

Draeseke:  
Herrmannsschlacht.

Aut.

Musica

7099

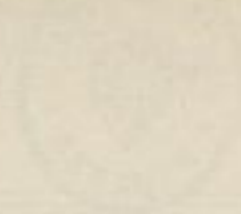
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506



Aus dem Nachlass von  
**Felix Dræeseke**  
( 1835 - 1913 )

823 Aut.



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Nummer 823 (1921/22. 429<sup>a</sup>)



1.

Draeske-Sch. Felix Draeske.

Musik zu Heinrich v. Kleist's Hermannschlacht.

1860.

(bestehend aus Vorspiel, melodramatisches Musik zum Auftreten der Alraune, von beiden Partenchören und zwei Fanfaren) componirt von Felix Draeske.

Orchester-Vorspiel.

*Mässig bewegt.*

*Mässig bewegt.*

Mus. 7099-F-506





Handwritten musical score for the first system, featuring staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Trop.), Horns (H.), Trombones (Pos.), and Percussion (Pk.). The score includes dynamic markings such as *mf*, *p*, and *mp*, and includes a first ending bracket labeled "I." at the end of the system.

Handwritten musical score for the second system, featuring staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (4.H.), Trumpet (Trop.), Trombones (Posaunen und Suba.), and Percussion (Pk.). The score includes dynamic markings such as *p* and *mp*. A large section of the score is crossed out with a red line. Handwritten text in German is present below the staves, including the phrase "mit der ersten" and a larger block of text: "in A. E. / wenn eine tiefe 2. Pausenzeit im ganzen / Konzert eine solche statt der hohen gerufen werden." The score concludes with a double bar line and a *p* marking.



Handwritten musical score for the first system, including parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Pos.), and Percussion (Pk.). The notation is dense with notes and rests. A large 'F' is written across the middle of the system.

Handwritten musical score for the second system, including parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Pos.), Percussion (Pauk.), and Harp (Harfe). The notation includes various dynamics and performance markings. A large 'B' is written at the beginning of the system.



Handwritten musical score for the first system, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), 3rd Flute (3. Fl.), 3rd Bassoon (3. Pos.), Trumpet (Pt.), Harp (Harpe), and Violin (Violin). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

Handwritten musical score for the second system, continuing the orchestral arrangement. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), 2nd Flute (2. Fl.), 3rd Bassoon (3. Pos.), Trumpet (Pt.), Harp (Harpe), and Violin (Violin). This system contains more complex notation, including slurs and dynamic markings such as *p*, *pp*, and *mf*. There are also handwritten annotations in German, including "7. mit d. Flöten" and "Gait p. ausdrück.", and a large handwritten signature at the bottom.



Handwritten musical score for orchestra and vocal soloist. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (4. H.), Trombone (Tb.), Trumpet (Tpt.), Tuba (Tuba), Percussion (Pauk.), and Harp (Harfe). The vocal part is written in a separate staff at the bottom.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of 12 measures. The vocal line begins with the lyrics "In der Ferne". The instrumental parts feature complex rhythmic patterns and dynamics such as *mf* (mezzo-forte) and *f* (forte).

Handwritten annotations and markings include:

- Large handwritten numbers "15" and "16" above the first and second measures, respectively.
- Handwritten notes like "Vollklang" and "Vollklang" written vertically between the Horn and Trombone parts.
- Handwritten notes like "Vollklang" and "Vollklang" written horizontally above the Clarinet and Bassoon parts.
- Handwritten notes like "Vollklang" and "Vollklang" written horizontally above the Tuba part.
- Handwritten notes like "Vollklang" and "Vollklang" written horizontally above the Harp part.
- Handwritten notes like "Vollklang" and "Vollklang" written horizontally above the vocal line.
- Handwritten notes like "Vollklang" and "Vollklang" written horizontally above the vocal line.



Fe.  
 Ob.  
 X Cl.  
 Fag.  
 4. Hor.  
 Trb.  
 3 Po.  
 Tuba.  
 Pauck.  
 Hays  
 +

Musical score with staves for various instruments. The score includes dynamic markings such as *pp*, *mf*, and *ppp*. There are also handwritten annotations and some crossed-out parts. The notation includes notes, rests, and complex rhythmic patterns.



# Vorwärts Drängend.

Handwritten musical score for the first system, including parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (4 H.), Trumpets (Trb.), Trombones (3 Pos.), Tuba (Tuba.), Drums (Pauk.), and Basses (Bass.). The notation is in a 2/4 time signature and features various rhythmic patterns and dynamics.

# Vorwärts Drängend

Handwritten musical score for the second system, including parts for Violins (Viol.), Violas (Viola), Cellos (Cello), and Double Basses (Contrab.). The notation continues with dynamic markings such as *mf* and *stacc.*





*Zwischhalten* *Im Zeitmaß.*

X Fl.

Ob.

Cl.

Fag.

4. Har.

Trb.

3. Pos.

Tab.

Pauk.

Horn

*Zwischhalten* *Im Zeitmaß*

*Stacc.* *Stacc.* *Stacc.* *Stacc.* *Stacc.* *Stacc.*

*in D. G.*



Handwritten musical score for a full orchestra. The score is arranged in systems, with each instrument or section on a separate staff. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- 4. H. (4 Horns)
- Trb. (Trumpet)
- 3. Pos. (3 Trombones)
- Tuba.
- Pauk. (Drum)
- Hohe (Cymbal)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- stacc.* (staccato)
- in Cg.* (in C major)
- rit.* (ritardando)
- mf* (mezzo-forte)
- mfte.* (mezzo-fortissimo)

The score is written in a cursive hand and spans approximately 12 measures across the page.

21

21





Handwritten musical score for a full orchestra. The score is arranged in a system with multiple staves. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- 4. Horn. (4th Horn)
- Trb. (Trumpet)
- 3. Pos. (3rd Trombone)
- Tuba. (Tuba)
- Pauk. (Kettledrum)
- Harfe (Harp)

The score includes various musical notations such as notes, rests, and dynamic markings. A red '+' sign is visible on the left side of the lower section of the score. The word "stacc." is written above several measures in the lower section. The manuscript is written in dark ink on aged paper.









Handwritten musical score for a band, featuring the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- 4. Hor. (4th Horn)
- Trb. (Trumpet)
- 3. Pos. (3rd Trombone)
- Tuba
- Pauk. (Drum)
- Becken (Cymbal)
- Harfe (Harp)

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings. A large blue 'F' is written in the upper right corner of the score. The bottom of the page contains some additional handwritten notes and musical symbols.







g

440

Handwritten musical score for the first system, including parts for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Horn (Hr.), 3rd Trumpet (3. Tr.), Harp (Harfe), Violin (Viol.), and Cello/Double Bass (Gitarb.). The score features various musical notations such as notes, rests, and dynamic markings like *p* and *pp*. Performance instructions include *ausdrucks.* and *ppuff*. A large handwritten 'g' is at the top left, and '440' is written above the first few measures.

Handwritten musical score for the second system, including parts for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Horn (Hr.), 3rd Trumpet (3. Tr.), Horn I (Hr. I), Harp (Harfe), Violin (Viol.), and Cello/Double Bass (Gitarb.). The score continues with musical notation and dynamic markings. A large handwritten 'H' is visible above the middle of the system. The bottom of the page shows some scribbled-out or heavily crossed-out musical notation.



160

Handwritten musical score for the first system, featuring staves for Clarinet (Clar.), Bassoon (Fag.), Flute (Fl.), Trumpet (Trop.), Trombone (Tuba), Percussion (Pk.), and Violin (Viol.). The score includes dynamic markings such as *pp*, *p*, *mf*, and *ppp*, and includes performance instructions like *V>pp* and *pp*. The notation is dense with notes and rests across multiple measures.

Handwritten musical score for the second system, including staves for Bassoon (Fag.), Clarinet (Cl.), Flute (Fl.), Trumpet (Trop.), Trombone (Tuba), Percussion (Pk.), Harp (Harfe), and Cymbals (Cymb.). The score features dynamic markings like *pp*, *p*, *ppp*, and *mf*. It includes specific performance directions such as *Etwas zurückhaltend* and *schiel*. The notation is complex, with many notes and rests.



# Fünftes Act

Vierter Auftritt - | Dramatische Musik.

Varus Auf diesem Weg, den ich im Irrtum griff,  
Stammvaterchen Cheruskas, sag mir an,  
Wo stamm' ich her? Wo bin ich? Wohin wandt ich?

Alraune Varus, o Fuldherz Rom, das  
sind drei Fragen,  
sag mehr nicht Rang mein  
Mund dir Rede stehn!

*Langsam*

2m Orchester  
Bratschen  
Violoncelle

Varus Sind Deine Worte so geprägt,  
Dass Du wie stinische Goldes sie berechnest!  
Wohin, es sei, ich bin damit zufrieden!  
Wo stamm' ich her?

Alraune  
Aus Nichts, Quintilianus  
Varus!

*Langsam*

2m Orchester  
Hörner in F  
Bratschen  
Violoncelle

Varus Aus Nichts? Ich stamm' aus Acon heul.  
- Sterimische Sibylle, seh ich wohl  
sind jene Wunderfrau von Endes bist du  
nicht.  
Lass es sein, wie Du die andern Dumm' erledigt!  
Nimm Du nicht weid, woher der Weg ist  
wandre  
Wenn ich antwort' dich, sprich, steh' ich stoffe,  
Wo geh' ich hin?

Alraune  
Aus Nichts, Quintilianus Varus!

*Langsam*

2m Orchester  
2 Clarinetten in B  
2 Fagotten  
2 Hörner in F  
Bratschen  
Violoncelle

Varus. Aus Nichts? (etc. bis zu den Worten.)  
Wo bin ich? sag mir an, was wirst Du wissen,  
In welcher Gegend hier befind' ich mich.



*Sehr langsam.*

Kleine Flöte  
Clar.  
Fag.  
Horn in F  
Trompete  
Trombone  
Percussion  
Violoncellen  
Violen  
Kontrabaß

*Allegro.*  
Drei Schritte vom Grab, Anstaltsklausur, hart  
zwischen Nichts und Nichts, gehob  
Dich wohl!

Das sind genau vier Fragen drei,  
Der Fragen mehr auf dieser Erde (verschwin  
gest du charakteristische Abnahme nicht!) (Det.)

*Sehr langsam.*

Vierzehnter Auftritt.

Herrmann. Wacht das Feuer in Brand (ab. bis zu) Egbert. Ha schau her!  
Wingried. Hoch, sie beginnen die das Schicksal schon!

*Geborgen, feierlich.*

Chor der Barde  
Soprano  
Alto  
Tenor  
Bass

auf der Bühne  
hinter den Vorhang!

rückt ihr rüchlen nicht die er- ste e- plage mit Hohn auf uns herab ge- schickt! Wir üben nach der Götter Leh-

re uns durch die Jahre im Ver- zeich- niss doch sind die Driick der Joches schwere und geschüttelt





will es sein!

(Vorspiel)

*Winfried* Wenn wir zu Fiesens mit dem Schwert  
 uns ringsum einen Weg gebahnt  
 Wird der uns nicht Befehle geben

Tenöre *Getragen, feierlich.*

Sie Wasser-  
 Barden  
 (Chor) u. Tuba

da wird nicht wanken  
 und nicht weichen  
 vom

hö'rd - die Bewegung wird dich nicht so schleichen. die Dinge breues  
 zähl' ver- rad

Du bist so mild, o fehn der  
 der, der Feind-ling kann nicht milder sein  
 schrecklich heut

Blasenwetter und Blöde lass dein Antlitz  
 spein

*Mässig bewegt!*

*Narbod's* Ruf. 2. Hoer  
 in d' (hinten der Scene)  
 Loenerpersonen  
 (hinten der Scene)

*Egbert.* Ha, was war das?  
*Hermann* Antwortet, das war  
*Narbod!*



*Fermanns Bekocht* *Blasauen und Tuba*  
*von in der Couleise*

Diese vorstehende Tanzare kann auch nach Fermanns letzten Worten am Schluss des  
 Schauspiels *„wont nichts als eine schwarze Fahne  
 von seinem eiden Trümmerschuppen weht.“* wiederholt werden,  
 während der Vorhang fällt.





A series of approximately 25 horizontal musical staves, each consisting of five lines. The page is otherwise blank, with no musical notation or text written on the staves.



Aut.

Mus.  $\frac{7099}{F 1506}$

(Mus. 10071)



