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# Die Geburt der Tragoedie

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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
Old Dominion University in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

HUMANITIES

OLD DOMINION UNIVERSITY
July, 1988

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.



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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



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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

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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.

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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.

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## 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.



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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.

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## INSTRUMENTAL ENSEMBLE

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

Two Trumpets

Two Keyboardists
(1 piano, 1 Korg Poly-6, 1 Yammaha 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

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## 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

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# DIE GEBURT DER TRAGÖDIE

BY

JOSEPH BARNETT METZLER, III

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## 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.

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## 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 konnen. 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 . . .

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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.

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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, beeeeeeile 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 holyen! (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 . . .

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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 geschleudertert.

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

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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' erssssst 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 lolalossss 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

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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' daruber. (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.)

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## 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 mussen, 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 religiose Manie unterhaltet. Und der Subjekt unserer Diskussion war der Verruckter, 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 . . . )

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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 . . .

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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 geschreiben! 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 . . .

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GAST

Lbr Hrr Dktr, ch hb n d. Hrr Ntzsch 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 tuttuttute 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.

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## PAUSE EINS

The scene at the asylum is still visible behind a back-lit 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 befehlt, 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.

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## 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
kõnntest 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 kõnntest
meine er sagte es nicht meinend

II. Vater Vater auch sehr krank wie Sohn wie Vater
bevor ihn nicht errinerst Kindheit sein an Dich
nicht errinern meon Dein sein Fritz und auch mich
an mich nicht denken denk mal wie langen quãlen
wie ihm foltern lange mussen sollen. Nicht Du
errinerst sein wie Vater ihn bevor an sein Kind
heit Ewar mein nein Fritz und ein mich auch mal
an Denk foltern quãlen quãlen 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 . . .

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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.

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ZWEITE AKT
SZENE ZWEI

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

FRANZISKA

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

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 gewascht! (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

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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.

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## 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 SCHEISSKŐNIGEN, ANKUNDIGET . . . " "'LIZBETH--DIE PRUDE JUDE" "DER GNÄDIGE HERR FŐRSTER, 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 Uberraschung dich einekleinemink . . . ist.

ELIZABETH

(Hostilely) Mutmadre, no ist keine surpresaung 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

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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 seeeeeehrmuchiel! (The mother makes a look of disgust and disbelief. Elizabeth becomes even more imploring: she goes down on her knees, takes mer mother's hand, and says . . . ) Icho hango nulo eino Bitticion. Dib, migo, Sorgerechtpuraelhn. (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, bein', 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.

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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.

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## 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 befehlt 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.

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## 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 nchts vn sn phlsph. Wr wrn sn frndn. Wr knnn 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

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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 Ihnenenen nicht ăr-ge-lich (Pause) mmmmmm Achen. Ich-nichtauchnicht. Ob er, ro man barf Nietzsche's Arbrei nicht andern.

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 vrsthn 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,

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(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.

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## 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 Főrster-Nietzsche, dur Phitopagruph (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.

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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.

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## 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 fur Hilfe geben könnte . . .

ELIZABETH

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

DOCTOR

Ach ja, die nette Alwine.

ELIZABETH

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

DOCTOR

Also dann, vielleicht wäre es besser wenn ich Ihnen alein 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

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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 gestort. 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

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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 arrengiert 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 wircklich 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

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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 eingeprägt 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 konnen 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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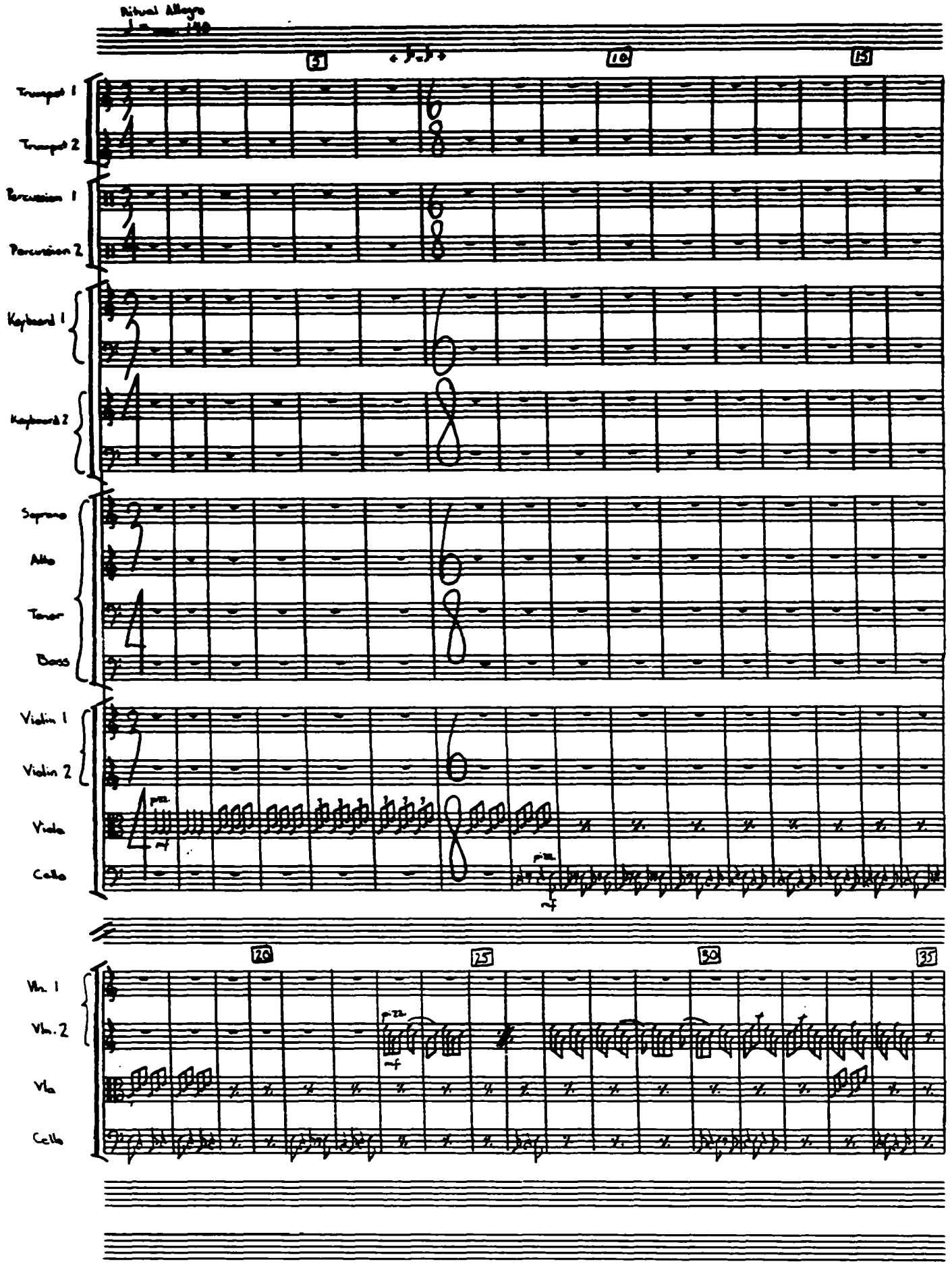




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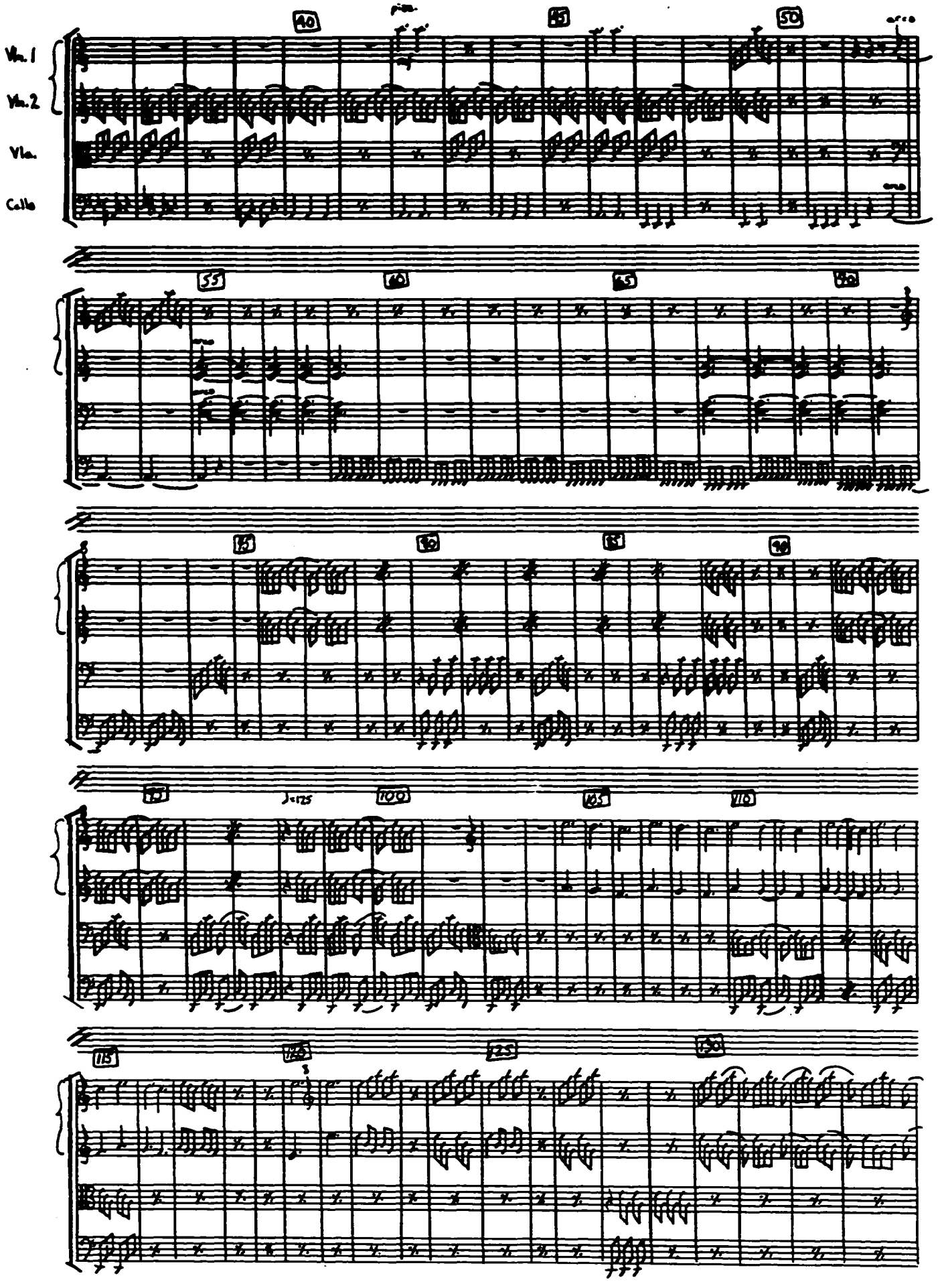




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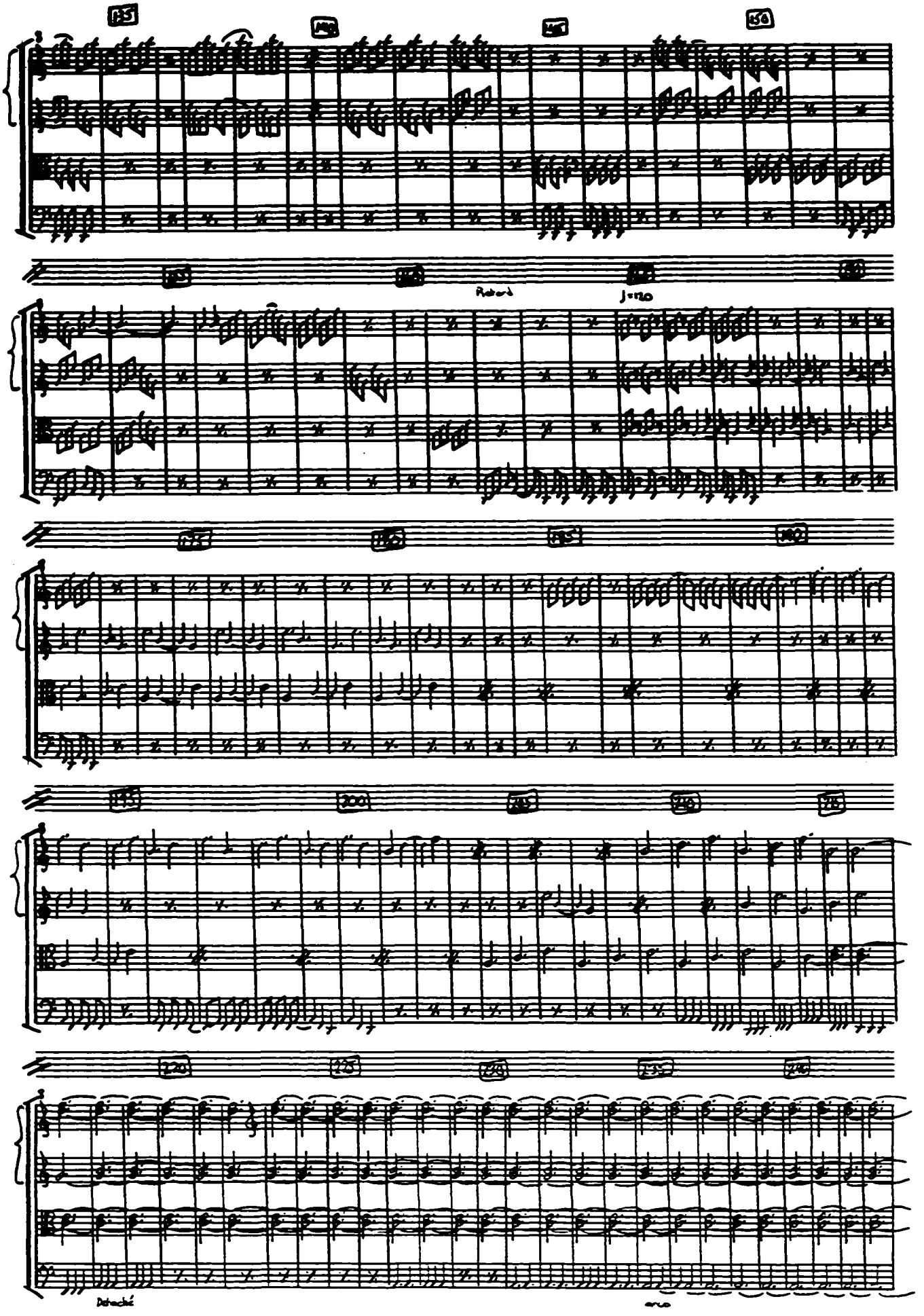




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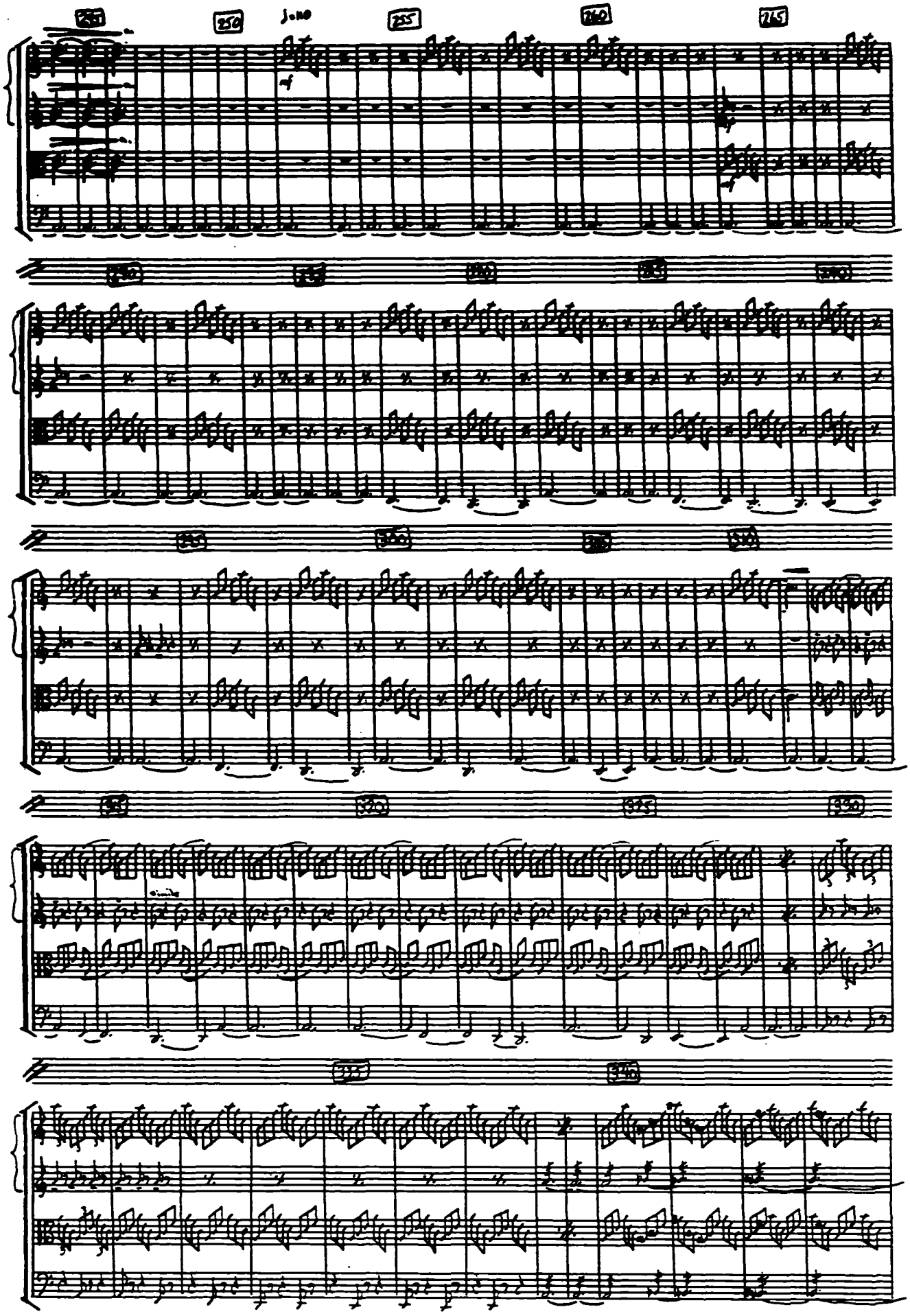




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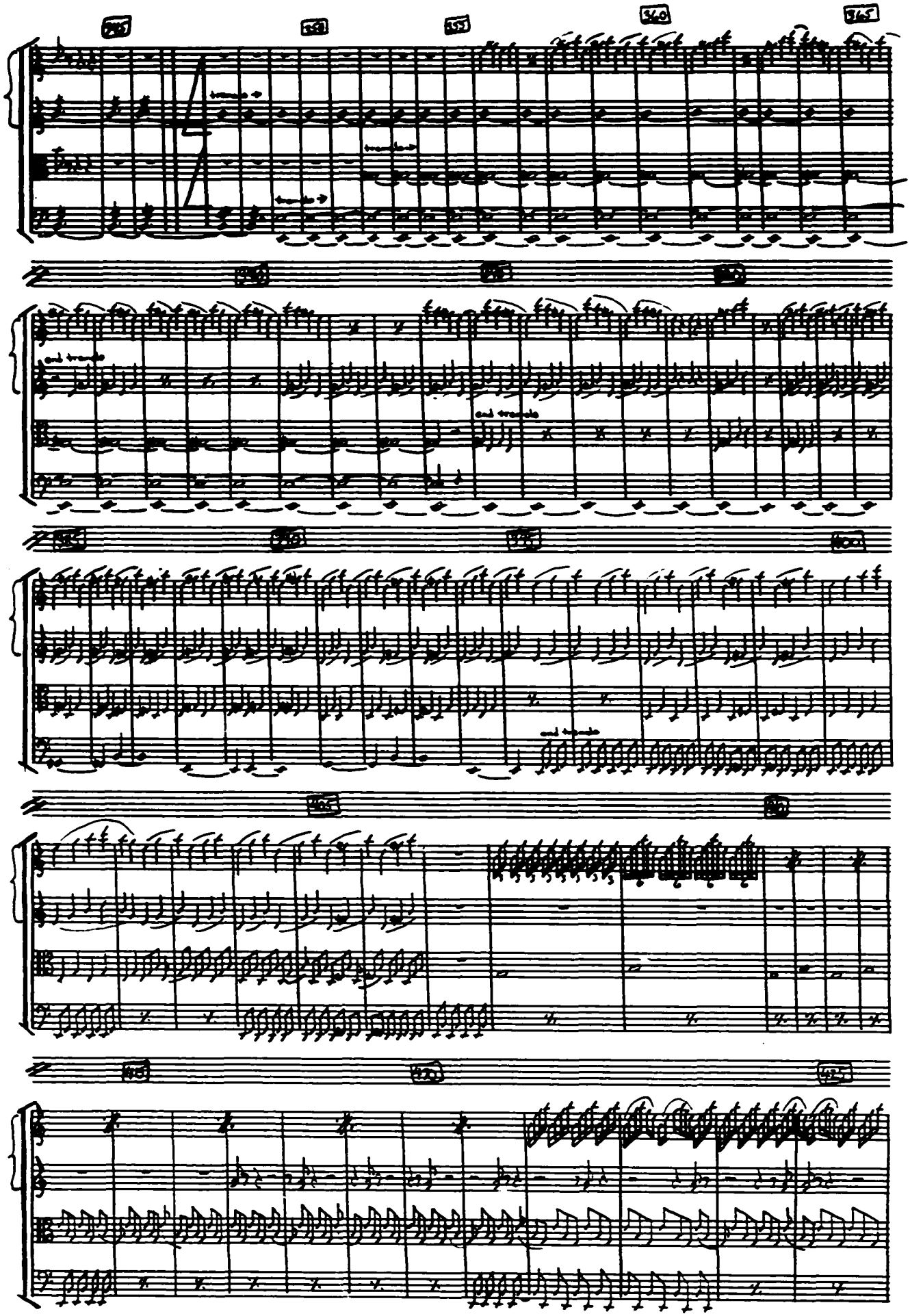




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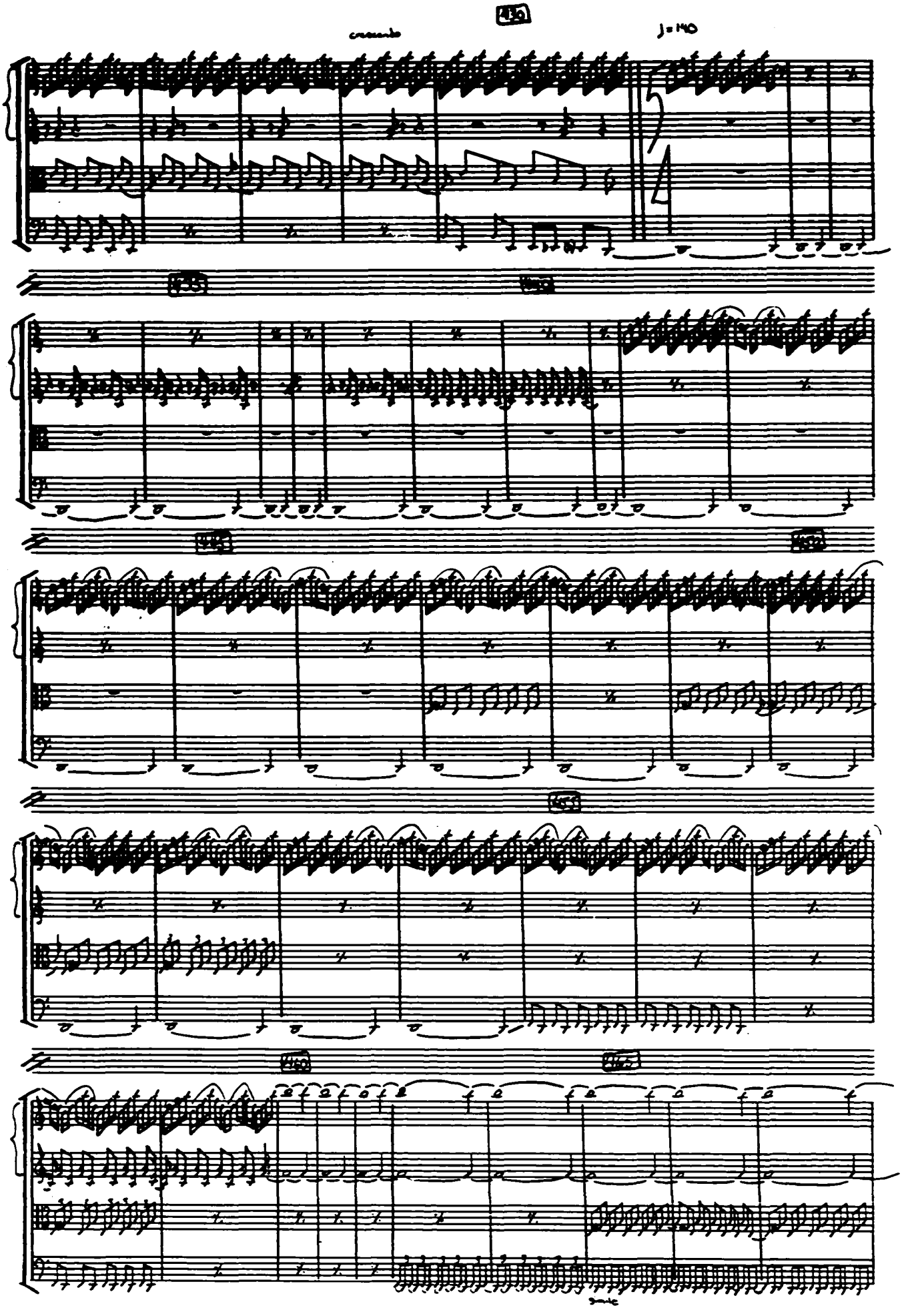




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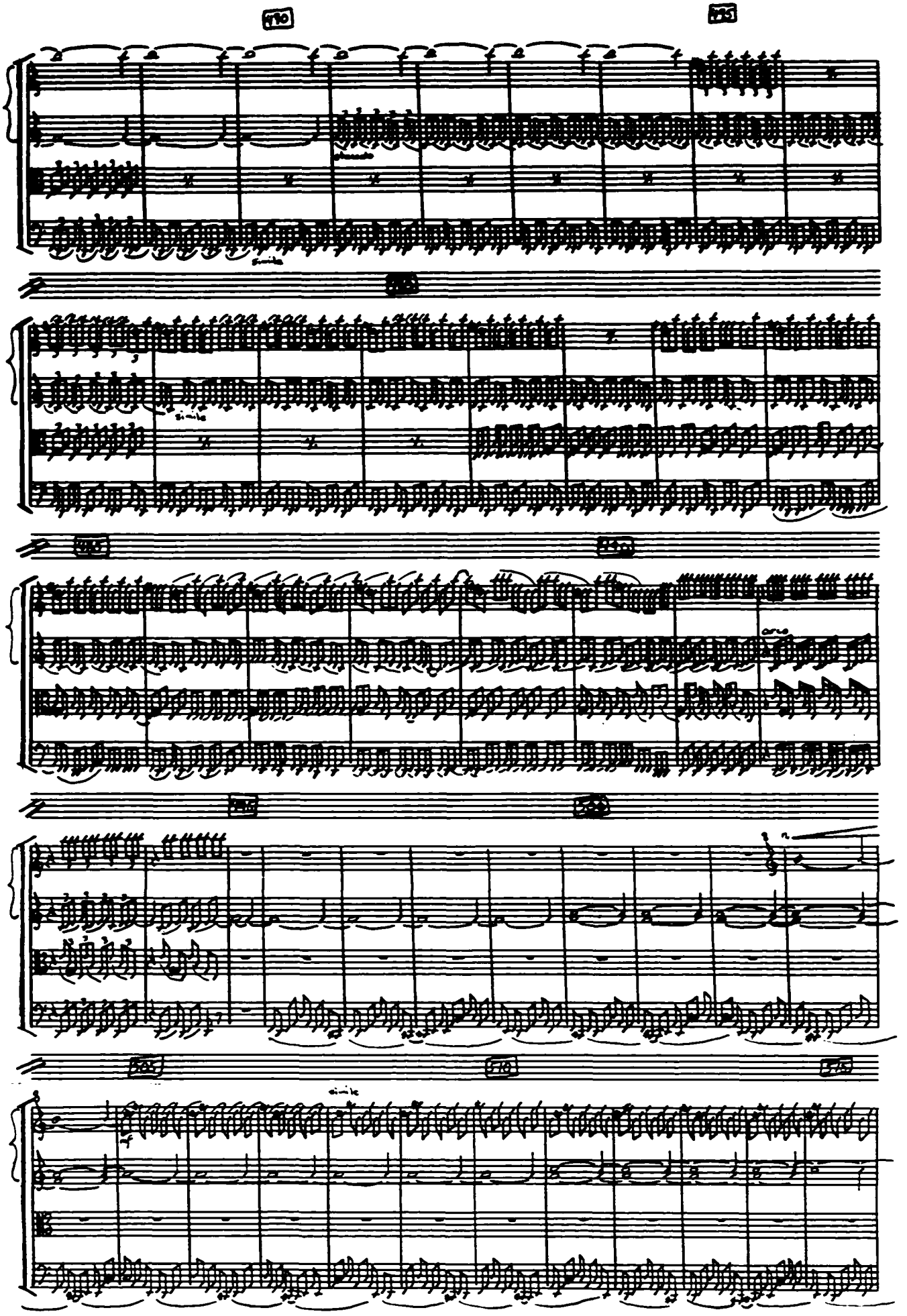




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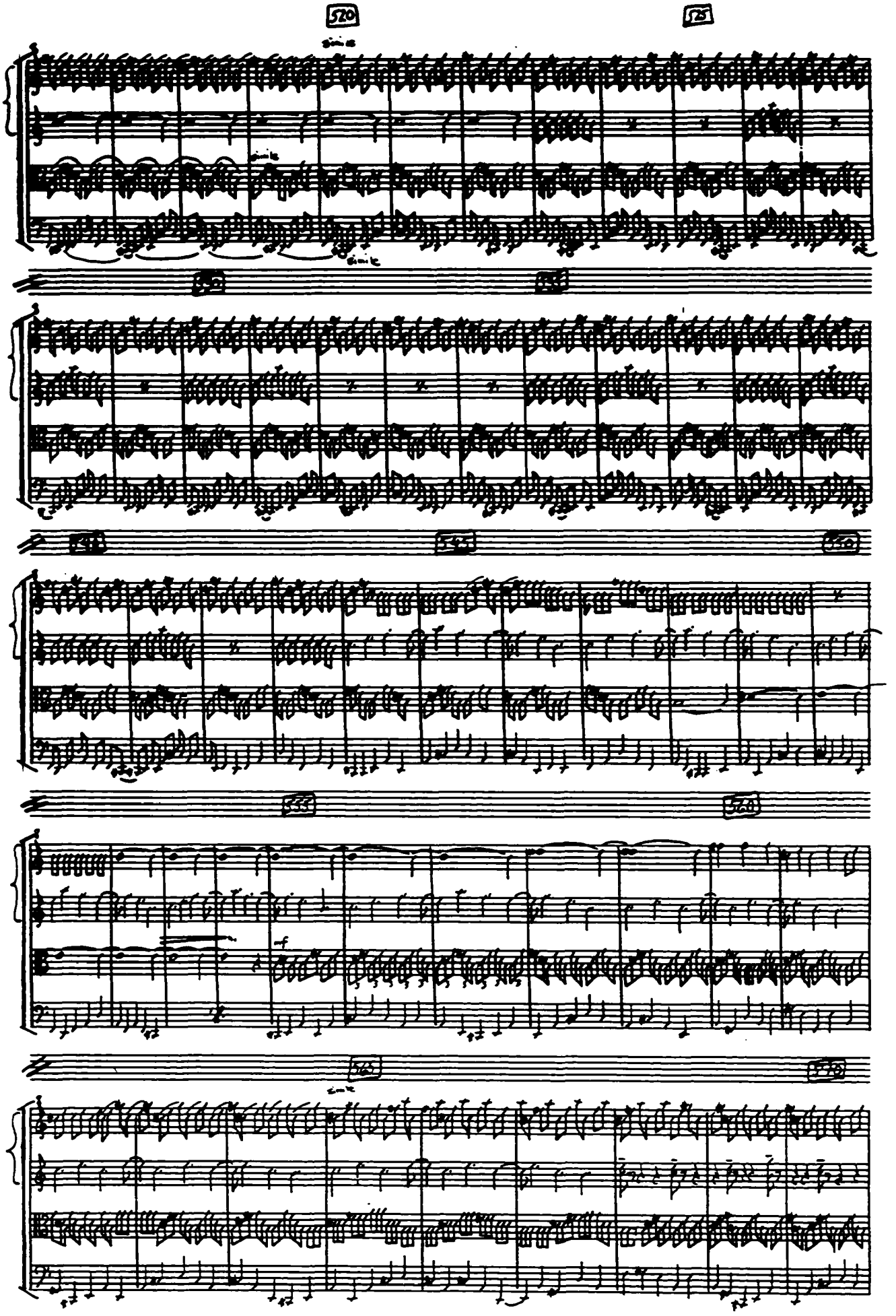




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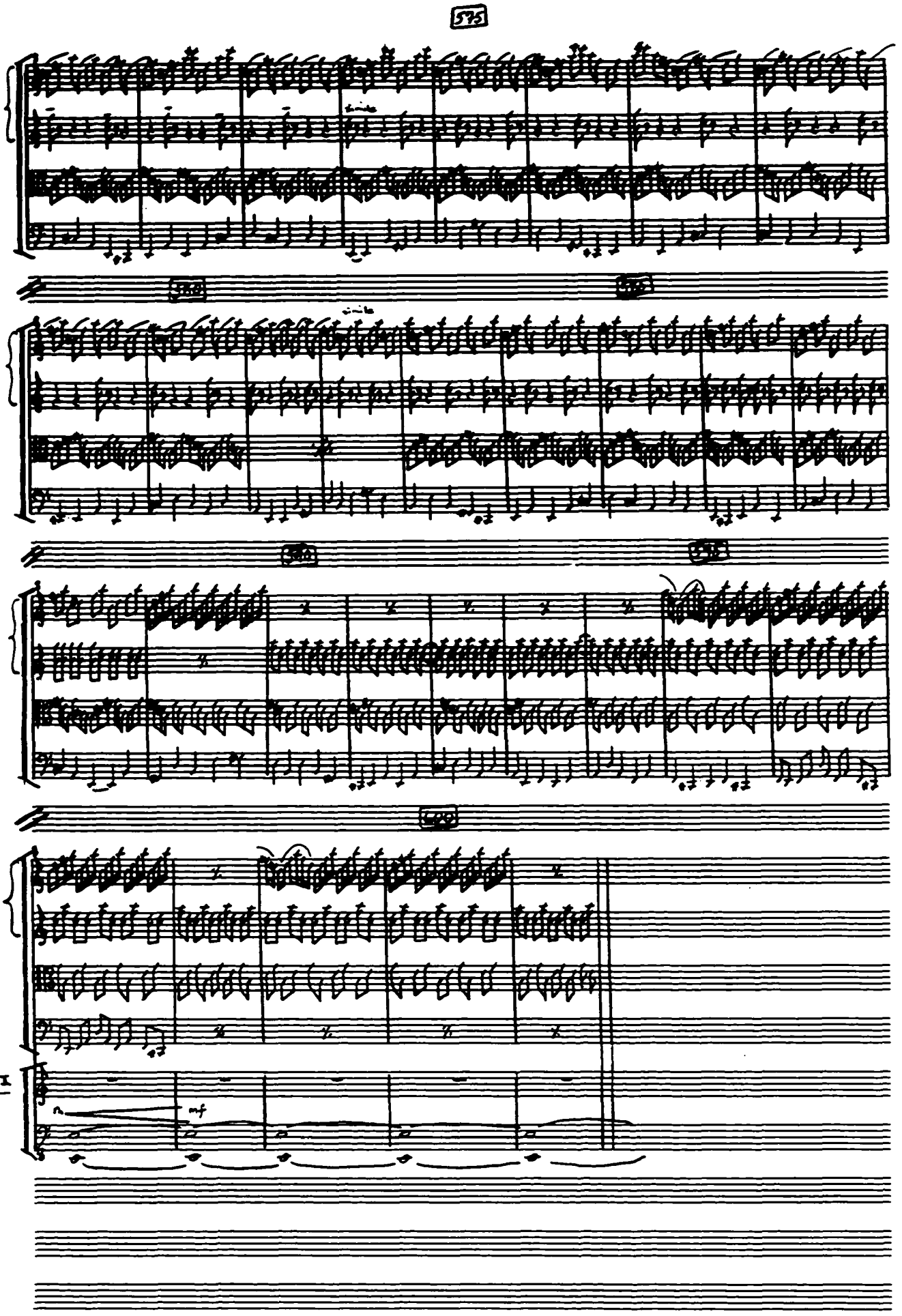




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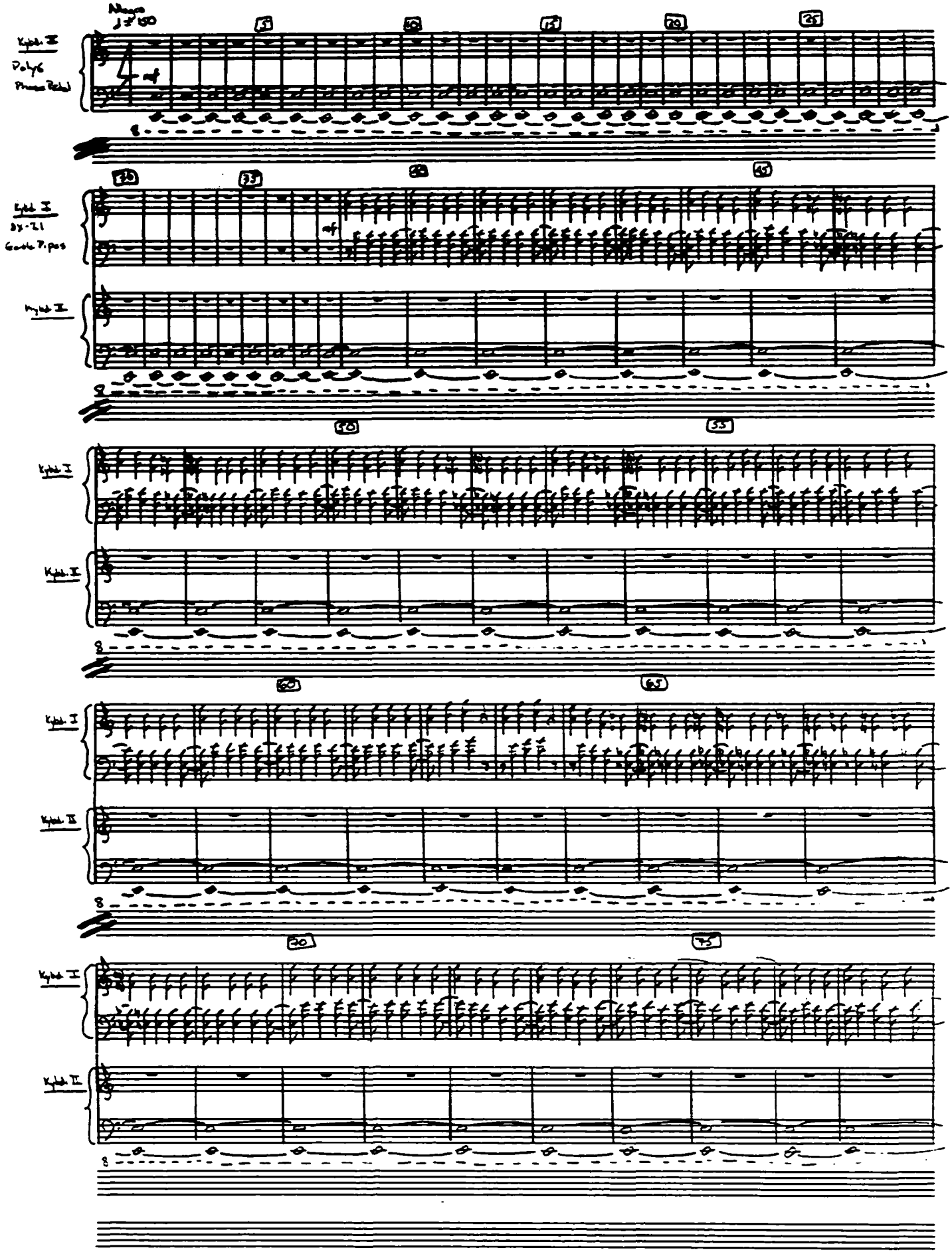




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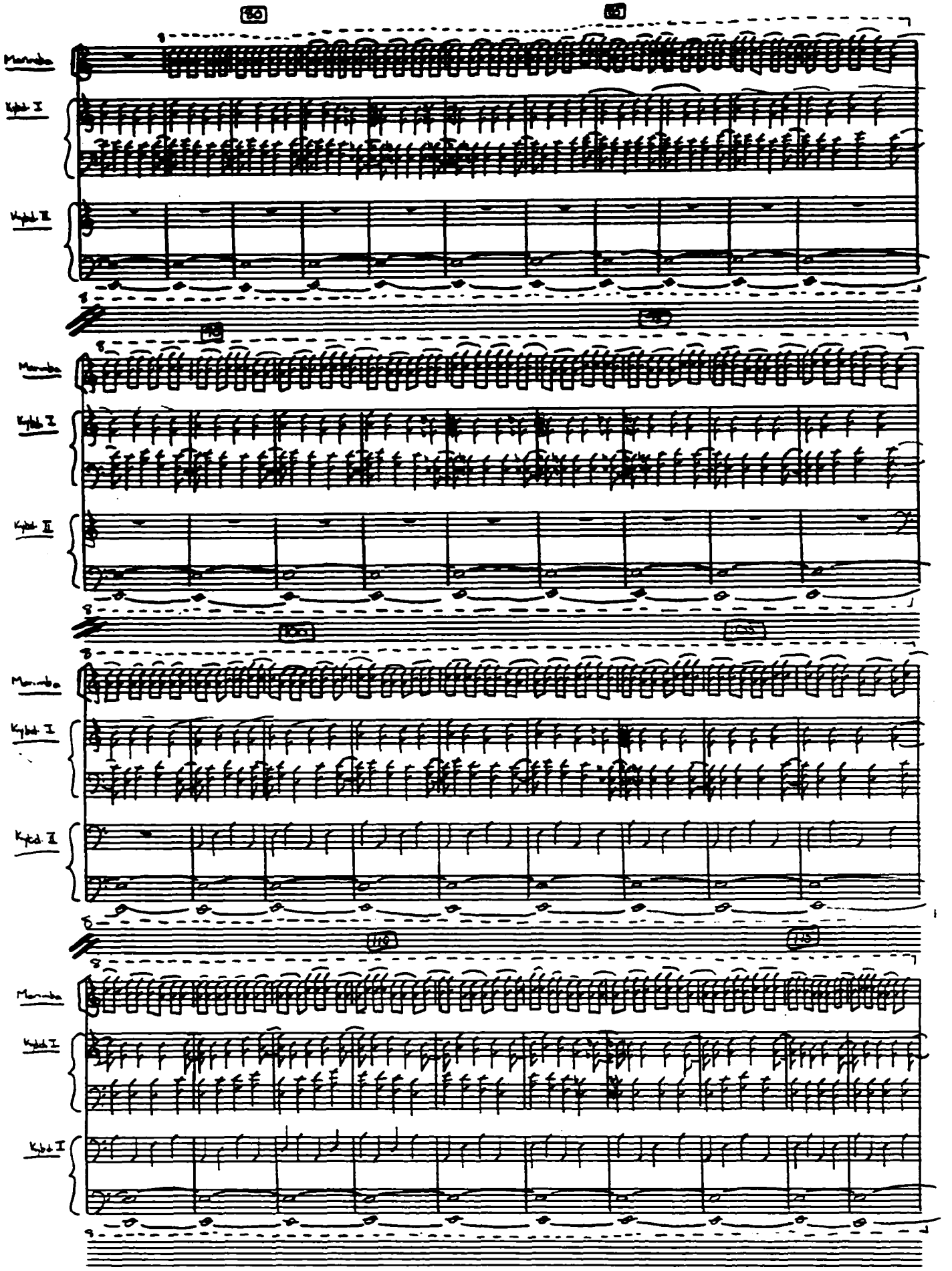




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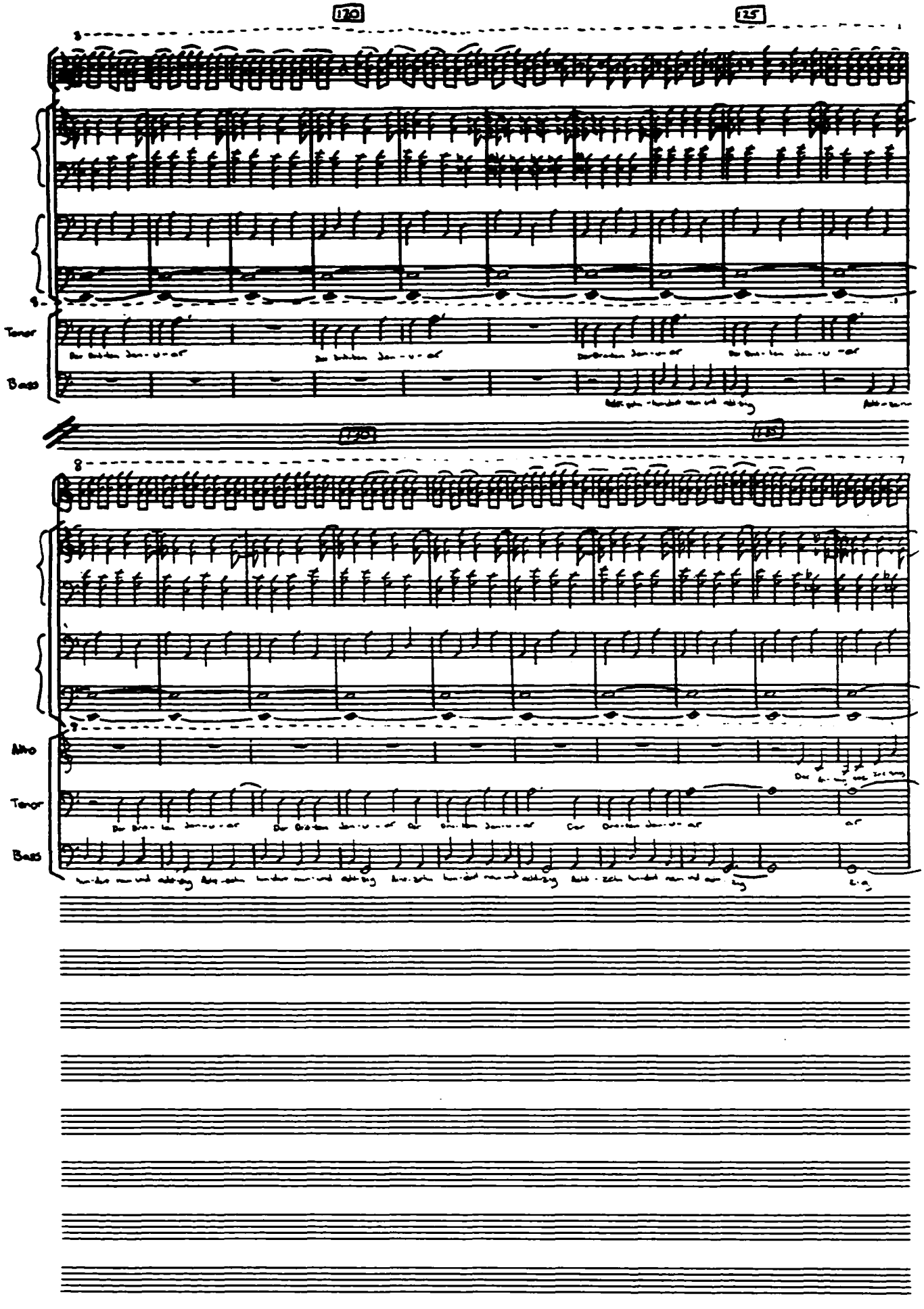




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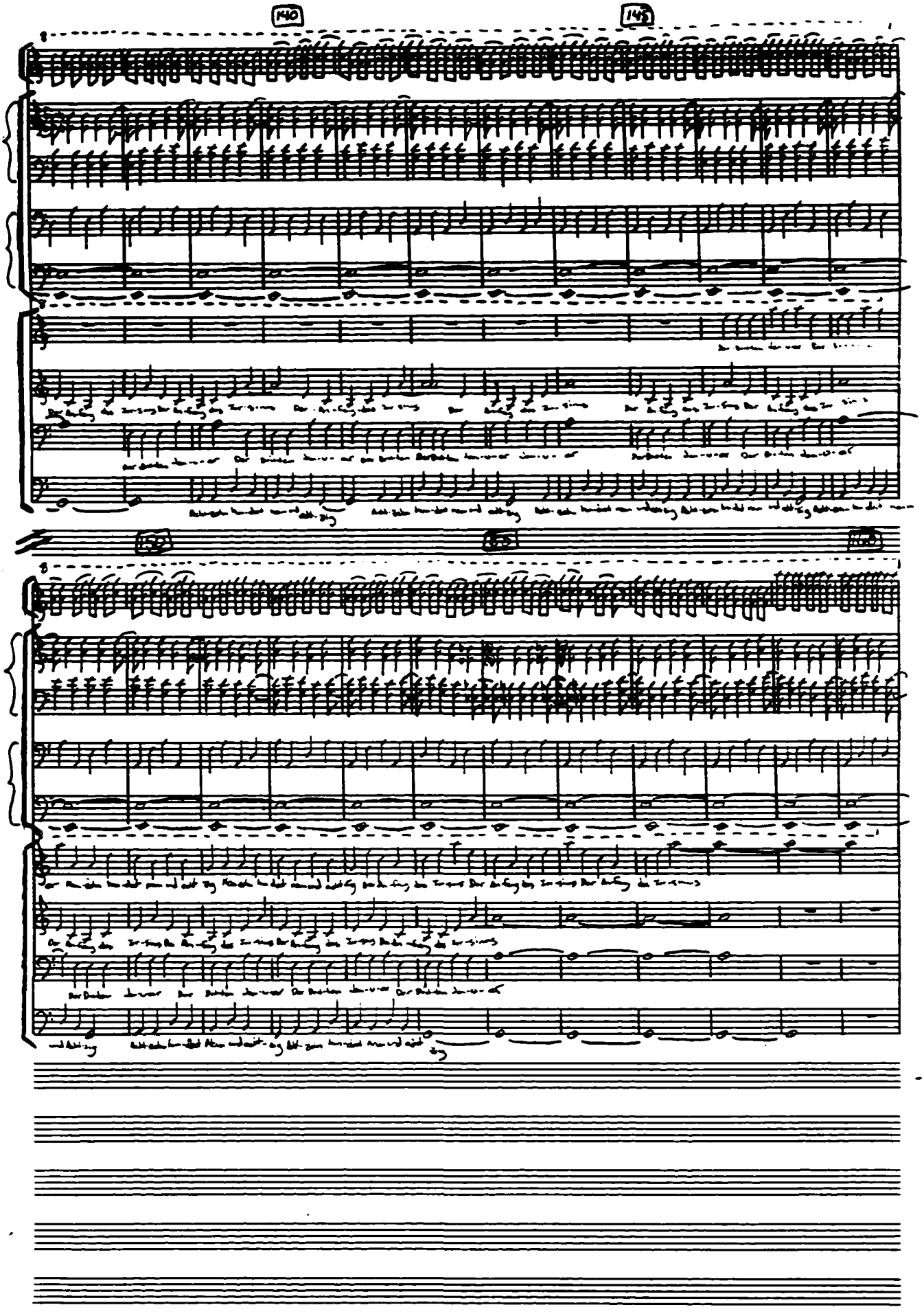




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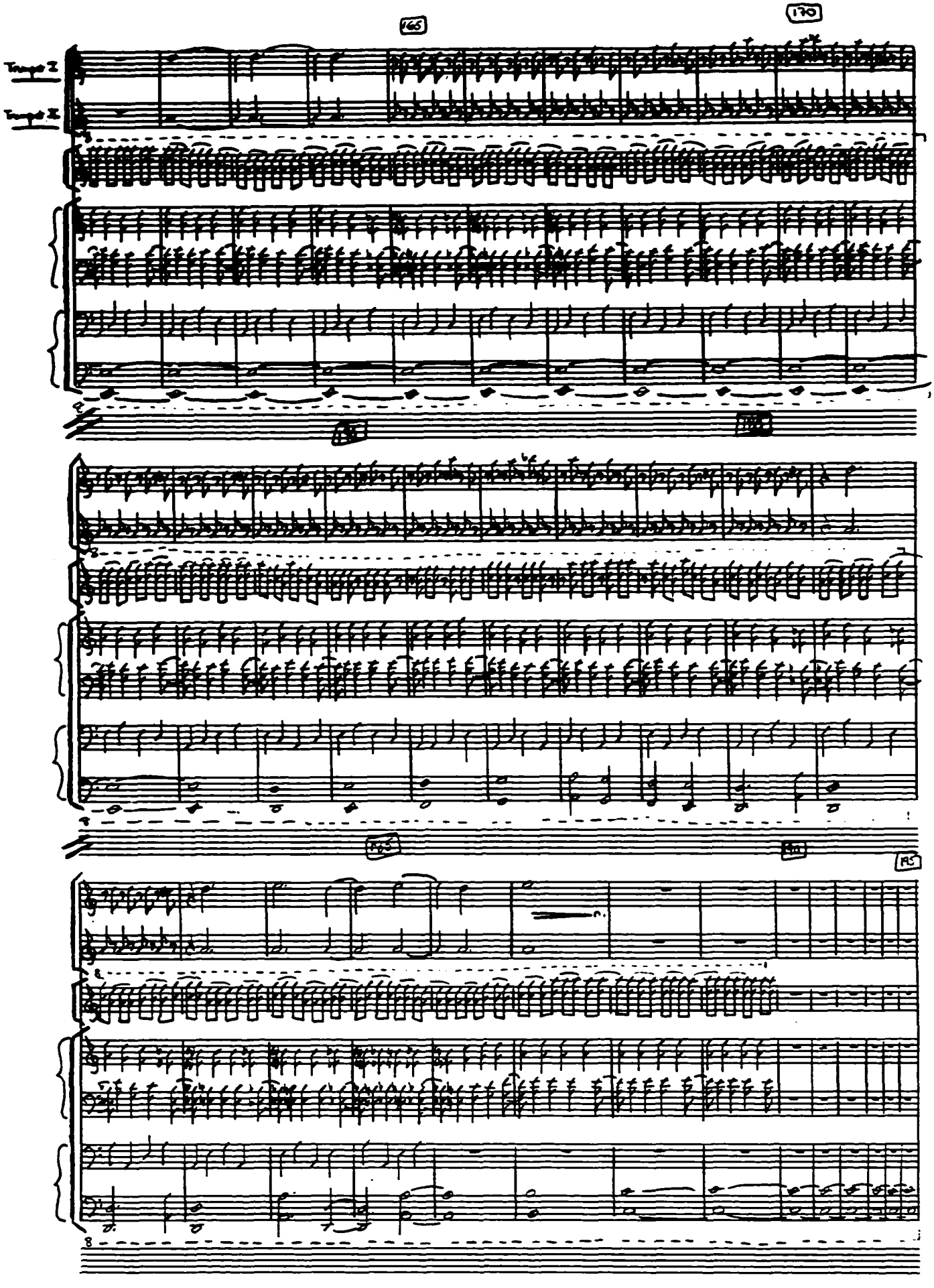




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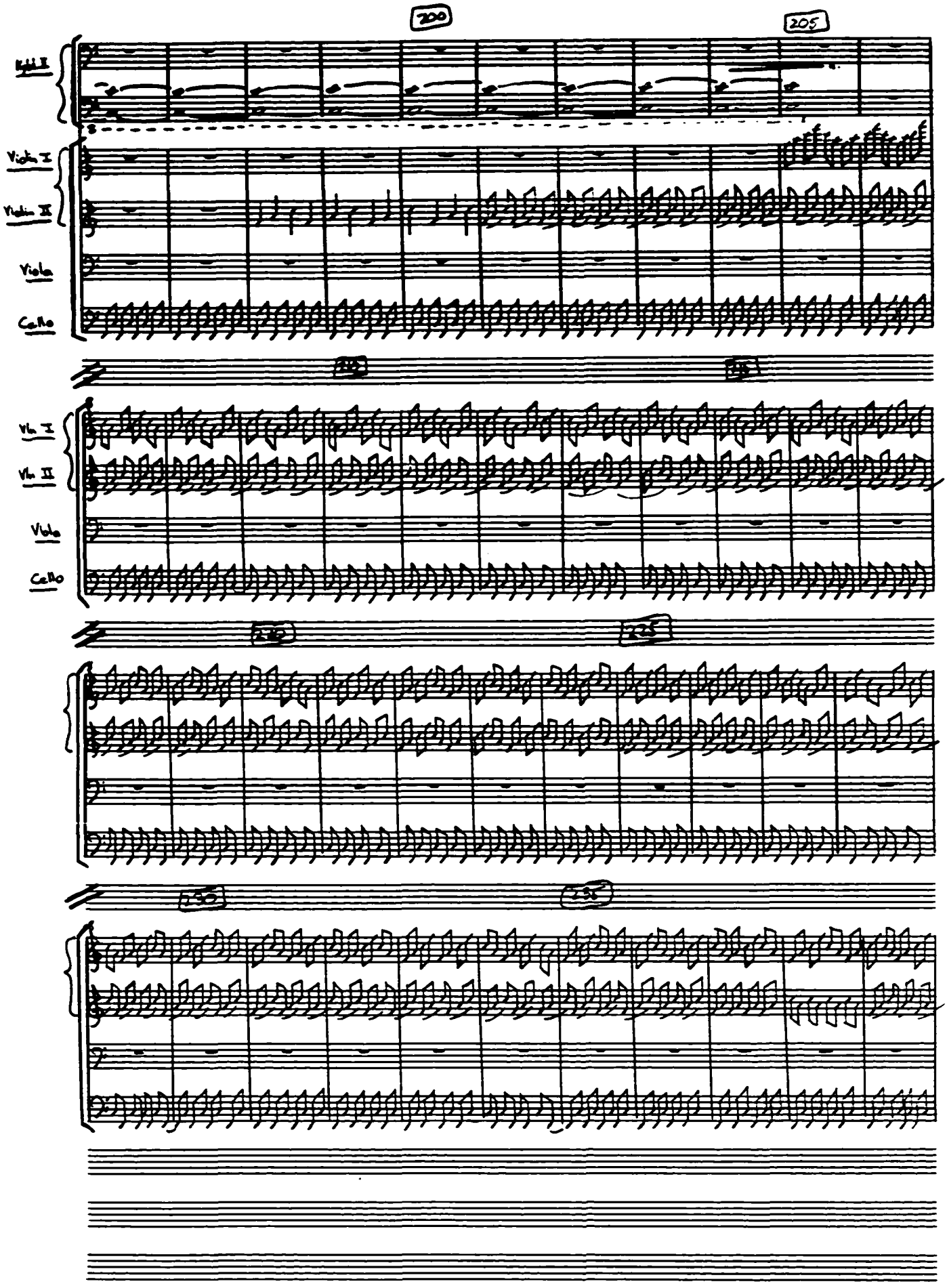




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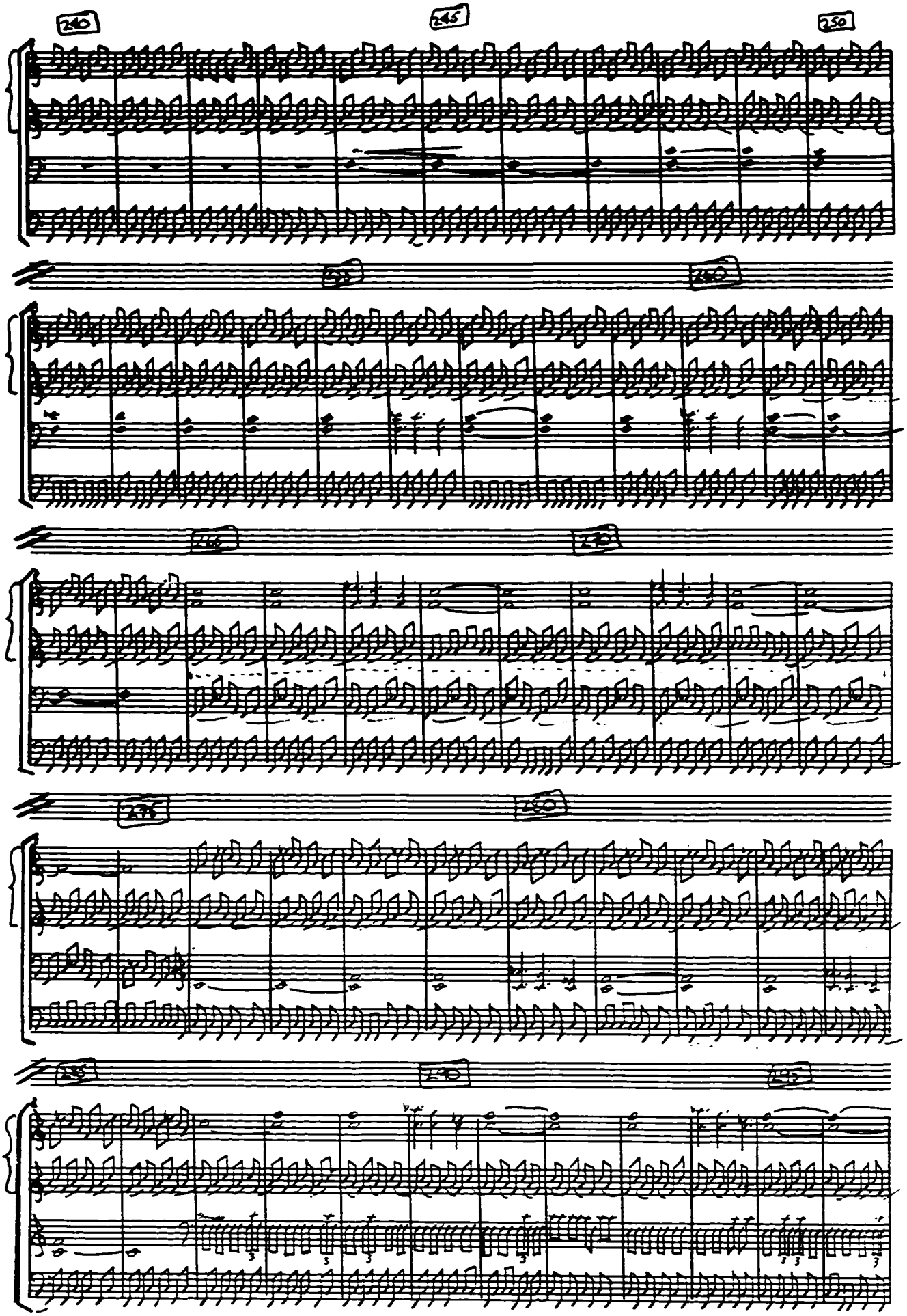




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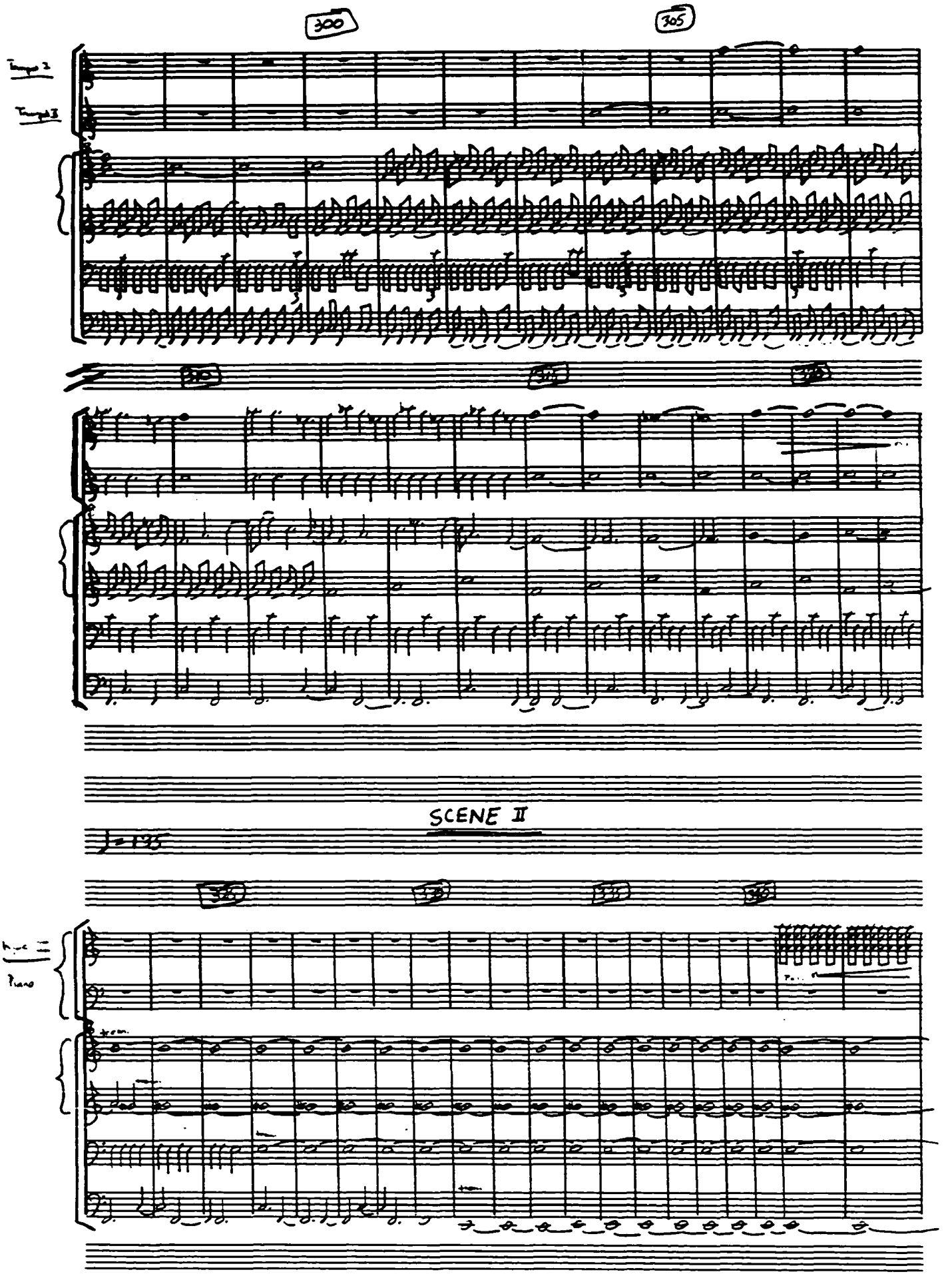




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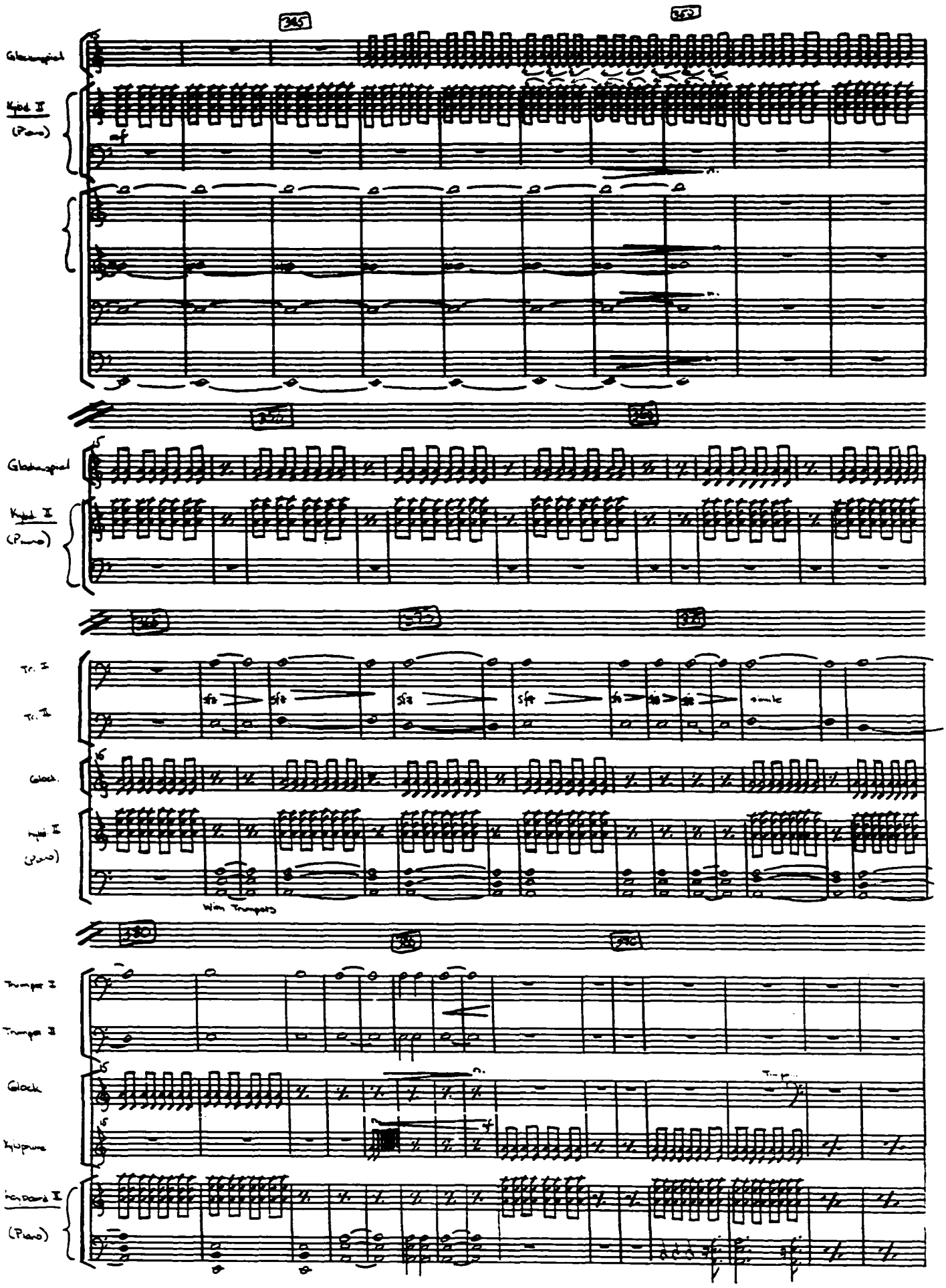




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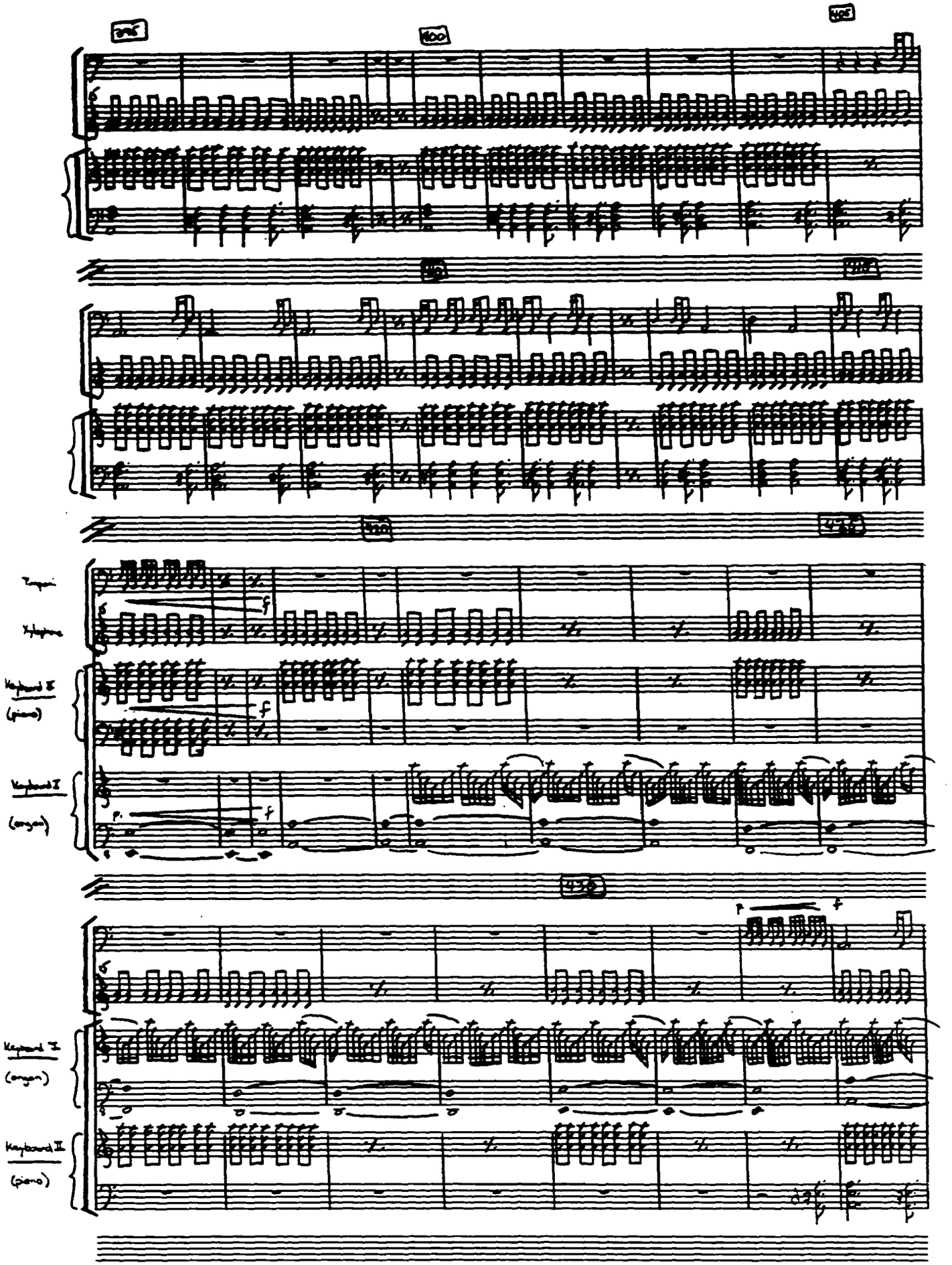




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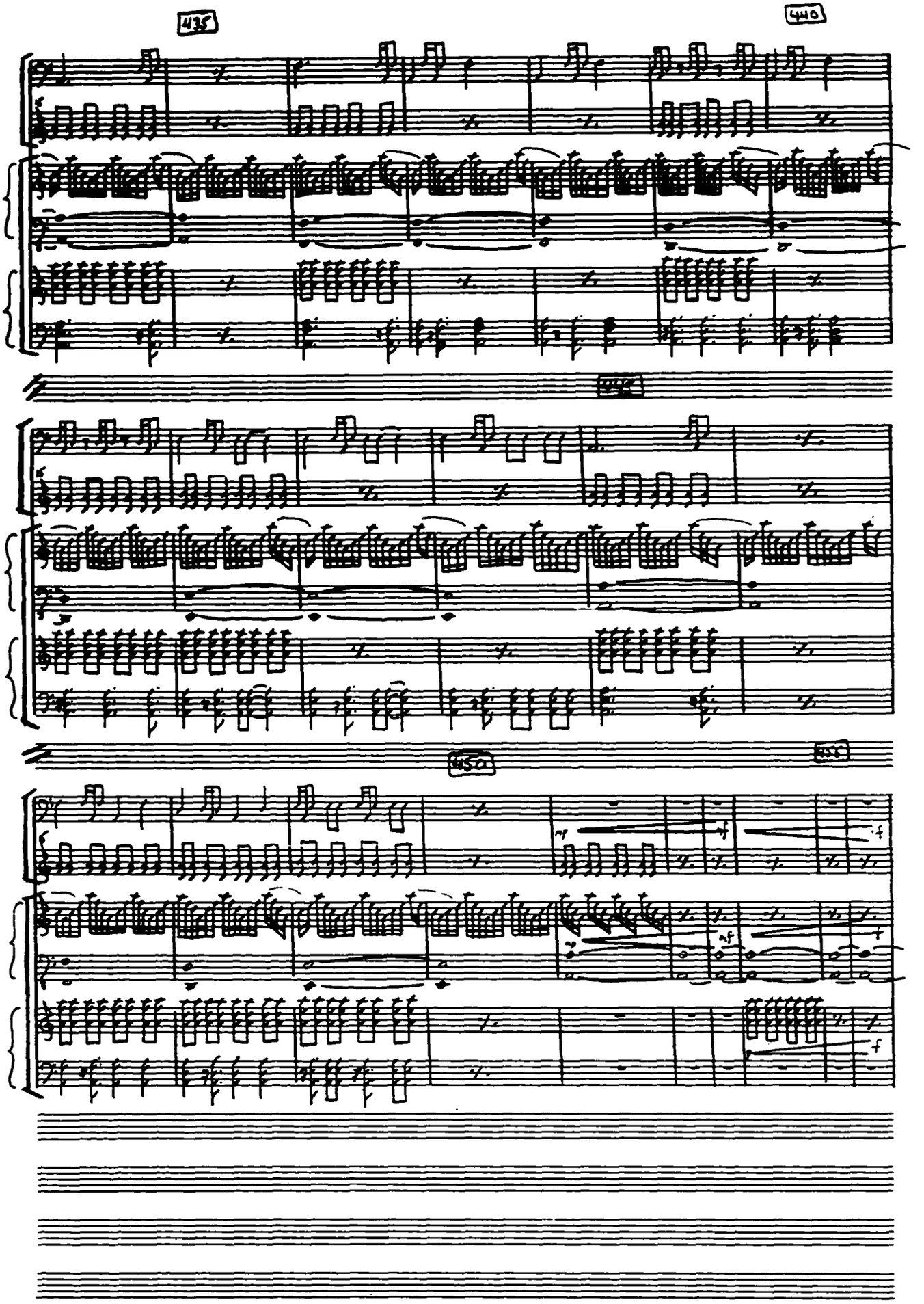




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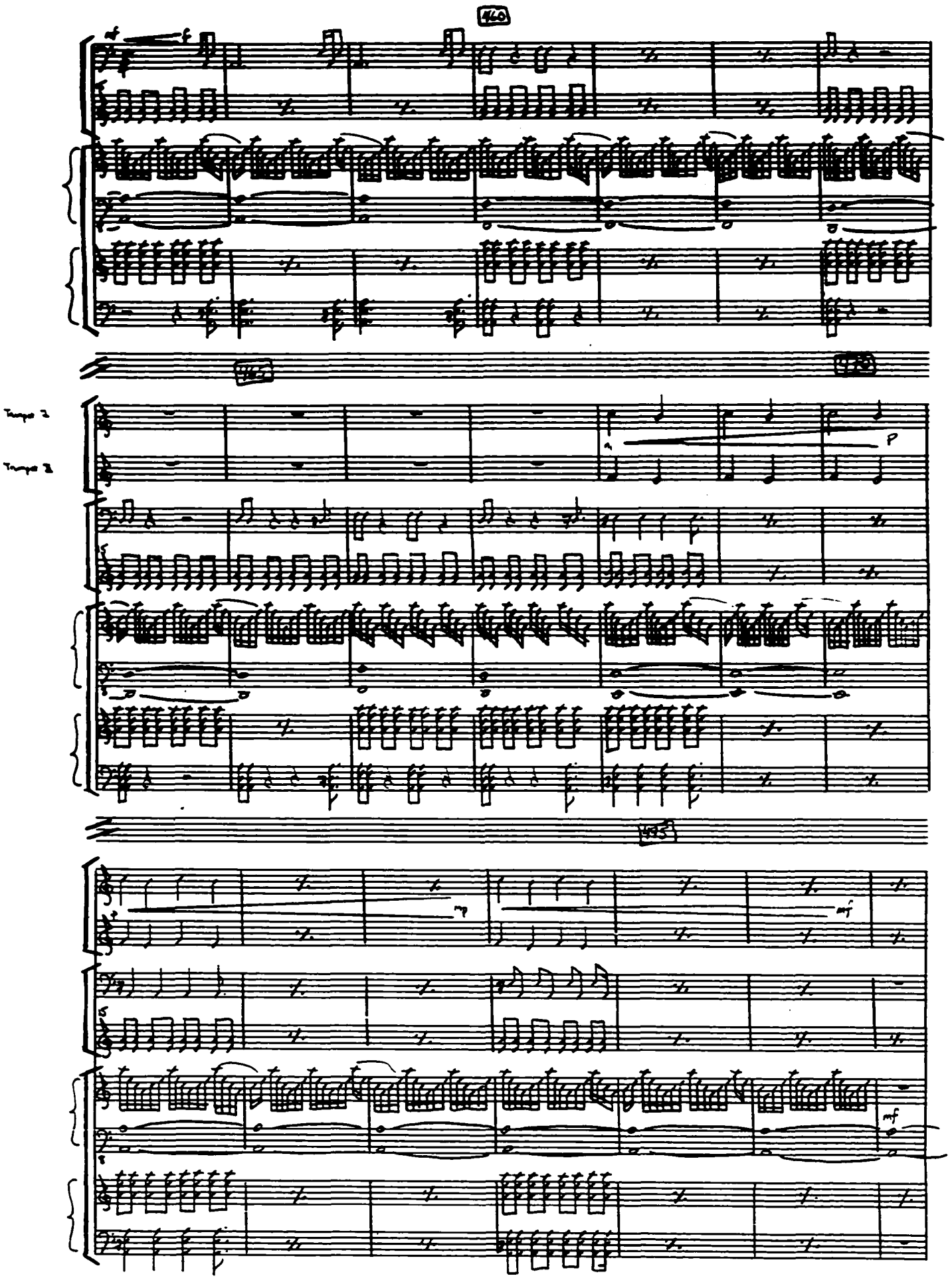




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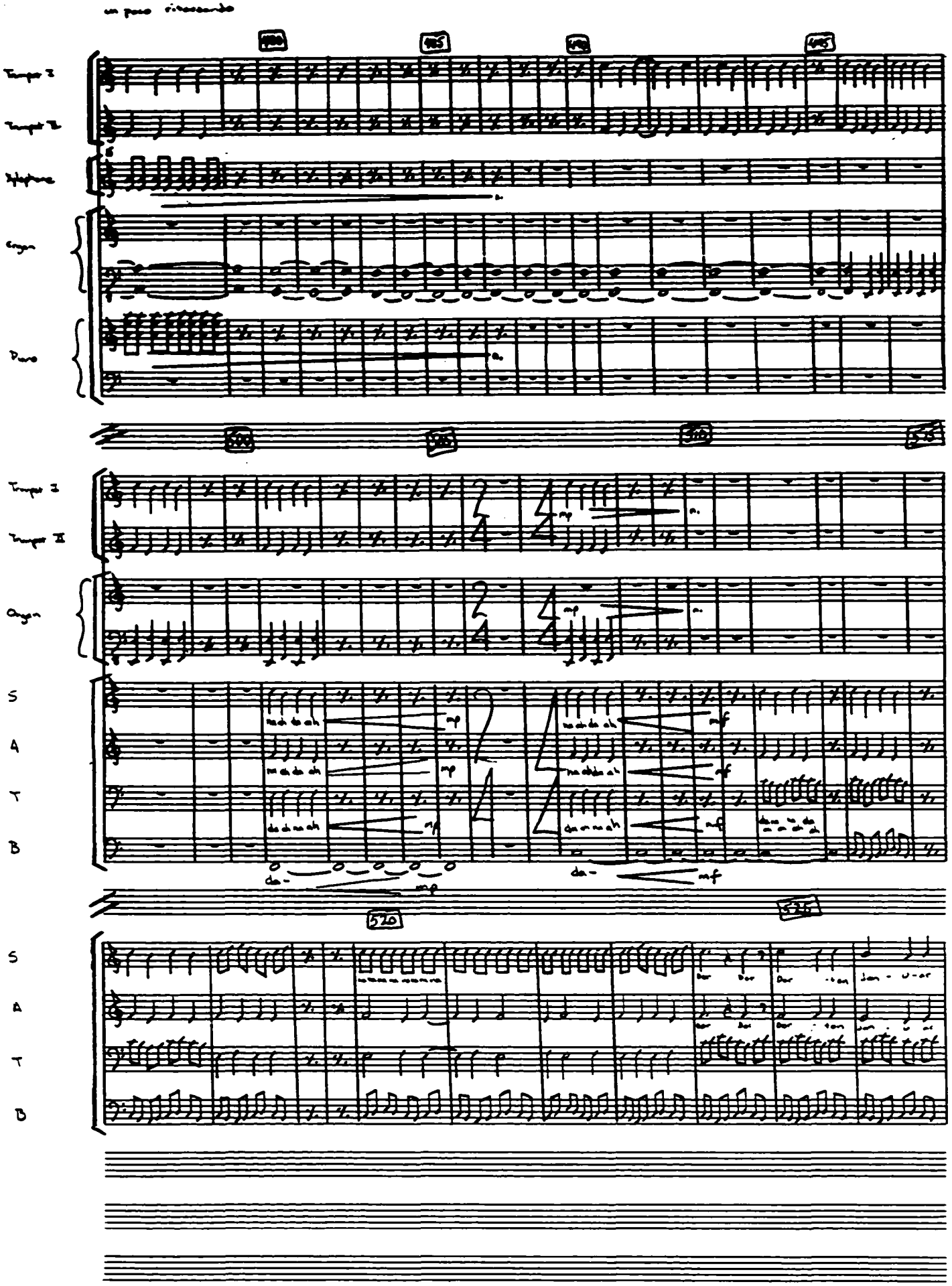




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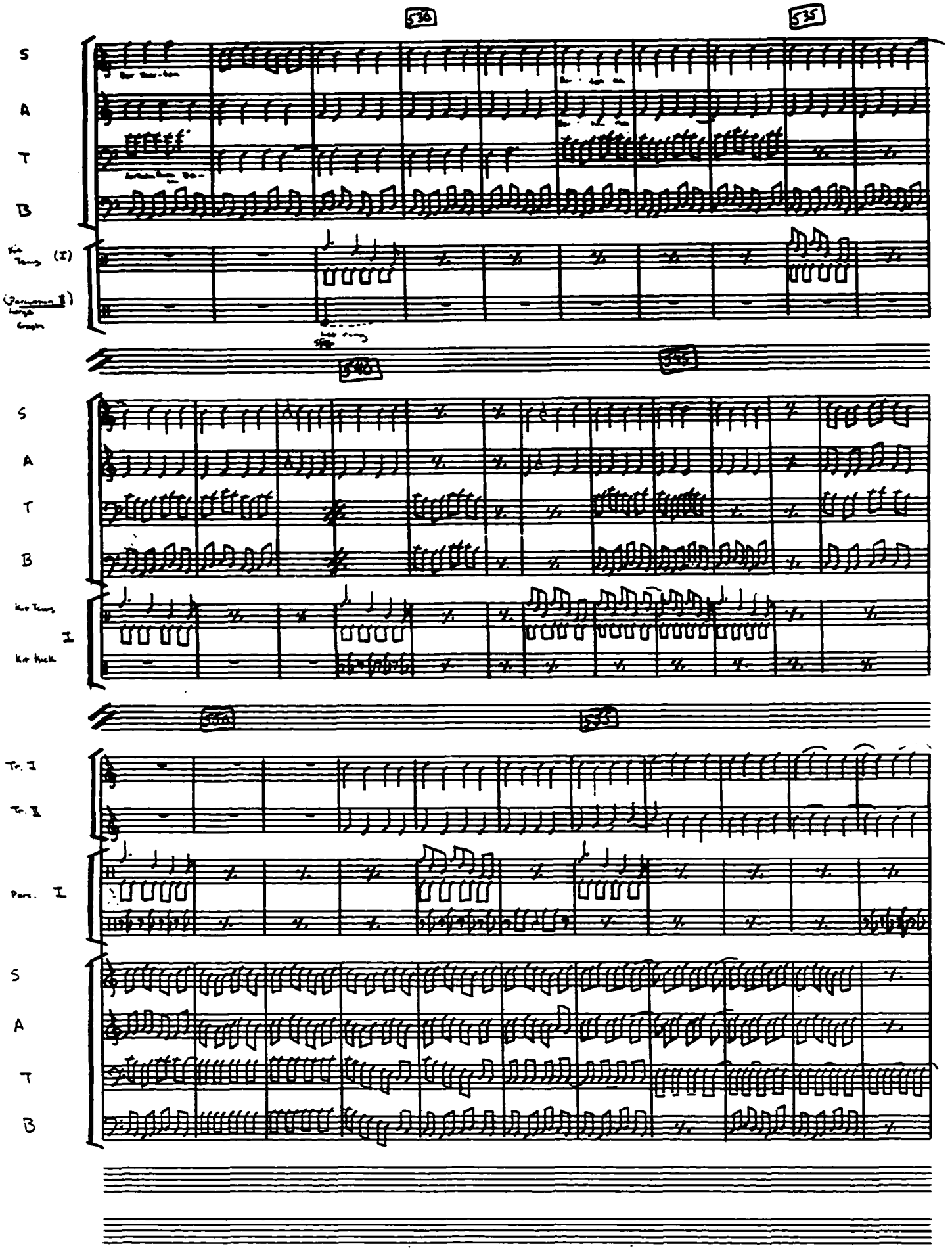




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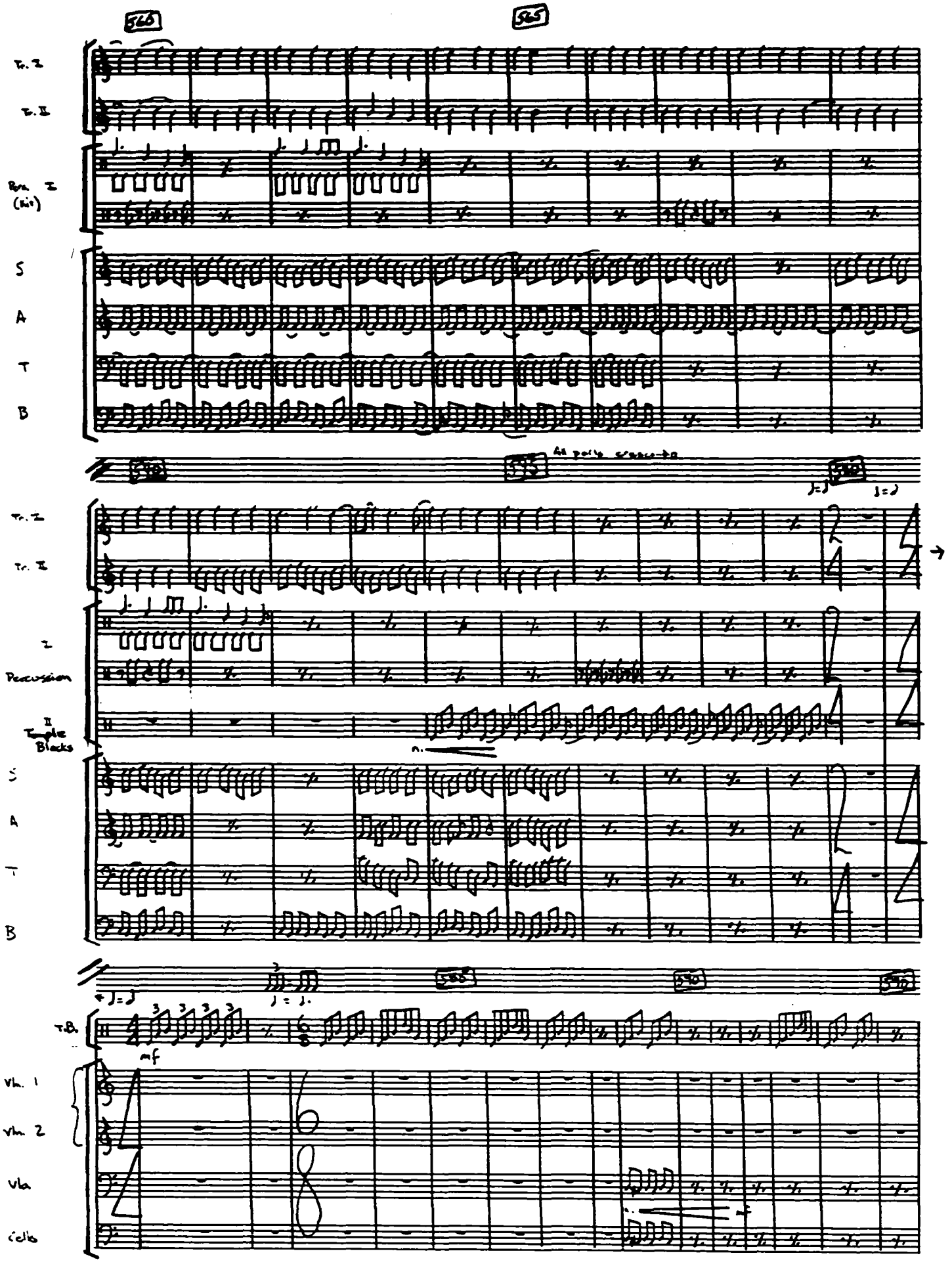




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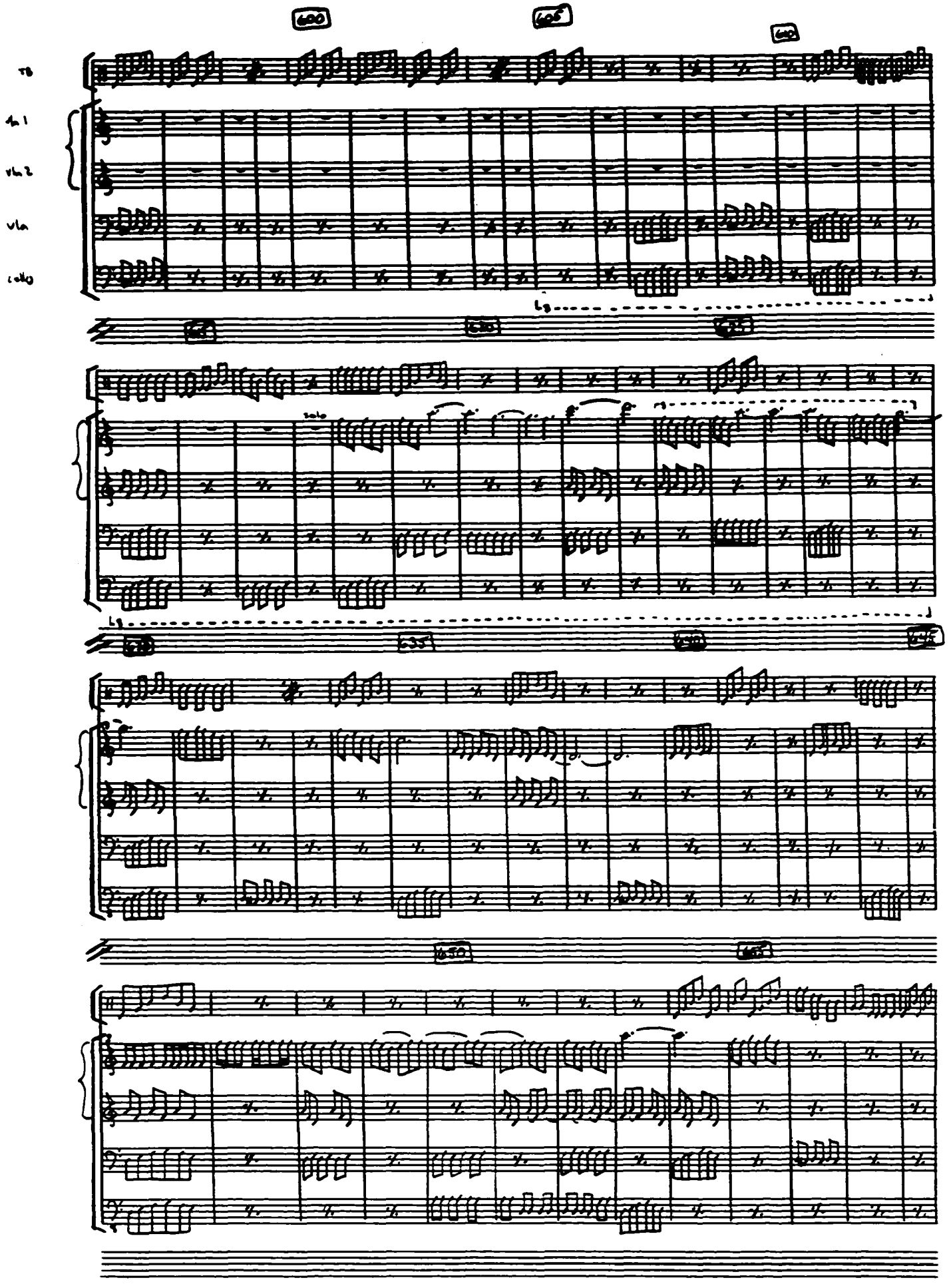




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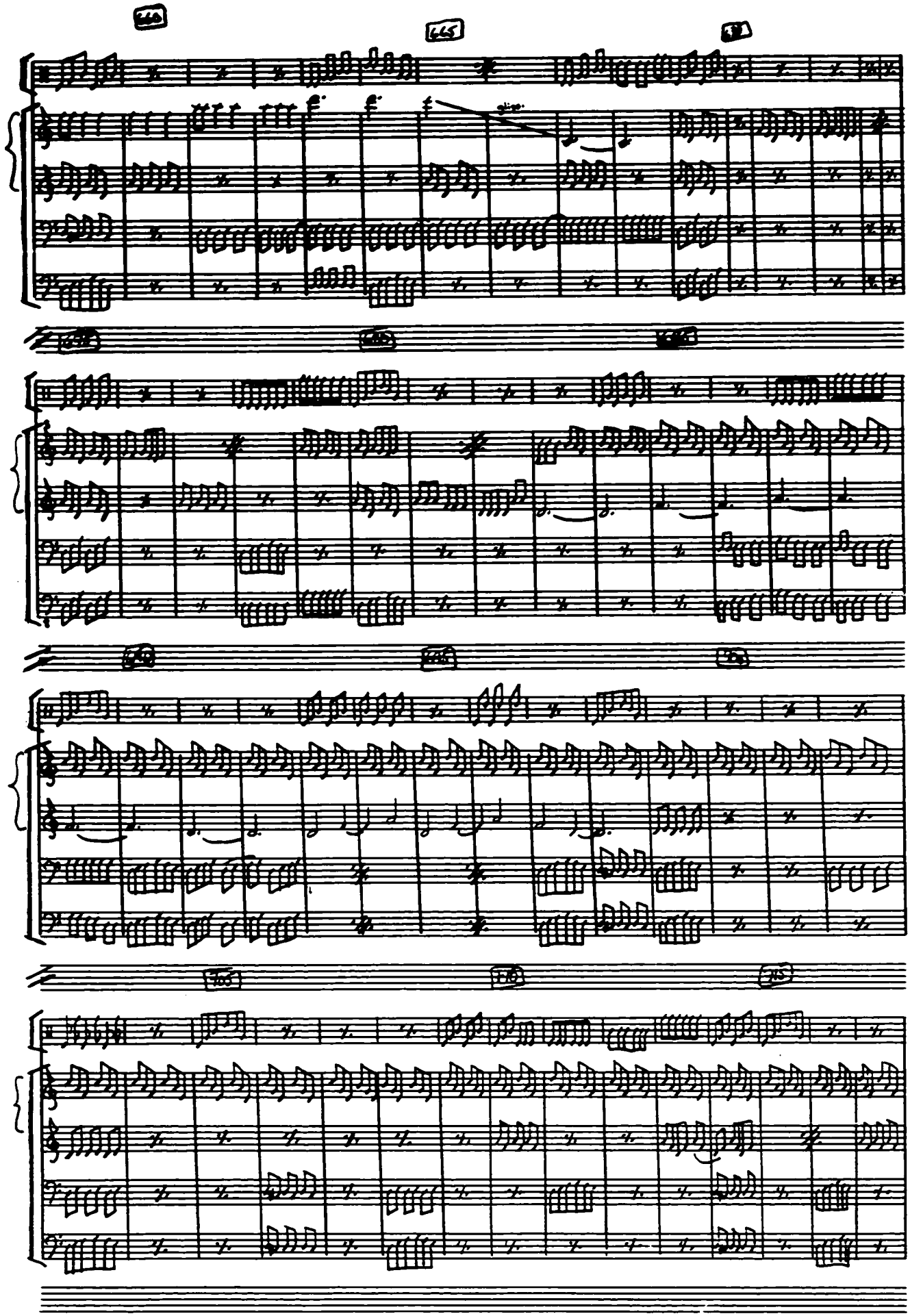



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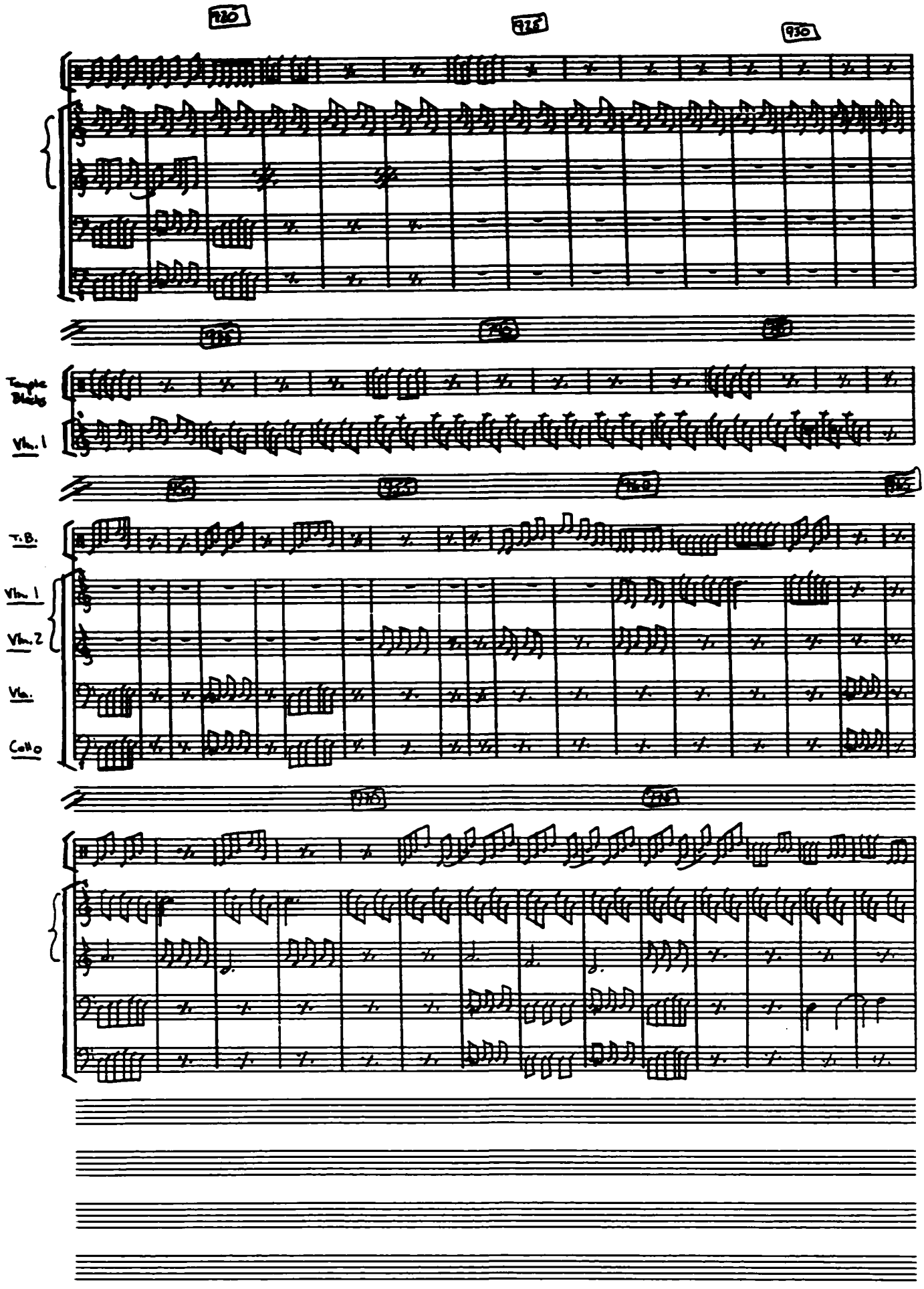




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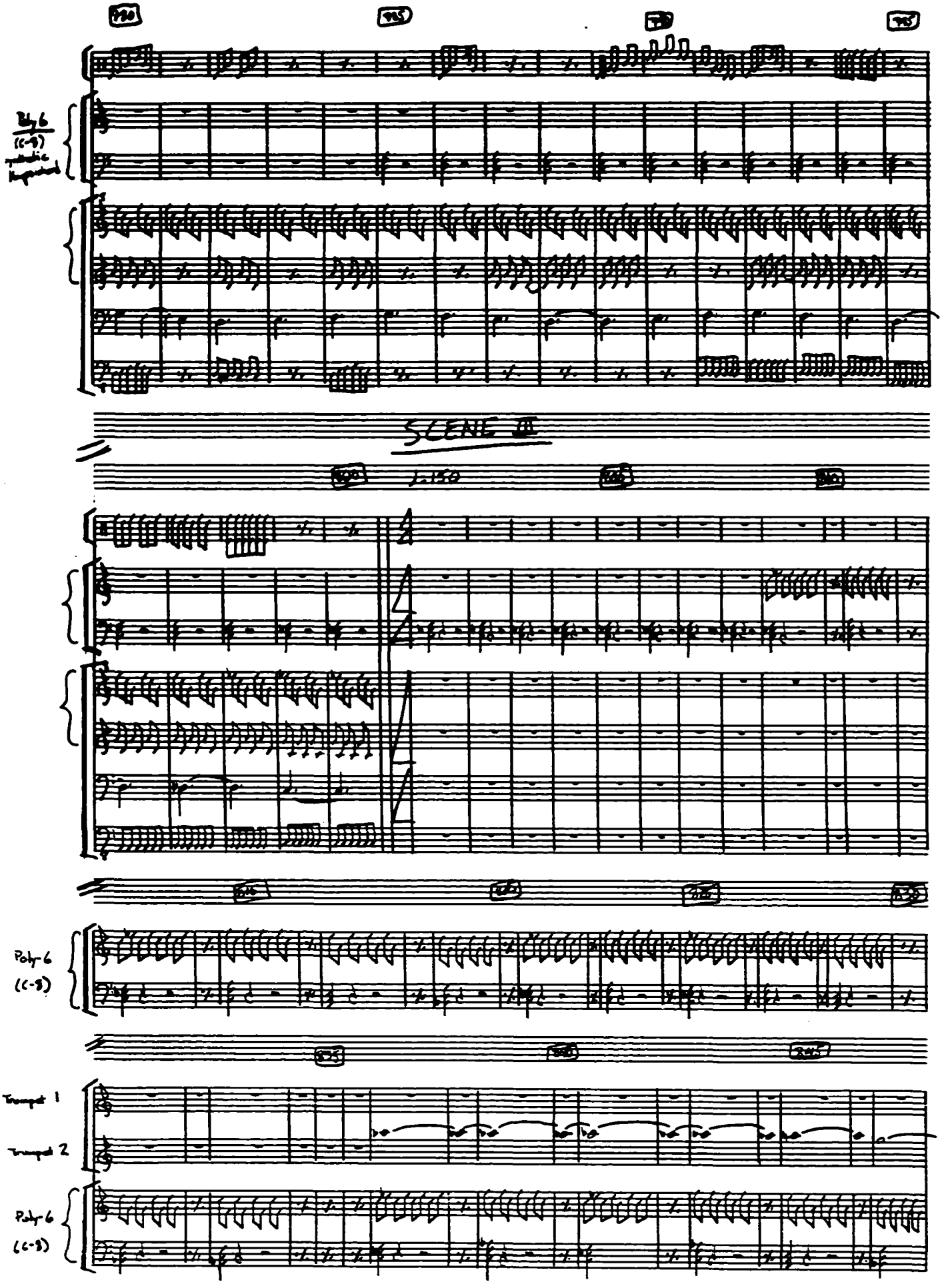




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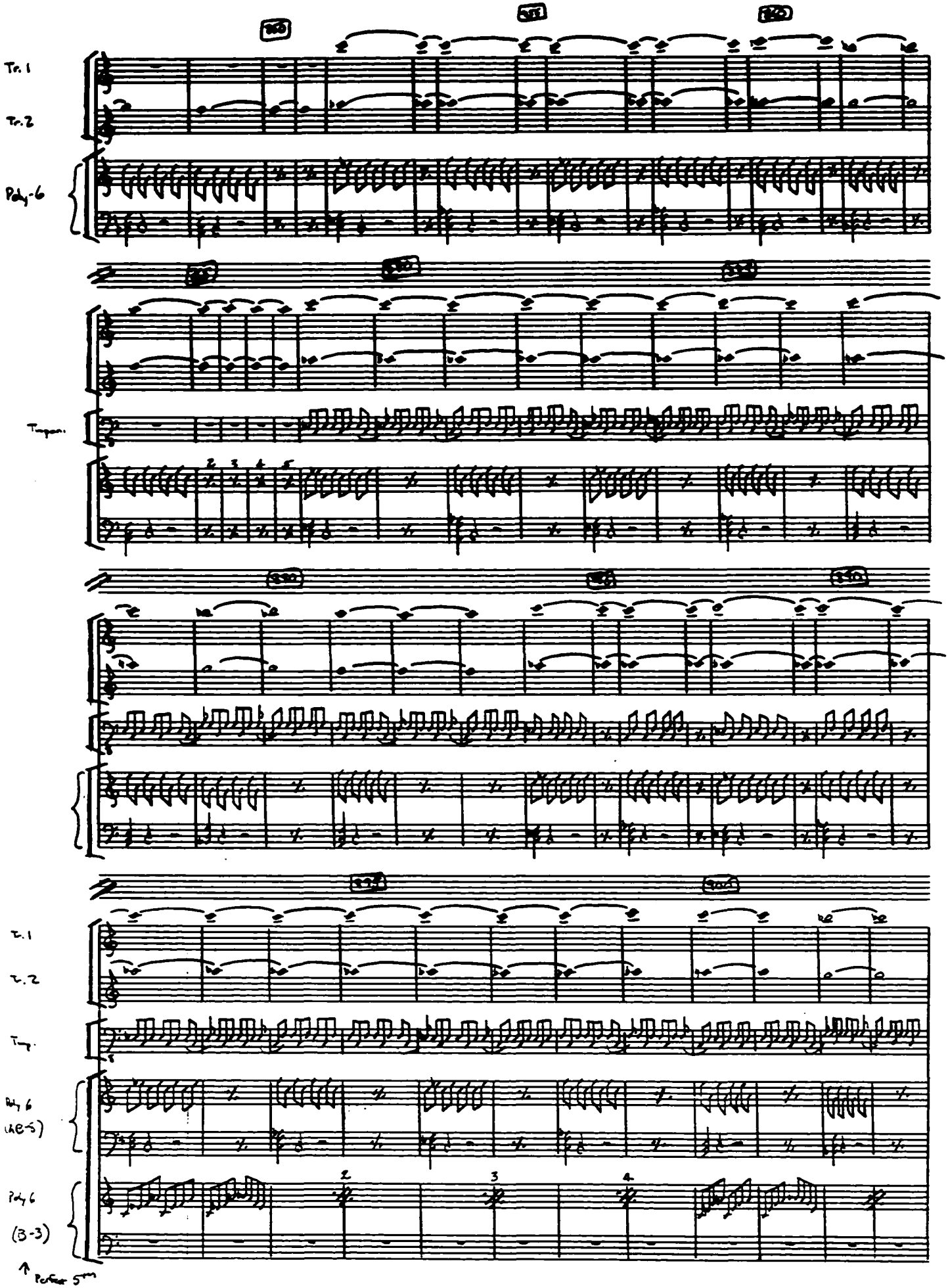




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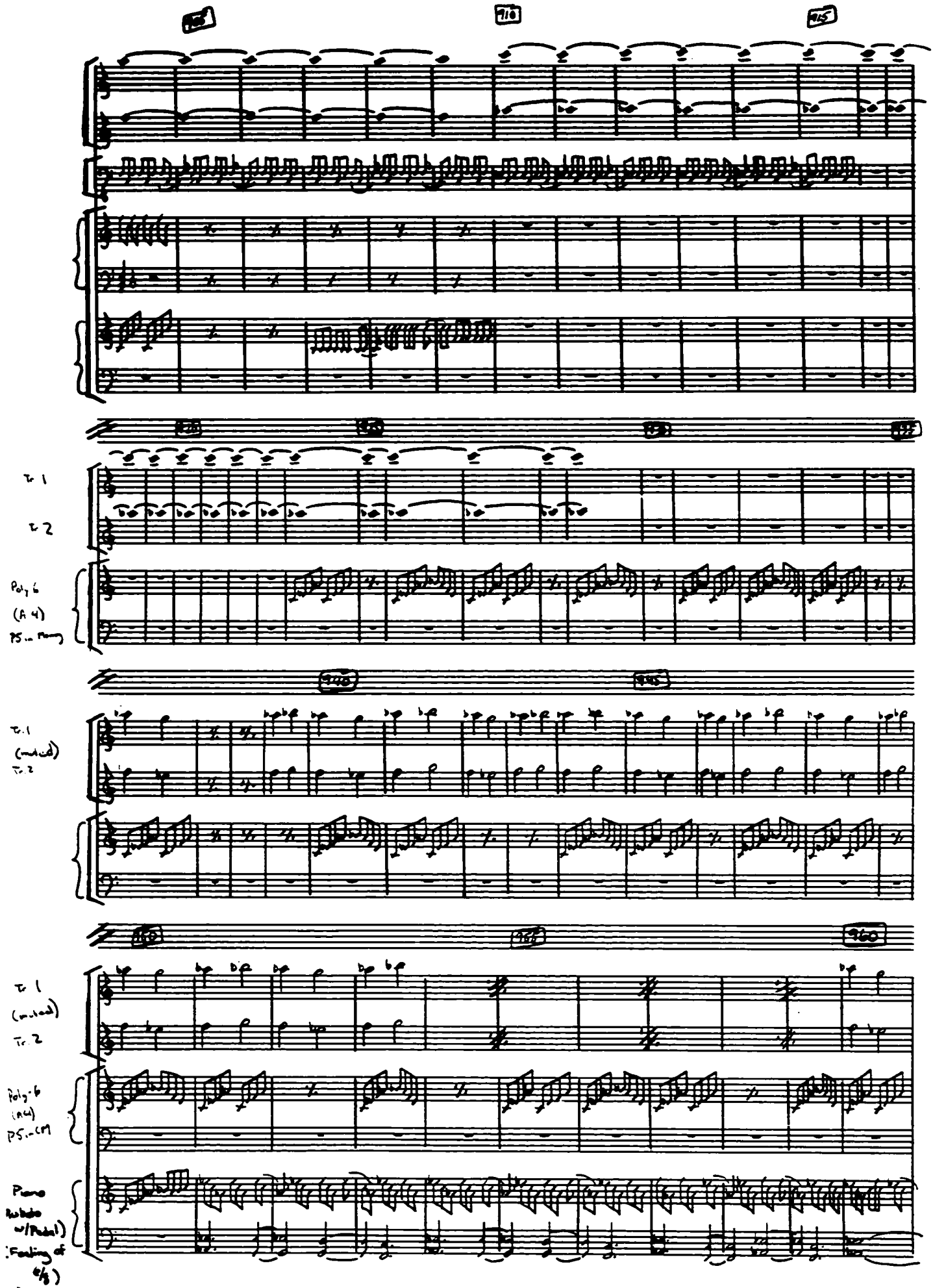




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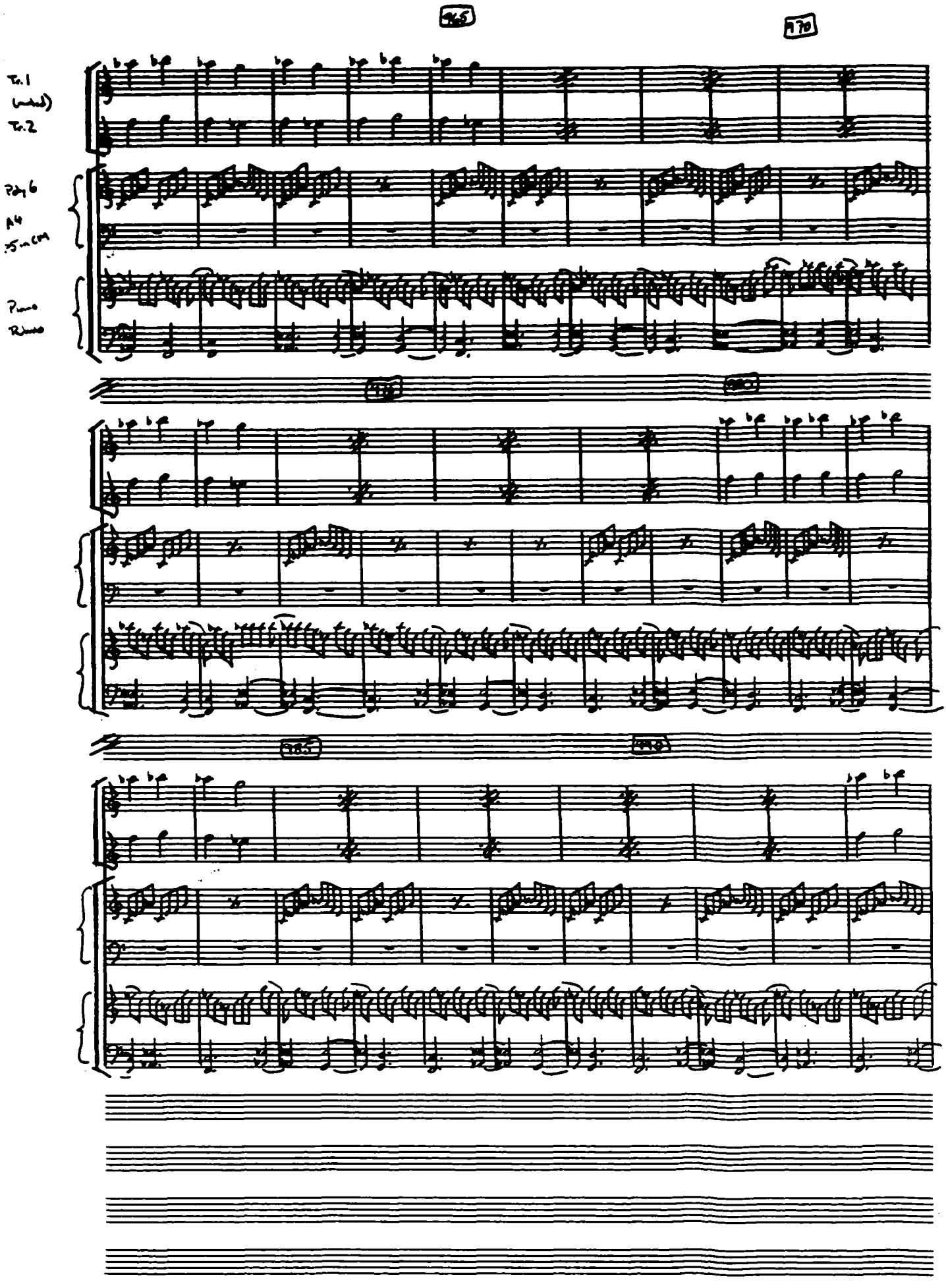




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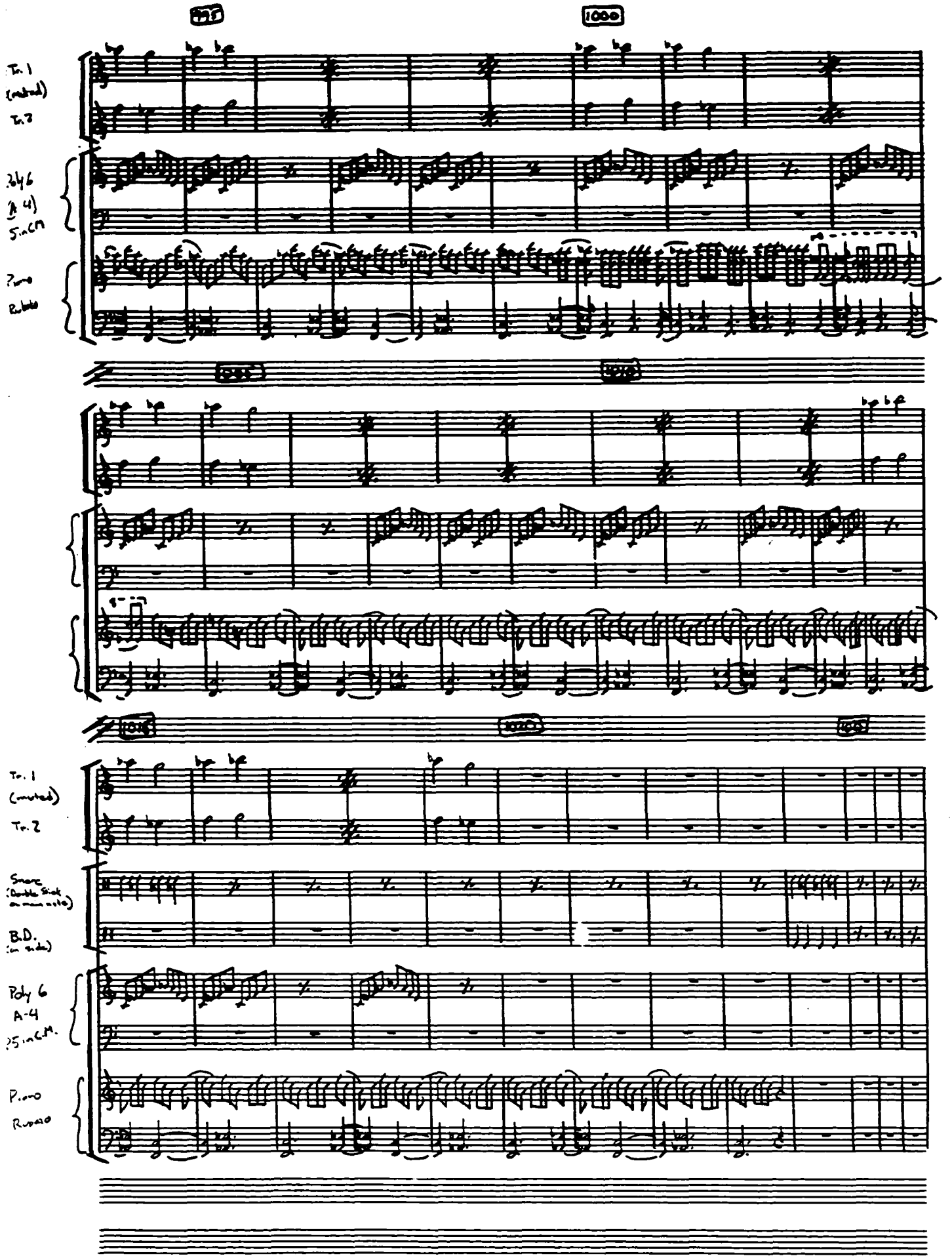




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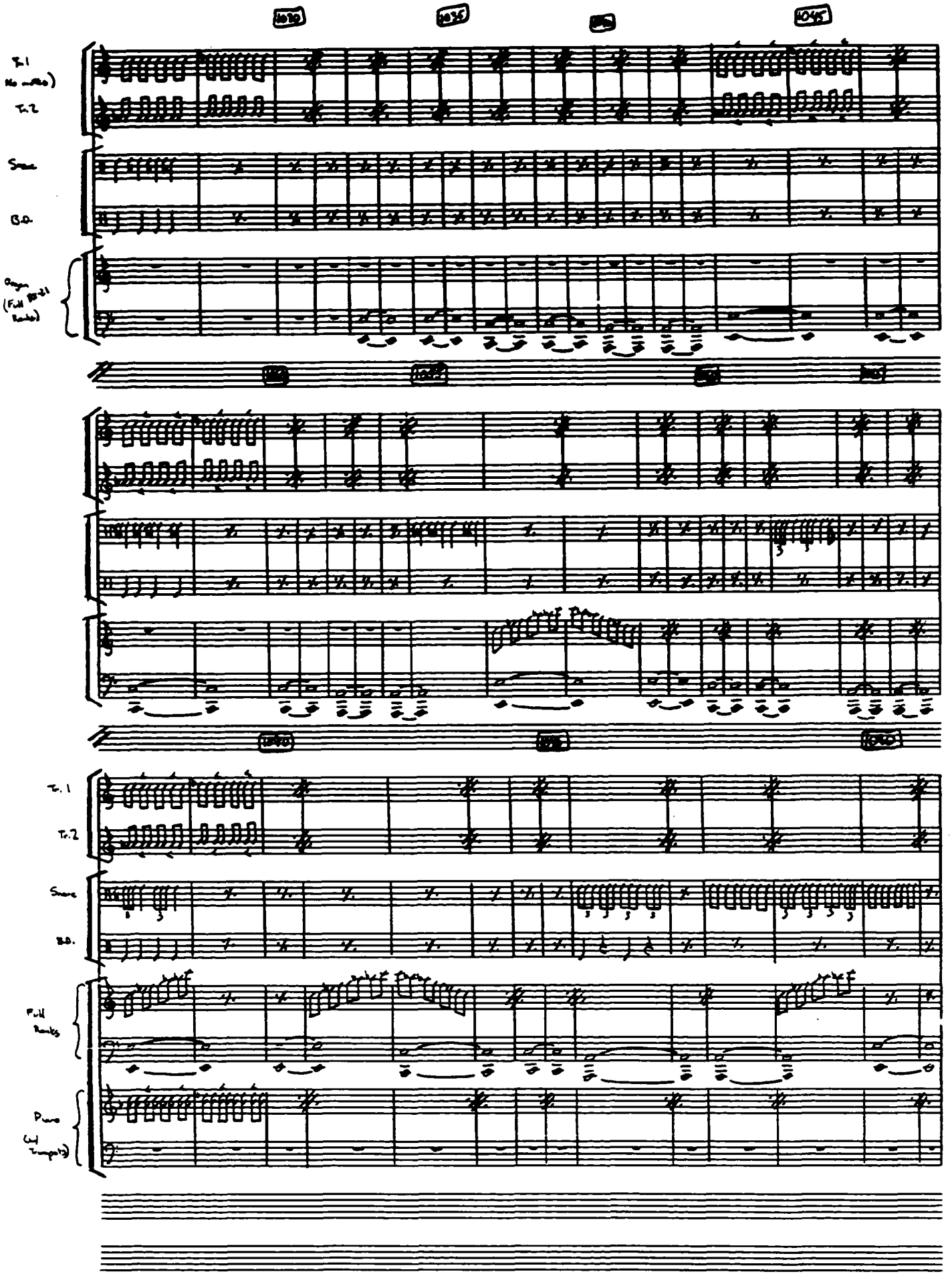




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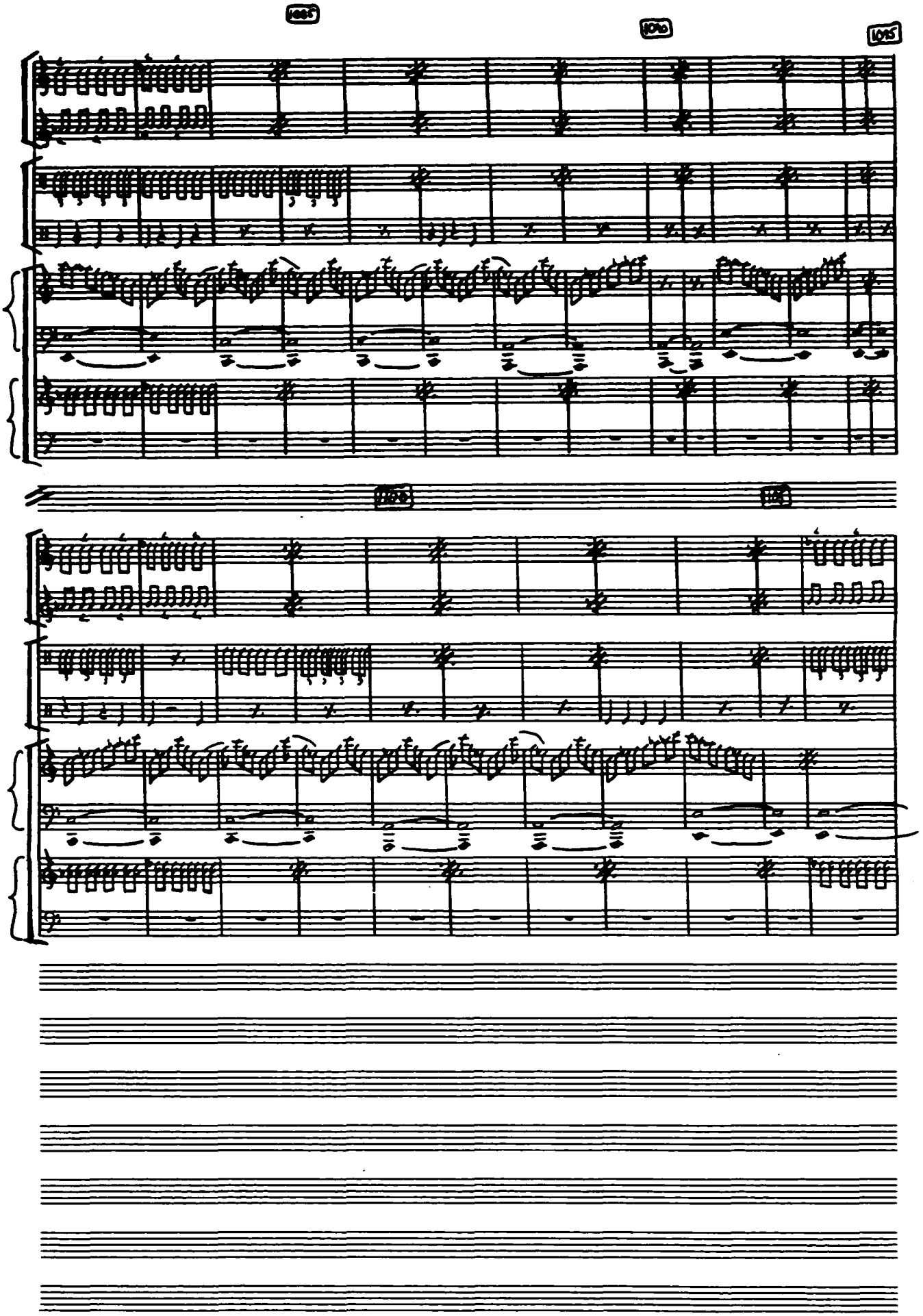




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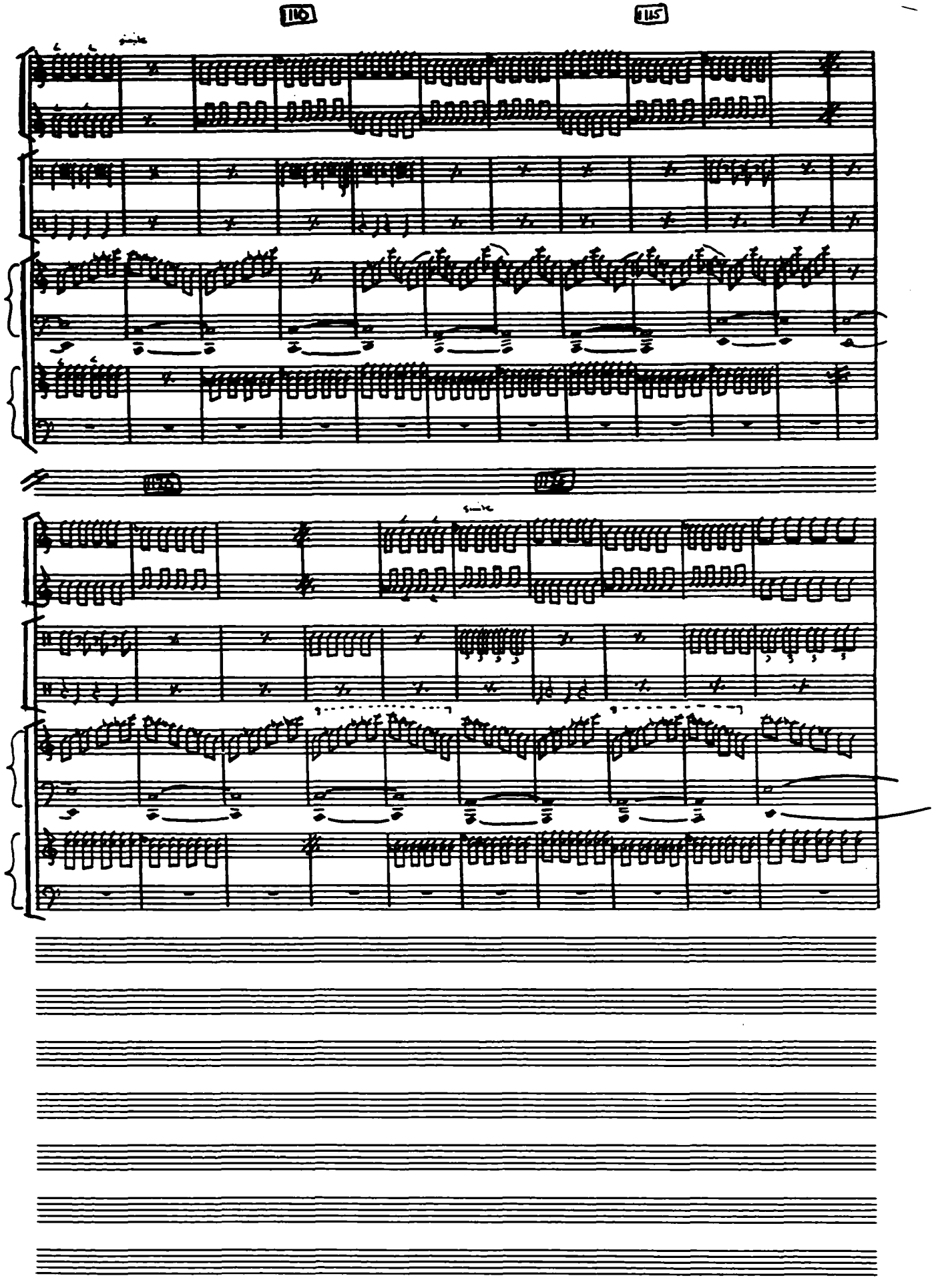




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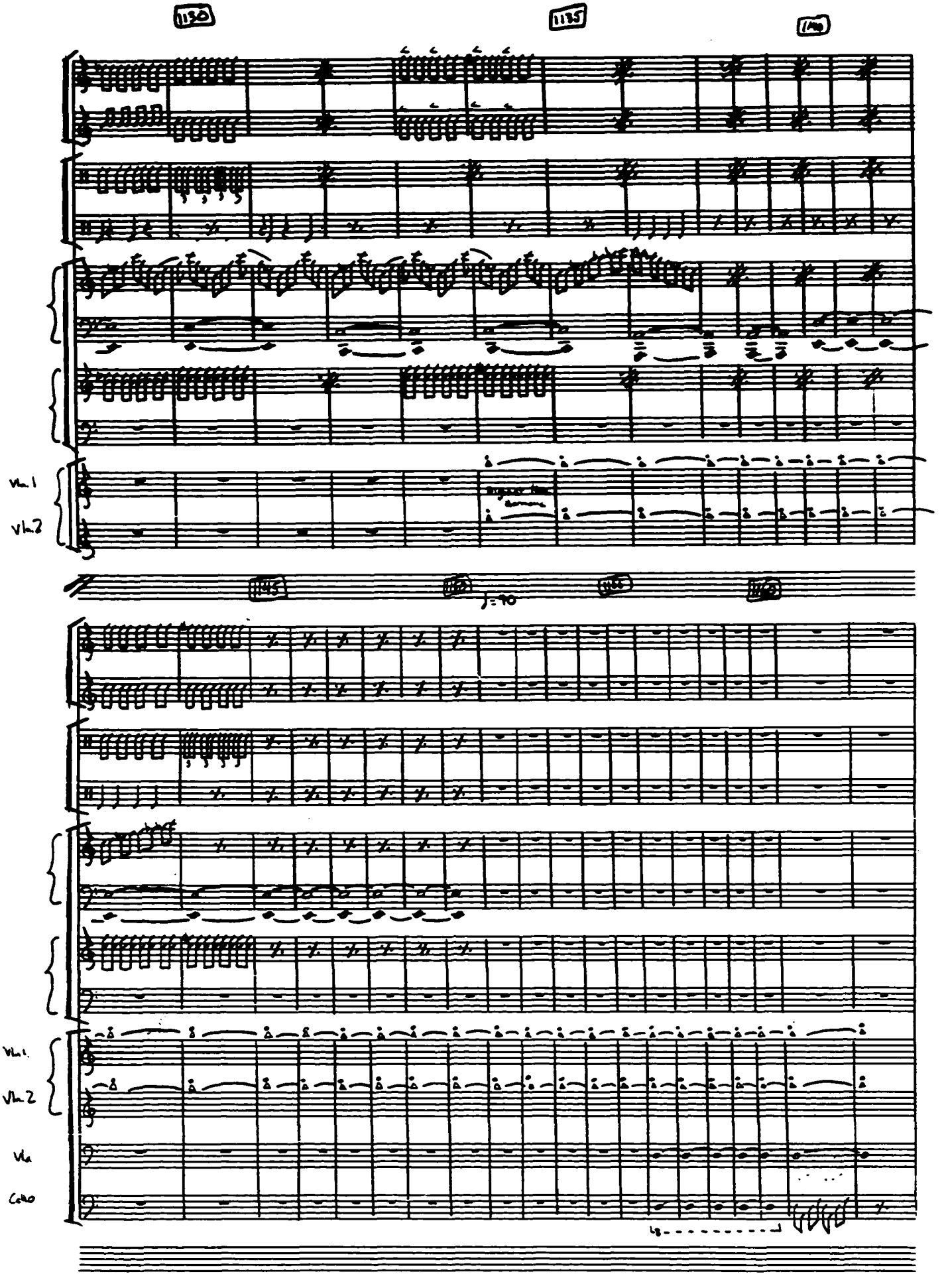




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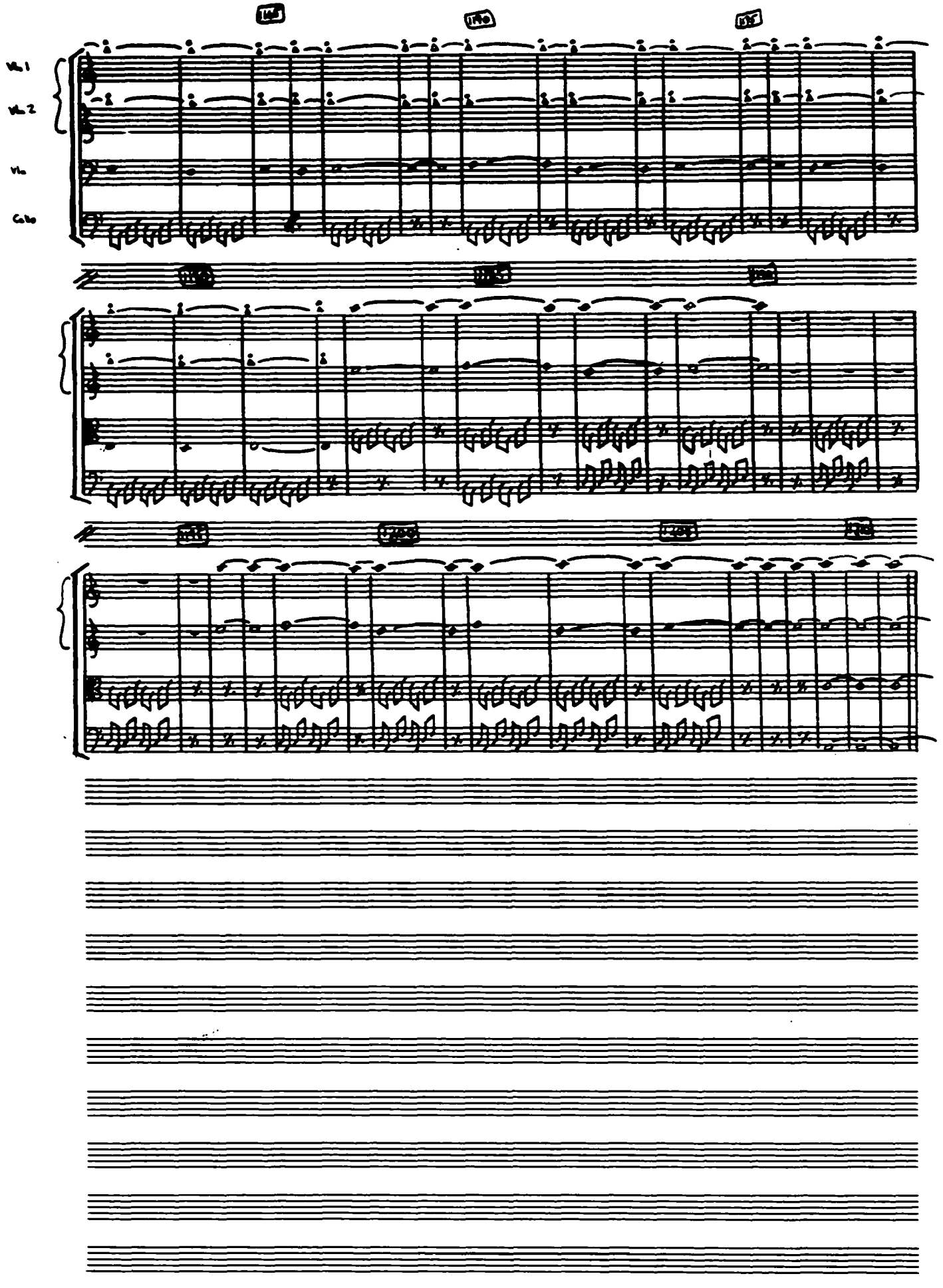




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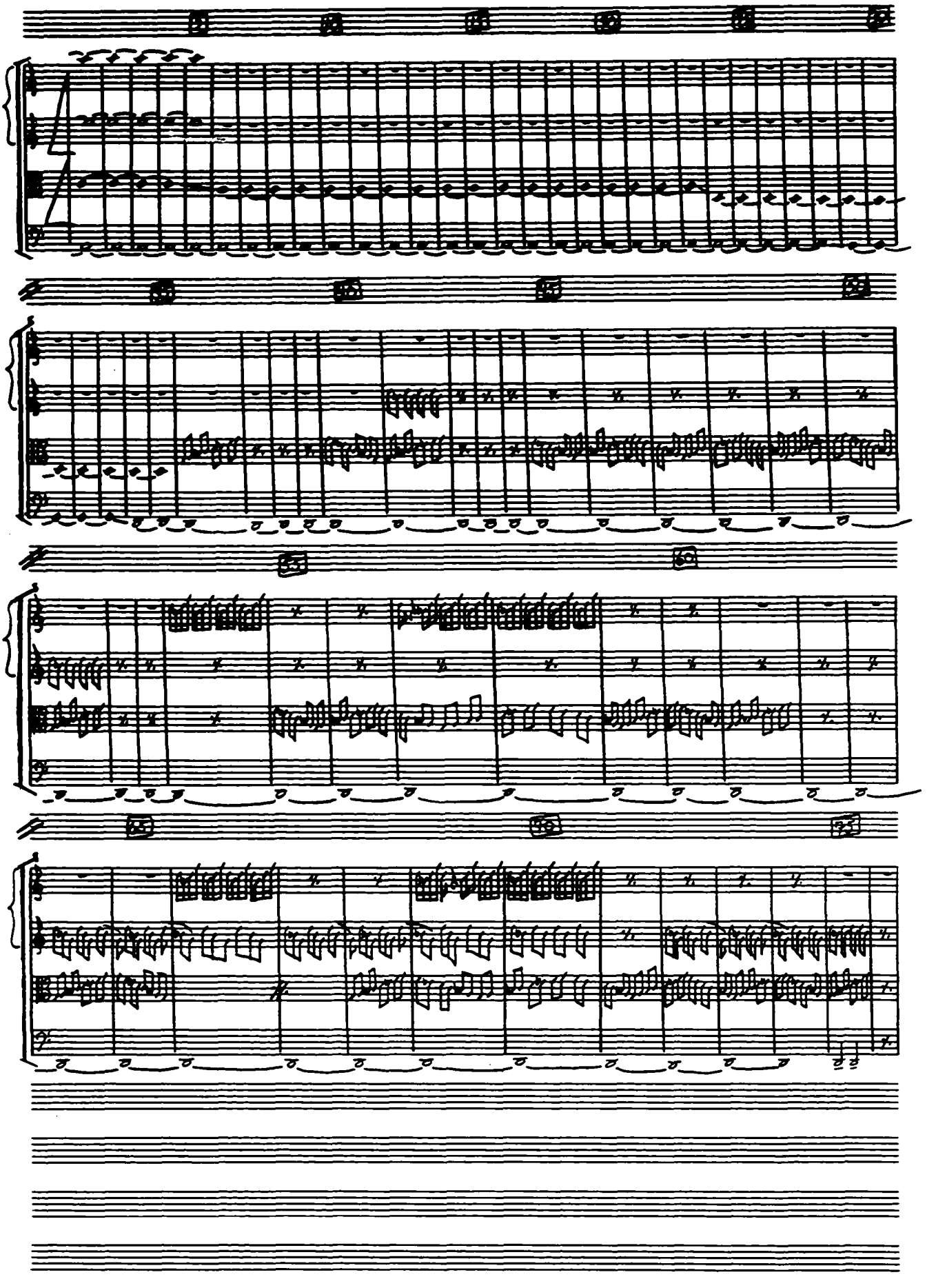



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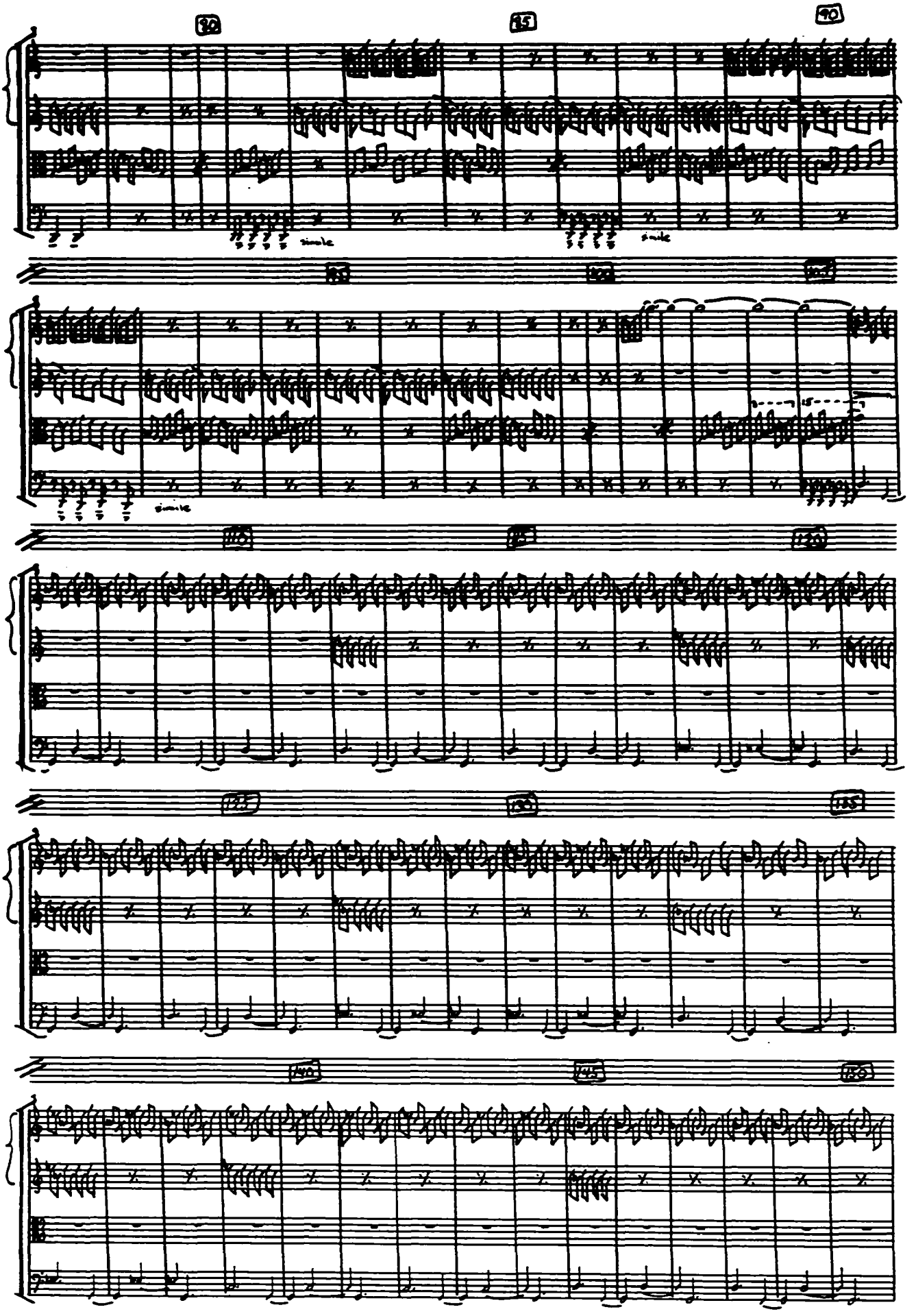




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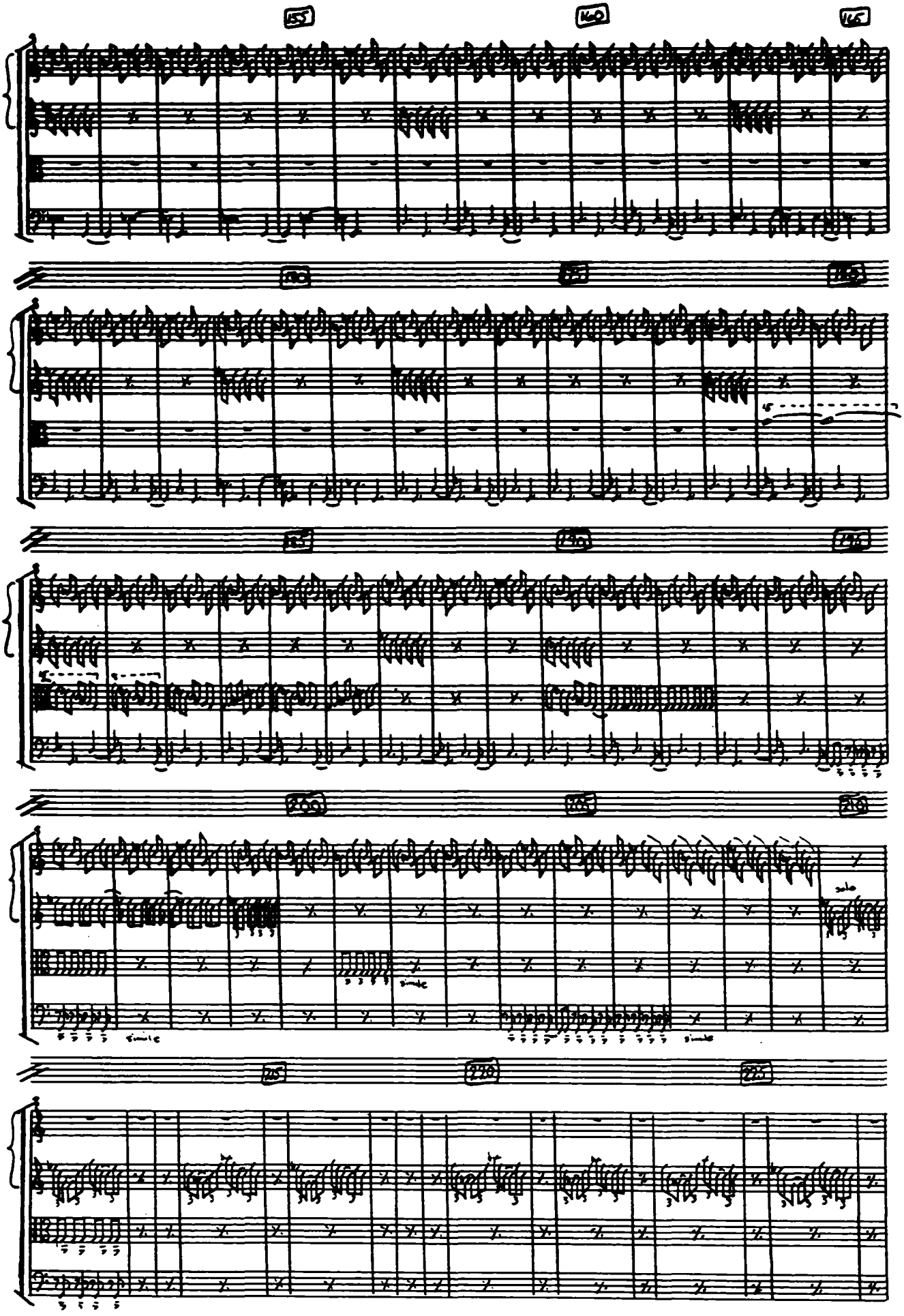




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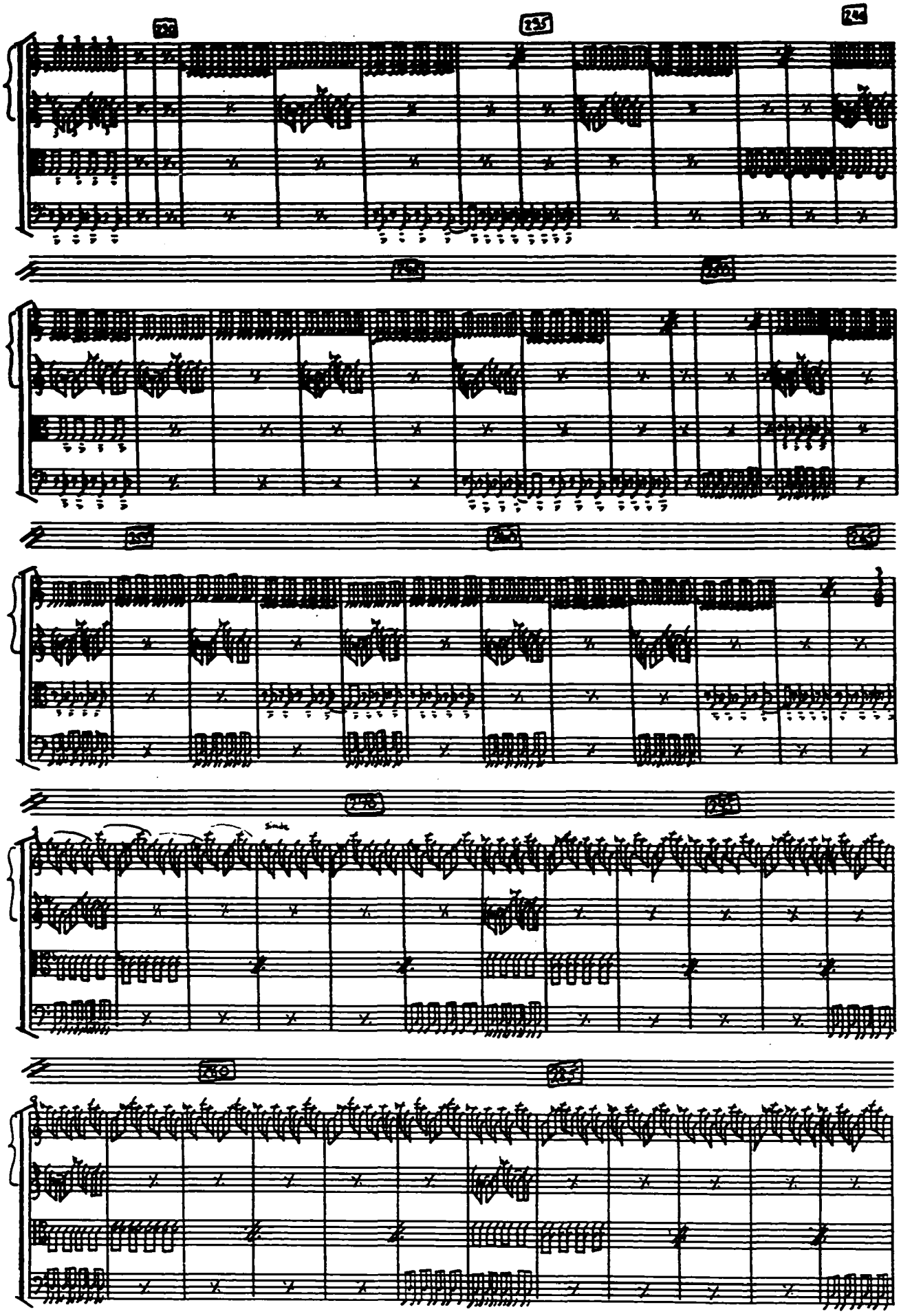




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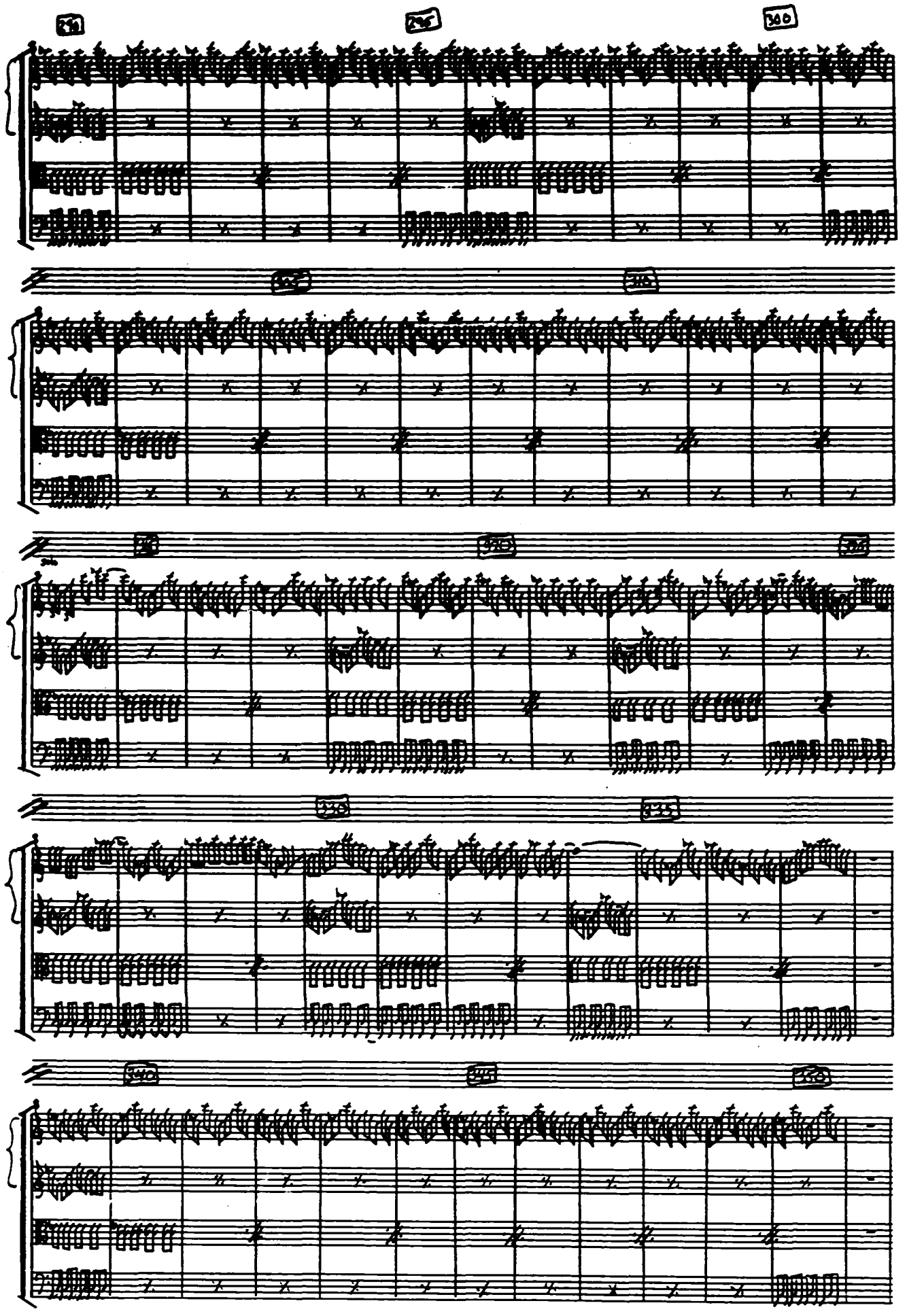




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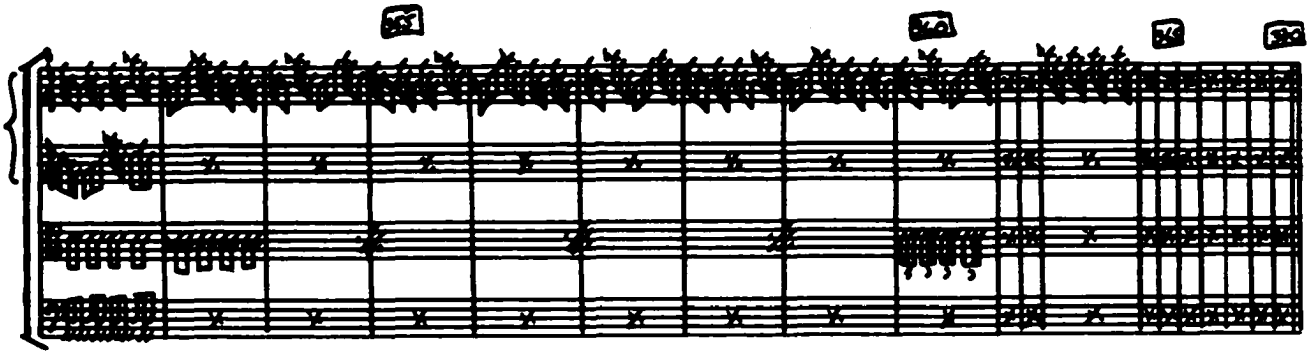



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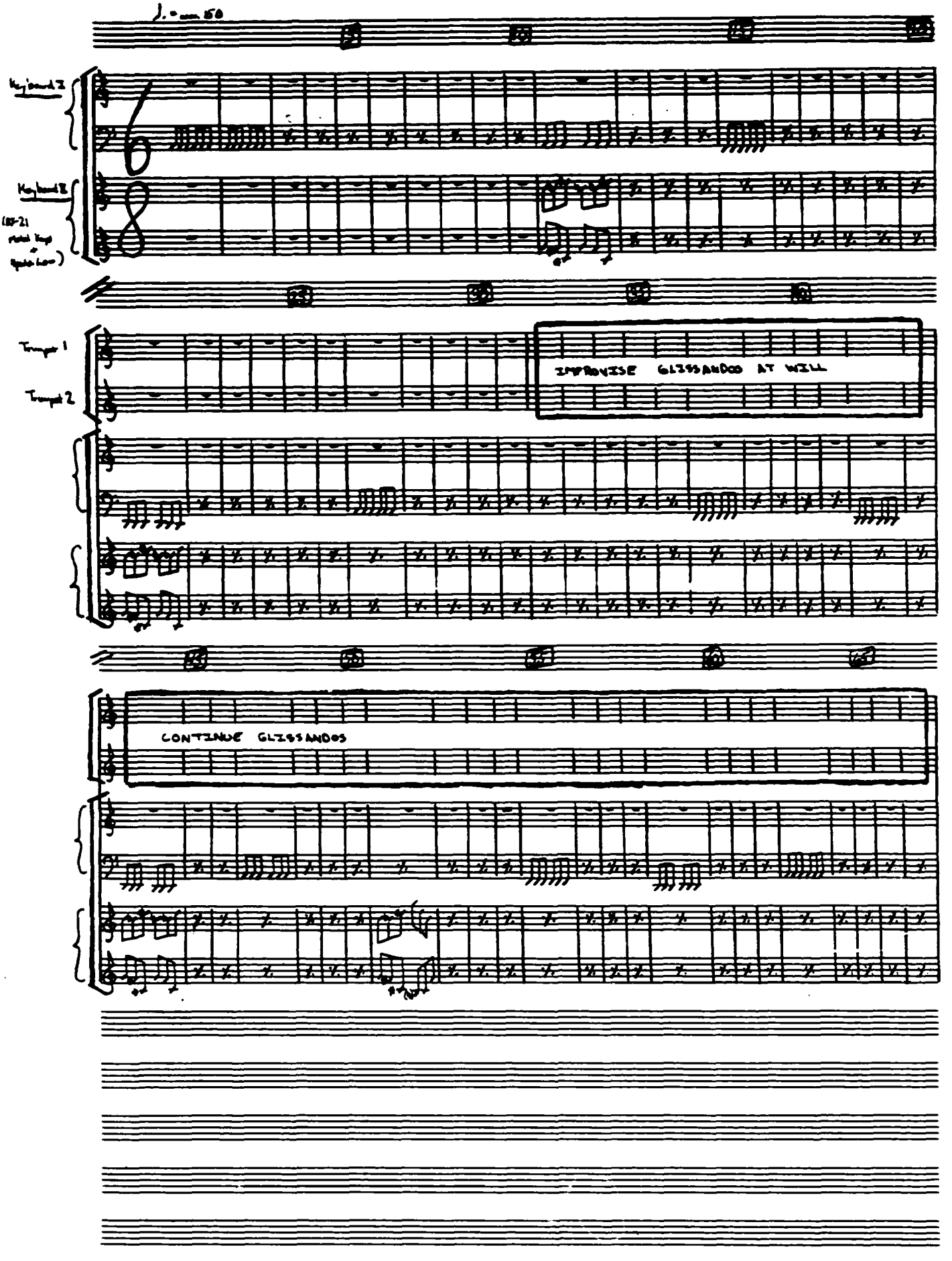
Act II

Scene I



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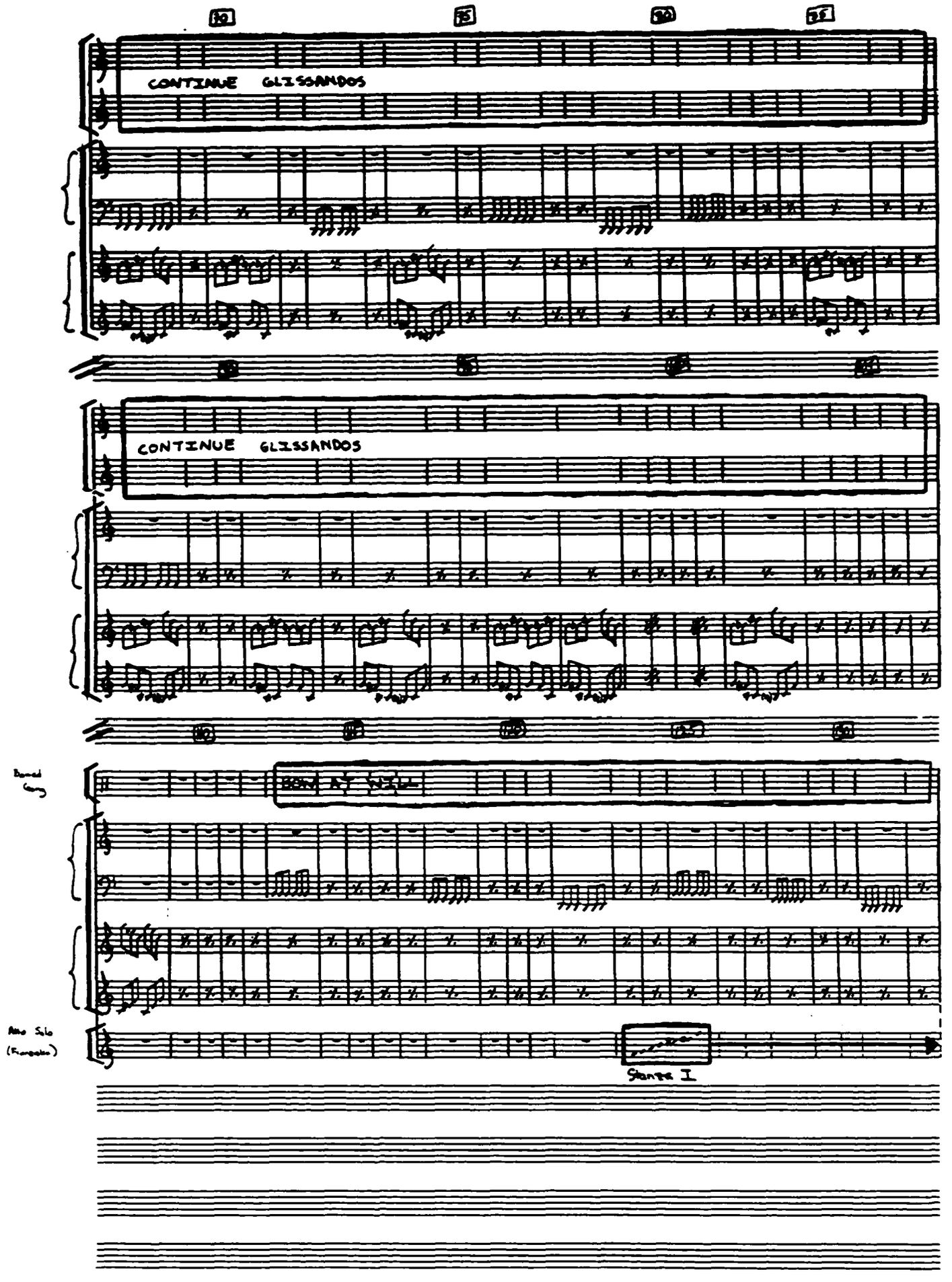




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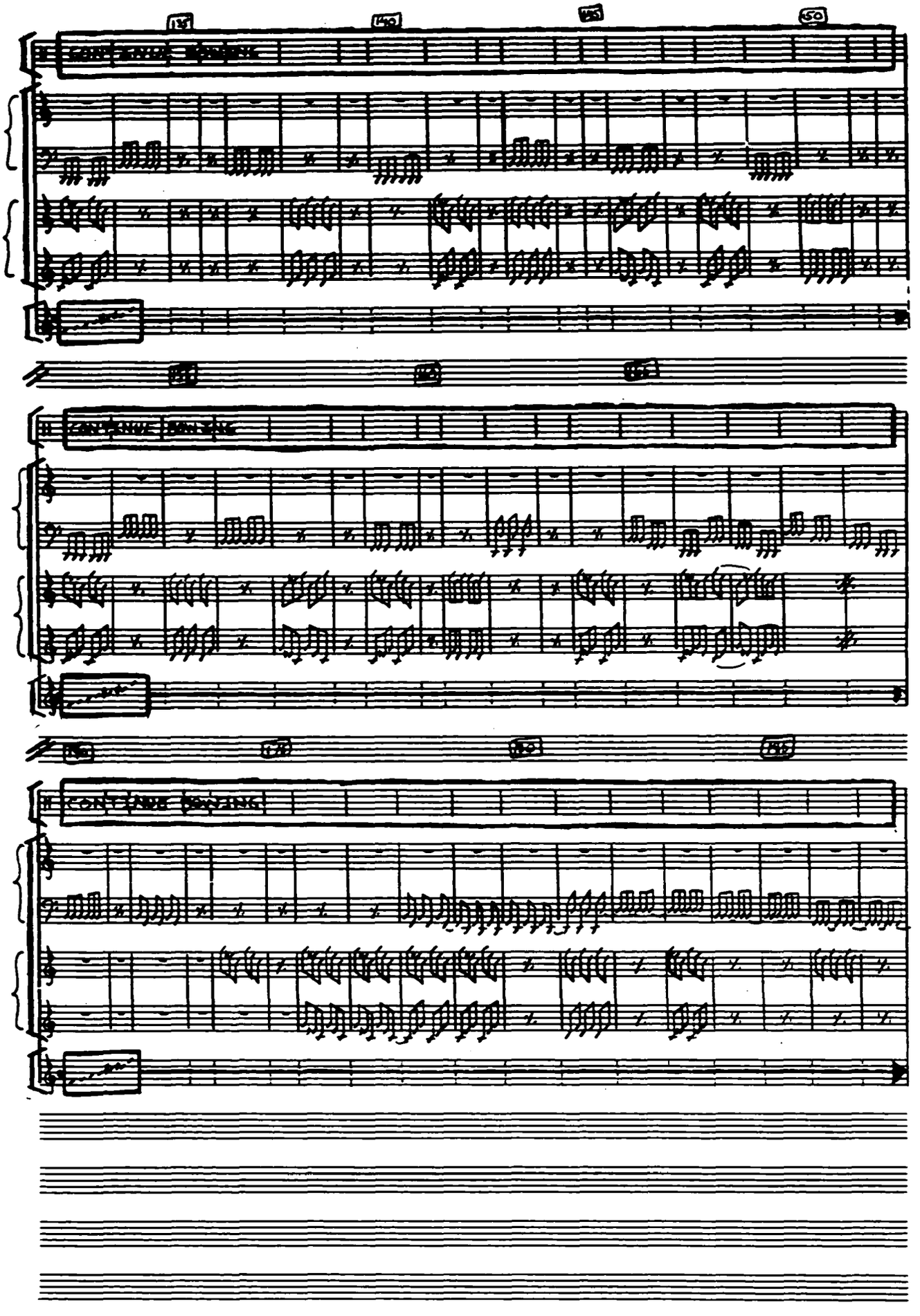




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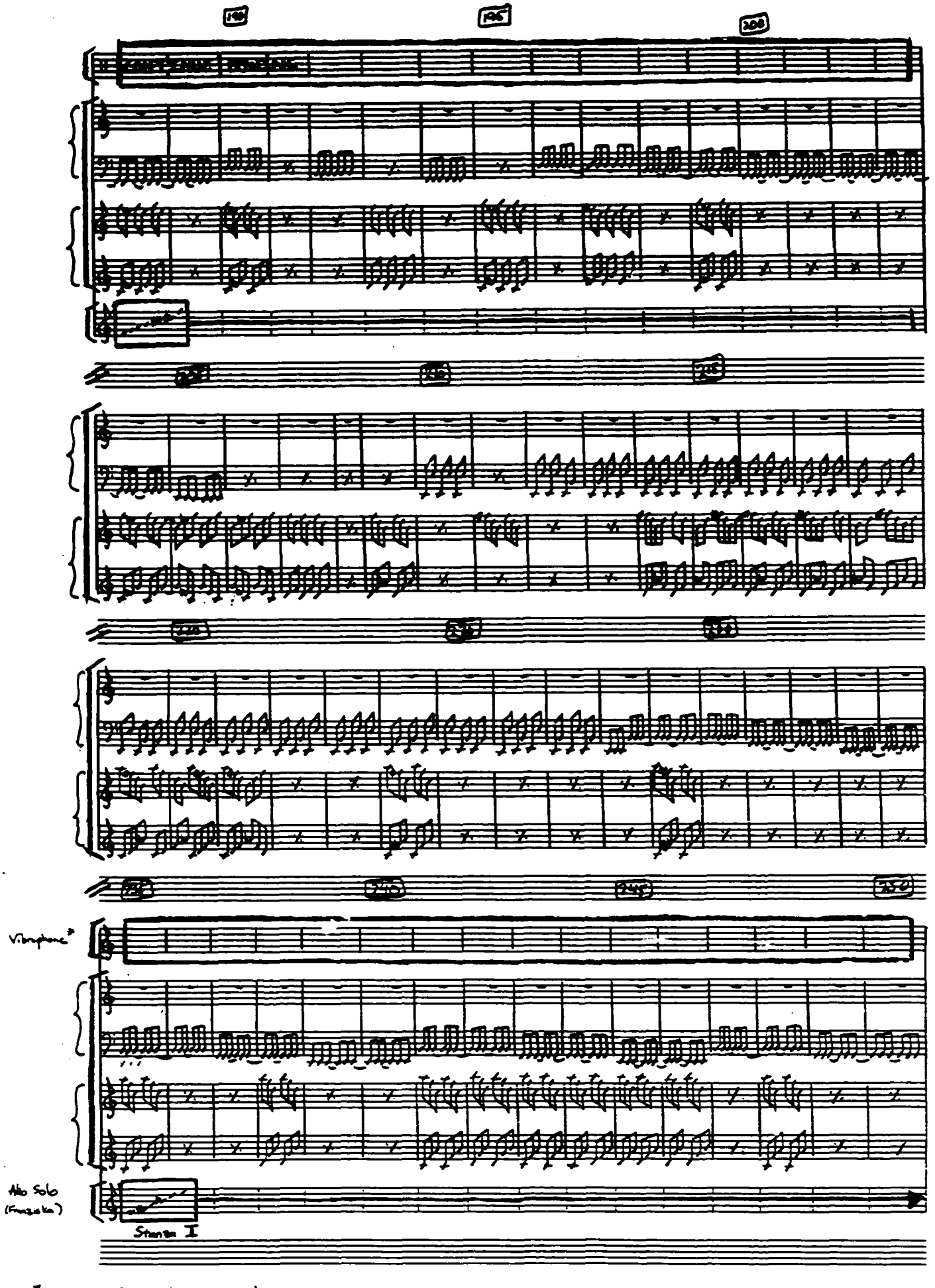


* Glissando rolls at will using wood mallets, pedal always on



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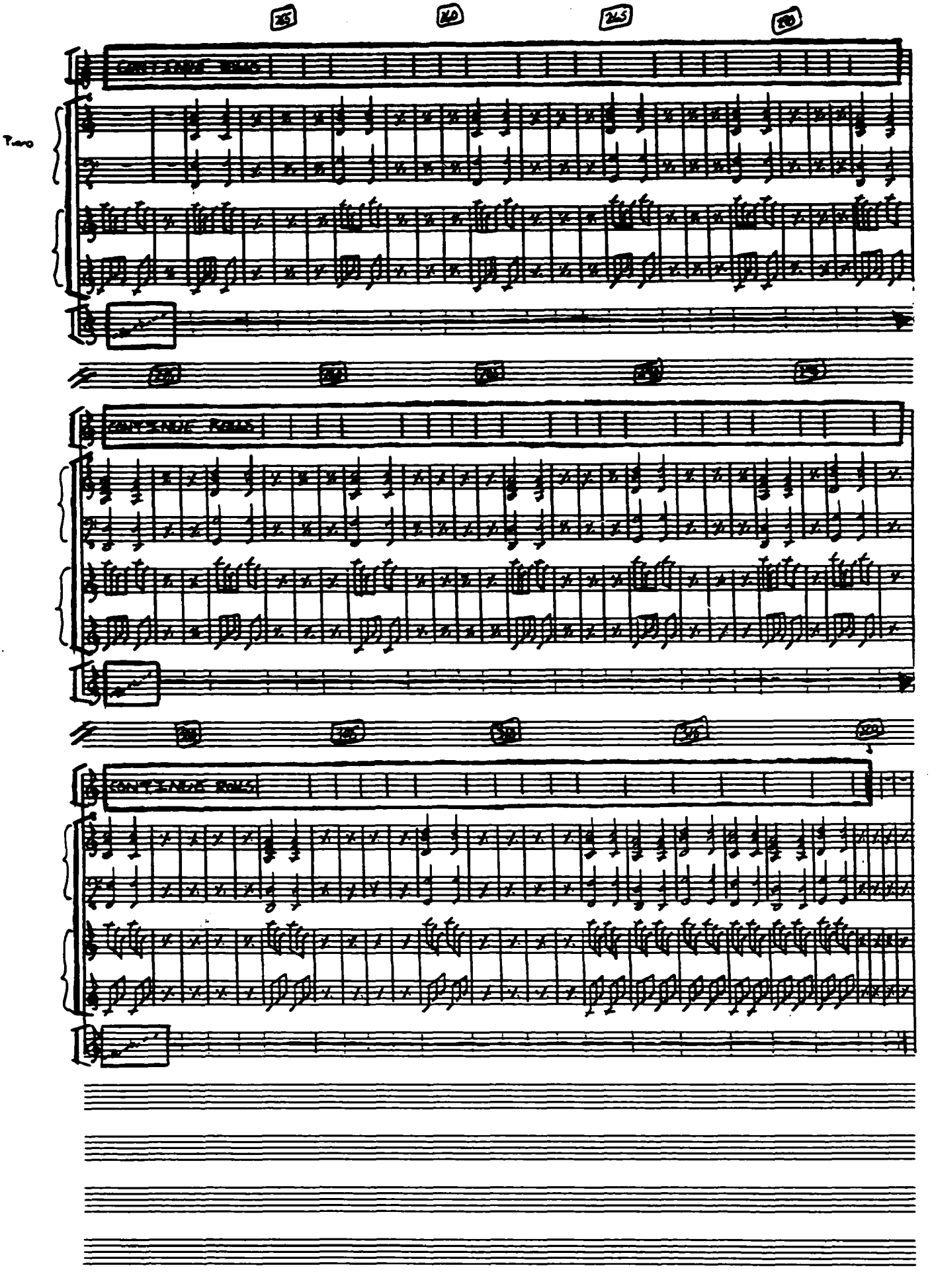




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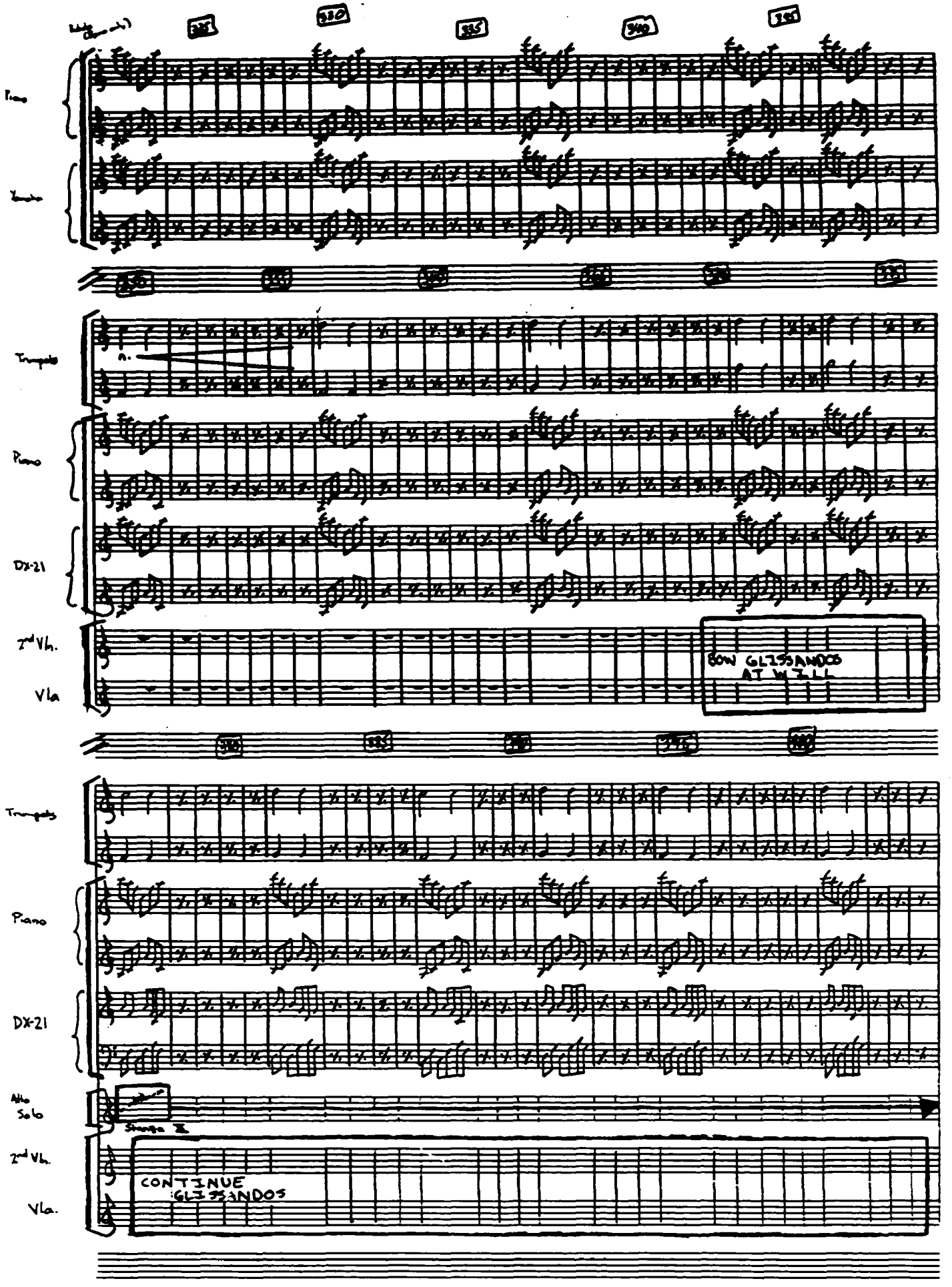




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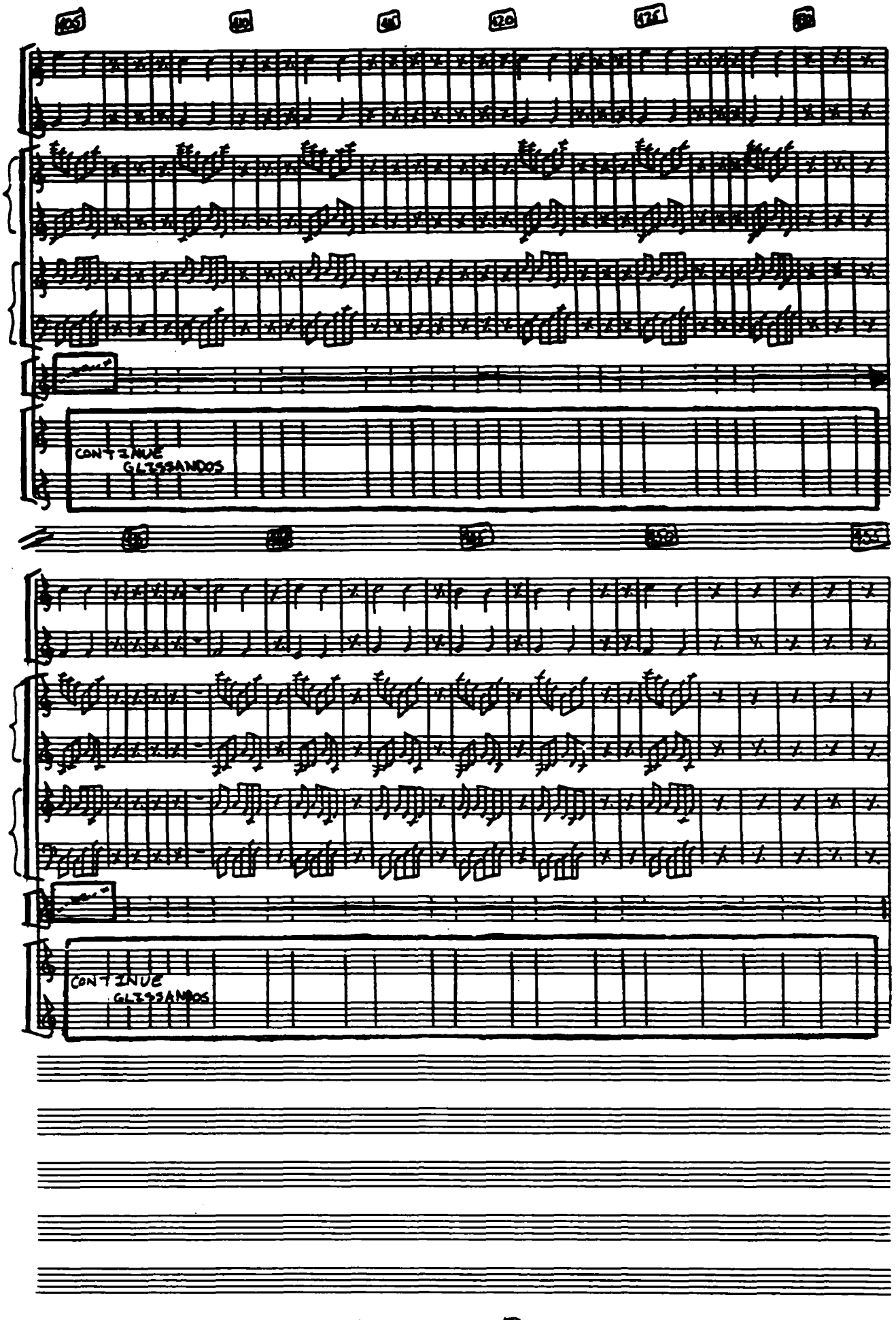




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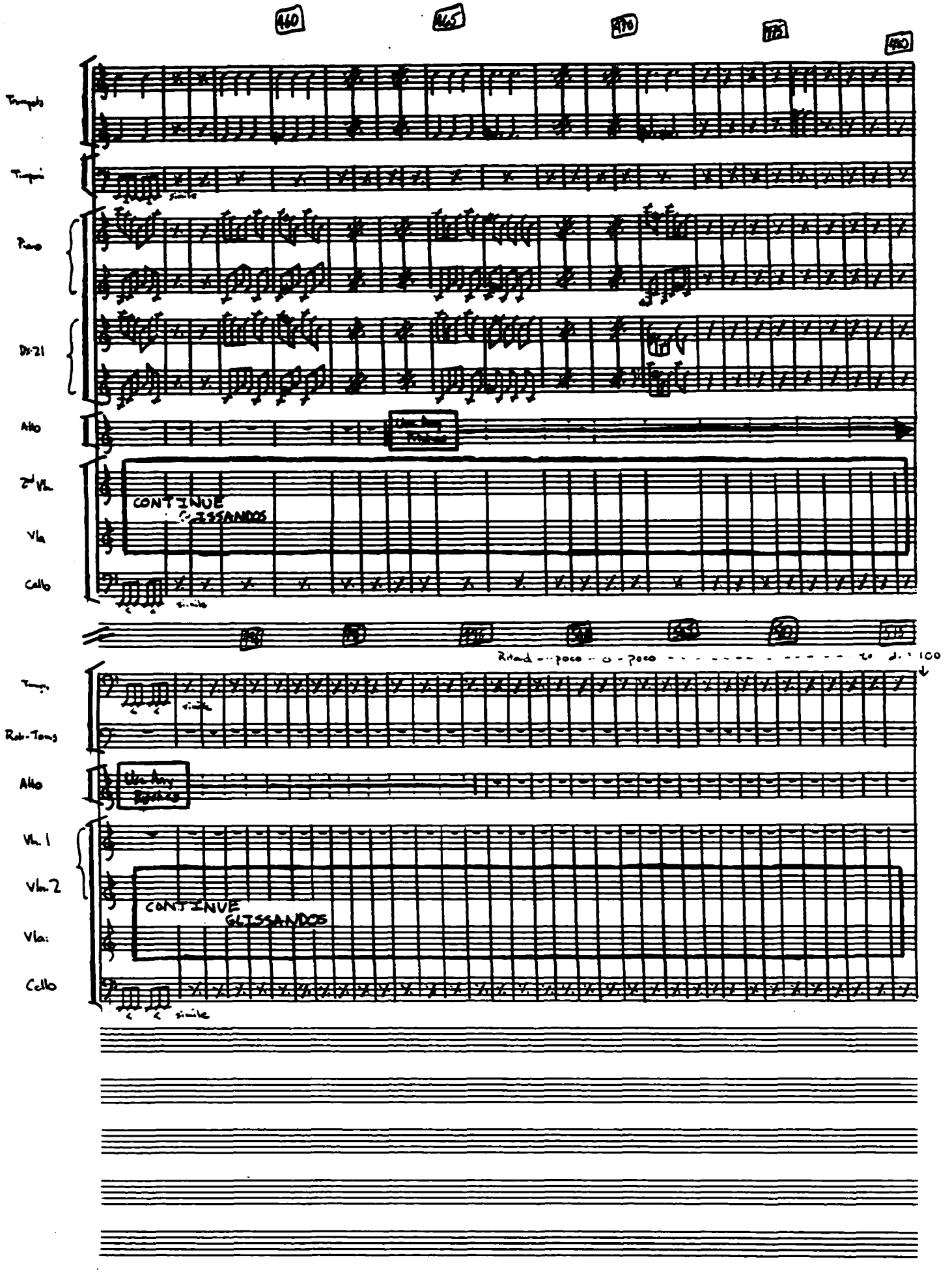




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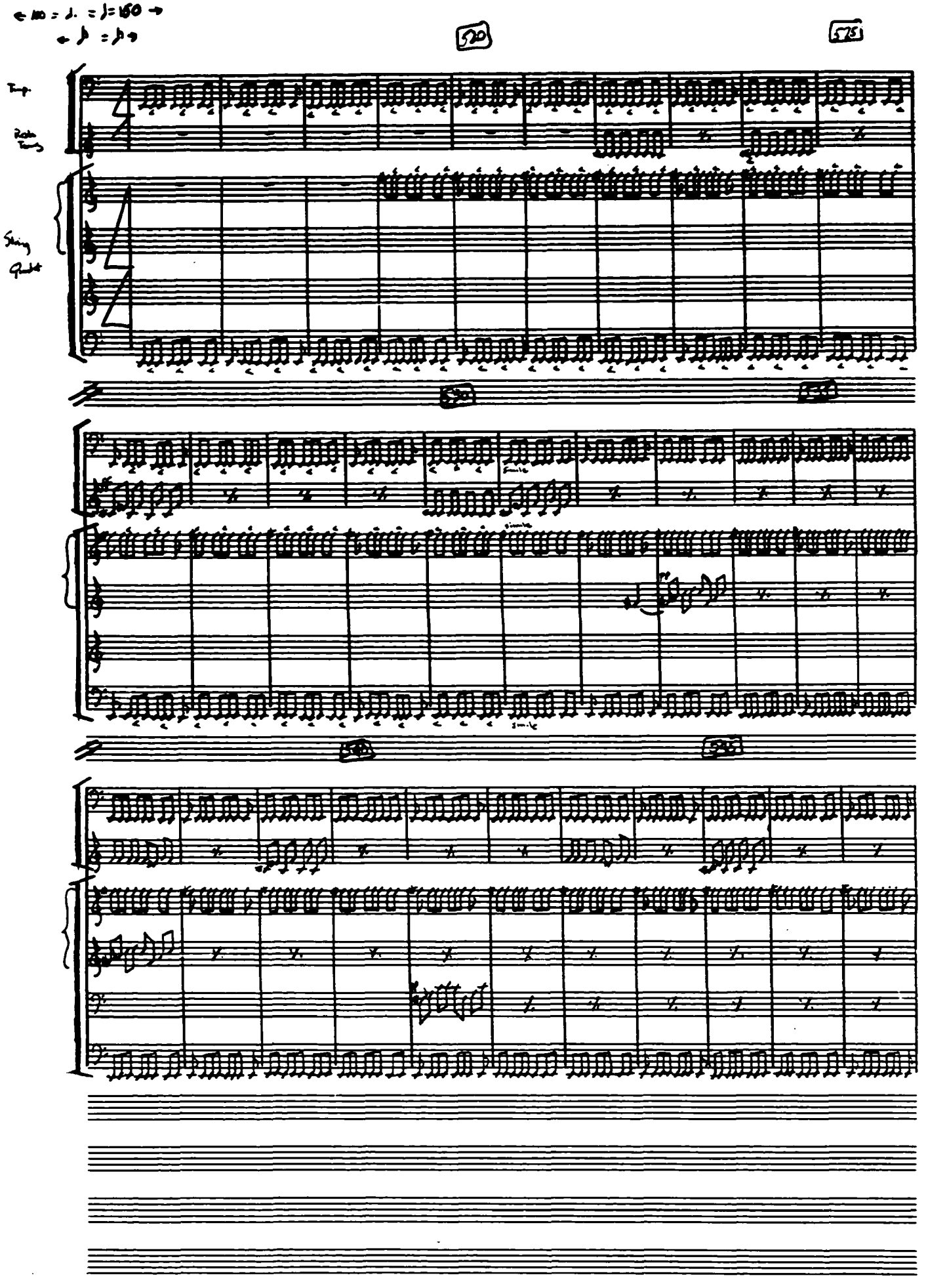




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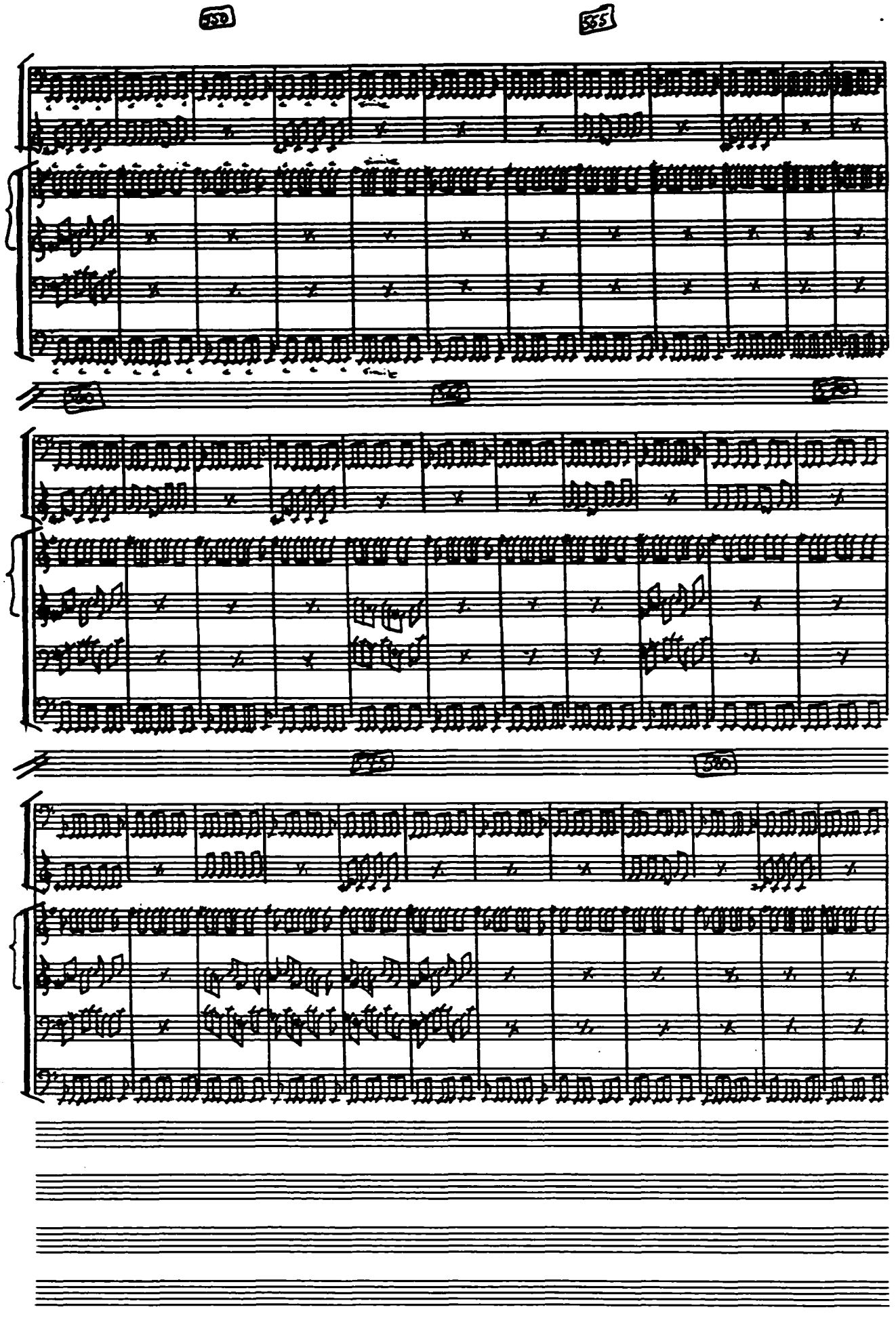




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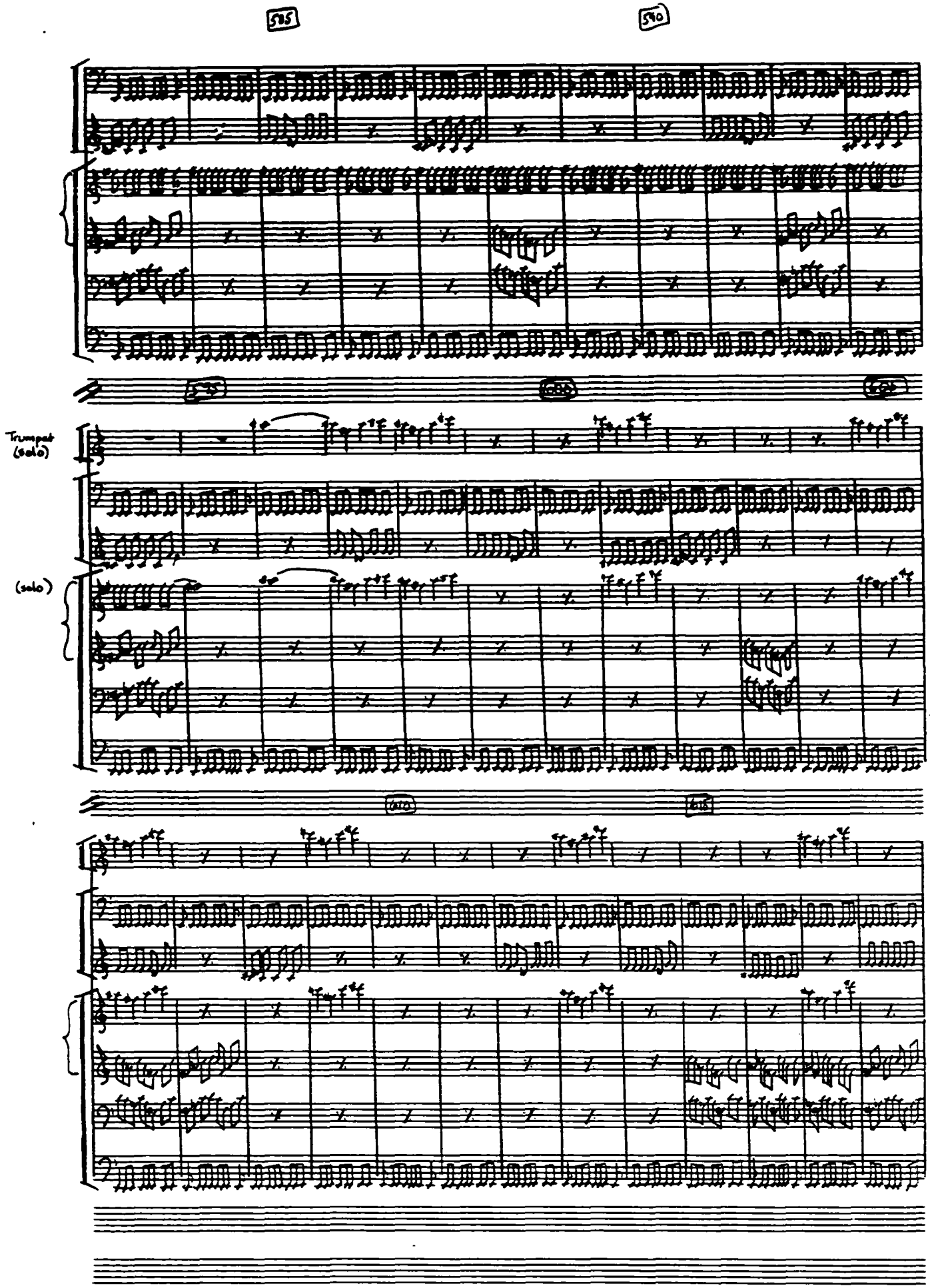




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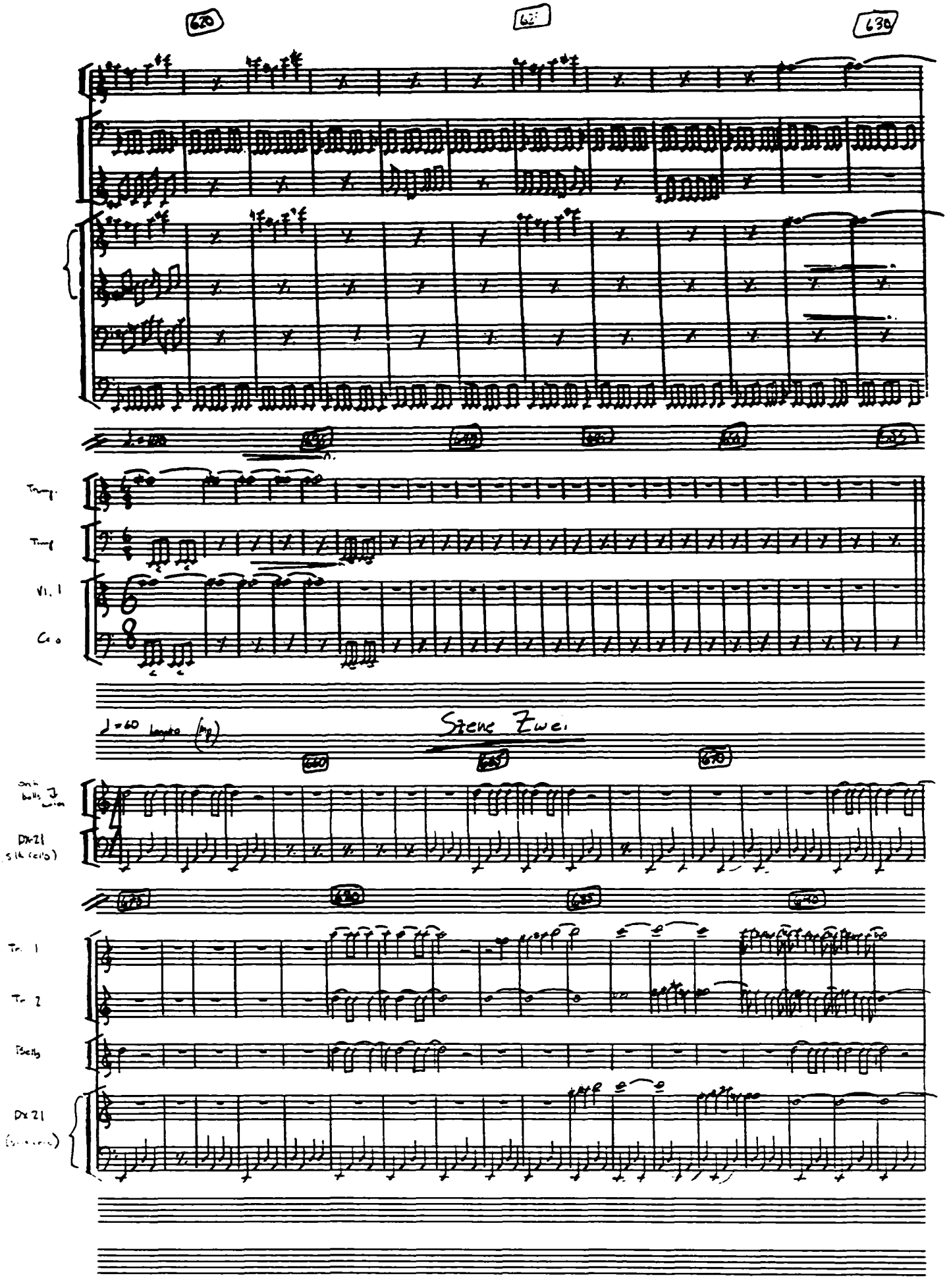




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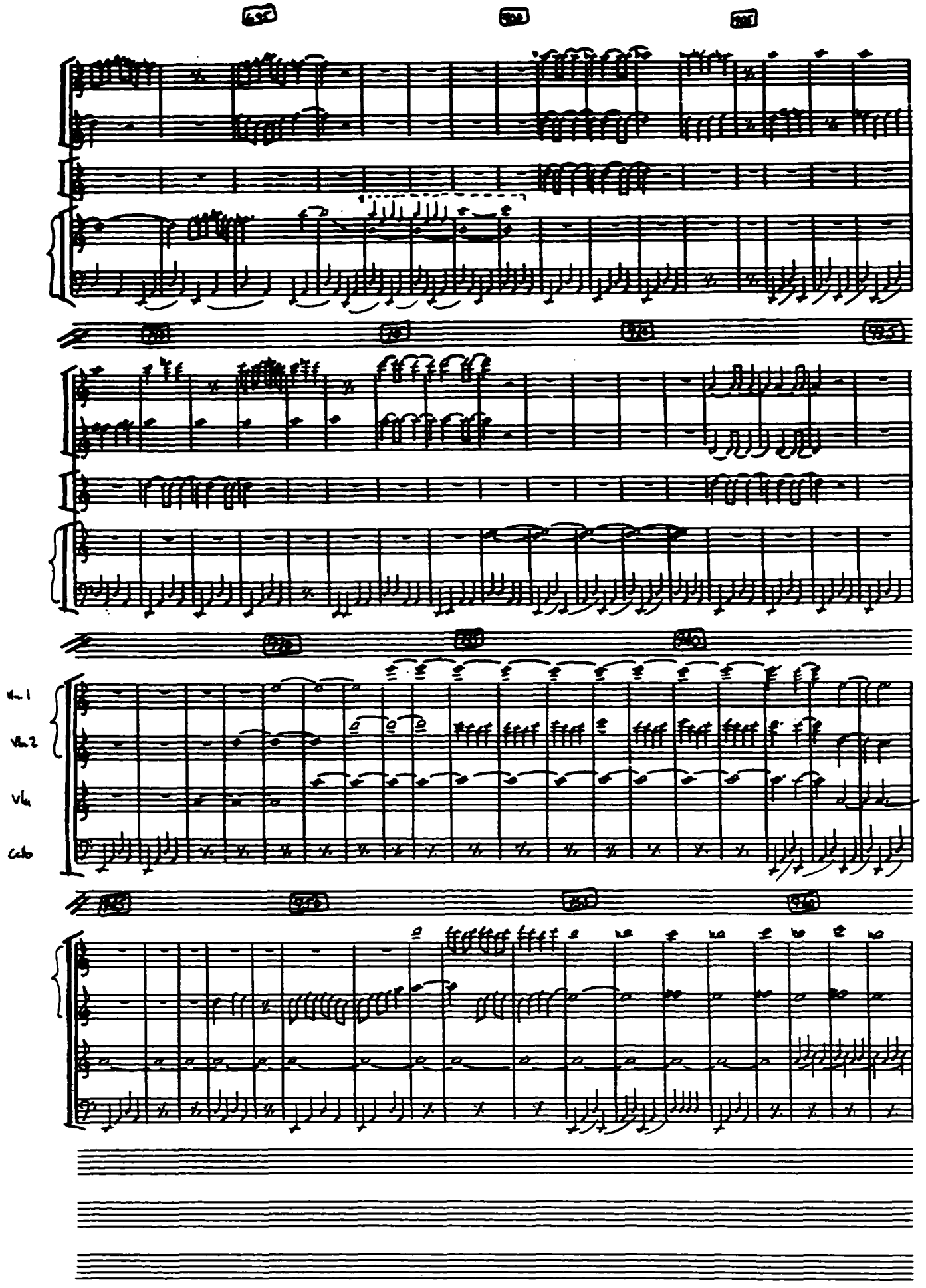




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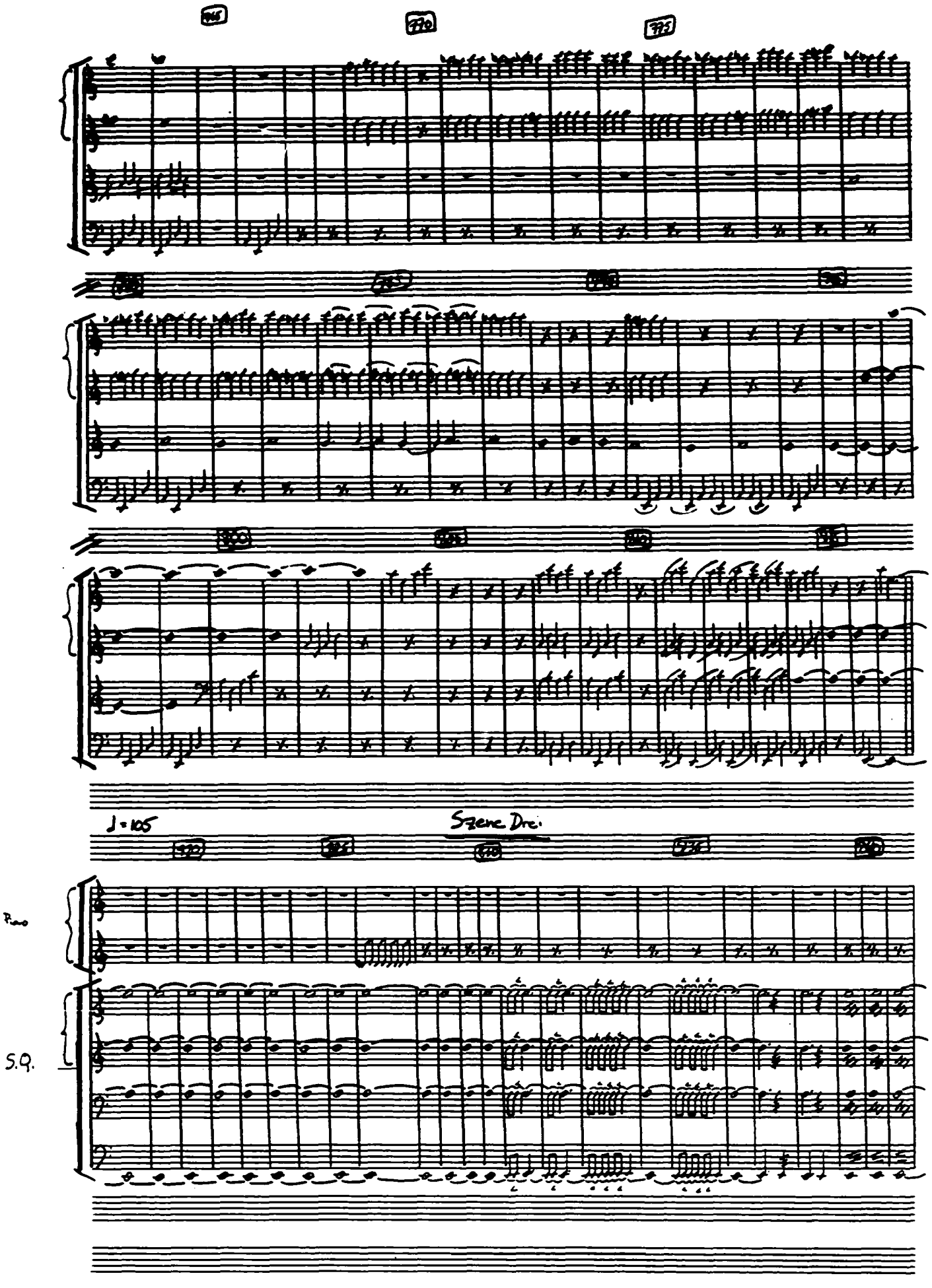




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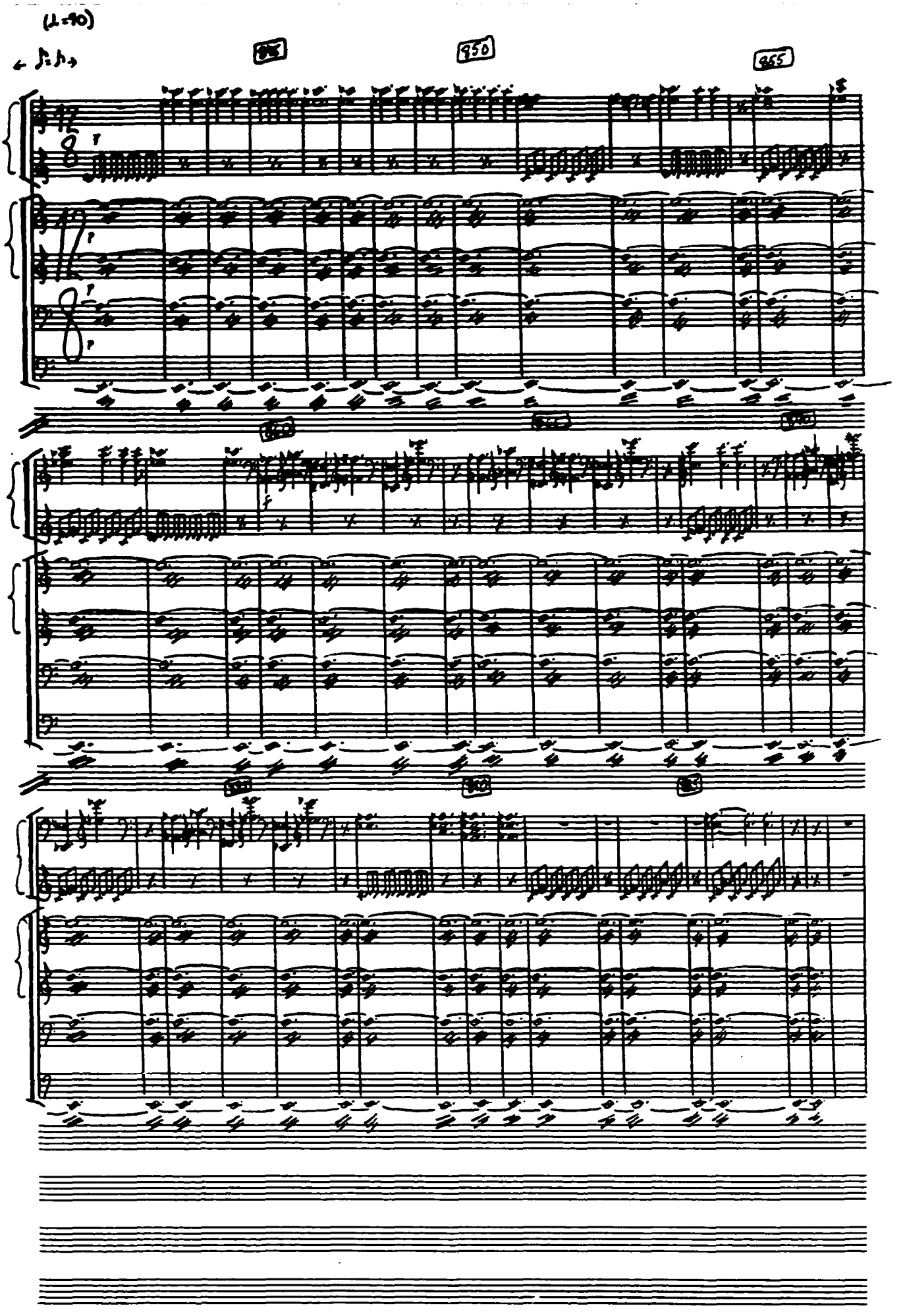




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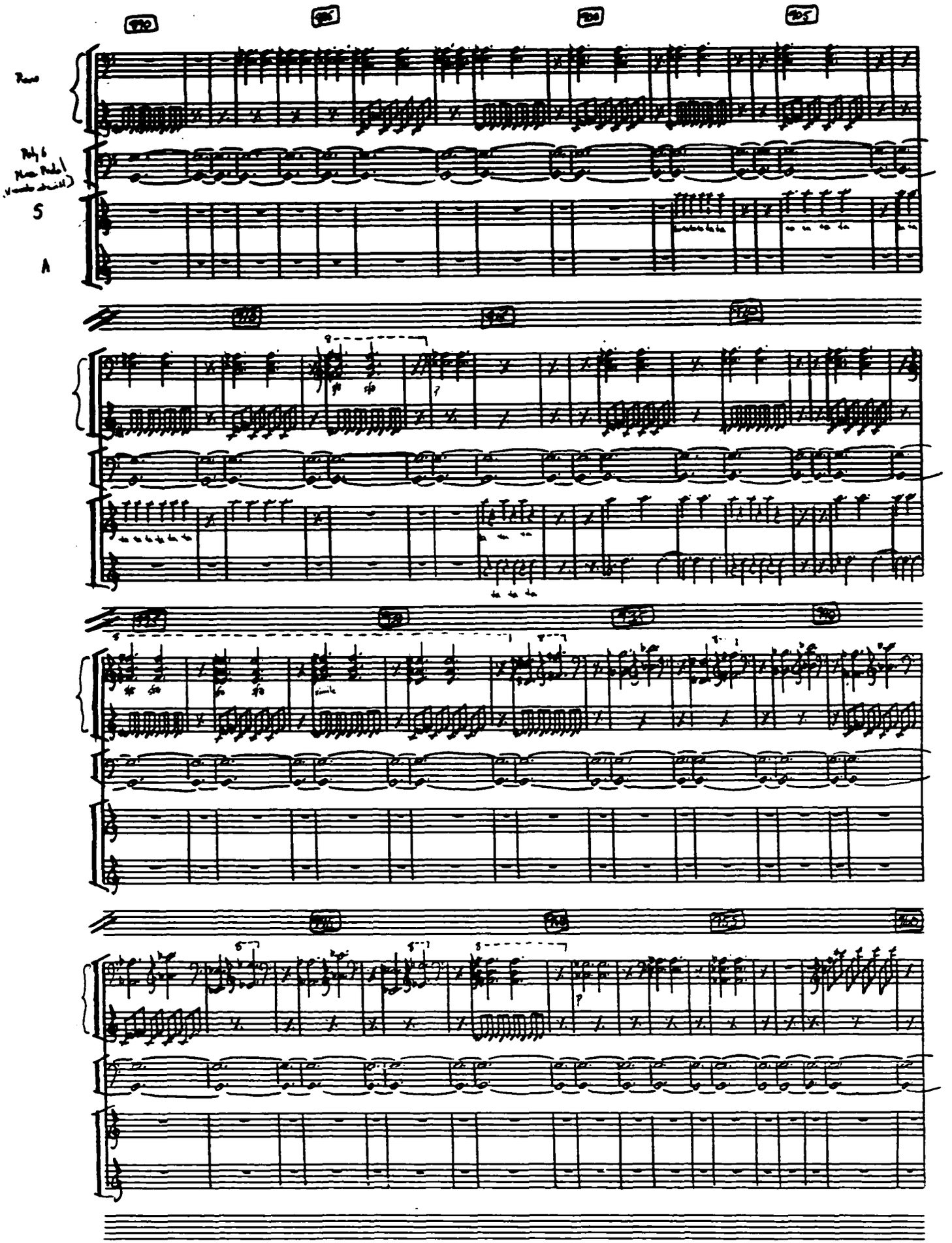




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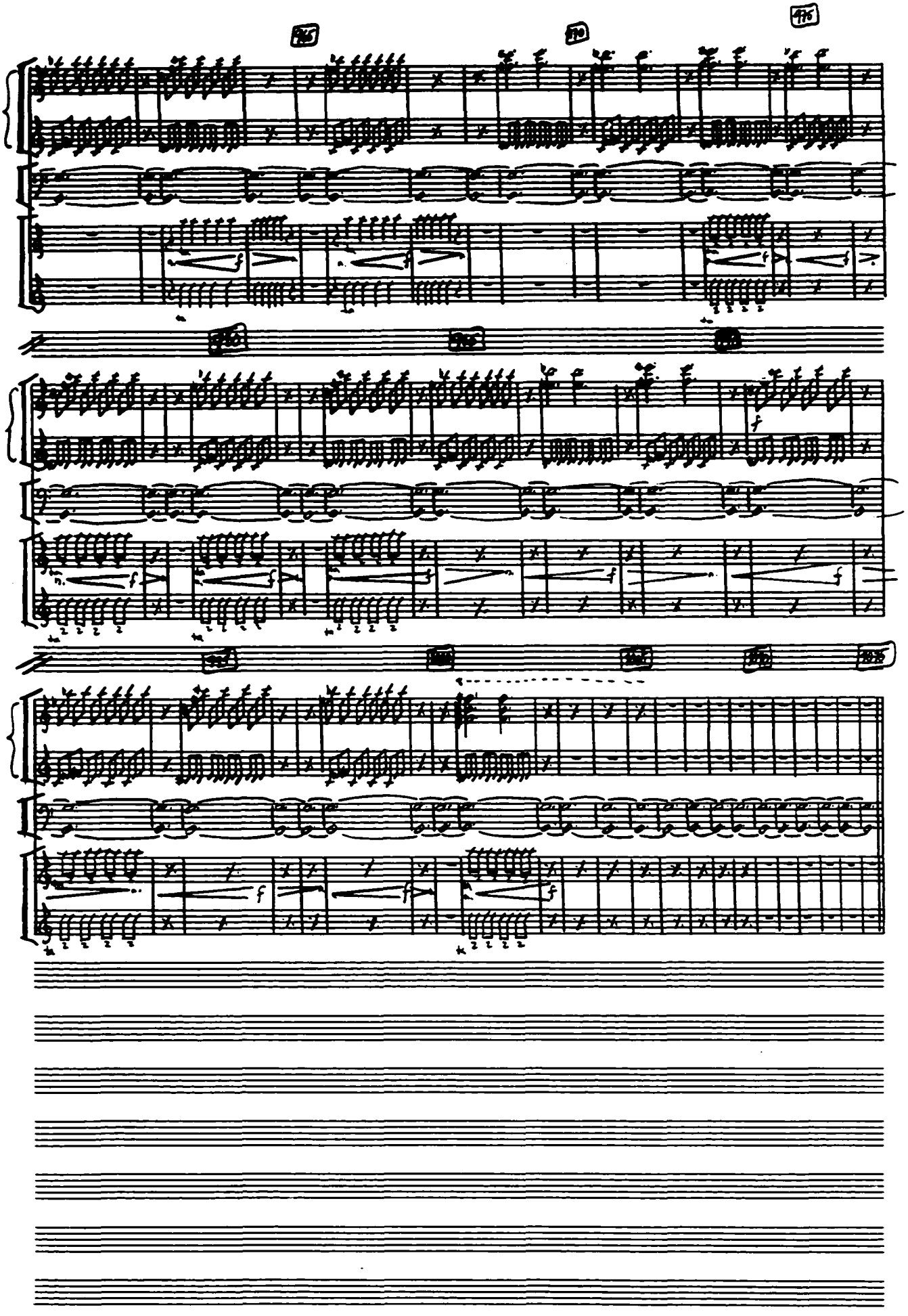



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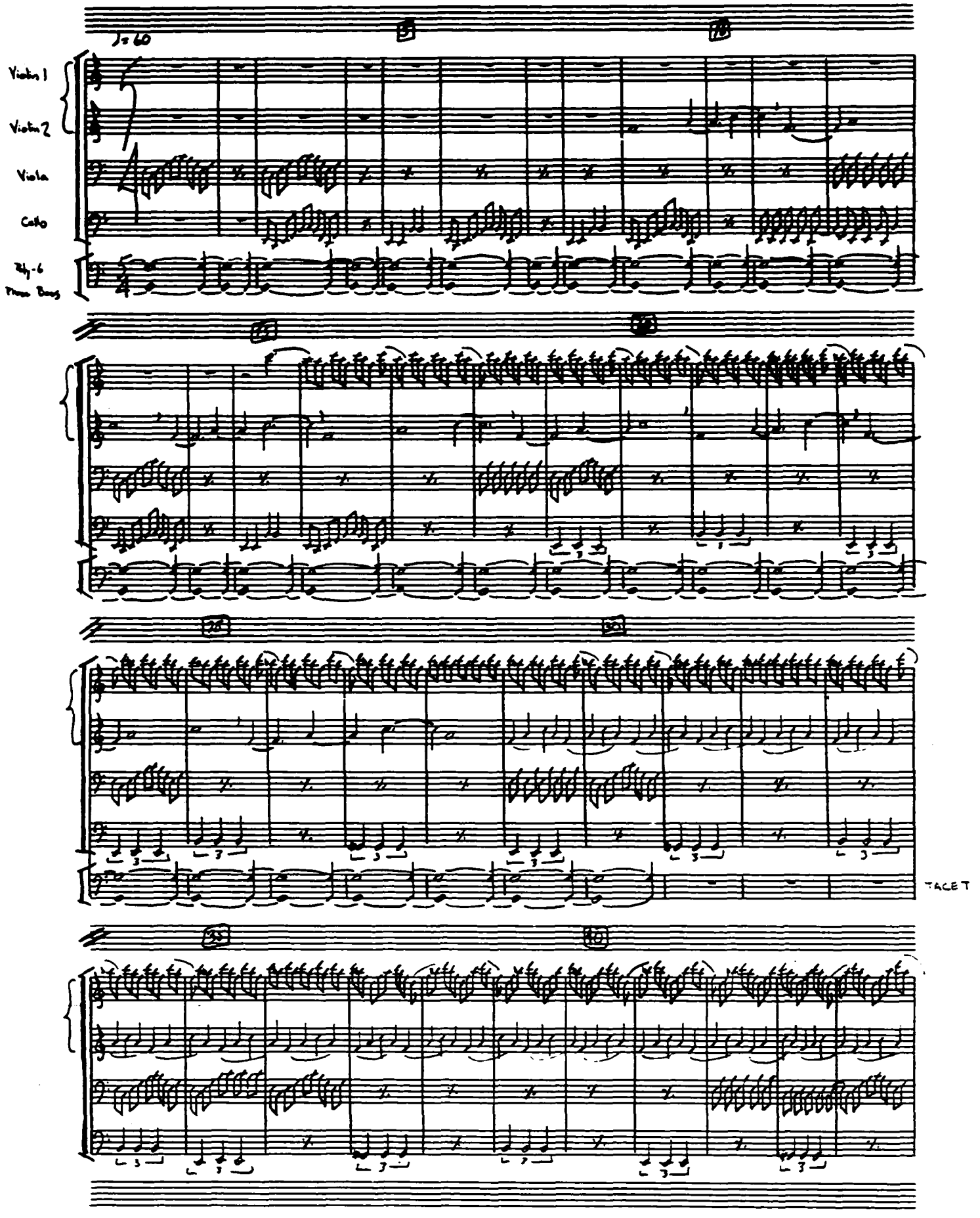




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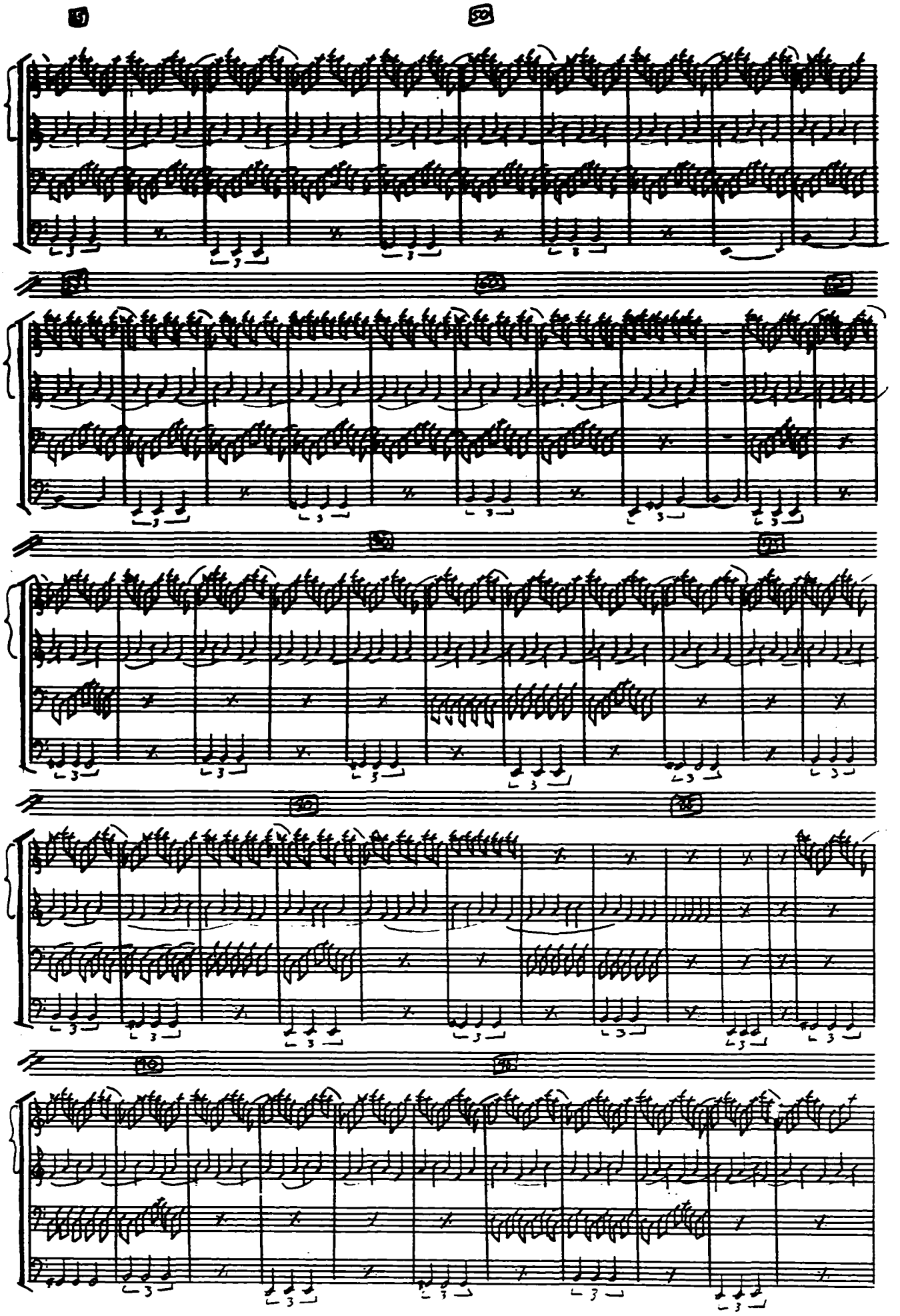



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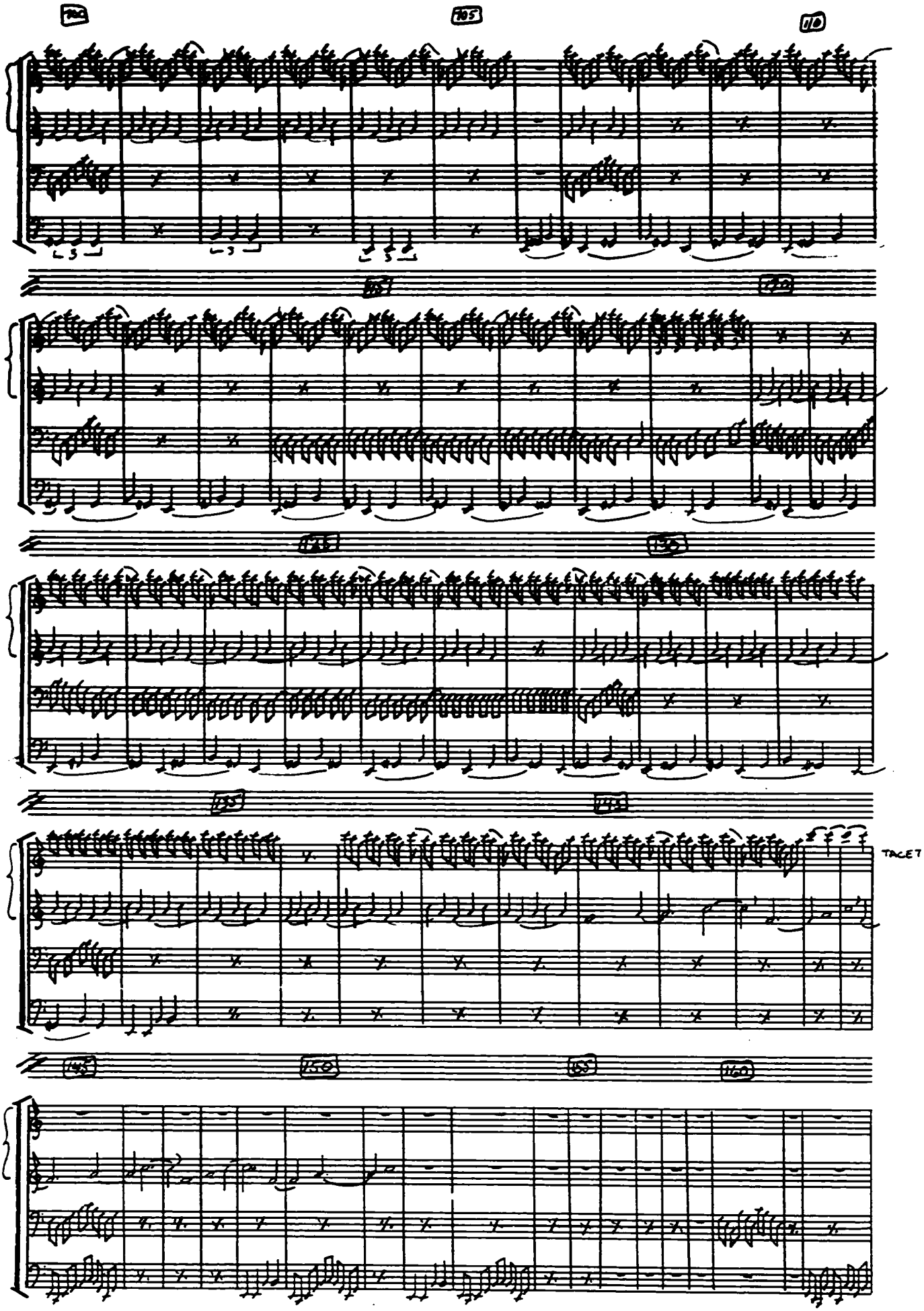




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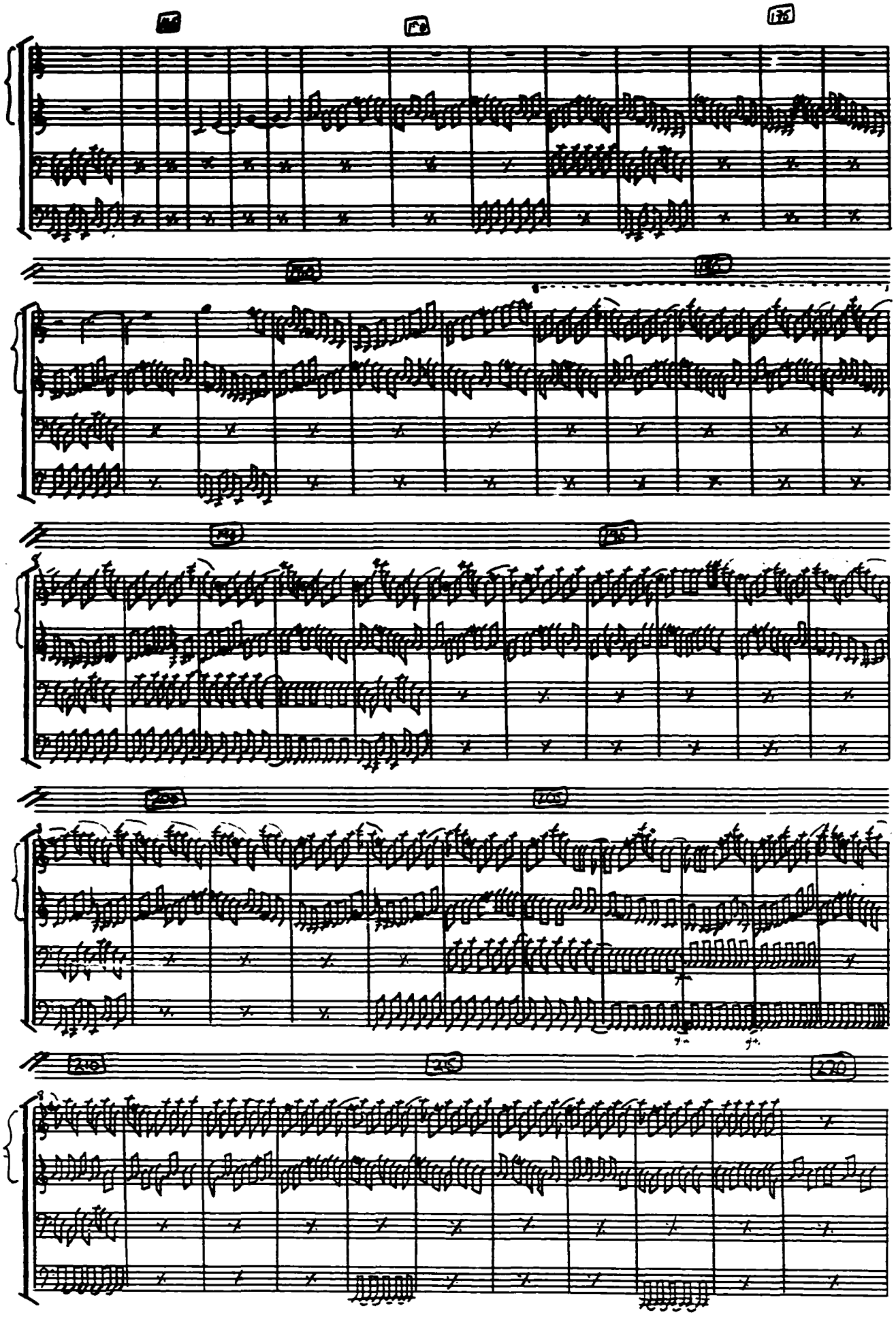



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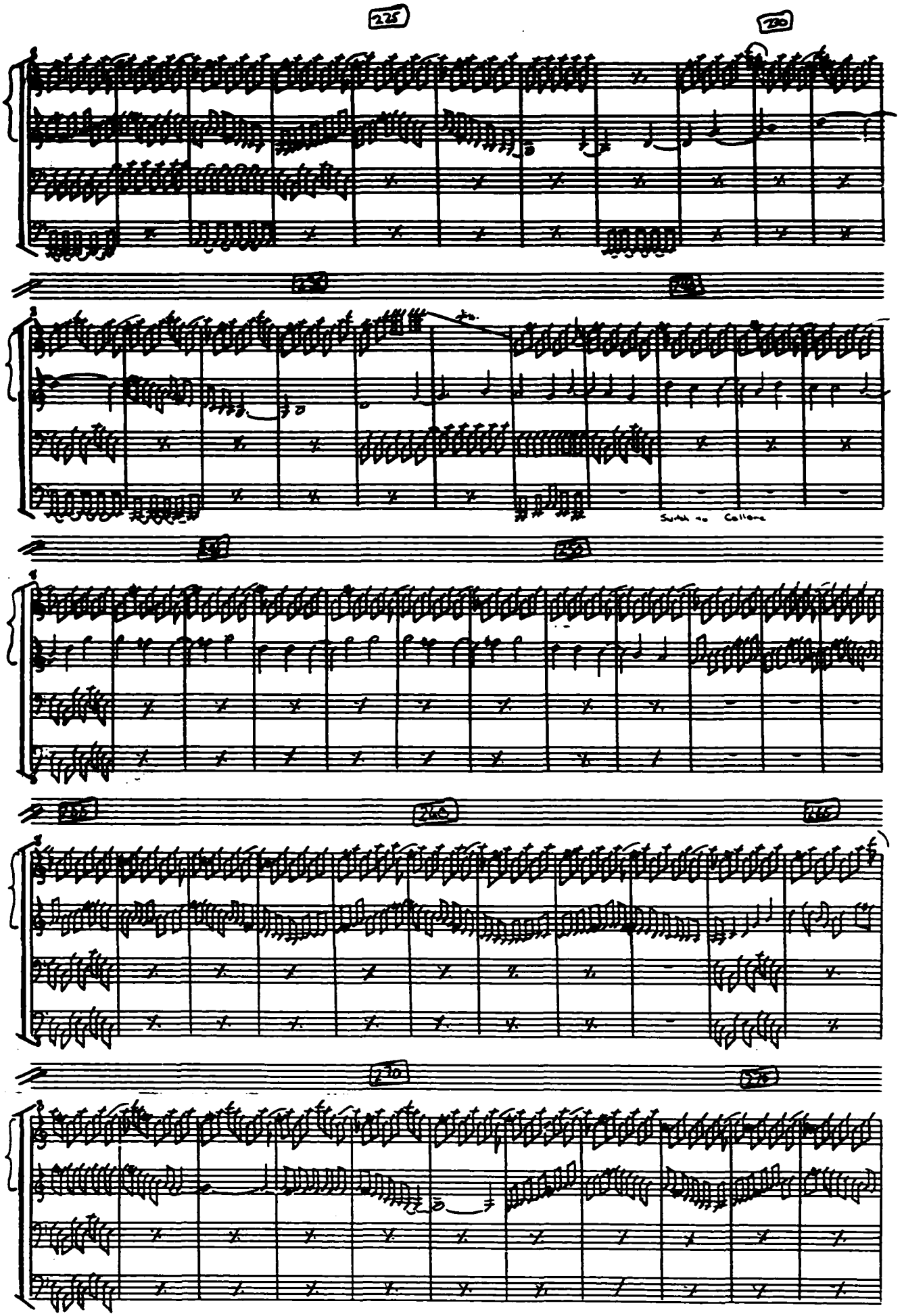




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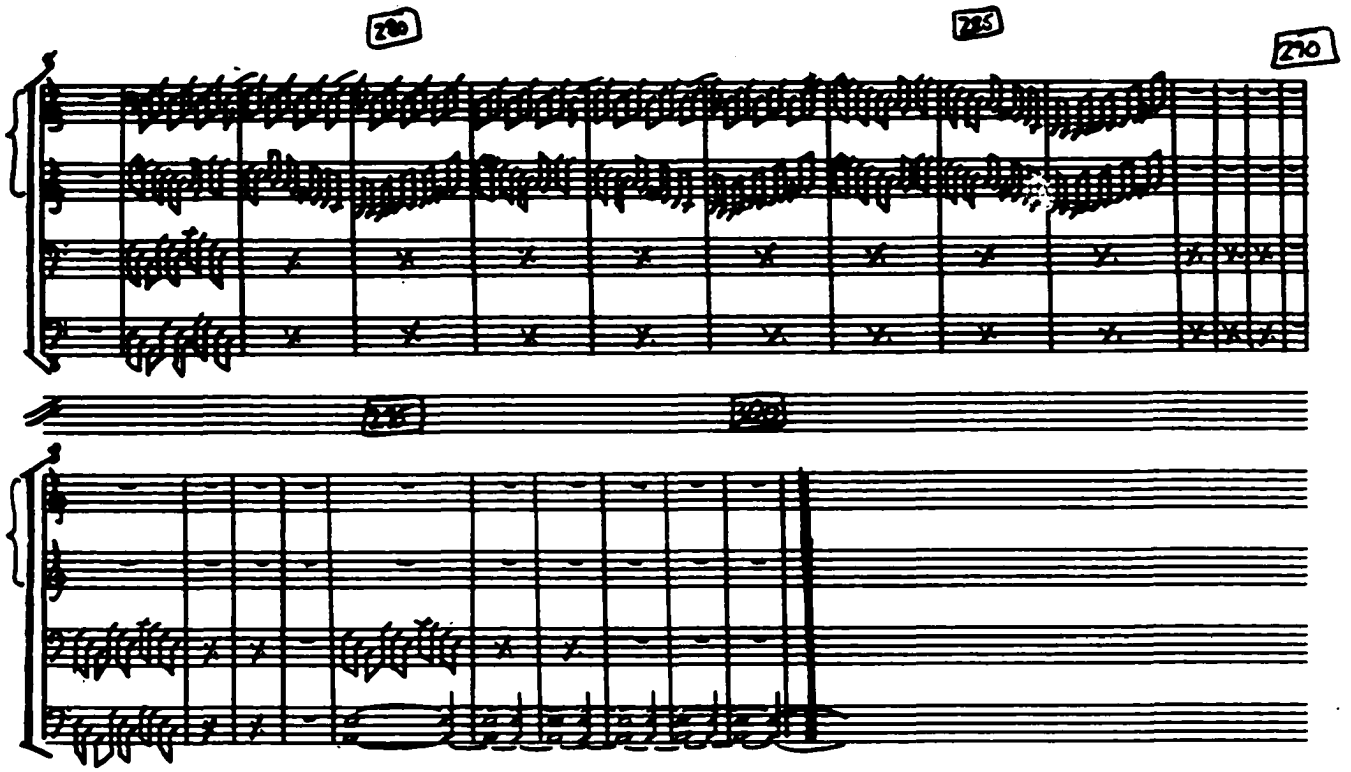




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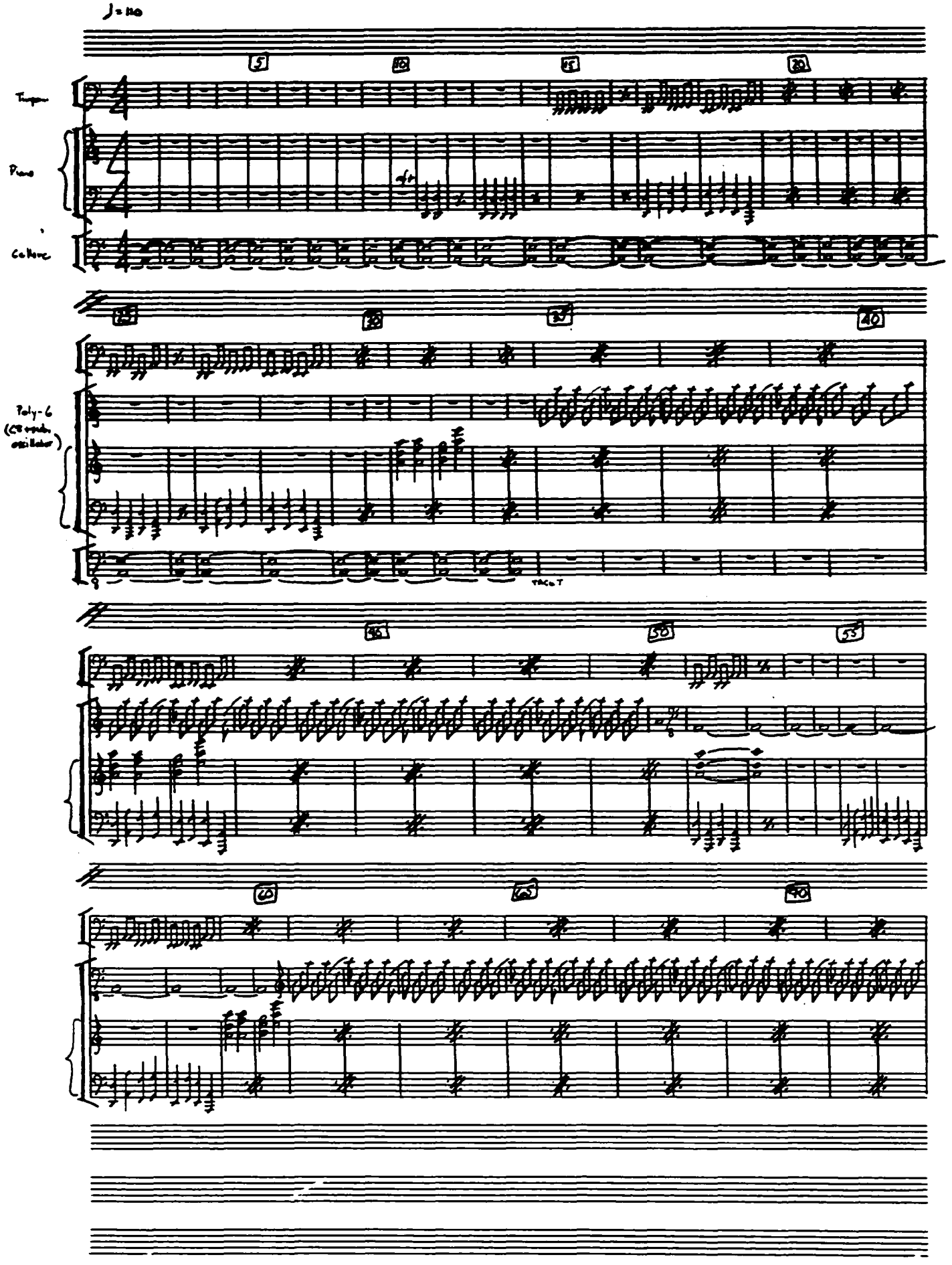




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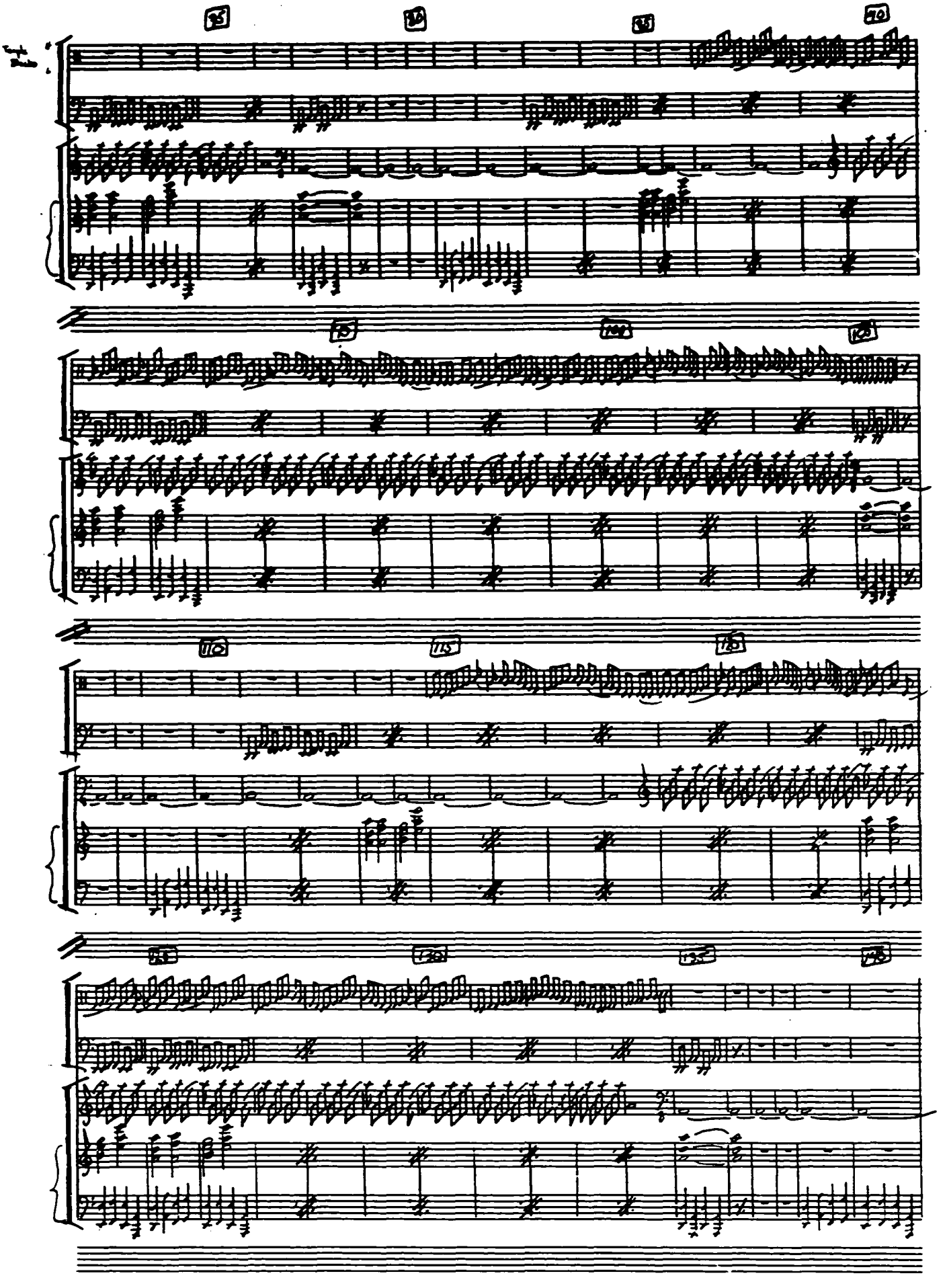



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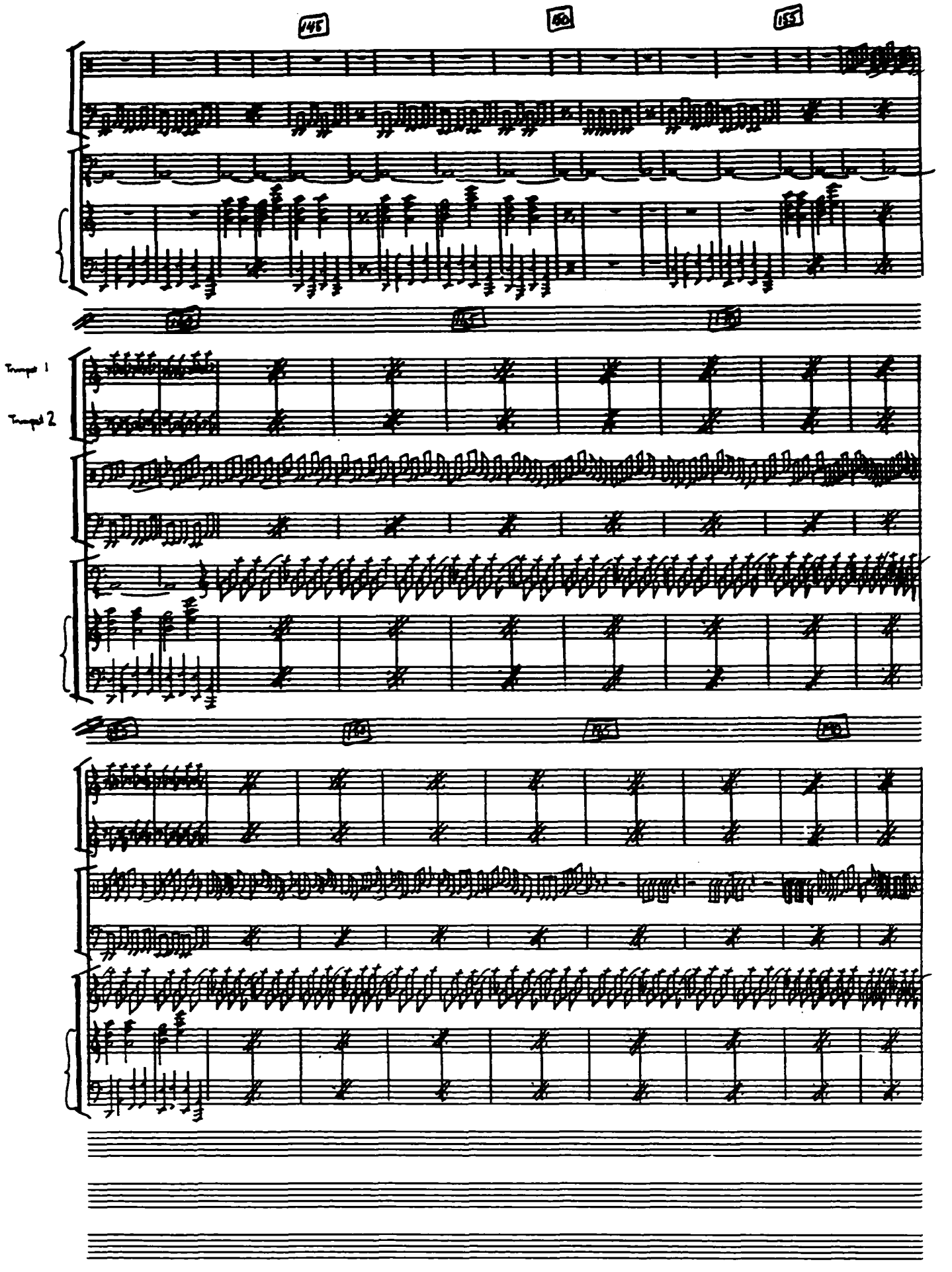




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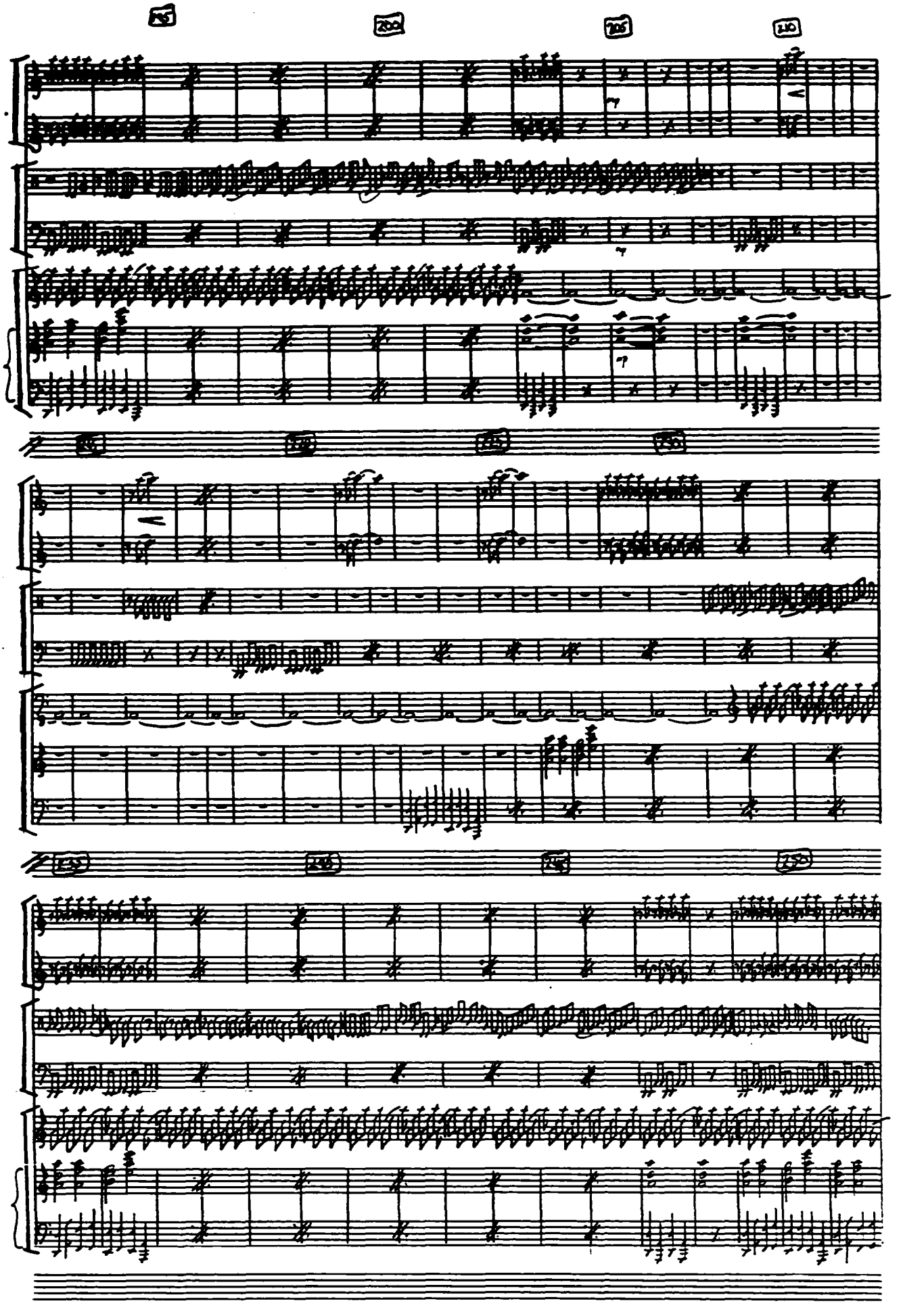




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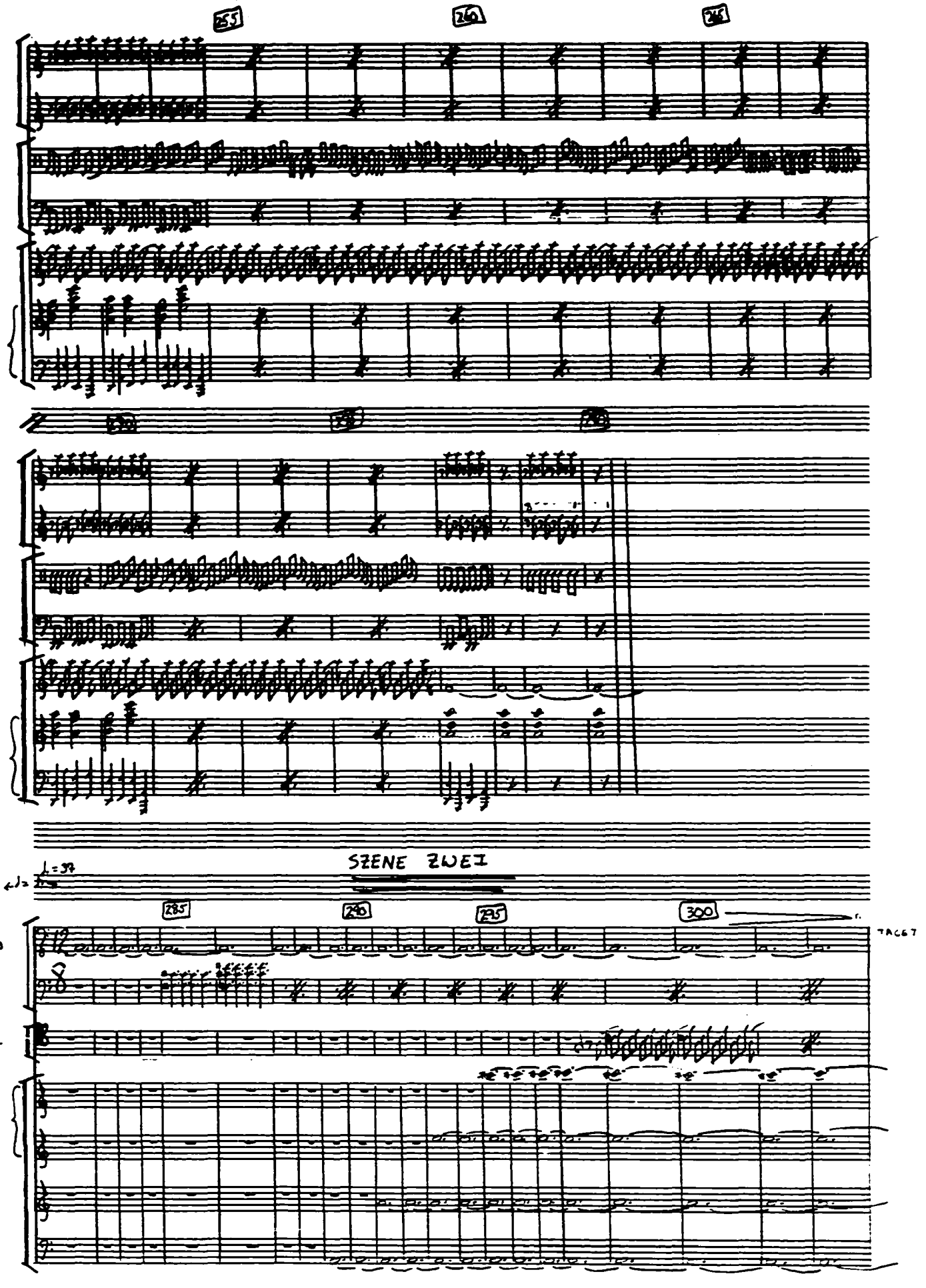




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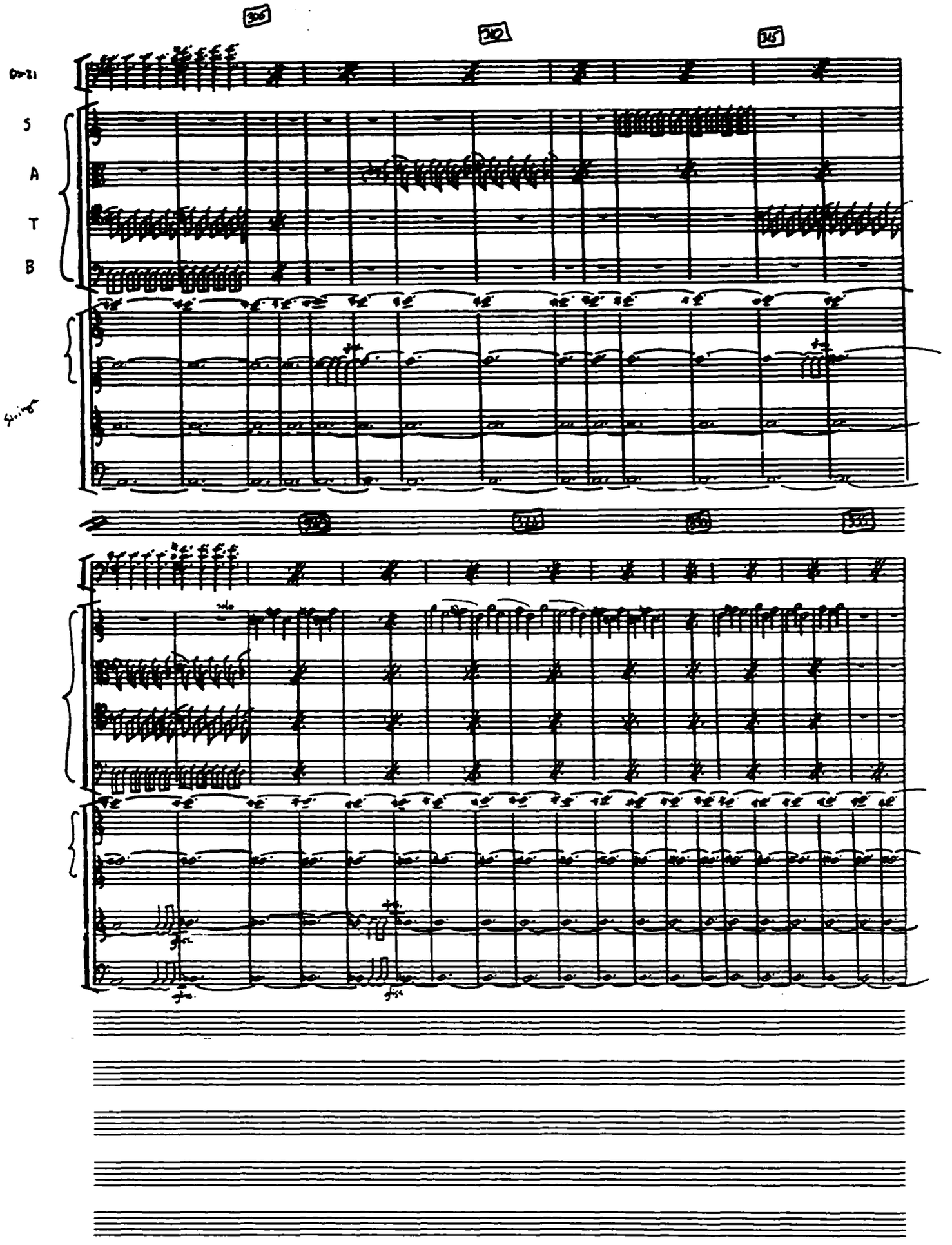




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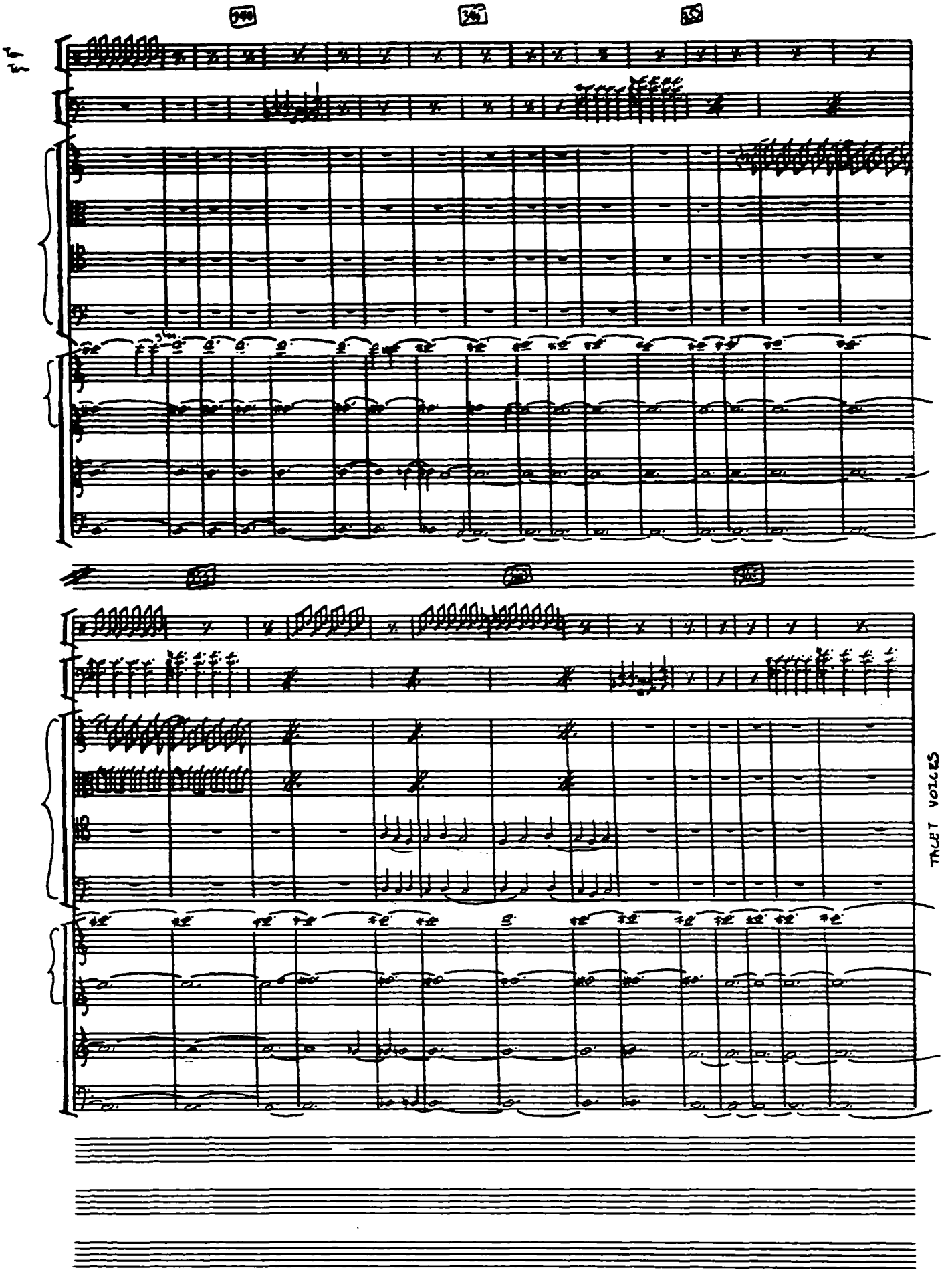




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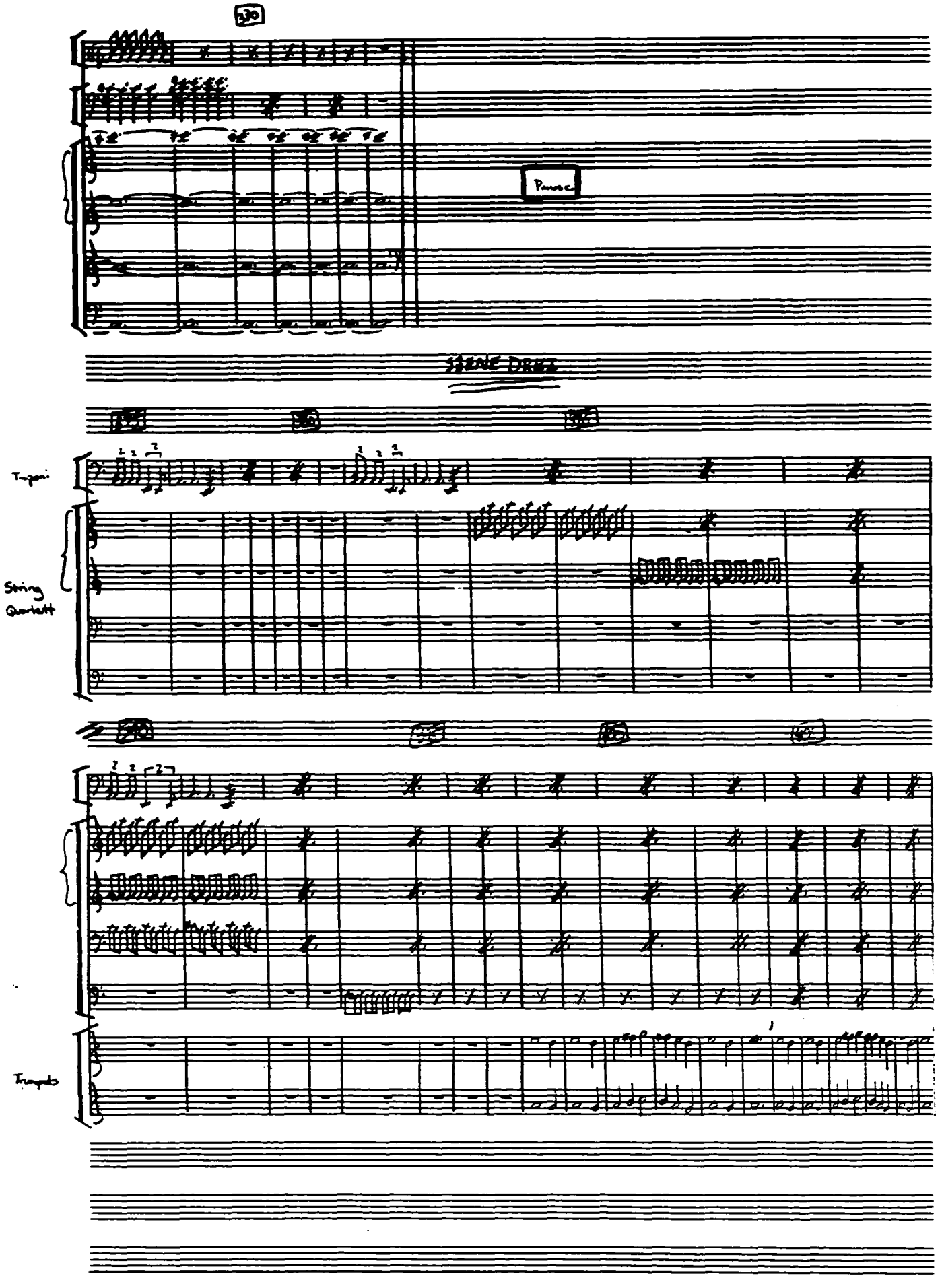




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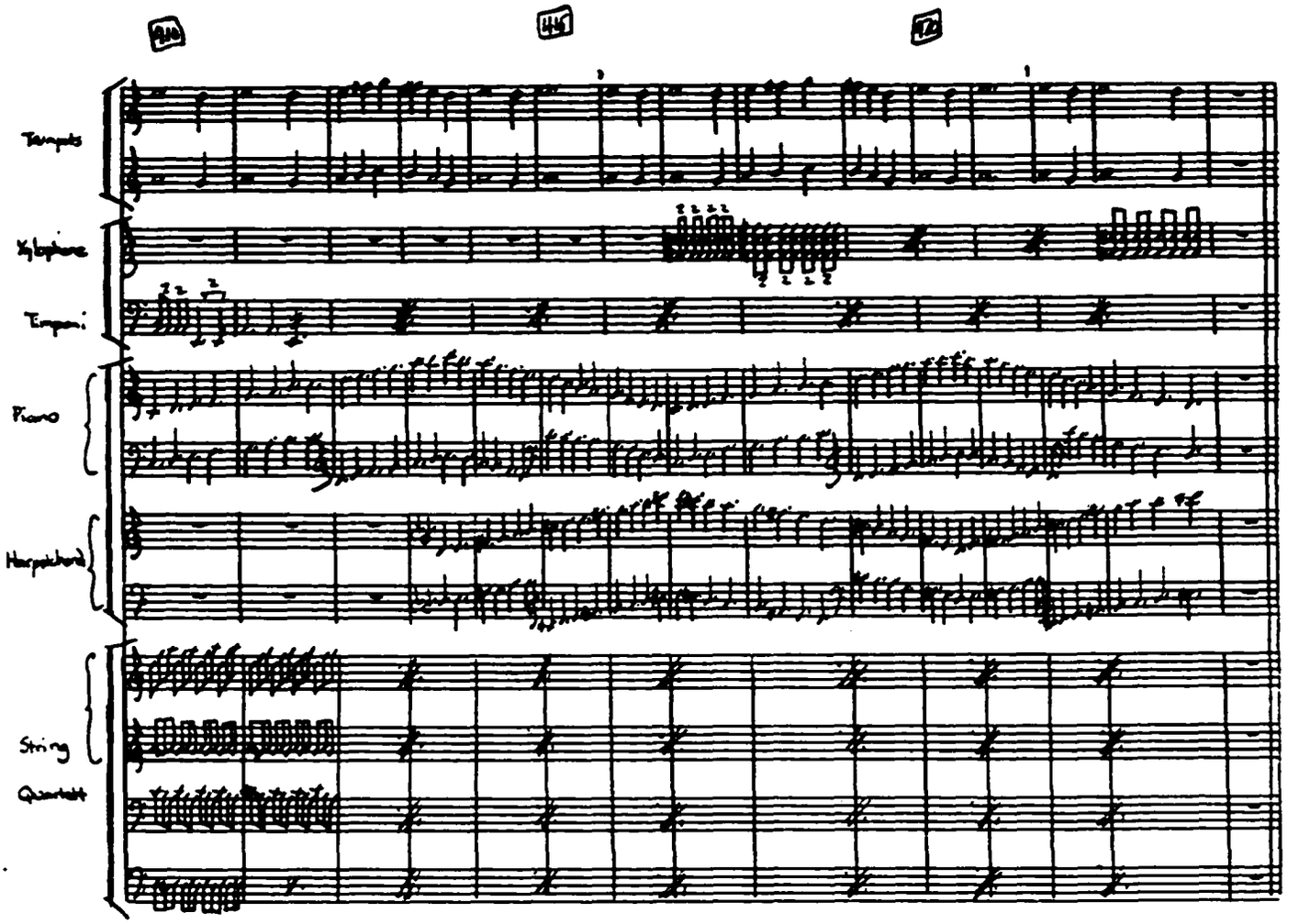




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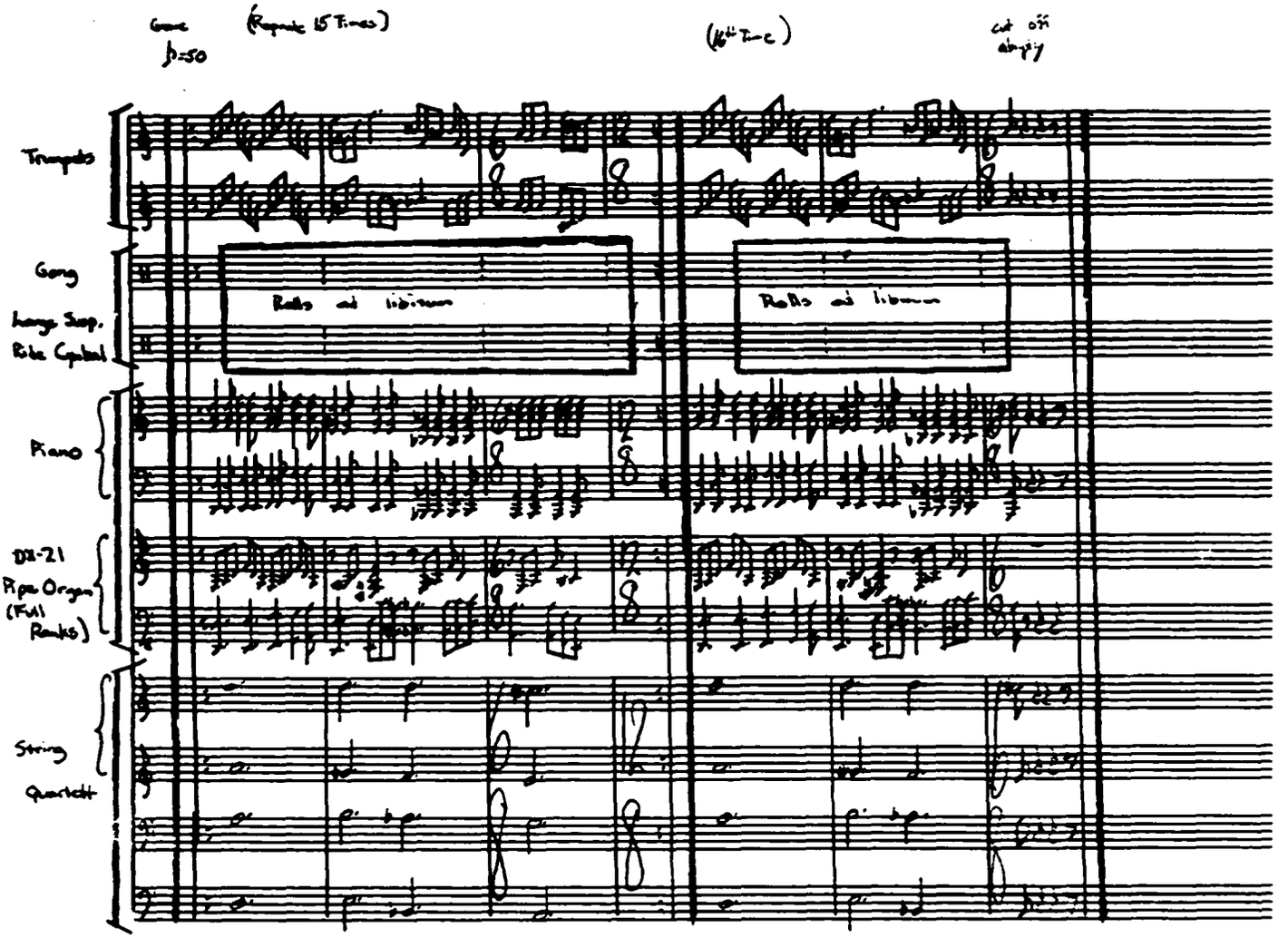




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