

ODDVAR LÖNNER

I RENE

Op. 105

Kammeroper in einem Aufzug

Libretto: Oddvar Lønner

Die Personen:

Irene, Opernsängerin - Sopran

Siegfried, Rechtsanwalt und Irenes Ehemann - Bariton

Elmar, Architekt und Geliebter der Irene - Tenor

Georg, Komponist und Irenes Vater - Baß

Zeit: Unbestimmt

Ort: Ein möbliertes Zimmer

Besetzung:

Sassofono soprano in B

Sassofono tenore in B

I { 5 Campana di legno (Tempelblöcke)
4 Timpani (Soprano-Alto-Tenore-Basso)

II Marimba
Pianoforte (Klavier)

Violino

Cello



Vorspiel. 5'

Allegro (♩ = ca. 132)

Sassofono soprano in B

Sassofono tenore in B

5 Campanedilegno (Timpelblöcke)

Soprano

4 Timpani Alto

Tenore

Basso

Marimba

Pianoforte/Klavier

Irene (Sopran)

Georg (Bass)

X

Violino

Cello

(Irene improvisiert Stimmübungen hinter dem Vorhang. Ca. 5 Minuten.)

Ich has- se ihn!

* - Nach eigener Uhr. Es ist erwünscht, daß die Uhren nicht synchronisiert sind.

Sass. sopr. B

Sass. ten. B

C. d. l.

Imp. Sopr.

Imp. Alto

Imp. Basso

Mar.

Pf.

X

I.

G.

Zu has-sen hast du nie von uns ge- lernt Zu

Vi.

C.

ff

mp

mf

mp

f

mp

ff

Pizz.

arco

mp

f

mp

Sax. Sop. B. *f*

Sax. Ten. B. *f*

C.d.l. *f*

Timp. T.A. *trem.*

Timp. T.B. *pp*

Mar. *mf*

Pf. *f*

V.I. *f*

V.II. *f*

C. *f*

B. *f*

Sax. Sop. B. *mp*

Sax. Ten. B. *mp*

C.d.l. *mp*

Timp. T.A. *pp*

Timp. T.B. *pp*

Mar. *pp*

Pf. *mp*

V.I. *mp*

V.II. *mp*

C. *mp*

B. *mp*

has - sen ist ein gros - ses Ver - bre - chen. Wo - her be - kommst du den Haß?

Jetzt läßt er dir ein ganz neu - es

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Handwritten musical score for the first system. The score includes parts for Saxophone (Sax. sop. B, Sax. ten. B), Clarinet (C.d.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Trumpet (T.), Guitar (G.), Violin (Vi.), and Cello (C.). The vocal line (G.) contains the lyrics: "Haus bau-en, weil er dich glück-lich se-hen will." The score features various musical notations including dynamics (f, mp, p, b.p.), articulation (accents), and phrasing slurs. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical score for the second system. The score includes parts for Saxophone (Sax. sop. B, Sax. ten. B), Clarinet (C.d.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Trumpet (T.), Guitar (G.), Violin (Vi.), and Cello (C.). The vocal line (G.) contains the lyrics: "Der stei-ner-ne Mensch! Das ver-stei-ner-te Ge-sicht! Er be-". The score features various musical notations including dynamics (f, trem.), articulation (accents), and phrasing slurs. A large watermark "NB noter" is visible across the middle of the page.

Sass. Sop. B. *p* *f*

Sass. Ten. B. *p* *f*

C.d.l. *p* *f*

Timp. *p* *f*

Mar. *p* *f*

Pf. *p* *f*

I. stimmt und befehlt! Für Musik empfindet er nichts!

VI.

C.

Sass. Sop. B. *p* *f*

Sass. Ten. B. *p* *f*

C.d.l. *p* *f*

Timp. *p* *f*

Mar. *p* *f*

Pf. *p* *f*

I. Er denkt nur an sein ei-ge-nes Glück!

VI.

C.

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
I.
G.
VI.
C.

lie- be Toch- ter, du wirst se- hen, daß er dich liebt

senza pedale con pedale

trem

f

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
I.
G.
VI.
C.

Spinnst du?
Man kann ja im- mer gut be- leh- ren und auch Neu- es

mp

f

pp

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

ler - nen

Du ver - stehst ja auch nicht viel von Rechts - wis - sen -

Vi.

C.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

schaft. Ihr lebt nicht in der sel - ben geis - ti - gen Welt - . Man kann es a - ber -

Vi.

C.

Sass. Sop. B
Sass. Ten. B
C.d.l.
Timp.
Mar.
Pf.
I.
G.
VI.
C.

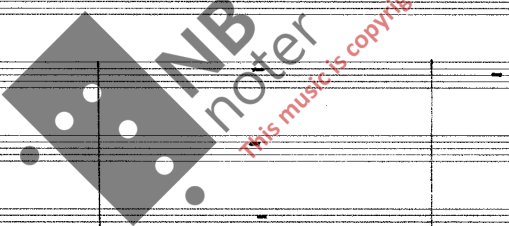
mf
P dolce
P dolce
pp
mf dolce
P dolce
f
mf
p

be-ar-bei-ten, wenn ihr mit ein-an-der zu leh-ren und ler-nen ver-sucht. Ler-nen?

Sass. Sop. B
Sass. Ten. B
C.d.l.
Timp.
Mar.
Pf.
I.
G.
VI.
C.

ff
ff
ff
trem.
ff

Mu-sik ler-nen? Da fehlt das In-te-res-se bei ihm



Handwritten musical score for the first system. The score includes staves for:

- Sass. Sop. B
- Sass. Ten. B
- C.d.l.
- Timp
- Mar.
- Pf.
- V. I.
- C.
- Vocal line (I. and G.) with lyrics: "ganz und gar! Lie-be? Er kann nicht lie-ben. Die"

The music features various dynamics such as *pp* and *ff*, and includes performance markings like *tr.* and *non ped.*. A large watermark "NB noter" is visible across the score.

Handwritten musical score for the second system. The score includes staves for:

- Sass. Sop. B
- Sass. Ten. B
- C.d.l.
- Timp
- Mar.
- Pf.
- V. I.
- C.
- Vocal line (I. and G.) with lyrics: "Welt der Lie-be ist ihm völ- lig fremd. Und was hat"

The music continues with dynamics like *f* and *pp*, and includes performance markings like *trem.* and *non ped.*. A large watermark "NB noter" is visible across the score.

Sass. sop. B1
Sass. ten. B
Cdl.
Timp.
Mar.
Pf.
I.
G.
VL.
C.

mp dolce
mp dolce
mp dolce
mp sempre legato
con pedale ma conveniente.
Rechts-wis-sen-schaft mit un-se-ren-le-ben-di-gen Ge-

Sass. sop. B1
Sass. ten. B
Cdl.
Timp.
Mar.
Pf.
I.
G.
VL.
C.

mp
mp dolce
mp dolce
mp dolce
füh-len des Ge-sangs und der Mu-sik zu tun ?

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
I.
G.
VI.
C.

Mehr als du denkst, mei- ne lie- be Toch- ter. Ich

Detailed description: This system contains the first four measures of the score. The woodwinds (Saxophones and Clarinet) play melodic lines with dynamic markings of *f* and *p*. The piano part features a complex chordal texture with many accidentals. The strings play a rhythmic accompaniment. The vocal line is in German, with lyrics: "Mehr als du denkst, meine liebe Tochter. Ich".

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
I.
G.
VI.
C.

p dolce
wer- de dir we- nigs- tens zei- gen, daß Sieg- fried dich liebt — Er ist so- gar

Detailed description: This system contains the next four measures. The woodwinds continue their melodic lines. The piano part has a more active role with triplets and moving lines. The strings provide a steady accompaniment. The vocal line continues with the lyrics: "werde dir wenigstens zeigen, daß Siegfried dich liebt — Er ist sogar". A dynamic marking of *p dolce* is present.

Sass. sop. B

Sass. con. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

et-was ro-man-tisch

Spinnst du? Und wie kannst du es zei-gen?

Sass. sop. B

Sass. con. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

Und so-gar wenn du mir sei-ne Lie-be zu mir hät-test zei-gen

Sax. sop. B

Sax. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

Vi.

C.

mf

f

kön-nen, wä-re nichts zu be-wei-sen, wenn er mir nicht selbst sei-ne Lie-be zeigt.

Sax. sop. B

Sax. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

Vi.

C.

f

A-ber so-gar wenn er mir selbst sei-ne Lie-be zu mir hät-te zeigen kön-nen, ge-

Sass. sop. B
Sass. Ten. B
C.d.l.
Timp.
Mar.
Pf.
1.
G.
Vn.
C.

setzt, daß die-se Lie-be über-haupt vor-han-den wä-re, so wä-re es oh-ne Be

Sass. sop. B
Sass. Ten. B
C.d.l.
Timp.
Mar.
Pf.
1.
G.
Vn.
C.

deu-tung, weil ich ihn wi-der-wär-tig Ab-stos-send fin-de!

(Geh't ab.)

ff ritard.

ff ritard.

ff ritard.

Allegretto (ca. 112) - 14 -
2. Auftritt: Georg allein. Dann Elmar.

Handwritten musical score for the first system. The score includes staves for Saxophone (Sax. sop. B, Sax. ten. B), Cymbals (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pt.), Flute (Fl.), Bassoon (F.), Trombone (G.), Violin (Vl.), and Cello (C.). The vocal line (G.) contains the lyrics: "Ach —, mein Gott —. Und doch, wenn der Sieg — fried ein stei — ner — ner". The music is in a key with one flat and a 3/4 time signature. Dynamics include *p* and *f*.

Handwritten musical score for the second system. The score includes staves for Saxophone (Sax. sop. B, Sax. ten. B), Cymbals (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pt.), Flute (Fl.), Bassoon (F.), Trombone (G.), Violin (Vl.), and Cello (C.). The vocal line (G.) contains the lyrics: "Mensch ist und viel — leicht auch nicht viel von Mu — sik und Kunst ver —". The music is in a key with one flat and a 3/4 time signature. Dynamics include *mp*, *p*, and *f*. A tremolo marking (*trem.*) is present in the timpani part.

Sass. sop. B
Sass. ten. B

mp mp

G. steht und viel-leicht auch nicht er-lebt, ist er doch ein groß-ar-ti-ger Kerl. Ein

VI. pp mf pp mp

C.

Sass. sop. B
Sass. ten. B

G. fe-scher Mann. Lan-ge ha-ben wir uns ge-gen-sei-tig um des

VI.

C.

Sass. sop. B
Sass. ten. B

G. An-de-ren Gunst be-müht und end-lich er-reicht, daß wir uns nicht nur

VI.

C.

♩ = ♩ - 16 - *♩ = ♩*

♩ = ♩
Attenzione!

Sass. sop. B. *mf* *p*

Sass. ten. B. *mf* *p*

G. *mf* *p*

Vi. *mf* *p*

C. *mf* *p*

ei-ni-ger-ma-ßen ver-ste-heren, son-der-n ein-an-der res-pek-tie-ren und gar be-

♩ = ♩ (Elmar tritt ein.)

Sass. sop. B. *p*

Sass. ten. B. *p*

C.d.l.

Timp.

Mar.

Pf. *mp*

Elmar

Georg *f* *non cresc.* *f* *mp* *p*

Vi. *f* *mp* *p*

C. *f* *mp* *p*

wun-der-n. Na, end-lich. Da sind Sie. Wie geht es im

(Sempre $\text{♩} = 112$)

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

Neu - bau ?

Ich wür - de ein grös - se - res Fens - ter auch im

Vi.

C.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

Er - d - ge - schoß vor - schla - gen. Im - mer - hin könn - ten Sie dann die Aus - sicht zum

Vi.

C.

Handwritten musical score for the first system. The score includes parts for:

- Sass. Sop. B (Soprano Saxophone)
- Sass. Ten. B (Tenor Saxophone)
- C.d.l. (Clarinete in D)
- Timp. (Trompeten)
- Mar. (Marsch)
- Pf. (Piano)
- E. (Violin I)
- G. (Violin II)
- Vi. (Viola)
- C. (Cello)

The vocal lines (E. and G.) contain the lyrics: "Bin - nen - see ge - nie - ßen - - - - - Ich neh - me an - - - - - , da ß auch ein Kom - po -". The music is written in a key with one flat (B-flat major or D minor) and includes dynamic markings such as *p*, *mp*, *f*, and *ff*. A large watermark "NB noter" is overlaid on the score.

Handwritten musical score for the second system. The score includes parts for:

- Sass. Sop. B (Soprano Saxophone)
- Sass. Ten. B (Tenor Saxophone)
- C.d.l. (Clarinete in D)
- Timp. (Trompeten)
- Mar. (Marsch)
- Pf. (Piano)
- E. (Violin I)
- G. (Violin II)
- Vi. (Viola)
- C. (Cello)

The vocal lines (E. and G.) contain the lyrics: "nist Pau - sen zum Nach - sin - nen und Ge - nie - ßen". The music continues with dynamic markings such as *p*, *f*, and *ff*. A large watermark "NB noter" is overlaid on the score.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

Vi.

C.

braucht. Mei - ne An - sicht hat ja auch ei - ne ge - wis - se Be - deu - tung, da ich

mf

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

Vi.

C.

an - neh - men dort, selbst ei - nes Ta - ges die Aus - sicht von dem

mf *mp* *P* *mf dolce* *P*

f *mf* *mp* *P* *P dolce* *P dolce*

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

Zim-mer ge-nie-ßen zu dür-fen, weil ich vor-ha-be, ih-re Toch-ter zu

mf p
mf p
mf p

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

hei-ra-ten. Wie bit-te? Mei-ne Töch-ter sind

mf p
mf p
non ped.
f
P

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
VI.
C.

bei-de ver-hei-ra-tet! I-re-ne und Sieg-fried wer-den mit mir im

Sass. sop. B
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
VI.
C.

Falsch — ! I-re-ne und ich wer-den mit Ih-nen im
Neu-bau woh-nen.

Handwritten musical score for the first system. Instruments listed on the left include: *Sass. cap. B.*, *Sass. ten. B.*, *C.d.l.*, *Timp.*, *Mar.*, *Pf.*, *Vi.*, and *C.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f*, *ff*, *ff*, *ff*, and *p*. Performance directions such as *trulato* and *trem.* are present. The vocal line in the bottom system shows lyrics: "Neu - bau woh - nen. Der Trot - tel muß ein - fach weg! Wel - cher".

Handwritten musical score for the second system. Instruments listed on the left include: *Sass. sop. B.*, *Sass. ten. B.*, *C.d.l.*, *Timp.*, *Mar.*, *Pf.*, *Vi.*, and *C.*. The score continues with intricate rhythmic figures and dynamic markings such as *ppp*, *mf*, *ff*, *pp*, and *ff*. A prominent watermark "NB noter This music is copyright protected" is overlaid on the central part of the page. The vocal line includes lyrics: "Sieg - fried! Trot - tel? Den Sieg - fried nen - nen Sie ei - nen Trot - tel? Er ist si - cher - lich kein Trot - tel.".

Handwritten musical score for the first system. The score includes staves for Soprano Saxophone (Sass. sop. B), Tenor Saxophone (Sass. Ten. B), Clarinet in D (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vl.), and Cello (C.). The vocal line (G) contains the lyrics: "Im-mer-hin hat er sein Ju-ra-stu-di-um mit Aus-zeich-nung ab-ge-schlos-sen." The piano part features a complex chordal texture with various accidentals and dynamics such as *mf*, *f*, *mp*, and *p*.

Handwritten musical score for the second system. The instrumentation remains the same as the first system. The vocal line (G) contains the lyrics: "Üb-bri-gens kön-nen Sie mei-ne Toch-ter nicht hei-ra-ten!" The piano part continues with complex chordal textures, including a triplet of eighth notes in the bass line. Dynamics include *f* and *mp*.

* = Mit dem Tempelblockschlegel.

Sass. sop. B

Sass. ten. B

C.d.I.

Timp.

Mar.

Pf.

E.

G.

Vi.

C.

re-ne liebt mich. Ich lie-be sie. sie haßt den Stein-mensch

Handwritten musical score for the first system, measures 1-4. The score includes parts for Soprano Saxophone (Sass. sop. B), Tenor Saxophone (Sass. ten. B), Clarinet in D (C.d.I.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vi.), and Cello (C.). The vocal lines are in German. Dynamics include *mf* and *ff*. There are markings for *trem.* (trémolo) on the strings. A large watermark 'NB noter' is visible across the score.

Sass. sop. B

Sass. ten. B

C.d.I.

Timp.

Mar.

Pf.

E.

G.

Vi.

C.

Sieg-fried! Sieg-fried muß weg!

Handwritten musical score for the second system, measures 5-8. The score includes parts for Soprano Saxophone (Sass. sop. B), Tenor Saxophone (Sass. ten. B), Clarinet in D (C.d.I.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vi.), and Cello (C.). The vocal lines are in German. Dynamics include *mf* and *p*. There are markings for *trem.* (trémolo) on the strings. A large watermark 'NB noter' is visible across the score.

Sass. sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

E.

G.

Da bin ich mir nicht ganz si- cher. Und ich ra- te Ih-nen zu

Vi.

C.

pp

Sass. sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

E.

G.

Acht- sam- keit. Sieg- fried ist ein Held und kennt sich ju- ri- disch treff- lich

Vi.

C.

f

Musical score system 1 (measures 1-4). Includes staves for *Sass. sop. B*, *Sass. ten. B*, *C.d.l.*, *Timp.*, *Mar.*, *Pf.*, *E.*, *G.*, *Vi.*, and *C.*. Lyrics: *aus.* Er ist ein er- folg- rei- cher Krie- ger auf sei- nem Ge- biet —. *Schneif- ju-*

Musical score system 2 (measures 5-8). Includes staves for *Sass. sop. B*, *Sass. ten. B*, *C.d.l.*, *Timp.*, *Mar.*, *Pf.*, *E.*, *G.*, *Vi.*, and *C.*. Lyrics: *ri- dik!* Ich mußt ja l- re- ne nicht hei- ra- ten. *Wir*

Sass. sop. B. p

Sass. ten. B. p

C. d. I. mp

Timp. mp

Mar. mp

Pf. mp non ped.

E. könn-en auch so zu-sam-men le-ben. Sie wis-sen ja, daß die-se E-he mit-

G.

VI. p

C. p

Sass. sop. B. mf

Sass. ten. B. mf

C. d. I. mf

Timp. mf

Mar. mf

Pf. mf non ped.

E. re-ne und Sieg-fried nie — ge-lin-gen könn-te. I-re-ne hat ei-nen gro-ßen

G.

VI. mf

C. mf

Sass. Sop. B. f p mf
 Sass. Ten. B.
 C.d.V.
 Timp.
 Mar.
 Pf.
 E. f p mf
 G.
 VI. mf
 C. mf
 trem.
 non ped.

Feh-ler ge-tan. Vor ein-em ge-wal-ti-gen Ver-bre-cher zu flie-hen

Sass. Sop. B.
 Sass. Ten. B.
 C.d.V.
 Timp.
 Mar.
 Pf.
 E. ff
 G.
 VI.
 C. ff
 non ped.

heißt lan-ge nicht, daß ei-ne Frau sich in die Ar-me des erst-mög-li-chen

Handwritten musical score for the first system. The score includes staves for Sops. Sop. B, Sops. Ten. B, C.d.l., Timp., Mar., Pf., and strings (E, G, VI, C). The vocal parts (Sops. Sop. B and Sops. Ten. B) have lyrics: "Ret - ters wirft." and "Sieg - fried zahlt lh-nen für lh-re Ar- beit!". The piano part (Pf.) features a prominent melody with dynamics *ff* and *p*. The string parts (VI and C) include markings for *PIZZ.* and *arco*. A large watermark "NB Noter" is visible across the score.

Handwritten musical score for the second system. The score includes staves for Sops. Sop. B, Sops. Ten. B, C.d.l., Timp., Mar., Pf., and strings (E, G, VI, C). The vocal parts (Sops. Sop. B and Sops. Ten. B) have lyrics: "Sonst nichts!" and "Las-sen sie lh-re Hän- de da- von!". The piano part (Pf.) features a complex texture with dynamics *mf*, *pp*, and *ff*, and includes a section marked *non ped.*. The string parts (VI and C) include markings for *mf* and *ff*. A large watermark "NB Noter" is visible across the score.

Sass. Sop. B

Sass. Ten. B

C. d. I.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

mf

mf

mf

mf

mf

non ped.

f

PIZZ.

PIZZ.

mf

Das ist mir

Ich he-ge kei-nen Wunsch mit Ih-nen im sel-ben Haus zu le-ben.

Sass. Sop. B

Sass. Ten. B

C. d. I.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

arco

f

arco

mf

mf

mf

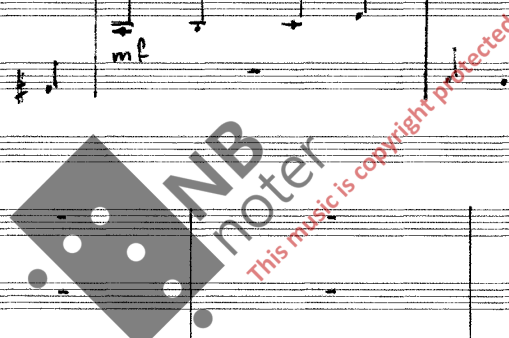
ff

mf

f

Con ped. ma conveniente

scheiß-e-gal! I-re-ne und ich lie-ben ein-an-der und be-wun-dern uns



Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

ge- gen- sei- tig. Ich er- schaf- fe ihr das bes- te O- pern- stu- dio, das

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

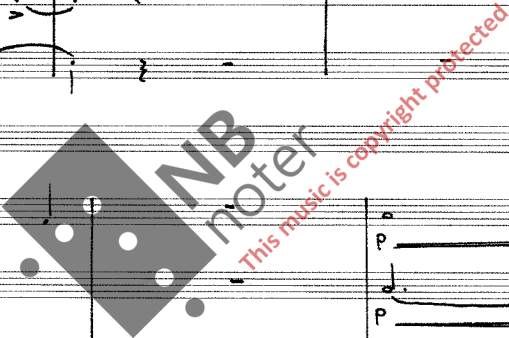
E.

G.

VI.

C.

je- mals ge- baut wur- de und be- sor- ge Ih- nen ein her- vor- ra- gen- des Ar- beits- zim- mer.



a tempo

Sass. sop. B.
Sass. ten. B.
C.d.I.
Timp.
Mar.
Pf.
E.
G.
VI.
C.

rit.

Was — mehr wün-schen Sie ?

ritard.

a tempo

Sie wis-sen — daß I-re-ne un-glück-lich

rit.

a tempo

trem.

trem.

Sass. sop. B.
Sass. ten. B.
C.d.I.
Timp.
Mar.
Pf.
E.
G.
VI.
C.

ist — .

Die Um-stän-de müs-sen ge-än-der-t wer-den.

Das steht

pizz.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G. nicht in Ih-rer Macht. Und wie her-vor-ra-gend das Ar-beits-zim-mer ist, kann ich erst

Vi. arco

C.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G. wis-sen —, wenn ich dort kom-po-nie-re. Sie re-den un-hof-lich und ziem-lich agg-re-siv.

Vi.

C.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

Das neu-e Haus ge-hört nicht mir —, son-dern e-ben mei-nem Schwie-ger-sonn

sempre p

f

p

f

ff

p

f

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

Sieg-fried —, der al-les be-zahlt. Das Ei-gen-tum ge-hört — ihm —!

f

not ped.

mp

p

f

f

p

Handwritten musical score for the first system. The score includes staves for:

- Sass. Sop. B
- Sass. ten. B
- C.d.l.
- Timp.
- Mar.
- Pf.
- E.
- G. (Vocal line)
- VI.
- C.

The vocal line (G.) contains the lyrics: "Ich fürch- te a - ber , daß Sie mei-ner Toch-ter nur wei-te-re Sor- gen be-". The score features various dynamics such as *pp*, *f*, and *p*, and includes musical notations like slurs and accents.

Handwritten musical score for the second system. The score includes staves for:

- Sass. Sop. B
- Sass. ten. B
- C.d.l.
- Timp.
- Mar.
- Pf.
- E.
- G. (Vocal line)
- VI.
- C.

The vocal line (G.) contains the lyrics: "Na ja. Es ist mir ei-ner-lei was Sie da- zu sa- gen. Ich ver- rei-ten." The score features dynamics such as *mf* and includes musical notations like slurs and accents.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E. ste-he, da-ß Sie ein ängst - li-cher Mensch sind. Schrei-ben Sie et - was

G.

VI.

C.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E. Schö - nes für l - re - nes Stim - me. Ich den - ke, es fehlt Ih - nen

G.

VI.

C.

Sass. sop. B1
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

f
f
ff
ff

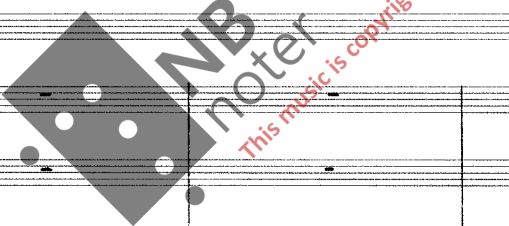
grund-sätz-lich an psy-cho-lo-gi-schem Wis-sen. (Verwundert, beleidigt)



Sass. sop. B1
Sass. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

und/oder böse.)
Was wird nun mit dem Pa-no-ra-ma-fens-ter?

mp



Sass. sop. B

Sass. Ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

War - ten Sie da - mit. Ich muß noch ü - ber -

PIZZ.

arco

Sass. sop. B

Sass. Ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

le - gen, ob ich so viel Son - nen - schein im Som - mer ins Zim - mer ha - ben will.

mf

f

arco

Sass. sop. B

E. G. Ich kann Vor-hän-ge o-der Mar-ki-sen be-sor-gen. Sie ha-ben mich mit

VI. C. *f* *sempre f*

Sass. sop. B

G. Ih-rem neu-en Vor-ha-ben au-ßer Fas-sung ge-bracht.

VI. C. *f*

Sass. sop. B

G. Bit-te, Laß mich in Ruh!

VI. C. *ff* *f*

(Elmar geht ab)

Sass. sop. B

VI. C. *mf* *mp*

3. Auftritt: Georg, dann Siegfried. Später Irene.

Handwritten musical score for the first system. The staves include:

- Sass. sop. B
- Sass. ten. B
- C.d.l.
- Timp.
- Mar.
- Pf.
- Siegfried
- G.
- Vi.
- C.

Key features in this system include:

- Handwritten dynamics: *p*, *pp*, *ppp*.
- Handwritten performance instruction: *(setzt sich Traurig.)* written in the G staff.
- Handwritten fingering: *5 7* and *5* above notes in the C and Vi staves.
- Handwritten articulation: *pp* and *ppp* markings.

Handwritten musical score for the second system. The staves include:

- Sass. sop. B
- Sass. ten. B
- C.d.l.
- Timp.
- Mar.
- Pf.
- S.
- G.
- Vi.
- C.

Key features in this system include:

- Handwritten dynamics: *mp*, *p*.
- Handwritten performance instruction: *(4/5)* in the Pf staff.
- Handwritten lyrics in the G staff: *Wel-che Sün-de ge-gen die Na-tur ——— Wel-ches*
- Handwritten articulation: *mp* and *p* markings.

Sass. sop. B. *mf*

Sass. ten. B. *mf*

C.d.l.

Timp. *mf*

Mar. *mf*

Pf. *mf*

S.

G. *mf*
Selbst - ge - fühl — Ei - ni - ge Men - schen stel - len sich vor —

Vi. *mf*

C. *mf*

Sass. sop. B. *f*

Sass. ten. B. *f*

C.d.l.

Timp. *f*

Mar. *f*

Pf. *f*

S.

G. *f*
—, daß sie des U - ni - ver - sams Zent - rum sind und kom - men nicht zu

Vi. *f* trem.

C. *f* trem.

(Siegfried erscheint. Georg steht auf.)

Handwritten musical score for the first system. The score includes staves for Saxophones (Sopran and Baritone), Clarinet in D, Timpani, Maracas, Piano, Violin, and Cello. The vocal parts (Soprano and Bass) have lyrics in German. The music features dynamic markings such as *ff* and *pizz.*

Sax. sop. B.
Sax. ten. B.
C.d.l.
Timp.
Mar.
Pf.
S.
G.
Vi.
C.

Lyrics:
 S. Ich ha-be ge-hört was du stöhnst! Ein ge-wis-ses Selbst-ge-fühl ist doch
 G. recht —

Performance markings: *ff*, *pizz.*, *arco*

Handwritten musical score for the second system. It continues the orchestral and vocal parts from the first system. The piano part includes the instruction *Con pedale ma conveniente.* The vocal parts continue with lyrics. Dynamic markings include *mp*, *pizz.*, and *arco*.

Sax. sop. B.
Sax. ten. B.
C.d.l.
Timp.
Mar.
Pf.
S.
G.
Vi.
C.

Lyrics:
 S. not-wen-dig im Le-ben.
 G. Doch ha-ben wir längst das Selbst-ge-fühl ent-

Performance markings: *mp*, *pizz.*, *arco*, *Con pedale ma conveniente.*

Handwritten musical score for the first system. It includes staves for two saxophones (Sop. B, Ten. B), C. d.l., Timp., Mar., Pfl., and vocal parts (S., G.). The vocal line contains the lyrics: "wi-ckelt. Man muß ir-gend-wann wei-ter." and "Ich ha-be den E-kel-haf-ten und un-". The score features various dynamics such as mp and f, and includes musical notations like slurs, ties, and triplets.

Handwritten musical score for the second system. It includes staves for two saxophones (Sop. B, Ten. B), C. d.l., Timp., Mar., Pfl., and vocal parts (S., G.). The vocal line contains the lyrics: "hy-gi-e-ni-schen Bur-schen El-mar mit I-re-ne zu-sam-men ge-se-hen." The score features various dynamics such as pp and f, and includes musical notations like slurs and ties. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical score for the first system. The score includes staves for Saxophone Sopranino (Sax. Sop. B), Saxophone Tenor (Sax. Ten. B), Clarinet in D (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vl.), and Cello (C.). The vocal parts (Soprano and Alto) have lyrics: "Er schmatzt mit of-fe-nem Mun-de beim Es-sen. Er stinkt. Er ist ein". The piano part features a long, sustained chord in the right hand and a triplet in the left hand. Dynamics include *f* and *pp*. The woodwinds and strings have rhythmic accompaniment.

Handwritten musical score for the second system. The instrumentation remains the same. The vocal parts have lyrics: "wi-der-wär-ti-ger Kä-fer! Ich glau-be, daß sie ein-an-der lie-ben! El-mar war ge-". The piano part continues with sustained chords and a triplet. Dynamics include *mp*. The woodwinds and strings continue their accompaniment.



Handwritten musical score for the first system. The score includes parts for Soprano (Sass. sop. B), Tenor (Sass. ten. B), Clarinet in D (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), and Cello/Double Bass (C.). The vocal line (Soprano and Tenor) has lyrics: "ra- de hier. Er ist der- ma-ßen frech, daß — er mich au- ßer". The piano part features dynamic markings such as mp, pp, f, and ff, along with a tremolo effect. The woodwinds and strings provide accompaniment with various rhythmic patterns and dynamics.

Handwritten musical score for the second system. The instrumentation remains the same as the first system. The vocal line continues with lyrics: "(Geht ab.) Was geht hier vor — ? Wo-für kämp- fe". The piano part includes dynamic markings like mp and mf, and a section marked "Ped. conveniente.". A large watermark "NB Moter" is visible across the center of the page, along with the text "This music is copyright protected".

Handwritten musical score for the first system. The staves include:

- Sass. sop. B1
- Sass. ten. B
- C.d.l.
- Timp.
- Mar.
- Pf.
- S. (Soprano)
- VI.
- C.

The vocal line (S.) contains the lyrics: "ich ———? Um-sonst? E-gal wie und was ich ma-che,"

Handwritten musical score for the second system. The staves include:

- Sass. sop. B1
- Sass. ten. B
- C.d.l.
- Timp.
- Mar.
- Pf.
- Irene
- Siegfried
- VI.
- C.

The vocal line (Siegfried) contains the lyrics: "scheint — es für I-re-ne nie aus-zu-rei-chen."

A stage direction in the Irene part reads: "(Irene läuft lachend ins Zimmer. Bleibt aber"

Sass. sop. B
Sass. Ten. B
C.d.l.
Timp.
Mar.
Pf.

stehen, wenn sie Siegfried entdeckt. Ihr Gesicht wird finster und ernst.)

Wie ge-wöhn-lich! Wenn du mich siehst, ver-fins-tert sich dein Blick. Ich lie-be

Vi.
C.

Sass. sop. B
Sass. Ten. B
C.d.l.
Timp.
Mar.
Pf.

dich ! Ich ver-su-che al-le dei-ne Wün-sche zu er-fül-len. Du

Vi.
C.

Handwritten musical score for the first system. The score includes staves for Saxophone Sopranino (Sax. Sop. B.), Saxophone Tenor (Sax. ten. B.), Clarinet in D (C.d.I.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin I (I.), and Violin II (II.). The vocal line (S.) has the lyrics: "bleibst a-ber kalt und rück-sicht-los mir ge-gen-ü-ber!". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f*, *ff*, and *p*. A large watermark "NB noter" is visible across the score.

Handwritten musical score for the second system. The instrumentation remains the same as in the first system. The vocal line (S.) has the lyrics: "Dann hät-test du mich wohl nach mei-nen Wün-schen ge-fragt ———?". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*, *ff*, and *p*. A large watermark "NB noter" is visible across the score.

Sass. sop. B. *pp* *ff*

Sass. ten. B. *mp* *ff*

C.d.l.

Timp. *pp* *ff* *p* *ff*

Mar.

Pf. *pp*

I. *7* *b* Du liebst mich nicht! *7* *b* Du kannst nicht lie- ben!

S.

Vi.

C.

Sass. sop. B.

Sass. ten. B.

C.d.l.

Timp. *p* *ff*

Mar.

Pf. *p legato*

I.

S. *7* *b* Was weißt du von mei-ner Lie- be? *3* *b* Spürst du denn nichts von mei-ner Lie- be?

Vi.

C.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

X

I. Nichts.

(Irene und Siegfried verlassen zornig das Zimmer, jeweils rechts und links.)

VI.

C.

4. Auftritt: Elmar.

Sass. sop. B

Sass. ten. B

C.d.l.

X

E.

X

VI.

C.

Sass. Sop. B
Sass. Ten. B
C.d.l.
E.
VI.
C.

damm-te Siegfrieder Rechts-an-walt! Ein über-heb-li-cher Kerl oh-ne Fan-ta-sie — und

f *f* *mp*

Sass. Sop. B
Sass. Ten. B
C.d.l.
E.
VI.
C.

hoch — an-ge-se-hen! Ein I-di-ot in ei-ner i-di-o-ti-schen Ge-sell-schaft. Ein

f *mp* *f*

Sass. Sop. B
Sass. Ten. B
C.d.l.
E.
VI.
C.

Trot-tel, der glaubt —, daß er auch die Fä-hig-keit zur Kunst und Mu-sik be-sitzt. Ein

sempre f *mp* *f* *mp* *f* *mp*

Sass. sop. B1
Sass. ten. B
C.d.l.
E.
Vl.
C.

sempre f
sempre f
sempre f
arco f
arco
PIZZ.
PIZZ.
sempre f

Mensch, der nur an Geld und Erfolg denkt. Er benimmt sich wie ein Of-fi-

Sass. sop. B1
Sass. ten. B
C.d.l.
E.
Vl.
C.

zier im Dienst. Der glatte Kerl befiehlt perfektionistisch in allen

Sass. sop. B1
Sass. ten. B
C.d.l.
E.
Vl.
C.

Rich-tun-gen, wie ein vertrottelter General. Der Stein-mensch muß

5. Auftritt Irene und Georg.

Handwritten musical score for the first system. The staves are labeled as follows: *Sass. sop. B*, *Sass. ten. B*, *C. d. I.*, *Timp.*, *Mar.*, *Pf.*, *E.*, *VI.*, and *C.*. The *E.* staff contains the handwritten instruction "(Geh ab.) weg!". The *Pf.* staff features a complex piano accompaniment with multiple voices and dynamic markings such as *f* and *p*. The *VI.* and *C.* staves show the lower string parts.

Handwritten musical score for the second system. The staves are labeled: *Sass. sop. B*, *Sass. ten. B*, *C. d. I.*, *Timp.*, *Mar.*, *Pf.*, *Irene*, *Georg*, *VI.*, and *C.*. The *Irene* and *Georg* staves contain the vocal line with the lyrics "Es ist ganz in-te-res-". The *Pf.* staff continues the piano accompaniment. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

Sass. sup. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

Vi.

C.

ppp

f

morendo

sant, mei-ne lie-be Toch-ter, daß nie-mand von euch an mich denkt. Wie ist es

Detailed description: This system contains measures 1 through 4 of the score. The woodwinds (Saxophones and Clarinet) are mostly silent. The percussion (Tympani and Maracas) has a rhythmic pattern starting in measure 2. The piano (Pf.) plays a complex accompaniment. The strings (Violins and Cellos) play a melodic line. The vocal line (G.) has lyrics: "sant, mei-ne lie-be Toch-ter, daß nie-mand von euch an mich denkt. Wie ist es". Dynamics include ppp, f, and morendo.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

Vi.

C.

trem.

f

mög-lich, daß El-mar sich da-für ent-schei-den kann hier im neu-en Haus mit

Detailed description: This system contains measures 5 through 8. The woodwinds (Saxophones and Clarinet) are mostly silent. The percussion (Tympani and Maracas) continues with a rhythmic pattern. The piano (Pf.) plays a complex accompaniment. The strings (Violins and Cellos) play a melodic line. The vocal line (G.) has lyrics: "mög-lich, daß El-mar sich da-für ent-schei-den kann hier im neu-en Haus mit". Dynamics include f and trem.

Sass. Sop. B

Sass. Ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

uns zu woh-nen und oh-ne Sieg-fried, wenn Sieg-fried der Be-sit-zer

Sass. Sop. B

Sass. Ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

ist und si-cher-lich hier woh-nen will und euch be-stimmt nicht das Haus ver-

Handwritten musical score for the first system, measures 1-4. The score includes parts for Suss. sop. B., Suss. ten. B., C.d.l., Timp., Mar., Pf., I., G., VI., and C. The vocal line (G.) contains the lyrics: "Hat El - - mar das ge - sagt - - ?". Performance markings include "pp dolce" and "ff".

Handwritten musical score for the second system, measures 5-8. The score includes parts for Suss. sop. B., Suss. ten. B., C.d.l., Timp., Mar., Pf., I., G., VI., and C. The vocal line (G.) contains the lyrics: "Al - les ist hier Cha - os - - ! Wie kannst du ein Lie - bes - ver - hält - nis -". Performance markings include "pp", "f", and "Non pedale.". A large watermark "NB Peter" and "This music is copyright protected" is overlaid on the score.

Sass. sop. B *f*

Sass. ten. B *f*

C.d.l.

Timp.

Mar.

Pf.

I.

G. *f* mit dem un-er-hört ü-ber-heb-li-chen und fre-chen El-mar pfl-e-gen, wenn du be-

VI.

C. *f*

Sass. sop. B *f*

Sass. ten. B *f*

C.d.l.

Timp.

Mar.

Pf.

I.

G. reits mit ei-nem sehr e-le-gan-ter und in-tel-li-gen-ten Her-ren, mit ei-nem

VI.

C. *f*

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

Don Ju-an, ver-hei-ra-tet bist? Es liegt

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

Sieg-fried a-ber fern, dich zu be-trü-gen. Er liebt dich gren-

Sass. sop. Bp.

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

zen - los - !

Sieg-fried kann nicht lie-ben!

Er denkt nur an sein

trem.

(f)

ff

Sass. sop. Bp.

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G.

VI.

C.

Geld und sein Ei-gen-tum - !

Du weißt nicht wie es ist mit ihm ver-hei-ra-tet zu

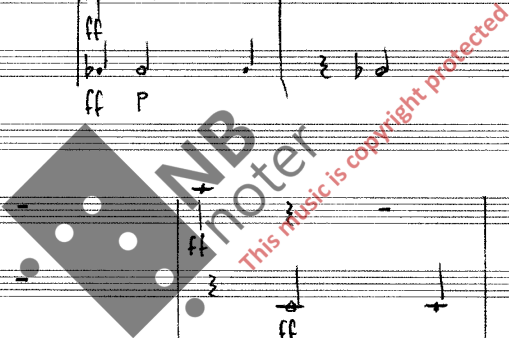
mf

f

ff

Handwritten musical score for the first system. The score includes staves for various instruments and a vocal line. The instruments listed on the left are: *Sass. sop. B1*, *Sass. ten. B*, *C.d.l.*, *Timp.*, *Mar.*, *Pf.*, *X*, *I.*, *G.*, *X*, *Vi.*, and *C.*. The vocal line (G.) contains the lyrics: "sein", "Ich werde euch und dem frechen Lumpen". The score features dynamic markings such as *mp*, *ff*, and *P*, and performance instructions like *trem.* (trémolo). The music is written in a key with one sharp (F#) and a common time signature.

Handwritten musical score for the second system. The instruments listed on the left are: *Sass. sop. B1*, *Sass. ten. B*, *C.d.l.*, *Timp.*, *Mar.*, *Pf.*, *X*, *I.*, *G.*, *X*, *Vi.*, and *C.*. The vocal line (G.) contains the lyrics: "Elmar baldlich zeigen, daß es weder freie Wahlen im Leben noch". The score features dynamic markings such as *ff* and *P*, and performance instructions like *trem.* (trémolo). The music continues in the same key and time signature as the first system.



Sass. sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

G.

Vl.

C.

diminuendo al niente.

p

ff

(p)

dimi-

Zu-fäl-le gibt. Das ist für die mo-der-nen Men-schen na-tür-lich ei-ne

Sass. sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

G.

Vl.

C.

nuendo al niente.

mf

mf

mf

mf

är-ger-li-che Vor-stel-lung. Die Men-schen ha-ben noch im-mer nicht be-

Sass. sop. B1

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G. *grif-fen wie klein, macht-los und fast be-deu-tungs-los sie sind sie*

VI.

C.

P non legato

mp P

Sass. sop. B1

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

I.

G. *krie-chen noch im-mer wie A-me-i-sen aus ih-ren klei-nen Lö-chern und*

VI.

C.

non ped.

trem.

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

non ped.

8.i

I.

G.

trös - ten sich mit ih - ren klein - ka - rier - ten || - lu - sio - nen von Ei - tel - keit, Ei - gen - be -

VI.

C.

PIZZ.

ff

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

non ped.

I.

G.

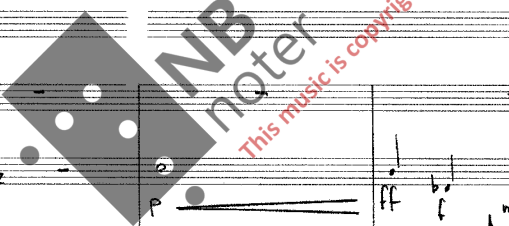
deu - tung und Le - bens wahl — — — — — Ich ha - be ge - nug von dei - nem

VI.

C.

PIZZ.

ff f mf mp ff f mf mp



Sass. sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

G.

Haß ——— !

Und du sollst wie-der ler-nen, was du einst wuß-test, ob du dem

VI.

C.

ff f mf mp ff

arco

ff

arp trem.

mp

P

Sass. sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

G.

Sieg-fried un-treu bleibst o-der nicht.

(setzt sich zum

VI.

C.

ritard.

Andante sostenuto (♩ = ca. 84)

6. Auftritt.

ritard.

Andante sostenuto (♩ = ca. 84)

pp

mf

P

Georg und Irene. Dann Siegfried und Elmar.

Handwritten musical score for the first system. The staves are labeled as follows:

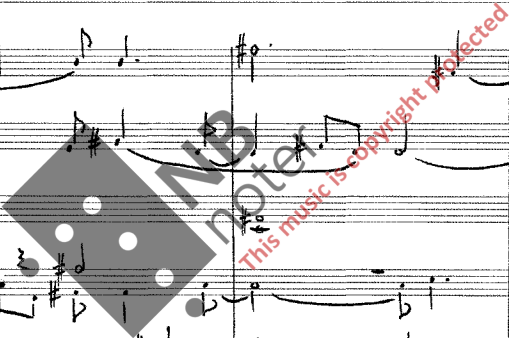
- Sass. Sop. B
- Sass. Ten. B
- Mar.
- Pf.
- I.
- G. (Tisch und mischt 78 Spielkarten und legt Tarot.)
- VI.
- C.

Performance markings include *p*, *legato*, and *7/8*. The vocal line for G. includes the lyrics "Du".

Handwritten musical score for the second system. The staves are labeled as follows:

- Sass. Sop. B
- Sass. Ten. B
- Mar.
- Pf.
- I.
- G. (siehst, meine liebe Tochter, was ich von deiner Mutter lernte, muß zur
- VI.
- C.

Performance markings include *p dolce*. The vocal line for G. includes the lyrics "siehst, meine liebe Tochter, was ich von deiner Mutter lernte, muß zur".



Sass. sop. B

Sass. ten. B

Mar.

Pf.

I.

G.

VI.

C.

Mut - ter war ei - ne Wahr - sa - ge - rin — sie hatsich
Lö - sung nun bei - tra - gen.



Sass. sop. B

Sass. ten. B

Mar.

Pf.

I.

G.

VI.

C.

nie ge - irrt. Du hast die - se Fä - hig - keit nicht.
Weil ich auf die - sem Ge -

This music is copyright protected



Sass. sop. B

Sass. ten. B

Mar.

Pf.

sempre p

I.

G.

biet nicht so weit ge-kom-men bin. Doch ei-ni-ges hab' ich ge-lernt und kann mein

VI.

C.

Vivace (♩ = ca. 152)

Sass. sop. B

Sass. ten. B

Mar.

Pf.

I.

G.

Wis-sen auch be-herr-schen.

VI.

C.

PIZZ

f

This music is copyright protected

Sax. sop. B

Sax. ten. B

C.d.l.

Timp.

Mar.

Pf.

Elmar *Seiten ein.*

Siegfried

Georg

VI.

C.

Sax. sop. B

Sax. ten. B

C.d.l.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

rot

da - mit bald - lich Ru - he um uns herrscht

f *ff* *pp* *f* *pp* *mp* *pl* *p* *arco* *f* *p* *f* *p*

f *legato* *dolce* *dolce*

(An Georg.)

Was machst du da?

Ich le - ge Ta -

This music is copyright protected

Sass. Sop. B1

Sass. Ten. B

C. d. I.

Timp.

Mar.

Pf.

E. (An Georg)

G.

VI.

C.

cresc.
non ped.

f *ff* *pp* *f* *mp*

sempre ff

3 *3*

Du glaubst doch nicht an den Blöd-sinn? Wir le-ben ja nicht im Mit-tel-al-ter!

PIZZ. *ff*

Sass. Sop. B1

Sass. Ten. B

C. d. I.

Timp.

Mar.

Pf.

E.

G.

VI.

C.

Mir dünkt als feh-le dir, Ge-organ grund-le-gen-dem Wis-sen ü-ber

ff *P* *ff* *P*

P *f* *f* *P*

Musical score for the first system. The score includes parts for:

- Sass. sop. B
- Sass. ten. B
- C. d. l.
- Timp.
- Mar.
- Pf.
- E.
- G.
- VI.
- C.

The vocal lines (E and G) contain the lyrics: "die Phy - sik." and "Und was wis - sen die". The string parts (VI and C) feature rhythmic patterns with dynamic markings such as *f*, *pp*, *mf*, *mp*, *p*, and *pp*. A watermark "NB noter" is visible across the middle of the page.

Musical score for the second system. The score includes parts for:

- Sass. sop. B
- Sass. ten. B
- C. d. l.
- Timp.
- Mar.
- Pf.
- E.
- G.
- VI.
- C.

The vocal lines (E and G) contain the lyrics: "Phy - si - ker ü - ber ta - rot" and "Gar nichts,". The string parts (VI and C) continue with rhythmic patterns and dynamic markings like *mf* and *p*. A watermark "NB noter" is visible across the middle of the page.

Sass. sop. B1
Sass. ten. B
C.d. | Timp. | Mar. | Pf. | E. | G. | VI. | C.

weil sie wis-sen, daß Ta - rot ein Blöd-sinn und A - ber - glau - be ist und nur aus

pp, f, rit., trem., mf

Allegretto (Andante)
Sass. sop. B1
Sass. ten. B
C.d. | Timp. | Mar. | Pf. | E. | G. | VI. | C.

Zu - fall be - steht — — —
Mit wel - chem Wis - sen — ?

ritard., gliss., mf, trem., ritard., gliss., mf

Handwritten musical score for the first system. The score includes staves for Saxophone (Sax. Sop. B), Saxophone (Sax. Ten. B), Clarinet (C.d.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vl.), and Cello (C.). The vocal line (G.) contains the lyrics: "Ha-ben sie sich je-mals mit Ta-rot be-schäf-tigt? Und oh-ne die". The piano part (C.) has a dynamic marking of *mf*. The saxophone parts (Sax. Sop. B and Sax. Ten. B) have dynamic markings of *p* and *f*. The timpani and maracas parts (Timp. and Mar.) have dynamic markings of *mf*. The piano part (Pf.) has dynamic markings of *mf* and *p*. The violin part (Vl.) has a dynamic marking of *mf*. The cello part (C.) has dynamic markings of *p* and *f*.

Handwritten musical score for the second system. The score includes staves for Saxophone (Sax. Sop. B), Saxophone (Sax. Ten. B), Clarinet (C.d.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vl.), and Cello (C.). The vocal line (G.) contains the lyrics: "Kunst des Ta-rots zu ken-nen, Ur-tei-len sie oh-ne we-nig-stens em-". The piano part (C.) has a dynamic marking of *p*. The saxophone parts (Sax. Sop. B and Sax. Ten. B) have dynamic markings of *p*. The timpani and maracas parts (Timp. and Mar.) have dynamic markings of *mp*. The piano part (Pf.) has dynamic markings of *mp* and *p*. The violin part (Vl.) has a dynamic marking of *p*. The cello part (C.) has a dynamic marking of *p*.

Sacc. Sop. B
Sacc. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

pi - ri - sche Ge - gen - be - wei - se vor - le - gen zu kö - nen? Und

Sacc. Sop. B
Sacc. ten. B
C.d.l.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

wie kann die west - li - che Wis - sen - schaft be - wei - sen, daß es kein Wahr -

sempre p

Handwritten musical score for the first system. The score includes staves for two Soprano Saxophones (Sax. Sop. B1 and Sax. Sop. B2), Cymbals (C.d.h.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), and strings (E., G., Vl., C.). The vocal line (G.) has the lyrics: "sa - gen gibt — ? Nur weil sie die Kunst nicht selbst be-". The music features various dynamics such as *f*, *mp*, and *mf*. There are handwritten annotations like "tr. em." above the timpani staff and "non pedale" below the piano staff.

Handwritten musical score for the second system. The instrumentation remains the same as the first system. The vocal line (G.) has the lyrics: "herr - schen und auch nie - man - den ken - nen o - der ken - nen - ler - nen". The music continues with dynamics like *mp*, *f*, and *ppp*. A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

Sass. Sop. B
Sass. ten. B
C. dl.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

A-ber-glau-be!
Vor-sicht mit dem A-ber-glau-ben.

mf
pp
f
f
f
f
f
pp
f

trém.

Sass. Sop. B
Sass. ten. B
C. dl.
Timp.
Mar.
Pf.
E.
G.
Vi.
C.

Plötz-lich fin-den Sie sich selbst in dem größ-ten A-ber-glau-ben, denn Sie glau-ben

f
ppp
f
f
f
f
f
f
f
p
f

Handwritten musical score for the first system. The score includes staves for Saxophone (Sax. sop. B, Sax. ten. B), Clarinet (C. d.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), and Violin (Vi.). The vocal line (G.) contains the lyrics: "nur, was Sie mit Ih-ren Sin-nes-or-ga-nen se-hen und hö-ren, viel-". The music features various dynamics such as *f*, *mf*, *pp*, and *p*, along with performance markings like *brem.* and *pizz.*

Handwritten musical score for the second system. The score includes staves for Saxophone (Sax. sop. B, Sax. ten. B), Clarinet (C. d.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), and Violin (Vi.). The vocal line (G.) contains the lyrics: "leicht mit Hil-fe von ei-ni-gen Ge-rä-ten und ei-ner Prie-se Lo-gik". The music features various dynamics such as *mf*, *pp*, *f*, and *ppp*, along with performance markings like *arco* and *pizz.*

Handwritten musical score for the first system. The score includes staves for Sops. Sop. B, Sops. Ten. B, C.d.l., Timp., Mar., Pf., E., G., VI., and C. The vocal line (G.) contains the lyrics: "nach Be- darf da- zu ?" and "Ich glau- be auch an die Lo- gik". Dynamic markings include *pp*, *f*, and *trem.*

Handwritten musical score for the second system. The score includes staves for Sops. Sop. B, Sops. Ten. B, C.d.l., Timp., Mar., Pf., Irene, E., G., VI., and C. The vocal line (G.) contains the lyrics: "A- ber nur zu". Dynamic markings include *mp*, *mf*, *f*, and *pp*. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

Handwritten musical score for the first system. The score includes staves for Sops. Sop. B, Sops. ten. B, C.d.l., Timp., Mar., Pf., I., E., G., VI., and C. The vocal line (G.) contains the lyrics: "ei-nem ge-wis-sen Grad, ab-hän-gig von Ih-rem...". The Timp. part has a "trem." marking. The Pf. part has a "pp" marking. The I. and E. parts have an "A" marking. The C. part has a "f" marking.

Handwritten musical score for the second system. The score includes staves for Sops. Sop. B, Sops. ten. B, C.d.l., Timp., Mar., Pf., I., E., G., VI., and C. The vocal line (G.) contains the lyrics: "A-ber-glau-ben. Man glaubt näm-lich nicht an die". The Timp. part has a "trem." marking. The Pf. part has a "pp" marking. The I. and E. parts have a "U" marking. The C. part has a "f" marking. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

Sass. Sop. B

Sass. Ten. B

C. cl.

Timp. *non trem.*

Mar.

Pf.

I.

E.

G. *Lo-gik.* *(Mischt die Karten.)*

VI.

C.

pizz.

legato

f, *mf*, *p*

Sass. Sop. B

Sass. Ten. B

Pf.

I.

E.

G. *so!* *Die Kar-ten sind ge-mischt.* *Setzt euch, lie-be*

VI.

C.

sempre legato!

f

Sacc. sup. B1

Sacc. ten. B

Pf.

I.

E.

G

Kin - der, und ich wer - de die Kar - ten ver - tei - len um zu se - hen was uns die E - ner -

Vi.

C.

arco

Pizz.

arco

Sacc. sup. B1

Sacc. ten. B

C.d.l.

Timp.

Pf.

I.

E.

G

gie von der hö - he - ren

Vi.

C.

Pizz.

arco

Handwritten musical score for the first system. The score includes staves for Saxophone (Sax. Sop. B, Sax. Ten. B), Cello (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vl.), Viola (Vi.), and Cello/Double Bass (C.). The vocal line (G.) contains the lyrics "Welt uns sagt". The score features various musical notations including dynamics (p, f, trem.), articulation (accents), and phrasing slurs. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical score for the second system. The score includes staves for Saxophone (Sax. Sop. B, Sax. Ten. B), Cello (C.d.l.), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (Vl.), Viola (Vi.), and Cello/Double Bass (C.). The vocal line (Siegfried) contains the lyrics "(An Georg.) Du bist ein re-li-gi-ös-be-klop-ter". The score features various musical notations including dynamics (ff), articulation (accents), and phrasing slurs. A large watermark "NB noter" is visible across the middle of the page.

Sass. Sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

E. (Böse.)
Mensch, Jun-ge! Und schmatz nicht so!

S.

VI.

C.

(Vorsichtig.)
Es ist wahr — lie-ber

con sordino

con sordino

p

Sass. Sop. B

Sass. ten. B

C. d. l.

Timp.

Mar.

Pf.

I.

S.

Georg

VI.

C.

Va-ter — Du schmatzt ab und zu.

(Böse an Elmar)
Sie sind selbst der größ- te

trem.

trem.

ff

ff



Sass. sop. B

Sass. ten. B

Timp.

Mar.

Pf.

S. Schmat-zer, Herr El-mar! Sie sind der ge-mein-ste Mensch. Ach! Ih-re

G.

VI.

C.

Detailed description: This system contains the first two measures of the score. The woodwinds (Saxophones, Trombones, Trumpets) play a rhythmic pattern of eighth notes with accents. The percussion (Tympani, Maracas) provides a steady accompaniment. The strings play a harmonic accompaniment. The vocal lines (Soprano and Alto) enter with the lyrics 'Schmat-zer, Herr El-mar! Sie sind der ge-mein-ste Mensch. Ach! Ih-re'. Dynamics include 'ff' (fortissimo) and 'trem.' (trémolo).

Sass. sop. B

Sass. ten. B

Timp.

Pf.

S. Frech-heit ist mir un-er-hört und un-be-greif-lich. Sind Sie mit mei-nem

G.

VI. non trem.

C.

Detailed description: This system contains the next two measures of the score. The woodwinds continue their rhythmic pattern. The percussion remains consistent. The strings provide harmonic support. The vocal lines continue with the lyrics 'Frech-heit ist mir un-er-hört und un-be-greif-lich. Sind Sie mit mei-nem'. Dynamics include 'ff' and 'non trem.' (non-tremolo).

Sass. sop. B ff

Sass. ten. B ff

Timp. ff

non ped.

S. Schwie-ger-va-ter per Du? Sie sind hier un-er-wünscht! Ver-las-sen Sie so-fort mein

G.

VI. PIZZ. ff

C. PIZZ. ff

Sass. sop. B ff

Sass. ten. B ff

Timp. ff

non ped.

S. Haus!

G. Halt ein, lie-ber Sieg-fried. Nicht so ge-eilt-. Nicht

VI. P dolce

C. P

P dolce

P

Sass. Sop. B. *P dolce*

Sass. Ten. B. *P dolce*

G. al - le dei - ne Mei - nung teilt —. Laß ihn noch ei - ne Stun - de wei - len,

Vi.

C.

Sass. Sop. B.

Sass. Ten. B. (P)

G. bis er sei - nen Kof - fer packt. (Elmar lächelt überheblich. Irene, Elmar und Siegfried

Vi.

C. *ff* *pp*

Sass. Sop. B. *P dolce*

Sass. Ten. B. *P dolce*

P legato e con pedale ma conveniente.

setzen sich.)

ZWISCHENSPIEL. Georg verteilt die Karten auf dem Tisch.

Vi. *P*

C. *P* *mf*

Sass. sop. B

Sass. ten. B

Fl.

Vi.

C.

sempre p

sempre legato e pedale conveniente.

Sass. sop. B

Sass. ten. B

Fl.

Vi.

C.

Sass. sop. B

Sass. ten. B

Fl.

Vi.

C.

Sass. Sop. B
Sass. Ten. B

Pf.

(Deutet ungestört.)

G. Es wird sich al-les re-geln — Sieg-fried am Ort —

Pf.

Ped. simile

G. Fah-ret fort — l-re-ne wird im Sü-den von A-ton ge-

Pf.

G. stärkt. El-mar färbt sein Ge-sicht mit dem Schwarz — des

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

Pf.

E. (steht ärgerlich auf.)
Was schwatzt du da? Der Nor - den

G. Nor - dens

VI.

C.

Detailed description: This system contains the first five measures of the score. The woodwinds (Saxophones and Clarinet) and strings (Violins and Cellos) have melodic lines. The percussion (Tympani and Maracas) has rhythmic patterns. The vocal parts (E. and G.) have lyrics in German. The E. part starts with a fermata and then sings "Was schwatzt du da? Der Nor - den". The G. part has the lyrics "Nor - dens".

Sass. sop. B

Sass. ten. B

C.d.l.

Timp.

Mar.

E. ist doch hell mit wei-ßen Näch-ten!

Stegfried

G. Ja —, a-ber da-ran glaubst du nicht.

VI.

C.

Detailed description: This system contains measures 6-9. The vocal parts continue with lyrics. The E. part has a triplet of notes. The G. part has the lyrics "Ja —, a-ber da-ran glaubst du nicht.". The instrumental parts continue with their respective parts. There is a large watermark in the center of the page that reads "NB noter This music is copyright protected".

Sax. Sop. B

Sax. Ten. B

C.d.l.

Timp.

Mar.

S.

G.

VI.

C.

Bei den Tür-ken war der Nor-den im-mer schwarz... im

Sax. Sop. B

Sax. Ten. B

C.d.l.

Timp.

Mar.

S.

G.

VI.

C.

Win-ter.

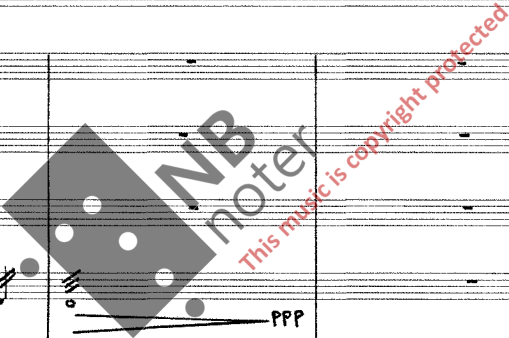
Herr El-mar! Ver-las-sen Sie so-fort mein Haus! Ich will mit Ih-nen nichts zu

PIZZ. ff

PIZZ. ff

Handwritten musical score for the first system. The score includes staves for Saxophone Sopranino (Sax. sop. B), Saxophone Tenor (Sax. ten. B), Cymbals (C.d.I.), Timpani (Timp.), Maracas (Mar.), Soprano (S.), Alto (G.), Violin (Vl.), and Cello (C.). The lyrics for the vocal parts are: "tun ha-ben! Sie er-hal-ten den Be-trag für Ih-re Ar-beit bin-nen den näch-sten Ta-gen! Da-mit". The music features various dynamics such as *f*, *ff*, and *pp*, and includes performance instructions like *pizz.* (pizzicato) for the cello.

Handwritten musical score for the second system. The score includes staves for Saxophone Sopranino (Sax. sop. B), Saxophone Tenor (Sax. ten. B), Cymbals (C.d.I.), Timpani (Timp.), Maracas (Mar.), Soprano (S.), Alto (G.), Violin (Vl.), and Cello (C.). The lyrics for the vocal parts are: "(Elmar und Irene verlassen ärgerlich das Zimmer.)", "Schluß!", "Was meinst du, wenn du sagst", and "El-mar fährt sein Ge-". The music features dynamics such as *f*, *ppp*, and *ff*, and includes performance instructions like *pizz.* (pizzicato) for the violin and cello.



Sass. sop. B

Sass. ten. B

Timp

Mar.

S.

G.

Vi.

C.

sicht mit dem Schwarz des Nor-dens" und doch be-stä-tigt du die wei- ßen

arco

p

f

mp

Sass. sop. B

Sass. ten. B

Timp

Mar.

Pf.

S.

G.

Vi.

C.

Näch-te-?

Lie-ber Sieg-fried, nun heißt's Ge-duld —. Es wird sich

sempre legato

P dolce

P dolce

f

p

f

p

Sass. sop. B

Sass. ten. B

Timp.

Mar.

Pf.

S.

G.

VI.

C.

Wird mich l - re - ne - doch

al - les zu dei - nem Bes - ten re - geln.

This system contains the first page of a musical score. It includes staves for Soprano Saxophone (Sass. sop. B), Tenor Saxophone (Sass. ten. B), Timpani (Timp.), Maracas (Mar.), Piano (Pf.), Violin (VI.), and Cello (C.). The vocal parts (S. and G.) have German lyrics. The score is in 3/4 time and features various dynamics such as *mf* and *p*. A large watermark is present across the middle of the page.

Sass. sop. B

Sass. ten. B

Timp.

Mar.

Pf.

S.

G.

VI.

C.

lie - ben kön - nen?

Bin - nen den nächs - ten Mo - na - ten wirst du se - hen was wich - tig

This system continues the musical score from the first page. It includes the same instruments and vocal parts. The lyrics continue with "lie - ben kön - nen?" and "Bin - nen den nächs - ten Mo - na - ten wirst du se - hen was wich - tig". The score maintains the same musical style and includes dynamic markings.

Sass. sop. B. *pp*

Sass. Ten. B. *pp*

Timp. *pp*

Mar. *sempre P*

Pf.

S.

G. *ist und was nicht. El-mar ist sehr krank und wird bald die-se Welt ver-las-sen. Er*

Vi. *be.*

C. *mp* *pp* *f*

Sass. sop. B. *P*

Sass. Ten. B. *P*

Timp. *P*

Mar. *sempre P* *pp*

Pf. *pp*

S.

G. *weiß es a-ber sel-ber nicht und glaubt nicht an die wei-ßen Näch-te. Die*

Vi. *frém.* *pp*

C. *P* *pp*

This music is copyright protected

Sacc. Sop. B
Sacc. ten. B
Timp.
Mar.
Pf.
S.
G.
VI.
C.

pp mp P
sempre p
cresc. p mp P
pp mp P
pp mp P

Kar - ten - oh - ne Zu - fall ga - ben mir aus Göt - ter - händ - den leuch - tend heut' zu

Sacc. Sop. B
Sacc. ten. B
Timp.
Mar.
Pf.
S.
G.
VI.
C.

mf
trem.
f
mf
dim.
f
f
f

mf
f
f

le - sen. Ver - stehst du was ich dir sa - ge - ?
Nein. Es ist a - ber

Sass. sop. B

Sass. ten. B

Timp.

Mar.

Pf.

S.

G.

in-te-res-sant was du sag-test. Und noch bes-ser, daß wir den un-ver-schäm-ten El-mar

Vl.

C.

pp p f

f subito

Sass. sop. B

Sass. ten. B

Timp.

Mar.

Pf.

S.

G.

los sind. Er ist ein Kä-fer!

Was ich sag-te

Vl.

C.

pp p f

mp

una corda

arco

mp

mp

mp

Sass. sop. B
mp

Sass. ten. B
mp

Mar.
mp

Pf.

G.
en - det mit dem Ta - rot

Vi.
b+

C.
b+

Doch be - ginnt es mit der Näch - sten -

Sass. sop. B
mp

Sass. ten. B
mp

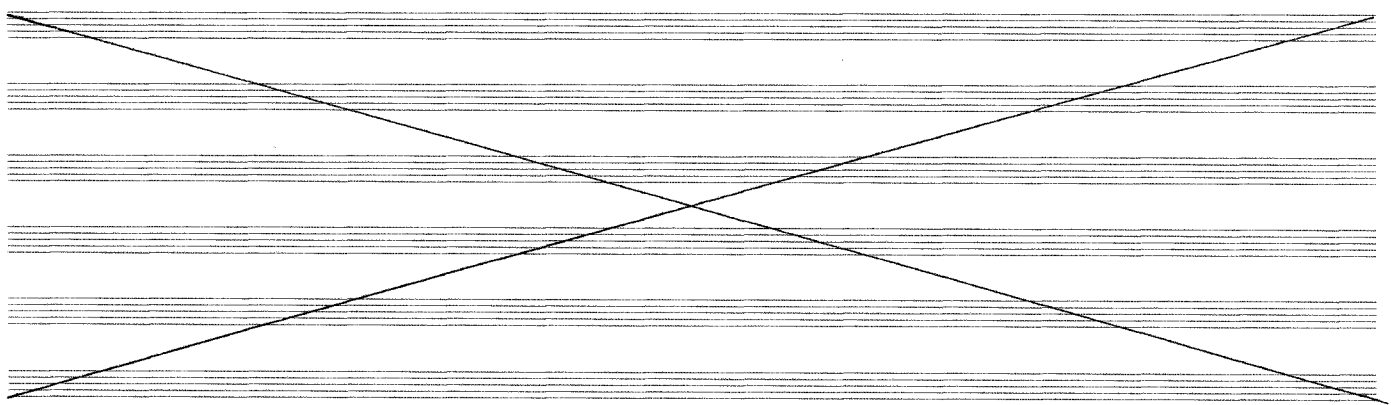
Mar.
mp

Pf.

G.
lie - be - Du sollst dei - nen Näch - sten lie - ben wie dich

Vi.
b+

C.
b+



Sass. Sop. B
Sass. ten. B
Mar.
Pf.
G.
Vl.
C.

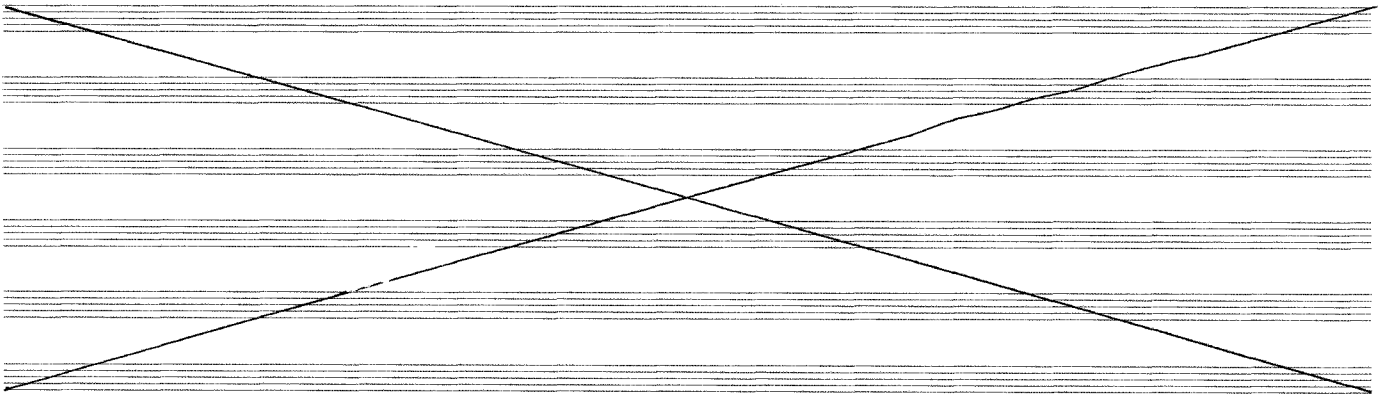
selfst - . Denn al- les ist eins ————. Es kann nicht ge- nug wie- der holt —

Detailed description: This system contains the first five staves of a musical score. From top to bottom: Soprano Saxophone (B-flat), Tenor Saxophone (B-flat), Maracas, Piano (Piano Forte), and Guitar (G). The vocal line (Soprano and Tenor) begins with the lyrics 'selfst - . Denn al- les ist eins ————. Es kann nicht ge- nug wie- der holt —'. The piano part features a rhythmic accompaniment with arpeggiated chords. The guitar part provides harmonic support. Dynamics include 'mf' (mezzo-forte) and 'f' (forte).

Sass. Sop. B
Sass. ten. B
Mar.
Pf.
G.
Vl.
C.

wer- den und man braucht Zeit — da- für ————. Erst dann sieht

Detailed description: This system contains the next five staves of the musical score. The vocal line continues with the lyrics 'wer- den und man braucht Zeit — da- für ————. Erst dann sieht'. The piano and guitar parts continue their respective parts. Dynamics include 'f' (forte). A large watermark 'NB' is visible across the center of the page, and a red diagonal line with the text 'this music is copyright protected' is overlaid on the score.



Sass. sop. B

Sass. ten. B

Mar.

Pf.

G.

man die wei - ßen — Näch - te —

VI.

C.

ff

ff

ff

ff

Pizz.

trem.

arco

Pizz.

Sass. sop. B

Sass. ten. B

Mar.

Pf.

G.

VI.

C.

arco

Pizz.

arco

Pizz.

arco

Sax. Sop. B

Sax. Ten. B

Mar.

Pf.

VI.

C.

PIZZ.

arco

PIZZ.

arco

PIZZ.

Fine.

21. X. 20

