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Die Geburt der Tragoedie

Joseph Barnett Metzler III
Old Dominion University

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DIE GEBURT DER TRAGÖDIE

by

Joseph Barnett Metzler, III
B.A. May 1987, Old Dominion University

A Creative Project Submitted to the Faculty of
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MASTER OF ARTS

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Approved by:

John Davve (Director)

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ABSTRACT

DIE GEBURT DER TRAGÖDIE

Joseph Barnett Metzler III
Old Dominion University, 1988
Director: John Davye

Die Geburt der Tragödie is a full-length opera about the philosopher Friedrich Nietzsche during the period of his insanity. The work is in three acts and spans a total of two and a half hours. It is scored for string quartet, two keyboardists, two trumpets, two percussionists, and four singers. One of the main actors also plays solo piano, another sings a solo soprano part. All the rest of the parts are spoken. Volume one contains the text, performance notes, and a brief introduction. Volume two contains the music.

THIS OPERA IS DEDICATED, WITH THE DEEPEST
LOVE, GRATITUDE, AND RESPECT, TO MY PARENTS.

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INTRODUCTION

Die Geburt der Tragödie is an opera in three acts about Friedrich Nietzsche during the period of his insanity. The plot was drawn primarily from the historical facts of the philosopher's life during that time. The text for this opera was written between September 1987 and July 1988. The music was composed between February 1987 and June 1988. The work as a whole reflects the influence of both my undergraduate and graduate studies in a variety of disciplines at Old Dominion University. Most crucial to this opera were music, philosophy, creative writing, and German. I do not feel that this project could have been completed without a fairly thorough understanding of all these areas. An opera is almost by definition a multi-disciplinary undertaking. This is especially true of this opera which involves not only music and theater, but also philosophy and German.

The aesthetics which govern this work are by most people's standards highly contemporary, if not avant-garde. There are, therefore, several elements of the opera's structure which could benefit from further clarification. I shall begin with the relation of the plot to the historical facts on which it is based. On January 3, 1889, the noted German philosopher Friedrich Wilhelm Nietzsche suffered a complete

mental breakdown while staying at the boarding house of Davide Fino in Turin, Italy. After receiving an incoherent raving letter from Nietzsche, his friend Franz Overbeck took him to be examined first by a Dr. Baumann in Turin, and then by a Dr. Wille in Basel. At the clinic in Basel, he was diagnosed as suffering from "progressive mental paralysis." He was released to the care of his mother, and after she died that custody fell to his sister. He died in her house in Weimar on August 25, 1900. Between 1933 and 1935 Adolf Hitler came to visit Elizabeth Förster-Nietzsche several times in that same house in Weimar. The exact cause of Friedrich Nietzsche's insanity has never been conclusively determined.

I chose this segment of Nietzsche's life as the basis of the opera because it seemed dramatically the most interesting. I do not think that his philosophical writings were the work of a madman or of a fascist. On the contrary, I feel that his writings are some of the most sensitive and significant cultural documents in human history. I do, however, find the idea that such a great mind was reduced to lunacy and had his work manipulated by brown-shirted idiots not only highly fascinating, but immensely useful for a work of art. I think he would have agreed.

This is not to say that there are no major influences from Nietzsche's philosophy in the opera. In fact, three of the most important aesthetic concepts governing the work are drawn from Nietzsche's ideas. The first of these, as implied

by the title, is the notion of tragedy. I think we are all familiar with the Dionysian-Apollonian dichotomy outlined in the original The Birth of Tragedy. Nietzsche's veneration of Greek tragedy had a profound influence on the expressionistic artists of our century. This influence can also be seen on the plot of my opera. There is no progress, no hope, no salvation. Nietzsche goes mad in the second scene and stays mad until his death. He spends ten years living without any control over his life or his writings. If happiness is to be derived from this plot, it will only be because the audience is able to love it and affirm it as hopelessly, pathetically, yet beautifully tragic.

The second major Nietzschean idea reflected in this opera is the notion of perspectivism. There are no absolute truths to be found here, but there are a variety of relative ones. The drama is at times imagistic, at times realistic. Sometimes actions are specifically structured, sometimes they are improvised. Much of the time the audience can remain in a state of suspended disbelief; much of the time nagging conceptual elements remind them that this is artifice, not life. Perspectivism is also integral to the musical construction. Rhythmic, thematic, harmonic, and timbral polyphony replace the standard of a single musical idea which can be followed and observed as a dominant entity. Change (usually not progressive) replaces stable composition or beautiful order as the important aesthetic goal.

Impermanence and change are characteristics of art which take place in time. An opera (more obviously than a painting) takes place in time. It is a new concept of time which is the third major Nietzschean idea to affect this opera. To state it most simply, real time/clock time, that is progressive time, has little importance in this work. Musical time, mythological time, psychological time, real time conflated, real time expanded are all present, often simultaneously, but there is very little progression. Neither the plot nor the music moves to a point of climax. Both are static, or circular structures. As such they disrupt our conventional sense of narrative time, but hopefully represent better Nietzsche's idea of synchronic time.

There is a certain lack of specificity in these comments, just as there is a similar lack of specificity in some of the stage directions and expressive musical markings. This is because this work is designed to be completed by its performers. The actors, musicians, designers, and directors will bring this opera to life by giving it a concrete realization. I view their contribution as a very significant one, and I wanted to place as few restrictions as possible on their artistic freedom. The second half of this introduction, entitled Performance Notes, gives technical advice for and clarification of the roles of these contributors.

PERFORMANCE NOTES

Sound Design: The music for this opera was written with the intention that all parts would be miked and mixed at an external sound board. In addition I think that all actors should be miked and that contact microphones should be placed on the stage. Everything can then be run out through whatever speaker configuration is deemed appropriate. Although there are no rules for this, I have written the string quartet parts with the idea that each part would best be isolated in a different corner of the hall. I also think that many of the trumpet parts would sound best in strict stereo separation. Whoever handles sound design should feel free to exploit this role to the fullest. I think that the use of vocoders or heavy effects on any of the parts, even the spoken lines of the actors would not be inappropriate.

Stage Design: The only particulars of stage design given in the text are the very most necessary: a prop or symbol without which the scene would not function. The visual appearance of this opera is an area which provides the most opportunity for individual artistic expression. I can envision the stage designer having as much artistic input into the work's final form as I have had.

Dialogue: There is relatively little specified dialogue in this opera. Most of the time actors are instructed to mutter incoherently or to speak silently. Most of the written dialogue has been either syntactically or orthographically altered. This represents an interest in the use of language as a plastic medium, and also adds to the general hallucinatory atmosphere of the work. This dialogue should be spoken as if it were regular German. I also feel that all dialogue should be delivered as naturally and casually as possible. The character of Nietzsche always speaks unaltered German. The dialogue in the first and last scenes is also unaltered. Here again is an area which offers opportunity for individual artistic input from the performers.

Music: Expressive markings: dynamics, phrasings, articulations, etc. have been kept to a minimum. This is partially because of the nature of the music which encourages a free interplay of foreground and background material. More importantly, this was done, once again, to allow the performer as much personal artistic freedom as possible. The only such markings included are the ones which I deemed absolutely most necessary. Even these, however, are not set in stone.

Miscellaneous: If possible, I think that the musicians should be on stage, not in the pit. Nietzsche's hair should get greyer and mustache longer as the opera progresses.

INSTRUMENTAL ENSEMBLE

String Quartet
(2 violins, 1 viola, 1 cello)

Two Trumpets

Two Keyboardists
(1 piano, 1 Korg Poly-6, 1 Yamaha DX-21 each)

Two Percussionists
(Battery including: Timpani, Drum Kit, Glockenspiel,
Marimba, Xylophone, Vibraphone, Temple Blocks, Stand-up
Bass Drum, Gong, Orchestral Bells, Tom-Toms, Crash,
Sizzle, Splash, and Ride Cymbals)

Chorus
(1 soprano, 1 alto, 1 tenor, 1 bass)

Other Musicians
Character of Friedrich Nietzsche: solo piano
Character of Franziska Nietzsche: solo alto

CAST OF CHARACTERS

Friedrich Nietzsche
Elizabeth Förster-Nietzsche: his sister
Franziska Nietzsche: his mother
Franz Overbeck: his friend, a theological scholar
Peter Gast (a.k.a. Heinrich Köselitz): his friend, a composer

Davide Fino: Nietzsche's landlord in Turin
Fino's Wife
Dr. Wille: a Basel psychiatrist
Alwine: a maid servant
Rolf: a beautiful young male servant
Adolf Hitler
Max Klinger: an artist
A doctor
A photographer

Klinger's two assistants
The photographer's two assistants
Crowd of lunatics and asylum attendants
Group of Franziska's society friends
Group of people at funeral
People on the street
Two large male servants
Hitler's entourage

DIE GEBURT DER TRAGÖDIE

BY

JOSEPH BARNETT METZLER, III

VORSPIEL

The setting is Nietzsche's room in the Fino boarding house (#3,6 Via Carlo Alberto) in Turin, Italy. It is the early morning of January 3, 1889. The room is simple and sparsely furnished. There is a nightstand with washbasin, a desk covered with books and papers (some of which have spilled onto the floor), a small wardrobe, a parlor grand piano, an empty stand-up mirror frame, and a single bed in which Nietzsche is sleeping. There is an adjoining hall visible with a door to Nietzsche's room. There is a closed window backstage and a door to the street downstage. The house lights and stage lights are both partially dimmed. Throughout the prelude Nietzsche sleeps calmly. The theater doors are locked for the prologue (mm. 1-51), then opened for audience seating during the rest of the prelude. The chorus is on stage for the entire prelude. When the music starts they should say "zehn Jahre." Every two minutes they should count down one year. When they reach "ein Jahr," they should go off stage.

ERSTE AKT
SZENE EINS

The setting is the same. At the end of the prelude (m. 610), the house lights are suddenly shut off completely. The stage lights are slowly raised during the first minute (mm. 1-38) of this scene. At m. 39 Mrs. Fino (Nietzsche's landlady) comes down the hall carrying a tray on which are a glass of milk, a hard-boiled egg, and some dried bread. She knocks on his door. He awakens as she comes in.

MRS. FINO

Guten Morgen Herr Professor. Wie fühlen Sie sich heute? (She sets the tray on his desk after clearing away some papers, a few more of which fall onto the floor. She then goes over and opens a window, in through which an absurdly bright light streams). Ich hoffe Sie werden heute essen können. Tschus!

During this encounter Nietzsche was lying in bed obviously not yet fully awake. Immediately after she leaves, he gets up out of bed and closes the curtain. He then performs his morning toilette and gets dressed. Both of these actions should be executed with the utmost meticulousness of precision. At some time during his dressing, Nietzsche becomes upset because he cannot see his reflection in the mirror. When he realizes that this is because there is no glass in the mirror frame he is greatly relieved and becomes ecstatically happy. This should last approximately until the trumpet transition at m. 161.

Around this time Nietzsche goes over and examines his breakfast in a finicky and extremely sensitive manner, but decides to have only a bite of bread and some of the milk. He takes the milk over to the piano where he sits and warms up briefly. Some time between mm. 210 and 220 he begins to play Mendelssohn's PERPETUUM MOBILE. He plays quickly and precisely yet with some reserve. When he is done, he sits thinking silently for a moment then closes the score with a flourish (obviously very pleased) and exclaims . . .

NIETZSCHE

Ach, Mendelssohn! Der war fraglos je der grosste Meisterkomponist!

After this Nietzsche stands up, finishes the rest of his milk, and puts on his coat in preparation for taking a walk. On his way out he accidentally starts to walk through one of the open-fronted walls. He realizes his mistake and curses . . .

NIETZSCHE

Diese verscheissende konzeptuelle Inszenierung!

He then goes out the door and starts to walk off stage. On his way he runs into Mrs. Fino, his landlord's wife, who says . . .

MRS. FINO

Gehen Sie jetzt spazieren Herr Professor?

NIETZSCHE

Jawohl, zum Plaza wie immer.

He continues off stage; she goes into the house. The lights remain unchanged, the curtain stays up, and the music plays attaca into the second scene.

ERSTE AKT
SZENE ZWEI

The setting is the same. For the first thirty seconds of the scene (until m. 340), nothing happens on stage. Then suddenly Fino emerges from the wings bringing Nietzsche with him back to the boarding house. The philosopher has suffered his mental breakdown and is muttering incoherently to his landlord. The only intelligible thing that Nietzsche says is . . .

NIETZSCHE

Ach Turin, wo es Tag und Nacht Deutsch gesprochen wird!

They come in the main door (the one that opens into the hall) and Fino yells . . .

FINO

Mutter! Muttuttuter, beeeeeeeile dich! Der er der Professor er ist kist krank geworden! (He carries Nietzsche into the room. Mrs. Fino comes running down the hall in a great fluster. This whole scene should have an atmosphere of frenzy in direct contrast to the repose of the first scene.)

MRS. FINO

Was? Was ist hier (comes into the room and sees Nietzsche) los? Ach, mein nein Gottot! Was ist pist passiert?

FINO

Musstusstisstest Wasser und Beckenschmecken hohlen! (She runs out and quickly returns with the water and towels. She is obviously shocked at his condition which is that of a muttering lunatic; but she and her husband minister to him, wiping his face off, and soon Nietzsche falls asleep. Fino and his wife step quietly out into the hall.)

MRS. FINO

(Very crisply) Jetzt, sagsag mal sastasuasvaswas pispassiert ist.

FINO

Sehr, er der Herr war beim morgenrote Spaziergang im schlimm Plaza Don Juan Carlo Alberto und hat schat . . .

MRS. FINO

Hat schat?

FINO

Ja, hat schat gesehen ein Pferd das geschlagt wurde von seinem Reiter. Der sehr Herr Professor hat seinen Armen und Armeen um das Pferd geschleudert.

MRS. FINO

Und?

FINO

Und, aber, oder, aber, und dann fangt er sehr an zum weinen und murmeln. (By this time the organ part beginning at m. 416 should have started. When it does start, the noise seems to disturb Nietzsche's sleep. After the Finos finish the preceding dialogue, Nietzsche wakes up in a fury screaming . . .)

NIETZSCHE

Orgel, ist das ein Orgel? Ich hasse Orgeln! (At this point Nietzsche springs up out of bed and starts running around the room at breakneck speed, screaming incoherently at the top of his lungs. This brings the Finos back into the room. Mrs. Fino tries to get hold of Nietzsche but can't. Davide Fino stands back and watches; he is obviously losing patience with the whole affair. Nietzsche accidentally runs straight into Fino. This is the final straw. Fino picks him up and looking him squarely in the face says . . .)

FINO

Schluss! Schluss damemittit! Oder, aber, und, aber, oder ich werdewurde die Polizei ruf ruf rufen! (This quiets Nietzsche down immediately. After a brief moment Fino seems satisfied that order has been restored, and he and his wife leave.)

Nietzsche stands completely motionless, staring out at the audience for a moment, until suddenly he gets an idea. He hurries over to his desk, pulls out some large sheets of drawing paper, and sits down. He then readies his quill and ink and starts to write letters on the drawing paper while ravenously consuming the rest of his breakfast. These letters should be selected from Nietzsche's correspondence between January 3 and January 6, 1889 by either the director or

the character playing Nietzsche. His character is purposeful yet euphorically animated. He reads each of the letters aloud as he writes them. He has just finished the last letter when a knock comes at the hall door. (It is Fino and Franz Overbeck.) The knock seems to panic Nietzsche, and he quickly seals up the letters (by folding them up and stuffing them in small letter-size envelopes) as if he had been engaged in some secret activity. There is a second knock on the door, at which Nietzsche straightens himself up and tries to look presentable, then goes over to the door and opens it. Once he opens the door, however, he seems to forget what he was doing and the three men stand there uncomfortably for a short time until Overbeck says . . .

OVERBECK

Friefriefriedrich, ich hab' ersssst jetzt deinen Brief be (pause) kommen, und ich dachte dasssss ich kommen (longer pause) soll- um, zu, sehen, was, los ist. (This seems to jar Nietzsche back to lucidity. He goes over to the desk, gets out the letters that he has just written, and gives them to Fino.)

NIETZSCHE

Könnten Sie diese für mich bitte posten? (Fino seems not to understand, so Overbeck intervenes . . .)

OVERBECK

Er will dastutiezebvirgoschteteneckel. (Fino nods his comprehension and leaves.)

After Fino is gone, Nietzsche becomes more animated. He closes the door and quickly brings Overbeck into the room.

OVERBECK

Vaguagtagsag mal mein freund wassss lolalosssss ist? (Nietzsche appears not to understand this and continues leading Overbeck into the room until he seats his friend beside himself at the piano.)

NIETZSCHE

Du weiss, dass mein andere Freund Richard tot ist. Aber was du nicht weisst ist, dass sein Geist durch mich immer noch lebt. Lass mal hören was ich erst heute komponiert habe.

During this last speech Overbeck appears not to have understood a word that Nietzsche has said, although Nietzsche

was quite enthusiastic. By now the string quartet and temple blocks section (m. 580) should have begun. Over this texture Nietzsche improvises a piano solo which is a pastiche of excerpts from Wagner's Parsifal and Tristan and Isolde. The solo should last for between two and two and a half minutes. When he is done, he turns smiling to Overbeck . . .

NIETZSCHE

Also, was denkst du davon? (Overbeck does not respond; he just stares uncomprehendingly at his friend, apparently in shock over the philosopher's breakdown. Not receiving an answer, Nietzsche continues . . .) Du musstest nicht 'was sagen. Denk' darüber. (He wanders about the room looking for something but not finding it, then says . . .) Ich bin noch nicht zum Plaza spazierengegangen. Willst du mit? (Overbeck nods his assent numbly. They walk out and off stage together arm-in-arm, and talking silently.)

ERSTE AKT
SZENE DREI

During approximately the last minute of the preceding scene, lunatics had begun to wander onto the stage. Now they come more rapidly, some being driven on with cat-o-nine tails by asylum attendants; and the stage is gradually transformed into an insane asylum. After this transformation is complete, Nietzsche strides in on Overbeck's arm. The philosopher is suffering from the delusion that he has been brought there to Basel to be honored with a parade and other festivities. His attitude toward the inmates and attendants is that of a royal monarch toward his loving subjects; he nods at some, makes gestures of blessing, and shakes some of their hands. He is led up to the door of Dr. Wille's office; then he turns around and with a broad and magnanimous gesture says . . .

NIETZSCHE

Vielen herzlichen Dank für diesen prächtigen Empfang!
(He stands there for a moment basking in imagined applause, then Overbeck turns him around and brings him into the office. Nietzsche scrutinizes Wille briefly then leans forward and extends his hand.)
Ich bin sicher, dass ich Ihnen schon gesehen habe, aber es tut mir Leid sagen zu müssen, dass ich Ihre Name vergessen habe. (Wille shakes his hand.)

WILLE

Ichlich bin der sehr Herr Kokpokdoktor Wille.
(Nietzsche shows no sign of recognition, but continues quietly . . .)

NIETZSCHE

Ach so, jetzt errinere ich mich daran! Sie sind Irrenarzt. Vor ein paar Jahren haben wir uns über die religiöse Manie unterhalten. Und der Subjekt unserer Diskussion war der Verrückter, Adolph Vischer, der zu jener Zeit hier lebte. Nicht wahr? (Wille and Overbeck stare dumbly at Nietzsche but say nothing. Nietzsche muses over what he has just said for a while, then says as an aside to Wille . . .) Sie wissen, dass meine Frau Cosima Wagner mich hierher brang. (This last remark, although obviously not understood by the doctor, seems to awaken him to action. He says . . .)

WILLE

Batta Hurr Niezeh. Mosse wiz dikukuteen mib Hurrm Bechee. (Nietzsche does not seem to understand this, so Wille takes him to the back part of the office where there is a shelf of books. Throughout the subsequent dialogue between Overbeck and Wille, Nietzsche examines various books and seems enthralled with everything that he reads. Wille takes Overbeck aside and says . . .)

WILLE

Jit, pfielit kond meer sickin wit pisspassiert it.

The dialogue between Overbeck and Wille now degenerates into an unintelligible muttering of gibberish which they should execute as normally as possible. Their dialogue is centered around the following actions: first they chat for a while; then Overbeck shows Wille the letter that Nietzsche had written him when he first suffered his breakdown, and a similar letter written to Jacob Burkhardt. Both are on the large drawing paper seen in the first scene. Overbeck then shows Wille the medical report filed by Dr. Baumann in Turin. Wille examines all the documents and then talks further with Overbeck. Although it is obviously unintelligible to the audience the gist of their conversation is that Overbeck was right to bring Nietzsche, who has obviously had a breakdown, to the clinic. Wille also tells Overbeck that his initial diagnosis is that Nietzsche is experiencing "progressive mental paralysis" and that the first thing that is needed is isolated rest. The two shake hands and Overbeck prepares to leave. On his way out he goes back to Nietzsche and tries to embrace him. Neither man says anything. Nietzsche appears not to recognize his friend, but he seems reassured by the embrace. Overbeck leaves, clearly distraught and frustrated by the whole experience. After he is gone, Wille collects himself and goes over to Nietzsche. It takes some effort to get the philosopher's attention off the books, but when the doctor finally manages to do that, he says . . .

WILLE

Jitit mien Hurr, wie soten uz schlappem.

Nietzsche does not understand any of this either, but he does accompany the doctor out of the office, through the main chamber of the asylum to a semi-isolated room. On his way past the other inmates he says . . .

NIETZSCHE

Es tut mir leid, dass das Wetter heute so schlecht war. Ich verspreche Ihnen alle, dass ich es morgen besser machen werde.

The entire time he is walking across the stage, he is chatting inaudibly with an uncomprehending Wille. Once in his room, shown his bed, and given a healthy dose of chlorinal, Nietzsche falls asleep. He should sleep very fitfully there until the start of the scene's fourth musical episode at m. 1024. At this point he should jump up in a frenzy and start smashing windows, cups, and any other kind of glass that he can get his hands on. When the attendants come in to quiet him, they should find him with bloody hands, arranging the shards in a circle around his bed. They come up to him grab him, and strap him to his bed. During this procedure Nietzsche screams . . .

NIETZSCHE

Nein! Lass mich sein! Es ist so geschrieben! Ich muss meinen Anflugweg mit Splitter von Glass schützen!

The attendants pay him no mind; they merely bandage his hands and give him another chlorinal injection. Once again he is left sleeping fitfully. One attendant remains to sweep up the glass, and he cuts himself on it. He curses, but finishes, and then leaves. Nietzsche sleeps until around m. 1050. At this point two things should happen simultaneously. An attendant should come and unstrap Nietzsche and give him a fairly large breakfast which the philosopher consumes rapidly and with vigor. At the same time, Peter Gast (a.k.a. Heinrich Koselitz) is brought to the asylum by Overbeck. While Nietzsche is eating his breakfast, they are conferring inaudibly with Dr. Wille who is bringing them up to date on Nietzsche's condition. After Nietzsche is finished with his breakfast, he washes his face and hands in a washbasin. This is what he is doing when Wille, Overbeck, and Gast come across the asylum complex to see him. Wille looks in first to make sure that no major disturbance is in progress, then he brings in the other two men, saying . . .

WILLE

Gnigdiger Privister, sabe Besuch frien.

Nietzsche looks up at the sound of the doctor's voice, but draws back frightfully when Gast and Overbeck try to approach him (he appears not to recognize either one of them). They gibber reassuringly at him for a while and win his trust, then Gast turns to Wille and says . . .

GAST

Lbr Hrr Dktr, ch hb n d. Hrr Ntzzsch wr nml n gnz
gtr klvrsplr. Vllcht wr s n gt d fr hn zspln.
(Overbeck nods his agreement.)

OVERBECK

Ja, vieliel leicht ware dassss eine gut tutttuttute
Idee. (Wille thinks for a bit then says "Okay.")

The three men guide Nietzsche out of his room into the main chamber of the asylum. Toward the back of the chamber is an old upright piano in a state of moderate disrepair. Gast seems to be the leader of this little expedition. He has Nietzsche sit on the bench and he sits beside him. He guides Nietzsche's hands to the keyboard and talks to him in reassuring tones . . .

GAST

Mn lbr frnd, d hst s ncht vrgssn knn. Msk! Msk!
Ds wr mmr s wchtg fr dch. Btt spl ws fr mch. Btt.

Gast's dialogue, which was delivered in the most imploring manner possible, does not register at all with Nietzsche. The composer does finally manage to coerce his friend into playing the piano. What Nietzsche plays this time is a pathetic atonal incoherence. It lasts until about thirty seconds before the end of the act. At this point he fades out into sobbing. Gast embraces him, and tries to soothe his friend's pain--to no avail. The act ends with Nietzsche sobbing in Gast's arms, and Overbeck and Wille looking on with a kind of dumbfounded pity.

PAUSE EINS

The scene at the asylum is still visible behind a backlit scrim. The house lights come up to their original level. The string quartet continues attaca into the music for the first intermission. On stage, Overbeck, Gast, and Wille put Nietzsche to bed and then they leave. A light comes up on the chorus who look right at the audience and say . . .

CHORUS

Der Komponist befiehlt, dass alle Leute hier die rauchen, jetzt rauchen sollen. Es wird eine Pause von zwanzig Minuten geben. (Long pause) Oder wird es? (Pause) Und wer ist der Komponist uns zu befehlen? (Pause) Und wer ist der Komponist? (At this Nietzsche sits up in his bed and screams . . .)

NIETZSCHE

Es gibt kein Komponist! (Pause) Der Komponist ist tot! (Pause) Ich--ich habe ihn umgebracht! (The lights go off immediately behind the scrim, and after a short while the chorus says . . .)

CHORUS

Machen Sie schnell Raucher, und passen Sie nicht auf ihn. Eine Sekunde ist schon vorbei.

At this point the two women of the chorus go off stage and bring back two podiums for the two men of the chorus. The women then sit down while the men begin reading simultaneously different selections from Nietzsche's writings. The director may choose these readings in accordance with his or her aesthetic approach to the opera, or he or she may leave the choice to the chorus members. After another minute has passed, the two women stand up and say "Zwei Sekunden," then they sit back down. After another minute has passed, they stand up and say "Drei Sekunden," and they sit back down. They continue in this manner, counting upward--substituting seconds for minutes--for the entire twenty minutes of the intermission. The readings from Nietzsche's works continue simultaneously.

ZWIETE AKT
SZENE EINS

After the women of the chorus say "Zwanzig Sekunden," at m. 366 of the first intermission string quartet, they pick up the men's podiums, interrupting whatever was being read, and carry them off stage. The men follow. The music continues without a break into the second act. The curtain goes up to show Nietzsche's mother's house in Naumburg. The first story is open-fronted, and two rooms are visible: a library and a parlor. Nietzsche is in the library reading, muttering quietly and contentedly to himself. His mother is in the next room praying. Her prayer is an aria sung to God, using the following text. The melody should be improvised by the singer using her choice of the pitches supplied in the music. Throughout the aria her mood should gradually shift from quiet resignation to desperation when she reaches the point of begging God to take her son's life.

FRANZISKA

- I. Mein Gott nein Gott warum hast Du Du ihn genommen
Ich weiss Du weiss er sie es weiss dass er sehr
wer hat gegen dich gegen über gegengesprochen er
aber meinte es nicht Er war immer sehr er wer
krank. nein Mein Gott Gott war um genommen nommen
Du ihn hast hasstest ihm so Du weiss Ich? Aber
weiss ob er Ich nicht gegen Dich und auch gesprochen
hat alles was Du weisst weiss ich auch. Oder? Du
könntest meine er sagte es nicht meinend krank krank
krank immer schlimmer war er nein Gott Mein Gott
Gott war um genommen nommen Du ihn hast hasstast
ihm so Du weiss Ich? Aber weiss ob er Ich nicht
gegen Dich und auch krank. gesprochen hat alles
was Du weisst weiss ich auch. Oder? Du könntest
meine er sagte es nicht meinend

- II. Vater Vater auch sehr krank wie Sohn wie Vater
bevor ihn nicht errinnerst Kindheit sein an Dich
nicht errinern meon Dein sein Fritz und auch mich
an mich nicht denken denk mal wie langen quälen
wie ihm foltern lange müssen sollen. Nicht Du
errinnerst sein wie Vater ihn bevor an sein Kind
heit Ewar mein nein Fritz und ein mich auch mal
an Denk foltern quälen quälen foltern wie lange
wirst Dihn so lange auch an mich

- III. Besser viel besser viel besser ware es Wennum du
jetzt ihnunimmst um mein, nein sein, Leideden zu
bebeendenden Bittitte nihmihn jetzt. nun. Um
sein, nein mein, Leiden, leider, zunahmie beenden
bitte nun bitte jetzt bitte ihn (in der Nähe)
nehme . . .

Bittitte nein Gott nicht Gott--Hund--Tog bitte nun
 viel besser Tote mein Sohn nein Dein Sohn . . .
 Tote, tot, tot, tote ihn

Off and on while she was singing, Nietzsche was whistling along with her. She ends up sobbing fairly frenetically, but her mood is interrupted by her son. He has been becoming increasingly upset by something that he was reading. His muttering has increased to a loud barking and rumbling. Franziska gets up from the parlor floor and goes into the library to find Nietzsche setting a pile of books and papers on fire. She rushes over, puts the fire out, and then takes the matches away by cooing gently and reassuringly to him. She goes away to bring him a glass of milk. While she is gone, he gets the matches off the desk and starts to eat them so that when she gets back she has to go through another little routine with him to get him to behave. She gets him to sit down, but he is still pretty excited. She looks around and sees a copy of Also Sprach Zarathustra on the bookshelf. She gets this, sits down, and starts to read to him. The selections that she reads should be chosen at random by the performer every night. No one selection should be longer than two and a half sentences. If the performer wishes, she may intersperse equally short portions of nursery rhymes with the selections from Zarathustra. (Both, naturally, should be in German.) Her reading has a gradual calming effect on her son. The reading should last straight through to the end of the act.

ZWEITE AKT
SZENE ZWEI

Simultaneously with the first four chimes of this second scene, a clock strikes. At this Franziska Nietzsche puts down her reading and says to her son . . .

FRANZISKA

Frititz, zum müssen jetzt Besuch wir. (He looks at her but doesn't respond.) Fri-i-titz, nicht sehen Freunden gehen möchtest?

Again he looks at her, but doesn't respond--obviously because he doesn't understand her. She urges him up physically, and helps him into the parlor where she puts on his coat. After she has helped him, she puts on her own coat. Nietzsche and his mother step out the front door directly onto a treadmill. Nietzsche turns to his mother and says . . .

NIETZSCHE

Mutti, ich kann die Geläute immer noch hören. (She responds reassuringly . . .)

FRANZISKA

Nitsis Sohn, Die nur die ist Musik.

For the next four and a half minutes (until m. 725) the two walk in place on the treadmill. As they are doing this, the scenery behind them gradually slides down until another open-fronted house comes into view. Also during this time other people will occasionally walk by. Whenever this happens, Nietzsche will try to make contact with them. Several confrontations are possible: he tries to shake someone's hand; he tries to hug someone; he tries to talk (by muttering incoherently) to someone; he starts yelling violently and/or tries to physically attack someone. Midway through these meetings with other pedestrians, Nietzsche stops walking and starts to take off his clothes, saying in a loud voice . . .

NIETZSCHE

Ach Mutti, ich hatte fast vergessen: ich habe mich heute noch nicht gewaschen! (His mother does not understand what he is saying, but she is more than somewhat embarrassed at her son's actions. She lets escape a slight gasp and forces him to put his clothes back on.)

At m. 725 they step off the treadmill onto the front

stoop of the house that has slid into place behind them. It is also open-fronted, and a sitting room in which two elderly ladies are sitting and an adjoining music room are visible. Franziska knocks on the door, and one of the elderly ladies answers.

LADY

Ak, Fuh Niezahp. Vietut hugah?

FRANZISKA

Gutut, undu? Ich hoffe du hoffst er, sie, es.
Problem ist kein Sohn hoffentlich mititgebracht?

LADY

Sitilicknit. Tuhkuhmuhlrein.

Frau Nietzsche starts to go in; but when she turns around for her son, she sees that he has drawn back in fear and does not want to go into the house. She tugs at him gently, but he is still unwilling; so she turns back to her hostess and says . . .

Für habe eine ihn Idee. Klavklklavier ihn für spielen ich.

Her hostess agrees and leads Frau Nietzsche into the house. Once inside, Franziska takes off her wrap and goes straight to the piano. She sits and plays a few chords and maybe part of an old Lutheran hymn. All the while she is gently calling her son's name. Slowly, the sound of the piano lures him in. He makes his way cautiously over to it. He watches his mother for a time, then he sits. At her encouragement, he places his hands on the keyboard. He tentatively plays a few chords. Then all at once he catches fire and starts to play with rhapsodic eloquence. This solo should be improvised by the performer. It should take as its basis melodies from both Wagner's and Nietzsche's compositions. It should be in a typical highly chromatic late romantic style with a free-flowing and passionate sense of expressive melody. It should last until the curtain falls on this scene. After Nietzsche begins to take off, his mother leaves and goes into the other room and chats pleasantly (heard by the audience as inarticulate chatter) with her two hostesses. Every once in a while Franziska stops the conversation and listens for her son's playing to make sure he is still all right. The curtain falls after a while. The music for this scene finishes and continues attaca into the next.

ZWEITE AKT
SZENE DREI

After one minute (at m. 842) the curtain goes back up. The scene behind it is once again Nietzsche's mother's house in Naumburg. Both Nietzsche and his mother are sitting in the parlor reading. They stay there perfectly quietly for approximately two and a half minutes (until m. 889). During m. 889, which is silent, Nietzsche's sister Elizabeth knocks at the door. This interruption disturbs Nietzsche somewhat, but his mother pats his leg in reassurance, then gets up to answer the door. As soon as the door is opened and Nietzsche sees that his sister is there, he flies into a rage. He gets up out of his chair, backs into a corner, and stands there barking and snarling at his sister. Franziska motions for Elizabeth to be silent and stand still in the doorway. The mother then goes over to her son and leads him gently into the library. There she gives him a large crayon and some drawing paper. She also whispers something in his ear which seems to slightly ameliorate his ill temper. This done, she closes the door to the library behind her on her way back through the parlor to the front door. The whole time that his mother and sister are having their argument in the parlor, Nietzsche sits at the library desk furiously writing notes to Elizabeth. Every time that he completes one, he rolls it up like a scroll; then he immediately unrolls it and reads it as if it were some kind of royal proclamation. Some of the notes he rolls back up and hides; others he makes into paper airplanes and launches at the door to the parlor. Among the notes are: "DIE KLEIN LLAMA IST ZIEMLICH GROSS GEWORDEN!" "LIESEL, DIE SCHEISSKÖNIGIN, ANKUNDIGET . . ." "'LIZBETH--DIE PRUDE JUDE" "DER GNÄDIGE HERR FÖRSTER, EL DICE, ICH FICK' LIEBER EINE NEGERIN ALS DICH!"

Franziska Nietzsche reaches the front door and motions her daughter to come in quietly. Elizabeth does so closing the door behind herself. Franziska sits; Elizabeth remains standing, her attitude is confrontational.

FRANZISKA

(In a reserved manner) Gututen Tag seine Tochter.
Es sehen Überraschung dich einekleinemink . . . ist.

ELIZABETH

(Hostilely) Mutmadre, no ist keine surpresang fur ti. Du, vor allem, sabes que sera . . . pispassiert ist. (Long pause) Madretti, yo sieht, nein zieht, nein sehe, nein, nein . . . um de . . . a Naumburg. (Another long pause; the mother still does not respond; Elizabeth is moving around more nervously

now) Muttre, ich creo, guess tuzu viejolt istas. Kuedenst nola adjudesorgen pura meijo Fritz. (The mother is now becoming visibly more agitated by her daughter. There is another longish pause. Elizabeth decides to take a new tack. She speaks much more lovingly now.) Tu weisses, yo densolandn Fritz. Siemmir he ich nurelmaaazgutparihn gequiert. Yichamel seeeeeeehrmuchiel! (The mother makes a look of disgust and disbelief. Elizabeth becomes even more imploring: she goes down on her knees, takes her mother's hand, and says . . .) Ich hango nulo eino Bitticion. Dib, migo, Sorgerechtpura-elhn. (Mother doesn't respond) Porbitt', mat'? (At this the mother becomes angry. She slams down her fist and says quite definitively . . .

FRANZISKA

Nein! Nein, rein, kein, kein', sein mein. Nein! (At this Elizabeth gets up and stamps away a few yards. She gathers strength a moment then turns again to her mother, this time with fairly unbridled hostility.)

ELIZABETH

Tu antige Weib! Du amiebst deis Sohn nieckt! (This last remark really upsets the mother, and the two are openly infuriated with each other for the rest of their argument.)

FRANZISKA

Dudu, dudu, dudu nicht sprechen mir mit Haus so meinem in! (This takes Elizabeth back a bit. She continues, but she is now on the defensive.)

ELIZABETH

Yich puef decen queswill! (There is an extended pause before they launch into the conclusion of the argument with the most hateful vigor.) Techo neinca wieeeebes nachiet sober Liebor! Techiet nuch lieted uns, ut tiechier naschet ihn!

FRANZISKA

Dudu, ach, dudu mir sprechen, mit, so? Heirat! Heirat deine? Passiert gutes nichts ist! Oder?

This last comment about her failed marriage really cuts Elizabeth to the quick. Unspeakably angry and hurt, she snatches up her wraps and storms out the front door.

Franziska makes a move to stop her. It is too late, so she sinks resignedly back into her chair. She is emotionally exhausted. She sits motionless in the chair for quite a long time, recovering her senses. Sometime after m. 970, Nietzsche accidentally knocks something off the desk. The noise seems to bring Franziska out of her daze. She gets up and goes in to see if her son is all right. He is fine. All the earlier anger seems to have left his system. He is sitting on the floor coloring the rug. His mother takes the crayon away gently and embraces him. He is pretty oblivious to this; he stares simply and blindly out at the audience. After holding him for a while, she runs her hands through his hair and says

FRANZISKA

(In a soft but worried voice) Meine seine kleine reine Fritze, Angst dir mit was grosse passieren weg wenn bald ich bin wird.

He turns to her and smiles reassuringly but briefly. Then he turns his blank stare once more to the audience. After a while the curtain falls on the two as the mother embraces her far-gone son on the floor of their library.

PAUSE ZWEI

The second intermission is quite similar to the first. The four members of the chorus come onto the stage in front of the curtain. They address the audience in the same way.

CHORUS

Der Komponist befiehlt noch einmal, dass die Raucher rauchen, und schnell. Die Zeit geht immer vorbei.

This time the men go off stage to bring two podiums for the women. The women should read selections from Nietzsche's works, and the men should count off the minutes of the intermission by seconds. This time the men start with "Zwanzig Sekunden," and count down to one.

DRITTE AKT
SZENE EINS

The curtain goes up (sometime after m. 30) to show Elizabeth's house in Weimar. It is sometime between 1897 and 1900. Both the first and second stories of the house are open-fronted. Visible upstairs is a small and simply furnished bedroom. It contains only a small wardrobe, a nightstand with wash basin, and a single bed on which Nietzsche is sitting staring blindly out at the audience. Downstairs is a spacious and opulent room which serves both as a library and as a parlor. It is decorated to suit the taste of a well-to-do German proto-fascist. The furniture and paneling are of expensive heavy wood. Friedrich-looking paintings adorn the walls, and the Prussian eagle is everywhere to be seen. In this room, as the curtain rises, Elizabeth, Gast, and Overbeck are having a rather heated argument. The gist of this argument is that Gast and Overbeck feel that Elizabeth is distorting her brother's works as she is editing them. Elizabeth's response to this is that the two men are relieved of having to help with the editing process at the archive any longer. Her mother is dead and she is now in complete control of the publishing process of her brother's writings. The argument goes as follows . . .

ELIZABETH

(Bitchily) No voy achorenir mehrsdenos!

OVERBECK

(Reconciling) Aberkad aber, bittitte sssss eine Philosophie zu per wichtig. Nicks was zum stören and ern zerstören oder.

GAST

(Passionately) D hst kn Rcht dss z tn. D vrsthst nichts vn sn phlsph. Wr wrn sn frndn. Wr kann sn rbt vl bssr ls dch, nd wr mssn dmt hlfn.

ELIZABETH

(Becoming increasingly defensive) Nos denkes quess yich nachts sbron phiphisiphie saben? Hah, io nubaucho sus Meiniones! (Pause) Io nubaucho sus Hilfes!

She stands there and stares hostilely at the two men. She knows that she has the power to fire them. Neither Gast nor Overbeck say anything for a time. Overbeck is giving Gast that "You'd better calm down and not irritate her or

we're going to lose this one." look. After a somewhat extended pause, Overbeck speaks once again in a reconciling tone . . .

OVERBECK

Frufrufrau Förster-Nietzsche, er will Ihnenen
nicht är-ge-lich (Pause) mmmmmmm Achen. Ich-
nichtauchnicht. Ob er, ro man barf Nietzsche's
Arbrei nicht ändern.

ELIZABETH

Yo slabe wasser wuted. Ichie voy es tutun com oh
el dolshen seiner! (Gast bursts in furiously . . .)

GAST

D hst gr kn hnng ws d tst! D hst kn hng br nchts!
D zrstrst d rbt vn dn brdr (ws d gr ncht vrsth
kntst)! Ch wrd n mhr fr dch rbtn! Ch gh jtzt! D
ch hff wrdn n dr hll vrfln!

Gast storms out. Elizabeth falls back on a couch pretending to feel faint after Gast's outburst. Overbeck rushes to the window to watch after his friend. He is mad at Gast for making things more difficult, but he is even more irritated with Elizabeth. Nonetheless, he takes a moment to compose himself, then he goes over to her and feigns concern over her condition. She is spoiled, and very much enjoys having her mood indulged. They carry on at this business for quite some time. Around m. 140, Nietzsche starts to carry on upstairs. He starts by howling and moaning in the bed. During the next couple of minutes until Overbeck leaves, Nietzsche gets progressively worse. He gets louder and louder, begins to move around the room, and finally goes into a very serious fit.

OVERBECK

(Noticing Nietzsche's noises) Sollosoloen wir
machen wassss nichtsss? (Elizabeth grows once
more defensive as if he were implying that her
care of her brother were less than adequate.)

ELIZABETH

Nein estageshaft dedu!

OVERBECK

(Once again reconciling) Meinte dabeibei nichts
ich. Wir lasssssen wasss anderesss di, sku,

(Pause) Tier in. (It is too late; she is in a temper again.)

ELIZABETH

(Growing more angry with every word) Neino!
Neino! Yich nohabo nut preb disketto cot tep!
(She pauses to gather breath, and points to the door when she delivers this last bombast.) Mei
Mutre se toit! Io tedgo kietricion don dies
Eschreibies! Dipt nied diliciel von Gast! Du
seprebinimikle ajaedezt weg!

Elizabeth is seething with anger. For his part, Overbeck is as well, although he retains a facade of politeness. He gathers his things and leaves. Elizabeth stands there for a moment, poised on the edge of an emotional breakdown, then slowly, she starts to laugh. She begins to laugh harder and harder until she has to sit down. She remains on the couch chortling heartily for quite some time until she seems to reach a kind of emotional equilibrium. About this time (around m. 200), Nietzsche lets out an extraordinarily loud howl upstairs. Elizabeth sighs impatiently, and starts up to see what is wrong with her brother (although it is obvious that she would rather be doing almost anything else right now.) She gets upstairs and opens the door to his room to find him whirling around it like a dervish. He does not notice her until she yells out "grasch-achembrieal!" at him. He immediately runs to a far corner of his room, and crouches there snarling at her. She looks around the room for something to calm him, sees nothing, and then goes down to the library and returns with a small pamphlet. Her brother is still snarling in the corner. She sits on the edge of the bed closest to him, and in her most soothing voice, starts to read to him. What she is reading is a proto-nazi political tract. (The actress who plays this part should find such a tract for herself and select which passages to read. It should also be her choice whether to read it as written or to manipulate the language and syntax.) This reading should go on until the end of the scene. It has, however, absolutely no effect on Nietzsche; he becomes neither more calm nor more agitated. Sometime between m. 275 and m. 280 the doorbell rings downstairs.

DRITTE AKT
SZENE ZWEI

Elizabeth is still reading to Nietzsche upstairs. Sometime during the first minute of the scene (before m. 290), Elizabeth's maid servant comes into the parlor and calls up the stairs . . .

ALWINE

Frufrufrau Förster-Nietzsche, dur Phitopagruh
(Pause) pist hierhier. (Elizabeth stops reading,
goes out the door and halfway down the staircase.)

ELIZABETH

Lass elpelmel reinir. Yo bwille zdes baldkahl.

Alwine nods and goes back through the parlor and out a door. She can be heard letting the photographer in and chatting with him. This chatting is once again just gibberish. A moment later she brings him into the parlor. He sets up his equipment, which takes some time. Alwine remains with him, chatting unintelligibly but pleasantly until she hears Elizabeth coming down the steps. When this happens, Alwine scurries out of the parlor through a side door.

After she told Alwine to show the photographer in, Elizabeth went back into her brother's room to find him sitting on the bed once again staring out blindly at the audience. She seems relieved that he is back under control. She goes to the wardrobe, looks through it a minute, then pulls out a large white sorcerer's robe and hat. Both are covered with arcane magical symbols. Very callously and carelessly, she strips her brother, sponges him off, and dresses him up in the magicians's costume. She seems to think of him as nothing more than a mannequin. Nietzsche himself is a complete vegetable. He seems entirely oblivious to what she is doing. He is passive, offering her absolutely no resistance. When she has finished dressing him, she looks him over, decides something is missing, and then goes and gets some make-up and puts it on him. She teases his mustache, eyebrows, and hair into a state of frenetic disarray. When she is done, her brother clearly looks the part of the wild, mad philosopher. She takes him downstairs to the parlor.

Downstairs, she and the photographer exchange incoherent pleasantries, then begin the photo session. Elizabeth supervises everything, manipulating her brother into various poses and giving the photographer directions. She is not unpleasant, just forceful. She is obviously trying to contrive a definite image of her brother to sell to the world.

When the session is over, Elizabeth personally escorts the photographer out, muttering chatter about when the pictures will be ready. Nietzsche remains standing motionless in the last pose in which he was left. As soon as Elizabeth re-enters the parlor door, Nietzsche screams "BITCH!," points his wand at her and blows her up. Elizabeth walks right through the column of smoke unaware that it exists. As she walks across the parlor toward him, Nietzsche blows her up two more times. She reaches him as if nothing had happened. He is now once again completely passive. He allows her to lead him upstairs, undress him, and put him to bed. She does this, puts out the light in his room, goes downstairs, puts out the light in the parlor, and goes out. Sometime around m. 370 the curtain falls.

DRITTE AKT
SZENE DREI

After the music for the second scene ends at m. 374, there is a long pause during which nothing (besides scene changing) happens on the completely dark stage. The orchestra is also silent. When, after a while the music resumes, the curtain goes up slowly to once again reveal Elizabeth's house in Weimar. The downstairs is totally dark, and nothing is visible (although during the pause, a coffin was set up in the parlor). The upstairs room is lit and in it we see Elizabeth conferring with a doctor. Nietzsche has just died.

DOCTOR

Das tut mir wircklich Leid, Frau Förster-Nietzsche, aber ich konnte überhaupt nichts mehr machen.

ELIZABETH

Ich weiss, und ich danke Ihnen. Es ist sicherlich nicht Ihre Schuld. (Pause)

DOCTOR

Wenn ich was für Hilfe geben könnte . . .

ELIZABETH

Nein, alles hier ist wirklich in Ordnung, und ich habe meinen Hausdiener.

DOCTOR

Ach ja, die nette Alwine.

ELIZABETH

Nein, leider hatte ich ihr gehen lassen müssen, aber jetzt habe ich Rolf.

DOCTOR

Also dann, vielleicht wäre es besser wenn ich Ihnen allein lasst. Ich kann mich selbst raus lassen.

The doctor goes out. During the preceding conversation, he was trying to be sensitive and consoling. It was obvious, however, that Elizabeth was in absolutely no mental anguish over her brother's death. She sits alone for a minute after the doctor has left, then she gets up and undresses. She goes over to the wardrobe, takes out a fancy black mourning

dress and puts it on. She puts on some make-up and then a veil and hat. When she is done, she inspects herself in a mirror and pulls a servant's bell. While she is waiting for the servants to arrive, she wraps the bed sheets around her brother's body; this action should also be performed without feeling. Two large male servants come and take Nietzsche's body down to the parlor. They place it in a coffin which has already been set up there. Elizabeth follows them down and sits beside the coffin.

Soon thereafter the procession of funeral guests arrives. Each guest walks by the coffin, places a flower on it, goes over and shakes Elizabeth's hand, then goes out. Among the guests in this procession should be: the four members of the chorus, some of the lunatics from the asylum, some of the people from the street in Naumburg, Franziska Nietzsche and her two society friends, Fino's wife, the sculptor Max Klinger, and at least one person involved in the opera's production (ie. a stage hand or a musician). The last six guests do not go over to Elizabeth; they stay by the coffin. They are the pallbearers: Gast, Fino, Overbeck, Wille, the photographer, and one of the lunatics from the asylum. Once they are all there, they pick up the coffin and carry it off stage. Elizabeth is left sitting alone and looking very tired. Soon a beautiful male servant comes in and says . . .

SERVANT

Frau Förster-Nietzsche, der Herr Max Klinger, der Bildhauer, ist hier. (He pauses but she says nothing.) Soll ich ihn rein zeigen?

Elizabeth nods her assent. The servant goes away and returns with the sculptor. Max Klinger enters wearing period clothing with the exception of a Toledo Mudhens baseball cap. Several attendants have brought along his famous bust of Nietzsche which is set up in the room. Elizabeth pays him very little attention. This is not an act of rudeness; she has her mind elsewhere. Klinger notices this. Once the bust is set up he bows to Elizabeth and says . . .

KLINGER

Diese ist wohl eine grosse Ehrung. Ich hoffe, ich hab' Sie nicht gestört. Ich werde Sie jetzt allein mit Ihrem Kummer lassen.

He is escorted out by Elizabeth's male servant and followed by his two assistants. On his way out he accidentally drops a single white glove. Elizabeth is again left alone on the stage. After some time the beautiful male servant returns; there is obviously a lot of sexual energy between

him and Elizabeth. She sits there while he puts a grey wig on her and makes her up to look much older. When he is done he goes out and brings back a dozen red roses and a copy of Mein Kampf, both of which he sets on the piano. This should take us up to about m. 424. During the held silence of this measure, Hitler's stormtroopers arrive and set up guard in front of the house. A short time later Hitler, surrounded by guards and advisers arrives. He preceeds his attendants and strides crisply up to the door. When he knocks on the door, the music (m. 425) starts up again. Elizabeth gets up to answer the door; she is now very old and decrepit. Elizabeth's and Hitler's conversation should be the very essence of pleasantness. Elizabeth opens the door. She is speechless with delight at seeing Hitler there . . .

HITLER

Frau Förster-Nietzsche, ich hoffe, dass ich Ihnen nicht störe. Ich wollte Ihnen überraschen.

ELIZABETH

Ach mein ganz beliebter Führer, ein Besuch von Ihnen könnte nie eine Störung sein. Kommen Sie bitte rein und schauen Sie mal wie ich Ihre Blumen arrangiert habe. (They are going inside.) Es war so nett von Ihnen, sie mir zu schicken. Haben Sie etwas Zeit einen Tee mit mir zu trinken?

HITLER

Für Ihnen, Frau Förster-Nietzsche, habe ich immer genug Zeit. (They sit in the parlor and the beautiful male servant, who has not aged, serves tea, then leaves.)

ELIZABETH

Und hier, mein gnädiger Führer, sehen Sie Ihre Blumen neben Ihr buch auf dem Klavier meines Bruders. Wissen Sie, ich lese es noch ein mal und ich finde es eben mehr entzückend als das erste mal.

HITLER

Bitte, bitte, Sie sind zu nett. Es tut mir eine grosse Ehre das mein Buch Ihnen gefällt. Aber was ich schreibe ist wirklich nichts im vergleich mit der Arbeit von Ihnen und Ihrem Bruder. (Elizabeth blushes embarrassedly. They sip their tea for a while, then Hitler continues with idealistic enthusiasm . . .) Frau Förster-Nietzsche, ich habe

etwas Ihnen zu sagen. Ich möchte, dass sie wissen, dass das Reich dieses Archiv total unterstützen wird. (Elizabeth is tickled pink.) Und das ist nicht alles; ich habe grosse, ganz grosse Pläne. Zuerst werde ich ein Nietzsche Denkmal hier in Weimar bauen. Dann einen Horsaal und Stadion. Ich will, dass alle unser junge Leute im Geist Ihres Bruders eingepägt werden. (Elizabeth is beyond happy.)

ELIZABETH

Ach mein beliebter Führer, ich könnte Ihnen nie genug dafür danken. Ich hatte so viel Angst, dass ich dieses Archiv nicht unterstützen können wurde. Es ist so eine Erleichterung zu wissen, dass mein Lebensneruf nicht vergebens sein wird, und auch, dass das Arbeit meines Bruders im Ewigkeit leben wird . . .

About this time, perhaps a little earlier, the increasingly loud music drowns out their conversation. The two sit there talking pleasantly, but nothing can be heard. As soon as the music ends, the curtain abruptly falls.

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VORSPIEL

Ritual Allegro
1 = 120

5 10 15

Trumpet 1

Trumpet 2

Percussion 1

Percussion 2

Keyboard 1

Keyboard 2

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

20 25 30 35

Vn. 1

Vn. 2

Vla

Cello

Handwritten musical score for strings, measures 40-130. The score is written on five systems, each containing four staves (Violin 1, Violin 2, Viola, and Cello). The notation is in black ink on white paper. Measure numbers 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, and 130 are marked at the top of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations and corrections throughout the score.

135 140 145 150

155 160 165 170 175

Robert Jerry

175 180 185 190 195

195 200 205 210 215

220 225 230 235 240

Detached

arco



Handwritten musical score for piano, featuring six systems of staves. The score is marked with measure numbers in boxes: 251, 256, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000.



Handwritten musical score for piano and voice. The score consists of six systems, each with a grand staff (treble and bass clef) and a vocal line. The notation is dense, featuring many beamed sixteenth notes and complex rhythmic patterns. Dynamic markings such as "and tremolo" are present in several places. Measure numbers are written in boxes above the staves: 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



crescendo 430 ♩ = 140

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a 'crescendo' marking and a tempo of '♩ = 140'. The score is written in a style that appears to be a working draft or a handwritten manuscript. The notation includes complex rhythmic patterns and dynamic markings like 'f' (forte) and 'p' (piano). The score is divided into five systems, each with multiple staves. The first system has a 'crescendo' marking and a tempo of '♩ = 140'. The second system has a 'p' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'p' marking and a 'smile' marking at the end.

730 735

740 745

750 755

760 765

770 775

780 785

790 795

800 805

810 815

820 825

830 835

840 845

850 855

860 865

870 875

880 885

890 895

900 905

910 915

920 925

930 935

940 945

950 955

960 965

970 975

980 985

990 995

1000 1005

1010 1015

1020 1025

1030 1035

1040 1045

1050 1055

1060 1065

1070 1075

1080 1085

1090 1095

1100 1105

1110 1115

1120 1125

1130 1135

1140 1145

1150 1155

1160 1165

1170 1175

1180 1185

1190 1195

1200 1205

1210 1215

1220 1225

1230 1235

1240 1245

1250 1255

1260 1265

1270 1275

1280 1285

1290 1295

1300 1305

1310 1315

1320 1325

1330 1335

1340 1345

1350 1355

1360 1365

1370 1375

1380 1385

1390 1395

1400 1405

1410 1415

1420 1425

1430 1435

1440 1445

1450 1455

1460 1465

1470 1475

1480 1485

1490 1495

1500 1505

1510 1515

1520 1525

1530 1535

1540 1545

1550 1555

1560 1565

1570 1575

1580 1585

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1600 1605

1610 1615

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1630 1635

1640 1645

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1670 1675

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1860 1865

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1880 1885

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1900 1905

1910 1915

1920 1925

1930 1935

1940 1945

1950 1955

1960 1965

1970 1975

1980 1985

1990 1995

2000 2005

2010 2015

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2070 2075

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2100 2105

2110 2115

2120 2125

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2590 2595

2600 2605

2610 2615

2620 2625

2630 2635

2640 2645

2650 2655

2660 2665

2670 2675

2680 2685

2690 2695

2700 2705

2710 2715

2720 2725

2730 2735

2740 2745

2750 2755

2760 2765

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2780 2785

2790 2795

2800 2805

2810 2815

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2870 2875

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2990 2995

3000 3005

3010 3015

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3080 3085

3090 3095

3100 3105

3110 3115

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3130 3135

3140 3145

3150 3155

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3610 3615

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3630 3635

3640 3645

3650 3655

3660 3665

3670 3675

3680 3685

3690 3695

3700 3705

3710 3715

3720 3725

3730 3735

3740 3745

3750 3755

3760 3765

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7620 7625

7630 7635

7640 7645

7650 7655

7660 7665

7670 7675

7680 7685

7690 7695

7700 7705

7710 7715

7720 7725

7730 7735

7740 7745

7750 7755

7760 7765

7770 7775

7780 7785

7790 7795

7800 7805

7810 7815

7820 7825

7830 7835

7840 7845

7850 7855

7860 7865

7870 7875

7880 7885

7890 7895

7900 7905

7910 7915

7920 7925

7930 7935

7940 7945

7950 7955

7960 7965

7970 7975

7980 7985

7990 7995

8000 8005

8010 8015

8020 8025

8030 8035

8040 8045

8050 8055

8060 8065

8070 8075

8080 8085

8090 8095

8100 8105

8110 8115

8120 8125

8130 8135

8140 8145

8150 8155

8160 8165

8170 8175

8180 8185

8190 8195

8200 8205

8210 8215

8220 8225

8230 8235

8240 8245

8250 8255

8260 8265

8270 8275

8280 8285

8290 8295

8300 8305

8310 8315

8320 8325

8330 8335

8340 8345

8350 8355

8360 8365

8370 8375

8380 8385

8390 8395

8400 8405

8410 8415

8420 8425

8430 8435

8440 8445

8450 8455

8460 8465

8470 8475

8480 8485

8490 8495

8500 8505

8510 8515

8520 8525

8530 8535

8540 8545

8550 8555

8560 8565

8570 8575

8580 8585

8590 8595

8600 8605

8610 8615

8620 8625

8630 8635

8640 8645

8650 8655

8660 8665

8670 8675

8680 8685

8690 8695

8700 8705

8710 8715

8720 8725

8730 8735

8740 8745

8750 8755

8760 8765

8770 8775

8780 8785

8790 8795

8800 8805

8810 8815

8820 8825

8830 8835

8840 8845

8850 8855

8860 8865

8870 8875

8880 8885

8890 8895

8900 8905

8910 8915

8920 8925

8930 8935

8940 8945

8950 8955

8960 8965

8970 8975

8980 8985

8990 8995

9000

520

525



First system of musical notation, featuring a grand staff with piano accompaniment and vocal melody. The piano part includes dense chordal textures and arpeggiated figures. The vocal line consists of eighth and sixteenth notes. Measure numbers 520 and 525 are indicated above the system.



Second system of musical notation, continuing the piano and vocal parts. The piano accompaniment features a prominent arpeggiated pattern in the right hand. Measure numbers 530 and 535 are indicated above the system.



Third system of musical notation, showing the continuation of the piano and vocal parts. The piano part has a more active, flowing texture. Measure numbers 540 and 545 are indicated above the system.

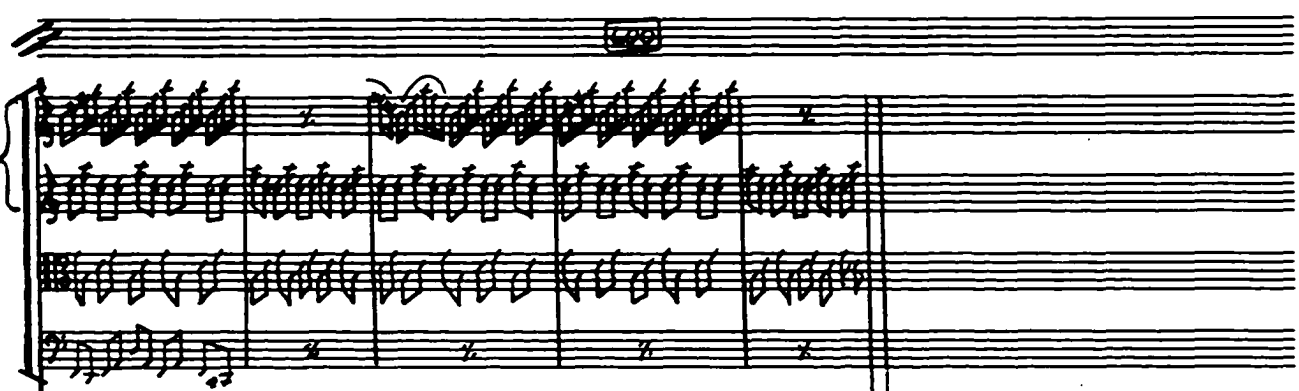


Fourth system of musical notation, featuring a grand staff with piano accompaniment and vocal melody. The piano part includes dense chordal textures and arpeggiated figures. The vocal line consists of eighth and sixteenth notes. Measure numbers 550 and 555 are indicated above the system.



Fifth system of musical notation, continuing the piano and vocal parts. The piano accompaniment features a prominent arpeggiated pattern in the right hand. Measure numbers 560 and 565 are indicated above the system.





Keyboard I
(Pity - L)
Piano
Pedal



Ad I
Sec. 2

[illegible]

Handwritten musical score for Marimba, Keyboard I, and Keyboard II. The score is divided into four systems, each containing three staves. The first system is labeled with measure numbers 150 and 151. The second system is labeled with 152 and 153. The third system is labeled with 154 and 155. The fourth system is labeled with 156 and 157. The Marimba part is written on a single staff with a treble clef. The Keyboard I and II parts are written on grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

170 175

Tenor
Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er

Bass
Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er

175 180

Alto
Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er

Tenor
Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er

Bass
Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er Der bräut-chen Jan-u-er



165
170

Trumpet 2

Trumpet 3

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is divided into four systems, each with a double bar line and a measure number in a box (200, 205, 210, 215). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Measures 200-205): Violin I and II play a melodic line with slurs. Viola and Cello play a rhythmic accompaniment of eighth notes.

System 2 (Measures 205-210): Violin I and II continue the melodic line. Viola and Cello continue the rhythmic accompaniment.

System 3 (Measures 210-215): Violin I and II continue the melodic line. Viola and Cello continue the rhythmic accompaniment.

System 4 (Measures 215-220): Violin I and II continue the melodic line. Viola and Cello continue the rhythmic accompaniment.



Handwritten musical score for piano, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers 240, 245, 250, 255, 260, and 265 are marked at the beginning of each system. The notation is dense and appears to be a complex piece of music.



300

305

Handwritten musical score for measures 300-305. The score is written on a grand staff with a treble and bass clef. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes. There are some handwritten markings above the staff, including "300" and "305" in boxes.

Handwritten musical score for measures 306-315. The score continues the complex melody from the previous system. There are some handwritten markings above the staff, including "306", "307", "308", "309", "310", "311", "312", "313", "314", and "315" in boxes.

SCENE II

Handwritten musical score for measures 316-320. The score continues the complex melody from the previous system. There are some handwritten markings above the staff, including "316", "317", "318", "319", and "320" in boxes.

Handwritten musical score for measures 321-330. The score continues the complex melody from the previous system. There are some handwritten markings above the staff, including "321", "322", "323", "324", "325", "326", "327", "328", "329", and "330" in boxes.

345 350

Glockenspiel

Kbd. II
(Piano)

355 360

Glockenspiel

Kbd. I
(Piano)

365 370 375

Tr. I

Tr. II

Glock.

Kbd. II
(Piano)

Win. Trumpets

380 385 390

Trumpet I

Trumpet II

Glock.

Kyupura

Kbd. I
(Piano)

Handwritten musical score for a multi-instrument ensemble. The score is divided into four systems. The first system has measures 295, 300, and 305 marked. The second system has measures 310 and 315 marked. The third system has measures 320 and 325 marked. The fourth system has measure 330 marked. The instruments are: Trumpet, Trombone, Keyboard I (piano), Keyboard II (organ), Keyboard III (organ), and Keyboard IV (piano). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f'.

435 440

445 450



460

System 1: A musical score system featuring a piano accompaniment and a vocal line. The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. The vocal line is a single staff with a melody of eighth and sixteenth notes. The system is marked with a rehearsal number '460' in a box.

Trumpet 2

Trumpet 3

461 462

System 2: A musical score system featuring a piano accompaniment and two trumpet parts. The piano part continues with a right-hand melody and a left-hand bass line. The two trumpet parts are staves with a melody of eighth and sixteenth notes. The system is marked with rehearsal numbers '461' and '462' in boxes.

463

System 3: A musical score system featuring a piano accompaniment and two trumpet parts. The piano part continues with a right-hand melody and a left-hand bass line. The two trumpet parts are staves with a melody of eighth and sixteenth notes. The system is marked with a rehearsal number '463' in a box.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The notation is in a single melodic line, likely for a voice or a single instrument. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. Above the first staff, there are four small, hand-drawn boxes containing the numbers '180', '185', '190', and '195', which likely correspond to measures or seconds in the piece. The score ends with a double bar line on the tenth staff.

Handwritten musical score for "The Rose Tree". The score is written for two trumpets (Trumpet I and II), organ, and four vocal soloists (Soprano, Alto, Tenor, Bass). The key signature is one flat (B-flat), and the time signature is 2/4. The organ part features a prominent descending scale in the right hand. The vocal parts have lyrics in German and English. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The organ part has a 2-measure rest followed by a 4-measure rest, then a 4-measure rest followed by a 4-measure rest. The vocal parts have a 2-measure rest followed by a 4-measure rest, then a 4-measure rest followed by a 4-measure rest. The organ part has a 2-measure rest followed by a 4-measure rest, then a 4-measure rest followed by a 4-measure rest. The vocal parts have a 2-measure rest followed by a 4-measure rest, then a 4-measure rest followed by a 4-measure rest.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of several notes, some with accidentals. There are two boxed numbers below the staff: "570" and "574".

A handwritten musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written on four staves. The Soprano part features a melody with lyrics "Der Herr der Herr der Herr der Herr der Herr". The Alto part has a similar melodic line. The Tenor part consists of a series of eighth notes. The Bass part also consists of a series of eighth notes. The notation includes various musical symbols such as clefs, time signatures, and note values.

[illegible]

530 535

S
A
T
B
K. Tans (X)
G. Tans (I)
K. Tans
K. Tans

530 535

S
A
T
B
K. Tans
K. Tans

530 535

T. I
T. II
Perc. I

S
A
T
B

600

605

610

tb

tr 1

tr 2

vln

cello

615

620

625

630

635

640

645

650

655

660

665



Handwritten musical score for piano and voice. The score is organized into four systems, each consisting of a vocal line and a piano accompaniment. The piano part is written for four staves (treble and bass clefs). The vocal line is written on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a key signature of one sharp (F#) and a time signature of 4/4. The second system has a key signature of one flat (Bb) and a time signature of 4/4. The third system has a key signature of one flat (Bb) and a time signature of 4/4. The fourth system has a key signature of one flat (Bb) and a time signature of 4/4. The score is written in a clear, legible hand.

120

125

130

Temple
Bells

Vln. 1

T.B.

Vln. 1

Vln. 2

Vla.

Cello



720 725 730 735

Poly 6
(C-9)
Tubular
Bells

SCENE III

740 745 750 755

Poly 6
(C-9)

Trumpet 1

Trumpet 2

Poly 6
(C-9)

Tr. 1

Tr. 2

Poly-6

Tr. 1

Tr. 2

Tympani

Poly 6 (A-E-S)

Poly 6 (B-3)

↑ Perform 5m in Obed Memory

五

765

770

T.1
(unad)
T.2

P2-6
A4
5-6

Piano
Ritmo

First system of musical notation. It consists of three staves. The top staff is for T.1 (unad) and T.2. The middle staff is for P2-6, A4, and 5-6. The bottom staff is for Piano and Ritmo. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system, with T.1/T.2, P2-6/A4/5-6, and Piano/Ritmo parts.

Third system of musical notation, continuing the piece. It follows the same three-staff structure as the previous systems.

Four empty musical staves at the bottom of the page, likely for additional notation or a continuation of the piece.



577

1000

Tr. 1
(muted)

Tr. 2

Poly 6
A-4
5 in C#

Piano
Rimba

Tr. 1
(muted)

Tr. 2

Snare
(Double Kick
on main note)

B.D.
(in side)

Poly 6
A-4
5 in C#

Piano
Rimba

10

1005

1006

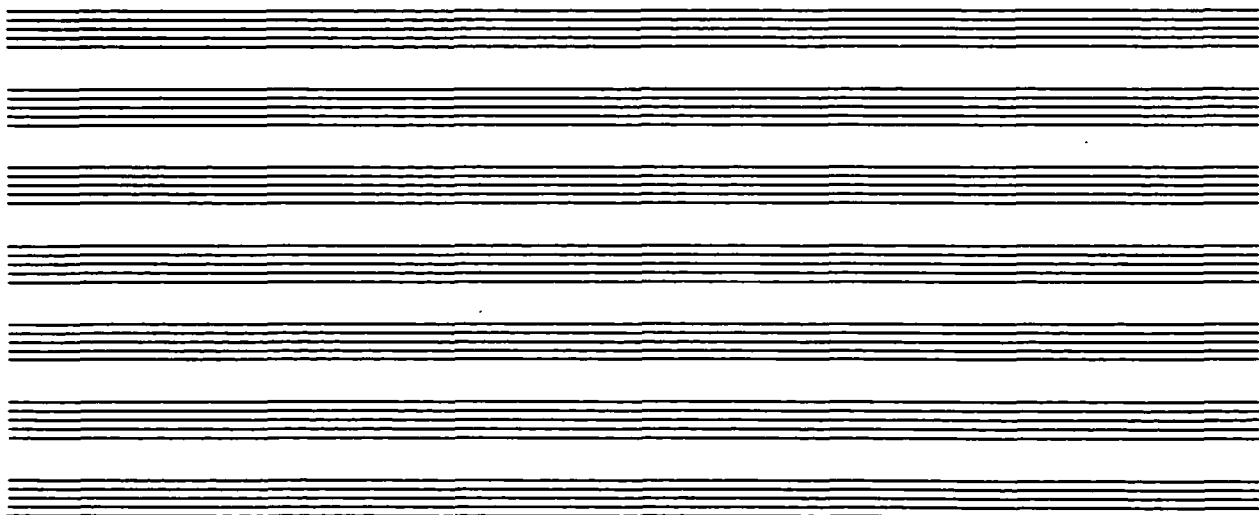
1005



First system of musical notation, measures 1005-1006. It features a grand staff with piano accompaniment and a vocal line. The piano part includes dense sixteenth-note chords in the right hand and sustained bass notes in the left hand. The vocal line is a melodic phrase with various ornaments and slurs.



Second system of musical notation, measures 1007-1008. It continues the piano accompaniment and vocal line from the first system. The piano part maintains the dense sixteenth-note texture. The vocal line continues with a similar melodic style, ending with a final note in measure 1008.



Five sets of empty musical staves, each consisting of a grand staff (treble and bass clef).

110

115

Musical score for measures 110-115. The score is written for a piano and features a complex, dense texture with many sixteenth and thirty-second notes. The piano part is in the upper staves, and the vocal part is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with measures 110-114 in the first system and measures 115-119 in the second system.

Musical score for measures 120-125. The score is written for a piano and features a complex, dense texture with many sixteenth and thirty-second notes. The piano part is in the upper staves, and the vocal part is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with measures 120-124 in the first system and measures 125-129 in the second system.

Empty musical staves for measures 130-135.



1130

1135

1140

Handwritten musical score for the first system, measures 1130-1140. The score includes piano accompaniment and two violin parts (Vln. 1 and Vln. 2). The piano part features dense sixteenth-note passages in the right hand and simpler lines in the left. The violin parts have melodic lines with some slurs and ties. Measure 1135 has a handwritten note "Bigger line" above the staff.

Handwritten musical score for the second system, measures 1145-1155. The score continues the piano accompaniment and violin parts from the first system. The piano part continues with sixteenth-note patterns. The violin parts continue with melodic lines. The system ends with a double bar line and a handwritten "4" below the staff.

Handwritten musical score for Violins 1 and 2, Viola, and Cello. The score is divided into three systems, each with a rehearsal mark (145, 146, 147) above the first staff. The first system shows the beginning of the piece with various musical notations including notes, rests, and slurs. The second and third systems continue the musical notation. Below the third system, there are several empty staves.

Handwritten musical score for piano, measures 82-145. The score is written on six systems of three staves each. Measures 82, 85, and 90 are boxed at the top. Measures 122, 130, and 135 are boxed between the second and third systems. Measures 140, 145, and 150 are boxed between the fourth and fifth systems. The notation includes complex piano textures with many beamed sixteenth and thirty-second notes, and some melodic lines in the upper staves. There are some handwritten annotations like 'smile' and '15-15-15'.

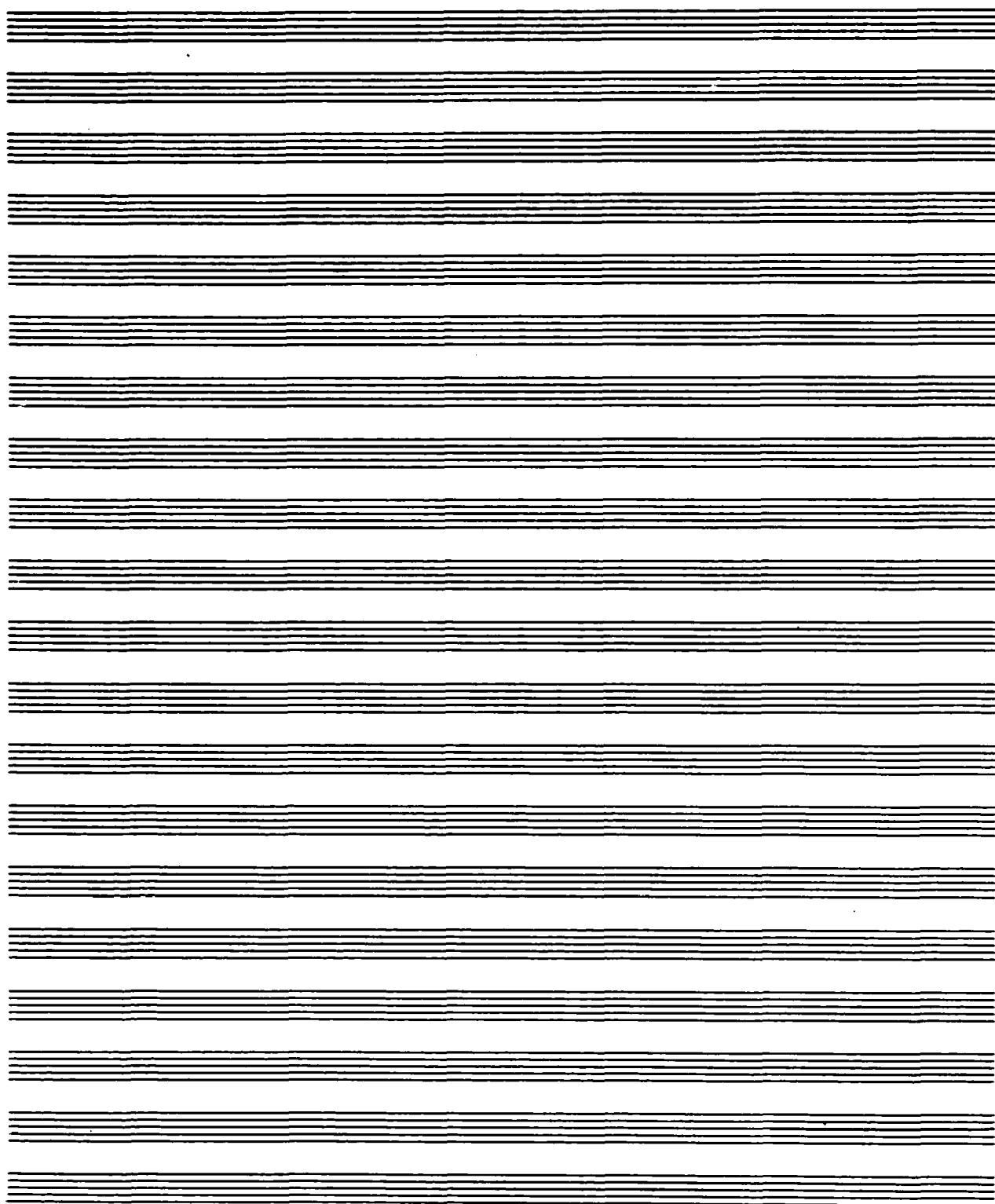
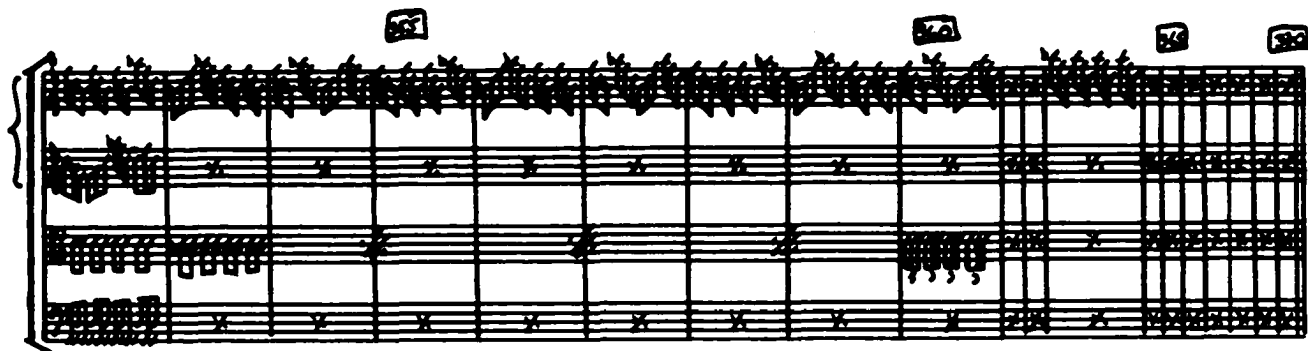


Handwritten musical score for guitar, bass, and drums. The score is divided into six systems, each with a system number in a box (157, 160, 163, 166, 169, 172). Each system contains three staves: a grand staff (treble and bass clef) for guitar and a single staff for drums. The notation includes complex guitar riffs, bass lines, and drum patterns. Some measures are marked with 'X' or 'Y' on the guitar staff, and 'simile' is written below the drum staff in some measures. The score ends with a 'solo' marking on the guitar staff in the fifth system.



232 235 238 241 244 247 250 253 256 259 262 265 268 271 274 277 280 283 286 289 292 295 298 301 304 307 310 313 316 319 322 325 328 331 334 337 340 343 346 349 352 355 358 361 364 367 370 373 376 379 382 385 388 391 394 397 400 403 406 409 412 415 418 421 424 427 430 433 436 439 442 445 448 451 454 457 460 463 466 469 472 475 478 481 484 487 490 493 496 499 502 505 508 511 514 517 520 523 526 529 532 535 538 541 544 547 550 553 556 559 562 565 568 571 574 577 580 583 586 589 592 595 598 601 604 607 610 613 616 619 622 625 628 631 634 637 640 643 646 649 652 655 658 661 664 667 670 673 676 679 682 685 688 691 694 697 700 703 706 709 712 715 718 721 724 727 730 733 736 739 742 745 748 751 754 757 760 763 766 769 772 775 778 781 784 787 790 793 796 799 802 805 808 811 814 817 820 823 826 829 832 835 838 841 844 847 850 853 856 859 862 865 868 871 874 877 880 883 886 889 892 895 898 901 904 907 910 913 916 919 922 925 928 931 934 937 940 943 946 949 952 955 958 961 964 967 970 973 976 979 982 985 988 991 994 997 1000





Alt II
Scene I

♩ = 50

Keyboard I

Keyboard II

(85-21)
Held Key
(Spoke here)

Trumpet 1

Trumpet 2

IMPROVISE GLISSANDOS AT WILL

CONTINUE GLISSANDOS

137 140 143 150

CONTINUE BOWING

153 156 159 166

CONTINUE BOWING

169 172 175 182

CONTINUE BOWING



Handwritten musical score for piano and vibraphone. The score is divided into four systems, each with a key signature change indicated by a sharp sign (#) on the first staff of the system.

System 1: Measures 1-10. Key signature: C major. Includes a piano introduction marked "Piano Intro" and a vibraphone solo marked "Vibraphone Solo".

System 2: Measures 11-20. Key signature: D major. Includes a piano introduction marked "Piano Intro" and a vibraphone solo marked "Vibraphone Solo".

System 3: Measures 21-30. Key signature: E major. Includes a piano introduction marked "Piano Intro" and a vibraphone solo marked "Vibraphone Solo".

System 4: Measures 31-40. Key signature: F# major. Includes a piano introduction marked "Piano Intro" and a vibraphone solo marked "Vibraphone Solo".

At the bottom left, there is a section labeled "Alto Solo (F# major)" with a key signature change to F# major.

Handwritten musical score for piano, consisting of three systems of music. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system is labeled "CONTINUOUS RHYTHM" and the second and third systems are labeled "CONTINUOUS RHYTHM". The score is marked with measure numbers 25, 30, 35, 40, and 45. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part is marked "Piano" on the left side of the first system.

Handwritten musical score for a jazz ensemble. The score is divided into two systems, each with five staves. The instruments are listed on the left of each staff.

System 1:

- Piano:** Two staves. Handwritten notes and chords. Above the staves are handwritten numbers in boxes: 337, 338, 339, 340, 341.
- Trumpets:** Two staves. Handwritten notes and rests.
- Piano:** Two staves. Handwritten notes and chords.
- DX-21:** Two staves. Handwritten notes and chords.
- 2nd Vln. / Vla:** Two staves. A box contains the handwritten text: "CON GLISSANDOS AT WILL".

System 2:

- Trumpets:** Two staves. Handwritten notes and rests.
- Piano:** Two staves. Handwritten notes and chords.
- DX-21:** Two staves. Handwritten notes and chords.
- Alto Solo:** One staff. A box contains the handwritten text: "Alto Solo".
- 2nd Vln. / Vla:** Two staves. A box contains the handwritten text: "CONTINUE GLISSANDOS".

Handwritten musical score on page 50, featuring two systems of staves. The first system includes a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The second system is identical to the first. The piano part is marked "CONTINUE GLISSANDOS". The score is written in a style that suggests a contemporary or experimental composition, with many notes and rests. Above the first system, there are five small handwritten numbers: 125, 130, 135, 140, and 145. Below the second system, there are five empty staves.

460

465

470

475

480

Trumpets

Trombones

Perc

Dr-21

Alto

2nd Vn

Vln

Cello

CONTINUE GLISSANDOS

simile

Trumpets

Reb. Tromp

Alto

Vln 1

Vln 2

Vla

Cello

CONTINUE GLISSANDOS

simile

And - poco - a - poco - - - - - to 100

$\frac{1}{2} = \frac{1}{2}$

575

A handwritten musical score for the song "The Rose Tree". The score is written on a system of staves. At the top, the title "The Rose Tree" is written in a decorative, cursive font. Below the title, the key signature is indicated as "F#m" (F# minor) and the time signature as "3/4". The score is divided into three main parts: "Trp" (Trumpet) on the top staff, "Solo" on the middle staff, and "Singing" on the bottom staff. The "Trp" part features a melodic line with many beamed eighth notes. The "Solo" part is a single staff with a melodic line. The "Singing" part consists of three staves, with the first two staves having a large "X" mark over them, indicating they are not to be sung. The bottom staff of the "Singing" part has a melodic line. The score ends with a double bar line and a "Coda" symbol.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The music is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the staves. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the staves. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the staves. The score includes a key signature of one sharp (F#) and a time signature of 2/4.

A handwritten musical score for the song "The Rose Tree". The score is written on six staves. The first staff is the melody, featuring a series of eighth notes. The second staff is a bass line, also featuring eighth notes. The third staff is a treble line, featuring a series of eighth notes. The fourth staff is a bass line, featuring a series of eighth notes. The fifth staff is a treble line, featuring a series of eighth notes. The sixth staff is a bass line, featuring a series of eighth notes. The score is written in a simple, handwritten style, with a key signature of one sharp (F#) and a common time signature (C). The lyrics "The Rose Tree" are written below the staves.

[illegible]

552

555



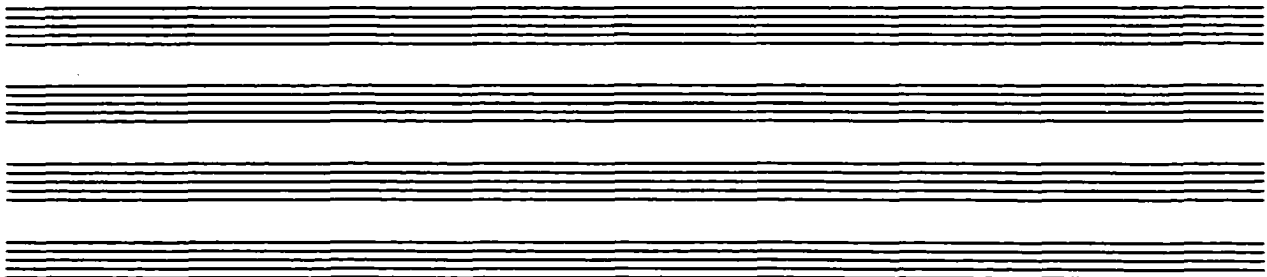
System 1 of the musical score, featuring a grand staff with five staves. The notation includes complex rhythmic patterns, primarily consisting of dense groups of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.



System 2 of the musical score, continuing the grand staff notation. It features similar complex rhythmic patterns as System 1, with various rests and melodic lines. The system ends with a double bar line and a repeat sign.



System 3 of the musical score, continuing the grand staff notation. The notation includes complex rhythmic patterns, primarily consisting of dense groups of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.



Four empty musical staves, likely intended for additional notation or as a placeholder for a final system.

585

590

The image displays a handwritten musical score on a page numbered 54. The score is organized into three main systems, each consisting of multiple staves. The first system (measures 585-590) features a dense arrangement of notes, likely for a drum or percussion part, with many beamed sixteenth and thirty-second notes. The second system (measures 591-600) includes a section labeled "Trumpet (solo)" on the left, with a bracket indicating a solo for the trumpet part. This section shows a melodic line for the trumpet over a rhythmic accompaniment. The third system (measures 601-610) continues the musical piece with similar complex notation. The handwriting is in black ink on white paper. At the bottom of the page, there is a footer with the publisher's information and a reproduction permission statement.

620

625

630

Handwritten musical score for measures 620-630. The score includes staves for strings (Violins I, Violins II, Violas, Cellos), woodwinds (Flutes, Clarinets), and brass (Trumpets, Trombones). The notation is dense with many notes and rests.

♩ = 60 *longato* (pp)

Scene Two

620

625

630

On
bells
w/

Dx 21
s (h. cell)

Handwritten musical score for measures 630-640. The score includes staves for woodwinds (Flutes, Clarinets), strings (Violins I, Violins II, Violas, Cellos), and brass (Trumpets, Trombones). The notation is dense with many notes and rests.

Handwritten musical score for a string quartet and piano. The score is divided into four systems, each with a rehearsal mark in a box (63, 64, 65, 66). The first system includes a piano part (piano) and a string quartet (Violin 1, Violin 2, Viola, Cello). The second system continues the string quartet. The third system includes a piano part (piano) and a string quartet (Violin 1, Violin 2, Viola, Cello). The fourth system continues the string quartet. The score is written in a single system with multiple staves.

(1-10)

♩ ♪ ♫

945

950

955

A handwritten musical score for piano and voice. The score is written on three systems of staves. Each system consists of a grand staff (treble and bass clef) for the piano and a single staff for the voice. The piano part features complex, dense chordal textures with many beamed notes. The voice part consists of a single melodic line. The score is marked with measure numbers 945, 950, and 955. There are also some handwritten notes and markings, including a '1-10' at the top left and a '♩ ♪ ♫' symbol. The bottom of the page shows empty staves.

The image displays a handwritten musical score, likely for piano and strings, organized into three systems. Each system consists of four staves: a grand staff (treble and bass clef) for the piano and two staves for strings. The notation is dense, featuring many beamed notes and rests. Above the first system, there are three boxed numbers: 127, 129, and 131. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The bottom half of the page contains several empty staves, suggesting a continuation of the piece or a separate section.

Passe Zacc.

♩ = 60

Violin 1
Violin 2
Viola
Cello
Bp. & Bass

TACET

50

50

First system of musical notation, measures 50-51. It features a grand staff with three staves. The top staff has a complex melodic line with many beamed sixteenth notes. The middle staff has a similar melodic line. The bottom staff has a bass line with eighth notes and rests.

Second system of musical notation, measures 52-53. It continues the complex melodic lines in the top two staves and the bass line in the bottom staff.

Third system of musical notation, measures 54-55. The notation continues with dense melodic patterns in the upper staves and a steady bass line.

Fourth system of musical notation, measures 56-57. The musical complexity remains high with intricate melodic figures.

Fifth system of musical notation, measures 58-59. The final system on the page, showing the continuation of the musical themes.

Handwritten musical score for piano, featuring measures 100 through 160. The score is divided into systems, with measure numbers 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, and 160 marked at the beginning of their respective systems. The notation includes complex piano textures with dense chords and rapid passages in the right hand, and more rhythmic, often syncopated, patterns in the left hand. A "TACE?" instruction is present at the end of the system containing measures 140-145. The score concludes with a final system of measures 155-160.

Handwritten musical score for piano, consisting of five systems of staves. Each system includes a grand staff (treble and bass clef) and a separate bass line. The notation is dense with many beamed notes and rests. Measure numbers 175, 180, 185, 190, 195, and 200 are marked at the beginning of each system. The score is written in ink on a white background.

Handwritten musical score for piano, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers are written in boxes above the staves: 225, 230, 235, 240, 245, and 250. A handwritten note "Surah no. Collins" is visible near the bottom right of the second system.



Handwritten musical notation on a grand staff. The notation is dense and appears to be a transcription of a complex piece. Above the staff, there are three boxed numbers: 280, 285, and 290. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a grand staff. The notation is dense and appears to be a transcription of a complex piece. Above the staff, there are two boxed numbers: 285 and 290. The notation includes various musical symbols such as notes, rests, and bar lines.

A series of empty musical staves, likely for additional notation or as a placeholder for another piece of music.

1b III
Scene 2

25

$\text{♩} = 120$

Handwritten musical score for Scene 2, measures 1 through 60. The score is written on four systems of staves, each system containing three staves. The instruments are labeled on the left: Trumpet, Piano, Cello, and Poly-6 (C6 synth oscillator). The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are marked at the top of each system. The score ends with a double bar line and a repeat sign.



145

146

153

The image displays three systems of handwritten musical notation. Each system consists of five staves. The first two staves of each system are labeled 'Trumpet 1' and 'Trumpet 2' on the left. The third staff is a grand staff, indicated by a brace on the left, containing two staves. The notation is dense, featuring many beamed notes and rests. Above the first system, three small boxes contain the numbers '145', '146', and '153'. Below the first system, there are three empty staves. Below the second system, there are three empty staves. Below the third system, there are three empty staves.



Handwritten musical score for piano, featuring three systems of staves. The score includes measures numbered 195, 200, 205, and 210. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The score is written in a single system with multiple staves, likely representing different instruments or voices.



255 260 265

270 275 280

Allegretto $\text{♩} = 32$ **SZENE ZWEI**

285 290 295 300 TACET

Fl. 6
(3rd + 4th)

Dr. 21
(Tuba Bell)

Tenor

Vln. 1

Vln. 2

Viola

Cello

Handwritten musical score on page 73, featuring two systems of staves. The first system includes a grand staff (piano) and vocal staves. The second system includes a grand staff and a vocal staff labeled "TRUMPET VOICES".

System 1:

- Staff 1 (Piano Right Hand):** Contains a series of beamed sixteenth notes.
- Staff 2 (Piano Left Hand):** Contains a series of beamed sixteenth notes.
- Staff 3 (Piano Grand Staff):** A grand staff with treble and bass clefs, containing a series of beamed sixteenth notes.
- Staff 4 (Vocal):** A vocal staff with a series of beamed sixteenth notes.
- Staff 5 (Vocal):** A vocal staff with a series of beamed sixteenth notes.
- Staff 6 (Vocal):** A vocal staff with a series of beamed sixteenth notes.

System 2:

- Staff 1 (Piano Right Hand):** Contains a series of beamed sixteenth notes.
- Staff 2 (Piano Left Hand):** Contains a series of beamed sixteenth notes.
- Staff 3 (Piano Grand Staff):** A grand staff with treble and bass clefs, containing a series of beamed sixteenth notes.
- Staff 4 (Vocal):** A vocal staff with a series of beamed sixteenth notes.
- Staff 5 (Vocal):** A vocal staff with a series of beamed sixteenth notes.
- Staff 6 (Vocal):** A vocal staff with a series of beamed sixteenth notes.

TRUMPET VOICES

330

Pause

SCENE DRESS

T-pani

String Quartet

Trumpets

144

144

144

Handwritten musical score for the following instruments:

- Trumpets**: Two staves with melodic lines and some rests.
- Xylophone**: One staff with a series of rapid sixteenth-note runs.
- Trumpet**: One staff with a melodic line.
- Piano**: Two staves with a complex, fast-moving accompaniment.
- Harp/Keyboard**: Two staves with a melodic line.
- String Quartet**: Four staves (Violin I, Violin II, Viola, Cello/Double Bass) with a rhythmic pattern of repeated notes.

Empty musical staves for additional instruments or parts.

Good (Repeat 15 Times)
♩=50

(6th Time)

cut off
abruptly

Handwritten musical score for a 15-measure repeat. The score is written on a grand staff with the following parts:

- Trumpets**: Two staves with melodic lines.
- Gong**: One staff with a single note.
- Large Susp. Rite Capital**: One staff with a single note.
- Piano**: Two staves with dense, fast-moving accompaniment.
- DX-21 Pipe Organ (Full Ranks)**: Two staves with dense, fast-moving accompaniment.
- String Quartet**: Four staves with sustained, low-frequency accompaniment.

The score is divided into two measures by a double bar line. The first measure contains the main musical material, and the second measure contains a repeat of the same material. The tempo is marked as ♩=50. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.