

Durham E-Theses

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

Robert Blackburn

How to cite:

Blackburn, Robert (1976) The use of myth in German opera 1912-33 with special reference to the Austrian contribution. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/8082/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

APPENDICES

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

Works in capitals are those which receive extended discussion.

Certain other works not mentioned are included here for reference.

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

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

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

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

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

APPENDIX B: A NOTE ON PUBLISHERS

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

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

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

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

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

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

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

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

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

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

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

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

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

	<u>SCHOTTS SOHNE</u>		<u>UNIVERSAL EDITION</u>
Before 1933:	(Humperdinck)	Before 1933:	Berg
	Stefan		Braunfels
	Korngold		Gál (1)
	Hindemith		Graener (2)
			Kaminski
			Klenau (3)
After 1933:	Egk		Krenek
	Gerster		Schoenberg
	Haas		Schreker (4)
	Hartmann		Weill
	Orff		Wellesz (5)
	Reutter		Zemlinsky
	(+ Pfitzner's <u>Palestrina</u>)	After 1933:	Wagner-Régeny

- Notes: (1) Except Die beiden Klaas: Schott, 1938
- (2) To 1920 only: also Schwanhild, 1941.
- (3) Except Rembrandt van Rijn: Bote and Bock, 1937.
- (4) Except Christophorus: Edition Adler, 1931.
- (5) Except Die Bakchantinnen: Bote and Bock, 1931.

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

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

My public image (Mein Charakterbild)

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

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

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

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

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

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

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

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

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

not dramatically expressive, not characterised in the sense of emerging from and intensifying the text. What he lacks, said Bekker is 'die scharfe Akzente, es fehlt ihm das Brutale, das musikalisch sensationelle'.³

Observing the 'philosophic, humorous and erotic strands in Strauss, he was able even at this date to remark 'Kein von inneren Nöten Getriebener, kein Ringender, kein Bekenner steht hinter seinen Werken. Ein Zerebrealmensch, der mit Gehirneindrücken experimentiert, Strauss ist das Konversationsgenie der Musik.'⁴ Bekker openly admired Salome - 'was liessen sich da für Färben mischen, für Klänge erfinden!'⁵ - and, still more, the brand new Elektra, whose Clytemnestra scene he saw as the peak of modern music drama.

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

3. Ibid., 78.

4. Ibid., 33.

5. Ibid., 42.

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

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

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

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

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

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

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

12. Ibid., 21.

13. Anb., 1924, 133.

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

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

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

14. Ibid., 133.

15. Das Operntheater, 21.

16. Anb., 1928.

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

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

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

18. BZM, loc. cit., 76.

19. G.S., II, 33.

20. The Changing Opera, 274-5.

APPENDIX D: MUSIC EXAMPLES 1-349

EX. 1

GRAENER HANNELES HIMMELFAHRT, ACT 2 [1927]

Diakonissin Hannele (Hannele sieht eine Weile)

Ge heissen ist er: der Tod. Der Tod?

Str.

den schwarzen Engel (stimm und ehrsüchtig an)

Diakonissin

muss es so sein? Er ist der Ein-gang der Tod, für

W.W. pp Tan'am pp

geg-lich Ge schöpf auf Er den. Mach dich nun wil-lig und be-reit.

pp (lirt, Tris, dar, fact) etc

Tinu pp

EX. 2

~~N. ALBERT - DIE TOTEN AUGEN [1916]~~

Sehr mächtig, feierlich. [Myrtole geht zur Treppe hinauf, steht vor den Säulen]

EX. 3

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

Rabbi (sehr sanft)

Ru- he auch du, Go- lem Seele ent-

Handwritten musical score for the first system. It consists of three staves: a vocal line in G major with a treble clef, a piano accompaniment in G major with a bass clef, and a lower piano accompaniment in G major with a bass clef. The lyrics are "Ru- he auch du, Go- lem Seele ent-". The music includes dynamic markings such as *p* and *pp*, and various musical notations like rests, notes, and slurs.

floh dir un- lös- bar ge lun- den in Le- na

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are "floh dir un- lös- bar ge lun- den in Le- na". The music features a variety of note values and rests, with dynamic markings like *p* and *pp*.

Letz- ter Flak- kern Letz- ter Er- den seins

Handwritten musical score for the third system. The lyrics are "Letz- ter Flak- kern Letz- ter Er- den seins". The music continues with complex rhythmic patterns and dynamic markings.

lö- sche ich!

[und nahm das Geheimnis, den schwarzen Streifen verborgen in deiner Mundeshöhle!]

Handwritten musical score for the fourth system. The lyrics are "lö- sche ich!". A stage direction in brackets reads: "[und nahm das Geheimnis, den schwarzen Streifen verborgen in deiner Mundeshöhle!]". The music includes dynamic markings like *p* and *pp*.

Ex. 4

WELLESZ: DIE OPFERUNG DES GEFANGENEN [1926]

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

Pesante

Musical score for 'Pesante'. It consists of two staves. The top staff is for the Violin (Bn. Vc.) and the bottom staff is for the Double Bass (D-Bn., Bass). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The music is marked 'Pesante' and 'f' (forte). The score shows a series of rhythmic patterns with accents and slurs.

Breit

Der Älteste des Rates [to the prisoner]

Musical score for 'Der Älteste des Rates'. It consists of three staves. The top staff is the vocal line with lyrics: 'Tapferer Krieger, Cerek Quechó Virak! Das lässt der Kö-nig, mon Herr, dir sa-gen dir dem Kühn-zu-Krieger.' The middle staff is for the Violin (Vn.) and the bottom staff is for the Double Bass (D-Bn.). The key signature has three flats and the time signature is 4/4. The music is marked 'p' (piano) and 'Bene.' (Benevolent). The score includes a large fermata over the first measure of the violin part.

EX. 5

Chor der Krieger
Kitegru ferocis (ausbrechend)

Musical score for 'Chor der Krieger'. It consists of four staves. The top staff is the vocal line with lyrics: 'er ist es, dieser Tap-fer-re die-ser Held!' The second staff is for the Violin (Vn.), the third for the Viola (Vla.), and the fourth for the Double Bass (D-Bn.). The key signature has three flats and the time signature is 4/4. The music is marked 'ff' (fortissimo) and 'Sr.' (Sforzando). The score features complex rhythmic patterns and dynamic markings.

EX. 6

RUDI STEFAN : DIE ERSTEN MENSCHEN,
ACT 1.

Äußerst langsam

Kajin

so über al- le me- ne Gli- der mehr! ein Meer! Vor sin- ken sin- ken

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The tempo is 'Äußerst langsam' and the mood is 'Kajin'. The score includes lyrics: 'so über al- le me- ne Gli- der mehr! ein Meer! Vor sin- ken sin- ken'. The piano part features complex chords and textures.

[er sinkt mit geschloßen Augen zurück und ist
wieder Blick entzogen]

tief - rot - e - wig

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The tempo is 'Äußerst langsam'. The score includes lyrics: 'tief - rot - e - wig'. The piano part features complex chords and textures.

Ruhig

ADAM (zur Wirklichkeit erwacht)

Doch kann kein die Zeit

Handwritten musical notation for the third system, including vocal line and piano accompaniment. The tempo is 'Ruhig' and the mood is 'ADAM (zur Wirklichkeit erwacht)'. The score includes lyrics: 'Doch kann kein die Zeit'. The piano part features complex chords and textures.

EX. 7

DIE ERSTEN MENSCHEN, ACT 1, 4. AUFTRIIT

Sehr ruhig
CHABEL

Und ich horchte dem Puls- schlag ei- ner grund- lo- sen Gü- te

Trombone 2
Horns
Tuba

Der Geist hieß ich: Gott!

[KAJIN stürmt zurück, sieht stark in furchtbarer Erregung]

Trombone 2
Horns
Tuba

EX. 9 ACT 2

KAJINS STIMME (von fern hört dunkel)

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

Trombone 2
Horns

SCHREKER:
CHRISTOPHORUS
ACT 1, SC. 3.

EX. 10

Lisa

die Sün- die siegt und reckt sich hoch

(rit.)

87 (a tempo)

auf, lachend, drohend empor zum

(sie wirft sich Anselm in die Arme)

Him- mer!

Ex. 11

CHRISTOPHORUS
ACT 1, SC. 4

Largo

96

97

Christoph (starr mit unheimlicher Ruhe)

Die Ko - mö - die ist aus. Die Schleier - frie - len.

Ich schen - e mit star - ren Au - gen
Nack - t - heit und Schan - de, ent - hül - le
See - len der Höl - le

98

Ab - grund, der mich er - schlingt, Des Pa - re die - ses
Pfor - ten für immer ver - schlossen.

Ex. 12

CHRISTOPHORUS
ACT 2, SCENE 5

[Langsam halbe]

Florence

Wer war die Tote?

90

Christoph (rauh, leise)

Sie war meine

Frau

Florence

Christoph (erstickt)

Wie alt?

Zwan-zig Jahr.

Mond. und Harm. hinter der Szene

Ex. 13

CHRISTOPHORUS : NACHSPIEL

153 Allegro moderato ♩. 80-84

[Balladisch] Christoph

Anselm (flüstert)

Handwritten musical score for Christoph and Anselm. Christoph's part includes lyrics: "Du sollst mir sa-ten wie ich mich erzähre, wie ich verdiene die letzte". Anselm's part includes lyrics: "Gnad! Stille, Stille! Meine Welt!". The score features vocal lines and piano accompaniment with dynamic markings like *p*, *pp*, and *ppp*. A *Clarin.* part is also indicated.

Das Kind (im Fiebertraum)

Handwritten musical score for "Das Kind (im Fiebertraum)". The lyrics are: "Dort an der Ecke siehst du's Va-ter dort, dort, ein gro sses Haus". The score includes vocal lines and piano accompaniment with dynamic markings like *pp* and *ppp*. Instrumental parts for *Xyl.*, *Cel.*, and *Harp. gliss.* are also present.

Handwritten musical score for the final section. The lyrics are: "vie-le Licht-ter kom- und Mensche- Va-ter, lösch die Licht-ter aus!". The score includes vocal lines and piano accompaniment with dynamic markings like *pp* and *ppp*. Instrumental parts for *Xyl.* and *Harp.* are also present.

Ex. 14

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

CHRISTOPHORUS.
 NACHSPIEL.

Sehr langsam.

			<p>Text from Lao-tse 'Vom Sinn und Leben'</p>

HINDEMITH: MÖRDER HOFFNUNG DER FRAUEN

Ex. 15

Auf der Bühne

Müdig belebt

Handwritten musical score for Ex. 15, Hindemith's 'Mörder Hoffnung der Frauen'. It features three staves: a vocal line with lyrics 'Auf der Bühne' and 'Müdig belebt', a piano accompaniment, and a guitar part with chord diagrams. The score is in 4/4 time and includes dynamic markings like 'f' and 'p'.

Ex. 16

Handwritten musical score for Ex. 16, Hindemith's 'Mörder Hoffnung der Frauen'. It features three staves: a vocal line with lyrics 'Hns', a piano accompaniment, and a guitar part with chord diagrams. The score is in 2/4 time and includes dynamic markings like 'ff' and 'f'.

Ex. 17

Sehr langsam. Mit Ausdruck und Wärme.

HINDEMITH: SANCTA SUSANNA

Handwritten musical score for Ex. 17, Hindemith's 'Sancta Susanna'. It features three staves: a vocal line with lyrics 'Sancta Susanna', a piano accompaniment, and a guitar part with chord diagrams. The score is in 3/4 time and includes dynamic markings like 'p' and 'pp'.

SANCTA SUSANNA

EX. 18

KLEMENTIA (zeigt ins Dunkel hinter das Kreuzifix)

Handwritten musical score for the first system. It consists of three staves: vocal line, piano accompaniment, and bass line. The vocal line has lyrics "dort dort ha-ben sie". The piano accompaniment includes dynamics like [mp] and [p]. The bass line has lyrics "dort ha-ben sie".

Handwritten musical score for the second system. It consists of three staves: vocal line, piano accompaniment, and bass line. The vocal line has lyrics "sie ein-ge-mau-ert Fleisch und Blut". The piano accompaniment includes dynamics like [p] and [pp]. The bass line has lyrics "sie ein-ge-mau-ert".

Handwritten musical score for the third system. It consists of three staves: vocal line, piano accompaniment, and bass line. The vocal line has lyrics "in Mau-er und Stein... hörst du sie?". The piano accompaniment includes dynamics like [f] and [pp]. The bass line has lyrics "in Mau-er und Stein...".

Empty musical staves for continuation of the score.

Ex. 19

KRENEK : ZWINGBURG

Molto moderato

Der Leiermann

Handwritten musical score for Ex. 19. The top staff is a vocal line in 3/4 time, with lyrics: "We- he, we- he, weh' ü-ber euch!". The bottom staff is for Tuba (Tbr.) in 3/4 time, with a key signature of one flat (B-flat) and a dynamic marking of *p*.

Ex. 20

Alliegro

Handwritten musical score for Ex. 20. The top staff is a drum part in 4/2 time, with dynamic markings *mf* and *mf*. The bottom staff shows the rhythmic notation for the drum part.

Ex. 21

Largo

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

Handwritten musical score for Ex. 21. The top staff is a vocal line in 4/4 time with lyrics: "Bist du als mir? Hat dich mein Traum ge-schaut? Dich die-se". The bottom staff is for Bass and Violoncello (Ba., Vc.) in 4/4 time, with dynamic markings *pp* and *f*.

ZWINGBURG.

Handwritten musical score for 'Zwingburg'. The top staff is a vocal line with lyrics: "Hand aus dem Fels — gesplit-tert? Er ha-be-nar, du Gott!". The piano accompaniment is written in two staves below. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features chords and melodic lines that support the vocal melody.

Ex. 22

Argamente

Handwritten musical score for 'Argamente'. It features two vocal parts: "Der Mann" and "Der Leiermann (aufschreiend)". The lyrics include "Her-bei!" and "Die Hand!". The piano accompaniment is written in two staves below. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes chords and melodic lines that support the vocal parts.

Handwritten musical score for 'Argamente' featuring piano accompaniment. The score is written in two staves. It includes various musical notations such as chords, melodic lines, and dynamic markings. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes chords and melodic lines that support the vocal parts.

SCHILLINGS : MONA LISA,
VORSPIEL.

EX. 23

Getragen

2 Hps, C. Jr., Mookalphone

p *espr.*

Fl., Ol., Basscl.

Handwritten musical score for Ex. 23. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Getragen' and includes dynamic markings 'p' and 'espr.'. Above the staves, there are instrument labels: '2 Hps, C. Jr., Mookalphone' and 'Fl., Ol., Basscl.'. The notation includes various note values, rests, and slurs.

EX. 24

p *espr.*

Str.

cantabile espress.

Str.

Bl.

Violin, Trb., Tuba

Handwritten musical score for Ex. 24. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'EX. 24' and includes dynamic markings 'p' and 'espr.'. Above the staves, there are instrument labels: 'Str.', 'Bl.', and 'Violin, Trb., Tuba'. The notation includes various note values, rests, and slurs.

EX. 25

Stg. - w. w.

f *deciso*

Trpts, Trb., Kups

mf

pp.

Handwritten musical score for Ex. 25. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'EX. 25' and includes dynamic markings 'f', 'deciso', 'mf', and 'pp.'. Above the staves, there are instrument labels: 'Stg. - w. w.', 'Trpts, Trb., Kups'. The notation includes various note values, rests, and slurs.

EX. 26

Mässig

p

3 Trpts con sord.

and

Ba. & b. Bn.

Handwritten musical score for Ex. 26. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'EX. 26' and includes dynamic markings 'p' and 'and'. Above the staves, there are instrument labels: '3 Trpts con sord.' and 'Ba. & b. Bn.'. The notation includes various note values, rests, and slurs.

EX. 27
Allegro [Lebhaft]

MONA LISA:
ACT 1

8...
Vns., Vlas

EX. 28
Etwas mässiger

[Chorus; Ruf. i. d. Sz.,
sehr stark zu singen] Kar- na- val!

Tr. sboc.
Str. pizz.
3

Ohr. Cl.
6 Horn.

Pk., Tamb.

EX. 29
Frisch.

Arrigo (zur Laute singend)

Ju- genit ist so hold und süs schnell ent- flieht die Zeit

CHOR DES VENUSZUGES

Froh bewegt. sehr stark

EX. 30

Tr. obs

EX. 31 Schlingt die Gym-bein, host die Trom-
wüchtig.

Bassrs 1&2 (sehr stark)

DIE MÖNCHEN
SAVONAROLAS

Fu- ge Zi- on, fu- ge, quae ho- bi- tas apud filium Babi lo- nis;

Ens, Tr. ob., Tr. cl., Tr. sboc.,
Tuba, Tromp., Horn, Cl.,
Fag., Bassr., Kb., Pk., Tamb.

MONA LISA,
ACT 1

EX. 32

Mässig, aber nicht schleppend.

3 Fl. con sm.
3 Trb. con sm.
pp
sfz
3/4

EX. 33

3 Fl. #
3 Trb. #
pp
sfz
3/4

[Gemässigt] EX. 34

Mona Lisa

Gleid. Stahl — so kalt und klirrend me ge- heit- me hat- con. Krank bin ich selbst — wie ich weiss [was not mir töt]
Francisco
Sucht — ih- nen ei- ne See- le — cir- [Ich liebe sie, meine Perle.]
es. Viol
+ Cl.
pp
sfz

Kräftig bewegt EX. 35

EX.

p
sfz

EX. 36
Gehalten

MONA LISA, ACT 2.

Mona Lisa (leise, traurig)

Menschen sind wir, die den Pfad verlorren, Menschen sind wir, die zum Leid gebohren,

Obi. p
c.A. ↓ ↓ b2
Trompete Heckphone
Timp. er er er

Wieder.

A. rigos Stimme EX. 37

Wenn, o geliebtes Kind, ein weiser Schreiber dein schönes Auge
neidisch vorantzieht

EX. 38

MONA LISA, ACT 2.

Ärgerlich bewegt.

Dianora

Grünner, grüner blau blüht der Rosmarin, Wie gehen die Tage meiner Jugend hin?

EX. 39

[Mässig]

Mona Lisa

(leise, gestochen)

Nichts: al. le. still wie im Grob — er ist tot er ist tot — tot

3 Viol. am Cord.
2 Trpt. c. s.
3 Fl.
pizz.

EX. 40

[Noch langsamer]

hr seid so gross, so mach-tig und stark, so hoch u-ber mir, Ich

Solo Vln. [pp] mp

Vln 2, Vln div. e. cord.

Sehr frei vortragen

(spöttisch)

muss mich strecken, seht, euch nur in die, ach so sie, ges-ges. Wis-sen

pp

Ziemlich ruhig festes Tempo

Au-gen zu blik-ken. Und sich auch gern klein und nied-ri-g und arm

p

Vln 2 div. e. cord.

Viol. 2 div. e. cord.

Tonura (finster)

tief un-ter mir, mühen fu-ssen er-reich-bar Die Ton-ten sind ärm.

pp

Cl. + Sax. O.

f Stg + Hqs

Ex. 41
In ruhiger Bewegung

DIE BEZEICHNETEN,
ACT 3, FINAL SCENE

Alviano (heiser)

Tamare (finstern)

Handwritten musical score for the first system. It includes a vocal line for Alviano with the lyrics "Du lügst!" and a vocal line for Tamare with the lyrics "Du irrst". The piano accompaniment consists of three staves: Violin 1, Violin 2, and Viola. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features triplet patterns in the bass line and chords in the upper staves.

Handwritten musical score for the second system. It includes a vocal line for Alviano with the lyrics "ich spreche die Wahrheit." and "Höre du.". The piano accompaniment continues with the same three staves as the first system. The key signature remains one sharp (F#).

Handwritten musical score for the third system. It includes a vocal line with the lyrics "es könnte wohl sein", "dass sie nicht erkennen", and "dass sie hin-ü-ber-schleisse in die an're Welt.". The piano accompaniment continues with the same three staves. The key signature remains one sharp (F#).

DIE GEZEICHNETEN,
VORSPIEL

Ex. 42
Langsam

ppp Pf., Harp. 1 & 2
Cel., Vlns 1 & 2 div. see sketch

EX. 43

vln, Va., Bsd.
Sehr ausdrückvoll

Ex. 44

Vc., B. 1. Bsd.
mf cresc.

EX. 45

Allegro vivace

Hr. 1 & 2, m.
St. Hr.
p
pp
+ Vln., Cr.

EX. 46

Hrs., Vi. 2, Vln.
H. V.

EX. 47

Mit brutaler Leidenschaft.

: DIE GEZEICHNETEN,
VORSPIEL.

8

6/8

1. Vor-Orchestral

con passione

(+ Pf. Appl. 123)

Har.

6/8

12

Pf. Appl. 123, 4c.

6/8

Vinc. Vio.

Pf. Appl. 123, 4c.

EX. 48
Sehr langsam

Musical score for Example 48, marked "Sehr langsam". The score is in C major and 4/4 time. The upper staff is for Flute (Fl.) and Piccolo (Picc.), with notes marked with accents and slurs. The lower staff is for Harp (Harp.), with notes marked with accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is "Sehr langsam".

EX. 49
Gemessen (etwa Andante)

Musical score for Example 49, marked "Gemessen (etwa Andante)". The score is in C major and 4/4 time. The upper staff is for Violin (Vln.) and Viola (Vcl.), with notes marked with accents and slurs. The lower staff is for Cello (Cel.) and Double Bass (D.B.), with notes marked with accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is "Gemessen (etwa Andante)". The score is labeled "ACT 1, Sc. 1".

EX. 50
[etwa Andante] [etwas breiter, gravitatisch, feierlich.]

ACT 1, Sc. 4

Musical score for Example 50, marked "[etwa Andante] [etwas breiter, gravitatisch, feierlich.]". The score is in C major and 3/2 time. The upper staff is for Narrator (Narrator), with notes marked with accents and slurs. The lower staff is for Cello (Cel.) and Double Bass (D.B.), with notes marked with accents and slurs. The key signature has one sharp (F#) and the time signature is 3/2. The tempo is "[etwa Andante] [etwas breiter, gravitatisch, feierlich.]".

EX. 51
[Allmählich fließender]

Musical score for Example 51, marked "[Allmählich fließender]". The score is in C major and 4/4 time. The upper staff is for Flute (Fl.) and Piccolo (Picc.), with notes marked with accents and slurs. The lower staff is for Harp (Harp.), with notes marked with accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is "[Allmählich fließender]". The score is labeled "leads to Ex. 53".

DIE GEZEICHNETEN,
ACT 2

EX. 52

[Langsam]

Handwritten musical score for EX. 52. It consists of three systems of staves. The first system includes Violin I (Vln. I), Violin II (Vln. II), and Cello/Double Bass (Vcllo/Bass). The second system continues the Violin I and II parts. The third system continues the Cello/Double Bass part. The score is in 3/4 time and includes dynamic markings such as *p* and *pp*, and performance instructions like "sehr zart" and "hervortretend".

EX. 53

[Ruhiges Tempo]
Carlotta:

Handwritten musical score for EX. 53. It features a vocal line for Carlotta and piano accompaniment. The score is in 3/4 time and includes lyrics in German and English. The German lyrics are "Doch dies Selt-sa-me nur ein", and the English lyrics are "Eine Hand, bleich und". The score includes dynamic markings such as *pp* and *p*, and performance instructions like "D. u. Tr. con Cord.".

Handwritten musical score for EX. 53, continuing the vocal line and piano accompaniment. The score is in 3/4 time and includes lyrics in German and English. The German lyrics are "wach-sern, wie die ei-nes", and the English lyrics are "To-ten,". The score includes dynamic markings such as *p*.

Ex. 54 [Ein wenig breiter]

DIE GEZEICHNETEN

Musical score for Ex. 54. The top staff is for Violin (Vlns.) in 3/4 time, marked *p*. The bottom staff is for Bass Clarinet (Bass Cl.) in 3/4 time, marked *ff*. The piece is in G major and consists of three measures. The first measure shows the beginning of the piece with a dynamic marking of *p*. The second and third measures continue the melodic line with various articulations and dynamics.

Ex. 55

Langsam wogende Bewegung

Carlotta

ACT 3

Musical score for Ex. 55, Act 3. The score is in 12/8 time and consists of three systems. The first system shows the vocal line for Carlotta with the lyrics "Ah, wel- che Nacht!" and the piano accompaniment. The second system continues the vocal line with the lyrics "Welch ein ne glü- hen-de Som- mernacht! In ihr schwärzliches Licht mit ich" and the piano accompaniment. The third system shows the vocal line with the lyrics "tief mich ver- krief" and the piano accompaniment. The piano accompaniment features a steady, wavelike motion in the right hand and a more active bass line in the left hand.

Continuation of the musical score for Ex. 55. The score is in 12/8 time and consists of three systems. The first system shows the vocal line with the lyrics "tief mich ver- krief" and the piano accompaniment. The second system continues the vocal line with the lyrics "ein tauchen tief in ihr leuch- tendes Dunkel!" and the piano accompaniment. The third system shows the vocal line with the lyrics "tief mich ver- krief" and the piano accompaniment. The piano accompaniment features a steady, wavelike motion in the right hand and a more active bass line in the left hand.

KORNGOLD : VIOLANTA, VORSPIEL

EX. 56
Sehr langsam

Handwritten musical score for EX. 56, marked "Sehr langsam". The score is in 4/4 time and consists of three systems. The first system includes staves for Violins (Vn.), Harp (Hp.), and Cello/Double Bass (Cb.). The second system includes staves for Horns (Hns.) and Flutes/Oboes (Fl., Ob.). The third system includes staves for Violins (Vn.), Flutes/Oboes (Fl., Ob.), and Cello/Double Bass (Cb.). The music features long, sustained notes and rests, with dynamic markings such as *p* and *pp*.

EX. 57
[Molto rit.]

[Sehr langsam] VIOLANTA, VORSPIEL

Handwritten musical score for EX. 57, marked "[Molto rit.]" and "[Sehr langsam]". The score is in 3/4 time and consists of two systems. The first system includes staves for Violins (Vn.), Flutes/Oboes (Fl., Ob.), and Cello/Double Bass (Cb.). The second system includes staves for Violins (Vn.), Flutes/Oboes (Fl., Ob.), and Cello/Double Bass (Cb.). The music features a triplet of notes in the violin part and a large oval indicating a long rest or sustained note. Dynamic markings include *p* and *pp*.

EX. 58
[a tempo]

Handwritten musical score for EX. 58, marked "[a tempo]". The score is in 2/4 time and consists of two systems. The first system includes staves for Mandolin, Harp (Hp.), Cello/Double Bass (Cb.), and Flutes/Oboes (Fl., Ob.). The second system includes staves for Violins (Vn.), Flutes/Oboes (Fl., Ob.), and Cello/Double Bass (Cb.). The music features a triplet of notes in the violin part and a large oval indicating a long rest or sustained note. Dynamic markings include *p* and *pp*.

EX. 59

VIOLANTA VORSPIEL

Handwritten musical score for EX. 59, marked "VIOLANTA VORSPIEL". The score is in 3/4 time and consists of two systems. The first system includes staves for Violins (Vn.), Cello/Double Bass (Cb.), and Flutes/Oboes (Fl., Ob.). The second system includes staves for Violins (Vn.), Flutes/Oboes (Fl., Ob.), and Cello/Double Bass (Cb.). The music features a triplet of notes in the violin part and a large oval indicating a long rest or sustained note. Dynamic markings include *p* and *pp*.

EX. 60

VIOLANTA, SCENE 1

Wild und feurig

Musical score for Example 60, featuring a Violin I part and a Bass line. The Violin I part is marked *N.W.* and *f*. The Bass line is marked *V. A. D. B.* and *p*. The score is in 3/4 time and consists of three measures. The first measure is in G major, the second in G major, and the third in G major. The Violin I part features a series of sixteenth-note chords, while the Bass line provides a steady accompaniment.

VIOLANTA, SCENE 1

EX. 61

Musical score for Example 61, featuring a Violin I part and a Bass line. The Violin I part is marked *al. Basso C.* and *f*. The Bass line is marked *V. D. F. G.* and *Cor., C. B.*. The score is in 3/4 time and consists of three measures. The Violin I part features a series of eighth-note chords, while the Bass line provides a steady accompaniment.

EX. 62

VIOL. INT. SCENE 3

Mit leidenschaftlichem Ausdruck

Musical score for Example 62, featuring a Violin I part and a Bass line. The Violin I part is marked *al. n.* and *f*. The Bass line is marked *trp.* and *horn*. The score is in 3/4 time and consists of three measures. The Violin I part features a series of eighth-note chords, while the Bass line provides a steady accompaniment.

Musical score for Example 62, featuring a Violin I part and a Bass line. The Violin I part is marked *f*. The Bass line is marked *trp.* and *horn*. The score is in 3/4 time and consists of three measures. The Violin I part features a series of eighth-note chords, while the Bass line provides a steady accompaniment.

VIOLANTA
SCENE 3

EX. 63
Düster

Musical score for EX. 63, 'Düster'. The score is written for Horn, Clarinet, Bassoon, Trombone, Trumpet, and Timpani. The key signature is one flat (B-flat major/D minor) and the time signature is 2/2. The music is marked 'p' (piano) and 'Düster' (dark). The score consists of two systems of staves. The first system shows the Horn, Clarinet, and Bassoon playing a melodic line, while the Trombone and Trumpet play a sustained chord. The second system shows the Trombone and Trumpet playing a melodic line, while the Horn, Clarinet, and Bassoon play a sustained chord. The Timpani part is indicated by a 'Timp.' label and shows a rhythmic pattern of eighth notes.

VIOLANTA,
SCENE 4.

EX. 64

[In lebhaft drängender Bewegung] *Stets vorwärts*
Violanta:

Musical score for EX. 64, 'Stets vorwärts'. The score is written for Violin, Viola, Clarinet, Bassoon, Horn, and Timpani. The key signature is one flat (B-flat major/D minor) and the time signature is 2/2. The music is marked 'p' (piano) and 'Stets vorwärts' (always forward). The score consists of two systems of staves. The first system shows the Violin and Viola playing a melodic line, while the Clarinet, Bassoon, and Horn play a sustained chord. The second system shows the Violin and Viola playing a melodic line, while the Clarinet, Bassoon, and Horn play a sustained chord. The Timpani part is indicated by a 'Timp.' label and shows a rhythmic pattern of eighth notes. The lyrics are: 'lang die-se Au-gen leuch-ten vor de-ner die Scham ver-glüht'.

EX. 65

Marschartig, breit, mit grösster Energie.

VIOLANTA,
SCENE 4.

Violanta

Dich in Ang - wurd - ich ge - gen - ü - ber ihm

Str. Hr.

stehn

VIOLANTA,
SCENE 5.

In anmutig wogender Bewegung EX. 66

Alfonso:
der Sonn - mer will sich rei - gen, am

Cl. Vn.

Him - mel strahlt sein Licht.

H.W. Mang. pizz.

EX. 67

Gross und strahlend

VIOLANTA, SC. 6

Musical score for EX. 67, featuring a piano and celesta. The score is in 4/4 time and includes dynamic markings like 'Tutti' and 'pp'. It features complex rhythmic patterns with triplets and sixteenth notes.

EX. 68

Sehr ruhig und gesanglich (langsam, überfließende!)

KORNGOLD:
VIOLANTA
SC. 6

Musical score for EX. 68, featuring a piano and celesta. The score is in 4/4 time and includes dynamic markings like 'pp' and 'p'. It features a melodic line with triplets and a celesta accompaniment.

EX. 69

VIOLANTA, SC. 6

Vocal score for EX. 69 with German lyrics. The score is in 4/4 time and includes dynamic markings like 'p'. The lyrics are: "Rei-ne Lieb, die ich such-te sin-Le-ben lang, nun fühl-ich dass mich ihr-heil, mich ihr Heil durch-drang."

ZEMLINSKY: EINE
FLORENTINISCHE TRAGÖDIE

EX. 70
Feurig sturmend

Handwritten musical score for Example 70. The top staff is for Trumpet (Trpt.) and the bottom staff is for Violin (Vn). The music is in 2/4 time and features a key signature of one sharp (F#). The tempo/mood is "Feurig sturmend". The score consists of two measures, with the second measure containing a large slur over the notes.

EX. 71
Rasch und

Handwritten musical score for Example 71. The top staff is for Piano (P.) and the bottom staff is for Violin (Vn). The music is in 2/4 time and features a key signature of two flats (Bb, Eb). The tempo/mood is "Rasch und". The score consists of two measures, with the second measure containing a large slur over the notes and the word "gebunden" written below the staff.

EX. 72
Sehr ruhig

Handwritten musical score for Example 72. The top staff is for Piano (P.) and the bottom staff is for Violin (Vn). The music is in 4/4 time and features a key signature of two flats (Bb, Eb). The tempo/mood is "Sehr ruhig". The score consists of six measures, with the first measure marked "f" and "dim.", and the fifth measure marked "rit.". The music features triplets and slurs.

EX. 73
Langsam, träumend.

Handwritten musical score for Example 73. The top staff is for Piano (P.) and the bottom staff is for Violin (Vn). The music is in 3/4 time and features a key signature of two flats (Bb, Eb). The tempo/mood is "Langsam, träumend.". The score consists of four measures, with the first measure marked "p" and "ungemein ziert". The music features slurs and a large slur over the final two measures.

EX. 74

EINE FLORENTINISCHE TRAGÖDIE

[Sehr ruhig]

Handwritten musical score for Example 74. It consists of a vocal line and a piano accompaniment. The key signature has one flat, and the time signature is 3/4. The piano part includes markings for 'scengerad', 'dim.', and 'p'. There are also some numerical markings like '3' and '2'.

EX. 75

Sehr ruhig

Simone

Handwritten musical score for Example 75. It features a vocal line with lyrics: "ein Becher ohne Wein, ein blumenloser Garten, Sonn. verwaist". Below the vocal line is a piano accompaniment. The piano part includes markings for "Tutti con sord.", "Vibrios", and "Solo vc.". There are also some numerical markings like '2' and '3'.

Bewegt und rauschend. EX. 76

Handwritten musical score for Example 76. It features a piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part includes a marking for 'f'.

EX. 77

Schwungvoll bewegt.

Handwritten musical score for Example 77. It features a piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part includes a marking for 'mf'.

EX. 78

[Wieder lebhaft]

Nicht eilen.

Simone

Von heu-te an-ge-hört mein Haus mit
...ich was er...

43

birgt, Euch zu, Euch al-lein.
...ich was er...

EX. 79

Nach und nach immer ruhiger werdend.

Simone

Hun-dert Geseand, mir flirt der Kopf:
wärm

EINE FLORENTINISCHE TRAGÖDIE

Ziemlich langsam, nicht schleppend.

Steigern

Simone

EX. 80

Handwritten musical score for Example 80. It features a vocal line for Simone and piano accompaniment. The tempo is marked "Ziemlich langsam, nicht schleppend." and the dynamics range from *p* to *f*. The lyrics are: "Lass den Tod dort Einkehr ha- ben wo man die Erde he". The score includes a 6/8 time signature box and various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for Example 80, continuing from the previous system. It includes a vocal line and piano accompaniment. The tempo remains "Ziemlich langsam, nicht schleppend." and the dynamics range from *p* to *pp*. The lyrics are: "bricht, cresc.". The score includes various musical notations such as slurs, accents, and dynamic markings.

Sehr ruhig

Simone

EX. 81

Handwritten musical score for Example 81. It features a vocal line for Simone and piano accompaniment. The tempo is marked "Sehr ruhig" and the dynamics range from *p* to *pp*. The lyrics are: "In ei- nem Ker- ken schmachtet meine See- le,". The score includes a 3/4 time signature, a key signature change to D major, and various musical notations such as slurs, accents, and dynamic markings. A bracketed instruction "[mit dem Gesang]" is present.

EINE FLORENTINISCHE TRAGÖDIE

Wieder fließendes und festeres Zeitmass, aber ruhig
 Guido (freundlich, mitleidig lächelnd) und nicht schnell.

EX. 82

Handwritten musical score for Example 82. It consists of three staves: a vocal line in G major, 3/4 time, and two piano accompaniment staves. The vocal line includes the lyrics: "Ich hab' heut' Nicht ge-nug am Wohl-laut von Bian-cas Stim-me." The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Performance markings include *Cl. Celesta*, *Tr. in F*, *mf*, and *pp*.

EX. 83

Langsam

Handwritten musical score for Example 83. It consists of three staves: a vocal line in G major, 3/4 time, and two piano accompaniment staves. The tempo is marked "Langsam". The piano accompaniment is characterized by a slow, arpeggiated texture. Performance markings include *mf*, *molto espr.*, *dim.*, and *pp*.

EX. 84

Sehr zart und ruhig

Handwritten musical score for Example 84. It consists of three staves: a vocal line in G major, 3/4 time, and two piano accompaniment staves. The tempo is marked "Sehr zart und ruhig". The piano accompaniment is very delicate and features a prominent triplet figure in the right hand. Performance markings include *pp* and *2^{ve}*.

EINE FLORENTINISCHE TRAGÖDIE

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

Guido

Narr,
nimm mir vom Hals deine
Würge finger! Ich bin des

Vlas

EX. 85

Simone

Vat-ers ein? ger Sohn!
Schweig,
Dein Va-ter wird, wenn er
kin-der-los, be-glückter sein.

146

EX. 86

145+2

147

[fortwährend steigend] EX. 87

EINE FLORENTINISCHE TRAGÖDIE

146

Simone

Stirb! Stirb! Der stum-me Flus-er soll

[ff]

deinen Leib emp-fahn und sang und

[din]

149

klang-los spü-len in das Meer

[p]

[Er lässt ihn los. Guido sinkt zurück.]

KAMINSKI: JÜRIG JEWATSCH (INTROITUS)

EX 88

♩ = 0.44

Str. B.

Trp. Har

Hr. p

ritenuto

3.5 Vlns

scopre 1/2. 2. marc.

JÜRIG JENATSCH, ACT 4, 'VATER UNSER'

EX. 89

d. = 33 (♩. 100)

JÜRIG JENATSCH, ACT 5, GERICHT DES GEHEIMBUNDES.

EX. 90

d. = 36 Richter

Der Kla-ger lie- be vor die heil- li- ge Ge-
 rit, Hr. Cl. p erin

d. = 40

nicht des Bun- des!

KLENAU: MICHAEL KOHLHAAS,
OPENING OF ACT 1.

Breit und feierlich

EX. 91

Lebhaft (ganze Takte)

MICHAEL KOHLHAAS,
ACT 1, 1. BILD.

[Lebhaft und heiter]
Kurfürst von Sachsen

EX. 92

sil-bernem Klang?

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

EX.
95

Sehr ruhig Lisbeth (mühsam)

Die Nacht brach ein als ich am

Fl. Cl. #p. p.

Fr. u. Cl. (or Sax.)

L. Ziel der Rei-se war, und in ein

Cl. Fl. #p. p.

Vs. Cl. #p. p.

L. wirt-haus im-he am schlo-ße re-ich-lich ein.

Fl. Cl. #p. p.

WELLESZ:
DIE PRINZESSIN GIRMARA

Feierlich. Sehr breit.

EX. 96

Musical score for Example 96. The score is in 7/4 time and consists of two systems. The first system includes a piano part (piano) and a harp part (Harp 182). The piano part features a wide intervallic texture with many accidentals. The harp part has a more melodic line. The second system continues the piano part with similar wide intervals and includes a section marked 'Brc.' (Bassoon).

EX. 97

Musical score for Example 97. The score is in 7/4 time and consists of two systems. The piano part (piano) features a wide intervallic texture with many accidentals. The harp part (Harp 182) has a more melodic line. The score includes markings for 'Vins 2 upper w/w.' and '+ Bass dr. Tamtam'.

[Sehr ruhig]

Würendträger

EX. 98

Die Weisheit des Königs hat es beschlossen

Musical score for Example 98. The score is in 6/4 time and consists of two systems. The piano part (piano) features a wide intervallic texture with many accidentals. The harp part (Harp 182) has a more melodic line. The score includes markings for 'p' and 'pp'.

Anmutig bewegt (♩. 68)

Schöne Dame (schwäbisch)

EX. 99

Handwritten musical score for Example 99. It features a vocal line and two piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is "Anmutig bewegt" with a metronome marking of quarter note = 68. The title is "Schöne Dame (schwäbisch)".

Vocal line lyrics: Hat sie die Sonne je erblickt, hat sie

Instrumental parts include Flute (Fl.), Clarinet (Cl.), and Horn (Horn 2). Performance markings include *p* (piano), *sol. vln.* (solo violin), and *Cl. 1 & 2*.

Continuation of the musical score for Example 99. The vocal line continues with the lyrics: Blu- man ge- pfückt im Gär- ten?

The piano accompaniment continues with similar rhythmic patterns and dynamics.

EX. 100

Langsam (♩. 72)

Handwritten musical score for Example 100. It features a string quartet arrangement. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is "Langsam" with a metronome marking of quarter note = 72.

Instrumental parts include Violin 1 (E.H. Vln 2), Violin 2 (Vln 2), Viola (Vcl.), and Violoncello (Vc.). Performance markings include *pp* (pianissimo) and *[detente]*.

EX. 101

Breit

Handwritten musical score for Example 101. It features a string quartet arrangement. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is "Breit".

Instrumental parts include Flute 2 (Fl. 2 (orig. solo vln.)), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vcl.), and Violoncello (Vc.). Performance markings include *f* (forte) and *Stigs. machig*.

EX. 102

Handwritten musical score for EX. 102. The score is in 2/4 time and consists of two systems. The first system includes staves for Oboe, Clarinet, Violin (trilled), Violin 2, Violin 1 (pizzicato), Horns, Trumpets, Timpani, Cymbals, Bass Drum, Percussion, Flute, Bassoon, and Bass Trombone. The second system includes staves for Clarinet, Violin 2, Percussion, Flute, and Bass Trombone. The music features various dynamics such as *ff* and *[pp]*, and includes accents and slurs.

Der Magier.

Handwritten musical score for 'Der Magier'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The lyrics 'Traum ist La-ster und Lü-ge.' are written below the notes. The music is marked with dynamics *pp*, *p*, and *ff*.

EX. 103

Handwritten musical score for EX. 103. The score is in 2/4 time and consists of two systems. The first system includes staves for Oboe, Clarinet, Bassoon, Clarinet, and Bassoon. The second system includes staves for Horns, Bass Trombone, Percussion, Flute, and Bassoon. The music features dynamics such as *ff*, *p*, and *pp*, and includes accents and slurs.

Sehr langsam. (♩=60)

EX. 104

Handwritten musical score for EX. 104. The score is in 3/4 time and consists of two systems. The first system includes staves for Horns, Bass Trombone, Percussion, Flute, and Bassoon. The second system includes staves for Horns, Bass Trombone, Percussion, Flute, and Bassoon. The music is marked 'Sehr langsam' and includes dynamics such as *p*, *pp*, and *ppp*, and includes accents and slurs.

Breiter

(1. 88)

EX. 105

Trbs, con sord.

C. Bn., Ch.

Bn. 1 & 2

C. Bn.

EX. 106

Däme: mit dem Spiegel (furchtbar)

Tie-fer hin- ein den Sta- chel.

C. A., C.

V. c. o.

EX. 107

(1:12) Däme: als Fledermaus

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

Vln. 1 & 2, 3 desks

Vln. 2, con cord. 3 desks

Vln. 3

EX. 108

Breit (1:54)

Tr. 1, C. u. 3 e. 2

2 Harp., Cel. Pf.

Trbs.

Bass Tr.

[Sehr langsam] (♩ = 60)

EX. 109

Girnara

O! a-sur-fer-benes Haupt, du bist in der Welt ge-gen-wär-tig, er-scheinst sichtbar vor mir!

Fl.
Vlns (div.)
Vcl. (div.)
Cb.

EX. 110

Wieder ruhiger (als Baryton) (♩ = 88)

Buddha

Dein Haupt-haar ist sanft ge-wor-den in dieser Stun-de una ge-

Harp
Vln 2 (2nd)
Fl.
Pp., 4 Hrn cord., Vlns & Vcl. div.

Wieder ruhiger (als Baryton) (♩ = 88)

Buddha

Dein Haupt-haar ist sanft ge-wor-den in dieser Stun-de una ge-

Fl.
Vln 2 (2nd)
Cb.

GÄL: DIE HEILIGE ENTE

Lento maestoso

EX. 111

Musical score for EX. 111, featuring piano and timpani parts. The tempo is Lento maestoso. The key signature has one flat (B-flat) and the time signature is 3/2. The piano part is marked *pp* and the timpani part is marked *Timpa.* and *pp*. The score consists of two systems of staves.

Echor der Borzen (unsichtbar)

EX. 112

Musical score for EX. 112, featuring vocal parts and piano accompaniment. The tempo is *mf* Tenore and *mf* Bässe. The key signature has one flat (B-flat) and the time signature is 2/2. The vocal parts are marked *mf* Tenore and *mf* Bässe. The piano part is marked *pp*. The lyrics are: "Göt-ter tro-nen in al-len Ge-wäl-ten, in tau-sern Ge-stal-ten, in Feu-er und Eis." The score consists of four systems of staves.

Molto moderato, quasi andante

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

EX. 113

Musical score for EX. 113, featuring vocal parts and piano accompaniment. The tempo is Molto moderato, quasi andante. The key signature has one flat (B-flat) and the time signature is 2/2. The vocal parts are marked *pp*. The piano part is marked *pp*. The lyrics are: "Sitzt der Gott auf goldnem Ses-sel schaut hin un-ter in den Kus-sel, läßt sie durch-ein-der tra-gen, aus Ver-wir-rung Schicksal no-chen." The score consists of two systems of staves.

DIE HEILIGE ENTE

Moderato

EX. 114

EX. 115

Molto agitato
Missa 17.

EX. 116

ZEMLINSKY · SAREMA,
I. TEIL.

Langsam
Dscharikoff:

EX
117

Handwritten musical score for Example 117. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Langsam' and the style is 'Dscharikoff'. The lyrics are: 'ihr herrlich schön-es braun-es Aug; ein Za-berglanz, der sie verklärt.' The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' and 'f'.

Mäßig und mit innigem Ausdruck

SAREMA, I. TEIL.

EX.
118

Handwritten musical score for Example 118. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Mäßig und mit innigem Ausdruck'. The lyrics are: 'Lass mich dich anschau'n trunk-ner: Bli-kes, das heilt die kranke Seele mir;'. The score includes triplets, slurs, and dynamic markings like 'mf' and 'f'.

ZEMLINSKY: KLEIDER MACHEN LEUTE

EX.
119

Handwritten musical score for Example 119. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is 'Langsam'. The lyrics are: 'Und Klei-der mach-on erst Leu-te, ja, Klei-der ma-chen erst Leu-te!'. The score includes slurs, dynamic markings like 'f' and 'mf', and a 'Lektort' marking.

DER ZWERG

Infantin.

EX. 122

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

Celesta: *stacc. con. cord.*

This musical score is for Example 122. It consists of a vocal line and piano accompaniment. The vocal line is in 2/4 time and begins with a rest, followed by a melodic phrase. The piano accompaniment includes parts for Violin (Vla.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The piano part features a prominent celesta part with staccato and con cordato markings. The score is written in a single system with multiple staves.

(Kindlich, naïv)

[sic cilt in dem Saal]

Gut, ich tanze wei-ter.

Celesta

Fl.

This musical score is for Example 123. It features a vocal line and piano accompaniment. The vocal line is in 2/4 time and includes the lyrics "Gut, ich tanze wei-ter." The piano accompaniment includes parts for Violin (Vla.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score includes markings for Celesta and Flute (Fl.). The tempo is marked as "Langsam".

[Langsam]

EX. 123

ZEMLINSKY: LYRISCHE SYMPHONIE (No. IV)

[Sopr.]

Ich will mei-ne Au-gen zu-ma-chen und

3 solo Vlns

Fl.

[ppp]

C.A.

[contin.]

This musical score is for Example 124. It features a vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics "Ich will mei-ne Au-gen zu-ma-chen und". The piano accompaniment includes parts for Violin (Vlns), Flute (Fl.), and Cello/Double Bass (C.A.). The score includes markings for "3 solo Vlns", "[ppp]", and "[contin.]".

[Cont'd.]

Handwritten musical score for voice and piano. The vocal line is in treble clef with lyrics: "Ich will nicht in dein Ant-litz schau-en." The piano accompaniment is in bass clef. Dynamics include *pp* and *p*. A *ritardando* marking is present above the final measure of the vocal line, which is marked *ruhig*.

Alto adagio (äußerst langsam und seelenvoll)

ZEMLINSKY: LYRISCHE SYMPHONIE (No. VII)

EX. 124

Still und innig

Handwritten musical score for voice and piano. The vocal line is in bass clef with lyrics: "Frie-de, mein Herz,". The piano accompaniment is in bass clef. Dynamics include *pp* and *p*. An *espr.* marking is present above the piano accompaniment.

Handwritten musical score for voice and piano. The vocal line is in bass clef with lyrics: "laß die Zeit für das Schei- nen süß Sein." The piano accompaniment is in bass clef. Dynamics include *p* and *pp*. A *ritardando* marking is present above the final measure of the vocal line.

ZEMLINSKY:
DER KREIDEKREIS

EX. 125

Leicht bewegt

Alto Sax. in Eb

Gymb.
Vlar.
perk.
Banc.

Vc. C.B., clc
+ Trap, Tom-tom, gymb.

[Rhyth. fließend]

EX. 126

Haitang (sehr einfach, ohne Ausdruck)

Mein Name ist Hai-tang. Ich bin die Tochter dieser ehr-würdigen Dame, Frau Tschang ge hois-san.

Vcl. ppp
Harp. ppp

EX. 127

Haitang (zart)

Ro-le A-bend wol-ken nach ei-nem düs-tern Ge-wit-ter tag.

Vins. capord.
Rof.

EX. 128

Sehr fließend (rit.)

EX. 129

Leicht bewegt

DER KREIDEKREIS

[Sehr bewegt]

Tschang-Ling (wütend)

EX. 130

Verwor-fener Geschöpf- willst du mich zu dei-nem Mit-schuldigen machen?

[Er schlägt Haitang ins Gesicht!]

[Moderato: Haitang im Käfig]

EX. 131

Haitang

Am U-fer zwischen Weiden steht das Haus Ein zartes Mädchen steht er für hinaus

Vlns am Bord.

+ Celesta

+ Timp & Trombn

EX. 132

Sehr lebhaft Vn., C.B.

Vlns (sehr leicht)

Vla., Vr piza.

EX. 133

Bewegter, Misterioso

Vlns

Vlns

C.B. div

DER KREIDEKREIS

EX. 134

Modcrato

p sempre staccato

Trpt. con sord.

mf

EX. 135

Leidenschaftlich bewegt

Vla. 1 *espr.*

Vla. 2

Vla.

p c.b.

EX. 136

Schr ruhig (Andante)

Tschiao (leise und düster)

In den Fal-ten des Mantels

trag'ich ihn im-mer bei mir

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

Trpt.

DER KREIDEKREIS

Etwas bewegter
Haitang (erregt)

EX.
137

Das O-ra-kei, lass' mich das O-ra-kei des Krei-de-kreis ses be-fra-

Etwas breiter (Sie zieht einen Kreis)

gen?

Ma
EX.
138

Viel ruhiger, nicht zu schleppen. (Zehr zu! und einfach!)

Seit ich dich ken-ne. Hai-tang hat du er-in-tere nie-man-delt.

EX.
139

Siehr ruhig, nicht schleppen.
Haitang

Trä-nen der Freun-de stei-gan mir ins Au-ge. [Am Himmel die Sonne lüchelt wieder.]

DER KREIDEKREIS

Sehr gemessen (Andante)

EX. 140

Handwritten musical score for EX. 140. It consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The time signature is 2/4 and the key signature has one flat. The vocal line begins with a '1 Bsn. solo' marking. The piano part includes 'Vc. pizz.' markings.

Lebhaft und leise

Die Hebamme (weinerlich)

EX. 141

Handwritten musical score for EX. 141. It features a vocal line with lyrics: "O je, o je, wie hab' ich's nur verdient". The score includes a saxophone part labeled "Saxophone" and "Tenor", a flute part labeled "Fl.", and a piano accompaniment. The time signature is 2/4 and the key signature has one flat. There are markings for "Bsn." and "Vc." in the piano part.

Handwritten musical score for EX. 141, featuring a vocal line with lyrics: "auf's Gericht zu Kom-men. Die Schan-de, die Schan-de!". The score includes a piano accompaniment with markings for "+ Fl. Cl. Trp." and "Vc.".

Handwritten musical score for EX. 141, featuring a piano accompaniment with markings for "+ Fl. Cl. Trp." and "Vc.". The score includes a violin part labeled "Vla." and a cello part labeled "Cb.".

Two empty musical staves at the bottom of the page.

Sehr ruhig (Andante)

Haltang
(durchaus pp, so leise als möglich)

rit.....

EX. 142

Himmnisches Licht, du hast dich ganz verummelt, wo leuchtest du?

Sehr ruhig (Tempo as in Ex. 142)

Frau Ma (vortretend) (stark)

EX. 143

Ich beschwöre bei den bei den meiner Ahnen, das sie, die nicht die Mutter des Kindes ist.

Schneesturmlandschaft

Allegro moderato (Marschzeitmaß)

EX. 144

DER KREIDEKREIS

[Allegro-leidenschaftlich bewegt]

Haftang

EX. 145

ih- co- ten Mü- der könn- und sagt, ob ich ge- mor- det!

Fl. ob.
Vc. ce.
P. Timp.
Hr. 1

Kräftig bewegt

EX. 146

Fl. ob.
Cl, Bass Cl.
Bsn., 2. Holz.

Glock.
Trom- tom.
bass- u. ms.
Kup

Fließend (A. de King)

Haftang (innig)

EX. 147

Ich hab das Kind u- ter dem Herzen ge-

Solo Vla.
p sehr ruhig
Vc. Solo

BRAUNFELS: GALATHEA

[Ruhig]

Männerstimme (gesummt)

Chor im Orchester

EX. 149

Flute, rip. Xyl.

B.

p

Erstes Morgendämmern.

p

p

Ziemlich lebhaft

Der Cyclop

EX. 150

pp legato

Solo Via.

Glück- licher Vo-gel mit der Ho-nig

[Cresc.]

GALATHEA

C. *[contin.]*

stim-me mit Fin-gern die wie Som-mer Fliegen hüpfen *[und lieblich alle hüpfen singen machen]*

[Mäßig - etwas zögernd]

Ex. 151

Galatheä *[im Abgehen]*

Acis *[im Abgehen]*

Nächte Göt-tern, er wach-te ich nie! Sei

dir ge-bor-gen er fehrt wie wie Le-ben heißt! *[sind verschwunden]*

coll. espr.

SCHOECK : VOM FISCHER UN SYNER FRU

Munter bewegt

[II. BILD]

Fru

Handwritten musical notation for the first system, featuring a vocal line for the woman (Fru) and piano accompaniment. The lyrics are: "Kumm man her, süh — nu is dot doch veel bet-ter,"

EX. 152

Handwritten musical notation for the second system, including piano accompaniment and a vocal line for the man (Männ) starting with the lyrics: "Marrnt - je! Marrntje! Tim - pa Te! Buttje! Buttje in de See!"

[Etwas breit] Männ

Handwritten musical notation for the third system, featuring a vocal line for the man (Männ) and piano accompaniment. The lyrics are: "Marrnt - je! Marrntje! Tim - pa Te! Buttje! Buttje in de See!"

EX. 153

Handwritten musical notation for the fourth system, including piano accompaniment and a vocal line for the man (Männ) with the lyrics: "Ach! Se will war den as do le - we Gouit."

[VI. ZWISCHENBILD]

Männ

Handwritten musical notation for the fifth system, featuring a vocal line for the man (Männ) and piano accompaniment. The lyrics are: "Ach! Se will war den as do le - we Gouit."

Buttje

Handwritten musical notation for the sixth system, including piano accompaniment and a vocal line for the man (Männ) with the lyrics: "wat will se unne?"

EX. 154

Handwritten musical notation for the seventh system, including piano accompaniment and a vocal line for the man (Männ) with the lyrics: "wat will se unne?"

KRENEK:
DAS GEHEIME KÖNIGREICH

[Sostenuto] Chor der Rebellen.

EX. 155

Narr

Stür-zel nie-der den Kö-nige-thron!

Andantino con grazia

EX. 156

(mit) ei-nem Wort, es geht mir gut, ich will nicht an-ders sein, und des-halb nenn mich mein

Narr.

Herr und Kö-nig Narr.

a tempo

Königin

[Vivace]

Wo ist wie Macht des Symbols?

EX. 157

Narr

Wie soll das fröh-lich en-den? Hat er durch

König

Ich weiß es ja, daß ich ihn nicht wert bin.

Control →

DAS GEHEIME
KÖNIGREICH

(malitios)

Königin
[Contad]
Narr

Ich zweif-le nicht, daß er in großer Hast
(Wunderthat)

Jahr-hunderte ab-ga-wirkt?

(Vln) Vln. I (pizz) Vln. II (pizz) Vln. III (pizz) Vln. IV (pizz)
obr. cl. Bnr

Vcllo Vcllo
Vcllo Vcllo

Bass

Ex. 158

[Allegro ma non troppo]

Der
Rebell

fließend

ihr wer-det doch nie-mals den Geist

Vln. I Vln. II Cl. Bnr

Vcllo Vcllo

Bnr

Bnr

Bnr

Der
Rebell

die un-stab-li-che See-le mir han-gen,

Vln. I Vln. II Cl. Bnr

Vcllo Vcllo

Bnr

Bnr

Bnr

- DAS
GEHEIME KÖNIGREICH

[Andante]

Die drei singenden Dämonen. (herühigend zur Königin)

EX.
159

Three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "Wein wird dem Narren bald die Sinne rauben, süßer Wein." The piano part includes markings for *Vcl. p.*, *Vcl. v.*, *Fl.*, *Ob.*, *Cl.*, *Fag.*, *Bass.*, and *Dr.*.

EX.
160

Vocal part and piano accompaniment. The lyrics are: "Die drei Damen [Vivace molto] Der Reif ist un- - - - - sen!" and "Nerr Verlo-ren!". The piano part includes markings for *2 tempo*, *Vivace molto*, *L'istesso tempo, molto appassionato*, and *espr. molto*.

[Andante]

EX.
161

Vocal part and piano accompaniment. The lyrics are: "die drei Damen eilen in das Nebenzimmer und rufen den Kronruf." The piano part includes markings for *Vcl. p.*, *Vcl. v.*, *Fl.*, *Ob.*, *Cl.*, *Fag.*, *Bass.*, and *Dr.*.

DAS GEHEIME KÖNIGREICH

EX. 162

Andante con dolcezza

Solo Vln. espr.

pp aspr. Vlns 1 & 2 div. sul ponticello

Vcl. & Vcl. CB.

EX. 163

[Andante] Fließend

Solo Vln pp ch.

Vlns 1 & 2 div. e pizz.

Vcl. & Vcl. div. sul ponticello.

Fließend

4 Vcl. div. e pizz.

EX. 164

Allegro appassionato

Die Königin.

Der Rebell.

Willst du mich noch tö-ten?

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

Gib mir den Kron-reif!

Vln. mf

Vlns 1 & 2

Vcl. & Vcl. B.C.

Fließend

mp

Gnd. B.

Vlns 1 & 2

B.C.

DAS GEHEIME KÖNIGREICH

Andante con dolcezza (fließend) EX 165
Stimme der Königin (aus dem Baum)

Musical score for Example 165. It consists of three staves. The top staff is the vocal line for the Queen's voice, with lyrics: "Halt ein du Guter! Kennst meine Stimme nicht mehr?". The middle staff is the piano accompaniment, marked *pp dolce*. The bottom staff is the violin accompaniment, marked *pp*. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a slow, flowing style.

Maestoso EX. 166

Stimme der Königin

Drei Frauenstimmen.

König

Musical score for Example 166. It features five vocal staves and piano accompaniment. The vocal parts are: Queen's voice (top), three women's voices (middle three), and the King (bottom). The lyrics for the King are: "Ich hab mein wahres Königreich gefunden und verlies es verlor's...". The piano accompaniment is marked *f* and *ppz*. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a slow, majestic style.

SCHREKER: DER FERNE KLANG

Andante

EX. 167

innigste Bewegung

EX. 168

ACT 3

[Langsame Bewegung]

EX. 169

Langsam
[Zwischenvorhang]

Stg.

Schwer

DER FERNE KLANG

[Ruhiger, doch nicht schleppen]
Mit grossem Ausdruck

EX.
170

Piu mosso. (poco a poco)

SCHREKER: DAS SPIELWERK UND DIE PRINZESSIN, ACT I

Langsam

Liese:

EX.
171

DAS SPIELWERK UND
DIE PRINZESSIN, FIRST VERSION: VORSPIEL.

Sehr langsam

EX. 172

Handwritten musical score for Example 172, featuring a piano and violin part. The score is in C major and 4/4 time, marked "Sehr langsam". It includes various performance instructions such as "Cl. 1 + Clarinet", "Vn. 1 c.s.", "Vcl. c.s.", "Vcl. 2 c.s.", "Vcl. 3 c.s.", "Vcl. 4 c.s.", "Vcl. 5 c.s.", "Vcl. 6 c.s.", "Vcl. 7 c.s.", "Vcl. 8 c.s.", "Vcl. 9 c.s.", "Vcl. 10 c.s.", "Vcl. 11 c.s.", "Vcl. 12 c.s.", "Vcl. 13 c.s.", "Vcl. 14 c.s.", "Vcl. 15 c.s.", "Vcl. 16 c.s.", "Vcl. 17 c.s.", "Vcl. 18 c.s.", "Vcl. 19 c.s.", "Vcl. 20 c.s.", "Vcl. 21 c.s.", "Vcl. 22 c.s.", "Vcl. 23 c.s.", "Vcl. 24 c.s.", "Vcl. 25 c.s.", "Vcl. 26 c.s.", "Vcl. 27 c.s.", "Vcl. 28 c.s.", "Vcl. 29 c.s.", "Vcl. 30 c.s.", "Vcl. 31 c.s.", "Vcl. 32 c.s.", "Vcl. 33 c.s.", "Vcl. 34 c.s.", "Vcl. 35 c.s.", "Vcl. 36 c.s.", "Vcl. 37 c.s.", "Vcl. 38 c.s.", "Vcl. 39 c.s.", "Vcl. 40 c.s.", "Vcl. 41 c.s.", "Vcl. 42 c.s.", "Vcl. 43 c.s.", "Vcl. 44 c.s.", "Vcl. 45 c.s.", "Vcl. 46 c.s.", "Vcl. 47 c.s.", "Vcl. 48 c.s.", "Vcl. 49 c.s.", "Vcl. 50 c.s.", "Vcl. 51 c.s.", "Vcl. 52 c.s.", "Vcl. 53 c.s.", "Vcl. 54 c.s.", "Vcl. 55 c.s.", "Vcl. 56 c.s.", "Vcl. 57 c.s.", "Vcl. 58 c.s.", "Vcl. 59 c.s.", "Vcl. 60 c.s.", "Vcl. 61 c.s.", "Vcl. 62 c.s.", "Vcl. 63 c.s.", "Vcl. 64 c.s.", "Vcl. 65 c.s.", "Vcl. 66 c.s.", "Vcl. 67 c.s.", "Vcl. 68 c.s.", "Vcl. 69 c.s.", "Vcl. 70 c.s.", "Vcl. 71 c.s.", "Vcl. 72 c.s.", "Vcl. 73 c.s.", "Vcl. 74 c.s.", "Vcl. 75 c.s.", "Vcl. 76 c.s.", "Vcl. 77 c.s.", "Vcl. 78 c.s.", "Vcl. 79 c.s.", "Vcl. 80 c.s.", "Vcl. 81 c.s.", "Vcl. 82 c.s.", "Vcl. 83 c.s.", "Vcl. 84 c.s.", "Vcl. 85 c.s.", "Vcl. 86 c.s.", "Vcl. 87 c.s.", "Vcl. 88 c.s.", "Vcl. 89 c.s.", "Vcl. 90 c.s.", "Vcl. 91 c.s.", "Vcl. 92 c.s.", "Vcl. 93 c.s.", "Vcl. 94 c.s.", "Vcl. 95 c.s.", "Vcl. 96 c.s.", "Vcl. 97 c.s.", "Vcl. 98 c.s.", "Vcl. 99 c.s.", "Vcl. 100 c.s."

Langsam, gehw. univoll.

ACT 2; later DAS SPIELWERK, opening.

EX. 173

Handwritten musical score for Example 173, featuring a piano and violin part. The score is in C major and 4/4 time, marked "Langsam, gehw. univoll.". It includes various performance instructions such as "Vn. 1", "Vn. 2", "Vcl. 1", "Vcl. 2", "Vcl. 3", "Vcl. 4", "Vcl. 5", "Vcl. 6", "Vcl. 7", "Vcl. 8", "Vcl. 9", "Vcl. 10", "Vcl. 11", "Vcl. 12", "Vcl. 13", "Vcl. 14", "Vcl. 15", "Vcl. 16", "Vcl. 17", "Vcl. 18", "Vcl. 19", "Vcl. 20", "Vcl. 21", "Vcl. 22", "Vcl. 23", "Vcl. 24", "Vcl. 25", "Vcl. 26", "Vcl. 27", "Vcl. 28", "Vcl. 29", "Vcl. 30", "Vcl. 31", "Vcl. 32", "Vcl. 33", "Vcl. 34", "Vcl. 35", "Vcl. 36", "Vcl. 37", "Vcl. 38", "Vcl. 39", "Vcl. 40", "Vcl. 41", "Vcl. 42", "Vcl. 43", "Vcl. 44", "Vcl. 45", "Vcl. 46", "Vcl. 47", "Vcl. 48", "Vcl. 49", "Vcl. 50", "Vcl. 51", "Vcl. 52", "Vcl. 53", "Vcl. 54", "Vcl. 55", "Vcl. 56", "Vcl. 57", "Vcl. 58", "Vcl. 59", "Vcl. 60", "Vcl. 61", "Vcl. 62", "Vcl. 63", "Vcl. 64", "Vcl. 65", "Vcl. 66", "Vcl. 67", "Vcl. 68", "Vcl. 69", "Vcl. 70", "Vcl. 71", "Vcl. 72", "Vcl. 73", "Vcl. 74", "Vcl. 75", "Vcl. 76", "Vcl. 77", "Vcl. 78", "Vcl. 79", "Vcl. 80", "Vcl. 81", "Vcl. 82", "Vcl. 83", "Vcl. 84", "Vcl. 85", "Vcl. 86", "Vcl. 87", "Vcl. 88", "Vcl. 89", "Vcl. 90", "Vcl. 91", "Vcl. 92", "Vcl. 93", "Vcl. 94", "Vcl. 95", "Vcl. 96", "Vcl. 97", "Vcl. 98", "Vcl. 99", "Vcl. 100".

EX. 174

Handwritten musical score for Example 174, featuring a piano and violin part. The score is in C major and 4/4 time, marked "espressivo". It includes various performance instructions such as "Vn. 1", "Vn. 2", "Vcl. 1", "Vcl. 2", "Vcl. 3", "Vcl. 4", "Vcl. 5", "Vcl. 6", "Vcl. 7", "Vcl. 8", "Vcl. 9", "Vcl. 10", "Vcl. 11", "Vcl. 12", "Vcl. 13", "Vcl. 14", "Vcl. 15", "Vcl. 16", "Vcl. 17", "Vcl. 18", "Vcl. 19", "Vcl. 20", "Vcl. 21", "Vcl. 22", "Vcl. 23", "Vcl. 24", "Vcl. 25", "Vcl. 26", "Vcl. 27", "Vcl. 28", "Vcl. 29", "Vcl. 30", "Vcl. 31", "Vcl. 32", "Vcl. 33", "Vcl. 34", "Vcl. 35", "Vcl. 36", "Vcl. 37", "Vcl. 38", "Vcl. 39", "Vcl. 40", "Vcl. 41", "Vcl. 42", "Vcl. 43", "Vcl. 44", "Vcl. 45", "Vcl. 46", "Vcl. 47", "Vcl. 48", "Vcl. 49", "Vcl. 50", "Vcl. 51", "Vcl. 52", "Vcl. 53", "Vcl. 54", "Vcl. 55", "Vcl. 56", "Vcl. 57", "Vcl. 58", "Vcl. 59", "Vcl. 60", "Vcl. 61", "Vcl. 62", "Vcl. 63", "Vcl. 64", "Vcl. 65", "Vcl. 66", "Vcl. 67", "Vcl. 68", "Vcl. 69", "Vcl. 70", "Vcl. 71", "Vcl. 72", "Vcl. 73", "Vcl. 74", "Vcl. 75", "Vcl. 76", "Vcl. 77", "Vcl. 78", "Vcl. 79", "Vcl. 80", "Vcl. 81", "Vcl. 82", "Vcl. 83", "Vcl. 84", "Vcl. 85", "Vcl. 86", "Vcl. 87", "Vcl. 88", "Vcl. 89", "Vcl. 90", "Vcl. 91", "Vcl. 92", "Vcl. 93", "Vcl. 94", "Vcl. 95", "Vcl. 96", "Vcl. 97", "Vcl. 98", "Vcl. 99", "Vcl. 100".

EX. 175

Handwritten musical score for Example 175, featuring a piano and violin part. The score is in C major and 4/4 time, marked "molto espress.". It includes various performance instructions such as "Vn. 1", "Vn. 2", "Vcl. 1", "Vcl. 2", "Vcl. 3", "Vcl. 4", "Vcl. 5", "Vcl. 6", "Vcl. 7", "Vcl. 8", "Vcl. 9", "Vcl. 10", "Vcl. 11", "Vcl. 12", "Vcl. 13", "Vcl. 14", "Vcl. 15", "Vcl. 16", "Vcl. 17", "Vcl. 18", "Vcl. 19", "Vcl. 20", "Vcl. 21", "Vcl. 22", "Vcl. 23", "Vcl. 24", "Vcl. 25", "Vcl. 26", "Vcl. 27", "Vcl. 28", "Vcl. 29", "Vcl. 30", "Vcl. 31", "Vcl. 32", "Vcl. 33", "Vcl. 34", "Vcl. 35", "Vcl. 36", "Vcl. 37", "Vcl. 38", "Vcl. 39", "Vcl. 40", "Vcl. 41", "Vcl. 42", "Vcl. 43", "Vcl. 44", "Vcl. 45", "Vcl. 46", "Vcl. 47", "Vcl. 48", "Vcl. 49", "Vcl. 50", "Vcl. 51", "Vcl. 52", "Vcl. 53", "Vcl. 54", "Vcl. 55", "Vcl. 56", "Vcl. 57", "Vcl. 58", "Vcl. 59", "Vcl. 60", "Vcl. 61", "Vcl. 62", "Vcl. 63", "Vcl. 64", "Vcl. 65", "Vcl. 66", "Vcl. 67", "Vcl. 68", "Vcl. 69", "Vcl. 70", "Vcl. 71", "Vcl. 72", "Vcl. 73", "Vcl. 74", "Vcl. 75", "Vcl. 76", "Vcl. 77", "Vcl. 78", "Vcl. 79", "Vcl. 80", "Vcl. 81", "Vcl. 82", "Vcl. 83", "Vcl. 84", "Vcl. 85", "Vcl. 86", "Vcl. 87", "Vcl. 88", "Vcl. 89", "Vcl. 90", "Vcl. 91", "Vcl. 92", "Vcl. 93", "Vcl. 94", "Vcl. 95", "Vcl. 96", "Vcl. 97", "Vcl. 98", "Vcl. 99", "Vcl. 100".

DAS SPIELWERK

Mässig bewegt. [originally Sehr langsam]

EX. 176

Violin 1 (fp)
Harp 1 & 2 (mp)

Lustig, leicht bewegt [Auf der Bühne, h.d. Scene]

EX. 177

Horn, Fl. 2:3, Cl.
Fl. 1 u. B. Horn
C. u. Bass. 1 & 2

Ruhiges Tempo (leidenschaftlich)

Eilend

EX. 178

Violin 1 & 2
Viola
Cl. u. Bass. 1 & 2

Sehr rasch, heftig

Mässig langsam

EX. 179

Cl., B. Cl., Bar. 3ten
Vln., Vla., Cb.

DAS SPIELWERK

Heftig bewegt

Prinzessin

EX. 180

Ahi Wie gräss-lich!

St. W.W.
Witt. einzelt flücht.

Vine 2. Viol.

Tempo

Bursch (aufspringend, bemüht sich um sie)

(ab ins Haus)

Prinzessin (murmelt)

Bleib' ru-hig hier!

Ich bringe dir Was ser!

Musst' es so

Vine 2. Viol.

Tempo

Vc. C. B.
Bcl. Bn.

Prinzessin

furcht-bar, so grau-en-haft en-den?

[Orchestra tacet.]

Feierlich langsam.

EX. 181

p
din. molt cresc.

(ein wenig voller im Ton)

Vc.
Ap.
C. B.
pizz.

DAS SPIELWERK

Ziemlich bewegt

Zweiter Mann

EX. 182

Es wär auf Er- den nicht viel zu ho- ren mit dem, wis sie nan- nen die

sempre pp
Timb. (C)
Cb. (arco)
Hr. 2 & 3
Cin cord.
Trb. con sord.

in- dischen Freun- den.

Timb. (C)

Langsam (düster, allmählich steigern)

EX. 183

pp
pp Trombones (cinza cord.)
Timb. Bass Drum
Cb. aut.
Timb. (C)
2 Bells

DAS SPIELWERK

In leichter Bewegung

Pages [Knabenstimmen] (in langsamem Tanzschritt)

EX. 184

Handwritten musical score for Example 184. It consists of three staves. The top staff is a vocal line with lyrics: "Wir sind voll Sch... ren, doch schmerzt es uns nicht. Wir schlaf... fen ge...". The middle staff is a piano accompaniment with markings for "Harp.?", "[strings silent]", and "pp". The bottom staff is a bass line with markings for "Br., Vc.". The key signature has one flat (B-flat), and the time signature is 3/4.

Continuation of the musical score for Example 184. It consists of three staves. The top staff continues the vocal line with lyrics: "ru - hig in Traum. ban - gen Nöch - ten." The middle staff continues the piano accompaniment with a marking for "p". The bottom staff continues the bass line with markings for "3/2" and "2". The key signature has one flat (B-flat), and the time signature is 3/4.

Ein wenig gemessen, doch im Tempo eher beschleunigt.

EX. 185

Handwritten musical score for Example 185. It consists of three staves. The top staff is a piano accompaniment with markings for "p", "abf. Vln. 1 & 2", "+ Horns", "Str., C. 1.", "Cresc. molto", "Vcl. Pn.", "f", "Cresc. C. 1.", "Trpts.", "Vcl. + Vla.", and "C. 2. Pn.". The middle staff is a piano accompaniment with markings for "p", "Bass 1 & 2, C. 3.", and "Vr. Br. C. 3.". The bottom staff is a piano accompaniment with markings for "p" and "C. 3.". The key signature has one flat (B-flat), and the time signature is 3/4.

Mässig bewegt.

Junge Frauen

EX 186

Chor

Handwritten musical score for Example 186. It consists of three staves. The top staff is a vocal line with lyrics: "Lei - se, lei - se, wir wol - len lau - schen!". The middle staff is a piano accompaniment with markings for "p", "1. 2. Sopr.", "1. 2. Alt.", and "acc.". The bottom staff is a piano accompaniment with markings for "p" and "(accomp. Cl., 3. Cl., Sn., Vla., Vc., CB)". The key signature has one flat (B-flat), and the time signature is 3/4.

DAS SPIELWERK

Der Bursch Ein wenig gemessen.

EX. 187

Ich bin ge- sandt vom gro- ßen Kä- li- fen und Kommi' grade weg' aus dem
 Gemessen.

Mor- gen- land. Es soll da eine Prin- zessin wohnen die wäre- krant und ich kam,

Fl. u. Vi.
 Fl. 1 Bar 1 & 2
 C.A. Solo
 Has. 3

Nicht schleppen

Der Bursch:

EX. 188

Ich will dir spie- len ein selt- sam Lied.

Vln 1 dir.
 Vln 2 dir.
 + 2. deckt
 C. am A. Ritorn.

EX. 189

Nicht schleppen

der Bursch spielt. Das Spielwerk beginnt zu klingen.

b. d. (tr. solo)
 Auf der Bühne
 p

rit. *pppp*

3/4
 3/4

pp
 dir. rit
 Har. 2. Vln 2. d. dir.
 C.B.

[Cembalo →]

Ziemlich langsam (sehr frei)

DAS SPIELWERK

[cont'd]

EX. 190

[Tanzrhythmus]

EX. 191

Florian [Beinße doppelt so langsam]

O Volk, halt ein! Da drin im Haus spielt einer zum Tanz, der lag auf der Bähr so still und stumm und hat edelne den [und rühre] sich nicht

[Sehr bewegt]

EX. 192

Florian

O Volk, halt ein! Da drin im Haus spielt

DAS SPIELWERK

Ex. 192
Coristond

ci- ner zum Tanz der Tag auf der

Etwas zurückhalten

Bahr, so still und

(Celesta)

(fast wieder.)

stamm- und hat-te den Frie- den

[und rührte sich nicht]

DAS SPIELWERK

Langsam, Wiegend

Liese:

EX. 193

Violin 1 (no dou)
Violin 2
Cl.
Hp 1
Solo Hp
Pc. solo

Schlafe ein, mein jung-

Cl. 1
Viola
Hp 2
Solo vo.

sch, ley dich zum Frick-dan! Die Mu-ter singt dir das letz- ie

Viola
Solo Viola
Hp

Lied. Du hast ge-lebt, ge-lobt und ge-lit-ten nicht Bu-tes gibt

Feierlich

Viola
Hp 1
Solo Hp

uns die Er-de mit:

Harp
3/4
+ Pc. C. B.

SCHREKER:
DER SCHATZGRÄBER,
VORSPIEL.

Mässig

EX. 194

Musical score for Example 194. The top staff is for Horn (Corno) and the bottom staff is for Violin (Vln.). The tempo is marked 'Mässig'. The key signature has one sharp (F#). The score includes dynamic markings 'mp' and 'f'. There are various musical notations including slurs, ties, and a triplet in the violin part.

Erheblich breiter.

EX. 195

Musical score for Example 195. The top staff is for Violin (Vln.) and the bottom staff is for Horn (Corno). The tempo is marked 'Erheblich breiter'. The key signature has one sharp (F#). The score includes dynamic markings 'f' and 'espress.'. There are various musical notations including slurs, ties, and a triplet in the horn part.

Narr.

EX. 196

Musical score for Example 196. The top staff is for Violin (Vln.) and the bottom staff is for Horn (Corno). The tempo is marked 'Vorwärts' and 'poco riten.'. The key signature has one sharp (F#). The score includes dynamic markings 'p' and 'cresc.'. There are various musical notations including slurs, ties, and a triplet in the horn part.

Eilerei.

Allegretto.

Narr.

EX. 197

Musical score for Example 197. The top staff is for Violin (Vln.) and the bottom staff is for Horn (Corno). The tempo is marked 'Eilerei.' and 'Allegretto.'. The key signature has one sharp (F#). The score includes dynamic markings 'f' and 'espr.'. There are various musical notations including slurs, ties, and a triplet in the horn part. The lyrics are: 'Zur Be die nung der Tags und das Al. ends ins Beti'.

DER SCHATZGRÄBER
ACT 1

EX. 201

[Ganz frei]

Vln. 1 & 2
Vc.

EX. 202

Scharf rhythmisch

ACT 1

Vln. 1 & 2
Trb.
Timp.

EX. 203

Ziemlich langsam

ACT 2

Vln.
Vc.

Vln.
Vc.

DER SCHATZGRÄBER,
ACT 2

mp Sehr bewegt

Elis
Wun-der-sam grüßt mich ein neu-er Mor-gen schon steigt die

Solo Vln.

EX. 204

Stgts
mp *exp.*

Hörn.
p(m) *exp.*

Vc.
exp.

Bn.

Trp.

Ehr

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

cresc.

Ob. Bn. Vln. Vc.

Trp.

Hörn.

f

f

ACT 3

EX. 205

Elis

Schaf, mein Elsdchen, schlaf ein - mein Kind! übers Meer geht ein bö- ser, ein kal- ter Kind. übers Meer führt den Vater und

Schnt sich wohl sehr, nie sicher sein Aussehen und sieht's nie mehr.

Temp.

IRRELOHE,
ACT 1.

Ziemlich bewegt

Die alte Lola

EX
206

Einst war ich schön — einst war ich jung —

Der Frei-er gab es gar viel. + 3 bars, then a major.

DER SCHATZGRÄBER.
ACT 3

Mäßig

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

EX.
207

Klein war ich noch und krank in-mer zu. Und am Bettensab sie, meine sü-ße Mutter.

EX
208

Ziemlich bewegt

In fortwährender Steigerung

DER SCHATZGRÄBER,
ACT 3.

8

EX.
209

Viol. I
W. V.
Brass

Viol. II

Br.

Mäßig bewegt

ACT 4

Elis (struggling with himself)

EX.
210

Am ll sen stein in ur- al- ter Zeit- lhr kennt wohl die Sage, kon Kö- nig da

poco rit.

stacc.

cresc.

poco rit.

Frax.

Sgr.

followed by
2 bars of
F major and
2 of A major.

Etwas ruhiger (als: Fastes Tempo)

ACT 4

EX.
211

Viol. I

Viol. II

Fl.

Cl.

+ 2 bars in A flat

DER SCHATZGRÄBER
NACHSPIEL

Els

poco accel.

(1:2!)

bü - ser Traum — so qual - voll, so schwer —

(Trpt.) Sbr. mp

Vc. Hp. 2 mp dim.

Vlns. Vlna. Vb: Vc. Hp: Hp. (cont.) pp + Timp.

Ziemlich langsam.

Elis

Prinz und Prin zessin E - lis und Els, die bei - den ein - der von

EX
214

+ nac. Fl. 3 (pp)

pp Ccl. Hn 3 (pp)

Vln 2 Vln 1

O. Co. b 3 pp

Hp. Flg.

Traum - kön - igs Gna - den.

Vlns.

Vlns.

2 Cs. B. Co.

pp Hp. 2.

Cel.

SCHREKER: IRRELOHE,
ACT 1, VORSPIEL

Straff, mässiges Tempo

EX
215

IRRELOHE, ACT 1

Mässig (in zarter Bewegung)

EX
216

(IRRELOHE)

Sehr langsam

Christobald

riten. *lunga*

a tempo

[cont'd]

Lang, lang ist's her!

's ist fin-ster schon,

poco rit.
mach' dich Licht, mei. Jung!

IRRELOHE

ACT I, SC. 2.

Etwas gewichtiger [Breit ausströmend]

Früheres Tempo [Mässig]

EX. 217

[cont'd]

[Contad.]

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

Ziemlich bewegt

SCHREKER: DER SINGENDE TEUFEL, ACT 1, OPENING

(1-72) [Bei geschlossenem Vorhang auf der Bühne]

EX. 218

VORHANG

[Mehr und mehr bewegt]
Pater Kaleidos

65

EX.
219

Musical score for measures 64-65. The score is written for three staves: Bass, Treble, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Un-ge-heuer brü-ten im Cha-os. Scin-densbleich er-starr-ten die Mön-che,". The notation includes various notes, rests, and dynamic markings such as *sf* and *sfz*. There are also some handwritten annotations like "Trio." and "sc. #f:".

Musical score for measures 66-67. The score is written for three staves: Bass, Treble, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "wenn aus je-res Ge-wöl-bes Tie-fe näch-ten em-fer-drang ein furcht-ba-". The notation includes various notes, rests, and dynamic markings. There are also some handwritten annotations like "Sgt. R. Cl. Bsn. Cr." and "br.".

Breit

70

Musical score for measures 70-71. The score is written for three staves: Bass, Treble, and Bass. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "Tö-nen. Seiner Zeit weit vor-aus er wurde ver-kannt". The notation includes various notes, rests, and dynamic markings. There are also some handwritten annotations like "W.W.", "h", and "Star".

EX. 220

Wuchtig

Sr. Hns marcato

EX. 221

Sehr rasch
Chor der Gesellen

Tens 12/2

Basses 12/2

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

Segs, W.W.

EX. 222

Spieltied: Etwas auf neues Tempo gespannt (previously: Molto Allegro vivace)

Chor der Kinder und Schiffsjungen.

Hns

Bns.

Klein, Klein, Kleu-ter-ken, was

Erneu.

DER SCHMIED VON GENT

kust du auf der Stra - sse? Du darfst ja dich nicht Un-fug trei - ben. Schimpfen wird die Mut-ter dein, dein

[Cont'd]

Va - ter wird dich schla - gen. Geh du nur nach Haus!

Sehr getragen. EX. 223

Smee

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

cap ten tenuto

Vla

co.

Frau kann ich nicht mehr er - wa - gen. Kei - ne Ar - beit! Wie ein Ver - lor - ner irr ich um - her!

f

mp

Sax.

espr.

Keine
Anstalten
Lehr die
Schmiede

DER SCHMIED VON GENT

L'istesso tempo (sehr getragen)

EX. 224

Musical score for Example 224, featuring piano accompaniment and vocal lines. The score includes staves for Pf., Vla. Glsp., Vc., Harp, Cymbal, and Vh. The tempo is marked "L'istesso tempo (sehr getragen)".

[Ruhiges Marschtempo (Gemessen)]

Frau [entsetzt]

EX. 225

Musical score for Example 225, featuring vocal lines and piano accompaniment. The tempo is marked "[Ruhiges Marschtempo (Gemessen)]". The lyrics are: "Das gehört nicht hier, hier, lie-be Leu-te gehen derwärts!".

EX. 226

Musical score for Example 226, featuring vocal lines and piano accompaniment. The tempo is marked "Ruhiges Marschtempo (Gemessen)". The lyrics are: "Und die Jah-re, sie ren-nen, weiss nicht, wo die Zeit hin-kommt. A-ber, Mann-- hast doch Abwechslung ge-rug!".

DER SCHMIED VON GENT

EX. 231

Langsam

Musical score for EX. 231, 'Langsam'. It consists of three staves. The top staff is for Piccolo, Flute, Xylophone, and Glockenspiel. The middle staff is for Trombones, with 'gliss.' markings. The bottom staff is for Violins and Cellos. The score is in 5/4 time and features a series of descending eighth notes in the upper parts and a more complex rhythmic pattern in the lower parts.

EX. 232

Sehr getragen (Lento)

Musical score for EX. 232, 'Sehr getragen (Lento)'. It consists of two staves. The top staff is for Bassoon. The bottom staff is for Horn. The score is in 3/4 time and features a slow, melodic line with a large slur over the first two measures.

EX. 233

Ziemlich flott

Musical score for EX. 233, 'Ziemlich flott'. It consists of two staves. The top staff is for Bassoon. The bottom staff is for Violin, Cello, and Double Bass. The score is in 3/2 time and features a lively, rhythmic melody in the upper part and a more complex rhythmic pattern in the lower part.

Continuation of the musical score for EX. 233. It consists of two staves. The top staff is for Bassoon. The bottom staff is for Violin, Cello, and Double Bass. The score is in 3/2 time and features a lively, rhythmic melody in the upper part and a more complex rhythmic pattern in the lower part.

DER SCHMIED VON GENT

EX. 234

Handwritten musical score for EX. 234. The score is in 2/4 time and consists of four measures. The top staff is for Violins (Vlns., Vla.). The second staff is for Trumpets and Trombones (Tpts., Trbns.). The third staff is for Snare Drum, Timpani, and Bass (Snare, Timps., Bells.). The bottom staff is for Bassoon (Baß). The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings.

EX. 235

Handwritten musical score for EX. 235, titled "Chorus, h. d. Sz. Sopranos 1 and 2". The score is in 2/4 time and consists of four measures. The top staff is for Soprano 1 and 2 (Sopranos 1 and 2). The second staff is for Tenors 1 and 2 (Tenors 1 & 2). The bottom staff is for Bass 1 (Bass 1). The key signature is one sharp (F#). The score includes lyrics: "Ahl", "Ahl", "Ahl", "Ahl".

SCHOECK: PENTHESILEA

EX. 236

Handwritten musical score for EX. 236, titled "Schoeck: Pentheseilea". The score is in 2/4 time and consists of four measures. The top staff is for Clarinet (Cl.). The second staff is for 2 Trumpets and 2 Trombones (2 Trpts, 2 Trbns.). The third staff is for Bassoon (Baß). The bottom staff is for Bass (Baß). The key signature is one flat (Bb). The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for EX. 237, titled "Pentheseilea". The score is in 2/4 time and consists of four measures. The top staff is for Soprano (Sopran). The second staff is for Tenor (Tenor). The bottom staff is for Bass (Baß). The key signature is one flat (Bb). The score includes lyrics: "im blutigen Feld der Schlacht muss ich ihn suchen, den Jüngling, den ich dich suchst", "aus er kur", "und ihn mit ehernen Armen mir er-greifen", "den diese Weiche fangen soll", "Brustent".

HEGER: DER BETTLER NAMENLOS

EX. 238

[Grave alla marcia funebre]

Act 2, Sc. 3

O ich elender Mann, was ward ich noch al-les er-dul-den!

EX. 239

Der Hirt

Kraftvoll und mit Grösse

Act 1, Sc. 1

Wo-ge rauscht auf, Wo-ge rint ab

EX. 240

Königin

Act 2, Sc. 2

Er war der kühn-este, gütig-ste, der lis-tig-süe und stärkste al-ler Hel-den.

[Freudig bewegt] Königin

Act 3, Sc. 4

EX. 241

Er kehrt heim ich hab' ihn nicht er kömmt

Schaffnerin

Act 3, Sc. 4

EX. 242

Der na-men lo-se frem-de Bett-ler, er spennt das Horn voll- an- set der Be-frei-ung kn-hes Werk.

EX. 243

Kraftvoll und heldisch (♩ = 66)

Act 2

EX. 244

Lento misterioso (♩ = 58)

Act 2, Sc. 1 (Frühämmerung, Sternhimmel, unmittelbares Licht) etc.

EX. 245

Langsam und stockend (♩ = 60)

Der fremde Freier (vom Schreck gelähmt)

Handwritten musical score for 'Der fremde Freier'. The score is written on three staves. The top staff is a bass clef with a treble clef sign above it, containing a melodic line with notes and rests. The middle staff is a treble clef with a piano (*pp*) dynamic marking, containing a melodic line with notes and rests. The bottom staff is a bass clef with a piano (*pp*) dynamic marking, containing a bass line with notes and rests. The lyrics 'Wer ist der Mann, der dort im f...len' are written below the top staff. The score includes various musical notations such as clefs, dynamics, and note values.

Handwritten musical score for 'Licht te steht?'. The score is written on three staves. The top staff is a bass clef with a treble clef sign above it, containing a melodic line with notes and rests. The middle staff is a treble clef with a piano (*pp*) dynamic marking, containing a melodic line with notes and rests. The bottom staff is a bass clef with a piano (*pp*) dynamic marking, containing a bass line with notes and rests. The lyrics 'Licht te steht?' are written below the top staff. The score includes various musical notations such as clefs, dynamics, and note values.

EX. 246

Ziemlich schnell (äußerst präzise und rhythmisch) (♩ = 126)

Handwritten musical score for EX. 246. The score is written on two staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line with notes and rests. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with notes and rests. The score includes various musical notations such as clefs, time signature, dynamics, and note values.

EX 247

Geiragen

p sehr ausdrückvoll

later (liv 29f.)

ff

Viol. C.B., Bass

EX 248

Lento

Chor. is (unseen)

A T B

Gott, hei- lender Gott!

pp

Cl. in A

rec. (Timp., C.D., B.D., Gymb., Tam-tam)

EX 249

Sehr ruhig

Vins

EX 250

[Etwas bewegter (aber immer sehr ruhig)]

Vins

p

Cl. in A

rec. 3 (hr)

Viol. C.B., Bass

ALKESTIS

EX. 251

Alte Sklavin

wenn einer andern er herun-ter schickt stößt sei-ner da-ber ei-nen, der so will!

The score consists of three staves. The top staff is the vocal line in G major, 3/4 time, with lyrics. The middle staff is the piano accompaniment, featuring triplets and dynamic markings like *p* and *pp*. The bottom staff shows the bass line with chord symbols and fingerings.

Chorus EX. 252

(Aus dem Hause kommt Alkestis an Admet gelehnt.
die Kinder. Dienerinnen.)

hei- lender hei- lender Gott
Gott
Gott! — hei-
hei- lender hei- lender Gott

The score includes vocal parts for Soprano (SS), Alto (A), and Tenor (T) with lyrics. The piano accompaniment is on the bottom two staves, with dynamic markings like *pp* and *f*. The key signature changes from G major to D major.

EX. 253

Sehr ruhig

Vln.
pp espr.

The score features a violin part on the top staff and piano accompaniment on the bottom two staves. The tempo is marked 'Sehr ruhig'. The key signature is G major, and the time signature is 4/4. The piano part includes dynamic markings like *pp* and *ppp*.

ALKESTIS

[Contnd.]

Handwritten musical score for 'Contnd.' featuring a vocal line and a piano accompaniment. The score includes dynamic markings such as *p*, *mf*, *pp*, and *ppp*, along with various musical notations like slurs and accidentals.

[Sehr ruhig]

Alkestis (mit wärmsten Ausdruck)

EX. 254

Handwritten musical score for 'Alkestis' in 4/4 time. It includes a vocal line with lyrics 'Kin-der! Kin-der!' and a piano accompaniment. Dynamic markings include *p*, *espr.*, and *pp*. A note at the end is marked '(es minor)'. The score is annotated with 'EX. 254'.

Feierlich (♩ = 54)

(Priesterinnen kriechen zum Altar)

EX. 255

Handwritten musical score for 'Priesterinnen kriechen zum Altar' in 4/4 time. It features a vocal line with the word 'Sege' and a piano accompaniment. Dynamic markings include *p* and *molto espr.*. The score is annotated with 'EX. 255'.

[Sehr breit] ♩ = 63

(In dem offenen Tore erscheinen Priester)

EX. 256

Handwritten musical score for 'Priester' in 4/4 time. It includes a vocal line and a piano accompaniment. Dynamic markings include *mf*. The score is annotated with 'EX. 256'.

ALKESTIS

Viel breiter (♩ = 72)

(Beginn der Aufzählung. Hieratisch. Sklavinnen mit Eseln und Krügen).

EX. 257

f pesante

Trbn.

Traueresänge. [Pesante] (♩ = 80)

EX. 258

S. A.

f T. B.

Sie fah- ren im he- hen Wa- gen der Le- bens mit stä- zen Stir- nen den Hun- der weg

EX. 259

S

T₁

Wir dü- ren nicht fra- gen, wir kön- nen mit far- sen! O bre- chei wie Früch- te, um-
schlin- get ein- an- der

Piu mosso

EX. 260

Vnc

fp

EX. 261

EX. 262

Trbn.

leading to

ALKESTIS

[contad.]

EX. 263

[loco più mosso]

EX. 264

Herakles

la la la la la la la la

EX. 265

Andante

(identical with bars 552-4 f. opt. first rest in first bar)

EX. 266
[Sehr breit]

Handwritten musical score for Example 266, consisting of three staves. The top staff contains notes with various dynamics and markings such as *p*, *a.*, *Bn.*, *Stige soci.*, and *espr.*. The middle and bottom staves contain rests and some notes. The score is marked with a 3/4 time signature and includes various dynamic markings like *pp*, *p*, and *f*.

EX. 267

Außerst ruhig

Alkestis. (wie aus tiefstem Traum erwachend.)

Handwritten musical score for Example 267, consisting of three staves. The top staff contains notes with various dynamics and markings such as *Vln 1*, *Vln 2*, *pp*, *ppp*, *rit.*, and *Al!*. The middle and bottom staves contain notes and rests. The score is marked with a 6/4 time signature and includes various dynamic markings like *pp*, *ppp*, and *f*.

Handwritten musical score for Example 268, consisting of three staves. The top staff contains notes with various dynamics and markings such as *Al!*. The middle and bottom staves contain notes and rests. The score is marked with a 3/4 time signature and includes various dynamic markings like *ppp*, *p*, and *f*.

EX. 268 feierlich

Handwritten musical score for Example 268, consisting of two staves labeled T (Tenor) and B (Bass). The top staff contains notes with various dynamics and markings such as *Stimm!*, *p*, *f*, and *pp*. The bottom staff contains notes with various dynamics and markings such as *p*, *f*, and *pp*. The lyrics are: "Stimm! an, stim! an den Lob-ge-sang! He-rak-tas, dir Sei Ruhm- und Preis!". The score is marked with a 3/4 time signature.

ALKESTIS

[Poco pesante] EX. 269

Admet

Mir ist auf er - legt, so

The first system of the musical score consists of three staves. The top staff is the vocal line for Admet, written in 4/4 time with a key signature of one flat (B-flat). The lyrics are "Mir ist auf er - legt, so". The middle staff is the piano accompaniment, featuring a melodic line with triplets and slurs. The bottom staff is the bass line, also with triplets and slurs. Dynamics include *p* and *pp*. There are also markings for *Stacc* and *Trbns* (trumpet).

könig - lich zu sein, dass ich ver - ges - sen kön - ne

The second system continues the musical score. The vocal line has lyrics "könig - lich zu sein, dass ich ver - ges - sen kön - ne". The piano accompaniment continues with complex rhythmic patterns, including triplets and slurs. There are dynamic markings such as *f* and *ff*. The system ends with a key signature change to two flats (B-flat and E-flat).

all mein eig - nes Leid!

The third system concludes the musical score. The vocal line has the lyrics "all mein eig - nes Leid!". The piano accompaniment continues with triplets and slurs. The system ends with a key signature change to three flats (B-flat, E-flat, and A-flat).

EX. 270

ALKESTIS

Admet

Breit

Handwritten musical score for Admet's first vocal line. It features a vocal line in 4/4 time with lyrics: "Und doch best deines Herzens Herz, Alkestis hier drin, und sol'cher Aufschwung,". The accompaniment includes Violins (Vln.), Horns (Hn.), and a Cello/Double Bass (Cb./Bass) part. Dynamics include *f* and *pp*.

Handwritten musical score for Admet's second vocal line. It features a vocal line in 4/4 time with lyrics: "sol'che Träume, die ohne dich in dieses Blut nie kamen...". The accompaniment includes Violins (Vln.), Horns (Hn.), and a Cello/Double Bass (Cb./Bass) part. Dynamics include *f*, *pp*, and *dim.*

EX. 271

WELLESZ: DIE BAKCHANTINNEN, ACT I, SCENE 1

Bewegt: (bars 1-7 Bewegt)

Handwritten musical score for the Bacchantines. It features two violin parts (Vln. 1 and Vln. 2) and a Cello/Double Bass (Cb./Bass) part. The tempo is marked "Bewegt". Dynamics include *f* and *p*. The score is in 6/4 time.

EX. 274

DIE BAKCHANTINNEN
ACT 1, Sc. 1

Ruhiger

Einzelne Mänaden (3 Soli)

Se- li-ger Hei- mat hei- li-ge Höhn wo zu erst sei- ner

Kleiner Chor
Soprano II (legit. Cant.)
Fl.

Fis- te Schall lock-te der Schwär- menden Chor

mat hei- li-ge Höhn

EX. 275 [Wieder bewegt]

Sc. 1

Bak- chos! Bak- chos! Sich uns hier an der Mut- ter Gro!

Vlns
Hrsg

[Breit] Frei! EX. 276

DIE BAKCHANTINNEN, ACT 1, SC. II

Dionysus

Mä-na-den Hoch-ge-weih-te Schar, bleib auf!

Vlns I
Vlns II
Vcl. u. Kb.

EX. 277

ACT 1, SC. II

Heflig bewegt

f (unterhalb.)

Vcl. u. Kb.

Vcl. u. Kb.

Trbn.

EX. 278a

DIE BAKCHANTINNEN,
ACT 1, SC. III

[Bewegt]

Musical score for EX. 278a. The top staff is a vocal line with a 'c.a.' marking above it. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked [Bewegt].

EX. 278b

sc. III

Musical score for EX. 278b. It includes a violin part (Viol.) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked [Bewegt].

EX. 279

sc. III

[Allmählich noch mehr zurückhalten]

Musical score for EX. 279. It features five vocal parts: Soprano I, Soprano II, Tenor I, Tenor II, and Bass III, along with a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked [Bewegt].

Sop I: *zart p*
 Fest-lich ge- schmückt mit Kranz und Stab!

Sopr II:
 Fest-lich ge- schmückt mit Kranz und Stab!

Tenor I:
 Er kommt zu uns!

Tenor II:
 Er kommt zu

Bass III:
 Fest-lich ge- schmückt mit Kranz und Stab!

Alto:
 Auf uns! [Her Stimme ist ein Leuchten!]

EX. 280

DIE BAKCHANTINNEN,
ACT 1, SC. IV

Bass I *pp* *bp.* *Alto*

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

Bass II *pp* *bp.* *bp.* *bp.* *Ten. I*

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

Bass III *pp*

EX. 281

sc. IV

[Noch langsamer.] Sehr ruhig

Teiresias

Op - fert, op - fert und be - let!

Bass Cl. *p*

Str.

EX. 282

ACT 1, SC. V.

Lebhaft bewegt

Pentheus

ihr da, was gwis? Was soll dies tun?

w.w. *[f]*

Stgs

Timpani *f*

DIE BAKCHANTINNEN, ACT 1,
SC. V

EX. 283

[Etwas stärker]

Pentheus

der fre-che, fass' ich ihn, dann er-riet bald sein Thyr- sos-schwinger!

EX. 284

[Etwas bewegter]

SC. VI

Kadmos

Göt-ter! die Göt-ter! Sie sind die Köhler unserer Ta-tern

EX. 285

Sehr heftig

SC. VI

Pentheus

Geh du zu Bak- chas Fest, be- tör-ter Grie- chen, [und] nimm zum Führer dir der Pflügen Seher!

EX. 286

Sehr ruhig

[da steht Dionysos auf den Stufen
des Palastes]

DIE BAKCHANTINNEN, ACT 1,

SC. VII

Pentheus (heftig)

Dionysos (leise, aber bestimmt) Wer ruft? [Wer wagt mit meinem Namen mich zu rufen?]

Pen- theus!

Fl. #2, Fl. #1, Cl. #0, Trp. pp, Strg. #1, Strg. #2, Strg. #3, Strg. #4, Strg. #5, Strg. #6, Strg. #7, Strg. #8, Strg. #9, Strg. #10, Strg. #11, Strg. #12, Strg. #13, Strg. #14, Strg. #15, Strg. #16, Strg. #17, Strg. #18, Strg. #19, Strg. #20, Strg. #21, Strg. #22, Strg. #23, Strg. #24, Strg. #25, Strg. #26, Strg. #27, Strg. #28, Strg. #29, Strg. #30, Strg. #31, Strg. #32, Strg. #33, Strg. #34, Strg. #35, Strg. #36, Strg. #37, Strg. #38, Strg. #39, Strg. #40, Strg. #41, Strg. #42, Strg. #43, Strg. #44, Strg. #45, Strg. #46, Strg. #47, Strg. #48, Strg. #49, Strg. #50, Strg. #51, Strg. #52, Strg. #53, Strg. #54, Strg. #55, Strg. #56, Strg. #57, Strg. #58, Strg. #59, Strg. #60, Strg. #61, Strg. #62, Strg. #63, Strg. #64, Strg. #65, Strg. #66, Strg. #67, Strg. #68, Strg. #69, Strg. #70, Strg. #71, Strg. #72, Strg. #73, Strg. #74, Strg. #75, Strg. #76, Strg. #77, Strg. #78, Strg. #79, Strg. #80, Strg. #81, Strg. #82, Strg. #83, Strg. #84, Strg. #85, Strg. #86, Strg. #87, Strg. #88, Strg. #89, Strg. #90, Strg. #91, Strg. #92, Strg. #93, Strg. #94, Strg. #95, Strg. #96, Strg. #97, Strg. #98, Strg. #99, Strg. #100

EX. 287

Breit

SC. VII

Dionysos (ruhig)

Nicht bin-det mich das Recht, das dir giebet. Pentheus, ein Freund tret ist zu dir

WV. #0, Solo. #1, Trbns. #2, Trbns. #3, Trbns. #4, Trbns. #5, Trbns. #6, Trbns. #7, Trbns. #8, Trbns. #9, Trbns. #10, Trbns. #11, Trbns. #12, Trbns. #13, Trbns. #14, Trbns. #15, Trbns. #16, Trbns. #17, Trbns. #18, Trbns. #19, Trbns. #20, Trbns. #21, Trbns. #22, Trbns. #23, Trbns. #24, Trbns. #25, Trbns. #26, Trbns. #27, Trbns. #28, Trbns. #29, Trbns. #30, Trbns. #31, Trbns. #32, Trbns. #33, Trbns. #34, Trbns. #35, Trbns. #36, Trbns. #37, Trbns. #38, Trbns. #39, Trbns. #40, Trbns. #41, Trbns. #42, Trbns. #43, Trbns. #44, Trbns. #45, Trbns. #46, Trbns. #47, Trbns. #48, Trbns. #49, Trbns. #50, Trbns. #51, Trbns. #52, Trbns. #53, Trbns. #54, Trbns. #55, Trbns. #56, Trbns. #57, Trbns. #58, Trbns. #59, Trbns. #60, Trbns. #61, Trbns. #62, Trbns. #63, Trbns. #64, Trbns. #65, Trbns. #66, Trbns. #67, Trbns. #68, Trbns. #69, Trbns. #70, Trbns. #71, Trbns. #72, Trbns. #73, Trbns. #74, Trbns. #75, Trbns. #76, Trbns. #77, Trbns. #78, Trbns. #79, Trbns. #80, Trbns. #81, Trbns. #82, Trbns. #83, Trbns. #84, Trbns. #85, Trbns. #86, Trbns. #87, Trbns. #88, Trbns. #89, Trbns. #90, Trbns. #91, Trbns. #92, Trbns. #93, Trbns. #94, Trbns. #95, Trbns. #96, Trbns. #97, Trbns. #98, Trbns. #99, Trbns. #100

EX. 288

[Bewegter]

SC. VII

Dionysos

Den Tag ist da, Ver-bien de-tur! Zu En-ge dei-ne Tä-ter!

Strg. #1, Strg. #2, Strg. #3, Strg. #4, Strg. #5, Strg. #6, Strg. #7, Strg. #8, Strg. #9, Strg. #10, Strg. #11, Strg. #12, Strg. #13, Strg. #14, Strg. #15, Strg. #16, Strg. #17, Strg. #18, Strg. #19, Strg. #20, Strg. #21, Strg. #22, Strg. #23, Strg. #24, Strg. #25, Strg. #26, Strg. #27, Strg. #28, Strg. #29, Strg. #30, Strg. #31, Strg. #32, Strg. #33, Strg. #34, Strg. #35, Strg. #36, Strg. #37, Strg. #38, Strg. #39, Strg. #40, Strg. #41, Strg. #42, Strg. #43, Strg. #44, Strg. #45, Strg. #46, Strg. #47, Strg. #48, Strg. #49, Strg. #50, Strg. #51, Strg. #52, Strg. #53, Strg. #54, Strg. #55, Strg. #56, Strg. #57, Strg. #58, Strg. #59, Strg. #60, Strg. #61, Strg. #62, Strg. #63, Strg. #64, Strg. #65, Strg. #66, Strg. #67, Strg. #68, Strg. #69, Strg. #70, Strg. #71, Strg. #72, Strg. #73, Strg. #74, Strg. #75, Strg. #76, Strg. #77, Strg. #78, Strg. #79, Strg. #80, Strg. #81, Strg. #82, Strg. #83, Strg. #84, Strg. #85, Strg. #86, Strg. #87, Strg. #88, Strg. #89, Strg. #90, Strg. #91, Strg. #92, Strg. #93, Strg. #94, Strg. #95, Strg. #96, Strg. #97, Strg. #98, Strg. #99, Strg. #100

DIE BAKCHANTINNEN,
ACT 1, SC. VIII

EX. 283

[Sehr bewegt]

Agave (hastig)

(ausdrückend)

Musical score for Ex. 283. The vocal line (top staff) is in 2/4 time, starting with a rest followed by a triplet of eighth notes and a half note. The lyrics are "Wer tat den Schrei? —". The piano accompaniment (bottom two staves) is in 2/4 time. The left hand (bass clef) plays a rhythmic pattern of eighth notes. The right hand (treble clef) has chords and melodic lines, with markings for *u.w.*, *Hms*, and *3F₃ Trpb cor sord.*

EX. 290

[Etwas breiter]

Sc. VIII

Agave (ekstatisch)

Musical score for Ex. 290. The vocal line (top staff) is in 2/4 time, with lyrics: "So war des Orpheus Sang er füllt von den Göttern". The piano accompaniment (bottom two staves) is in 2/4 time, featuring a dense texture of chords and rhythmic patterns. The right hand (treble clef) has a melodic line with slurs, and the left hand (bass clef) plays a rhythmic accompaniment. There are markings for *f*, *u.w.*, and *Hms*.

Continuation of the musical score for Ex. 290. The vocal line (top staff) has lyrics: "Juchzen der Erweckung, da serene Seele Euridike krieff". The piano accompaniment (bottom two staves) continues with a dense texture of chords and rhythmic patterns. There are markings for *f*, *u.w.*, and *Hms*.

EX. 291

Sehr ruhig

Adagio (in Erinnerung versunken)

(schmerzlich, zart)

DIE BAKCHANTINNEN

ACT 1, SC. IX

Musical score for EX. 291, Act 1, Sc. IX. The score is in 3/4 time and includes dynamic markings like *p* and *pp*. The lyrics are: "Mich dünkt - da war ein Kind, ein schöner Knabe,". The instrumentation includes Oboe (ob.), Bass Clarinet (Bass Cl.), Horns (Hn.), and Violins (Vn.).

[der lag in diesen Armen, Lächeln atmete sein Mund...]

EX. 292

Schnell. Heftig

ACT 1, SC. X

Musical score for EX. 292, Act 1, Sc. X. The score is in 6/8 time and includes dynamic markings like *p* and *f*. The instrumentation includes strings (Str.) and woodwinds (W.W.).

EX. 293

Sehr langsam

ACT 2, ORCH. INTRO.

Musical score for EX. 293, Act 2, Orch. Intro. The score is in 5/4 time and includes dynamic markings like *p* and *f*. The instrumentation includes various orchestral instruments.

EX. 294

[Noch bewegter]

[Pentheus hoch aufgerichtet, finster]

DIE BAKCHANTINNEN,

ACT 2, SC. 1

Pentheus (gross)

Mein Weg führt durch das

Vlns. fp

Bass Cl., Bsn., Str.

Grau- en die ser Nacht

Vlns. f

Bass Cl., Bsn., Str.

EX. 295

Etwas ruhiger

ACT 2, SC. 1

Bak- chos! Bak- chos!

Vlns. (pizz.) mf

Bass Cl., Bsn., Str.

[Bewegter]

Agave (ruffend)

ACT 2, SC II

Bak- chos! Bak- chos!

Vlns. (pizz.) mf

Bass Cl., Bsn., Str.

EX. 297

DIE BAKCHANTINNEN
ACT 2, SC. II

Viel breiter

Agave

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

Musical score for Ex. 297. It consists of three staves. The top staff is a vocal line with lyrics: "Bak- chas! Bak- chas! Ah". The middle staff is a piano accompaniment with markings: "mf", "w.w. Hns. Fig." (as in Ex. 271). The bottom staff is a bass line. The time signature changes from 3/2 to 6/4.

EX. 298

ACT 2, SC. II

Sehr ruhig

Ino

Musical score for Ex. 298. It consists of three staves. The top staff is a vocal line with lyrics: "Schaut hin- ab! Was be-". The middle staff is a piano accompaniment with markings: "P", "cl. c.a.", "3 Hns.". The bottom staff is a bass line. The time signature is 4/4.

EX. 299

ACT 2, SC. II

Sehr bewegt (Allegro agitato)

Die Bakchantinnen

Musical score for Ex. 299. It consists of five staves. The top staff is a vocal line with lyrics: "Auf, auf, Hin- de der W. t! weft er auf ihn, zer- rei- sset den Frev- ler!". The second staff is a piano accompaniment with markings: "Cl.", "3". The third staff is a piano accompaniment with markings: "Hns.", "f [sehr rhythmisch]". The fourth staff is a piano accompaniment with markings: "Trpts". The fifth staff is a piano accompaniment with markings: "Brass". The time signature is 3/4.

EX. 300

DIE BAKCHANTINNEN,
ACT 2, SC. III

[Sehr breit (Largo)]

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

O du, mein Kind ge-storben alt-zu-früh! hinab-gestossen

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

EX. 351 Ruhig gehendes Zeitmass ACT 2, SC. IV.

We-he der Men-schen in-her-ke-gar Wei-ten

Sehr breit Dionysos (in priesterlichem Ernst)

We-he der Men-schen in-her-ke-gar Wei-ten

EX. 302

[In ruhig gehender Bewegung; aber breiter]

Chor der asiatischen Mänaden

DIE BAKCHANTINNEN
ACT 2, SC. IV

[Sehr ruhig]

S1
S2
A1
A2

O du Ge-walt-ti-ger, Strah- lend-leuchtender, weit-hin tref-fen-der fürcht-bar-er Gott!

pp Vln. trem.
 p
 p
 Ben.
 Har

EX. 303

KRENEK: ORPHEUS UND EURYDIKE
ACT 3, SC. III

Picc.
 b2
 pp
 Xylophone
 Vln. 1.
 p
 pp

EX. 304

ORPHEUS UND EURYDIKE, ACT 3, SC. I

[Più vivace!]

4 Trts
 ff [sempre marcato]
 Hns
 ff stral'end
 Full orch.
 sempre senza cun.
 con sempre

KRENEK : ORPHEUS UND EURYDIKE

EX. 305

[Largo maestoso]

(a)

1, I.

(b)

3, III

(c)

Andante grave

1, III

Musical score for EX. 305, measures 1-10. The score includes a vocal line (Pi...), a Flute (Fl.), and a Trombone (Tromb.). The score includes dynamic markings like p, mp, and pp, and performance instructions such as 'Andante grave' and '1, III'.

EX. 306

ACT 1, SC. 7

Eurydike (laut)

Musical score for EX. 306, measures 1-4. It features a vocal line for Eurydike with lyrics "Du lang Er. war te ter! Dein Kopf sich neig- te in der Fahrt zu". The score includes piano accompaniment for Harp, Viola, and Violoncello (Vc.).

Musical score for EX. 306, measures 5-8. It features a vocal line with lyrics "-rück für Erin - te ich: ja- non man hab!". The score includes piano accompaniment for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Empty musical staves for EX. 306, measures 9-12.

ORPHEUS UND EURYDIKE,
ACT 1, SC. I.

EX. 307

Allegro vivace

EX. 308

ACT 1, SC. I

Quasi adagio

EX. 309

ACT 1, SC. II.

Lehras gemessen - 3 Furien (leise)

Mit einem Auftrug von Ha-des
(siehe Violin & Cello recitativo in oct-ves)

EX. 310

ACT 2, SC. III

Schleppend
Chor (im Matrosen)

A - - - mor!

A - - - mor!

[pp sempre]

EX. 311

ACT 1, SC. III

1. Furie (leise)
So nüt-ze die Nacht!

2. Furie (leise)
So nüt-ze die Nacht!

3. Furie (leise)
So nüt-ze die Nacht!

[Vln.] [Bsn.]

[mp] [pp]

tamtam

EX. 312
[Lento assai]

ORPHEUS UND EURYDIKE
ACT 1, SC. II

1. Furie (zu Psyche)

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

Allegro EX. 313

Sostenuto
Psyche (weint im Schlaf) frei

ACT 1, SC. II
rit.

Trä-nen, sa-ge, was ich Sün-de, das ich zu-hör?

Allegro

Sostenuto

EX. 314 Molto sostenuto

ACT 2, SC. I

p gehalten

EX. 315 (a)

(b)

ACT 2, SC. I

Poco sostenuto
Eurydike

Larghetto

Reiß den Schleier weg! Psy- che! leading ich, ver-gib, ver-gib- die bö-ge Zeit!

EX. 316

[Larghetto]

Eurydike

ORPHEUS UND EURYDIKE.
ACT 2, SC. II

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

EX. 317

ACT 3, SC. III

Eurydike

largamente appassionato

(wirft die Schleier ab, nackt)

Ein nack- tes Weib tritt vor Ge- richt und Scham- ge- fühl ge- genug ent- behrt, sbringende

EX. 318

ACT 2, SC. III

Andante sostenuto

Eurydike

du nächst-mich bö- se und ich füh- le daß ich Mut- ter werde. Schonung!

EX. 319

ORPHEUS UND EURYDIKE
ACT 2, SC. IV

[Allargando]

Eurydike *sostenuto sempre*

Largo

Ten hast mich be- siegt!
 Tript.
 Cillo voce
 fff Sys. mass

EX. 320

ACT 3, SC. I

[Vivace furioso]

Orpheus

Wüh- len in der A- sche wie ein Hund, — der Knochen surbt, nachdem Glück! —
 mp
 Stags
 a. u. Stags
 f
 Herrortretend

EX. 321

ACT 3, SC. I

Poco tranquillo

Orpheus

Wüh- klä- gets in Mo- der wie-der mit mensch- li- cher Stim- men ir- zu tä- schen?
 pp
 Stags

EX. 322
Tranquillo (Andante)

ORPHEUS UND EURYDIKE
ACT 3, SC. III

Orpheus

Geist der Ver-zweif-lung versuch mich noch län-ger? (O Nachgeschmack vom Becher, der mich dürsten macht!)

segs
mp
espr. sempre

EX. 323

ACT 3, SC. III

Agitato molto

Eurydike

Nur hab mich hier nicht lit-ten; voll Ver-we-sung und nacht sein!

p
segs
cresc.
ritto
sempre

EX. 324

ACT 2, SC. III

[Tranquillo]

Die Matrosen

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

pp
segs

EX. 325
[Andantino quasi Allegretto]

ORPHEUS UND EURYDIKE
ACT 3, NACHSPIEL

S Die Mädchen Wohl- an! Um der Stimmen willen,

A Wohl- an!

Fl. *f dolce*

Harp

S die zwei ei- nem Wort be- steht Hoff- nung!

A

p dolce

EX. 325 (c)

KRENEK: LEBEN DES GEIST,
ACT 3

[Allegretto moderato] sempre ben tenuto (sic erien!)

ff

ff

LEBEN DES OREST.
ACT 3

(b)

(c) *Agitato, ingubre*

Act 3

EX. 327

ACT 3

Andante con moto

EX. 328

ACT 3

EX. 329

ACT 3

LEBEN DES OREST
ACT 1

EX. 330

[Allegro] Agamemnon

Handwritten musical score for EX. 330. The vocal line (treble clef) has the lyrics: "Ihr reißt mich zu euch wollt' ich sprechen". The accompaniment includes two oboes (2 Oboes) and two bassoons (2 Bass). The key signature is one sharp (F#) and the time signature is 2/4.

EX. 331

ACT 1

[Allegro moderato]

Agamemnon

Handwritten musical score for EX. 331. The vocal line (treble clef) has the lyrics: "Die wahr. n. Hel- den- zeit, die gro- sse Zeit meines Volks be- ginn't". The accompaniment includes two trumpets (2 Trbn) and two trombones (2 Trbn). The key signature is one flat (Bb) and the time signature is 6/8.

EX. 332

ACT 1

[Allegro (festes Tempo)]

Aegisth (altn)

Handwritten musical score for EX. 332. The vocal line (treble clef) has the lyrics: "In sein. nen Ehr- geiz gröbt er sich selbst. das Grab". The accompaniment includes two trumpets (2 Trbn), two trombones (2 Trbn), and a horn (Horn). The key signature is one sharp (F#) and the time signature is 3/4.

EX. 333

[Andante affettuoso]
Klytämnestra

LEBEN DES OREST

ACT 1

Nein! Nein, nein! — Sag, daß — es nicht wahr ist! Sag!

Trio in C, unsond.
p

du hast die mich nur für fern willst
(du ich Orest so liebe, wie es deinem Sohne zukommt!)

p
Trio in C (Gravité)

EX. 334

Illoas

ACT 2 (2. Br.)

Seit dem To- de meiner Gat- tin bin ich kaum mehr Kö-nig, bin For-scher

p
c. exp.

mehr in menschl-icher und welt- licher Na- tur.

p
8. d.

EX. 335

Andante (Nicht schleppen, mit Wärme)

LEBEN DES OREST
ACT 2

Thoas

Tief im Sü- den muß ein Land sein, von dem ich viel ge- hört von Rei- zenden und

Vla. 1 & 2 solo *pp espr.*

Cl. *p* *p* *pp* *p* *f* *pp* *pp* *pp*

Schiffe lenken, die an mei- nem Strand ge- lan- det

mf *pp*

EX. 336

ACT 2

Larghetto
Orést

poco rubato

Von mir soll man noch hö- ren in den fern- sten Tä- gen. Was die- se al- le ein- mal ver- gessen und hin- sind,

mp *mf* *p* *pp*

Cl. *mp* *mf* *pp*

EX. 337
[Allegro agitato]

Elektra (hinter einer Säule hervor)

LEBEN DES OREST
ACT 3 (4. BILD)

(dringend)

Der Va-ter kommt zu rück? Der Va-ter kommt zu rück?

Legisti (basso) ek-ke!

espr. f p B.C. sf. p

EX. 338

Cry passione (musso) Klytämnestra

A-ga-mem-noi. kehrt zu rück Ich habe Angst vor ihm! [Er war meine Gatte!]

Vln. 1 p f p mf > p

Vln. 2 p

Bass

[Allo spassionato] Elektra

EX. 339

Agamemnon

Hinter den Säulen schleichen sie und denken Bö-ses her-zu dir Ich weiß es

Vlns. 1+2 p f

Trbn.

wohl!

f

Trbn.

EX. 340

LEBEN DES OREST,
ACT 3

Andante comodo [Orest tritt langsam von unten auf]

Orest $\sharp \sharp$

Es ist A- bend, und ich

2. Vn. c. s.

Viol. c. s.

Key. C. s. *p dolce*

wand' re ü- ber Berg und durch Tal.

1. Vn. c. s.

pp esp. >

EX. 341

ACT 3

Allegretto comodo

Ein Hirte (als Singschütze gegen den Abendhimmel sichtbar, an Rande des Hügel)

Zehntausend Vög-lein flie- gen in Herbst-ü- ber das Land süd- wärts, Süd- wärts.

Chor h. d. Sz.

Alto

Tenore

Vla 1

Vla 2

mf < > mf < > mf < > mf < >

p mf

(Instruments optional)

EX. 342

Poco tranquillo
Elektra

LEBEN DES OREST
ACT 3

Handwritten musical score for EX. 342, first system. It features a vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "A-ga-mem-non, lie-bar Va-ter, wie gern knie' ich". The piano accompaniment includes Violin I & II (Vn I & 2), Viola (Va), and Cello/Double Bass (Vcllo/Bass). Dynamics include *p* and *mf*. Performance markings include *espr.* and *arco*.

Handwritten musical score for EX. 342, second system. The vocal line continues with lyrics: "an dei-ner hei- - - - - li-gen Lei-che". The piano accompaniment continues with Violin I & II, Viola, and Cello/Double Bass. Dynamics include *mf*, *f*, and *espr.*. Performance markings include *arco* and *espr.*.

EX. 343

ACT 3

Handwritten musical score for EX. 343. It features a choral line and piano accompaniment. The tempo is marked "[Tempo giusto (ritto = moderato)]". The title is "Aegisti (im Chor überschreitend)". The vocal line is in G major, 4/4 time, with lyrics: "Wie, he, we, he, klagt um den Tod — des gro- ßen Kö-nigs!". The piano accompaniment includes Violin I & II (Vn I & 2), Viola (Va), Cello/Double Bass (Vcllo/Bass), and Trombones (Tuba, Trbn). Dynamics include *mf*, *f*, and *espr.*. Performance markings include *arco* and *espr.*. A handwritten note on the left says "[Kannst nicht dem Teufel die...]".

EX. 344

LEBEN DES OREST

Largamente

Klytämnestra (sterbend)

ACT 3

stg
+Tpts

Dann sei ver-flucht! Auf der Er-de ru-he nie dein Fuß! Wo du bist, Sei

[ff] espr.

Trans. Tuba

stg
Bass drum

deines Bleibens nicht, e-wig irr' her-um weil du die Müt-ter im gebracht...

ppp

long

long

EX. 345

ACT 4

[Allegro] Iphigenia

4/2 (rubato)

O Göt-ter, habt ihr da-zu mich hier-her geschleppt aus meiner fernem Hei-mat!

Vns
brass

(rubato)

mf espr.

Bass Clarinet

f

p

pp

Trans.
dr. p.
Tbc.
pp

EX. 346

LEBEN DES OREST

Andante tranquillo (faster Tempo ♩)

ACT 4

Orest

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

Clarinete

p *non deciso*

Flucht vor mir selbst. Mein gan-zes Le-ben war nichts als das. Jetzt muß ich in-das.

[Nach Griechenland zurück]
[Violin enters with fugue subject]

EX. 347

ACT 5

Andante (envis flüchtig)

Orest

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

Vln. II 2

EX. 348

Aristobolus

ACT 5

Fein-samkeit ist das Wä-ssen des Mensch-li-chen, un-er-ken-nen-bar dem.

[viv. moderato]

CONTINUO

Fl. 1 & 2

3/2

mf

trpt. 1 & 2

mf cresc.

mf cresc.

LEBEN DES OREST

(Contad)

Men- schen ist der Mensch

EX. 349

ACT 5

Proco vivace

Orest

Ich wan- zer le- durchs dunk- le Tal, - die Gra- de nat- mich- kein, ge-

Phanis (Argenta)

Anastasia, Aristobolus, Thasos, + star.

führt, die Gra- de son ge- prie- - sen und die Macht - - die sie ge- (s. 2.)

BIBLIOGRAPHYA. Manuscript and unpublished material.I Autograph Scores

Schreker	Das Spielwerk, F.S.	Vienna, NB
	Das Spielwerk, V.S.	"
	Die Gezeichneten, F.S.	"
	Der Schatzgräber, F.S.	"
	Christophorus, F.S.	"
	Der Schmied von Gent, F.S.	Vienna, UE, Bösendorferstr.
	Der Schmied von Gent, V.S.	Vienna, NB
	Der singende Teufel	East Berlin, DSB
Zemlinsky	Eine florentinische Tragödie, V.S.	Vienna, NB
	Der Zwerg, V.S.	Vienna, NB
	Der Zwerg, F.S.	Vienna, UE
Wellesz	Die Prinzessin Girnara, F.S.	Vienna, UE
	Alkestis, F.S.	Vienna, NB
	Die Bakchantinnen, F.S.	Berlin, Bote & Bock, Hardenbergstr.
Krenek	Orpheus und Eurydike, F.S.	Vienna, UE
	Leben des Orest, F.S.	Vienna, NB
	Das Geheime Königreich, F.S.	Vienna, NB
Busoni	Doktor Faust, F.S.	East Berlin, DSB
	Doktor Faust sketches	West Berlin, GSA
Pfitzner	Palestrina, sketches	East Berlin, DSB
Gál	Die heilige Ente, F.S.	Vienna, NB
Kaminski	Jürg Jenatsch, V.S. & text	Vienna, NB

II Other unpublished material

Memoirs of Julius Korngold (MS in possession of Mr. George Korngold)

Papers of Arnold Schoenberg (Belmont Music Library, L.A., U.S.A.)

Letters of the late Dr. Egon and Frau Emmy Wellesz: Ernst Krenek: Hans Gál: Robert Heger: Mosco Carner: Signora H. Schreker-Bures 1969-74.

Mosco Carner	Schreker and <u>Der Schatzgräber</u>	BBC radio talk, 8.8.71
Alexander Goehr	Opera in Weimar Germany	BBC radio conversation 19.9.71
Ernst Krenek	On <u>Orpheus und Eurydike</u>	BBC radio talk 5.7.73
D. M. Hall	The Venice Legend in German Literature from 1880 London University thesis, 1936.	
A. J. Harper	Ferdinand Bruckner's Historical Dramas Bristol University thesis, 1962	

B. Printed material

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

I Scores and texts

(a) Scores. Printed scores of all works listed in Section A, plus the following:

Schreker	Der ferne Klang, F.S.	UE, Vienna
Zemlinsky	Der Kreidekreis, F.S.	UE, Vienna
Schreker	Irrelohe, F.S.	UE, Vienna
Korngold	Violanta, F.S.	Schott, Mainz
Korngold	Die tote Stadt, F.S.	Schott, Mainz
Schillings	Mona Lisa, F.S.	Drei Masken, München
Hindemith	Mörder, Hoffnung der Frauen V.S.	Schott, Mainz
Hindemith	Sancta Susanna V.S.	Schott, Mainz
Hindemith	Mathis der Maler F.S.	Schott, Mainz

Krenek	Karl V F.S.	UE, Vienna
Schoeck	Penthesilea F.S.	Huni, Zürich
Schoeck	Vom Fischer und syner Fru, F.S.	Breitkopf, Leipzig
Stefan	Die ersten Menschen	Schott, Mainz
Braunfels	Prinzessin Drambilla, F.S.	H. Levy, München
—Braunfels	Galathea	UE, Vienna
Heger	Der Bettler namenlos	UE, Vienna
Klenau	Michael Kohlhaas	UE, Vienna

(b) Texts

Schreker	<u>Operntexte, 2 Vols.</u>	UE, 1921
"	<u>Irrelohe</u>	UE, 1923
"	<u>Der Schmied v. Gent</u>	UE, 1932
Schillings	<u>Mona Lisa</u>	UE, 1914
Busoni	<u>Doktor Faust</u>	G. Kiepenheuer, Potsdam, 1920
Pfitzner	<u>Palestrina</u>	A. Fürstner, Berlin, 1917
Zemlinsky	<u>Der Kreidekreis</u>	UE, 1933
Wellesz	<u>Die Prinzessin Girnara</u>	UE, 1920
"	<u>Alkestis</u>	UE, 1923
"	<u>Die Bakchantinnen</u>	Bote & Bock, Bln., 1931
Heger	<u>Der Bettler namenlos</u>	UE, 1931
Schoeck	<u>Vom Fischer und syner Fru</u>	Breitkopf, 1930
Krenek	<u>Orpheus und Eurydike</u>	UE, 1925
"	<u>Drei Einakter</u>	UE, 1926
"	<u>Leben des Orest</u>	UE, 1929
"	<u>Karl V</u>	UE, 1933

II General literary and historical background

- | | | |
|--|--|-------------------------------------|
| Adorno, T. W. | Prismen: Kulturkritik u. Gesellschaft. | Suhrkamp, Frankfurt, 1955. |
| Arendt, Hannah | Men in dark times | Cape, 1970 |
| Bab, Julius | Das Theater der Gegenwart | J. J. Weber, Leipzig, 1928 |
| Bab, Julius | Richard Dehmel | H. Haessel, Leipzig, 1926 |
| Benjamin, Walter
(tr. H. Zohn) | Illuminations: essays and reflections | Cape, 1970 |
| Bennett, E. K. | Stefan George | Bowes & Bowes, Cambridge, 1954 |
| Bentley, E. R. | A century of hero-worship | J. B. Lippincott, N.Y., 1944. |
| _____ (ed.) | The Theory of the Modern stage. | Penguin, 1968 |
| Bracher, Karl D.
(tr. J. Steinberg) | The German Dictatorship | Weidenfeld & Nicolson, 1971 |
| Brecht, Bertolt | Schriften zum Theater, 2 vols. | Suhrkamp, Frankfurt, 1957 |
| Brecht, Walter | Österreichische Geistesform und österreichische Dichtung: nach einem Vortrag | DVjs, 1931, 607-72 |
| Bruckner, Ferdinand | Historische Dramen | Limes Vlg., Wiesbaden |
| Chadwick, Charles | Symbolism | Me. thuen, 1971 |
| Closs, August (ed) | 20th century German Literature | Cresset Press, 1969 |
| Coeuroy, André | Musique et littérature | Librairie Blond et Gay, Paris, 1923 |
| Dehmel, Richard
(hg. P.J.Schindler) | Dichtungen, Briefe, Dokumente | Hoffmann & Campe, Hamburg, 1963 |
| Döblin, Alfred
(hg. W. Muschg) | Die Drei Sprünge des Wang-Lun | Walter Vlg, Freiburg i. B., 1960 |
| Edschmid, Kasimir | Fruhe Manifeste: Epochen des Expressionismus | C. Wegner, Hamburg, 1957 |
| Eloesser, Arthur | Die deutsche Literatur von der Romantik bis zur Gegenwart | B. Cassirer, Bln., 1931 |
| Esslin, Martin | Brecht: a choice of evils | Eyre & Spottiswoode, 1959 |
| Fermi, Laura | Illustrious emigrants: the intellectual migration from Europe, 1930-41 | Chicago U.P., 1968 |

- | | | |
|----------------------|--|---|
| Foltin, Lore B. | Franz Werfel | Pittsburg U.P., 1961 |
| Garten, H. F. | Modern German Drama | Methuen, 1959 |
| Gay, Peter | Weimar Culture | Secker & Warburg, 1969 |
| Gsteiger, Manfred | Französische Symbolisten in der deutsche Literatur der Jahrhundertwende | C. Francke, Bern, 1971 |
| Hamburger, Michael | From Prophecy to Exorcism: the premises of modern German literature | Hutchinson, 1964 |
| _____ | Reason and Energy | Weidenfeld & Nicolson 1970 |
| Hatfield, Henry | Aesthetic Paganism in German Literature | Harvard U.P., 1965 |
| _____ | Clashing myths in German literature from Heine to Rilke | Harvard U.P., 1974 |
| Heller, Erich | The Disinherited Mind: studies in modern German literature and thought. | Bowes & Bowes, Cambridge, 1952 |
| _____ | The Ironic German: a study of Thomas Mann | Secker & Warburg, 1958 |
| Hentschel, Cedric | The Byronic Teuton: aspects of German pessimism, 1800-1933 | Methuen, 1940 |
| Herald, Heinz | Max Reinhardt. Bildnis eines Theatermannes | Rowohlt, Hamburg, 1953 |
| Hinck, Walter | Das moderne Drama in Deutschland | Vandenhoeck & Ruprecht, Göttingen, 1973 |
| Hoffmann, F. J. | Freudianism and the literary mind | Louisiana State U.P., 1957 |
| Horst, K. A. | Die deutsche Literatur des Gegenwart. | Nymphenburger Vlg., München, 1957 |
| Innes, C. D. | Erwin Piscator's political theatre | C.U.P., 1972 |
| Jhering, Herbert | Von Reinhardt bis Brecht, 3 Vols. | Aufbau Vlg., Berlin, 1961 |
| Johnson, R. V. | Aestheticism | Methuen, 1969 |
| Johnston, William M. | The Austrian Mind: an intellectual and social history, 1848-1938 | California U.P., 1972 |
| Jonas, I. B. | Thomas Mann und Italien | C. Winter, Heidelberg 1969 |
| Kaufmann, Walter | Nietzsche: Philosopher, Psychologist, Antichrist 4th ed. | Princeton U.P., 1974 |
| Kessler, Harry Graf | Tagebücher, 1918-37 | (ed. W. Pfeiffer-Belli) Frankfurt, 1961 |

- Killy, Walther (hg) Die deutsche Literatur: 20. Jahrhundert. Texte und Zeugnisse, 1880-1933. C. H. Beck, München, 1967.
- Klarmann, A. D. Expressionism in German Literature - a retrospect. MLQ, March, 1965
- Kohn, Hans The Mind of Germany: the education of a nation. Macmillan, 1960
- ~~Körner, J. - - - - - Arthur Schnitzlers Gestalten und Probleme~~ Zürich, 1921
- Lange, Victor Modern German Literature, 1890-1940 Ithaca, 1945
- Lethen, Helmut Neue Sachlichkeit, 1924-32: Studien zur Literatur des 'Weissen Sozialismus' J. B. Metzler, Stuttgart 1975
- Madaule, Jacques Le drame de Paul Claudel Desclée de Brouwer, Paris, 1935
- Mahler-Werfel, Alma Mein Leben S. Fischer, Frankfurt, 1960
- Mann, Heinrich Die Göttinnen, oder die drei Romane der Herzogin von Assy, 3 vols. Albert Langen, München, 1903
- _____ Flöten und Dolche Albert Langen, München, 1905
- Mann, Thomas Selected Letters, 2 vols (tr. R. & C. Winston) Secker & Warburg, 1970
- Myers, Bernard S. Expressionism Thames & Hudson, 1957
- Natan, Alex, (ed.) German Men of Letters, 5 vols. Oswald Wolff, London, 1961, ff.
- Nicholls, R. A. Nietzsche in the early work of Thomas Mann California U.P., 1955
- Oberholzer, Otto Richard Beer-Hofmann: werk und Weltbild des Dichters. A. Francke, Bern, 1947
- Osborne, John The Naturalist Drama in Germany Manchester U.P., 1971
- Oswald, Victor The old Age of Young Vienna GR, 1952, 188-99.
- Pauperrien, Rudolph Das Problem Menschlicher Gemeinschaft in Richard Dehmels Werk. J. C. B. Mohr, Tübingen,
- Pascal, Roy From Naturalism to Expressionism Weidenfeld & Nicolson, 1973
- Petzold, Alfons Das rauhe Leben: der Roman eines Menschen Ullstein, Berlin, 1920.
- Piscator, Erwin Political Theatre, 1920-66 Arts Council catalogue/ Deutsche Akademie der Künste, (East) Berlin, 1971.

- Powell, Nicholas The Sacred Spring: the arts in Studio Vista, 1974
Vienna, 1898-1918
- Requadt, Paul Jugendstil im Frühwerk Thomas Manns DVjs, 1966, 206-16.
- Robertson, J. G. A History of German Literature, 5th Blackwood, 1968
ed., ed. Edna Purdie,
- Sachs, Joel Some aspects of musical PNM Fall 1970, 74-95
politics in pre-Nazi Germany
- Samuel R. and Expressionism in German life, C.U.P., 1939
Thomas, R. Hinton Literature and the Theatre, 1910-
24.
- Schröter, Klaus Heinrich Mann in Selbstzeugnissen Rowohlt, Hamburg, 1967
und Bilddokumenten.
- Schorske, Carl E. Politics and the Psyche in fin de AHR, 1960-61, 930-46
siècle Vienna: Schnitzler and
Hofmannsthal
- The Transformation of the Garden: AHR 1966-7, 1283-1320
Ideal and Society in Austrian
Literature.
- Selig, Helmut (hg) Jugendstil: Der Weg ins 20. Keyser, Heidelberg,
Jahrhundert. 1959
- Selz, Peter German Expressionist Painting. California U.P., 1957
- Soërgel, Albert Dichtung und Dichter der Zeit, Voigtländer, Leipzig,
2 vols., 18th ed. 1927-8
- Sokel, Walter H. Anthology of German Expressionist Doubleday, N.Y., 1963
Drama: a prelude to the absurd.
- The writer in extremis Standord U.P., 1959
- Specht, Richard Arthur Schnitzler: Der Dichter S. Fischer, Berlin, 1922
und sein Werk.
- Steiner, George In Bluebeard's Castle. T.S. Eliot Memorial
Lecture, U. of Kent,
1971
- Language and Silence Faber, 1967
- The Death of Tragedy Faber, 1961
- Stern, Fritz The politics of cultural despair California U.P., 1963
(Lagarde, Langbehn and Moeller
v.d. Eruck)
- Stern, J. P. Idylls and Realities. Studies in Methuen, 1971
19th century German literature.
- Stirk, S. D. The Prussian Spirit: A Survey of Faber, 1941
German Literature and Politics,
1914-40.
- Urban, G. R. Kinesis and Stasis. A study of Mouton, The Hague, 1962
the attitude of Stefan George and
his circle to the musical arts.

Vergo, Peter	Art in Vienna, 1898-1918.	Phaidon, 1975
Werfel, Franz	Verdi: Roman der Oper	Paul Zsolnay, Berlin 1923
Willet, John, (tr. & ed.)	Brecht on Theatre: the develop- ment of an aesthetic.	Methuen, 1964
_____	The Theatre of Bertolt Brecht: a study in eight aspects.	Methuen, 1959. 3rd ed., 1967.
_____	Expressionism	Weidenfeld & Nicolson 1971
Williams, Raymond	Modern Tragedy	Chatto & Windus, 1966
Wulf, Józef	Musik im dritten Reich	S. Mohn, Gütersloh, 1963
_____	Die bildende Künste im dritten Reich	S. Mohn, Gütersloh, 1963
_____	Literatur und Dichtung im dritten Reich	S. Mohn, Gütersloh, 1963
_____	Presse und Funk im dritten Reich	S. Mohn, Gütersloh, 1964
_____	Theater und Film im dritten Reich	S. Mohn, Gütersloh, 1964
Zweig, Stefan	Die Welt von Gestern: Erinnerungen eines Europäers	Bermann-Fischer Vlg, Stockholm, 1946.

III Material on modern opera in general to 1933

Aber, Adolf	Zeitgenössische Oper in ihrem Hauptströmungen	Auft., 1927, 147-52.
Adorno, T. W.	Berlin Opernmemorial	Anb., 1929, 261-66
_____	Klangfiguren. Musikalische Schriften I,	Suhrkamp, Frankfurt, 1959
_____	Quasi una fantasia. Musikalische Schriften II,	Suhrkamp, Frankfurt, 1963
_____	Moments musicaux: neu gedruckte Aufsätze, 1928-62	Suhrkamp, Frankfurt, 1963
_____	Philosophie der neuen Musik, 3rd ed.	Suhrkamp, Frankfurt, 1967
Altmann, W.	Opernstatistik, 1926-7	Anb., 1927, 424-31
_____	Opernstatistik, 1928-9	Anb., 1929, 309-15
_____	Von der neuen Spielzeit, 1927-8	Anb., 1927, 288-93
_____	Ur- und Erstaufführungen um Opernwerke auf deutschen Bühnen in den letzten Spielzeiten, 1899/1900 - 1924/25.	UE Jahrbuch, 1926

Altmann, W.	Opernstatistik, 1929-30	Anb., 1931, 24-5
Auden, W. H.	Secondary Worlds	T.S. Eliot Memorial Lectures, U. of Kent, Faber, 1967
_____	The Dyer's Hand	Faber, 1963
Bekker, Paul	Kritische Zeitbilder (G.S.I)	Schuster & Boeffler, Berlin, 1921
_____	Klang und Eros (G.S., II)	Deutsche Verlags-Anstalt Stuttgart & Berlin, 1922
_____	Neue Musik (G.S. III)	Deutsche Verlags-Anstalt Stuttgart & Berlin, 1924
_____	Neue Musik	Anb., 1923, 165-69
_____	Die neue Oper	Anb., 1925, 8-13
_____	Organische und mechanische Musik	DVA, Stuttgart, 1928
_____	Das Operntheater	Quelle und Meyer, Leipzig, 1931
_____	Briefe an zeitgenössische Musiker	Max Hesse, Bln., 1932
_____	Wandlungen der Oper	Orell Füssli, Zürich & Leipzig, 1934
_____	The Opera walks new paths	MQ, 1935, 266-78
Bloch, Ernst	Dargestellte Wunschlandschaft in Malerei, Oper, Dichtung	SF, 1949, 18-64
Bie, Oscar	Stand der Oper	NR, 1932, 124-31
Brandl, Willy	Der Weg der Oper	Curt Schwab, Stuttgart 1949
Brecht, Bertolt	Two essays on opera (tr. John Willett)	The Score, 1958, 14-27
Bücken, Ernst	Der heroische Stil in der Oper	Kistner & Siegel, Leipzig, 1924
Burde, Wolfgang (hg)	Aspekte der neuen Musik (Festschrift for H.H. Stuckenschmidt)	Bärenreiter, Kassel, 1968
Cahn-Speyer, Rudolf	Hat die Oper eine Zukunft?	Melos, 1924, 135-144 and 241-49.
_____	Über Gebärde und Musik in der Oper	Melos, 1926, 255-66
Closson, Hermann	Musique et drame	Institut national belge de rediffusion, Brussels 1939
Curjel, Hans	Zur Renaissance der Händeloper	Melos, 1928, 462-6

- | | | |
|---|--|--|
| Curjel, Hans
hg. E. Kruttge | Experiment Krolloper, 1927-31 | Prestel Verlag,
Munich, 1975 |
| Curl, J. S. | Decadence and 20th Century opera | MR, 1970, 158-62 |
| Doisy, Marcel | Musique et drame | A. Flament, Paris, 1949 |
| Doflein, Erich | Gegenwart, Gebrauch, Kitsch und
Stil | Melos, 1929, 294-300 |
| von Einem, G. and
Melchinger, S.(hg) | Caspar Neher (Bühne und bildende
Kunst im XX. Jh.) | Friedrich Vlg., Velber
bei Hannover, 1966 |
| Einstein, Alfred | German Opera, Past and Present | ML, 1934, 65-72 |
| _____ | The Mortality of Opera | M & L, 1941 |
| Epstein, Peter | Die Krise der Händel Renaissance | Melos, 1924, 260-64 |
| Erhardt, Otto | Die moderne Musikbühne und Verdi | Auft., 1930, 5-9 |
| _____ | "
Über die Beziehung von Tanz und
Opernregie | Anb., 1926 |
| _____ | Opernregie als Erlebnis, | Anb., 1927, 42-5 |
| Fetting, Hugo | Die Geschichte der Deutschen
Staatsoper | Henschelverlag, Berlin.,
1955 |
| Gilman, Laurence | Aspects of modern opera | John Lane, 1924 |
| Glück, Guido | Zur Beurteilung des Librettos | Anb., 1921, 201-2 |
| Götze, Hellmuth | Die Kulturpolitische Situation
des heutigen Operntheaters in
der Kleineren Stadt. | Melos, 1931, 45-9 |
| Götze, Willibald | Studien zur Formbildung der Oper | M. Brönnner, Frankfurt,
1935 |
| Graf, Herbert | Das moderne Operngebäude | Melos, 1929, 78-81 |
| Gregor, Josef | Kulturgeschichte der Oper | Galles Verlag, Wien,
1941 |
| _____ | Wien and die Theaterausstellung | Anb., 1936, 148-52 |
| Gutman, Hanns | Geschmack und Gegenwart | Melos, 1929, 530-33 |
| _____ | Oper in unserer Zeit | Auft., 1933, 166-8 |
| Heinsheimer, Hans W. | Die Umgestaltung des
Operntheaters in Deutschland | Anb., 1933, 107-13 |
| Herzfeld, Friedrich | Die Historisierung der Oper in
städtischer Darstellung | Melos, 1932 |
| Hofmüller, Max | Opernkrise und Stilpflege | Anb., 1927, 29-35 |
| Kapp, Julius | Das Opernbuch: eine Geschichte der
Oper und ein musikalisch -
dramatischer Führer durch die
Repertoireoper. | Leipzig 1922, 2nd ed.
1939 |

Kapp,, Julius	Die Staatsoper, Berlin 1919-25	Stuttgart, 1925
Kerman,, Joseph	Opera as Drama	Alfred Knopf, N.Y., 1956
Kestenberg, Leo	Wege zur Entwicklung deutscher Musikerziehung	DM, 1927-8, 1-15
Klemperer, Otto and Heyworth, Peter	Conversations with Klemperer	Gollancz, 1973
Korngold, Julius	Deutsches Operschaffen der Gegenwart	Rikola, Vienna, 1922
Kralik, Heinrich	Die Wiener Oper	Rosenbaum, Vienna, 1963
Krenek, Ernst	Neue Wege der Musik im Drama	Auft., 1937, 5-9
_____	Music Here and Now	Norton, N.Y., 1937
_____	Opera between the wars	MM, 1943, 102-111
Laux, Karl	Musik und Musiker der Gegenwart	W. Spael, Essen, 1949
Leibowitz, René	Histoire de l'opéra	Buchet-Chastel, Corrèa, Paris, 1957
Leichtentritt, Hugo	Die deutsche Opernbühne und der künstlerische Nachwuchs	Anb., 1926, 217-220
_____	German Music of the last decade	MQ, 1924, 193-218
Leti, Giuseppe and Lachat, Louis	L'Ésotérisme à la scène.	L. Dépollier, Annécy, 1935.
Loewenberg, Alfred	Annals of Opera, 1597-1940, 2 vols	Societas Bibliographica, Geneva, 1955
Matthews, Brander	The conventions of the Music Drama	MQ, 1919, 255-63
Miersmann, Hans, and others	Kurzopern	Melos, 1928, 347-9
Miersmann, Hans	Probleme der gegenwärtigen Operndichtung	Anb., 1927, 15-19
_____	Unser Verhältnis zur neuen Oper	Melos, 1929, 418-23
Niessen, Carl (hg)	Die deutsche Oper der Gegenwart	G. Bosse, Regensburg, 1944
Oppenheim, Hans	Die oper und das Operntheater von Morgen	Melos, 1928, 588-94
Oster, Otto	Die Musik im neuen Drama	Anb., 1931, 89-90
Padmore, Elaine	German Expressionist Opera, 1910- 35	PRMA 1968-9.
Panofsky, Walter	Protest in der Oper: das provokative Musiktheater der zwanziger Jahre	Laoköon-Verlag, München 1966

Petschnig, Emil	Die deutsche Oper	DM, 1922, 184-95
Pirchan, Emil	Die Frage der Opernstatung	Anb., 1927, 46-7
Prawy, Marcel	The Vienna Opera.	Fritz Molden, Wien, 1969 Eng. tr. Weidenfeld & Nicolson, 1970
Raabe, Peter	Musik im dritten Reich	G. Bosse, Regensburg, 1935
Redlich, H. F.	Geschichtlicher Stoff im zeitgenössischen Opernspiel	Anb., 1937, 285-88.
_____	Die kompositorische Situation von 1930	Anb., 1930, 187-190
Reger, Erik	Volksbühne und Bühnenvolksbund	Anb., 1930, 22-25
Rubsamen, Walter	Political and Ideological Censorship of Opera	Papers of Am. Mus. Assn. ed. Reese, 1941
Schering, Arnold	Die expressionistische Bewegung <u>in</u> der Musik in Max Deri (ed) <u>Einführung in die Kunst der Gegenwart</u>	E. A. Seemann, Leipzig, 1919, 139 ff.
Schiedermaier, Ludwig	Die deutsche Oper. Grundzüge ihres Werdens und Wesens.	Quelle & Meyer, Leipzig, 1930, rev. ed., 1940
Schlözer, Boris F.	The operatic Paradox	MM, 1926, 3-8
Schmidt-Garre, H.	Oper: ein Kulturgeschichte	Arno Volk, Köln, 1963
Schulz-Dornburg, Rudolf	Oper und-Revolution. Ein Notschrei	Melos, 1920, 371-2
Skraup, Siegmund	Die Oper als lebendiges Theater	Konrad Tritsch, Würzburg, 1942, (later Henschel Vlg., Bln, 1956)
Slonimsky, Nicholas	Music since 1900	Cassell, 1937. 2nd ed. 1972
Smith, Patrick J.	The Tenth Muse: an historical study of the opera libretto	Gollancz, 1971
Stefan, Paul	Bekennnis zur Oper	Anb., 1926, 203-4
_____	Die Oper nach Wagner	Anb., 1927, 3-11
Steinitzer, Max	Wie steht es um das heutige Operschaffen?	ADM 1923, 138-49
Strobel, Heinrich	Krise der Oper-Krise der Kritik	Melos, 1930, 191-3
_____	Milhand und der grossen Oper	Melos, 1932, 42-5
_____	Neue Sachlichkeit in der Musik	Anb., 1926, 254-6

Stuckenschmidt, H.H.	Perspektiven und Profile	Melos, 1927, 72-78
_____	Opera in Germany Today	MM, 1935
_____	Die Möglichkeiten der Oper	Theater u. Zeit, Wuppertal, 1953, 186-91
_____	Oper in dieser Zeit	Friedrich Vlg, Velber bei Hannover, 1964
Vetter, Walther	Mythos-Melos-Musica. Ausgewählte Aufsätze zur Musikgeschichte. 2 vols.	Deutsche Vlg für Musik, Leipzig, 1957
Waltershausen, Hermann W. von	Erfindung und Gestaltung der dramatischen Musik <u>in</u> J. Müller-Blattau (hg.) Hohe	Hohe Schule der Musik, Bd. I, Athenaion, Potsdam, 1935, 327-407
_____	Musik, Dramaturgie, Erziehung. Gesammelte Aufsätze	Drei Masken Vlg, München, 1920
_____	Zeitgenössische Komponisten, 12 Bd.	Drei Masken vlg, München, 1921-24.
Weill, Kurt	Zeitoper	Melos, 1927, 1-3
Weissmann, Adolf	Germany's latest music dramas	MM, 1927, 20-26
Wellesz, Egon	Probleme der modernen Musik	Anb., 1924, 392-402
Westerman, Gerhart	von Knaurs Opernführer: eine Geschichte der Oper. Droemersch Verlaganstalt, München 1952. Eng. tr. H. Rosenthal & A. Ross,	Thames and Hudson, 1964
Wörner, K. H.	Musik der Gegenwart	Schott, Mainz, 1949
Zillig, Winfried	Variationen über neue Musik	Nymphenburger Vlg, München, 1959.
_____	Von Wagner bis Strauss	Nymphenburger Vlg, München, 1966
Zimmerreimer, Kurt	Stoff und Textfragen der neuen Oper.	Melos, 1933, 182-189

IV Material concerning the opera texts, including (a) authors and their works and (b) the subject of myth in its various aspects.

Abrahamsen, David	The mind and death of a genius (Otto Weininger 1880-1903)	Columbia U.P., N.Y., 1946
Aeschylus	The Oresteia, ed. George Thomson, 2 vols.	M. Hakkert Amsterdam (2nd ed. 1966)
_____	The Oresteia, tr. & intro. Richmond Lattimore	Chicago U.P., 1953

Aeschylus	The Oresteian Trilogy, tr. Philip Vellacott	Penguin, 1956
_____ ed. H. J. Mette	Fragmente der Tragödien	Akademie Vlg., Berlin 1959
Aland, Kurt	Martin Luther in der modernen Literatur: ein kritischer Dokumentarbericht.	Eckart Vlg, Wittenburg & Berlin, 1973
Ambros, A. W.	Geschichte der Musik, 5 vols.	F.E.C. Leuckart, Leipzig 186 - 1878
Arthur, Marylin	The choral odes in the <u>Bacchae</u> of Euripides	YCS, 1972, 145-79
Aylen, Leo	Greek Tragedy and the modern world	Methuen, 1964
Bachofen, J. J.	Myth, Religion and Mother Right; selected writings, tr. Ralph Manheim.	Routledge, 1967
Baker, George M.	Hofmannsthal & Greek Tragedy	JEGP, 1913, 383-406
Baldry, H. C.	The Greek Tragic Theatre	Chatto, 1971
Barber, C. L.	The form of Faustus' fortunes good or bad	TDR, 1964, 92-119
Baumgarten, Franz C.	Das Werk Conrad F. Meyers	Scientia Vlg, Zürich 1948
Bechstein, Ludwig	Mythe, Sage, Märe und Fabel im Leben und Bewusstsein des deutschen Volkes 3 Tle.	Leipzig, 1855
von Beit, Hedwig	Das Märchen: sein Ort in der geistigen Entwicklung	A. Francke, Bern, 1965
Bellinger, A. R.	<u>The Bacchae</u> and Hippolytus	YCS, 1939, 15-29
Berenson, Bernhard	The Italian Painters of the Renaissance.	Thames & Hudson, 1930
Birven, Henri	Der geschichtliche Doktor Faust: Maske u. Antlitz.	H. Schwab, Gelnhausen, 1963
Blackall, Eric A.	Adalbert Stifter: a critical study	C.U.P. 1948
Blankenagel, J. C.	The Writings of Jakob Wassermann	Christopher publishing Co., Boston, 1942
Bloch, Ernst	Das Prinzip Hoffnung	Suhrkamp, Frankfurt, 1959
Block, Haskell M.	Hofmannsthal and the Symbolist Drama	Tr. Wisconsin Acad. of Science, Arts & Letters 1959, 161-78.

- Bruckner, Wolfgang (hg.) Volkserzählung und Reformation: ein Handbuch zur Tradierung und Funktion volkstümlicher Erzählstoffe im Protestantismus Erich Schmid, Berlin, 1974
- Burckhardt, Jakob Kultur und Kunst der Renaissance in Italien Büchergilde Gutenberg, Wien, Zürich, Prag., n.d. (1935?)
-
- The Civilisation of the Renaissance in Italy, tr. S.G.C. Middlemore (1878) Phaidon, 1930
-
- Burdach, Konrad Reformation, Renaissance, Humanismus: zwei Abhandlungen über die Grundlage moderner Bildung und Sprachkunst G. Paetel, Berlin, 1918
- Burke, Peter Culture and Society in Renaissance Italy (retitled Tradition and Innovation in Renaissance Italy, 1974) Batsford, 1972
- Burnett, Anne Pippin Catastrophe Survived: Euripides' plays of mixed reversal O.U.P., 1971
- Butler, E. M. Alkestis in modern dress JWI, 1937, 46-60
- _____ Elektra: a Graeco-Freudian Myth JWI, 1938, 164-75
- _____ Myth and the Magus C.U.P., 1952
- _____ The Fortunes of Faust C.U.P., 1952
- _____ The Tyranny of Greece over Germany C.U.P., 1935
- Campbell, Lily B. Doctor Faustus: a case of conscience PMLA, 1952, 219-33
- Claudé, Paul Le livre de Christophe Colomb Galliard, Paris, 1956
- Chase, Richard V. The Quest for Myth Louisiana U.P., 1949
- Coghlan, B. Hofmannsthal's Festival Dramas C.U.P., 1964
- Conacher, Donald J. Euripidean Drama: Myth, Theme and Structure O.U.P., 1967
- Conze, Edward Buddhism: its essence and development Bruno Cassirer, Oxford, 1951
- de Coster, Charles T. H. Légendes flamandes 2nd ed., Brussels, 1861
- _____ Flemish legends, tr. Harold Taylor Chatto, 1920
- Dickinson, Hugh Myth on the modern stage Illinois U.P., 1969
- Dodds, E. R. The Greeks and the Irrational, California U.P., 1951

- | | | |
|---------------------------|---|---|
| Eberhard, Wolfgang | Folktales of China | Routledge, 1965 |
| _____ | Studies in Chinese folklore, & related essays | Bloomington, Indiana, 1970 |
| Edler, Arnfried | Studien zur Auffassung antiker Musikmythen im 19. Jh. | Ehrenreiter, Kassel, 1970 |
| Else, Gerald F. | The origin and early form of Greek tragedy | Harvard U.P., 1965 |
| Erkes, Eduard | Chinesische Literatur | F. Hirt, Breslau, 1924 |
| Euripides | Alcestis (tr. Philip Vellacott) | Penguin, 1953 |
| _____ | Alcestis (ed. & intro. A. M. Dale) | O.U.P., 1954 |
| _____ | The Bacchae (tr. Philip Vellacott) | Penguin, 1954 |
| _____ | The Bacchae (ed. & intro. E. R. Dodds) | O.U.P., 1960 |
| Faesi, Robert | Conrad Ferdinand Meyer | Hubert & Co. Frauenfeld, 2nd ed., 1948 |
| Feder, Lilian | Ancient Myth in modern poetry | Princeton U.P., 1971 |
| Ferchault, Guy | Faust: une légende et ses musiciens. | Larousse, Paris, 1948 |
| Ferguson, Walter K. | The Renaissance in historical thought | Houghton Mifflin, Boston, 1948 |
| Felzmann, Fritz | Der Dichter Karl Michael Freiherr v. Levétzow. Leben und Werk | Jahrbuch des Wiener Goethe-Verein, 1966, 146-62 |
| Fielde, Adele M. | Chinese Nights' Entertainment | G.P. Putnam, N.Y., 1893 |
| Fritz, Kurt von | Antike und moderne Tragödie: neun Abhandlungen | De Gruyter, Berlin, 1962 |
| Funke, Peter | Oscar Wilde | Rowohlt, Hamburg, 1969 |
| Garten, H. F. | Gerhart Hauptmann | Bowes & Bowes, Cambridge 1954 |
| Gay, Peter | Style in history | Cape, 1975 |
| van Gelder, H. A.
Enno | The two Reformations in the 16th century: a study of the religious aspects and consequences of Renaissance & Humanism | Nijhoff, The Hague, 1961 |
| Gobineau, Arthur
Graf | Die Renaissance (tr. & ed. Hanns Floerke) | Deutsche Bibliothek in Berlin, n.d. |
| Gray, Louis H. (ed.) | The Mythology of all the Races
13 vols. | Marshall, Jones, Boston, 1916-28 |

Gregor, Josef	Die west- östliche Gedankenwelt von Hofmannsthals (<u>Die Frau ohne Schatten</u>).	Programmheft des Operntheaters, Wien, 8 März 1931, 2-20.
Greenwood, L. H. G.	Aspects of Euripidean Tragedy	C.U.P., 1953
Grimm, Jakob and Wilhelm	Kinder-und Hausmärchen, ed. F. Panzer, 2 vols., Sagen, 2 vols.	München, 1913 Müller, München, n.d.
Grube, Wilhelm (tr.) ed. Krebs, E. and Laufer, B.	Chinesische Schattenspiele Bayerische Akademie der Wissenschaften	München, 1915
Guthrie, W.K.C.	Orpheus and Greek Religion: a study of the Orphic movement The Greeks and their Gods	Methuen, 1935, 2nd ed., 1952 Methuen, 1950
Haile, H.G., ed. & transl.	The History of Doctor Johann Faustus	Illinois, U.P., 1965
Hain, Mathilde	Die Volkserzählung: ein Forschungsbericht über die letzten Jahrzehnte (ca. 1945-70)	DVjs, 1971, 243-74
Hale, J. R.	Renaissance Europe, 1480-1520	Fontana, 1971
Halliday, W. R.	Indo-European Folktales and Greek Legend	C.U.P., 1932
Halls, W. D.	Maurice Maeterlinck: a study of his life and thought	O.U.P., 1960
Hammelman, Hans	Hugo von Hofmannsthal	Bowes & Bowes, Cambridge, 1957
Hartung, Fritz	Deutsche Geschichte von 1519 bis 1648	de Gruyter, Berlin 1971
Hauswald, Günter	Antiker Mythos bei Richard Strauss	Musica, 1958, 323-6
Heim, Jürgen	Ferdinand Raimund	J. S. Metzler, Stuttgart, 1970
Heimshoeth, Heinz	Geschichtsphilosophie	H. Bouvier, Bonn, 1948
Hewett-Thayer, Harvey	Hoffmann- Author of the Tales	Princeton U.P., 1948
Hight, Gilbert	The Classical Tradition: Greek and Roman influences on western literature	O.U.P., 1957
Hofmannsthal, Hugo von	Poems and verse plays, tr. Michael Hamburger	Routledge, 1961
Hoffmann, Edith	Kokoschka: Life and Work	Faber, 1947
Hoffmann, Oliva	Die Menschengestaltung in C.F. Meyers Renaissance-Novellen	Emil Ebering, Bln., 1940

- | | | |
|---|--|---|
| Homer, tr. E.V. Rieu | The Odyssey | Penguin, 1946 |
| Iyer, Raghavan (ed) | The Glass Curtain between Asia and Europe | O.U.P., 1965 |
| Jens, Walter | Hofmannsthal und die Griechen | Max Niemeyer, Tübingen, 1955 |
| Joachimsen, Paul,
ed. Otto Schottenloher | Die Reformation als Epoche der deutschen Geschichte | C. Kaiser, Munich, 1951 |
| Julien, Stanislas | Hoei-lan-ki, ou l'histoire du cercle de craie. | John Murray, 1832 |
| Karlweis, Marta | Jakob Wassermann: Bild, Kampf und Werk | Querido, Amsterdam, 1935 |
| Kaulla, Guido von | Brennendes Herz Klabund: Legende und Wirklichkeit. | Werner Classen, Zürich, 1971 |
| Kierkegaard, S.,
tr. Robt. Payne | Fear and Trembling: a dialectical lyric | O.U.P., 1939 |
| Kind, Helmut | Das Zeitalter der Reformation im historischen Roman der Jungdeutschen. | Vandenhoeck & Ruprecht, Göttingen, 1969 |
| Kirk, G. S. | Myth: its meaning and functions in ancient and other cultures | C.U.P./Californis, 1970 |
| _____ | The Nature of Greek Myths | Penguin, 1974 |
| Kitto, H.D.F. | Greek Tragedy: a literary study | Methuen 1939, 3rd ed. 1973 |
| Klabund
(Alfred Henschke) | Der Kreidekreis: Spiel in 5 Akten nach der chinesisch | Phaidon, Zürich, 1952 (2nd ed. 1954) |
| _____ | Der himmlische Vagant. Eine Auswahl aus dem Werk. Hrsg. und mit einem Vorwort von Marianne Kesting | Kiepenhaver & Witsch, Köln & Bln, 1968 |
| Kobel, Erwin | Hugo von Hofmannsthal | de Gruyter, Berlin 1970 |
| Koch, Franz | Idee und Wirklichkeit: deutsche Dichtung zwischen Romantik und Naturalismus. Bd. 1. | Louis Ehlermann, Dusseldorf, 1956 |
| Kokoschka, Oskar,
hg. H.M. Wingler | Schriften, 1907-55 | Langen, Müller, München, 1956 |
| Lao Tzu, tr. D.C.Lau | Tao te Ching | Penguin, 1963 |
| _____ tr. Richard Wilhelm | Tao te King | Diederich, Jena, 1911 |
| Lennig, Walter | Edgar Allan Poe | Rowohlt, Hamburg, 1959 |
| Lesky, Albin,
Tr. H. A. Frankfort | Greek Tragedy (1938, Rev, 1957) | Ernest Benn, 1965 |

- Levin, Harry The Myth of the Golden Age in
the Renaissance Faber, 1970
- Lienhard, Friedrich Odysseus in Ithaka Greiner & Pfeiffer,
Stuttgart, 1914
- Li Hsing-tao The Circle of Chalk, adapted
from the Chinese by Klabund,
tr. James Laver 1929
- The Story of the Circle of Chalk: Rodale Press, 1954
a drama from the old Chinese.
Tr. Frances Hume.
- Livingstone, R.W. The Legacy of Greece O.U.P., 1921
(ed)
- Lloyd-Jones, Hugh Nietzsche & the study of the
ancient world TLS, Feb. 21, 1975,
199-201
- Lucas, R. S. Studies in Kleist: 'Michael
Kohlhaas' DVjs, 1970, 120-145
- Lukács, Georg, Tr. The Historical Novel (1936/7) Merlin Press, 1962
H.&S. Mitchell
- Lüthi, Max Volksmärchen and Volkssage:
zwei Grundformen erzählender
Dichtung. A. Francke, Bern, 1961
- So leben sie noch heute Vandenhoeck u. Ruprecht,
Göttingen, 1962
- Merkelbach, Reinhold Eros und Psyche Ps, 1958, 103-116
- Metzeler, Werner Ursprung und Krise von
Hofmannsthals Mystik München, 1956
- Mistry, Freny Hofmannsthal's oriental library JEGP, 1972, 177-197
- Hofmannsthal's response to China GLL, 1973, 306-14
in his unpublished Über
chinesische Gedichte
- Müller-Seidel, Heinrich von Kleist: Aufsätze
Walter (hg.) und Essays Wissenschaftliches
Buchgesellschaft,
Darmstadt, 1967
- Naumann, Walter Die Quelle von Hofmannsthals
Die Frau ohne Schatten MLN, 1944, 385-6
- Neumann, K.E. (tr.) Die Reden Gotamo Buddhos J. A. Barth, Leipzig,
1905
- Nietzsche, Friedrich Selected Letters, ed. & tr.
Christopher Middleton Chicago U.P., 1969
- Nihard, René Le problème des Bacchantes d'
Euripide H. Champion, Paris, 1912
- Norman, Frank (ed) Hofmannsthal: Commemorative
Essays London U. Inst. of
Germanic Studies, 1963

- Otto, Walter F.,
tr. R. B. Palmer Dionysus: Myth and Cult (1933) Bloomington, Indiana,
1965
- Peters, Diana S. The Dream as bridge in the works OGS, 1973, 60-85
of E. T. A. Hoffman
- Politzer, Heinz Hofmannsthal's Elektra: Geburt DVjs, 1973, 95-119
der Tragödie aus dem Geist der
Psychopathologie
- ~~Pickard=Cambridge,~~ ~~Dithyramb, Tragedy and Comedy~~ O.U.P., 1927, 2nd, rev.
A. ed. 1962
- Praz, Mario The Flaming Heart (the influence Peter Smith, Gloucester,
of Italy on Shakespeare, Jonson Mass., 1966
and others)
- Ranke, Kurt Betrachtungen zum Wesen und zur SG, 1958, 647-664
Funktion des Märchens
- Reade, Brian Art Nouveau and Alphonse Mucha HMSO, 1967
- Rehm, Walther Der Dichter und die neue Vandenhoeck & Ruprecht,
Einsamkeit: Aufsätze zur Göttingen, 1969
Literatur um 1900. hg. Reinhardt
Habel.
- _____ Griechentum und Goethezeit Diederich, Leipzig,
2 te Aufl. 1938
- _____ Orpheus: der Dichter und die L. Schwann, Dusseldorf,
Toten 1950
- Röhrich, Lutz Märchen und Wirklichkeit Franz Steiner,
Wiesbaden, 1964
- Rohde, Erwin, tr. Psyche: the cult of souls and Kegan Paul, Trench &
W. B. Hollis belief in immortality among Trubner, 1925
the Greeks (1893)
- Rosenmeyer, T. G. The Masks of Tragedy: Essays on Texas U.P., 1963
six Greek dramas
- Rothe, Wolfgang (hg) expressionismus als Literatus: Francke, Bern, 1969
Gesammelte Studien
- Ryan, Judith Gespaltene Persönlichkeit und DVjs, 1970, 189-207
Konfiguration bei Hofmannsthal
- Sale, William The Psychoanalysis of Pentheus, YCS, 1972, 63-82
- San Juan, E. The Art of Oscar Wilde Princeton, 1967
- Schaeder, Hans H. In memoriam Hugo von Hofmannsthal DA, 1929, 221-241
- Scheffel, Victor von Ekkehard Bibliographisches
ed. Friedrich Panzer Institut, Leipzig,
n.d. (1929?)
- Schmidt, Erich (and Die orientalischen Literaturen B. G. Teubner,
others) 2nd ed. Leipzig, 1925

- Schmidt, Leopold Zur Geschichte der Märchen-Oper Otto Hendel, Halle
a.d.s., 1896
- Schmidt, Leopold Die Volkserzählung: Märchen -
Sage-Legende-Schwank Erich Schmidt, Berlin,
1963
- Schuh, Willi Zu Hofmannsthals 'Ariadne' -
Szenarium und- Notizen NR, 1961
-
- Hofmannsthal und die Oper in Freundesgabe
für E. Korrodi, Rentsch, Erlenbach, 1945, 168-180
- Schwerte, Hans Anfang des expressionistischen
Dramas: Kokoschka ZfdP, 1964, 171-191
- Scott, A. C. The Classical Theatre of China Allen & Unwin, 1957
- Silz, Walter Heinrich von Kleist: studies in
his works and literary character Pennsylvania U.P., 1961
- Sonner, Rudolf Die geistigen Beziehungen Musik,
Kult und Kulttanz DM, 1928, 241-9
- Specht, Richard Franz Werfel Zsolnay, Bln & Vienna,
1926
- (Spiess) Historia von D. Johann Fausten:
dem weitbeschreyten Zauberer und
Schwarzkünstler, ed. & Nachwort
von Richard Benz Reclam, Stuttgart, 1966
- Spitz, Lewis The Religious Renaissance of
the German Humanists Harvard U.P., 1963
- Stahl, E. L. Heinrich v. Kleist's Dramas O.U.P., 1948
- Stanton, William The Chinese Drama Kelly & Walsh, Hong
Kong, 1899
- Stauffer, Richard Luther as seen by Catholics Lutterworth Press, 1967
- Strich, F. Die Mythologie in der deutschen
Literatur von Klopstock bis
Wagner Halle, 1910
- Taminiaux, Jacques La nostalgie de la Grèce à
laube de l'idéalisme allemand. Nijhoff, The Hague, 1967
- Tarot, Rolf Hugo v. Hofmannsthal:
Daseinsformen und dichterische
Struktur Max Niemeyer, Tübingen,
1970
- Thalman, Marianne Das Märchen und die Moderne: zum
Begriff der Surrealität im
Märchen der Romantik W. Kohlhammer, Stuttgart
- Thomas, Edward J. The Life of Buddha as legend and
history. Kegan Paul, 1927
- Thompson, Stith The Folktale Holt, Rinehart &
Winston, N.Y., 1946

- Vickery, John B.(ed) Myth and Literature: contemporary theory and practice Nebraska U.P., 1969
- Viviani, Annalisa Der expressionistische Raum als verfremdete Welt Z fd P, 1972, 498-527
- Vollstedt, Hans Die Darstellung der Reformation... in deutschen Schulgeschichtslehrbuchen des 19. und 20. Jh. Deutscher Fachschriften Vlg, Wiesbaden, 1969
- de-Vries, Jan ~~Betrachtungen zum Märchen, besonders in seinem Verhältnis zum Heldensage und Mythos~~ FFC 150, Helsinki, 2nd ed., 1967
- Wagner, Richard Richard Wagner on Music and Drama, tr. H. Ashton Ellis. Arr. & intro. A. Goldman & E. Sprinchorn. Gollancz, 1970
- Wassermann, Jakob Christian Wahnschaffe S. Fischer, Berlin, 1919, 2nd ed. 1932
- _____ tr. Ludwig Lewisohn The World's Illusion Harper & Co., N.Y., 1929
- Watson-Williams, Helen Andre Gide and the Greek Myth O.U.P., 1967
- Webster, T.B.L. The Tragedies of Euripides C.U.P., 1967
- _____ Greek Tragedy O.U.P., 1971
- Weisbach, Werner Deutsche Renaissance und Antike DA, 1928, 108-137
- Whittaker, Paul K. Penthesilea and the problem of bad faith. CG, 1972, 59-77
- Wilde, Johannes Venetian Painting from Bellini to Titian O.U.P., 1975
- Wilde, Oscar, ed. G.F. Maine Collected Works Collins, 1948
- Wilson, John R. Twentieth Century Interpretations of Euripides' Alcestis. Prentice-Hall, Hemel Hempstead, 1968
- Wilson, Pearl Cleveland Wagner's Dramas and Greek Tragedy Columbia U.P., N.Y., 1919
- Zucker, Adolf E. The Chinese Theater Little, Brown & Co., Boston, 1925

V Material relating to specific composers, in alphabetical order of
Composer

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

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

d'Albert

Bienenfeld, Elsa	Eugen d'Albert, zu seinem 60. Geburtstag	Anb., 1924, 146-9
Holl, Karl	D'Albert gestorben	Auft., 1932, 80-83
Raupp, Wilhelm	Eugen d'Albert: ein Künstler- und Menschen-schicksal	Köhler u. Amelang, Leipzig, 1930

Braunfels

Braunfels, Walter	Die Stimme und das Orchester	Anb., 1928, 327-8
Jacobs, Walther	Review of <u>Galathea</u> , U.A.	DM, 1929-30, 444-5

Busoni (selection)

- Bekker, Paul Busoni obituary Anb., 1924, 347-51
- Busoni, F. Letters to his wife, tr.
Rosamond Ley E. Arnold, 1938
- _____ The Essence of Music and other
papers, tr. Rosamond Ley. Rockliff, 1957
- _____ hg. und
eingel. G. Selden-
Goth Fünfundzwanzig Busoni-Briefe Herbert Reichner,
Vienna, 1937
- Debusmann, E. F. Busoni Bruckner-Verlag,
Wiesbaden, 1949
- Dent, E. J. Ferruccio Busoni O.U.P., 1933
- _____ Busoni's Doktor Faust M&L, 1926, 196-208
- Gatti, Guido M. The Stage Works of F. Busoni MQ, 1934, 267-77
- _____ Opernkomponist Ferruccio Busoni Melos, 1958, 189-94
- Jarnach, Philipp Das Stilproblem der neuen
Klassizität im Werke Busonis Anb., 1921, 16-19
- Prechtl, Robert Zweig auf Busonis Grab Melos, 1924, 67-68
- Stuckenschmidt, H.H. Rede über Busonis Doktor Faustus SchwanZ 1956, 3-9
- _____ Ferruccio Busoni Atlantis Vlg., Zürich,
1967
- Stefan, Paul Review of Doktor Faust U.A. Anb., 1925, 323
- Unger, Max Review of Doktor Faust U.A. Auft., 1925
- Weill, Kurt Busonis Faust und die Erneuerung
der Opernform Anb., 1927, 53-56

Gál

- Heinzen, Carl Die heilige Ente: U.A. in
Düsseldort Anb., 1923, 154-5
- Oliver, Roger Hans Gál: the compleat musician Composer 1970/71 5-9
- Schmitz, Eugen Die heilige Ente: Chemnitz
Aufführung Anb., 1924, 119
- Waldstein, Wilhelm Hans Gál Elis. Lafite, Wenna,
1965

Graener

- Gutman, Hanns Veroperung: Graener's Friedemann
Bach Auft., 1932, 48-9
- Wittig, Siegmund Über Paul Graeners Opernschaffen Anb., 1923, 222-226

Heger

- Herrmann, Joachim "Über Hegers 75. Geburtstag Musica, 1961, 453-4
- Stefan, Paul Heger's Der Bettler namenlos:
Uraufführung in München. Anb., 1932, 84

Hindemith (selection)

- Bekker, Paul Hindemith Anb., 1925, 57-62
- Epstein, Peter Paul Hindemiths Theatermusik DM 1931, 582-87
- Günther, Siegfried Lehrstück und Schulooper Melos, 1931, 410-13
- _____ Paul Hindemith: Sancta Susanna Melos, 1924, 250-260
- Holl, Karl Zu Hindemiths Mathis der Maler DML, 1954, 297-301
- Hindemith, Paul A Composer's World (C. E. Norton Lectures
1949-50) Harvard U.P.,
1952
- Kemp, Ian Paul Hindemith O.U.P., 1971
- Mersmann, Hans Paul Hindemiths Oper Cardillac Melos, 1926, 382-3
- Padmore, Elaine Hindemith and Grönewald MR, 1972, 190-3
- Plebe, Armando Il problema del linguaggio
melodrammatico nel Mathis di
Hindemith. La Rassegna musicale,
1962, 224-52
- Skelton, Geoffrey Paul Hindemith; a biography Gollancz, 1975
- Strobel, Heinrich Paul Hindemith Schott, Mainz, 1948
- Scott, Marion M. Paul Hindemith: his music and
characteristics PRMA, 1930
- Willms, Franz Führer zur Oper Cardillac Schott, Mainz, 1926

Kaminski

- Hoesslin, Franz von Heinrich Kaminski Anb., 1922, 112-113
- Kaminski, Heinrich Das Saitenspiel des gelben Kaisers
(ein Dialog in den Bergen) Anb., 1924, 234-36
- _____ Einiges über polyphone Musik Anb., 1926, 7-8
- _____ Von der Form in der Musik Melos, 1921, 214-15
- _____ Von der Form in der Musik Melos, 1930, 69-70
- _____ Einiges über Instrumentation Melos, 1920, 483-5
- Krieger, Erhard Heinrich Kaminskis Drama
Jürg Jenatsch ZfM, 1933, 992-995
- Moser, Hans J. Heinrich Kaminski ZNW, 1929, 606-8

- Redlich, H. F. In memoriam Heinrich Kaminski MfH, 1947, 185-8
- Saminsky, Lazare Jürg Jenatsch MfM, 1929-30, 37-39
- Schleifer, K. & Schwarz Stilling, R. Heinrich Kaminski: Werkverzeichnis Bärenreiter, Kassel, 1947
- Stefan, Paul Kaminskis Oper Anb., 1929, 225-226
- Klenau
- Crome, Fritz Paul von Klenau: seine Stellung im heutigen dänischen Musikleben Anb., 1922, 140-1
- Fleischmann, H.R. Paul August von Klenau Anb., 1920, 384-5
- Joachim, Heinz Michael Kohlhaas, Berlin Aufführung Melos, 1934, 104-7
- Klenau, Paul von Tonal - A-tonal Anb., 1924, 309-10
- _____ "Über die Musik meiner Oper Michael Kohlhaas LM, 1935, 260-2
- _____ Handwerk und Inspiration DM, 1936, 645-52
- _____ Dramatische und theatralische Probleme BS, 1940
- Matthes, Wilhelm Paul von Klenau BS, 1940, 5-14
- Stuckenschmidt, H.H. Michael Kohlhaas, Uraufführung Anb., 1933, 141-3
- Korngold
- Hoffmann, R. S. 'Die tote Stadt' Anb., 1921, 61-4
- _____ Erich Wolfgang Korngold Anb., 1922, 79-81
- _____ Erich Wolfgang Korngold Charles Stephenson & Co., Vienna, 1922
- Korngold, Luzi Erich Wolfgang Korngold E. Lafite, Vienna 1967
- Schmidt, L. E. W. Korngold in Musik der Gegenwart, III, M. Hesse, Bln., 1922, 169-178
- Specht, Richard E. W. Korngold DM, 1926/7, 327-333
- Krenek
- Aber, Adolf Leben des Orest, Uraufführung, DM, 1930, 441-3
- Adorno, T. W. and Krenek, Ernst Briefwechsel, hg. W. Rogge Suhrkamp, Frankfurt, 1975
- Baresel, Alfred Orpheus und Eurydike, Uraufführung, Kassel. Auft., 1926, 233-4
- Beer, Otto Fritz Ernst Krenek Auft., 1935, 7-10
- Bekker, Paul Ernst Krenek: 'Zwingburg' Anb., 1924, 414-17

Bekker, Paul	Programmheft of <u>Orpheus und Eurydike</u>	Kassel, 1926
Günther, S.	Der Kurs in Ernst Kreneks jüngstem Schaffen	DM, 1931, 587 ff.
Holl, Karl	Kreneks Opern-Einakter	Auft., 1928, 129-32
Knessl, Lothar	Ernst Krenek	E. Lafite, Vienna 1969
Krenek, Ernst	Stimme und Instrument	Anb., 1924, 350-2
_____	'Materialbestimmtheit' der Oper	Anb., 1927, 48-52
_____	Meine drei Einakter	Anb., 1928, 158-161
_____	Opernerfahrung	Anb., 1929, 233-37
_____	<u>Leben des Orest</u>	Anb., 1930, 1-4
_____	Fortschritt und Reaktion	Anb., 1928, 196-200
_____	Darius Milhaud	Anb., 1930, 135-140
_____	Gesinnungsgenossen unter sich	Anb., 1931, 66-68
_____	Forderung auch zu diese Zeit: Freiheit des menschlichen Geistes	Anb., 1932, 1-4
_____	Wirklichkeitsgefühl: Versuch einer Analyse der schweizerischen Geistigkeit	Anb., 1932, 156-9
_____	Reply to Bekker's criticism in BZM (see B. III)	Frankfurter Ztg. 25.11.32, repr. DM 1933, 313-14
_____	Selbstdarstellung	Atlantis Vlg, Zürich 1948
_____	Zur Sprache Gebracht	Atlantis Vlg, Zürich 1958
_____	Das musikalische Klima Österreichs	Musica 1962, 103-6
_____	Ernst Krenek on his own work	The Listener, 20 May 1971, 657
_____	Horizons circled: reflections on my music	California U.P., 1975
Pisk, Paul A.	Kreneks <u>Leben des Orest</u> , U.A.	Auft., 1930, 56-7
Redlich, F.	Kreneks 'Orest' - Darmstädter Fassung	Anb., 1930, 219-20
_____	Die Ideologie in Kreneks neuen Werken	Anb., 1930
_____	Ernst Krenek	Lesezirkel Hottingen, Zürich, 1 Oct 1930, 6-10.

Rogge, Wolfgang	Ernst Kreneks Opern: Spiegel der zwanziger Jahre.	Müseler Vlg., Wölfenbüttel, Zürich 1970
Saathen, Friedrich	Ernst Krenek: eine Essay	Langen, Monaco, 1959
Strobel, Heinrich	Kreneks 'Orest' in Leipzig	Melos, 1930, 98-9
Stuckenschmidt, H.H.	Ernst Kreneks Opern	Melos, 1926, 365-68
_____	Hellenic Jazz (on <u>Leben des Orest</u>)	M&L 1930, 22-25
_____	Kreneks <u>Karl V</u>	Prager Tageblatt, 22.6.38
Weissmann, Adolf	Kreneks neue Oper: <u>Orpheus und Eurydike</u> in Kassel	Auft., 1926, 425-7
_____	Ernst Krenek	Auft., 1929, 268-73
<u>Pfitzner</u> (selection)		
Abendroth, Walter	Hans Pfitzner	Langen, Müller, München, 1935
_____ with Danler K. R., hg.	Festschrift aus Anlass des 100. Geburtstags am 5. Mai 1969 und des 20. Todestags am 22. Mai 1969 von Hans Pfitzner	Peter Winkler, München, 1969
Bahle, Julius	Hans Pfitzner und der geniale Mensch: eine psychologische Kulturkritik	C. Weller, Constance, 1949
Dent, E. J.	Hans Pfitzner	M & L, 1923, 119-132
Fleury, Albert	Historische und Stilgeschichtliche Probleme in Pfitzners <u>Palestrina</u> . in Helmut Osthoff: zu seinem siebzigsten Geburtstag, hg. W. Stauder and others.	H. Schneider, Tutzing 1966, 229-39
Henderson, Donald	<u>Palestrina</u> : a 20th century allegory	MR, 1970
Hehemann, Max	Pfitzners Opern	ADM, 1923, 164-74
Kindermann, Jürgen	Zur Kontroverse Busoni-Pfitzner in Festschrift für Walter Wiora, hg. L. Finscher & others	Bärenreiter, Kassel,
Kroll, Erwin	Hans Pfitzner	Drei Masken Vlg, München, 1924
Müller-Blattau, Joseph	Hans Pfitzner	Athenaion, Potsdam, 1940
Orel, Alfred	Ein unbekanntes Szenar zu Hans Pfitzners <u>Palestrina</u>	Schw. MZ, 1949, 132-8
Pfitzner, Hans	Gesammelte Schriften, 3 vols.	E. Filser, Augsburg, 1926

- Pfitzner, Hans Vom musikalischen Drama:
Gesammelte Aufsätze. Süddeutsche
Monatshefte, München
& Leipzig, 1915
- _____ Hans Pfitzner-Brevier. Eine
Auslese aus seinen Schriften BS, 1939
- Riezler, Walter Hans Pfitzner und die deutsche
Bühne R. Piper, München,
1917
- Schwarz, Werner Die Bedeutung des Religiösen im
musikdramatischen Schaffen Hans
Pfitzners in Festgabe für Joseph
Müller-Blattau zum 60. Geburtstag. Saarbrücken
Universität, 1962,
101-117
- Seeböhm, Reinhard Die gotischen Wesenszüge in der
Tonwelt Hans Pfitzners, in
Festschrift für H. Pfitzners 100.
Geburtstag, hg. Abendroth &
Danler. P. Winckler, München
1969
- Specht, Richard Hans Pfitzner und sein Palestrina Verlag der Merker,
Vienna, 1919
- Schillings
- Altmann, W. Max v. Schillings AMZ, 1936, 304 f.
- Golther, W. Max v. Schillings ZFM, 1936, 467 f.
- Hermann, Joachim Max v. Schillings: in memoriam Musica, 1958, 487
- Kempff, Wilhelm Max von Schillings, in memoriam DM, 1933, 881-2
- Lepel, Felix v. Max v. Schillings und seine Oper
Mona Lisa: ein Ruhmesblatt für die
Städtische Oper in Berlin-
Charlottenburg Selbstverlag, 1954
- Richard, August Max Schillings Drei Masken Vlg.,
München, 1922
- Raupp, Wilhelm Max von Schillings: der Kampf eines
deutschen Künstlers Hanseatisches Verlag,
Hamburg, 1935
- Schillings, Max Wie ich schuf - was ich schuf BS, 1938
- Stefan Paul Obituary of Max von Schillings Anb., 1933, 114
- Schoeck
- Corrodi, Hans Othmar Schoeck: Bild eines Schaffens Huber, Frauenfeld,
1956
- _____ Auf einsamen Wegen: zu Othmar
Schoecks Todestag 1962
- _____ Othmar Schoeck Anb., 1932, 164-6
- Engländer, Richard Penthesilea Uraufführung in Dresden Anb., 1927, 186

- Pisk, Paul A. Das Profil Othmar Schoecks, Anb., 1934, 104-7
- Vogel, Werner Othmar Schoeck im Gespräch: Atlantis, Zurich, 1965
Tagesbuch- aufzeichnungen
- Schreker
- Aber, Adolf Irrelohe in Leipzig Anb., 1924, 427-8
- Adorno, T. W. Schreker in Quasi una fantasia (see B.II) 181-199
- Bekker, Paul Franz Schreker: Studie zur Kritik der modernen Oper Schuster & Loeffler, Bln., 1919
- _____ (see other writings on Schreker in G.S. vols 1 & 2 B.III)
- _____ Schreker und das Theater Anb., 1924, 50-53
- _____ Franz Schreker: Irrelohe U.A. in Köln. Anb., 1924, 131-8
- Carner, Mosco Eros unbound: the operas of Franz Schreker (w.r. to Die Gezeichneten) The Listener, 9.1.65
- Erhardt, Otto Franz Schreker und Die Gezeichneten Anb., 1928, 90-92
- Ginsburg, S. Leningrad première of Der ferne Klang Anb., 1925, 326-8
- Gmeindl, Walter Die Gezeichneten. Thematische Analyse UE, 1922
- Hoffmann, R.S.: Franz Schreker E.P. Tal & Co., Leipzig, Vienna, Zürich, 1921
- _____ Irrelohe Anb., 1924, 62-4
- _____ Die Dichtung des 'singenden Teufels' Anb., 1928, 101-5
- Holl, Karl Franz Schreker obituary Auft., 1934, 83-7
- Kastner, Rudolf Berlin première of Der ferne Klang Anb., 1925, 324-6
- Kapp, Julius Franz Schreker: der Mann und sein Werk Drei Masken Vlg, München, 1921
- Kralik, Heinrich Franz Schreker obituary Anb., (April) 1934, 73-5
- Leichtentritt, Hugo Review of Der Schmied von Gent DM, 1932, 199-200
- Mutzenbecher, Hans E. Der fall Schreker: eine Anmerkung zur Darmstädter Aufführung der Gezeichneten Anb., 1927, 88-9
- Neuwirth, Gösta Franz Schreker Bergland Vlg, Vienna, 1959

Neuwirth, Gosta	Der Harmonik in der Oper 'Der ferne Klang'	G. Bosse, Regensburg, 1972
Prechtl, Robert	Opern-Tod (Offener Brief an Franz Schreker)	Melos, 1921, 51-6
Renker, Gustav	Franz Schreker und die Schweiz	Anb., 1924, 74-7
Schreker, Franz	Meine musikdramatische Idee	Anb., 1919, 6-9
_____	" Über die Entstehung meiner Opernbücher	Anb., 1920, 547-9
_____	Mein Charakterbild	Anb., 1921, 128
_____	Bemerkungen zu (seiner) neuen Oper (<u>Irrelohe</u>)	Anb., 1924, 93-4
_____	Smee und die sieben Jahre	Anb., 1932, 150-2
Schreker-Bures, Haidy	El Caso Schreker	Talia, Buenos Aires, 1968
_____, with H. H. Stuckenschmidt & Werner Oehlmann	Franz Schreker	E. Lafite, Vienna 1970
_____	Hören, denken, fühlen: eine Kleine Studie über Schrekers Operntexte	privately printed, 1970
Saerchinger, Cesar	The Messiah of German Opera	Musical Courier, N.Y. Aug. 1919, Repr. Anb., 1920, 68-9
Stefan, Paul	Schrekers <u>Schmied v. Gent</u>	Anb., 1932, 204-5
Steinhard, Erich	Schrekers <u>Der singende Teufel</u>	Auft., 1929, 25-6
Stuckenschmidt, H.H.	" Über Franz Schreker	Theater und Zeit, 1961, 341-9
Thari, Eugen	Franz Schreker	ADM, 1923, 188-196
<u>Stephan</u>		
Holl, Karl	Rudi Stephan und die Oper	ADM, 1923, 196-204
McRedie, Andrew	The Munich School and Rudi Stephan	MR, 1968, 197-222
<u>Wellesz</u>		
Balthasas, Fritz	Review of <u>Alkestis</u> in Gera	Anb., 1925, 43
Beer, Otto F.	Egon Wellesz und die Oper	DM, 1931
_____	Egon Wellesz	DM, 1932, 111-15
_____	Egon Wellesz	Anb., 1934, 174-77
Dent, E. J.	Mysticism in Opera (on <u>Girnara</u>)	Nation & Athenaeum, 1921, 296-7

- | | | |
|-----------------------------|---|-----------------------------------|
| Erpf, Hermann | <u>Alkestis</u> von Egon Wellesz | Anb., 1924, 149-152 |
| Fiechtner, Helmut | Heroische Trilogie: Weg und Werk von Egon Wellesz | Musica, 1961, 175-8 |
| Graf, Max | Egon Wellesz | OMZ 1949, 147-9 |
| Lert, Ernst | Zur Inszenierung von Wellesz <u>Prinzessin Girnara</u> | Anb., 1921, 198-200 |
| Mellers, W. H. | Egon Wellesz and the Austrian Tradition <u>in</u> Studies in Contemporary Music | Dobson, 1947, 121-35 |
| Pisk, Paul A. | Die Bühnenwerke von Egon Wellesz | Anb., 1923, 53-5 |
| Redlich, H. F. | Egon Wellesz | MQ, 1940 |
| Rosenzweig, Alfred | Egon Wellesz: <u>Die Opferung des Gefangenen</u> : U.A. at Köln. | Anb., 1926, 222-3 |
| _____ | Das Stilproblem der <u>Alkestis</u> | Anb., 1924, 95-100 |
| Schollum, Robert | Egon Wellesz: ein Studie | E. Lafite, Vienna, 1963 |
| Wellesz, Egon | <u>Die Frau ohne Schatten</u> : die Dichtung und die Musik | Anb., 1919, 10-15 |
| _____ | Der Beginn des musikalischen Barock und der Anfang der Oper in Wien | Amalthea Vlg. Vienna 1922 |
| _____ | Problems of modern music | MQ 1924, 1-12 |
| _____ | Epilegomena zur <u>Alkestis</u> | Melos, 1924, 127-134 |
| _____ | The Return to the Stage | MM, 1926 |
| _____ | Bemerkungen zur <u>Opferung des Gefangenen</u> | Anb., 1926, 8-13 |
| _____ | Die neue Instrumentation, 2 vols. | Max Hesse, Berlin, 1928-9 |
| _____ | The future of opera: present obstacles. | <u>The Times</u> , 15.10.38, p.10 |
| _____, tr.
Patricia Kean | Essays on opera | Dobson, 1950 |
| _____ | Hofmannsthal and Strauss | MR, 1950, 23-33 |
| _____ | Die Einrichtung für Musik von Hofmannsthals <u>Alkestis</u> | NR, 1961, 28-35 |
| <u>Zemlinsky</u> | | |
| Adler, Felix | Zemlinsky | Anb., 1923, 144-6 |
| Adorno, T. W. | Zemlinsky <u>in</u> Quasi una fantasia (see B.II) | |

- Kemp, W. Review of Eine florentinische Tragödie
at Wien Stadttheater Anb., 1924, 161-2
- Pisk, Paul A. Uraufführung of Der Kreidekreis at Anb., 1933, 145-7
Zürich
- Stefan, Paul Review of Kleider machen Leute Anb., 1922, 143-44
- _____ Zemlinskys 60. Geburtstag Anb., 1932, 126-7
- _____ Review of Der Kreidekreis at Auft., 1933, 171-2
Zürich,
- Steinhard, Erich Review of Der Zwerg Auft., 1926, 138-9
- Weber, Horst Zemlinsky in Wien, 1871-1911 AMw 1971, 77-96
- Werfel, Franz,
Jalowetz, Heinrich
and Korngold E.W. Three articles in celebration of Anb., 1922, 74-9
Zemlinsky's 50th birthday
- Zemlinsky, A-von Jugenderinnerungen in Arnold Schoenberg
zum 60. Geburtstag, UE, 1935, pages 33-35