Bassclarinet in B), Bassoon (2. Fag.), and Bass Drum (2.3.). The second system includes parts for Flute, Clarinet, Bassoon, and Bass Drum. The score features various dynamic markings including *dim.*, *p*, *mf*, and *p*. The notation includes melodic lines with slurs and ties, and bass lines with accents and slurs. The key signature is one sharp (F#) and the time signature is 3/4.

502

1. Fl. 1. Fl. mp mf

1. Ob. p

1. Cl. in B 1. Cl. p 3 6 p

Bass. in B mp

Vcl. mf dim. p

Vc. p

505

1. Fl. mf

piccolo piccolo p molto cresc.

1. Cl. in B

Bass. Cl. in B cresc.

450

1. Fl.
piccolo

2. Ob.

1. Cl.
in B
Bassoon

1.
3 Trg.
2, 3.

4 Hr.
F

3 Tr.
C

4 Tr.
B.

I
Vi.
II

Viola

Vcllo

Kb.

509 451

1. Fl.
piccolo

2. Ob.

1. Cl.
in B
Bass-
cl.

1.
3 Tr.
2.3.

4 Hr.
7

3 Tr.
C

4 Ps.
B.

Tb.

Pk.
molto cresc.

I
Vi
F
Vle
Vc.
Kb.

452
1. Fl.

piccolo

2. Ob.

1. Cl.
in B.
Bap-
cl.

1. 2.
3. Fg.
3.

4
Hr.
F

3
Tr.
C

4
Ps.

Tb.

I
XI
II

Vle

Vc.

Kb.

Handwritten musical score for a symphony orchestra, measures 452-454. The score includes parts for Flute 1, Piccolo, Oboe 2, Clarinet in Bb, Bassoon 1, Bassoon 2, Horns 4, Trumpets 3, Trombones 4, Percussion, Tuba, Violins I, Violins II, Violas, Violas, and Cellos/Double Basses. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and various dynamic markings such as p, f, and accents. The key signature changes from one sharp (F#) to two flats (Bb) between measures 452 and 453.

The image shows a handwritten musical score for guitar, organized into 12 systems. Each system typically consists of two staves: a treble clef staff for chords and a bass clef staff for a melodic line. The notation includes various musical symbols such as notes, rests, slurs, and triplets. The first system begins with a treble clef staff showing chords: $b\bar{f}$, $b\bar{f}$, $b\bar{f}$, $b\bar{f}$, and $b\bar{f}$. The bass clef staff in the first system features a melodic line with a slur and a circled 'h'. The second system continues with similar chordal and melodic notation. The third system introduces triplets in the bass clef staff, marked with a '3' and a slur. The fourth system shows a melodic line with a slur and a circled 'h' in the treble clef staff. The fifth system features a melodic line with a slur and a circled 'h' in the treble clef staff. The sixth system includes a melodic line with a slur and a circled 'h' in the treble clef staff. The seventh system shows a melodic line with a slur and a circled 'h' in the treble clef staff. The eighth system features a melodic line with a slur and a circled 'h' in the treble clef staff. The ninth system includes a melodic line with a slur and a circled 'h' in the treble clef staff. The tenth system shows a melodic line with a slur and a circled 'h' in the treble clef staff. The eleventh system features a melodic line with a slur and a circled 'h' in the treble clef staff. The twelfth system includes a melodic line with a slur and a circled 'h' in the treble clef staff. The score concludes with a double slash indicating the end of the piece.



454
1. Fl.

piccolo

2. Ob.

Cl. in B.

Bassoon

1. 3. Trp.

2. 3.

4. Hr.

4. Tr.

3. Tr.

4. Tr.

4. Tr.

Tb.

Tb.

Pk.

I. Vn.

II. Vn.

Vla.

Vcl.

Kb.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

Handwritten musical score for a symphony orchestra, page 454. The score includes parts for Flute 1, Piccolo, Oboe 2, Clarinet in B-flat, Bassoon, Trumpets 1-3, Horns 1-4, Trombones 1-4, Percussion, Violins I & II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as "molto cresc." and "ff".

518

The musical score consists of approximately 15 staves. The top section includes a snare drum staff with rhythmic patterns and dynamics such as *puff* and *sfz*. Below it are two tom-tom staves, with the upper one marked *Bäbel.* and *puff*. The lower section features a large drum staff (labeled 'große Trommel PK') with a complex rhythmic pattern and dynamics like *puff* and *dim.*. The bottom-most staves show additional rhythmic notation, including a staff with a *sfz* dynamic. The score is filled with various musical notations, including stems, beams, and dynamic markings, all in a handwritten style.

große
Trommel
PK.

Star Nr. 11, 28 Systeme ©



456

523

1.2.

4 Hr. *mf dim.*

3.4. *p*

1. Tr. c

4 Ps. *2. p*
4. mf dim.

Tb. *mf dim.*

große Trommel *mf morendo*

PK. *mf dim.* *p* *p sempre* *pp morendo*

I *mp* *mf* *f*

VI

II *d.=d* *f*

527

d.=d 1. Tr. c

1. Tr. c *quasi f* *dim.* *poco rit.* *p*

PK. *(morendo)* *Vorhang auf!*

I *dim.* *poco rit.* *p*

VI *dim.* *poco rit.* *p*

II *dim.* *poco rit.* *p*

Vc. *Violocelli* *mf* *poco rit.* *p*

d.=d

Im Wundergarten

457

(Gilgamesch schläft inmitten eines Wundergartens. Im Hintergrund links der Ausgang der Höhle, rechts im Hintergrund das Meer. In der Mitte ein Haus.)

4. Scene.

(Partitur begonnen 9.1.99)

sehr ruhig (l. a. d.)

531

1. Oboe Solo *p*

I. Vi *pp*

II. Vi *pp*

Vle *pp*

Vc. *pp*

Kb. *pp*

535

1. Fl. (Solo) *mp*

1. Oboe *morendo*

1. Cl. in B

3 Fg. 3. *p* *mp*

(Gilgamesch erwacht...)

I. Vi *mp*

II. Vi *mp*

Vle *mp*

Vc. *mp*

Kb. *mp*

p



458

539

1. Fl.

1. Cl.
in B

1. 2.
3 Fg.
3.

I
Vi
II

piccolo

1. Cl.
in B

Fg.

I

Vi

II

Vle

Vcl

Kb.

Musical score for measures 458-539. The score includes parts for 1. Fl., 1. Cl. in B, 1. 2. 3. Fg., I Vi II, and strings. The 1. Cl. part is marked 'Solo' and 'p' (piano) initially, then 'mp con espr.' (mezzo-piano with expression). The strings are marked 'dim.' (diminuendo) and 'p' (piano). The woodwinds play sustained notes with some dynamics like 'p' and 'mp'.

Musical score for measures 543-544. The score includes parts for piccolo, 1. Cl. in B, Fg., I Vi II, Vle, Vcl, and Kb. The piccolo part is marked 'mf' (mezzo-forte) and features triplets. The 1. Cl. part is marked 'mf'. The strings are marked 'mp' (mezzo-piano) and 'mf'. The woodwinds play sustained notes with dynamics like 'mp' and 'mf'. The strings have 'div.' (divisi) markings.

piccolo *piccolo muta in 2. Flöte*

1. Cl. in B

1. 2. 3. Fg

Gilgam

I VI II Vle Vcl Kb.

dim. *p* *mp* *p* *dim.* *p* *p* *dim.* *p* *p* *dim.* *p* *p* *dim.* *p* *p* *dim.* *p*

welch' wunderba-ren

1. Oboe

Gilgam

Gar-ten schau' ich um mich her so zart.

I VI II Vle Vcl Kb.

div. *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

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460
1. Fl.

552

1. Fl.

pp

1. Ob.

2. Cl.
m
B.

2. pp

1. Cl. in B

pp

3. Fg.

pp

Organo

Ae - ther - wol - ken ziehn die Fahnen, glei - ten sanft in Him - mels -

I
Vi

pp

II

pp

Vle

pp

Vc.

pp

Kb.

pp

Handwritten musical score for orchestra and voice. The score is written in G major and 4/4 time. It features a vocal line with lyrics and several instrumental parts.

551

2 Fl. a_2 b_1 b_2 b_3

2 Ob. a_2 b_1 b_2 b_3

2 Cl. mB a_2 b_1 b_2 b_3

3 Fg.

4 Hr.

Organo

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Bläu-e öff-net sich nach o-ben,



462

556

2 Fl. *p sub.* *mp* *cresc.*

2 Ob. *p sub.* *p* *mp* *cresc.*

2 Cl. *mp* *cresc.*

3 Fg. *p sub.* *mp* *cresc.*

4 Hr. *mp* *cresc.*

60. *Allegro*

grüne Matten sind ver-wö-ben müdem Schlä-fer, der er-wacht durch der

I Vi *p* *cresc.*

II *p* *cresc.*

Vle *p* *cresc.*

Vc. *p* *cresc.*

Kb. *p* *cresc.*

2. Fl. II. ¹ ²

2. Ob. ^{1. Ob.} ^{2. Ob.}

2. Cl. in B ^{1. 2.}

3. Fg. ^{3.}

4. Hr. ^{1. 2.} ^{3.} ^{4.}

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

C

4. Ps. ¹ ² ³ ⁴

Tb.

Becken

große

Trommel

Pk.

Gitarr.

Mor- gen- son- ne Pracht!

I

VI

II

Vle

Vc.

Kb.

Star Nr. 11, 28 Systeme ©

464 562

2 gr. H. *cresc.*

2 Ob. *cresc.*

2 Cl. in B *cresc.*

1. 2. 3. Fg. *cresc.*

4 Hr. F *cresc.*

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

4 Bs. *cresc.*

Tb. *cresc.*

Becken *piu f* (ausschlagen) *f* (ausschlagen)

große Trommel *f*

PK. *f. dim.*

I. VI. II. *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

5bb

2 Fl. *mf* 2. Fl. nimmt piccolo

2 Ob. *mf* p 2. Oboe muta in E. H.

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

1, 2, 3 Fg. *mf* *dim.*

4 Hr. *mf* *dim.*

3 Tr. C

4 Bs. 3. p *pp*

Tb. p

Pk. *mf* *dim.* *pp*

I Vi *mf* *dim.*

II Vi *mf* *dim.*

Vle *mf* *dim.*

Vc. *mf* *dim.*

Kb. *mf* *dim.*

Star Nr. 11, 28 Systeme ©

466 530p Lento (♩ = ♩.)

2 Fl. 1. Ob. 2 Cl. 1.2. 3 Fg. 3.

1. allein p pp dim. pp

4 Hr. F Tr. C 3-4 Ps.

Lento (♩ = ♩.) pp

Bilgann

Lento (♩ = ♩.)

I VI II Vle Vc. Kb.

Düster war die Nacht, hat mit Todesmacht

Lento (♩ = ♩.) p dim. pp div. pp

2 Fg. 574 1.2.

3 Tr. C 1.2.3. con sord.

Orgel

I. Schrecken mir gebracht! div. 2115. Verlassend fins tren

Vi I

Vi II

Vie

Vc.

Kb.

E. H. 577 English Horn

2 Fg. 1. allein mf

3 Tr. C dim.

Orgel Schacht bin ich frisch er - wacht. (Er erhebt sich ---)

I. dim. p f

Vi I dim. p f

Vi II dim. p f

Vie dim. p f

Vc. dim. p f

Kb. dim. p f



468

580

F.H.

1. Fg.

p

mp

p

und wandelt durch den Garten, das farben-
sehr ruhiges Zeitmaß, - niemals eilen!

p *morendo*

p *morendo*

p

p *Dim.*

p *Dim.*

p *cresc.*

p *cresc.*

pp

pp

- reiche Traumland bewundernd.)

584

I

VI

II

mf

mf

587

590

I
VI
II

(unan/dringlich)

592

1. Ob.

poco p (der Singstimme folgen)

Flöte

Organo

I
VI
II

p sub.
poco p

Bäu me stehn in sell'ner Art, E-del blü-ten-

596

1. Ob.

dim.

Flöte

animato (l.s.)

Organo

I
VI
II

dim.
pp
pp

Vcllo

Vcllo

Wun-der-zart; A-me-thyst und Kar-ne-ol

animato (l.s.) p

470 3. Fg. 598 3. Fg. 600

p

mp *mf dim.*

3. Fg.

4 Hr. F

Gilg.

Freunden Freundes Herzenswohl; Kapista zu li, Rubin, reinsten Blutes Tropfen fiel,

I Vi *p* *mp dim.*

II *p* *mp dim.*

Vcl *p* *mp dim.*

Kc. *p* *mp dim.*

601 603

p cresc.

2 Tr. C 1. 2. 1. 2. Tr. C

4 Ps. 1. 2. 3. 4. *p cresc.* *mf*

Gilg. *cresc.* *mf*

Vc. *p cresc.*

leuchtet auf im Dia- mant höchsten Adels Königs stand.

60k
piccolo $\frac{12}{8}$ *mp*

3 Fg. $\frac{12}{8}$ *p*

(aus dem Haus tretend)

Siduri $\frac{12}{8}$
Gleich den Sternen in der Nacht strahlt der Stei-ne Far-ben-pracht.

1. Solo-VI. $\frac{12}{8}$ *mf*

I VI $\frac{12}{8}$ *p*

II $\frac{12}{8}$ *p*

Vle $\frac{12}{8}$ *p*

Vc. $\frac{12}{8}$ *p*

472

sostenuto

bob

1. Fl.

piccolo

2. Ob.

2. Cl.
in B

1. 2.

3. Fg.

3.

sostenuto

4 Hr.

F.

4 Ps.

Tb.

sostenuto

Siduri

Chrysopas goldgrüner Leib Böses aus den Sinnen treibt,

1. Solo-Vl.

sostenuto

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and vocal soloist. The score includes staves for 1st Flute, Piccolo, 2nd Oboe, 2nd Clarinet in B, 1st and 2nd Bassoons, 4 Horns, 4 Trumpets, Trombones, Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The music is in 6/8 time and features various dynamics and articulations. The vocal line for Siduri is in German and includes the lyrics "Chrysopas goldgrüner Leib Böses aus den Sinnen treibt,".

A handwritten musical score for orchestra and solo violin. The score is written on 16 staves, with a 609 measure marker at the top left. The instruments are: 2 Fl. (Flute), 2 Ob. (Oboe), 2 Cl. in B (Clarinete in B), 3 Fg. (Fagott), 4 Hr. (Horn), Harfe (Harp), 4 Ps. (Posaune), Tb. (Tuba), Siduri (Saxophone), 1. Solo-Vl. (Solo Violin), and a Violin section (Vle) with parts I, II, and III, and a Viola section (Vc.) with parts I and II. The key signature is one sharp (F#) and the time signature is 6/8. The score features various dynamics including *mf*, *mp*, *fp*, and *p*. There are rehearsal marks and first/second endings. A large slur covers the Solo-Vl. part from measure 12 to 22. The text '1. Solo-Vl.' is written above the Solo-Vl. staff. The lyrics 'klärt Smaragd der Äu gen Glanz,' are written across the Solo-Vl. and Tb. staves. The Solo-Vl. part includes the note 'f' (fingering) and the instruction '1. Solo-Vl.'. The Solo-Vl. part starts with *mf* and ends with *p*. The Solo-Vl. part has a first ending from measure 12 to 22 and a second ending from measure 22 to 24. The Solo-Vl. part has a first ending from measure 12 to 22 and a second ending from measure 22 to 24. The Solo-Vl. part has a first ending from measure 12 to 22 and a second ending from measure 22 to 24.

1. Solo-Vl.
I
VI
II
Vle
Vc.
Kb

Star Nr. 11, 28 Systeme ©

474 ⁶¹²

2 Fl. *ppp* *mf* *p*

2 Ob.

2 Cl. ^{a2} *p*

1. 2. 3. Fg.

4 Hr. F

2 Tr. c

4 Ps. 3. 4.

Tb.

Harfe *mf* *p*

Siduri

Löscht die Brunst der Leidenschaft Goldtapas gelbbraun ner Salt.

I Vi *mf* *p*

II Vi *mf* *p*

Vle *mf* *p*

Vc *mf* *p*

Kb *p*

615 *l=1.* *2. p* *mp* 475

2 Fl.

1. ob. (*folgt der Singstimme*) *pp*

2. Cl. in B *p*

Flauto *mp*

Siduri *p*

Grün und rot im Turmalin wunderheißend ihn durchzuehn.

620 *2. Flöte nimmt piccolo*

2. Cl. in B *2. allein* *g 2. allein*

Flauto *mp*

Siduri

Org. *mf*

2. Soli VII *mp*

1. Pflk get. *mf*

Vla. Solo *1. Vle-Solo* *mp*

Vc. *1. Vc. Solo* *mp*

Es ist die Stimme deines Traums.

Was tönt so wunderbar im Raum? Wie heißt du, Wunder?

476

623

3 Fg.

mp

mf

4 Hr.
F

p

mf

4. *b₂*.

Siduri

Sidu-ri, kenal man mudi dadi kaum.

Gilgami

ba-re Frau?

Wem dienst du in diesem

1. Pult
VII
get.

1. Pult: 2 Soli

1. Solo-Vla.

1. Solo-Vla.

1. Solo-Vc.

1. Solo-Vc.

1. Kb-Solo

p cresc.

1. Solo:

ff

1. Fl. piccolo 626

2. Ob.

2. Cl. in B

3. Fg.

4. Hr. F

Soprano

den To-ten bin ich nicht ünbe-kannt

6. Org. Hand 2

So ward mein

1. Pult get. VI I

die übrigen

2. Soli

Tutti

div. pultweise

VI II

1. Solo

Tutti

Vle

2. Soli

Tutti

div. pultweise

Vc.

1. Solo-Vc.

Tutti

628
 9:6
 9:8
 cresc.
 1.2.
 1.2.
 3.

Siduri
 Hast du ihn Enki-du ge-nannt?

Bilgamu
 Freund hierher verbannt.
 Tag und Nacht hab ich gewerut.

1. Solo-Vi.
 cresc.

I
 VI
 II
 div.
 zus. cresc.
 cresc.
 zus.
 fp

Vle
 13/8
 cresc.
 zus.
 fp

Vc.
 9:6
 9:8
 cresc.
 fp

Kb.
 9:6
 9:8
 Tutti
 fp

1. Ob.

631

1. Solo

2. Cl.
in B

3 Fg

4 Hr.
F

3 Tr.
C

4 Ps.

Tb.

Pk.

Siduri

Dein Freund dir nimmermehr erscheint!

I
Vi
A

Vle

Vc.

Kb.

634

1. Ob. *mp dim.*

1. Cl. in B *1. Solo p*

1. 2. 3. Fg. *mf dim. p*

Vc. *Div. p* *Zus.*

Kb. *p*

638

1. Cl. in B *dim.*

1. 2. 3. Fg.

Siduri
* Bil-ga-meser, wohin irrst du? Das Leben, das du

Vc.

Kb.

* Sumerische Dichtung.

642

2. Fg. *mp*

Siduri *mp*
 sidst, wirst du nicht fin — den.

1. Cl. - Solo *mp*

Vc. *mp*

Kb. *mp*

646

2. Ob. *mp* *cresc.*

1. Cl. in B *mp* *cresc.*

1. 2. 3. Fg. *mp* *cresc.*

Siduri *mp*
 Als die Götter den Men — schen schufen,

Vc. *mp*

Kb. *mp*

Vc. *arco* *mf* *cresc.*

Kb. *pizz* *mf* *cresc.*

482

2. Ob. ^{65^a}

1. Cl. in B

1. 2. 3. Fg.

2 Hr. F

3. 4.

mf *dim.*

Siduri

leiteten sie ihm das Tö-des-schicksal zu,

I Vi

II

Vle

Vc.

Kb.

mf *dim.*

654

2. Ob.

1. Cl. in B

1. Fg.

2. Hr. F

Siduri

das Le-ben be-hielten sie in eig'ner Hand.

mp, *mf*, *mp*, *mp*

3

658

1. 2. Cl. in B.

3. Fg.

Kb.

Solo

mf, *mf*, *dim.*, *pizz.*, *p*, *arco*

484

1. Cl.
in B

2. Fg.

4. Hr.
F

Siduri

I. Vi.

II. Vi.

Vle.

Vc.

1. *p* *mf*

2. 3. Fg. *mf*

4. Hr. *mf*

Du, — Gil-ga-meschi, lass dir's gut gehn Tag und Nacht.

p *cresc.* *mf*

p *cresc.* *mf*

div. p *cresc.* *mf*

p *cresc.* *mf*

1. Fl.

3. Fg.

4. Hr.
F

Siduri

I. Vi.

II. Vi.

Vle.

Vc.

mf

2. 3. *mf*

4. Hr. *mf* *cresc.*

cresc.

Iss und trink, dein Her-ze lacht. Tanz und spiel bei Tag und

mf *cresc.*

mf *cresc.*

div. mf *cresc.*

mf *cresc.*

poco rit.

670

2 Fl. 2 Ob. 2 Cl. in B. 3 Fg. 4 Hr. F. 3 Tr. C. 4 Ps. Tb. Siduri.

Viol. I, Viol. II, Vla., Vcl., Klb.

Star N. 11, 28 Systeme ©

Musical score with staves for each instrument, including dynamic markings like *dim.* and *poco rit.*. The score is in a single system with two parts per instrument.

486

1. Ob. *a tempo*

2. Cl. in B

3. Fg.

a tempo

3.4.

Siduri

a tempo

Nimm dir rei — ne Klei — der, bra — de dich, er — risch dein

I VI II

Vle

Vc.

Kb.

a tempo

pizz. p

arco

(pizz.)

pizz. p

a tempo

1. Fl.

1. Solo

2.

mf/1.

mf/dim.

cresc.

cresc.

dim.

mf/3.

Soprano

Haupt.

Sieh auf das Kind an deiner Hand.

Dein

I

dim.

VI

(arco)

dim.

II

arco

dim.

arco

arco

arco

div.

dim.

488 682

1. Fl.

2. Ob.

2. Cl. mB

3. Fg

4. Hr. F.

Pk.

Sopr.

I VI

II

Vle

Xc.

Kb.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Weib erfreue sich deiner Umarmung.

Handwritten musical score for piano and voice. The score includes multiple staves for piano accompaniment and two staves for the vocal line. The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. Dynamics range from piano (p) to fortissimo (fff). The vocal line includes lyrics in German: "Solcher Art ist des Menschen Da sein." and "Ich such' des". The score is marked with various performance instructions like "molto cresc." and "pizz".

Siduri
Gitarre

490.

688

3 Tr. c

4 Ps.

Pk.

Gitarren

To des Hort, , dort wo Ea-ba-mi ge-stor-ben.

I Vi

II Vi

Vle

Vc.

Kb.

dim. *pp*

pp

dim. *morendo*

dim. *morendo*

dim. *morendo*

dim. *morendo*

1. cl. in B

1. Solo

pp

pp

pp

pp

pp

pp

pp

pp

pp

698 700

3
Tg.

2.3. p

4
Hr.

3.4. p

6. Posaune

Find'ich ihn in weiter Ferne,

1.
Solo-Vi

p

I
Vi
II

p

1.
Vc-Solo

p

Vc.
Kb.

pp

p

492

1. Fl. *mp*

2. Cl. in B

3. Fg. *p*

4. Hr. *p*

5. F. *p*

Bilgram

da, wo mach-ten hel-le Sterne des To-des Rä-t-sel still be-

1. Solo-Vi. *mp*

I. *p*

VI. *p*

II. *p*

1. Solo *mp*

Vla Solo *mp*

Vle (alle) *p*

1. Vc-Solo *p*

Vc. *div.*

Kb. *p*

704

1. Ob.

mp

1.

2. Cl. in B

mp

cresc.

2.

3. Fg.

mp

4. Hr.

mp

cresc.

5. F.

mp

cresc.

Silgam

~ wah ren? Find ich ihn am Him-mels-rand, wo-hin des

Solo

1. Solo-Vi.

I

mp

cresc.

VI

mp

cresc.

II

mp

cresc.

1. Solo-Vla.

Solo

mp

cresc.

Vle alle)

mp

cresc.

Vc. alle)

mp

cresc.



494

2 Fl.

2 Ob.

2 Cl.
in B

1. 3 Fg.
2. 3

4 Hr.
F

3 Tr.
C

4 Ps.
Tb.

Organo

I Vi.
II Vi.
Vle.
Vcl.
Kb.

Handwritten musical score for orchestra and organ, page 494. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B, 3 Bassoons, 4 Horns in F, 3 Trumpets in C, 4 Trombones, and Organ. The organ part has the lyrics "Meeres Waagen tragen der To-ten See-len zum Got-ter-strand?". The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as "f", "mf", and "div."

710

2. Fl.

2. Ob.

2 Cl. in B

3 Fg.

4 Hr. F

3 Tr. C

4 Ps.

Tb.

Pk.

Gilgam.

(Er sieht das Meer...) *pp*

Ich will das Meer über schrei ken!

I
VI
II
Vle
Vc.
Kb

Star Nr. 1, 28 Systeme ©

496

Handwritten musical score for orchestral instruments. The score includes staves for:

- 2 Fl. (Flutes)
- 2 Ob. (Oboes)
- 2 Cl. in B (Clarinets in B)
- 3 Fg. (Fagots) - numbered 1, 2, 3
- 4 Hr. F. (Horns in F)
- 3 Tr. C. (Trumpets in C)
- 4 Ps. (Trombones)
- Tb. (Tuba)
- Pk. (Percussion)

The score features various musical notations including notes, rests, and dynamic markings. A handwritten note "(entsetzt)" is present below the percussion staff, and "din" is written above it. The key signature changes from one flat to two flats.

Vocal score for the Soprano (Soprano) part, titled "Siduri". The lyrics are:

Die Was-ser des To-des? Nie-mand geht ü-ber

The score includes a piano accompaniment for the vocal line, with various musical notations such as notes, rests, and dynamics. The key signature is two flats.

716

Handwritten musical score for measures 716-718. The score includes staves for strings, woodwinds (flute, oboe), brass (trumpets, trombones), and piano. It features various musical notations such as slurs, accents, and dynamic markings like 'pizz' and 'pizz f'. A handwritten note '2. Ob. mitfa in E.H *' is present on the oboe staff.

Siduri

Handwritten musical score for the 'Siduri' section, starting with the vocal line 'Meer!'. The score includes staves for strings and piano, with triplets and other musical notations.

Star Nr. 11, 28 Systeme ©

* Kann schon ab Takt 717 erfolgen!

3 = *pizz f*

498
E.H.

zig

Solo E.H. con espr.

mp

4 Hr. F

1. 3 Tr.C.

2. 3.

4 Ps.

Tb.

Pk.

Gitarre

mp

Am rauschenden Meer, andes

Kc.

mp

1. Ob. *224* *1. Ob. fp*

E.H. *fp*

3 Fg. *1. 2. Fg. fp* *3. Fg. fp*

4 Hr. *fp*

Pk.

Gitarren *f*

To des Strand, da wohnt Er. Nur Er kann Kunde geben von

I *VI. I* *3* *3* *3* *3* *p*

VI *VI. II* *3* *3* *p*

II

Vle *mf*

Vc. *fp* *pizz.* *p*

Kb. *pizz.* *p*

Gilgam ⁷²⁷
 To — ten — land.

I
VI
II
Vle
Vc.
Kb.

1. Ob.
E.H.
1.2. 3fg.

⁷³⁰

Gilgam ^{mf}
 Uru-pisch-kin heißt der Reis.

I
VI
II
Vle
Vc.
Kb.

pizz. *arco*

733 1. allein

2. Fl.

1. Ob.

E.H.

2. Cl. in B

1. 2. 3. Fg.

4. Hr.

2. Tr. C

1. 2. 3. Ps.

Sostenuto

Gitarren

Er hat das Le-ben er-wor-ben, das e-wig

I VI II

Vle

Vc.

Kb.

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502 ⁴³⁶

$\frac{1}{a_2} 1.2.$

2 Fl.

1. Ob.

E.H.

2 Cl. in B

1. 3 Fg. 2.3.

4 Hr.

3 Tr.

4 Ps.

Tb.

Pk.

Bck. gr. Tr.

Gitarren

strömt, — den Tod nicht kennt.

I VI

Vie

Ve.

Kb.

3. Solo: hervor!

3. plus

Bck. *puff*

gr. tr. *p*

zils.

504

2Fl.

742

1.Ob.

E.H.

E.H. muta in 2. Oboe

2Cl.
in B

3Fg.

4 Hr.

F

3 Tr.

C

4 Ps.

Tb.

Gilgamesch

Gib frei

den

Weg!

I

VI

II

Vle

Xc.

Kb.

3.

1. Solo

3.

ZUS.

ZUS.

o.

o.

o.

o.

2 Fl.

Handwritten musical notation for 2 Flutes. The staff shows a whole rest followed by a dynamic marking of *pp* in the second measure.

2 Ob.

Handwritten musical notation for 2 Oboes. The first measure contains a whole rest. The second measure has a dynamic marking of *pp* and includes the instruction "1. Ob." above and "2. Ob." below.

2 Cl. in B

Handwritten musical notation for 2 Clarinets in B. The staff shows a whole rest followed by a dynamic marking of *pp* in the second measure.

3 Fg.

Handwritten musical notation for 3 Bassoons. The staff shows a whole rest followed by a dynamic marking of *pp* and the instruction "3. Fg." in the second measure.

4 Hr.

Handwritten musical notation for 4 Horns. The staff shows a whole rest followed by dynamic markings of *pp* and *pp* in the second measure. Above the staff are the instructions "con sord." and "con sord. 2.". Below the staff are "3. 4." and "3."

3 Tr.

Handwritten musical notation for 3 Trumpets. The first measure is marked "1. Solo" and "dim.". The second measure has a dynamic marking of *p* and a "3." below the staff.

Handwritten musical notation for strings. The first measure is marked "dim.". The second measure has a dynamic marking of *p*. The notation includes various rhythmic values and slurs.

PK. Harfe Siduri

Handwritten musical notation for Piano, Harp, and Siduri. The piano part has a dynamic marking of *p*. The harp part is marked "Harfe" and "mf dim.". The Siduri part has a dynamic marking of *pp* and a "So" below the staff.

I VI II

Handwritten musical notation for Violins I, Violins II, and Violas. The first measure is marked "dim.". The second measure has dynamic markings of *p* and *pp*. The notation includes various rhythmic values and slurs.

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50b

4/8

2 Fl.

2 Ob.

2 Cl.
in B

3 Fg.

4 Hr.

F

Tr. C

Harp

Soprano

I

VI

II

Vle

Vc.

3. Fg muta in Kfg.

Sine Ford. 1. 2. Hr.

mp

mp

2.

ppp

pp

pp

pp

pp

pp

mp

13

ei — le zum 21 — fer, ein Fahr — mann dort weit. sein

8

752

2. Fl. *p* *non cresc.*

2. Ob. *p* *non cresc.*

2. Cl. in B *p* *non cresc.*

1. 2. Fg. *pp* *p non cresc.*

4 Hr. *pp* *non cresc.*

2. Tr. c. *pp* *pp* *pp*

Harfe *mf*

Sopr. *p* *pp* *p* *p* *p* *p*

Schiff lotst er sicher durch Ta- des- ge- was- ser.

I VI *p*

II *p*

Vcl. *p* *zus.* *mp*

Vc. *pp* *mp*

Kb. *p* *non cresc.*

2. Flöte muta in piccolo

con espr.

2. Fg. *f p.*

Kfg. *f p.*

Kfg. mutain 3. Fg.

con espr.

4 Hr. *f p.*

1. Tr. C *f con espr.*

4 Ps. *f p.*

Tb. *f p.*

Pk. *f p.*

Gitarren *f p.*

Sidu — ri, leb' wohl...

con espr.

I Vi *f con espr.*

II Vi *f con espr.*

Vle *f con espr.*

Vc. *f con espr.*

Kb. *div. f con espr.*

con espr.

f p.

Verwandlung

(Gilgamesch eilt davon, dem Meere zu.)

Viola 760 *stürmisch voran*
mf

piccolo 762 *p cresc.*
I VI II
Vle

piccolo 764
1. Fl.
1.2. Ob.
2. Cl. in B
2 Fg.
I VI II
Vle
Vc.

766 piccolo

1. Fl.

2. Ob.

2 Cl. m8

3 Fg.

4 Hr. F

Tr. C.

4 Ps.

Tb.

I Vi

II Vi

Vle

Vc.

Handwritten musical score for page 510, featuring woodwinds, strings, and brass. The score includes dynamic markings such as p, mf, p cresc., and dim. It also contains performance instructions like "ZUS." and "dim.".

768

Kl. Fl. 1. gr. Fl. Kl. Fl.

1. Fl.

2. Ob.

2. Cl. in B

1. 2. 3. Fg.

4. Hr.

3. Tr.

1. 2. 3. 4. Ps.

I. VI. II.

Vle.

Vc.

Kb.

Star Nr. 11, 26 Systeme ©

512
1. gr. Fl.
Kl. Fl.
(piccolo)
2ob.
2cl.
mB.
3Fg.
4 Hr.
F.
3Tr.c.
4 Bs.
Tb.
I
VI
II
Vle
Xci.
Kb.

770

The image shows a page of handwritten musical notation for measures 512 through 515. The score is arranged in a standard orchestral format with staves for various instruments. At the top left, the measure number '512' is written, followed by the instrument names: '1. gr. Fl.', 'Kl. Fl. (piccolo)', '2ob.', '2cl. mB.', '3Fg.', '4 Hr. F.', '3Tr.c.', '4 Bs.', 'Tb.', 'I', 'VI', 'II', 'Vle', 'Xci.', and 'Kb.'. The first measure (512) begins with a tempo marking of '770' and a dynamic marking of 'p'. The woodwind and string sections have active parts, while the brass section is mostly silent. The notation includes various note values, rests, and dynamic markings such as 'f' and 'ff'. The score is written in a clear, legible hand, with some corrections and annotations visible throughout the page.

774

1. gr. F1. Kl. Fl. piccolo

2. ob.

2. Cl. in B.

3. Fg.

4. Hr. F.

3. Tr. C.

4. Ps.

Tb.

I. Vi.

Vle.

Vo.

Kb.

The score is written in a system of staves. The top staff is for the first flute (1. gr. F1. Kl. Fl. piccolo). The second staff is for the second oboe (2. ob.). The third staff is for the second clarinet in B (2. Cl. in B.). The fourth staff is for the third flute (3. Fg.). The fifth staff is for the fourth horn in F (4. Hr. F.). The sixth staff is for the third trumpet in C (3. Tr. C.). The seventh staff is for the fourth trombone (4. Ps.). The eighth staff is for the trombone (Tb.). The ninth staff is for the first violin (I. Vi.). The tenth staff is for the viola (Vle.). The eleventh staff is for the voice (Vo.). The twelfth staff is for the double bass (Kb.).

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections. The page number 513 is in the top right corner. The number 774 is written in the top left corner.

514

1. Fl.

piccolo

2. Ob.

2. Cl.
in B.

1. 2.
3. Fg.

4. Hr.
F

3. Tr.
C

4. Bsn.

Tb.

I
VI

II

Vle.
div.

Vle.
Vc.

778

Handwritten musical score for a symphony orchestra, measures 514-517. The score includes staves for Flute 1, Piccolo, Oboe 2, Clarinet in Bb 2, Bassoon 1-3, Horns 4, Trumpets 3, Bassoon 4, Trombone, Violin I/VI, Violin II, Violins/Divi, and Violoncello/Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like 'a2' and 'ff'. The key signature changes from one sharp to two sharps between measures 515 and 516.

782 515

1. gr. Fl.
Kl. Fl. (piccolo)

2. Ob.

2. Cl. in B

1. 2. 3. Fg.

4. Hr. F

3. Tr. C

4. Ps.

Tb.

I Vi
II Vi

Vle.

Vc.

Kb.

516

1. gr. Fl. *784* *mf*

Kl. Fl. (piccolo)

2. Ob. *mf*

2. Cl. in B *mf*

1. 2. 3. Fg. *mf*

4. Hr. *mf*

1. 2. 3. Tr. C *mf* *mp cresc.*

4. Ps. *mf* *mp cresc.*

Tb. *mf*

I. VI. II. *mf*

Vie. *mf*

Vc. *mf*

Kb. *mf*

786 *mf*

518

1. gr. H.

Kl. Fl. piccolo

2. Ob.

2. Cl. in B

1. 2. 3
3 Fg.

4 Hr. F

1. 2. 3.
3 Tr. c.

4 Ps. Tb.

I VI II

Handwritten musical score for orchestra, measures 518-519. The score includes parts for 1st Grand Horn, piccolo, Oboe, Clarinet in B, 3 Flutes, Horns, Trumpets, Trombones, and Violins/Violas. It features complex rhythmic patterns, dynamic markings like 'pizz' and 'pizz', and various articulations.

520

1. gr. Fl.
piccolo

2. ob.

2. cl.
in B

1. 2.
3. Fg.

4 Hr.
F

1. 2.
3. Tr.
C

4 Ps.

Tuba

Pk.

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra, measures 520-523. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpets, trombones, tuba, percussion), and strings (violins, violas, violoncello, double bass). The music is marked "pizz" (pizzicato) and features various articulations like accents and slurs. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into four measures, with some parts having first, second, and third endings.

Ab Takt 784:

Die Sonne geht unter, die Nacht bricht an. Die Wellen branden an eine zerklüftete Felsenküste. Hoch-oben auf einem Felsen erscheint Gilgamesch und schaut unruhig in die Ferne, die Toteninsel mit den Augen suchend. Nach unten schauend entdeckt er ein Boot. Nun steigt er zeitweise nicht sichtbar - durch dunkle Schichten zum Meer hinunter, wo sich die Wellen an den Felsenriffen brechen und Schaum hinterlassen. Unten angekommen schaut er sich nach allen Seiten um, da er niemanden sieht, ruft er ungeduldig:

Gilgamesch:

Fähr — mann, Fähr — mann



1798

Gilga *steig' in dein Boot und fahr' mich hinüber auf die*

I VI II

800

2. Ob. *2. allein*

2. Fg. *1. 2.*

Gilga *ben und Tod. Fahrmann, Fahrmann,*

I VI II

Vcl

Gr. P.

803

2. Ob. *1. 2. f*

Gilga *steig' in dein Boot und fahr' mich hinüber auf die*

I VI II

Vcl

Vcl

Kb.

mart.

mart.

mart.

f

1. Fl. 805

2. ob.

2. cl. in B

4 Hr. 7

2 Tr.

2 Ps. 3. 4.

PK.

Gilge
ben und Tod.

I Vi

II Vi

Vle

Vc

Kb

524

307

1. Fl.

piccolo

Gr.P.

2. Ob.

Gr.P.

2. Cl.

m.B.

Gr.P.

1.2.

3. Fg.

3.

Gr.P.

4. Hr.

F

con sord. pp

Gr.P. senza sord.

3. Ps.

Gr.P.

4. Ps. Tb.

Gr.P. 4. Ps.

Tb.

PK.

Gr.P.

Gilga

Gr.P.

Führer, Führer

I. Vi.

II

Gr.P.

Vle

Gr.P.

Vc.

Gr.P.

Kb.

fp

This is a handwritten musical score for an orchestra and choir. The score is written on multiple staves, each representing a different instrument or voice part. The instruments listed on the left include Flute (1. Fl.), Piccolo, Oboe (2. Ob.), Clarinet in B-flat (2. Cl. m.B.), Bassoon (1.2. 3. Fg.), Horns (4. Hr. F), Trumpets (3. Ps., 4. Ps. Tb.), Trombones (Tb.), Percussion (PK.), and Choir (Gilga, I. Vi., II, Vle, Vc., Kb.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *fp*, *f*). There are also performance instructions like "con sord." (with mutes) and "senza sord." (without mutes). The score is marked with "Gr.P." (Grand Part) and "6" (likely indicating a six-measure phrase). The tempo is marked as "307". The score is written in a clear, legible hand.

810

Musical score for the first system, including piano and violin parts. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (f) dynamic. The violin part consists of a few notes in the first and second positions.

Musical score for the second system, including piano and violin parts. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (p) dynamic. The violin part continues with notes in the first and second positions.

Gilga

wenn du nicht hörst zer schlag ich dein Boot!

Musical score for the third system, including piano and violin parts. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (p) dynamic. The violin part continues with notes in the first and second positions.

526

1. Fl.

piccolo

812

Gr. P. *piu*

2. Ob.

Gr. P. *piu*

2. Cl. in B.

Gr. P. *piu*

1. 2. 3. Fg.

Gr. P.

4 Hr.

F

Gr. P.

1. 2. 3. Tr.

C

3.

Gr. P.

4 Ps.

Tb.

Gr. P. 1. 2. 3. 4. f

Pk.

Gr. P.

(Gilgamesch nimmt seine Axt und schlägt in plötzlichem Wutanfall

I Vi

II

Vle

Xc.

Kb.

Gr. P.

Gr. P.

Gr. P.

3

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped with brackets on the left. The notation includes various note values, rests, and dynamic markings such as 'cresc.' and 'poco rall.'. There are also some handwritten annotations like '1.', '3.', and '3.' above certain notes.

Tb.

The second system of the musical score includes a vocal line with the lyrics 'auf das Boot ein...'. The vocal line is in treble clef. Below it are several instrumental staves, including a tuba part (Tb.) in bass clef. The notation includes notes, rests, and dynamic markings such as 'poco rall.', 'cresc.', and 'Cresc.'. There are also some handwritten annotations like '3.' and '3.' above certain notes.



528

1. Fl.

piacendo

2. Ob.

2. Cl.
in B.

1. 2.
3. Fg.
3.

1. 2.
3. Tr.
C.
3.

4. Ps.

Tb.

Pk.

I. Vi
II

Vle

Vc.

Kb.

maestoso largando

(Da erscheint der Fährmann wie eine Geistgestalt aus einer Felsenhöhle.)

(Gilgamesch gewahrt)

823

2. Fg. *mp*

1. Horn *1. Solo*

Gilga *den Fährmann*

Wer bist du?

I *div.*

Vi *div.*

Vle *div.*

Vc. *div.*

Kb. *div.*

poco animato

827

Fg. *2. mf*

1. Hr. *mf*

Fährmann *(Kräftig)**

Ich bin der Fährmann.

Vc. *mf*

Kb. *mf*

In

* nicht laut.



830

2 Fg. 1. 2. *mf*

4 Hr. *mf*

F

Fährrm. mei-ner Hand lie-gen Tod und lie-ben.

I Vi *mf* *p*

II Vi *mf* *p*

Vc. *mf* *p*

Kb. *mf* *p*

833

4 Ps. 1. 2. *p*

Tb. 3. 4. *p*

Gilga *p* Ich

Fährrm. Drück-hüte dich, mein Boot zu zer-schla-gen!

Vc. *mf*

1. Fl. ⁸³⁷ 1. Solo *mp* *pp* *morendo*

Gilga
mp *p*
 suche meinen Freund. Er starb, - nun folg' ich sel-ner

I. Vi. *p*
 II. *p*

Vle *div. p* *p*

Vc. *p* *p*

1. Ob. ⁸⁴² *p* *pp* *(p)*

Gilga
pp
 Spur.

I. Vi. *p*
 II. *p*

Vle *p*

Vc. *p*

Kb. *p*

845 *mf* *mp*

Fährm. Mit deiner Manneskraft, die wild herum-tobt, wirst du niemals finden, was

I Vi

II

Vle

Vc.

Kb.

848 *Zeitmaß beleben*

2 Fg. *Kfg.*

Gitte *mf* *Zeitmaß beleben*

Die Un-rü-he treibt mich... Als

Fährm. jenseits des Meeres Anruf. Hier hast du damit kein Glück.

I Vi

II

Vle

Vc. *z.H.*

Kb.

1. Fg. 852 1. f
 Kfg. mf cresc.
 4 Ps. 1. 2. 3. 4.
 Bilg. König zwang ich mir alles herbei, herrschend diente mir
 I Vi cresc.
 II cresc.
 Vle cresc.
 Vc. cresc.
 Kb. cresc.

2. Fg. 855 f poco allarg. ff
 Kfg. 1. Hr. 1. Solo
 1. Hr. F mp mf
 4 Ps. poco allarg.
 Bilga. Fährmann: je - der und je - des. Doch "Je - der" und "Jedes",
 poco allarg. mf
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858

Fahrm. *mf* Das gibt es hier nicht. Hier gilt al-lein, was du

VI I *mf*

VI II *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*

861

Fahrm. *mf* sel-ber bist. *Gilgamesch!* (halt) *p* Ich bin ein

VI I *mf*

VI II *mf*

Vle *mf*

Vc. *mf*

Kb. *mf*

864

Ps. *pp*

Tb. *pp*

Gilgamesch *pp* Nichts...

Gilgam

mf *mp* *p*

Muß ich mich trennen von al-lem, was ich bin?

I
VI } *mf* *pp* *p*

II } *mf* *pp* *p*

Vle } *mf* *pp* *p*

Vc. } *mf* *pp* *p*

Kb. } *mf* *pp* *p*

Gilgam

870

mf

Von meiner Mannes Kraft? Von mei-ner Kö-nigs-wür-de?

I *pp* *mf* *mf*

VI } *pp* *mf* *mf*

II } *pp* *mf* *mf*

Vle } *pp* *mf* *mf*

Vc. } *pp* *mf* *mf*

Kb. } *pp* *mf* *mf*

Gilgam

873

cresc.

Von al-lem, was ich er-bau-te als Tem-pel, Tor und Pa-

I *mf* *cresc.*

VI } *mf* *cresc.*

II } *mf* *cresc.*

Vle } *mf* *cresc.*

Vc. } *mf* *cresc.*

Kb. } *mf* *cresc.*

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536

876

1. Hr.

1. Hr.
F

Git. Org. m.

I
Vi

II

Vle

Vc.

Kb.

Handwritten musical score for the first system. It includes staves for 1. Hr. (Trumpet), Git. Org. m., I Vi, II, Vle, Vc., and Kb. The lyrics are: "last? Muß ich ver-ir-ren, was ich ver-". Dynamics include *mf dim.* and *Dim.*. The key signature has one sharp (F#).

poco allarg.

879 1. 2. Hr. F

2. Hr.
F

Git. Org. m.

I
Vi

II

Vle

Vc.

Kb.

Handwritten musical score for the second system. It includes staves for 2. Hr. (Trumpet), Git. Org. m., I Vi, II, Vle, Vc., and Kb. The lyrics are: "lor? Ein Nichts, ... hilf-los und schwach." Dynamics include *p*, *pp*, *mf*, and *pp*. The key signature has one sharp (F#).

wieder voran

883

Gitarren

Mei-ne Verzwei-fung woll-te er-zwin-gen,

wieder voran

I
Vi
II

Vle

Vc.

886

accelerando

4
Hr.
F

accelerando

Gitarren

Was ich selbst so zer-stör-te in maß-los herrsch-süch-ti-ger Wut!

I
Vi
II

Vle

Vc.

Kb.

accelerando

cresc.

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538

1. Fl.

piccolo

2. Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.

F

3 Tr.

C

4 Ps.

Tb.

6/8 Gram.

I.

VI

II

Vle

Vc.

Kb.

Allegro (♩ = c) più mosso

Allegro (♩ = c) più mosso

Allegro (♩ = c) più mosso

So lieg'

Handwritten musical score for piano and guitar. The score consists of multiple systems of staves. The piano part (Pk.) is written in bass clef, and the guitar part (Gitar.) is written in treble clef. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings such as *mf* and *piu*. The score is divided into measures, with some measures containing complex chordal structures and others featuring melodic lines. The notation is dense and detailed, typical of a handwritten manuscript.

Gitar.

idi am Bo den: ein Knecht *piu allarg.*

Handwritten musical score for guitar. This section continues the piece from the previous system. It features multiple staves of guitar notation, including treble and bass clefs. The music is characterized by intricate rhythmic patterns, particularly the use of triplets and sixteenth-note runs. There are several dynamic markings and articulation symbols throughout the piece. The score is densely written, capturing the technical details of the performance.

540

1. Fl.

molto allarg. con espr.

a tempo (tenuto)

894

piccolo muta in 2. gr. Flöte

2. Ob.

2. Cl.
in B

2. Fg.

Kfg.

molto allarg.

con espr.

a tempo (tenuto)

4 Hr.
F

3 Tr.
C

4 Ps.

Tb.

Pk.

molto allarg. con espr.

a tempo (tenuto)

Gilgamesh

con espr.

(Er stürzt zu Boden)

mei — — — — — ner selbst!

I. Vi.

II

Vle

Vc.

Kb.

allarg. con espr.

a tempo (tenuto)

897 1.2. poco a poco allarg.

andantino

541

2 Hr. *mp* *dim* *mp* *p*

1. Tr. *mp*

4 Ps. 1. *mp* *p* 2. *p* 3. *mp* *p* 4. *p*

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

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

poco a poco allarg. *andantino*

900

1. Hr. 1. *fp*

1. Tr. *fp*

4 Ps. *fp*

Gilgamm

Fahrman, fahr mich zu ihm, zu Eaba...

1. Solo-VI *fp* *dim.* *pp*

I VI *fp* *dim.* *pp*

II VI *fp* *dim.* *pp*

Vc. *fp* *dim.* *pp*

Kb. *fp* *dim.* *pp*

Star Nr. 11, 28 Systeme ©

542 *d. = 1* *poco rit* *1. = d.*

2 Fl. *p*

2 Ob. *p*

2 Cl. in B *p*

1. Vcl. Solo *mp* *poco rit.*

1. VII Puff *Solo 1* *mp* *Solo 2* *poco rit. mp*

909 2 Fl. *pp*

2 Ob. *pp*

2 Cl. in B *pp* *1. cl. Solo* *mp* *mp*

Harp *pp*

Solo 2 *pp*

I. VI *pp*

II *pp*

Vle *pp*

Vc. *pp*

Kb. *pp*

910 911

2. Fl. 912

2. Ob. mp - -

2. Cl. 1. Cl. mp

Fahrr. In mei-nem Her-zen fühl ich die Gehr-sucht,

I VI II

1. Fl. 916 1. Fl. mp -

2. Ob. 1. Solo mf con espr.

2. Cl. 1. Cl. p

2. Fg. mf

1. Hr. F 1. Hr. mp

Fahrr. die zum Freun-de dich zieht. (Er neigt sich zu Gilgamesch und

I VI II

Vcl. p

Vcl. p

Kb. p

pp

pp

morendo

1. Fl. ⁹²⁰

2. Ob.

2. Cl. B

2. Fg.

1. Hr. *richtet ihn auf ...)*

2. Ps.

3. 4. Ps.

1. Solo

p, *mf*, *p*, *mp*, *p*

2. Cl. in B ⁹²³

2. Fg.

1. Hr. *Solo*

PK.

2. Ps.

2. Cl. (h) 6

3. 4. Ps.

mp, *mp*, *p*, *mp*, *pp*

(sich verlieren)

dim.

5, 4, 5, 4, 5, 4

Allegro energico

2 Fl. $\frac{5}{4}$ a_2

2 Ob. $\frac{5}{4}$ a_2

2 Cl. m.B. $\frac{5}{4}$ a_2

2 Fg. $\frac{5}{4}$ a_2

Kfg. $\frac{5}{4}$

Allegro energico

4 Hr. $\frac{5}{4}$ a_2

PK. $\frac{5}{4}$

Führer $\frac{5}{4}$ *(Kraftvoll)*

Ernanne dich! Richte dich auf! Baue neu ein

Allegro energico

I VI $\frac{5}{4}$

II $\frac{5}{4}$

Vle $\frac{5}{4}$

Vc. $\frac{5}{4}$

Kb. $\frac{5}{4}$

Allegro energico

546

2 Fl. ⁹²

2 Ob.

2 Cl. m.B.

2 Fg. _{1.} _{2.}

Kfg.

4 Hr. _{1.} _{2.}

F _{3.}

2 Ps. _{3.} _{4.}

Tb. _{Tb}

Fährm.

Boot aus Stämmen des Waldes! So viel du ger-fällt

I

VI

II

Vle

Vc.

Kb.

2 Fl. ^{g30}

2 Ob.

2 Cl. in B

2 Fg. / Kfg.

4 Hr. / F

2 Ps. / Tb.

Pk. / gr.Tr.

Fahrm.

I / VI / II

Vle

Vc.

Kb.

932.

2 Fl.

2 Ob.

2 Cl. in B

2 Fg. / Kfg.

4 Hr. / F

3 Ps.

PK.

Fährm. hier!

I VI

II

Vle

Vc.

934

2. Fl.

1. *f* *dim.*

2. Ob.

f *dim.* *mp*

2. Cl. in B

f *dim.*

2. Fg.

f *dim.* *p*

Kfg.

4 Hr. *f*

3. *f* *dim.* *mp* *p*

3 Tr. C

p

4 B.

Pk.

p

Führer

Wir tau-chen sie tief in To-des-ge-

f *dim.* *mp*

f *dim.* *p*

f *dim.* *p*

550

2 Fl. *936*

2 ob.

2 cl. in B

2 Fg. Kfg.

4 Hr. F

3 Tr. C.

Pk.

Führer

~ was ser, stos sen lang sam uns gel ber zum

I Vi. II

Vle

Vc.

Kb.

938

551

2 Fl. *cresc.* *mf* *sfz* *sfz* *sfz*

2 Ob. *cresc.* *mf* *sfz* *sfz* *sfz*

2 Cl. in B. *cresc.* *sfz* *sfz* *sfz*

2 Fg. *mp cresc.* *sfz* *sfz* *sfz*

4 Hr. *cresc.* *sfz* *sfz* *sfz*

2 Tr. *cresc.* *sfz* *sfz* *sfz*

4 Ps. *sfz* *sfz* *sfz*

Tb. *sfz* *sfz* *sfz*

Pk. *cresc.* *sfz* *sfz* *sfz*

Führm.

Ziel!

Für je-den Schlag einen gefällten Stamm!

I Vi *cresc.*

II Vi *cresc.*

Vle *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Star Nr. 11, 28 Systeme ©

Zeitmaß steigern!

941

2. Fl.

2. Ob.

2. Cl.
m.B.

2. Fg.

k.f.g.

4 Hr.
F

Fdnm.

I

VI

II

Vie

Vcl

Kb.

The musical score is written on a system of staves. The vocal line (Fdnm.) is in G major and has the lyrics: "Ihn dürfen wir nie mehr be-rüh-ren. Auf! An die". The instrumental parts include woodwinds (2. Fl., 2. Ob., 2. Cl. m.B., 2. Fg., k.f.g.) and strings (4 Hr. F, I, VI, II, Vie, Vcl, Kb.). The score is marked with dynamics such as *mf* and *f*. The instruction "Zeitmaß steigern!" is written above the staves. The number "941" is written in the top left corner of the score area.

2 Fl. *poco f*

2 Ob. *poco f*

2 Cl. in B *poco f*

2 Fg. *poco f*

Kfg.

4 Hr. $\frac{4}{4}$

Fährm.

Arbeit! Sei Kredit dir selbst!

I *arisc.*

VI *dim.*

II *arisc.*

dim.

Vle

Vc. *poco f*

Kb.

Star Nr. 11, 28 Systeme ©



2 Fl. ^{9/17}
2 Ob.
2 Cl. in B
2 Fg.
Kfg.
4 Hr.
3 Tr. C
4 Ps.

Detailed description: This section of the score covers woodwinds and strings. The woodwind parts include two flutes (2 Fl.), two oboes (2 Ob.), two clarinets in B (2 Cl. in B), two fagots (2 Fg.), and a contrabassoon (Kfg.). The string parts include four horns (4 Hr.), three trumpets in C (3 Tr. C), and four trombones (4 Ps.). The woodwinds have melodic lines with some slurs and accents. The strings are mostly silent in this section.

Fährm.
Fal — le die Stämme vie — le Stün den

Detailed description: This block contains the vocal line for the character Fährm. The lyrics are "Fal — le die Stämme vie — le Stün den". The notes are mostly quarter notes with some slurs.

1. Solo-Vl.
Tutti

Detailed description: This block contains the first violin (1. Solo-Vl.) part. It features a series of triplets and a crescendo (cresc.) leading to a tutti section. The music is written in a single staff with various articulations and dynamics.

950

2 Fl.

2 Ob.

2 Cl. in B

2 Fg. Klg.

4 Hr. F

1. 3 Tr. C

2. 3.

4 Ps.

PK.

Fahrer

Tage, Monde, Wahret der Dienst!

Tutti

I

VI

II

VIe

Vc.

Kb

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556 ⁹⁵³ ¹ ^{a2}

2.Fl.

2.Ob. *p poco a poco cresc.*

2.Cl.
in B *p poco a poco cresc.*

2.Fg. *p poco a poco cresc.*

Kfg.

4.Hr. *piu*

3.Tr.C

2.3.

4.Ps.

Pk.

Fahrm. *mf* *bc* *bc* *bc* *bc*

und hast du ein'

I. Vi. *p poco a poco cresc.*

II. Vi.

Vle. *mf*

Vcl.

Kb.

956 a2 b♭ allarg. b♭ 557

2 Fl. *mp cresc.*

2 Ob.

2 Cl. in B 1. 2.

2 Fg. *allarg.*

Hfg.

4 Hr. 1.2. 3.

F

1. 3 Tr. 1. *p cresc.*

C

2. 3.

4 Ps

Tb.

Pk. *molto cresc.*

Führer

Za — gen ge — schafft, was zu tun, *allarg.*

I. Vi *mp cresc.*

II. Vi *mp cresc.*

Vle *cresc.*

Vc. *cresc.*

Kb. *p mp cresc. cresc.*

558 ⁹⁵⁹ $\hat{a}2 \hat{a}$ $\hat{a}2 \hat{b} \hat{a}$ $\hat{a}2 \hat{a}$ $\hat{a}2 \hat{b} \hat{a}$ - - - - -

2 Fl. *maestoso largando* \hat{H}

2 Ob. \hat{H}

2 Cl. in B \hat{H}

2 Fg. \hat{H}

Kfg. *maestoso largando* \hat{H}

4 Hr. \hat{H}

3 Trcl. \hat{H}

4 Ps. \hat{H}

Tb. \hat{H}

gr. Tr. \hat{H}

PK. *maestoso largando* \hat{H}

Fährm. *lot - se ich für dich das Boot ü - ber*

I. \hat{H}

VI \hat{H}

II \hat{H}

Vle \hat{H}

Vc. div. *zus. \hat{H}*

Kb. \hat{H}

2 Fl.

2 Ob.

2 Cl.
m B

2 Fg.

Hfg.

4 Hr.
F

1.
3 Trcl.
2. 3.

4 Ps.

Tb.

gr. Tr.

Pk.

Tamtam
Fahrm.

I
Vi
II

Vie

Vc

Kb.

Handwritten annotations in German:
 - Above the Tamtam part: "Tamtam: mit ausschwingen lassen!"
 - Above the vocal line: "To des wel len zum Freund!"

g♭8 *allarg. e dim.* *Andante (sehr ruhig und ausgeglichene)*

1. ob. *p* *zart* *rit.* *p*

2. Fg. *p* *rit.* *p*

Kfg. *p* *rit.* *p*

allarg. e dim. *Andante (sehr ruhig und ausgeglichene)*

4. Hr. *p* *rit.* *p*

F *p* *rit.* *p*

Gilgamm. *p* *rit.* *p*

Es leuchten die Sterne aus

Fahrr. *p* *rit.* *p*

Es leuchten die Sterne aus

Andante (sehr ruhig und ausgeglichene)

I VI I *p*

Vle *p*

Vc. *p*

Kb. *p*



1. Ob. *1. allein*
 2. Fg.
 Kfg.

4.
 Hr.
 F

Organo

himm- li- scher Fer- ne. In spie- gel- den

Fahrm.

himm- li- scher Fer- ne. In spie- gel- den Tie- fen uns Geis- ter be-

I
 VI
 II

Vle

Vc.

Kb.

562

2 Fl.

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.

F

4 Ps.

Tb.

Pk.

Org.

Vi.

Vc.

Kb.

Handwritten musical score for orchestra and voices. The score includes staves for 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets in B (Cl. in B), 2 Fagot (Fg.), Contrabassoon (Kfg.), 4 Horns (Hr.), Trumpets (Tr.), Trombones (Tb.), Percussion (Pk.), Organ (Org.), Violins (Vi.), Violas (Vc.), and Cellos/Double Basses (Cb.). The music features dynamic markings such as *mf*, *cresc.*, *f*, and *ff*. The vocal parts have German lyrics: "Hie-ßen uns Geis-ter be-rie-ßen: rie-ßen: So See-len fin-ken, wie Licht im". The score includes first and second endings (1., 2.) and performance instructions like "(mit Fächern)" and "alle zus.". The tempo is marked 975.

978

563

Handwritten musical score for the first system. It includes a piano part with a grand staff (treble and bass clefs) and a violin part. The piano part features a complex rhythmic pattern with triplets and dynamic markings such as *mf*, *pp*, and *cresc.*. The violin part consists of a melodic line with various accidentals and slurs.

Handwritten musical score for the second system. It continues the piano and violin parts from the first system. The piano part includes first, second, and third endings, marked with '1.', '2.', and '3.'. The violin part continues with its melodic line.

1. 2.
3Tr.
3.

Handwritten musical score for the third system. It includes the piano and violin parts. The piano part features a triplet and a *cresc.* marking. The violin part continues with its melodic line.

Handwritten musical score for the fourth system. It includes the piano and violin parts. The piano part includes first and second endings, marked with '1. 2.' and '3.'. The violin part continues with its melodic line.

Gilgan

Vocal line for the character Gilgan. The lyrics are: "So See-len funn-Keln wie Licht im". The melody is written in a single staff with a treble clef.

Fähmi

Vocal line for the character Fähmi. The lyrics are: "Dunn-Keln, wie Licht im". The melody is written in a single staff with a treble clef.

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Handwritten musical score for the fifth system. It includes the piano and violin parts. The piano part features a complex rhythmic pattern with triplets and dynamic markings such as *mf*, *pp*, and *cresc.*. The violin part continues with its melodic line.

564 *98*

2. Fl. *ppmf*

2. Ob. *ppmf*

2. Cl. in B *ppmf*

2. Fg. *ppmf*

1. Fg. *ppmf*

4. Ht. *ppmf*

1. 2. 3. Trcl. *ppmf*

4. Ps. *ppmf*

Tb. *ppmf*

Pk. *ppmf*

Gilgam.
Ährm.

I. Vl. *ppmf*

VI. *ppmf*

II. Vl. *ppmf*

Vc. *ppmf*

Kb. *ppmf*

sostenuto

sostenuto

sehr ausdrucksvoll und gehalten.

Handwritten musical score for orchestra and strings. The score is arranged in systems. The top system includes woodwinds (flute, oboe, clarinet, bassoon) and strings. The middle system includes percussion (Pk.) and three trumpets (3 Tr. C). The bottom system includes violins (Vle), violas (Vcl), and cellos/double basses (Vcl. Kb.).

Key markings and dynamics include:

- cresc.* (crescendo) in woodwinds, strings, and percussion.
- div.* (divisi) in strings.
- Vorhang zu!* (Curtain up!) written above the strings.
- Accents (*>*) and slurs are used throughout.
- Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

2. 3.
3 Tr. C
1.

Pk.

Vle
Vcl
Kb.

Star Nr. 11, 28 Systeme ©

Brainlage with No. März 1945 (Dienstag) 1945 Ubu

Die Toteninsel.

"Gilgamesch" Oper in 3 Akten
op. 63
Raimund Schmiedeler

(Ander Küste. Sich brechende Meereswellen verlaufen sich auf dem Strand und ebbten wieder ins Meer zurück. Es ist Nacht. Am Himmel leuchten die Sterne, in ihrer Mitte die schmale, mild zunehmende Mondsichel.)

Adagio (♩)

Englisch Horn
Solo
mp

E.H.

1. Oboe
Solo
mf

E.H.

E.H.

Der Vorhang "öffnet" sich!

Utnapischtim, (ein würdig aussehender Greis, vor seiner Hütte auf einer Bank sitzend, in Gedanken versunken.)

15

2. Fl.

E. H.

1. Cl.
in B

1. Fagott

Harfe

Vc.

Kb.

18

E. H.

1. Cl.
2. Cl.

Harfe

Ullrich
pischke

Star Nr. 11, 255

Der Abend bringt Kühlung dem Herzen.

morendo

1. Fg. Solo

E. H. Solo

p

pp

p

p

mp

pp

pp

mp

pp

pp

p

p

p

p

p

p

p

p

p

p

p

p

p

p



24
E.H. Solo

25
E.H.

1. Fg.

2. Fg.

Vc.

Kb.

1. Fg. Solo

mp

p

pp

pp

Am Ta-ge glüht es,

28
E.H.

2 Cl. in B

1. Fg.

2. Fg.

Vc.

Kb.

wenn schaffend der Mensch die Früchte der Erde erntet - und - in des Gedan-kens

31

2. Cl. in B

1. Fg.

Ultraspischoff

Vc.

Kb.

1. 2. Cl.

solo

p

Kraft Geis-ter sich mei-gen der demüt-voll be-ken-den

34

1. Fg.

Ultraspischoff

See-le. Doch näch-stens, wenn al-les rüht,

37

2. Cl. in B

1. Fg.

Ultraspischoff

Vc.

Kb.

1. 2. Cl. in B

p

die Er-de um-hüllt der Dunkel-heit Schat-ten, er-

pp

570

40

2. Cl. in B

Altra pischkin

Vc.

Kb.

Wa-chen am Him-mel leuchtende Ster-ne,

42

2. Cl. in B

Altra pischkin

I

Vi.

II

Vle

Vc.

Kb.

sind sie doch Bo-ten uns'rer To-ten:

p zart

45

1. = 1

2. Fl.

1. Ob.

2. Cl.
in B

2. Fg.

Kfg.

4 Hr.

F

3 Tr. c

4 Ps.

Ultra
pianissimo

(Er erhebt sich mit Aufblick zum Himmel.)

Im

Rei-gen der Geis-ter

I

VI

II

Vle.

Vc.

Kb.

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572 48/ a2
2 Fl.

1. Ob.
E.H.

2 Cl.
in B

2 Fg.
Kfg.

4 Hr.
T

3 Tr. C

4 Bs.
Tb.

Ultraschall
senden sie Größe, können, was sterblich in uns zu ewigem Sein.

I Vi.
II

Vle

Vc.
Kb.

53/ 2 Fl. *dim.* *ds=b.*

1. Ob. *dim.*

E.H. *dim.* *E.H. Solo* *mp* *con espr.*

2 Cl. in B *dim.*

2 Fg. *dim.* *baa* *p*

Kfg. *dim.* *ba*

4 Hr. *dim.* *ds=b.*

3 Tr. C *dim.*

2. 3. *dim.*

4 Ps. *dim.*

Tb. *dim.* *ds=b.*

*Uhu-
pischtim*

1. Sol. *dim.* *ds=b.*

Vc. *dim.* *con espr.* *mp*

alle *dim.* *p*

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574

56

E.H.

2.Fg.

1.Fg.l.

Ulna-
pischtim

1.Vc.Solo

Die überig.

Kb.

Wer liegt dort und schläft vielleicht schon

mp *mp*

60

Ulna-
pischtim

1.Vc.Solo

Stun den an des Tor des Strand?

mf *p* *mf*

63

Ulna-
pischtim

1.Vc.Solo

Er wa die,

mf *p* *mp* *mf*

576

E.H. Solo

Gitarren

Altna-
pieditim

73

hat mich erweckt aus tie-ferm Schlaf?

Auf der Insel der

E.H. Solo

Altna-
pieditim

76

To-ten bist du; doch be-trifft kein Mensch sie, der nicht ge-

E.H. Solo

Gitarren

Altna-
pieditim

80

Bist du ein To-ter?

ster-ben. Ich le-

1. Ob. *mf*

2. Cl. in B *f*

2 Fg. *f*

Kfg. *f*

4 Hr. *mf*

1. Tr. c *p*

Violoncelli

Utae-piachim PK.

be, ... doch dank ich dies den Göttern.

So bist du Uta-piachim?

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

mf

mf

mf

578

2. Cl. in B
Gilgarn

88

2. Cl. in B

Dim.

Das e-ni-ge Lie-ben.

Altra-
pischtim

Ja, ich bin es. Was suchst du hier?

I
Vi
II

Dim.

Vle

Dim.

Vc.

Dim.

Kb.

Dim.

con espr.

2. Cl.
in B

1. Cl. *mf* cresc.

2 Fg.

Dim.

Kfg.

Harfe

Altra-
pischtim

(leicht herzlich)

Ein ho-her Wunsch! Nicht leicht zu er-fül-len.

I
Vi
II

Dim.

Vle

Dim.

Vc.

Dim.

Kb.

Dim.

mf

p

p

2. Cl. in B

2. Fg.

Flauto

Violoncelli

94

1. *f* # #

2. *dim.*

dim.

1. *mp*

a. dim.

mp

mp

mp

p

p

O Greis, es geht die Mär: Du habest es ge-



2. Fl.

1. Ob.

E. H.

2. Fg.

Clarinet

Oboe

Ultraspield

I

VI

II

Ve

Vc.

Kb.

Handwritten musical score for orchestra and vocal soloist. The score includes staves for 2. Fl., 1. Ob., E. H., 2. Fg., Clarinet, Oboe, Ultraspield, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The vocal soloist part has lyrics in German. The score is marked with dynamics like 'mf', 'dim.', and 'mp'.

Lyrics for the vocal soloist:

~ um den! ? Warum nicht mir und Ea
 Die Göt-ter geben es mir.

1. Ob. *100* *3* *3*

E.H. *p*

2. Fg. *p*

Gilgam.
~ba~ni?

Neu-
poischen
(Kräftig)

Wer bist du, der wagt im To-ten-land zu wandern?

1. Ob. *104* *6* *4* *1. Ob.* *p*

2. Fg. *6* *4* *1. Fg.* *110* *p*

4 Hr. *6* *4* *mf* *3. Solo*

Gilgam.
O, allwissender Weiser, zeig Gilgamesch den Weg zu

I
Vi
II

Vie *mf*

Ko. *mf*

Kb. *mf* *arco*

2. Fl. ^{10⁹} *mf*

4. Ob. *mf*

E.H. *mf* E.H. *b*

2. Cl. *mf*
in B

2 Fg. *mf*

1 Fg. *mf*

4 Hr. *mf*

3. hervor!

4. *mf*

Gilgamesch

Uta-
piachim

Er ist be-stän-dig bei dir! Warum siehst du ihn

I *mf*

Vi *mf*

II *mf*

Vle *mf*

Va. *f*

Kb. *f*

2. Fl.

109

1. Ob.

1. Fl.

1. Ob. Solo

2. Cl. in B

2. Fg. Kfg.

4 Hr. F

1. Hr. F

1. Tr. C

Alma-
Pischke

nicht? Er führte dich auf die Insel.

I Vi II

Vle

div.

Vc. Kb.



2 Fl. ¹¹¹

1. Ob.
E.H.)

2 Cl.
in B

4 Hr.
F

Bassoon

I
VI
II

Vle

Vc.
Cb.

Ich sah ihn zuletzt auf dem To-tenbett. Man trägt ihn hinaus aus dem

1. Fl. 113 1. Fl. *mf* *p*

1. Ob. *p*

E.H. *p*

2. Cl. *mf* *p*

in B

2. Fg. *mf* *p*

4. Hr. *mf* *p*

1. Tr. *mp cantabile*

Gilgan *Temp. pel.* *Durch*

I. Vi. *p* *p>*

II. *p*

Vle. *mf* *tr*

Vc. *div.* *cresc.* *mf* *p*

Kb. *p*

586

2. Fg.

116

4 Hr. F

Gitarren

I. Vi. II.

Vle

Vc. Kb.

dunkle, Schädle folgte ich ihm, verschüch- te Angst und Schrecken.

1. Ob.

119

Solo

2. Hr. F

Gitarren

p (geheimnisvoll)

Dann sah ich Si- du- ri, die schö- ne

I. Vi. II.

Vle

Vc.

pp $\frac{7}{4}$

pp $\frac{4}{4}$

pp $\frac{10}{8}$

1. Fl. 123

1. Solo mp

1. Ob.

Gilgami

Frau, in-mitten bli — hender Gärten voll E — del — ge — stein. Sie

I VI II Vle Vc.

pp div. bd.

127

3 Tr. C

1. 2. 3 Ps.

Gilgami

wies mich zum Fahrman — n: Zur To — ten in — sel

I VI II Vle Vc. Kb.

mp mf

1. Tr. C

130

1. Tr. C

1. Hr. F

1. Hr. F Solo

mp

Gilgamesch

führte er mich

Nun steh'

E. H.

133

E. H. Solo

mp *con esp.*

1. Hr. F

Gilgamesch

ich vor Dir

Doch Eabani

seh' ich

1. Obf.

E. H.

Gilgamesch

137

nicht.

(Utnapischtim geht zurück zur Hütte und bittet Gilgamesch, ihm zu folgen.)

E.H. Solo

(Vor der Hütte nehmen beide auf der Bank Platz.)

Erzählung von der Sintflut.

E.H. Solo

Harfe

Utra-pischtim

Vc.

Kb.

(sehr ruhig beginnend) p im Erzählten (parlando)

Die Treu-e zu den

E.H.

Harfe

Utra-pischtim

Vc.

Kb.

Göt-tern verdarben die Menschen, begie-rig stürzten sie sich auf die Früchte, die

1. Ob. *149* *1. Ob. Solo* *con espr.*

Harfe

*Altna-
psalhm*

ihnen Himmlische schenkten in Fülle. Gaben auf Gaben verschlangen sie

I Vi *p* *cresc.*

II Vi *p* *cresc.*

Vle *p* *cresc.*

Vc. *poco cresc.* *p* *cresc.*

Kb. *poco cresc.* *p* *cresc.*

1. Ob. *152* *accelerando*

*Altna-
psalhm*

und verga-ßen zu dan-ken dem Höch-
sten.

I Vi *p* *accelerando*

II Vi *p* *accelerando*

Vle *p* *cresc.* *accelerando*

Vc. *p* *accelerando*

Kb. *p* *accelerando*

agitato
a2
591

155

2 Fl.

1. Ob.

E.H.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.

F

große
Trommel

Alta-
piccolini

I

Vi

II

Vle

Vc.

Kb

The musical score is written for a full orchestra. The woodwind section includes 2 Flutes, 1 Oboe, 2 Clarinets in B, and 2 Bassoons. The string section consists of 2 Flutes, 4 Horns, Trumpets, Trombones, Violins (I and II), Viola, Violoncello, and Kontrabaß. The percussion section includes a large drum. The score is marked 'agitato' and 'alla breve'. Dynamics include 'pizz' (pizzicato) and 'stacc.' (staccato). There are many articulation marks, including 'X' and '3' (triplets). The score is numbered '155' and '591'.

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158

2. Fl.

1. Ob.

E. H.

2. Cl.
in B

2. Fg.

Hfg.

4 Hr.

F

Große
Trommel

Altra-
midium

I

Vi

II

Vle.

Vc.

Kb.

Handwritten musical score for orchestra and voice. The score includes staves for 2. Flute, 1. Oboe, English Horn, 2. Clarinet in B, 2. Bassoon, Horns (4), Trumpets (I, II), Violins (I, II), Viola, Violoncello, and Kontrabaß. It also features a drum part for 'Große Trommel' and a vocal line for 'Altra-midium'. The music is in a key with two flats and a 3/4 time signature. The vocal line includes the lyrics 'Sie spotteten Se - gens'. The score is marked with '158' at the top left and '1. allem' above the vocal line. There are various musical notations including triplets, slurs, and dynamic markings like 'mf'.

2 Fl.

1. Ob.

E.H.

2 Cl.
in B

2 Fg.

Hfg.

4 Hr.
F

große
Trommel

Ultra
pischtim

I

Vi

II

Vle.

Vc.

Kvb.

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594

2 Fl.

1. Ob.

E. H.

2 Cl.
in B

2 Fg.

Hfg.

4 Hr.

F

Alma-
pischini

große
Trommel

I

Vi

II

Vle.

Vc.

Kb.

Well und dunk-ten sich wei-ser als En-gel.

166

2 Fl.

1 Ob.

2 Cl. in B

2 Fg.

2 Kb.

4 Hr.

2 Tr.

2 Vcl.

2 Kb.

Ultravisichtin
gr. Trommel

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596

poco allargando

sostenuto

2 Fl. 168

1. Ob. cresc.

E.H. pizz.

2 Cl. in B pizz.

2 Fg. pizz.

Kfg. molto cresc.

4 Hr. pizz.

F pizz.

grobe Trommel mf

Altra-piccantim.

I pizz.

Vi f cresc.

II pizz.

Vle f cresc.

Vc. pizz.

Kb. pizz.

poco allargando *sostenuto*

2. Fl.

1. ob.

E. H.

2. Cl.
in B

2. Fg.

Kfg.

1. Hr.
F

3. Tr.
C

4. Ps.

Tb.

Wena-
pischtin

I Vi

II Vi

Vle

Vc.

Kb.

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Handwritten musical score for orchestra and vocal soloist. The score includes parts for 2 Flutes, 1 Oboe, English Horn, 2 Clarinets in B, 2 Fagot, Contrabass Fagot, 1 Horn in F, 3 Trumpets in C, 4 Trombones, and a vocal soloist. The music is in 3/4 time with a key signature of one sharp (F#). The vocal line has lyrics in German: "eigenwilligem Ehrgeiz" and "Aprozten sie Schaffenden". The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as "p" and "pizz".

598

2 Fl.

174

Handwritten musical notation for the first staff, including a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation features a series of eighth notes with a slur and a '3' above them, followed by a quarter rest and another eighth note. The dynamic marking *piu f* is present.

1. ob.

E. H.

2 cl.
in B

2 Fg.

Kfg.

4 Hr.

4

3 Tr.

c

4 Ps.

4

Tb.

Uman-
pischkin

I

Vi

II

Vle

Vc.

Kb.

Mäch-ten.

Ein je-der raffte für sich was er

Handwritten musical score for the lower section, including staves for strings (Violins I & II, Viola, Violoncello, Kontrabaß) and vocal parts. The notation includes various musical symbols such as slurs, accents, and dynamic markings like *piu f*. The lyrics 'Mäch-ten.' and 'Ein je-der raffte für sich was er' are written below the vocal staves. The score is marked with a '3' above several measures, indicating a triplet.

179 $\overset{a2}{\text{dim.}}$ mf cresc. allarg. be.

2. Fl. dim. mf cresc.

1. Ob. dim. mf cresc.

E. H. dim. mf cresc.

2. Cl. in B dim. mf cresc.

2. Fg. mf cresc. allarg.

Kfg. mf cresc. allarg.

4 Hr. mf cresc.

3 Tr. C mf cresc.

4 Ps. senza sord. mf cresc.

Tb. mf cresc. allarg.

PK. mf cresc. allarg.

Viol. I mf cresc.

Viol. II mf cresc.

Vcllo mf cresc.

Kb. mf cresc.

Kontr. und gänzte dem an-bern nichts: Der Krieg tobte im

Altkon-
produktion
F. I.
II
Vcllo
Kb.
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600 183 *agitato* (♩ = d)

This is a handwritten musical score for an orchestra and strings. The score is written in 12/8 time and is marked *agitato* with a tempo of ♩ = d. The instruments and parts include:

- 2 Fl.** (Flute)
- 1. ob.** (Oboe)
- E.H.** (English Horn)
- 2 Cl. in B.** (Clarinet in B)
- 2 Fg. Kfg.** (Fagott / Bassoon)
- 4 Hr. F.** (Horn in F)
- 1. Tr. c.** (Trumpet in C)
- 4 Ps.** (Posaune / Trombone)
- Tb.** (Tuba)
- PK.** (Percussion)
- gr. Tr.** (Grande Trombe)
- Hno. ied. tim.** (Horn in E flat)
- I. Vi.** (Violin I)
- II. Vi.** (Violin II)
- Vc.** (Violoncello)
- Kb.** (Kontrabaß)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *f*, *mf*, and *pp*. The key signature is one flat (B-flat major or D minor). The tempo is indicated as *agitato* with a note equal to a dotted quarter note (♩ = d).

2. Fl.

1. Ob.

E. H.

2. Cl.
in B

2. Fg.

Kfg.

4
Hr.

1. Tr. c

4
Ps.

Tb.

Pk.

gr. Tr.

I
Vi

II

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Handwritten musical score for a symphony orchestra, measures 185-192. The score includes staves for 2 Flutes, 1 Oboe, English Horn, 2 Clarinets in B, 2 Bassoons, 4 Horns, 1 Trumpet in C, 4 Trombones, Percussion, and Violins I & II. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various dynamics and articulations.

602. 187 1. 2. a_2 b_1^{\flat} b_2^{\flat} b_3^{\flat} b_4^{\flat} b_5^{\flat} b_6^{\flat} 1. allein

2 Fl.

1 Ob.

E. H.

2 Cl. in B.

2 Fg.

Kfg.

4 Hr.

1. Tr. C

4 Tr. B.

Pk.

gr. Tr.

I Vi

II Vi

Vle

Vc.

Kb.

189 \hat{a}_2 \hat{a} \hat{a} \hat{a}

2. Fl.

1. Ob.

E.H.

2. Cl. in B \flat

2 Fg.

Kfg.

4 Hr.

4 Tr. C

4 Ps.

Tb.

Pk.

gr. Tr.

I Vi.

II Vi.

Vle.

Vc.

Kb.

1. Tr.

pin /

1. 2.

ff

pin /

div.

604

19^a

2. Fl. *f* *cresc.*

1. Ob. *f* *cresc.*

E. H. *f* *cresc.*

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

2. Fg. *f* *cresc.*

Kfg. *f* *cresc.*

4 Hr. *f* *cresc.*

1. Tr. C *f* *cresc.*

I *div. cresc.*

VI *div. cresc.*

II *cresc.*

Vle *f* *cresc.*

Vc. *f* *cresc.*

Kb. *f* *cresc.*

1935

2 Fl.

1. Ob.
E.H.

2 Cl.
in B

2 Fg.
Kfg.

4 Hr.
F

1 Tr. C

4 Ps.
a2

Tb.

I
Vi

II
Vi

Vle

Vc.

Kb.

piu f

mart.

3

piu f

Star Nr. 11, 28 Systeme © .

606

rit.

195

2 Fl. *# stacc.*

1. Ob. *# stacc.*

E.H.

2 Cl. in B *# stacc.*

2 Fg.

Kfg.

4 Hr. F *stacc.*

3 Tr. C *1. tr. piii stacc.* *2. 3.* *rit.*

4 Ps.

Tb.

Pk. *piu f*

I. Vi. *stacc.*

II. Vi. *# stacc.*

Vle *# stacc.*

Vc.

Kb.

sub. allargando

Largo

197
2 Fl.

2 Fl. staff with notes and dynamics.

1. Ob.

1. Ob. staff with notes and dynamics.

E.H.

E.H. staff with notes and dynamics.

2 Cl.
in B

2 Cl. in B staff with notes and dynamics.

2 Fg.

2 Fg. staff with notes and dynamics.

Kfg.

Kfg. staff with notes and dynamics.

allarg.

Largo

4 Hr.
F

4 Hr. F staff with notes and dynamics.

3 Tr.
C

3 Tr. C staff with notes and dynamics.

4 Ps.

4 Ps. staff with notes and dynamics.

Tb.

Tb. staff with notes and dynamics.

Pk.

Pk. staff with notes and dynamics.

allarg.

Largo

I VI

I VI staff with notes and dynamics.

II VI

II VI staff with notes and dynamics.

Vc.

Vc. staff with notes and dynamics.

Kb.

Kb. staff with notes and dynamics.

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608

2 Fl. *fp*

1. Ob. *fp*

E. H. *fp con espr.*

2 Cl. in B *fp*

2 Fg. *fp con espr.*

Kfg. *fp*

4 Hr. *fp con espr.*

2 Tr. C *fp*

4 Ps. *fp con espr.*

Tb.

Altra
voicetimm

Die Götter wein-ten ob der Treulosig-keit der Men-schen.

Vle div. *con espr.*

Vc. *fp con espr.*

Kb. *mf*

2 Fl. *203*

1. Ob. *mf* *fp* *mf*

E. H. *mf*

2 Cl. in B *mf* *mp*

2 Fg. *mf* *fp* *mp*

Kfg. *mf* *fp* *mp*

4 Hr. *mf* *fp* *mp*

Utina
piaditim

Ihr Schmerz zeriß ihr Herz. Was selbst sie geschaffen-göttgleich-verfo-ren

I *mf* *fp* *div.* *(p)*

Vi *mf* *fp* *(p)*

II *mf* *fp* *(p)*

Vle. *mf* *fp* *(p)*

Kc. *mf* *p* *p*

Kb. *mf* *p* *p*

610
2 Fl.

206 p $\text{b} \cdot \text{p} \cdot \text{e} \cdot$
 p cresc H

1. Ob.
E. H.

p H
 H

2 Cl.
in B

p mf H
 H

2 Fg.
Kfg.

H
 H

4 Hr.
F

H
 H

3 Tr. C

1. 2. H
 3. H
 H

2. 3. 4. Ps.
Tb.

2. H
 4. H
 2. H
 3. H
 4. H
 H

Pk.

mp (*dumppf*) H

Ultrapischium

sie: Ihre Schöpfung war mislich - gen.

Vi I
Vi II

mp

Vle

zus. p

Vc.

p

Kb.

p

209 Solo mp

pk *pp*

Altra-
pischting

Der Zorn der Götter kündigte an ein Strafgericht: Blitze zuckten, Donner rollten,

Vle *fp*

Vc. *div.* *fp*

Kb.

612 1. Oboe Solo mf

1. Ob. E.H.

pk *morendo*

4 Ps. 1. 2. 3. 4.

Tb.

Altra-
pischting

Stürme braussten, Flüsse u. Meere ertränkten, was lebte. Vom Himmel ließ es: Die

Vle *div.* *fp*

Vc. *ZUS.* *div.* *fp*

Kb.

612

allarg.

215
1. Ob. *f* *dim.* *a tempo*

2. Cl. in B *p*

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

4 Ps. *mf* *dim.* *p* *dim.* *a tempo*

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

Altra-piscina
con espr. *dim. allarg. pp* *a tempo*
Sint - hüt verschlang die von Göttern erschaffene Welt.

Harfe *allarg.* *a tempo* *mp*

Vle *f* *dim.* *a tempo*

Vc. *f* *dim.* *morendo* *morendo*

Kb. *f* *dim.* *morendo*

allarg. *a tempo*



218

2 Cl. in B

1. Fg. mp

2. Fg. p

2. Fg. x p

Clarinet

Bassgitarre

Vie

Vc.

Kb.

Furchtbare Mdr' verksündest du mir.

222

1. Fl.

1. Ob.

2. Fg.

Bildg.

I

VI

II

Vie

Vc.

Doch sage mir noch: Wie

614

andantino

Gilgamesch

225 - *p*

über-lebst du selbst?

I
VI
II
Vle
Vc.

div. *andantino* *p*

Utna-
pisadim

230

Mirrieten die Götter Edle zu sammeln unter den Menschen,

I
VI
II
Vle
Vc.

zus. v. *p.* *div.*

Utna-
pisadim

234 *cresc.*

auch Pflanzen und Tiere so vieler Art wie blüht und wandert unter den

I
VI
II
Vle
Vc.

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

*Ultra-
pischtim*

f *mp* *p*

Ster — men. Auf ei — ner Ar — che fan — den sie Schutz.

dim. *p*

dim. *p*

dim. *p*

zils. *p*

dim. *p*

p

2 4 2 *animato*

Becken *mit Schwammschlägeln ...*

mp *morendo*

große Trommel *mp* *morendo*

*Ultra-
pischtim*

animato *mp*

Trotz — end Blit — zen, Don — ner und St — urm,

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

616

Altra-
pischini

246

die Wel- len trugen uns sicher zum Port.

I
VI
II

Vie

Vc.

Kb.

cresc.

cresc.

cresc.

cresc.

1. Fl.

250

mp

2. Flg.

1.

2.

dim.

p

2. Hr.

1.2.

f dim.

p

I

VI

II

f dim.

p

p

p

p

Vie

f dim.

p

p

Vc.

dim.

p

div.

p

f.

Kb.

f dim.

p

Altra-
psaltem

254

Eine Taube flog aus, keinen Rastplatz sie fand, Kehle zu-rück zur Ar-

dim.

dim.

dim.

dim.

1. Ob.
E. H.

258

Altra-
psaltem

che, Erst als krächzende Ra-be

pp *p* *mf*

pp *p* *mf*

pp *p* *mf*



618

Altna-
pischim

2 2

und nicht zu rücklag zum Schiff, betra-ten wir trockenes Land.

mp

mp

mp

mp

1. Ob.
E.H.

2.6.6

zart

p

p

2. Fg.

p

2. Hr.
F

3.4.

p

Altna-
pischim

3

Kein Regen mehr fiel, Wol-ken sich teil-ten:

p

1. Solo

Tutti

p

269

Fl.

1. Ob.

E.H.

1. Cl. in B

2. Fg.

4 Hr.

Ulna-
pödelium

I

VI

II

Vle

Vc.

Am Himmel wir sa- hen in leuchtenden Far- ben den Bogen sich

p

cresc.

mf

cresc.

p sub.

cresc.

cresc.

cresc.

cresc.

cresc.

1. *cresc.*

2. *f*

mf

cresc.

cresc.

cresc.

2 Fl.

1. Ob.

E.H.

2 Cl.
in B

2 Fg.

4 Hr.
F

Altra-
faischlin

I VI

I

Vle

Vc.

Handwritten musical score for orchestra and voice. The score includes staves for 2 Flutes, 1 Oboe, English Horn, 2 Clarinets in B, 2 Bassoons, 4 Horns in F, Violins I and VI, Violin II, Viola, and Violoncello. A vocal line is also present with German lyrics. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include mf, mp, f, and sf. There are various musical notations such as slurs, accents, and articulation marks.

Wol - ben. Wei - send beugten wir voll Dankes um're

275 *poco rall.*
 2.Fi. *dim.*

1.Obi. *dim.*
 E.H. *E.H. nimmt 2. Oboe*

2.Cl. in B *dim.*

2.Fg. *dim.*

4.Hr. F *dim.* *poco rall.*

Ultra-pianissimo
 Knie vor Ihm. *poco rall.*

I VI *con espr.* *dim.* *poco rall.*

II *con espr.* *dim.*

Vle *div.* *dim.* *1. Hälfte*

Kc. *dim.* *poco rall.*



622

atempo

2 Fl. *p*

2 cl. in B. *2. allein*

bilgam *atempo*
 Wer gab dir ew'ges Leben?

ultra pianissimo *ultra pianissimo*
 Die Götter schenkten es mir.

atempo

I Vi *p*

II Vi *p*

Vle *p*

Vc. *p*

Kb. *p*

etwas gedehnt

282

2. allein

2. Fg. *p* *pp*

etwas gedehnt

4 Hr. *p* *pp*

bilga
 Nili sag mir Greis: Wann kann ich Eaba-ni schau-en?

I Vi *>*

II Vi *>*

Vle *>* *div.*

Vc. *>*

Kb. *>*

288 *ernst und kraftvoll*
sostenuto

1. Hr. *f*

*Altra-
piscchim*

sostenuto *ernst und kraftvoll* *Vi - le Ta - ge* *mußt* *dü wachen,*

I *tenuto* *tenuto* *ten.*

Vi *tenuto* *tenuto* *ten.*

II *tenuto* *tenuto* *ten.*

Vle *tenuto* *tenuto* *ten.*

Vc. *tenuto* *tenuto* *ten.*

Kb. *tenuto* *tenuto* *ten.*

sostenuto

289

4 Hr. *f*

2 Tr. C

4 Ps.

Tb.

*Altra-
piscchim*

Wa - chend schla - en, schla - end wa - chen, bis zu

I *ten.*

Vi *ten.*

II *ten.*

Vle *ten.*

Vc. *ten.*

Kb. *ten.*

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62.4

292

2 Ob.
2. cl. in B
2 Fg.
Kfg.

1. Fg.
2.

mf

3 Tr.c.
4 Ps.
Tb.

1.
2.
3. *mf*
4. *mf*

p *cresc.* *mf*

Ultraschall
pianissimo

mit-ter-nächt-ger Stun-de son-nen leuch-ten dir im Dinn-keim.

I Vi
II Vi
Vle
Vc.
Kb.

p *cresc.* *mf*

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

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

ZUS.

296

2 Fl. *mf*

2 Ob.

2 Cl. in B.

2 Fg. *f*

Kfg.

3 Tr. C

4 Ps.

Tb.

Altra-pischtim

Dann kannst du Eaba-ri schau — en in —

I Vi

II Vi

Vle

Vc.

Kb.



1. Fl.

2 Ob.

2 Cl. in B

2 Fg.

Kfg.

4 Hr.

3 Tr. C

4 Ps.

Tb.

Pk.

Utra-
piedum

I Vi.

II Vi.

Vle.

Vc.

Kb.

Musical score for orchestra and vocal soloist. The score is in a key with two flats (B-flat major or D minor) and a common time signature. It features multiple staves for woodwinds, brass, and strings, along with a vocal line. Dynamics include *mf*, *f*, *pp*, *ppp*, and *cresc.* The tempo marking is *1. allein*. The vocal line includes the lyrics: "mitten himmlischen Schar, Dies Bild bewahr! Trag es im Her-zen mit". The score includes various musical notations such as rests, slurs, and articulation marks.

2 Fl. *dim.* *p* *mf*

2 Ob. *dim.* *p* *mf*

2 Cl. *p* *mf*

2 Fg. *p* *mf*

Kfg. *p* *mf*

4 Hr. *p*

3 Tr. *1. 2. 3. dim.* *p*

4 Ps. *dim.* *p*

Tb. *p*

*Altra-
pidalim*

Lei-dens-Schmer-zen, wenn dunkle Zei-ten den Anblick

I Vi. *dim.* *p* *mf*

II Vi. *dim.* *p* *mf*

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

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

628

305

2. Fl. nimmt piccolo

2 Fl. *p*

2 Ob. *p*

2 Cl. mB *p*

2 Fg. *mp*

Hfg.

4 Hr. *p*

1. Tr. C *p* 1. Tr. *p*

4 Ps. *p*

Tb. *p*

Pk. *p*

Messa-pischium

verbo - schen: Im Innern doch singt der

I Vi *p*

II Vi *p*

Vle *mp*

Vc. *p*

Kb. *p*

308

1. Fl.
piccolo

2 Ob.

2 Cl.
in B

2 Fg.

Kfg.

4 Hr.
F

3 Tr. C

4 Ps.

Tb.

PK.

Utra-
pischtr

I

VI

II

Vle

Vc.

Kb.

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Flute (piccolo), Oboe, Clarinet in B, Fagott, Horns, Trumpets, Trombones, Percussion, Violins I & II, Viola, Violoncello, and Kontrabaß. The vocal soloist part has lyrics: "Freund-schaft nie ver-sie gen-tes". The score features various dynamics such as *mf*, *cresc.*, *f*, and *molto cresc.*, along with performance markings like "a 2" and "3 Tr. C".

Star Nr. 11, 28 Systeme ©

630

1. Fl. *pizz*

piccolo *pizz*

2. Ob. *pizz*

2 Cl. in B *pizz*

2 Fg. *pizz*

Kfg. *pizz*

4 Hr. *pizz*

3 Tr. *pizz*

1. Ps. *pizz*

Ultra psaltem Lied. *mf*

I *pizz*

VI *pizz*

Vle *pizz*

Vc. *pizz*

dim.

f

p

mf

Andante

1. Ob. *piccolo nimmt 2. Fl.*

2 Flg. *1. p*
2. p

4 Hr. F

2 Tr. C *1. 3. p*

1. Ps. *1. Ps. p*

4. Ps. *4. Ps. p*

Tb.

Andante

bilgamy

Altna-piadtin

Tod und Lie-ben sind ver-ei-nigt in dem Stre-ben,

Tod und Lie-ben sind ver-ei-nigt in dem Stre-ben,

Andante

I VI

II

Vlc

Vc. div. *I. p*
II. p



632

poco a poco crescendo

1. 3Tr. C 3. 4 Ps.

316

Ölgamester
Utra-
pidhtin

poco a poco crescendo

das be-rei-nigt al-le Sün-den.

das be-rei-nigt al-le Sün-den.

3Tr. C 4 Ps. Tb.

318

634

2. Fl. ³² *f* *>* *>*

1. Ob. *mf* *1.* *x* *#* *d*

2. Cl. *In B* *mf* *1.* *x* *#* *d*

1. Fg. *mf* *p*

2. Fg. *mf* *p*

Gilga-mesch *Es ver-sin-ken To-des-wel-ken,*

Uha-pischim *Es ver-sin-ken To-des-*

I Vi II *mf* *>*

Vle *mf* *>*

Vc. *mf* *>*

Kb. *mf* *>*



326

2.Ff. *rit. e dim.*
a 2 >

1.Ob.

2.Cl. in B

2.Fg. Kf/g

4 Hr. F

3. b d

rit. e dim.

6. u. 7. m. *rit. e dim.*
Le - ben Kün - den.

8. u. 9. m. *rit. e dim.*
- wel - len, Lie - ben Kün - den.

rit. e dim.

I. Vi

Vi. (x) d

Vle

Vcl.

Kb.

p



636

2 Fg.

328

mp *p*

4 Hr. F

p *mp* *p*

Altra-
produktion

I
Vi

II
Vle

Kc.

Kb.

Sieh! das Morgenrot glüht: Es hat den Tod

332

1.
2. Fg.
2.
kfg.

Handwritten musical notation for the first system. It features three staves: a vocal line (1.) and two piano accompaniment staves (2. Fg. and 2. kfg.). The notation includes notes, rests, and dynamic markings such as *p*.

Handwritten musical notation for the second system, consisting of two piano accompaniment staves. The notation includes notes, rests, and dynamic markings such as *p*.

Ultra-
pischium

Handwritten musical notation for the third system. It features a vocal line with the lyrics "be - siegt." and two piano accompaniment staves. The notation includes notes, rests, and dynamic markings such as *p*.

I
V.
II

Handwritten musical notation for the fourth system, featuring violin (I) and viola (II) parts. The notation includes notes, rests, and dynamic markings such as *mf* and *f*.

Handwritten musical notation for the fifth system, consisting of three piano accompaniment staves. The notation includes notes, rests, and dynamic markings such as *p*.



I
Vi II
Vle

336

div

p

4

2

ENDE DER OPER

24. April 1999

Schloß Heimborn