

Partitur

Andreas Pflüger

DIE PHYSIKER

**Oper in 2 Akten und 20 Szenen
Libretto von**

Wolfgang Willaschek



**nach der gleichnamigen Komödie von
Friedrich Dürrenmatt**

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(1996/rev.2000)

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Personen

Mathilde von Zahnd, Irrenärztin		Mezzosopran
Alter Ego von Mathilde von Zahnd		Koloratursopran
Monika Stettler, Krankenschwester		Sopran
Ernst Heinrich Ernesti, genannt Einstein, Patient		Tenor
Johann Wilhelm Möbius, Patient		Bariton
Herbert Georg Beutler, genannt Newton, Patient		Bass
Missionar Oskar Rose		Buffotenor
Frau Missionar Lina Rose		Soubrette
Adolf Friedrich	} ihre drei Buben	Knabenstimmen
Wilfried-Kaspar		
Jörg Lukas		
Richard Voß, Kriminalinspektor		Bass
Zwei Polizisten (stumme Rollen)		
Stimme aus dem off ab Tonträger		

Orchester

2 Flöten / Piccolo	4 Hörner (F)
2 Oboen / Englischhorn (F)	3 Trompeten (C)
2 Klarinetten (B) / Bassklarinetten (B)	3 Posaunen
2 Fagotte / Kontrafagott	1 Tuba

Pauken

Schlagzeug	Glockenspiel	Becken hängend	Kleine Trommel
	Xylophon	Becken a 2	Grosse Trommel
	Triangel	Tamtam	

Harfe

Streicher

Bühnenmusik

3 Blockflöten	das Spiel der 3 Knaben
Violine & Klavier	Kreutzer-Sonate ab Tonträger

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2. Akt

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Aufführungsdauer ca. 120 Minuten

Die Uraufführung fand am 26. Oktober 2000
in der Tschechischen Staatsoper in Prag statt.

1 - Ouvertüre Schwester Monika (S), Mathilde von Zahnd (MS), Albert Einstein (T), J.W.Möbius (Bar), Isaac Newton (B)

Quintett für Stimmen und Orchester

♩ = 80

The score is arranged in systems for various instruments. The woodwind section includes Flöte 1 & 2, Piccolo, Oboe 1 & 2, Englischhorn (F), Klarinette (B) 1 & 2, Bassklarinette (B), Fagott 1 & 2, and Kontrafagott. The brass section includes Horn (F) 1-4, Trompete (C) 1-3, Posaune 1-3, and Tuba. The percussion section includes Pauken and Becken hängend. The string section includes Violine 1 & 2, Viola, Violoncello, and Kontrabass. Dynamic markings such as *f*, *sfz*, *pp*, *mf*, *ff*, and *mp* are used throughout. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. The tempo is marked as ♩ = 80.

6

Fl. 1 *fff sfz*

Fl. 2 *fff sfz*

Picc. *fff sfz*

Ob. 1 *fff sfz*

Ob. 2 *fff sfz*

E. H. (F) *fff sfz*

Kl. (B)1 *fff sfz*

Kl. (B)2 *fff sfz*

B. Kl. (B) *fff sfz*

Fg. 1 *fff sfz*

Fg. 2 *fff sfz*

Kfg. *fff sfz*

Hn. (F)1 *fff sfz* Flatterz.

Hn. (F)2 *fff sfz* Flatterz.

Hn. (F)3 *fff sfz* Flatterz.

Hn. (F)4 *fff sfz* Flatterz.

Trp. (C)1 *fff sfz* Flatterz.

Trp. (C)2 *fff sfz* Flatterz.

Trp. (C)3 *fff sfz* Flatterz.

Pos. 1 *fff sfz* Flatterz.

Pos. 2 *fff sfz* Flatterz.

Pos. 3 *fff sfz* Flatterz.

Tuba *fff sfz*

Pk. *fff sfz*

Bck (h) *fff sfz*

Bck (a2) *fff sfz*

T.-t. *fff sfz* ausklingen lassen

Gr. Tr. *fff sfz*

Hrfe. *fff sfz* Tongruppe wiederholen während der Fermate

Mathilde v.Z. (MS) Was die Vil la be - trifft.

VI. 1 *fff ppp* *sul pont.* *gliss.*

VI. 2 *fff ppp* *sul pont.* *gliss.* sehr hoch, unbest. Tonhöhe

Vla. *fff ppp* *sul pont.* *gliss.* sehr hoch, unbest. Tonhöhe

Vc. *fff ppp* *sul pont.* *gliss.* sehr hoch, unbest. Tonhöhe

Kb. *fff ppp* *sul pont.* *gliss.* sehr hoch, unbest. Tonhöhe *mf*

10

FL. 1

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Pos. 1

Pos. 2

Pos. 3

Tuba

Bck (h)

Gr. Tr.

Hrfe.

Mathilde v.Z. (MS)

VL. 1

VL. 2

Vla.

Vc.

Kb.

f, *mf*, *p*, *mp*, *pp*, *ppp*, *con sord.*, *gliss.*, *pos. ord.*, *pizz.*, *arco sul pont.*

Hier wa - ren einst... sämt - li - ch mei - - ner Pa - tien - -

sehr hoch, unbest. Tonhöhe

(sul pont.)

pos. ord.

pizz.

arco sul pont.

19

Fl. 1 *mf* Flatterz. Fl.z. *mf* Fl.z. Fl.z.

Fl. 2 *mf* Flatterz. Fl.z. *mf* Fl.z. Fl.z.

Picc. *sfz* *mf* *sfz* *sfz*

Ob. 1 *p*

Ob. 2 *p*

E. H. (F) *p*

Kl. (B) 1 *f*

Kl. (B) 2 *f*

B. Kl. (B) *f* *p* *ff*

Fg. 1 *ffz*

Fg. 2 *ffz*

Kfg. *ffz*

Hn. (F) 1 *mf* *bouché*

Hn. (F) 3 *mf* *bouché*

Trp. (C) 1 *mf* (con sord.)

Trp. (C) 2 *mf* (con sord.)

Trp. (C) 3 *mf* (con sord.)

Pos. 1 *f* *p*

Pos. 2 *f*

Pos. 3 *f*

Tuba *f* *mf*

Gtsp. *sfz* *sfz*

Trg. *f*

Bck (h) *mf*

Gr. Tr. *mf* *pp*

Hrfe. *sfz* *sfz* *f*

Monika St. (S) ten sindlängst in die e - le - gan - ten, lich - ten. Neu - bau ge - zo - - gen. Von der Vil - la

Mathilde v.Z. (MS) ro-ti-sche Po - - li - ti - ker, de - bi - le Mil - lio-nä - - re ver-tro-tel - te A-ris-to-kra - ten schi-zo-phre-ne

Vl. 1 *f*

Vl. 2 *f*

Vla. *mf*

Vc. *mf* *pizz.*

Kb. *mf* *pizz.* *mf*

24

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Trp. (C)1

Trp. (C)2

Trp. (C)3

Tuba

Pk.

Gisp.

Trg.

Bck (h)

Gr. Tr.

Hrfe.

Monika St. (S)

Mathilde v.Z. (MS)

VI. 1

VI. 2

Vla.

Vc.

Kb.

p

f

pp

mf

ffz

tr

arco sul pont.

pizz.

offen

(con sord.)

5

lässt sich ein mit rie - si - gen Bäu - - - men be - stück - ter Ra - - - sen zum See her un - - - ter dem

Schrift - stel - - - ler ver - trot - tel - te A - ris - to - kra - ten A - ris - to kra - - - ten de - bi - len Mil - lion - ä - re

29

Fl. 1 *mf* *pp* *ppp*

Fl. 2 *mf*

Ob. 1 *mf* *pp*

Ob. 2 *pp*

E. H. (F)

Kl. (B)1 *mf* *pp*

Kl. (B)2 *pp*

B. Kl. (B) *mf*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F)1 *mf* *f* *mf*

Hn. (F)2 *mf* *f* *mf*

Hn. (F)3 *mf* *f* *mf*

Trp. (C)1 (con sord.) *mf*

Trp. (C)2 (con sord.) *mf*

Trp. (C)3 (con sord.) *mf*

Pos. 1 (con sord.) *mp* *f*

Pos. 2 (con sord.) *mp*

Pos. 3 (con sord.) *f*

Tuba *mf* *f*

Pk. *p*

Gisp. *mf*

Trg. *mf*

Bck (h) *p* *mp*

Gr. Tr. *pp*

Hrfe. *mf* *p*

Monika St. (S) U - fer ent - lang führt ei - ne Stein - mau - er. In der Wil - la

Mathilde v.Z. (MS) ar - te - rio - skle - ro - ti - sche Po - li - ti - ker ver - trot - tel - te de - bi - le In der

Vi. 1 *mf* *f* *ppp* arco sul pont.

Vi. 2 *mf* *f* *ppp* arco sul pont.

Vla. *mf*

Vc. *mf* *f*

Kb. *mf* *f*

35

Picc. *mf* *mp*

Kfg. *f*

Hn.(F)1 *f* *mf* *f* *mf* *f* *mf* *f*

Hn.(F)2 *f* *mf* *f* *mf* *f* *mf* *f*

Hn.(F)3 *f* *mf* *f* *mf* *f* *mf* *f*

Hn.(F)4 *mf* *f* *mf* *f*

Pos.1 *f* senza sord.

Pos.2 *f* senza sord.

Pos.3 *f* senza sord.

Tuba *mf* *f*

Pk.

Gdsp. *mf*

Bck (h) *mp* *p* *p*

Gr. Tr.

Hrfe. *mf* *pp*

Monika St. (S)
in der Vil-la hal-ten sich meis - tens drei Pa-tien - ten drei Pa - tien - ten auf.

Mathilde v.Z. (MS)
Vil - la hal-ten sich meis - tens drei Pa - tien - ten auf.

Vi. 1 *ppp* *ppp* pos.ord.

Vi. 2 *ppp* *ppp* pos.ord.

Vla. *ppp* pos.ord.

Vc. *mf* (pizz.) arco pos.ord. *ppp*

Kb. *mf* (pizz.) arco pos.ord.

41

B. Kl. (B)

Fg.1

Fg.2

Kfg.

Hn.(F)2

Hn.(F)4

Pos.1

Pos.2

Pos.3

Tuba

Pk.

Bck (h)

Gr. Tr.

Hrfe.

Monika St. (S)

Mathilde v.Z. (MS)

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Zu - fäl - lig - er - wei - - - se

Zu - fäl - lig - er - wei - - - se

Phy - - - - -

Phy - - - - -

Phy... ..si - ker Phy - si - ker

Phy... ..si - ker Phy - si - ker

Phy... ..si - ker Phy - si - ker

45

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B) 1

Kl. (B) 2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck (h)

Gr. Tr.

Hrfe.

Monika St. (S)

Mathilde v.Z. (MS)

Einstein (T)

Möbius (Bar)

Newton (B)

VL. 1

VL. 2

Vla.

Vc.

Kb.

Alle in chaotisches Schreien übergehen:
...Physiker...

sehr hoch, unbest. Tonhöhe

gliss.

76

Fl. 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*
 Fl. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*
 Picc. *f*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Kl. (B)1 *f*
 Kl. (B)2 *f*
 B. Kl. (B) *f*
 Fg. 1 *f*
 Fg. 2 *f*
 Kfg. *f*
 Hn. (F)1 *f* *offen*
 Hn. (F)2 *f* *offen*
 Hn. (F)3 *f*
 Hn. (F)4 *f*
 Trp. (C)1 *p* *f* *p* *f* *senza sord.*
 Trp. (C)2 *p* *f* *p* *f* *senza sord.*
 Trp. (C)3 *p* *f* *p* *f* *senza sord.*
 Pos. 1 *f*
 Pos. 2 *f*
 Pos. 3 *f*
 Tuba *f* *secco*
 Pk. *mf* *f* *mf* *f* *f* *secco* *f* *secco* *f* *secco*
 Trg. *mf* *f*
 Bck (h) *mf*
 Gr. Tr. *mf* *p*
 Hrfe.
 Monika St. (S) men was zu sam - men ge hört.
 Mathilde v.Z. (MS) -men was zu sam - men ge hört. Sie
 Einstein (T) neun - zeh - hun - dert zwei wur - de ich Ex - per - te am eid - ge - nös - sich - en Pa - tent - amt, dort stell - te ich
 Möbius (Bar) ob mei - ner Macht er - zit - ter - den die Ge - wal - ti - gen Ich war ein Fürst des Frie - - - dens und der Ge
 Newton (B) Grant - ham, ich bin Prä - si - dent der... Roy - ale So - cie - ty, a - ber es braucht sich des - halb kei - ner sich zu er - he - ben.

88

Fl. 1 *mf* *f* Flatterz. *mf* Flatterz.

Fl. 2 *mf* *f* *mf* Flatterz.

Picc. *f*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Kl. (B)1 *f* *mf*

B. Kl. (B) *f* *mf*

Fg. 1 *ff* *mp*

Fg. 2 *ff*

Kfg. *ff*

Hn. (F)1 *ff*

Hn. (F)2 *ff* bouché *p*

Hn. (F)3 bouché *p* bouché *p*

Hn. (F)4 bouché *p*

Pos. 1 *f* con sord. *mf* *3*

Pos. 2 *f* con sord. *mf* *3*

Pos. 3 *f* con sord. *mf* *3*

Tuba *f* *sfz*

Pk. *pp*

Gsp. *f*

Bck (h) *mf* *p* *f* *p*

Bck (a2) *f*

Gr. Tr. *f*

Hrfe. *ff* gliss. gliss.

Monika St. (S) je - der ein - gespon - en in sei-ne ein - ge - bil - de-te Welt.

Mathilde v.Z. (MS) le - ben für sich.. in sei-ne ein - ge - bil - de-te Welt.

Einstein (T) mei-ne spe - ziel - le Re - la - ti - vi täts - the - o - rie auf. Die die Phy - sik - ver - än - der - te. Dann wur - de ich

Möbius (Bar) rech - tig - keit A - ber mei - ne Weis - heit. er - stör - te mei - ne

Newton (B) Ich schriebs die ma-the-ma-ti-schen Grund - la - gen der - Na-tur-wis-sen - schaft. Ich sag - te Hy - po - the - sis non fin-go

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *sfz* *sfz* *sfz* *mf* *f* pizz.

102

Fl. 1 *mf* *tr*

Fl. 2 *mf* *tr*

Ob. 1 *mf* *tr*

Ob. 2 *mf* *tr*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F) 1 *f* *offen*

Hn. (F) 2 *mf* *offen*

Hn. (F) 3 *f* *offen*

Hn. (F) 4 *mf* *offen*

Trp. (C) 1 *mf* *con sord.*

Trp. (C) 2 *mf* *con sord.*

Trp. (C) 3 *mf* *con sord.*

Pos. 1 *mf* *wah-wah Dmpf.*

Pos. 2 *mf* *wah-wah Dmpf.*

Pos. 3 *mf* *wah-wah Dmpf.*

Tuba *f* *mf*

Gisp. *mf*

Trg. *f*

Monika St. (S) Lie - bens - wer - te Ir - re lenk - bar lenk - bar, leicht zu be - han - deln

Mathilde v.Z. (MS) Lie - bens - wer - te Ir - re lenk - bar lenk - bar, leicht zu be - han - deln

Einstein (T) *Mit - glied der Preus - sisch - en A - ka - de - mie der Wis - senschaf - ten.* Lie - bens - wer - te Ir - re lenk - bar lenk - bar leicht zu be - han - deln

Möbius (Bar) Got - tes - furcht. lie - bens - we - te, lie - bens - wer - te, lie - bens - wer - te Ir - re lenk - bar lenk - bar leicht zu be.. zu be - han - deln,

Newton (B) Ich bin Sir... lie - bens - we - te, lie - bens - wer - te, lie - bens - wer - te Ir - re lenk - bar leicht zu be.. zu be - han - deln,

Vl. 1 *f* *arco*

Vl. 2 *f* *arco*

Vla. *mf*

Vc. *mf* *pizz.* *f* *arco* *mf* *f* *pizz.*

Kb. *f*

116

♩ = 84

♩ = 108

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
Fg. 1
Fg. 2
Kfg.
Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gisp.
Gr. Tr.
Monika St. (S)
Mathilde v.Z. (MS)
Einstein (T)
Möbius (Bar)
Newton (B)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

und an - spruchs - los. Wah-re Mus-ter-pa-tien - ten. Wenn nicht in letz - ter
und an - spruchs - los. Wah-re Mus-ter-pa-tien - ten.
und an - spruchs - los. Wah-re Mus-ter-pa-tien - ten. Ich bin
und leicht, und leicht zu be - han - deln an - spruchs - los. Wah-re Mus-ter-pa-tien - ten. ...und als ich Gott
und leicht, und leicht zu be - han - deln an - spruchs - los. Wah-re Mus-ter-pa-tien - ten I - saak New - ton

senza sord. f
senza sord. f
senza sord. f
p f
p f
sul pont. pp
sul pont. pp
mp

♩ = 84
♩ = 108

132

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B) 1

Kl. (B) 2

Hn. (F) 2

Hn. (F) 4

Pk.

Glsp.

Bck (h)

Gr. Tr.

Hrfe.

Monika St. (S)

Mathilde v.Z. (MS)

Einstein (T)

Möbius (Bar)

Newton (B)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Zeit Be - denk - lich - es, ja ge - ra - de - zu Gräss - lich - es vor - ge - kom - en wä - re.

Gräss - lich - es. So ist es wie - der die Po - li -

Al - bert Pro - fes - sor Al - bert Al - bert Pro fes - or ...stein Pro -

nicht meh fürch - te - te, zer stör - te mei - ne Weis - heit. Mei - nen Reich - tum

I - saak New - ton Sir I - saak New - ton Sir I - saak

142

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gtsp.

Trg.

Bck (h)

Bck (a2)

Gr. Tr.

Hrfe.

Monika St. (S)

Mathilde v.Z. (MS)

Einstein (T)

Möbius (Bar)

Newton (B)

VL. 1

VL. 2

Vla.

Vc.

Kb.

Po - li - zei im Hau - se. Lie - bens - wer - te Ir - re lenk - bar lenk - bar, leicht zu be han - deln

zei im Hau - se Po - li - zei im Hau - se. Lie - bens - wer - te Ir - re lenk - bar lenk - bar, leicht zu be han - deln

fes - sor Po - li - zei im Hau - se. Lie - bens - wer - te Ir - re lenk - bar lenk - bar leicht zu be han - deln

Po - li - zei im Hau - se. lie - bens - we - te, lie - bens - wer - te, lie - bens - wer - te Ir - re lenk - bar lenk - bar leicht zu be.. zu be han - deln,

New - ton Po - li - zei im Hau - se. lie - bens - we - te, lie - bens - wer - te, lie - bens - wer - te Ir - re lenk - bar leicht zu be.. zu be han - deln,

153

♩ = 84

♩ = 108

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.

Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Tuba
Gfsp.
Trg.

Monika St. (S)
Mathilde v.Z. (MS)
Einstein (T)
Möbius (Bar)
Newton (B)

und an - spruchs - los. Wah - re Mus - ter - pa - tien - ten.
und an - spruchs - los. Wah - re Mus - ter - pa - tien - ten. Einer von Ih - nen er - dros - sel - te
und an - spruchs - los. Wah - re Mus - ter - pa - tien - ten. Ein... stein
und leicht, und leicht zu be - han - deln an - spruchs - los. Wah - re Mus - ter - pa - tien - ten. Sa - lo... mo...
und leicht, und leicht zu be - han - deln an - spruchs - los. Wah - re Mus - ter - pa - tien - ten. Sir I - saac Sir

♩ = 84

♩ = 108

VI. 1
VI. 2
Vla.
Vc.
Kb.

1. Violine solo
mf
sul pont.
pp
sul pont.
pp
(pizz.)
mf

168

Fl. 1 *f* *mf* *fff*

Fl. 2 *f* *mf* *fff*

Picc. *f* *fff*

Kl. (B)1 *f*

Kfg. *f*

Hn. (F)1 + bouché *pp* *fff*

Hn. (F)2 + bouché *pp* *fff*

Hn. (F)3 + bouché *pp* *fff*

Hn. (F)4 + bouché *pp* *fff*

Trp. (C)1 con sord. *p*

Pos. 1 *pp* *fff*

Pos. 2 *pp* *fff*

Pos. 3 *pp* *fff*

Tuba *pp* *fff*

Pk. *pp*

Monika St. (S) Und nun hat sich der drei - che Fall... aufs neu-e er eig - net.

Mathilde v.Z. (MS) vor drei Mo-na-ten Ei - ne Kran - ken - schwes - ter...

Einstein (T) ...stein Al - bert Ein... ...stein Al... Al-ber Pro.. AL... ...bert Prof...

Möbius (Bar) ...lo - mo Sa... lo - mo ...lo - mo ...lo - mo ...lo - mo Sa... lo-mo Sa... ...lo - mo.

Newton (B) New... ...saac New - ton Sir ...ton New.. ...ton New... ...ton

Vl. 1 *f* *ff*

Vl. 2 *f* *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

183

attacca 1.Szene

2 - Erste Szene Inspektor Voss (B), die zwei Polizisten (Stumm)

186 ♩ = 108

194

attacca 2.Szene

3 - Zweite Szene Schwester Monika Stettler, Inspektor Voss, die zwei Polizisten (stumm)
Violine und Klavier/ Kreutzer-Sonate (ab Tonträger hinter der Bühne)

Bühnenmusik ab Tonträger

204 ♩ = 64 arco, ziemlich ausdruckslos

(Bühnenmusik ab Tonträger)

220 ♩ = 94

Vl. solo

Klav.

Monika St. (S)

Voss (B)

für den grossen Physiker Newton hält, die Krankenschwester Dorothea Moser. Kann ich nun... den Mörder... den... Täter sehen? Dann soll er bitte aufhören... ich habe ihn zu vernehmen. ...warum nicht? Der Kerl hat schliesslich..

Bit - te HerrIn spek - tor. Er geigt... Geht nicht.

(Bühnenmusik ab Tonträger)

238

Vl. solo

Klav.

Monika St. (S)

Voss (B)

eine Krankenschwester.... erdrosselt.

Es han - delt_sich um ei-nen krank - ken Men-schen, der sich be - ruhi - gen muss. Und... weil er sich für Ein - stein hält,

(Bühnenmusik ab Tonträger)

253 improvisierter Einstz
kratzend, unrein
f

Vl. solo

Klav.

Monika St. (S)

sehr mühsam und dilettantisch, unrythmisch

be - ruhigt er sich nur... wenn er geigt... Fräu-lein Dok-tor be - glei - tet Ein - stein auf dem Kla- vier.

Man kommt ganz durcheinander... holen Sie.. die Chefärztin.

(Bühnenmusik ab Tonträger)

266 *Violine stimmen*

Vi. solo *"A" anspielen*

Klav.

Orchester

B. Kl. (B) *mf* *p*

Pk. *mf* *pp*

Bck (h) *p*

Monika St. (S) Bit - te dann war - ten Sie e - ben. Ich zei - ge den Her - ren den Weg durch den Park.

Voss (B) Vor drei Monaten
musste Fräulein
Doktor mit Newton
Schach spielen...
Darauf gehe ich nicht ein. Ich muss sie sprechen.

VL 1 *pp* (arco)

VL 2 *pp* (arco)

Vla. *pp* (arco)

Vc. *pp* (arco)

Kb. *pp* *pizz.* *mf*

(Bühnenmusik ab Tonträger)

277 *accelerando.*

Vi. solo *accelerando.*

Klav.

Orchester

B. Kl. (B) *mf* *mf*

Pk. *mp*

Monika St. (S) in die Kap - pel le

Voss (B)

VL 1 *PPP* *accelerando.*

VL 2 *PPP*

Vla. *PPP* *PPP* *PPP*

Vc. *PPP*

Kb. *mf* *mf*

(Bühnenmusik ab Tonträger)

285

accel.
auf der Geige heruntödeln..... Einpackgeräusche.....

Vl. solo

Klav.

Klavierdeckel zuschlagen

fff

Orchester

B. Kl. (B)

Pk.

Voss (B)

accel.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

mf

The musical score is divided into several sections. The top section features a solo violin (Vl. solo) and piano (Klav.). The violin part has a tremolo-like texture, and the piano part is mostly silent, with a single sharp attack marked 'Klavierdeckel zuschlagen' and 'fff'. The middle section is for the 'Orchester', including Bassoon (B. Kl. (B)), Percussion (Pk.), and Bassoon (Voss (B)). The bottom section features a full string ensemble (Vl. 1, Vl. 2, Vla., Vc., Kb.) with a '3' marking above the violin parts and a 'mf' dynamic marking at the end.

attacca 3.Szene

4 - Dritte Szene Newton (B), Voss (B)

Arie über die Unordnung, Duett in zwei Strophen über eine ermordete Krankenschwester
und Arie über die Explosion einer Atombombe

290

♩. = 72

FL. 1

FL. 2

Ob. 1

Ob. 2

E. H. (F)

Kl. (B) 1

Kl. (B) 2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gr. Tr.

Hfe.

Newton (B)

Voss (B)

Sir Isaac Newton.

gesprochen:
Kriminalinspektor
Voss.

VL. 1

VL. 2

Vla.

Vc.

Kb.

297

FL. 1 *ff*³

FL. 2 *ff*³

Picc. *ff*³

Kl. (B)1 *mf* *ff* *mf*

B. Kl. (B) *f* *mf* *f* *mf* *f* *mf*

Fg. 1 *f* *sfz* *f* *sfz*

Fg. 2 *f* *sfz* *f* *sfz*

Kfg. *f* *sfz* *f* *sfz*

Hn. (F)1 (bouché) *pp* (bouché) *mf-pp* (bouché) *mf-pp*

Hn. (F)2 (bouché) *pp* (bouché) *mf-pp* (bouché) *mf-pp*

Hn. (F)3 (bouché) *pp* (bouché) *mf-pp* (bouché) *mf-pp*

Hn. (F)4 (bouché) *pp* (bouché) *mf-pp* (bouché) *mf-pp*

Pos. 1 *f* *sfz* *f* *sfz*

Pos. 2 *f* *sfz* *f* *sfz*

Pos. 3 *f* *sfz* *f* *sfz*

Tuba *f* *sfz* *f* *sfz*

Pk. *sfz*

Xyl. *sfz*

Trg. *mf*

Gr. Tr. *pp* *pp*

Hfe.

Newton (B) Darf... ich fra... gen was... sich hier... ab... spielt? Schwester Irene Schreck... lich. Von Ernst Heinrich A - ber der geigt... doch.

Voss (B) Schwester Irene wurde erdrosselt. Von Ernst Heinrich Ernesti.

Vl. 1 *sfz* *pp*

Vl. 2 *sfz* *pp*

Vla. *sfz* *pp*

Vc. *mf* *f* *f* *mf*

Kb. *mf* *f* *mf* *f* *mf*

306

ritardando. ♩ = 132

Fl. 1

Ob. 1

E. H. (F)

Kl. (B1)

Fg. 1

Fg. 2

Kfg.

Tuba

Trg.

T.-t.

Gr. Tr.

Hfe.

Newton (B)

Voss (B)

Der Kampf wird ihn an - strengt ha - ben. Er tut mir leid. Aus - ser or - dent lich.

Er muss sich beruhigen.

VI. 1

VI. 2

Vla.

Vc.

Kb.

pizz.

arco

ritardando. ♩ = 132

pp

ppp

p

tr

arco

pp

ppp

pp

ppp

pp

ppp

$\text{♩} = 124$

320

FL. 1
 FL. 2
 Picc.
 Ob. 1
 Ob. 2
 E. H. (F)
 Kl. (B) 1
 Kl. (B) 2
 B. Kl. (B)
 Fg. 1
 Fg. 2
 Kfg.
 Hn. (F) 1
 Hn. (F) 2
 Hn. (F) 3
 Hn. (F) 4
 Trp. (C) 1
 Trp. (C) 2
 Trp. (C) 3
 Pos. 1
 Pos. 2
 Pos. 3
 Tuba
 Pk.
 Gbsp.
 Xyl.
 Trg.
 Bck (a2)
 Gr. Tr.
 Hfe.
 Newton (B)
 Voss (B)

This section of the score covers measures 320 to 329. It features a complex woodwind and brass arrangement. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Contrabassoon, Horns, Trumpets, and Trombones) play melodic and rhythmic lines, often with triplets and dynamic markings like *ff* and *sfz*. The brass section (Trumpets, Trombones, Tuba, and Snare Drum) provides harmonic support and rhythmic drive. The percussion includes the Cymbal, Xylophone, Triangle, and Snare Drum. The strings (Violins, Viola, Violoncello, and Kontrabaß) are present in the lower part of the page, with the Cello and Kontrabaß parts showing a *gl./ss.* marking. The vocal parts for Newton and Voss are shown at the bottom, with Voss having lyrics: "Ich er - tra - ge er - tra - ge Un -".

$\text{♩} = 124$

VI. 1
 VI. 2
 Vla.
 Vc.
 Kb.

This section of the score covers measures 320 to 329 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The strings play a rhythmic accompaniment, often with triplets and dynamic markings like *ff* and *mf*. The Kontrabaß part includes *pizz.* (pizzicato) markings. The overall texture is dense and rhythmic, supporting the woodwind and brass sections.

331

FL. 1

FL. 2

Picc.

Kl. (B)1

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Gisp.

Xyl.

Trg.

Newton (B)

Voss (B)

VL. 1

VL. 2

Vla.

Vc.

Kb.

ord - nung nicht. Ich bin ei - gent - lich bin ei - gent - lich nur aus Ord - nungs - tie - be Phy - si - ker ge -

344

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.

Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Tuba
Pk.
Gisp.
Xyl.
Trg.
Newton (B)
Voss (B)

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

wor den. Um die schein ba re Un ord nung in der Na tur

356

Fl. 1 $\text{♩} = 84$

Fl. 2

Ob. 1 $\text{♩} = 124$

Ob. 2

Kl. (B) 1

Kl. (B) 2

Fg. 1

Kfg.

Hn. (F) 1

Hn. (F) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Glsp.

Xyl.

Bck (h)

Kl. Tr.

Newton (B)
auf ei - ne hö - he - re Ord - nung zu - rück... zu - rück - - zu - füh - ren. Ich bin ganz, ich bin ganz,

Voss (B)

$\text{♩} = 132$

$\text{♩} = 84$

$\text{♩} = 124$

Vl. 1

Vl. 2

Vla.

Vc. 1 Vc. solo *tutti*

1 Kb. solo *tutti*

Kb. *tutti*

$\text{♩} = 132$

Rezitativ ad lib.

379

FL. 1 *ff*

FL. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. (F)

Kl. (B)1 *ff*

Kl. (B)2 *ff*

B. Kl. (B) *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Kfg. *ff*

Hn. (F)1 *cuivré*

Hn. (F)2 *cuivré*

Hn. (F)3 *cuivré*

Hn. (F)4 *cuivré*

Trp. (C)1 *ff*

Trp. (C)2 *ff*

Trp. (C)3 *ff*

Pos. 1 *sfz*

Pos. 2 *sfz*

Pos. 3 *sfz*

Tuba *sfz*

Pk. *f*

Xyl. *ff*

Bck (h) *f*

Kl. Tr. *f*

Gr. Tr. *sfz*

Rezitativ ad lib.

Möbius (Bar)

Newton (B)

Voss (B)

Newton in Geschrei übergehen

laut geschien

Moment von peinlichem Schweigen

nur... ei - ne Kran-ken-schwes - ter er - dros - seln, er - dros - seln, nur... ei - ne Kran-ken-schwes-ter er - dro...

Voss stellt kühl fest:
Sie haben auch eine Krankenschwester erdrosselt.

Rezitativ ad lib.

VI. 1 *pizz.*

VI. 2 *ff*

Vla. *f*

Vc. *f*

Kb. *f*

pp

pp

pp

pp

388

♩ = 60

♩ = 66

Fl. 1

Fl. 2

Ob. 1

E. H. (F)

Trg.

Hfe.

Newton (B)

Voss (B)

VI. 1

VI. 2

Vla.

Vc.

Kb.

Ich? Das ist et-was ganz an-der-es. Ich bin schlless-lich nicht ver-rückt. Wenn ich so zu-rück den-ke.

Schwester Dorothea Moser.....

sfz, *pp*, *mp*, *p*, *gliss.*, *arco*, *ppp*, *tutti*, *pizz.*

401

♩ = 60

♩ = 66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H. (F)

Trg.

Hfe.

Newton (B)

Voss (B)

VI. 1

VI. 2

Vla.

Vc.

Kb.

gesungen: un-ge heim bleg-sam... Doch-meine Auf-ga-be be-stand da-

Stroh blond... kräf-tig... Trotz ihr-er Kör-per. Kör-per-fül-le.

mp, *p*, *f*, *mf*, *gliss.*, *arco*, *pp*, *f*, *ppp*, *tutti*, *pizz.*, *mf*

412

Fl. 1 *mp* *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

E. H. (F) *f* *mp*

Trg. *mp* *mp*

Hfe. *mf*

Newton (B) *2*
rin ü-ber die Gra-vi-tat-ion nach-zu-den-ken und nicht ein Weib zu lie-ben.

Voss (B) Be-grei-fe, nicht ein

VI. 1 *p* *mf* *pp* *f* *pp*

VI. 2 *p* *pp* *f* *pp*

Vla. *p* *pp* *f* *pp*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Kb. *mf* *p* *mf* *mf* *f*



424

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

E. H. (F) *mf*

Trg. *mp*

Hfe. *mf*

Newton (B) ...nicht ein Weib zu lie-ben nicht ein Weib... Da-zu kam der e-nor-me Al-ters-un-ter-schied.

Voss (B) Weib zu lie-ben. Sie müs-sen be-stimmt ü-ber zwei hun-dert Jah-re

VI. 1 *pizz.* *sfz*

VI. 2 *pizz.* *sfz*

Vla. *sul pont.* *pp* *arco sul pont.* *pp*

Vc. *pp*

Kb. *pp* *sfz*

435

Hn. (F)1 *bouché*
pp

Hn. (F)2 *bouché*
pp

Hn. (F)3 *bouché*

Trp. (C)1 *con sord.*
sfz *mf* *pp*

Trp. (C)2 *con sord.*
sfz *pp*

Trp. (C)3 *con sord.*
sfz *pp*

Pos. 1 *con sord.*
sfz *pp*

Pos. 2 *con sord.*
sfz *pp*

Pos. 3 *con sord.*
sfz *pp*

Bck (h) *p* *mf*

Gr. Tr. *p* *mp* *pp* *pp*

Hfe. *mp* *f* *mp* *f* *mp*

Newton (B) *gesprochen:*
...Wieso?...

Voss (B) *gesprochen:*
...als Newton...

gesprochen:
Sie glauben wirklich,
ich sei Newton?

gesprochen:
Sie glauben es ja.

Vla. *arco* *mf* *p* *sul pont.* *sffz* *pp* *pos. ord.* *sul pont.* *pp*

Vc. *arco* *mf* *p* *sul pont.* *sffz* *pp* *pos. ord.* *sul pont.* *pp*

Kb. *arco* *mf* *p* *sul pont.* *sffz* *pp* *pos. ord.* *sul pont.* *pp*

445

Gr. Tr. *mf*

Hfe. *f* *mp*

Newton (B) *gesprochen:*
Darf ich Ihnen ein Geheimnis anvertrauen?
Ich bin nicht Sir Isaac Newton. Ich gebe mich
nur als Newton aus.
Um Ernesti nicht zu verwirren.

Voss (B) *gesprochen:*
Kapiere ich nicht.

gesprochen:
Im Gegensatz zu mir ist er wirklich krank.
Er bildet sich ein, Albert Einstein zu sein.

gesprochen:
Was hat das mit Ihnen
zu tun?

Vc. *pizz.* *mf* *mf*

Kb. *pizz.* *mf*

449

FL. 1 *mf*

FL. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. (F) *sfz > pp* *sfz > pp*

Kl. (B) 1 *fff*

Kl. (B) 2 *fff*

Hn. (F) 1 *offen sfz > p sfz > p sfz > pp*

Hn. (F) 2 *offen sfz > p sfz > p sfz > pp*

Hn. (F) 3 *offen sfz > p sfz > p sfz > pp*

Hn. (F) 4 *offen sfz > p sfz > p sfz > pp*

Trg. *mf*

Gr. Tr. *f > p sfz > pp*

Hfe. *mf*

Newton (B) *gesprochen:*
Wenn er erführe, dass ich in Wirklichkeit
Albert Einstein bin, wäre der Teufel los.

*pathetisch, rhythmisch
gesprochen:*
Ich bin der be rühm te Phy-si-ker und Begrün-der der Ra-la-ti-vi täts the-o-rie ge-bo-ren am vier-zehn-ten März acht-zehn-hun-dert

Voss (B) *gesprochen:*
Sie wollen
damit sagen...

Vl. 1 *(pizz.) sfz*

Vl. 2 *(pizz.) sfz*

Vla. *(pizz.) sfz*

Vc. *arco sul pont. p pp*

Kb. *pp*

460

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. (F) *sfz* > *pp*

Kl. (B)1 *mp* *mp* *mf*

Kl. (B)2 *mp*

Hn. (F)1 *sfz* > *pp* *ppp*

Hn. (F)2 *sfz* > *pp* *ppp*

Hn. (F)3 *sfz* > *pp* *ppp*

Hn. (F)4 *sfz* > *pp* *ppp*

Trg. *mf* *mf*

Gr. Tr. *sfz* > *pp*

Hfe. *mp*

Newton (B) *gesungen*
neun - und-sieb-zig in Ulm. Nen - nen Sie mich ein - fach Al - bert.

Voss (B) *gesungen*
Und Sie mich Rich - ard.

Vl. 1 *arco* *ppp* *gliss.* *gliss.*

Vl. 2 *arco* *ppp* *gliss.* *gliss.*

Vla. *arco* *ppp* *gliss.* *gliss.*

Vc. *mf* *1 Vc. solo* *tutti* *ppp* *pizz.*

Kb. *mf*

471

Fl. 1 *mp* *sfz* *sfz* *mf*

Fl. 2 *mp* *sfz* *sfz* *mf*

Ob. 1 *mp* *mf* *sfz* *mf* *sfz* *f*

Ob. 2 *mp* *mf* *sfz* *mf* *sfz* *f*

Kl. (B)1 *sfz* *mp*

Kl. (B)2 *sfz*

Xyl. *f*

Trg. *mp*

Hfe. *mf* *sfz* *sfz* *mf*

Newton (B) *Rich - ard. Sie är - gern sich mich nicht ver - haf - ten zu dür - fen. Möch - ten Sie mich ver - haf - ten weil ich die Kran - ken - schwes - ter er -*

Voss (B) *Al - bert? A - ber Al - bert..*

Vl. 1 *gliss.*

Vl. 2 *gliss.*

Vla. *gliss.*

Vc. *p* *arco* *sfz* *p* *pizz.*

Kb. *p* *arco* *sfz* *p* *mf*

480

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B)1
Bck (h)
Gr. Tr.
Hfe.
Newton (B)
Voss (B)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

harte Schlägel
sul pont.
gliss.
pizz.
mf
pp
ff
p
mf
pp
ff

dros - selt o - der weil ich die... A - tom - - - bom - be er - mög - licht ha - - - be?
..ä - ber Al - bert... A - ber Al - bert...

Detailed description: This page of a musical score, numbered 480, features a full orchestral and vocal arrangement. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinet in Bb) and strings (Violins 1 & 2, Viola, Violoncello, Kontrabaß) play complex passages, including glissandos and pizzicato effects. The percussion section includes a snare drum with 'harte Schlägel' (hard mallets) and a gong. The vocal parts for Newton (Bass) and Voss (Bass) have lyrics in German. The score is marked with various dynamics such as *mf*, *pp*, and *ff*, and includes performance instructions like *gliss.* and *sul pont.*

487

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Kl. (B)1 *mf*

Trg. *mf*

Hfe. *mf* *f*

Newton (B)
Wenn Sie den Schal - ter dre - hen, was ge - schieht dann, Rich - ard? Sie stel - len ei - nen e -

Voss (B)
A - ber Al - bert... Das Licht geht an.

Vl. 1 *mf* *ppp* *pp* *gliss.*

Vl. 2 *mf* *ppp* *pp* *gliss.*

Vla. *mf* *ppp* *pp* *gliss.*

Vc. *mf* *mf*

Kb. *mf* *mf*

497

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mf*

Ob. 2 *mf*

Kl. (B) 1 *p*

Kl. (B) 2 *p*

Bck (h) *p* *mf*

Hfe. *sfz* *mf*

Newton (B)
lek - tri - schen - Kon - takt her. Ver-ste-hen Sie et - was von E - lek-tri-zi tät, Rich - ard? Ich ver-ste-he auch

Voss (B)
Ich bin kein Phy-si-ker, Al - bert.

Vl. 1 *mf* *f* *f*

Vl. 2 *mf* *f* *f*

Vla. *mf* *f* *f*

Vc. *sfz* *mf* *arco*

Kb. *sfz* *mf* *mf*

508

♩ = 108

FL. 1 *pp*

FL. 2 *pp*

Picc. *f*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Kl. (B)1 *p*

Kl. (B)2 *p*

B. Kl. (B) *mf*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F)1 *pp*

Hn. (F)2 *pp*

Hn. (F)3 *pp*

Hn. (F)4 *pp*

Pos. 1 *mf* senza sord.

Pos. 2 *mf* senza sord.

Pos. 3 *mf* senza sord.

Tuba *mf*

Gisp. *mf*

Kl. Tr. *mp*

Gr. Tr. *pp*

Hfe. *mf*

Newton (B) we - nig da - von, — ich stel - le nur ei - ne The - o - rie auf und er hal - te meh - re - re For - - - - - meln.

♩ = 108

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

Vc. *mf* *mp* *arco* *pp* *pizz.* *mf*

Kb. *mp* *arco* *pp* *pizz.* *mf*

519

FL. 1

FL. 2

Picc.

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gtsp.

Xyl.

Kl. Tr.

Gr. Tr.

Newton (B)

VI. 1

VI. 2

Vla.

Vc.

Kb.

con sord.
mf

f

mf

f

mf

p

p

p

f

f

mp

f

ff

ff

mf

mf

mf

mf

arco

mf

arco

mf

Dann kom - men die Tech - ni - ker Sie küm - mern sich nur um die For - meln, die For - meln.

arco

mf

531

FL. 1

FL. 2

Ob. 1

Ob. 2

Kl. (B) 1

Kl. (B) 2

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 3

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Pos. 3

Tuba

Bck (h)

Kl. Tr.

Newton (B)

VI. 1

VI. 2

Vla.

Vc.

Kb.

mp

mf

f

arco

senza sord.

(senza sord.)

8va-1

Sie ge - hen mit der E - lek - tri - zi - tät um wie ein Zu - - häl - ter mit ei-ner Dir - - - ne.

541

Fl. 1 *Flatterz. sf*

Fl. 2 *Flatterz. sf*

Picc. *Flatterz. ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. (F) *ff*

Kl. (B) 1 *ff*

Kl. (B) 2 *ff*

B. Kl. (B) *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Kfg. *ff*

Hn. (F) 1 *ff*

Hn. (F) 2 *ff*

Hn. (F) 3 *ff*

Hn. (F) 4 *ff*

Trp. (C) 1 *ff*

Trp. (C) 2 *ff*

Trp. (C) 3 *ff*

Pos. 1 *ff*

Pos. 2 *ff* (senza sord.)

Pos. 3 *ff* (senza sord.)

Tuba *ff*

Pk. *ff*

Xyl. *f*

Bck (h) *mf*

Bck (a2) *f*

Kl. Tr. *p*

Gr. Tr. *ff*

Newton (B)

Sie nüt-zen sie aus Sie stel-len Ma-schi-nen her. Heu-te ver-mag je-der E-set

Vl. 1 *ff*

Vl. 2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

553

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Bck (h)
T.-t.
Kl. Tr.
Gr. Tr.
Newton (B)

Ei - ne Glüh - bir - ne zum Leuch - ten zu brin - gen. O - der ei - ne A - tom - bom - be zur Ex - plo - sion

VI. 1
VI. 2
Via.
Vc.
Kb.

565

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B) 1

Kl. (B) 2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Bck (h)

T.-t.

Kl. Tr.

Gr. Tr.

Newton (B)

o - der ei - ne A - tom - bom - be zur Ex - plo - sion.

VI. 1

VI. 2

Vla.

Vc.

Kb.

575

♩. = 60

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Bck (h)
T.-t.
Gr. Tr.
Hfe.
Newton (B)
Voss (B)

Da wol-len Sie mich ver - haf - ten, Rich - ard? Das ist nicht fair.

Newton gesprochen:
Sie sind hier der Kriminelle.

Voss gesprochen:
Sie sollten sich selber verhaften.

♩. = 60

VI. 1
VI. 2
Vla.
Vc.
Kb.

1 Kb. solo sul pont.
mp

pizz.
f
p
pizz.
f
p
pizz.
f
p
pizz.
f
p
pizz.
f
p

5 - Vierte Szene Mathilde von Zahnd (MS), Inspektor Voss (B), Albert Einstein (T)

Ritornell über einen Zwischenfall und eine auffällige Übereinstimmung

589

♩ = 96

Fagott 1 *mf*
 Fagott 2 *mf*
 Kontrafagott *mf*
 Posaune 1 *con sord.*
 Tuba *f*
 Pauken *mf* sehr tief ohne bestimmte Tonhöhe
 Große Trommel *mf*
 Mathilde von Zahnd (MS)
 Kontrabass *mf* *pizz.*

Er - nes - ti hat sich be - ru - higt, scheuss - lich ein blitz - sau - ber - es Ding.

601

Fg. 1 *mf*
 Fg. 2 *mf*
 Kfg.
 Pos. 1 *f*
 Tuba *f*
 Pk.
 Gr. Tr. *sfz* → *mp*
 Mathilde v.Z. (MS)
 Voss (B) *rhythmisch gesprochen*
 Kb. *arco* *sfz* → *mp*

Ha - ben Sie sich mit New - ton un - ter - hal - ten? Das

Ich ent - deck - te et - was. Er hält sich in Wirk - lich - keit für Ein - stein.

613

Fig. 1 *sffz*

Fig. 2 *sffz*

Kfg. *p* *sffz*

Trp. (C1) *con sord.* *ff*

Trp. (C2) *con sord.* *ff*

Trp. (C3) *con sord.* *ff*

Pos. 1 *senza sord.* *pp* *con sord.* *f* *sffz*

Pos. 2 *(senza sord.)* *pp*

Pos. 3 *(senza sord.)* *pp*

Tuba *pp* *f* *sffz* *p*

Pk. *mf* *sffz* *p*

Xyl. *sffz*

Gr. Tr. *mf* *sffz* *p*

Mathilde v.Z. (MS)
er-zählt er je-dem. In Wahr-heit hält er sich a-ber doch für Ein-stein. Für wen sich mei-ne Pa-tien-ten hal-ten be-stim-me

Voss (B)
Sind Sie sich-er?

Vl. 1 *sul pont.* *sffz* *mp*

Vl. 2 *sul pont.* *sffz* *mp*

Vla. *sul pont.* *sffz* *mp*

Vc. *sul pont.* *sffz* *mp*

Kb. *pizz.* *f* *sul pont.* *sffz* *mp*

625

Fig. 1 *mf*
 Fig. 2 *mf*
 Kfg. *mf*
 Trp. (C)1 (con sord.) *f*
 Trp. (C)2 (con sord.) *f*
 Trp. (C)3 (con sord.) *f*
 Pos. 1 *f* senza sord. *pp*
 Pos. 2 senza sord. *pp*
 Pos. 3 senza sord. *pp*
 Tuba *f* *pp*
 Pk. *mf*
 Bck (h) *p* *f* *p*
 Gr. Tr. *mf* *pp*
 Mathilde v. Z. (MS) ich. Ich ken - ne sie weit - aus bes - er als sie sich selbst ken - nen. Bit - te Herr In - spek - tor
 Voss (B) *gesprochen:* ... möglich, dann sollten Sie aber auch uns helfen... ... zwei Morde...

Vl. 1 *pp*
 Vl. 2 *pizz.* *mf*
 Vla. *pizz.* *mf*
 Vc. *pizz.* *mf*
 Kb. *pizz.* *mf*

634

Fig. 1 *mf*

Fig. 2 *mf*

Kfg. *mf*

Pos. 1 *sfz* *pp* *mf* *con sord.*

Pos. 2 *sfz* *pp* *mf* *con sord.*

Pos. 3 *sfz* *pp* *mf* *con sord.*

Tuba *sfz* *pp* *mf*

Pk. *mf*

Gr. Tr. *mf*

Mathilde v.Z. (MS)

Voss (B)

Kb. *mf* *f*

gesprochen:
...Zwei Unglücksfälle. In drei Monaten.
Sie müssen zugeben, dass die Sicherheits-
massnahmen in Ihrer Anstalt ungenügend
sind....

Ich lei-te ei-ne Heil-an-stalt, kein Zucht-haus. Sie kön-nen die Mör-der auch nicht ein-sper-ren be- vor sie mor-den.

646

Fig. 1 *mf* *sfz* *mf*

Fig. 2 *mf* *sfz* *mf*

Kfg. *mf* *sfz*

Pos. 1 *f* *mf* *(con sord.)*

Pos. 3 *f*

Tuba *f* *mf*

Pk. *p* *ff* *mf* *f* *mf* *p*

Xyl. *sfz* *sfz* *sfz* *f*

Gr. Tr. *p* *ff* *mf* *mf*

Mathilde v.Z. (MS)

Voss (B)

Vl. 1 *mf* *(sul pont.)*

Vl. 2 *sfz* *sfz* *mf* *sfz* *mf* *(sul pont.)*

Vla. *sfz* *sfz* *sfz* *sfz* *mf* *(sul pont.)*

Vc. *arco* *mf* *sul pont.* *sfz* *sfz* *sfz* *sfz* *mf* *(sul pont.)*

Kb. *arco* *p* *ff* *pizz* *mf* *arco sul pont.* *mf*

gesprochen:
...es handelt sich um
Verrückte, die können
jederzeit morden.

Als ob wir nicht im-stan-de wä-ren ge-fähr-li-che und un-ge-fähr-li-che Pa-tien-ten zu un-ter-schei-den.

656

Fg.1 *ff* *mf* *mf*
 Fg.2 *ff* *mf* *mf*
 Kfg. *ff* *mf* *f*
 Pos.1 *ff* *f* *f*
 Tuba *ff* *f* *f*
 Pk. *ff* *f* *mf* *mf* *mp*
 Xyl. *fff* *fff*
 Gr. Tr. *f* *mf* *mf*
 Mathilde v.Z. (MS) *f* *mf* *mf*
 Einstein (T) *f* *mf* *mf*
 Voss (B) *f* *mf* *mf*
 Sola Violine *mf* *mf*
 Vl. 1 *ff* *f* *pp* *pp*
 Vl. 2 *ff* *f* *pp* *pp*
 Vla. *ff* *f* *p* *p*
 Vc. *ff* *f* *p* *p*
 Kb. *ff* *f* *mf* *p*

... Dieses Unterscheidungsvermögen
 versagte jedenfalls bei Beutler
 und Ernesti Krass.

Lei-der. Das be-ru-higt mich. Wun-der-voll Pro-fes-or.
 Ist... Schwes-ter I-re-ne

668

Fig. 1 *f* *sffz* *p*

Fig. 2 *f* *sffz* *p*

Kfg. *f* *sffz*

Pos. 1 *f* *pp* *sffz* *mf* senza sord.

Pos. 2 *pp* *sffz* *mf* senza sord.

Pos. 3 *pp* *sffz* *mf* senza sord.

Tuba *pp* *sffz*

Pk. *mf* *pp* *sffz*

Bck. (a2) *sffz*

Gr. Tr. *mf* *pp* *sffz*

Mathilde v.Z. (MS) Den-ken Sie nicht mehr da - ran Pro - fes - sor. Ernst Hein-rich Er-nes-ti

Einstein (T) Straub... Ich ge - he wie - der schla - - - fen.

Voss (B) *gesprochen:*
... Das war er also.

Vl. solo *mf*

Vl. 1 *pp* *ppp* *ppp*

Vl. 2 *pp* *ppp* *ppp*

Vla. *p* *ppp* pos. ord. arco

Vc. *p* *ppp* pos. ord. arco

Kb. *ppp* *ppp* arco

♩ = 96

680

Fig. 1
Fig. 2
Kfg.
Pos. 1
Pos. 2
Pos. 3
Tuba
Gr. Tr.

Mathilde v.Z. (MS)

gesprochen:
... Der Mörder...

Bit-te In-spek-tor.

gesprochen:
...Der Täter, der sich für Einstein hält. Wann wurde er eingeliefert?

Vor zwei Jah-ren.

gesprochen:
... und Newton?

Vor ei-nem Jahr. Bei-de un-heit-bar. Ich bin in Mei-nem Me-tier kei-ne

♩ = 96

VI. 1
VI. 2
Vla.
Vc.
Kb.

691

Fig. 1
Fig. 2
Kfg.
Mathilde v.Z. (MS)

sfz *ff* *mf* *pp* *mf* *sfz*

An-fän-ge-rin, das ist be-kannt. Die-se Un-glücks-fäl-le war-en nicht vor-aus-zu-se-hen. E-ben so-

704

Fig. 1
Fig. 2
Kfg.
Mathilde v.Z. (MS)

f *mf* *p*

gut könn-ten Sie o-der ich Kran-ken-schwest-tern er-dros-seln.

gesprochen:
... fällt Ihnen nichts auf?

710

♩. = 72

Fl. 1 Flatterz. *ff*

Fl. 2 *ff*

Picc. *f*

Kl. (B)1 *sfz*

Kl. (B)2 *mf*

Gls. *f*

Xyl. *f*

Trg. *f*

Kl. Tr. *mf* *ff* *mf*

Hfe. *sfz*

Mathilde v.Z. (MS) Bei - de sind Kern - phy - si - ker. Bei - de un - ter - such - en ra - dio - ak - ti - ve Stof - fe.

Voss (B) Bei - de sind... Bei - de sind Kern - phy - si - ker. Bei - de un - ter - such - en ra - dio - ak - ti - ve Stof - fe.

♩. = 72

Vi. 1 *f* *pizz.*

Vi. 2 *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Kb. *f* *pizz.*

725

Flatterz. *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Picc. *sfz*

Kl. (B)1 *ff*

Kl. (B)2 *ff*

Gls. *sfz*

Xyl. *sfz*

Kl. Tr. *p*

Mathilde v.Z. (MS) Bei - de wer - den wahn - sin - nig. Bei - de er - dros - seln Kran - ken - schwes - tern.

Voss (B) werd - den wahn - sin - nig. Bei - de er - dros - seln Bei - de er - dros - seln Kran - ken - schwes - tern.

Vi. 1 *pp* arco sul pont.

Vi. 2 *pp* arco sul pont.

Vla. *pp* arco sul pont.

Vc. *f*

Kb. *f* *sfz*

737

Freies Zeitmass

Fl. 1, Fl. 2, Picc., Kl. (B)1, Kl. (B)2, Gsp., Xyl., Kl. Tr., Mathilde v.Z. (MS), Voss (B), Vl. 1, Vl. 2, Vla., Vc., Kb.

Flatterz. *mf* *ff*

gesprochen: ... zwei...

gesprochen: ... ebenfalls ein Physiker.

gesprochen: ... Ich sortiere.

gesprochen: ... wieviele Patienten befinden sich noch hier?

gesprochen: ... der dritte Patient?

gesprochen: ... Merkwürdig. Finden Sie nicht?

arco pos.ord. *fff*

arco sul pont. *mf* *ff*

arco pos.ord. *fff* *pp*

arco sul pont. *mf* *ff*

arco pos.ord. *fff*

745

♩ = 96

B. Kl. (B), Fig. 1, Fig. 2, Kfg., Mathilde v.Z. (MS), Vc.

Die Schrift - stel-ler zu den Schrift - stel-lern die Gross - in-dus-tri - el-len zu den Gross - in-du-stri - el - len die Mil - lion - är - in-nen zu den

♩ = 96

758

accel. ♩ = 108

♩ = 96

B. Kl. (B) *mf* *f* *mf* *f*

Fg.1 *mf* *f* *mf* *f*

Fg.2 *mf* *f* *mf* *f*

Kfg. *mf* *f* *mf* *f*

Mathilde v.Z. (MS) Mil - lion - är - in - nen und die Phy - si - ker zu den Phy - si - kern. Jo - hann Wil - helm Mö - bi - us.

Voss (B) *gesprochen:*
... Name?

accel. ♩ = 108

♩ = 96

Vi. 1 *pizz.* *mf* *f* *mf* *f* *sfz*

Vi. 2 *pizz.* *mf* *f* *mf* *f* *sfz*

Vla. *pizz.* *mf* *f* *mf* *f* *sfz*

Vc. *pizz.* *mf* *f* *mf* *f* *sfz*

Kb. *pizz.* *mf* *f* *mf* *f* *sfz*

767

B. Kl. (B) *mf* *pp* *mf* *pp*

Fg.1 *pp* *mf* *pp* *mf*

Fg.2 *pp* *mf* *pp* *mf*

Kfg. *mf* *pp* *mf* *pp*

Mathilde v.Z. (MS) Nichts. Er ist seit fünf - zeh - n Jah - ren hier, harm - los, sein Zu - stand ist un - ver - än - dert.

gesprochen:
... Hatte er auch mit Radioaktivität zu tun?

gesprochen:
... Sie kommen nicht darum herum. Der Staatsanwalt verlangt kategorisch Pfleger für Ihre Physiker.

779

B. Kl. (B) *p* *mf* *mf* *mf*

Fg.1 *p* *mf* *mf* *mf*

Fg.2 *p* *mf* *mf* *mf*

Kfg. *p* *mf* *mf* *mf*

con sord.

Pos.1 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *f* *f* *f* *f* *f* *f*

sehr tief auf der grössten Pauke

Pk. *f* *f* *f*

Gr. Tr. *f*

leichtin

Mathilde v.Z. (MS) Er soll sie ha - ben.

Voss (B) *rhythmisch gesprochen:*
Ich war nun zwei - mal hier. Ich hof - fe nicht, noch ein - mal auf - zu - tauch - en.

Kb. *pizz.* *f*

attaca 5.Szene

6 - Fünfte Szene Monika Stettler (S), Frau Rose (S), Mathilde von Zahnd (MS), Missionar Rose (T)
die drei Buben: Adolf-Friedrich Rose, Wilfried-Kaspar Rose, Jörg-Lukas Rose (Kinderstimmen)
Auftakt zum Intermezzo

787

♩ = 96

Musical score for measures 787-800. The score includes parts for Fl. 1, Fl. 2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Pos. 1, Tuba, Pk., Glsp., Gr. Tr., Hfe., Frau Rose (S), Mathilde v. Z. (MS), Vl. 1, Vl. 2, Vla., and Kb. The tempo is marked as ♩ = 96. Dynamics include *mf*, *mp*, *sfz*, *f*, and *ppp*. The vocal parts have lyrics: "Mei - ne lie - be Frau Mö - bi - us" and "Ich schüchtern, zögernd".

==

795

Musical score for measures 795-800. The score includes parts for Ob. 1, Trg., Harfe, Hfe., Frau Rose (S), Vl. 2, Vla., Vc., and Kb. The tempo is marked as ♩ = 96. Dynamics include *mf*, *mp*, *p*, and *ppp*. The vocal part has lyrics: "ha - be vor drei Woch - en Mis - sio - nar Ro - se ge.. gei - ra.. tet. Viel - leicht et - was ei - lig".

807

Ob. 1 *p*

Ob. 2 *p*

Kl. (B)1 *p*

Kl. (B)2 *p*

B. Kl. (B)

Fg. 1 *mf-f p mp*

Fg. 2 *p mp*

Kfg. *f mf mp*

Pos. 1 *mf f (con sord.) mf*

Pos. 2 *mf (con sord.) mf*

Pos. 3 *mf (con sord.) mf*

Tuba *mf p*

Pk. *mf p*

Xyl. *sfz*

Trg. *mp*

Gr. Tr. *p p*

Frau Rose (S)
Os-kar ist Witt - wer. *gleichgültig, uninteressiert* Sie ver - ste - hen un - sern Schritt?

Mathilde v.Z. (MS)
Gra-tu - lie-re von gan - zem Her - zen. Auch Ih-nen al - les Gu - te. Na - tür - lich Das Le - ben hat wei - ter zu

Vl. 1 *pizz. sfz f*

Vl. 2 *(con sord.) ppp ppp arco ppp*

Vla. *(con sord.) ppp ppp arco ppp*

Vc. *pizz. p (pizz.) f sfz mf p*

Kb. *ps sfz*

828

♩ = 112

♩ = 96

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B1)
Kl. (B2)
Fg. 1
Fg. 2
Kfg.
Pos. 3
Tuba
Gisp.
Trg.
Gr. Tr.

Piano accompaniment part showing the left and right hand staves with dynamics *p* and *mp*.

Adolf-Fr. (KS)
Wilfried-K. (KS)
Jörg-L. (KS)
Frau Rose (S)
Mathilde v.Z. (MS)

Grüss Gott, Fräu - lein Dok - tor.
Grüss Gott, Fräu - lein Dok - tor.
Grüss Gott, Fräu - lein Dok - tor.
Mei - ne Bu - ben.
blü - hen.

Ich brin - ge mei - ne Bu - ben nicht grund - los mit.

♩ = 112

♩ = 96

Vi. 1
Vi. 2
Vla.
Vc.
Kb.

arco senza sord.
senza sord.
senza sord.
(pizz.)
arco
p

pizz.
f *mf* *f*
pizz.
f *mf* *f*
pizz.
f *mf* *f*
(pizz.)
f
(pizz.)
p

arco con sord.
ppp
arco con sord.
ppp
arco con sord.
ppp
(pizz.)
p

842

Ob. 1 *mf*

Ob. 2 *mf*

E. H. (F)

Kl. (B1) *mf*

Kl. (B2) *mf*

Hn. (F1) *f* (offen)

Trp. (C1) *mf* senza sord. *f*

Trp. (C2) *mf* senza sord. *f*

Trp. (C3) *mf* senza sord. *f*

Pos. 1 *mf* senza sord. *f*

Pos. 2 *mf* senza sord. *f*

Pos. 3 *mf* senza sord. *f*

Tuba *mf* *f*

Pk. *mf* *f*

Gisp. *f*

p *pp*

Frau Rose (S)
Os - kar ü - ber - nimmt ei - ne Mis - sions - sta - tion auf den Ma - ri - an - en. Ich hal - te es für schick - lich wenn mei - ne Bu - ben

Mathilde v. Z. (MS)

Miss. Rose (T)
Im stil - len O - ze - an.

Vl. 1 *pp* pizz. *sfz*

Vl. 2 *pp* pizz. *sfz*

Vla. *pp* pizz. (con sord.)

Vc. *pp* pizz. *sfz*

Kb. *pp* pizz. *sfz*

859

Fl. 1
 Fl. 2
 Ob. 1
 E. H. (F)
 Kl. (B1)
 B. Kl. (B)
 Fg. 1
 Fg. 2
 Kfg.
 Glsp.
 Bck (h)
 Gr. Tr.
 Piano
 Frau Rose (S)
 Mathilde v. Z. (MS)
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.

vor ihr - er Ab - rei - se ihr - en Va - ter ken - nen - ler - nen. Zum ers - ten und zum letz - ten Mal.
 Mensch - lich

arco
 mf
 arco
 p
 p
 p
 p
 sfz
 sfz
 mf
 mf
 p
 p
 p
 p
 mf
 mf
 p
 p

871

Ob. 1
 Ob. 2
 Kl. (B1)
 B. Kl. (B)
 Fg. 1
 Fg. 2
 Kfg.
 Trg.
 Piano
 Frau Rose (S)
 Mathilde v. Z. (MS)
 Vl. 1
 Vl. 2
 Vla.
 Vc.

Wie geht es mei - nem
 fin - de ich ihr - en Wunsch be - greif - lich.

mf
 mf
 p
 p
 mf
 mf
 mp
 p
 p

877

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B1)

Kl. (B2)

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gr. Tr.

Piano

Frau Rose (S)
Jo - hann Wil - helm - lein?

Mathilde v. Z. (MS)
Un - ser gu - ter Mö - bi - us macht we - der Fort - noch Rück - schrit - te. Er puppt sich

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

889

This musical score page (numbered 889) includes parts for various instruments and vocalists. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets B1 & B2, Bass Clarinet B, Bassoons 1 & 2, Contrabassoon) features melodic lines with dynamic markings such as *p* and *ff*. The brass section (Horns F1-F4, Trumpet C1, Trombones 1-3, Tuba, Percussion, Snare Drum, Cymbals, and Tom-tom) provides harmonic support with dynamic markings like *mf* and *f*. The string section (Violins 1 & 2, Viola, Violoncello, and Kontrabaß) includes passages with *pizz.* and *arco* markings, along with dynamics like *fff* and *ppp*. The vocalists (Frau Rose (S), Mathilde v.Z. (MS), Miss. Rose (T)) sing the following lyrics: "Be-haup-tet er im-mer noch, dass ihm der Kö-nig Sa-lo-mo er-schei-ne? ein in sei-ne Welt. Im-mer noch. Ei-ne trau-ri-ge be-klagens-wer-te Er -".

905

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. H. (F)
Kl. (B1)
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F1)
Hn. (F2)
Hn. (F3)
Hn. (F4)
Trp. (C1)
Trp. (C2)
Trp. (C3)
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Trg.
Gr. Tr.
Mathilde v.Z. (MS)
Miss. Rose (T)
Vi. 1
Vi. 2
Vla.
Vc.
Kb.

Als The-o-lo-gie müs-sen Sie doch mit der Mög-lich-keit ei-nes Wun-ders rech-nen.
schei-nung.
gesprochen, mit wegwerfender Handbewegung:
...Aber doch nicht bei einem Geisteskranken...

mf, *f*, *sfz*, *pp*, *arco*, *pizz.*, *senza sord.*, *con sord.*

919

Fl. 1
 Fl. 2
 Picc.
 Ob. 1
 Ob. 2
 Kl. (B1)
 B. Kl. (B)
 Fg. 1
 Fg. 2
 Kfg.
 Tuba
 Xyl.
 Bck (h)
 Mathilde v.Z. (MS)
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.

Ob die Er-schei-nun-gen wel-che die Geis-tes-kran-ken wahr-neh-men wirk-tlich sind o-der nicht. da-rü-ber hat die Psych-i-a-

Musical score for page 68, featuring various instruments and a vocal line with lyrics. The score includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, Clarinet in B1, Bass Clarinet in B, Flute 1 and 2, Contrabass, Tuba, Xylophone, Bassoon (H), and strings (Violins 1 and 2, Viola, Violoncello, and Double Bass). The vocal line is for Mathilde v.Z. (MS). The score includes dynamic markings such as *f*, *sfz*, *mf*, *p*, *mp*, and *fz*. The lyrics are: "Ob die Er-schei-nun-gen wel-che die Geis-tes-kran-ken wahr-neh-men wirk-tlich sind o-der nicht. da-rü-ber hat die Psych-i-a-".

931

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2

Kl. (B1) *f* *mf*

Kl. (B2) *f*

B. Kl. (B) *mf*

Fg. 1 *mf* *f* *mf* *mf*

Fg. 2 *mf* *f* *mf* *mf*

Kfg. *mf* *f* *mf* *mf*

Pos. 1 (con sord.) *f* (con sord.)

Pos. 2

Pos. 3 (senza sord.) *f*

Tuba *f* *mf*

Pk. *f* *mp* *f* *f*

Xyl.

Gr. Tr. *f* *mf* *f*

Mathilde v.Z. (MS)
 trie nicht zu ur-tei-len. Sie hat sich aus - schliess - lich um den Zu - stand des Ge - mü - tes und der Ner - ven zu

VI. 1 *f* *p* *p* *pp*

VI. 2 *f* *p* *p* *pp*

Vla. *f* *f* *p* *p*

Vc. *mf* *p*

Kb. *mf* *p*

944

Ob. 1 *mf*

E. H. (F) *mp*

Flg. 1 *mf*

Flg. 2 *mf*

Kfg. *mf*

Pos. 1 (con sord.) *f*

Pk. *f*, *p*

Bck (h) *p*, *mf*

Gr. Tr. *mf*

Frau Rose (S) Weiss er von der... Schei - dung? Be - griff er?

Mathilde v.Z. (MS) küm - mern. Er ist in - for - miert.

Vl. 1 *pp*, *ppp*

Vl. 2 *pp*, *ppp*

Vla. *mf*, *pizz.*, *ppp*

Vc. *mf*, *pizz.*

Kb. *mf*, *pizz.*

955

E. H. (F)

Flg. 1 *mf*, *p*

Flg. 2 *mf*

Kfg. *mp*, *p*

Pk. *pp*

Gr. Tr. *pp*

Mathilde v.Z. (MS) Er in - ter - es - siert sich kaum mehr für die Aus - sen - welt.

Vl. 1

Vl. 2

Vla. *arco*, *pp*

Vc. *arco*, *pp*

Kb. *mf*, *p*, (pizz.) *arco*

attaca 6.Szene

7 - Sechste Szene

Monika Stettler (S), Frau Rose (S), Mathilde von Zahnd (MS), Missionar Rose (T), Möbius (Bar),
die drei Buben: Adolf-Friedrich Rose, Wilfried-Kaspar Rose, Jörg-Lukas Rose (Kinderstimmen)

Grosses Intermezzo mit abschliessender Arie

$\text{♩} = 108$
964

rit.

KL.(B)1
KL.(B)2
B. Kl. (B)
Fg.1
Fg.2
Kfg.
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos.1
Pos.2
Pos.3
Tuba
Pk.
Bck (h)
Kl. Tr.
Mathilde v.Z. (MS)

The first system of the score includes woodwinds (Clarinets B1/B2, Bassoon, Contrabassoon), brass (Trumpets C1/C2/C3, Positones 1/2/3, Tuba, Percussion), and strings (Bassoon, Clarinet in B, Clarinet in A). The vocal soloist Mathilde v.Z. (MS) has a line with lyrics: "Mö - bi - us, Sie er - hal - ten Be - such." The music features various dynamics such as *f*, *mf*, and *ppp*.

$\text{♩} = 108$

rit.

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

The second system of the score includes strings (Violins 1/2, Viola, Violoncello, Kontrabaß). The music features various dynamics such as *ff*, *mf*, *p*, and *pizz.* (pizzicato). The strings play a rhythmic accompaniment with some melodic lines.

971

ohne Taktmass, sehr langsam

$\text{♩} = 120$

Musical score for woodwinds and strings. The score includes parts for Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Kl. (B1), Hn. (F1), Gls., and Trg. The woodwinds play a complex rhythmic pattern with various dynamics including *f*, *sfz*, and *mf*. The strings provide a steady accompaniment.

Frau Rose (S) Jo - hann Wil - helm - lein, mein lie - bes, lie - bes Jo - hann Wil - helm - lein.

$\text{♩} = 120$

Musical score for strings (VI. 1, VI. 2, Vla., Vc., Kb.). The strings play a rhythmic accompaniment with dynamics ranging from *f* to *mf*. Some parts include *pizz.* (pizzicato) markings.

979

♩ = 66

♩ = 108

FL. 1

FL. 2

Ob. 1

Ob. 2

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Pos. 1

PK.

Glsp.

KL. Tr.

Gr. Tr.

Adolf-Fr. (KS)
Pa - pi.

Wilfried-K. (KS)
Pa - pi.

Jörg-L. (KS)
Pa - pi.

Mathilde v.Z. (MS)
Sie er-ken-nen mir doch noch Ih-re Gat-tin wie-der? Es däm- mert, Mö-bi- us.

Möbius (Bar)
Li - na?

♩ = 66

♩ = 108

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

997

♩ = 120

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B1)

Kl. (B2)

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Hn. (F4)

Pk.

Gisp.

Xyl.

Trg.

Piano

Frau Rose (S)

Möbius (Bar)

Jo - hann Wil - helm - lein, mein lie - bes, lie - bes Jo - hann Wil - helm - lein.

Grüss dich, Li - na.

♩ = 120

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

1008

Fl. 1 *p*

Fl. 2 *p*

Picc. *f*

Ob. 1 *p*

Ob. 2 *p*

E. H. (F)

Kl. (B1) *p*

Fg. 1 *mf* *f* *mf*

Fg. 2 *mf* *f* *mf*

Kfg. *mf* *f* *mf*

Pos. 1 *mf* *mf* *mf*

Pos. 2 *mf* *mf* *mf*

Pos. 3 *mf* *mf* *mf*

Tuba *f* *mf*

Gisp. *f*

Xyl.

Trg. *mf*

Kl. Tr. *mf*

Gr. Tr. *mf*

Frau Rose (S) *f* *mf* *f*

Mathilde v. Z. (MS) *f* *mf* *f*

Vl. 1 *mf* *f* *mf* *f*

Vl. 2 *mf* *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f* *f*

Vc. *mf* *f* *mf* *f*

Kb. *mf*

senza sord. *mf*

senza sord. *mf*

senza sord. *mf*

arco *mf* *f* *mf* *f*

pizz. *f*

arco *mf* *f* *mf* *f*

pizz. *f*

(pizz.) *mf* *f* *mf* *f*

arco *mf* *f* *mf* *f*

pizz. *f*

Dei - ne Bu - ben Jo - hann Wil - helm - lein, mein lie - bes, lie - bes

So, das wä - re ge - schafft. Blei - ben Sie bei ihm.

1021

rit. ♩ = 108

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B1)
Kl. (B2)
Trp. (C1)
Trp. (C2)
Trp. (C3)
Pk.
Gbsp.
Xyl.
Trg.
Bck (h)
Adolf-Fr. (KS)
Frau Rose (S)
Möbius (Bar)

Grüss dich Pa - pi.
Jo - hann Wil - helm - lein. A - - ber na - tür - lich A - dolf Fried - rich dein Äl - tes - ter.
Drei?

rit. ♩ = 108

Vi. 1
Vi. 2
Vla.
Vc.
Kb.

arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

1033

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Kl. (B)1, Kl. (B)2, B. Kl. (B), Kfg., Hn. (F)1, Hn. (F)2, Hn. (F)4, Trp. (C)1, Trp. (C)2, Pos. 1, Pk., Xyl., Trg., Bck. (h), Hfe., Adolf-Fr. (KS), Möbius (Bar), Vl. 1, Vl. 2, Vla., Vc., Kb.

Wie alt bist du denn? Was willst du wer-den? Ich er-rin-ne-re mich.

Sech-zehn, Pa-pi. Pfar-rer, Pa-pi.

1047

Fl. 1 *mf*

Fl. 2

Picc.

Ob. 1 *f*

Ob. 2 *f*

Kl. (B1)

B. Kl. (B) *mf*

Fg. 1 *mf*

Fg. 2

Kfg. *sfz*

Hn. (F1) *p*

Hn. (F2) *p*

Hn. (F3) *p*

Trp. (C1)

Trp. (C2)

PK.

Glsp.

Xyl. *f* *sfz* *f* *mf*

Bck. (h) *mp*

Gr. Tr. *mf*

Wilfried-K. (KS) Ich heis-se Wil - - fried Kas - par Pa - pi. Fünf - - zehn. Ich möch - te Phi - lo - so - phie - stu -

Möbius (Bar) Und Du bist? Vier - zehn?

Vl. 1 *pp* *f* *sfz* *pp* *arco*

Vl. 2 *pp* *f* *sfz* *pp* *arco*

Vla. *f* *sfz*

Vc. *f* *sfz*

Kb. *f* *sfz*

1059

♩ = 72 ♩ = 80

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Kl. (B)1

Kl. (B)2

Kfg.

Tuba

Gls.

Xyl.

Trg.

Wilfried-K. (KS)
die ren Pa - pi.

Frau Rose (S)
Ein be - son - ders früh - rei - fes Kind. Hier dein Jüngs - ter

Möbius (Bar)
Phi - lo - so - phie?

♩ = 72 ♩ = 80

VI. 1

VI. 2

Vla.

Vc.

Kb.

1070

♩ = 120

Fl. 1 *mf* *sfz* *mf* *sfz* *p* *sfz* *f*

Fl. 2 *mf* *sfz* *mf* *sfz* *p* *sfz* *f*

Picc. *sfz* *sfz* *sfz* *f*

Ob. 1 *mf* *mf* *f* *f*

Ob. 2 *mf* *mf* *f* *f*

Kl. (B1) *f* *p* *f* *mf*

Kl. (B2) *p*

Kfg. *sfz*

Gsp. *mf* *mf* *f*

Xyl. *sfz* *f* *sfz*

Trg. *mf*

mf

Jörg-L. (KS) *mf* *sfz* *mf* *f*

Frau Rose (S) *mf* *sfz* *mf* *f*

Jörg - - Lu - kas. Vier - zeh - n Jah - re. Er gleicht dir am meis - ten mein lie - bes, lie - bes Jo - hann Wil - helm - lein

♩ = 120

Vl. 1 *mf* *pizz.* *sfz* *arco* *p*

Vl. 2 *mf* *pizz.* *sfz*

Vla. *mf* *sfz* *mf*

Vc. *mf* *f* *mf*

Kb. *mf* *f*

1082 3^{er} Stille $\text{♩} = 120$

Orchestra: Fl. 1-2, Picc., Ob. 1-2, E. H. (F), Kl. (B) 1-2, B. Kl. (B), Fg. 1-2, Kfg., Hn. (F) 1-4, Pos. 1-3, Tuba, PK., Glsp., Xyl., Trg., Bck (h), Gr. Tr.

Vocalists: Jörg-L. (KS), Möbius (Bar)

Lyrics:

Jörg-L. (KS): ich will ein Phy-si-ker wer - den, Pa - pi. Ja - wohl, Pa - pi.

Möbius (Bar): *gesprochen:* ...Physiker?... Das darfst du nicht.

Violins (Vl.): pizz., arco, pp , mf , sfz , ff

Viola (Vla.): pizz., arco, pp , mf , sfz , ff

Violoncello (Vc.): pizz., arco, pp , f , sfz , f

Double Bass (Kb.): pizz., arco, sfz , f , sfz , mf , p , mf , f , mf

Woodwinds: Flutes: p ; Piccolo: sfz ; Oboes: mp ; Clarinets: p ; Bassoon: p ; Contrabassoon: f , sfz ; Bass Drum: p , mf , sfz ; Snare Drum: f , sfz ; Xylophone: f , sfz ; Gong: mp .

Percussion: Horns: mf , f , sfz ; Trumpets: f , sfz ; Trombones: f , sfz ; Tuba: mf ; PK.: p , mf , sfz , ff , sfz , mf .

Other: Harp: mf ; Piano: mf , sfz .

Tempo: $\text{♩} = 120$

1094

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Bck (h)
Bck (a2)
Gr. Tr.
Möbius (Bar)

kei-nes-falls. Das schla - ge dir aus dem Kopf. Ich ver

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

1103

Fl. 1 *p3* 3 *f* — *p* *sfz* *Flatterz...*
 Fl. 2 *f* — *p* *sfz* *Flatterz...*
 Picc. *sfz*
 Ob. 1 *mf* *mf* *f*
 Ob. 2 *mf* *mf* *f*
 Kl. (B)1 *mf* *p* *mf* *p*
 Fg. 1 *mf* *mf* *sfz*
 Fg. 2 *sfz*
 Kfg. *sfz* *sfz*
 Hn. (F)1 *mp* 3 3 *ff*
 Pos. 1 *p* *ff* *sfz*
 Pos. 2 *p* *ff* *sfz*
 Pos. 3 *p* *ff* *sfz*
 Tuba *p* *ff* *sfz*
 Pk. *mf sfz* — *mf sfz* — *mf* — *f* *p*
 Xyl. *sfz* *sfz*
 Trg. *mp*
 Bck (h) *f*
 Gr. Tr. *sfz* *sfz* *p* *f* *sfz*
 Jörg-L. (KS) A - ber du bist doch auch ein... Phy - si - ker ge - wor - den, Pa - pi.
 Möbius (Bar) bie - te es dir.
 Vl. 1 *p* *mf* 3 3 3 3 *p* — *pp* *mf* *pizz.* *sfz*
 Vl. 2 *p* *mf* *pizz.* *sfz* *arco sul pont.* *ppp*
 Vla. *p* *mf* *pizz.* *sfz* *arco con sord.* *ppp*
 Vc. *sfz* *sfz* *p* *mf* *pizz.* *mf* *pizz.* *f* *arco* *mf*
 Kb. *sfz* *sfz* *p* *mf* *pizz.* *mf* *pizz.* *f* *arco* *p*

1115 $\text{♩} = 84$ $\text{♩} = 120$

The score is for a full orchestra and vocal soloists. It includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Contrabassoon, Horns in F 1, 2, and 3, Trumpets in C 1, 2, and 3, Positones 1, 2, and 3, Tuba, Percussion (Pk.), Triangle (Trg.), Bass Drum (Bck (h)), Tom-tom (T.-t.), and Gong (Gr. Tr.). The woodwinds and brass parts feature various dynamics and articulations such as 'schrill', 'schwell', 'bouché', 'con sord.', 'pizz.', 'arco', and 'sul pont.'. The string parts include a Piano (Kb.) and Violins (Vl. 1 and 2), with dynamics ranging from 'ppp' to 'f'. The vocal parts are for 'Frau Rose (S)' and 'Möbius (Bar)', with lyrics in German. The score is divided into two tempo sections: a first section at $\text{♩} = 84$ and a second section at $\text{♩} = 120$.

1115

$\text{♩} = 84$

$\text{♩} = 120$

$\text{♩} = 84$

$\text{♩} = 84$

$\text{♩} = 120$

Frau Rose (S) A - ber Jo-hann
Möbius (Bar) Ich hät - te es nie wer - den dür - fen Nie. Ich wä-rejetzt nicht im Ir - ren - haus.

This section of the score covers the string quartet: Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), and Violoncello (Vc.). It includes various articulations and dynamics such as 'arco', 'sul pont.', 'ppp', 'f', and 'pizz.'. The Violoncello part includes a double bar line with a fermata-like structure.

1126

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B1)

B. Kl. (B)

Fg. 1

Kfg.

Gsp.

Trg.

Frau Rose (S)

Wil - helm - lein, mein lie - bes, lie - bes Jo - hann Wil - helm - lein, du bist in ei - nem Sa - na to - ri - um, nicht in ei - nem Ir - ren - haus.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

♩ = 108

Picc. *f*³

Hn. (F)1 *mf* *pp* *senza sord.* *mf* *f*

Trp. (C)1 *mf* *f*

Trp. (C)2 *mf* *f*

Trp. (C)3 *mf* *f*

Pos. 1 *f*

Pos. 2 *f*

Pos. 3 *f*

Tuba *f*

Pk. *pp* *mf* *pp* *pp* *mf* *pp*

Xyl. *ff*³

Bck (h) *pp* *mf* *pp* *pp* *mf* *pp*

p *f* *gliss.*

Möbius (Bar) *f*

Nein, Li - na. Man hält mich für ver - rückt. At - - - le.

♩ = 108

sul pont.

Vi. 1 *ppp*

Vi. 2 *ppp* *sul pont.*

Vla. *ppp* *sul pont.*

1142

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B1)
Kfg.
Hn. (F1)
Hn. (F3)
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gls.
Xyl.
Trg.
Bck (h)

Möbius (Bar)

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

Auch du. Auch mei - ne Bu - - ben. Weil mir der Kö - nig Sa - lo - mo er - scheint.

p, *mf*, *f*, *pp*, *ff*, *gliss.*, *arco sul A*, *arco sul G*, *pizz.*, *senza sord.*, *mp*, *ppp*

1151

♩ = 66

♩ = 108

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B1)

Kl. (B2)

B. Kl. (B)

Fg. 1

Fg. 2

Glsp.

Xyl.

Trg.

Gr. Tr.

Frau Rose (S)

Möbius (Bar)

Os - kar Ro - se, mein Mann. Er ist Mis - sio - nar.

ich freu-e mich den neu-en

♩ = 66

♩ = 108

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

1 Kb. solo

tutti

pizz.

arco

pp arco

1161 $\text{♩} = 96$

Fl. 1 *f* 5 *mf* 6 6 *f* *f*

Fl. 2 *f* *f*

Picc. *f* *f*

Ob. 1 *f* *f*

Ob. 2 *f* *f*

Kl. (B)1 *f* 3 3 6 6

Kl. (B)2 *f* 3 3

Fg. 1 *f* 3 3

Fg. 2 *f* 3 3

Kfg. *mp* *ppp*

Hn. (F)1 (offen) *mf* (offen) *p* (offen) *mf*

Hn. (F)2 *p* *mf*

Hn. (F)3 *p* (offen) *mf*

Hn. (F)4 *p* (offen) *mf*

Trp. (C)1 (senza sord.) *p* (senza sord.) *mf*

Trp. (C)2 (senza sord.) *p* (senza sord.) *mf*

Trp. (C)3 (senza sord.) *p* (senza sord.) *mf*

Pos. 1 *p* *ppp* *p* *mf*

Pos. 2 *p* *ppp* *p* *mf*

Pos. 3 *p* *ppp* *p* *mf*

Tuba *p* *ppp* *mf*

Pk. *mf*

Glsp. *f*

Xyl. *ff* 5

Trg. *mf* *f*

Bck (h) *ppp*

Gr. Tr. *ppp*

Miss. Rose (T) *saubungsvoll gesprochen: ...alle drei...*
Ich ha-be sie fest in mein Herz ge-schlos-sen.

Möbius (Bar) Va-ter mei-ner Bu-ben ken-nen zu Ler-nen.

VI. 1 *p* *pp* *pizz.* *p*

VI. 2 arco *p* *pp* *pizz.* *p*

Vla. arco *p* 3 3 3 *pp* *pizz.* *p*

Vc. *pp* *pp* *pizz.* *p*

Kb. *pp* *pp* *pizz.* *p*

$\text{♩} = 96$

1173

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Kl. (B1)

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4

Trp. (C)1
Trp. (C)2
Trp. (C)3

Pos. 1
Pos. 2
Pos. 3
Tuba

Pk.

Glsp.

Trg.

Miss. Rose (T)
Gott wird uns hel-fen, Gott wird uns hel-fen nach dem Psal-men-wort: Der Herr ist mein Hir-te, mir wird nichts man-ge-n.

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

Detailed description of the musical score: This page contains the musical score for measures 1173-1175. The instrumentation includes woodwinds (Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinet in B1), brass (Horns F1-F4, Trumpets C1-C3, Positones 1-3, Tuba, Percussion), strings (Violins 1 & 2, Viola, Violoncello, Kontrabaß), and a soloist (Miss. Rose, Tenor). The woodwinds and strings play a melodic line with various dynamics (p, mf, f, pp). The brass section provides harmonic support with rhythmic patterns. The soloist has a vocal line with German lyrics. Performance instructions include 'arco' for string sections and 'pizz.' for pizzicato. Dynamic markings are placed throughout the score to indicate volume changes.

1190

♩ = 108

Fl. 1 *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Kl. (B)1 *f*

Kl. (B)2 *f*

B. Kl. (B) *f*

Fg. 1 *mf*

Fg. 2 *mf*

Kfg. *sfz*

Hn. (F)2 *mf*

Hn. (F)4 *mf*

Tuba *sfz*

Glsp. *mf*

Trg. *mf*

Bck (h) *sfz*

Gr. Tr. *mf*

Piano *sfz*

Frau Rose (S)
Os - - kar kennt al - le Psal - - men aus - wen - dig.

Möbius (Bar)
Ich bin froh,

♩ = 108

Vi. 1 *sfz* (pizz.)

Vi. 2 *sfz* (pizz.)

Vla. *sfz* (pizz.)

Vc. *mf* (pizz.) arco *pp*

Kb. *mf* (pizz.) arco *pp*

1198

Picc.

Kl. (B1)

Fl. 1

Fl. 2

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Hn. (F4)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos. 1

Pos. 2

Pos. 3

Tuba

Xyl.

Bck. (h)

Gr. Tr.

Möbius (Bar)

dass die Bu - ben ei - nen tüch - ti - - - gen Va - - - ter ge - fun - - - den ha - - - ben.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

1207

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B1)

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F4)

Tuba

Glsp.

Trg.

Bck (h)

Gr. Tr.

Frau Rose (S)

Möbius (Bar)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Dei - ne Bu - ben sind be - mer - kens - wert mu - si - ka - lisch. Spielt eu - rem Pa - pi zum

1215

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Pk.
Gls.
Xyl.
Trg.

Adolf-Fr. (KS)
Wilfried-K. (KS)
Jörg-L. (KS)
Frau Rose (S)

Ab - schied et - was vor.

Ja - wohl, Ma - mi.

Ja - wohl, Ma - mi.

Ja - wohl, Ma - mi.

Adolf-Friedrich gesprochen:
... eins, zwei, drei....

Die drei Knaben
nehmen ihre
Blockflöten
Sop. 1 & 2 / Alt

1222

♩ = 96 ca.

sehr unreines und
schülerhaftes Spiel

das Spiel der Knaben fällt auseinander

S. Bfl. 1
S. Bfl. 2
A. Bfl.
Frau Rose (S)

In-ni-ger Bu-ben, in - ni - ger.

1236

♩ = 84

♩ = 120

♩ = 84

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Kl. (B)2
Fg. 1
Fg. 2
Kfg.

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.

Gdsp.
Trg.
Gr. Tr.

Frau Rose (S)
Möbius (Bar)

A - ber Jo - hann Wil - helm - lein mein lie - bes, lie - bes Jo...

Spielt nicht wei - ter. Sa - lo - mo zu lie - be, Spielt nicht wei - ter. Nicht mehr spie - len.

♩ = 84

♩ = 120

♩ = 84

Vi. 1
Vi. 2
Vla.
Vc.

1243

♩ = 96

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B1)

B. Kl. (B)

Hn. (F1)

Trp. (C1)

Pk.

Glsp.

Trg.

Gr. Tr.

Miss. Rose (T)

Ge - ra - de der Kö - nig Sa - lo - mo Wird sich ü - ber das Spiel die-ser un - schul - digen Kna - ben freu - en.

♩ = 96

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

1255

♩ = 84

KL.(B1)
 B. Kl. (B)
 Fg.1
 Fg.2
 Kfg.
 Hn.(F1)
 Hn.(F2)
 Hn.(F3)
 Hn.(F4)
 Trp. (C1)
 Trp. (C2)
 Trp. (C3)
 Pos.1
 Pos.2
 Pos.3
 Tuba
 Pk.
 Bck (h)
 Gr. Tr.

Möbius (Bar)
 Ich ken-ne Sa-lo-mo von An-ge-sicht zu An-ge-sicht. Er ist nicht mehr der gros-se gold-ne Kö-nig, der

♩ = 84
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.

1267

Musical score for page 98, measures 1267-1274. The score includes parts for Kl. (B1), B. Kl. (B), Fg. 1 & 2, Kfg., Hn. (F1-4), Pos. 1-3, Tuba, Pk., Gr. Tr., Möbius (Bar), Vla., Vc., and Kb. The Möbius part includes German lyrics: "Su - la - mith be-singt und die Reh - - - zwil - lin - ge die un - ter Ro - sen wei - den. Er... hat..."

1278

♩. = 108

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B1)

Kl. (B2)

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Hn. (F4)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck (a2)

Gr. Tr.

Möbius (Bar)

sei - nen Pur - pur - man - tel von sich ge - wor - fen.

♩. = 108

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

sul pont.

fff

ppp

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Picc.

Ob. 1 *f*

Ob. 2 *f*

Kl. (B1) *f*

B. Kl. (B) *p* *sfz*

Fg. 1 *sfz* *p* *sfz* *sfz* *sfz*

Fg. 2 *sfz* *p* *sfz* *sfz* *sfz*

Kfg. *sfz* *p* *sfz* *sfz* *sfz*

Pos. 1 *sfz* *sfz* *sfz* *sfz* *sfz*

Pos. 2 *sfz* *sfz* *sfz* *sfz* *sfz*

Pos. 3 *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *sfz* *p* *sfz* *sfz* *sfz*

Pk. *sfz* *p* *sfz* *p* *sfz*

Glsp. *f*

T.-t. *mp* *fff*

Gr. Tr. *sfz* *pp* *sfz* *pp* *sfz* *sfz*

Frau Rose (S) *schreiend:* *gliss.* *gliss.* *fast geflüstert:*
 A - ber Jo - hann Wil - helm lein...

Möbius (Bar) *schreiend:* *gliss.* *gliss.* *fast geflüstert:*
 Nackt und stin-kend kau-ert er in mei-nem Zim - mer, als der ar - me Kö-nig der Wahr-heit. Sei - ne Psal-men sind... schreck - lich.

Vl. 1 ⁽³⁾

Vl. 2 ⁽³⁾

Vla. *gliss.* *gliss.* *gliss.* *gliss.* *p* *Via. solo pos. ord.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.*

Kb. *gliss.* *gliss.* *gliss.* *gliss.* *sfz* *sfz*

1304

$\text{♩} = 84$

$\text{♩} = 112$

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B1)
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Bck (h)
Kl. Tr.
Gr. Tr.

alle 3 Knaben
kläglich gesprochen:

Adolf-Fr. (KS)
Wilfried-K. (KS)
S Jörg-L. (KS)
Möbius (Bar)

Wir hau - ten ins Welt - all ab. zu den Wüs - ten des Monds. Ver - san - ken in ih - rem

$\text{♩} = 84$

$\text{♩} = 112$

Vi. 1
Vi. 2
Vla.
Vc.
Kb.

1317

This musical score page, numbered 102, contains measures 1317 through 1321. The instrumentation includes two flutes (Fl. 1, Fl. 2), piccolo (Picc.), two oboes (Ob. 1, Ob. 2), English horn (E. H. (F)), two clarinets in Bb (Kl. (B)1, Kl. (B)2), bassoon (Kfg.), four horns (Hn. (F)1-4), three trumpets (Trp. (C)1-3), tuba, percussion (Pk., Xyl., Bck. (h), Kl. Tr.), piano, and three vocal soloists (Adolf-Fr. (KS), Wilfried-K. (KS), Sjörg-L. (KS)). A baritone soloist (Möbius (Bar)) also has a vocal part. The string section consists of first violins (Vl. 1), second violins (Vl. 2), viola (Vla.), violin (Vc.), and double bass (Kb.).

Key musical features include:

- Flutes:** Fl. 1 and Fl. 2 play a melodic line with triplets and dynamics ranging from *f* to *p*. Fl. 2 includes a *Flutterz.* marking.
- Oboes:** Ob. 1 and Ob. 2 play a sustained chord with dynamics from *mf* to *p*. Both include *Flz.* markings.
- Clarinet:** Kl. (B)1 plays a rhythmic pattern with dynamics from *mf* to *f*.
- Trumpets:** Trp. (C)1-3 play a rhythmic pattern with dynamics from *mf* to *sfz*.
- Horns:** Hn. (F)1-4 play a sustained chord with dynamics from *mf* to *mf*. All include *(bouché)* markings.
- Percussion:** Xyl. plays a rhythmic pattern with dynamics from *ff* to *fff*. Bck. (h) and Kl. Tr. play sustained chords with dynamics from *p* to *mf*.
- Strings:** Vl. 1 and Vl. 2 play a melodic line with dynamics from *f* to *p*, including *pizz.*, *arco*, and *gliss.* markings. Vla. plays a rhythmic pattern with dynamics from *f* to *mf*. Vc. and Kb. play sustained chords with dynamics from *sfz* to *mf*, including *arco sul pont.* and *pizz.* markings.
- Vocals:** The three vocal soloists sing the syllable "Pa - pi, Pa - pi...". The baritone soloist (Möbius) has lyrics: "Staub. laut - los ver-reck - ten man - che schon da doch die meis - ten ver-koch - ten in den Blei - - - - - dämp - fen des".

1327

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
KL.(B)1
KL.(B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn.(F)1
Hn.(F)2
Hn.(F)3
Hn.(F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Tuba
Pk.
Gls. p.
Xyl.
Trg.
Bck. (h)
Gr. Tr.
Frau Rose (S)
Miss. Rose (T)
Möbius (Bar)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

A - ber Jo-hann Wil-helm - lein...
Herr - Mö - bi - us.
Mer - kurs, lös - ten sich auf in den Öl - pfüt - zen der Ve - nus und so - gar

während ca 6 Sekunden wiederholen

1336

Instrumental Parts:

- Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B)1, Kl. (B)2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Glsp., Xyl., Gr. Tr.

Vocal Soloists:

- Adolf-Fr. (KS), Wilfried-K. (KS), Sjörg-L. (KS), Frau Rose (S), Miss. Rose (T), Möbius (Bar)

Lyrics:

alle 3 Knaben mit weinerlicher Stimme:
 Pa - pi...

alle schreien durcheinander:
 ...Papi...Papi...Papi...
 ...Papi...Papi...Papi...
 ...Papi...Papi...Papi...
 ...Mein liebes, liebes Johann Wilhelmlein...
 ...Herr Möbius.....

auf dem Mars frass uns die Sonne don - nerd ra - dio - ak - tiv und gelb.

Performance Instructions:

- sehr schnelle beliebige Tonfolgen
- sfz
- pp
- mf
- ff
- fff
- tr
- arco
- schreiend: gliss.
- gliss.

♩ = 112

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B)1, Kl. (B)2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Glsp., Xyl., Bck (h), Bck (a2), Gr. Tr., Piano, Möbius (Bar)

con sord.
mf
con sord.
mf
con sord.
mf

Ju - pi - ter stank ein pfeil - schnell ro - tie - ren - der Me - than - brei, hing er so mäch - tig ü - ber uns,

♩ = 112

Vl. 1, Vl. 2, Vla., Vc., Kb.

pizz.
ff
mf
pizz.
ff
mf
pizz.
ff
mf

1365

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Kl. (B1)
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F1)
Hn. (F2)
Hn. (F3)
Hn. (F4)
Trp. (C1)
Trp. (C2)
Trp. (C3)
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Glsp.
Xyl.
Bck (h)
Gr. Tr.
Miss. Rose (T)
Möbius (Bar)
VI. 1
VI. 2
Vla.
Vc.
Kb.

Flatterz. *f* Flatterz. *f* Flatterz. *f* Flatterz. *f*

f *sfz* *ff* *mf* *f*

bouché
mf bouché
mf bouché
mf bouché
mf

(con sord.)
mf (con sord.)
mf (con sord.)

wah-wah
Dmpf.
mf *mf*

mf *sfz* *mf* *p*

mf *sfz* *mf* *p*

Herr Mö - bi - us.
war nicht der Re - de wert. U - ra - nus, Nep - tun, grau - grün - lich er - fro - ren ü - ber Plu - to und Trans - plu - to fie - len die Letz - ten

arco sul pont.
pp arco sul pont.
pp arco sul pont.
pp arco sul pont.
pp arco sul pont.
pp arco sul pont.

(pizz.) *mf* pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf*

pos. ord. *p* pos. ord. *p* pos. ord. *p* pos. ord. *p*

pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf*

1380

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinet in Bb (B1 & B2), Bassoon (B), Fagot 1 & 2, and Contrabassoon. The brass section includes Horns in F (F1-F4), Trumpets (C1-C3), Trombones (Pos. 1-3), and Tuba. Percussion includes Kettel (Kfg.), Snare Drum (Trg.), Bass Drum (Bck), and Cymbals (Xyl.). The string section includes Violins 1 & 2, Viola, Violoncello, and Kontrabaß. The vocal section features Frau Rose (Soprano), Miss. Rose (Tenor), and Möbius (Baritone). The score includes various musical notations such as dynamics (f, mf, pp, sfz), articulation (accents, slurs), and performance instructions (bouché, con sord., Flatterz., arco, pizz.). The vocal parts include lyrics in German, with some parts in brackets indicating optional or specific phrasing.

Vocal Lyrics:

Frau Rose (S): A-ber Jo - hann Wil-helm-lein.

Miss. Rose (T): Herr Mö - bi - us.

Möbius (Bar): un - an - stän - di - gen Wit - ze. Wit - ze. Hat-ten wir dich

Performance Instructions: (bouché), (con sord.), Flatterz., arco, pizz., gliss., sfz, mf, pp, f.

1391

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B1)

Kl. (B2)

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Hn. (F4)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Tuba

Pk.

Xyl.

Bck. (h)

Kl. Tr.

Adolf-Fr. (KS)

Wilfried-K. (KS)

Sjörg-L. (KS)

Frau Rose (S)

Miss. Rose (T)

Möbius (Bar)

Fl. 1

Fl. 2

Vla.

Vc.

Kb.

alle 3 Knaben mit weinerlicher Stimme:
Pa - pi, Pa - pi, Pa - pi...

verzweifelt schreiend:
Jo - hann Wil - helm - lein mein lie - bes, lieb - es...

autoritär schreiend:
Herr Mö - bi - us Herr Mö - bi - us.

längst die Son - ne mit Si - ri - us wech - sett. Si - rius mit Ka - no - pus, ab - ge - tre - ten,

Flutterz.

bouché

sfz

mf

f

p

pp

pizz.

arco

gliss.

arco sul pont.

This page contains a full orchestral score with vocal soloists. The instruments listed on the left include Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn (E.H.), Clarinet in Bb (KL. B1), Clarinet in Bb (KL. B2), Bass Clarinet (B. KL. B), Bassoon 1 & 2, Contrabassoon (Kfg.), Horns (Hn. F1-4), Trumpets (Trp. C1-3), Tuba, Percussion (Pk.), Xylophone (Xyl.), Snare Drum (Bck. h), Kettentrömel (KL. Tr.), and Gong (Gr. Tr.).

The vocal soloists are Adolf-Fr. (KS), Wilfried-K. (KS), Sjöng-L. (KS), Frau Rose (S), Miss. Rose (T), and Möbius (Bar).

The score includes various musical notations such as triplets, dynamics (p, f, sfz, ff, mf, mp), articulation (accents, slurs), and performance instructions like "Flatterz..." and "verzweifelt schreiend:". The vocal lines feature lyrics in German, including "Pa - pi", "Mein lie - bes, lie - bes Jo - hann Wil - helm - lein.", and "Herr Mö - bi - us...".

1412

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Kl. (B1)
Kl. (B2)
Fg. 1
Fg. 2
Kfg.
Hn. (F1)
Hn. (F2)
Hn. (F3)
Hn. (F4)
Trp. (C1)
Trp. (C2)
Trp. (C3)
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gisp.
Gr. Tr.
Adolf-Fr. (KS)
Wilfried-K. (KS)
Sjörg-L. (KS)
Frau Rose (S)
Miss. Rose (T)
Möbius (Bar)

Pa - pi, Pa - pi, Pa - pi,
Pa - pi, Pa - pi, Pa - pi,
Pa - pi, Pa - pi, Pa - pi,
Mein... lie - bes... mein lie - bes, lie - bes Jo - hann Wil - helm - lein...
Längst schon Mu - mien in un - sern Schrit - ten ver - krus - tet von Un - rat. In den Frat - zen kein E -

Herr

Flutterz. *ff*
Flutterz. *ff*
Flutterz. *ff*
sfz *p* *sfz*
sfz *p* *sfz*
sfz *p* *sfz*
sfz *p* *sfz* *mf*
sfz *p* *sfz*
mf
mf
gliss.
pizz. *f* *arco* *mf* *pizz.* *f*
f *pizz.* *f*

1420

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B)1, Kl. (B)2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Glsp., Bck (a2), T.-t., Gr. Tr., Adolf-Fr. (KS), Wilfried-K. (KS), SJörg-L. (KS), Frau Rose (S), Miss. Rose (T), Möbius (Bar), Vl. 1, Vl. 2, Vla., Vc., Kb.

völlig verschüchtert, fast flüsternd die Worte einige Male wiederholen.

Papi.... Papi....

Mein liebes, liebes Johann Wilhelmlein..

Herr Möbius...

Möbius bleibt erstarrt stehen..

rin - nern mehr an die at - men - de Er - de.

senza sord., *mf*, *f*, *fff*, *gliss.*, *arco*, *fff*, *ppp*

1427

♩ = 96

Ob. 1

Ob. 2

E. H. (F)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Trg.

Gr. Tr.

3 Knaben:
jämmerlich:

Adolf-Fr. (KS)

Wilfried-K. (KS)

S.Jörg-L. (KS)

Sr.Monika (S)

Möbius (Bar)

Pa - pi.

Pa - pi.

Pa - pi.

Ich blei - be bei ihm. Ich wer - de ihn be - ru - hi - gen.

Packt euch fort. Hin - aus mit euch.

♩ = 96

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

sul pont.

sul pont.

pos. ord.

pos. ord.

pizz.

arco sul pont.

1440

♩ = 84

♩ = 112

Ob. 1

Ob. 2

E. H. (F)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

KL. Tr.

Gr. Tr.

Kb.

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Flatterz.

fff

ppp

sfz

mf

f

ff

fff

sul pont.

mf

mf

Schiebt ab, für im-mer. Ich will euch nie mehr se-hen. Ihr habt den Kö-nig Sa-lo-mo be-

1452

Fg. 1 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Fg. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Kfg. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Hn. (F1) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Hn. (F2) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Hn. (F3) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Hn. (F4) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Trp. (C1) *f*
 Trp. (C2) *f* Flatterz.
 Trp. (C3) *f* Flatterz.
 Pos. 1 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Pos. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Pos. 3 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Tuba *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz*
 Pk. *f* *sfz*
 Bck. (h) *mf* *ff* *f* *f* *f* *sfz* *sfz* *sfz* *f* *sfz*
 Kl. Tr. *sfz* *p* *sfz* *p* *f* *f* *sfz* *sfz* *sfz* *f* *sfz*
 Gr. Tr. *sfz* *f* *f* *f* *f* *sfz* *sfz* *sfz* *f* *sfz*
 Möbius (Bar) lei - digt. Ihr sollt ver - flucht sein. Ihr sollt ver - fau - len, von Gott ver - las - sen und den Men - schen.
 VL. 1 *fff* hinter dem Steg.
 VL. 2 *fff* hinter dem Steg.
 Vla. *fff* hinter dem Steg.
 Vc. *fff*
 Kb. *fff*

quasi attacca 7. Szene

8 - Siebte Szene Schwester Monika Stettler (S), Johann Wilhelm Möbius (Bar)

Liebesduett 1

1464

$\text{♩} = 72$

Musical score for measures 1464-1467. The score includes parts for Oboe 1, Harfe, Violine 1, Violine 2, Viola, Violoncello, and Kontrabass. The tempo is marked $\text{♩} = 72$. The Oboe 1 part starts with a *mf* dynamic. The Harfe part features a complex rhythmic pattern with triplets and a *pp* dynamic. The Violine 1 and 2 parts play a similar triplet pattern with a *ppp* dynamic and *con sord.* marking. The Viola and Violoncello parts have a *ppp* dynamic and *con sord.* marking. The Kontrabass part has a *p* dynamic and *con sord. pizz.* marking.

1468

Musical score for measures 1468-1471. The score includes parts for Fl. 1, Fl. 2, Ob. 1, E. H. (F), Trg., Piano, Sr. Monika (S), Möbius (Bar), Vl. 1, Vl. 2, Vla., Vc., and Kb. The Fl. 1 and 2 parts have a *pp* dynamic. The Ob. 1 part has a *p* dynamic. The E. H. (F) part has a *p* dynamic. The Trg. part has dynamics of *mf*, *p*, *p*, *pp*, and *pp*. The Piano part has a *mp* dynamic. The Sr. Monika (S) part has the lyrics: "Wir sind al - lein lh - re Fa - mi - lie hört Sie nicht mehr." The Möbius (Bar) part has the lyrics: "Ach so, na -". The Vl. 1 and 2 parts have a *ppp* dynamic. The Vla. part has a *ppp* dynamic. The Vc. part has a *ppp* dynamic. The Kb. part has a *p* dynamic.

1475

Fl. 1
Fl. 2
Ob. 1
E. H. (F)
Trg.
Bck (h)
Hfe.
Sr.Monika (S)
Möbius (Bar)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

mp
p
pp
p *mf* *p*
pp *mf* *pp*
p
Ziem - lich. Of - fen - bar.
tür - lich. Ich war wohl et - was hef - tig. Ich muss-te die Wahr - heit sa - - gen. Ich

mp
p
ppp
ppp
arco
mf *f* *mf* *f* *mf* *f* *mf* *f*
pizz.
mf

1482

Fl. 1
Fl. 2
Ob. 1
Glspl.
Bck (h)
Hfe.
Sr.Monika (S)
Möbius (Bar)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

mf
p
mp
p *mf*
sffz
sffz
mf
p
Sie ver - stell - ten sich. Ich pfle - ge Sie nun zwei Jah - - re.
reg - te mich auf, Sie durch - schau - ten mich.

f *ppp*
f *ppp*

1486

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H. (F)

Glsp.

Trg.

Pf.

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Ich spiel - te den Wahn - - - sin - ni - gen.

1490

$\text{♩} = 112$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Glsp.

Trg.

Bck (h)

Pf.

Sr. Monika (S)

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Wes - halb?

Um von mei - - ner Frau Ab - schied zu neh - - - men und

Flatterz.

Flatterz.

Flatterz.

Flatterz.

gliss.

gliss.

1499

♩ = 72

Fl. 1
Fl. 2
Ob. 1
Gsp.
Trg.
Piano
Sr. Monika (S)
Möbius (Bar)

von mei - - nen Bu - - - - - ben.

Auf die - se schreck - lich - e Wei - -

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

gliss. gliss.

arco

ppp

mp

1505

♩ = 112

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. H. (F)
Xyl.
Piano
Sr. Monika (S)
Möbius (Bar)

se?

Auf die - se hu - ma - ne Wei - se. Die Ver - gan - gen - heit löscht man am

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

gliss.

pizz.

mf

sfz

1513

Musical score for rehearsal mark 1513, measures 1-8. The score includes parts for Fl. 1 & 2, Ob. 1 & 2, Xyl., Bck (h), Möbius (Bar), Vl. 1 & 2, Vla., Vc., and Kb. The lyrics for the Möbius part are: *bes - - ten mit wahn - - - sinn - gem Be - tra - - gen aus, wenn man sich schon im Ir - ren - haus be - fin - det.* Dynamics range from *pp* to *f*. The Bck (h) part has a *pp*-*mf*-*pp*-*f*-*p* dynamic contour.



1523

Musical score for rehearsal mark 1523, measures 1-12. The score includes parts for Fl. 1 & 2, Ob. 1, Trg., Piano, Sr.Monika (S), Möbius (Bar), Vl. 1 & 2, Vla., Vc., and Kb. The tempo is marked *♩ = 72*. The lyrics for the Möbius part are: *Mei - ne Fa - mi - lie kann mich nun mit gu - tem Ge - wis - sen ver - ges - sen.* Dynamics include *pp*, *p*, *mp*, and *ppp*. The piano part features triplets and a *pp* dynamic.

1534

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H. (F)

Fg. 1

Fg. 2

Kfg.

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gr. Tr.

Piano

Sr. Monika (S)

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

plan - mäs - sig. Auch wir müs-sen Ab - schied neh - men. Für im - mer.
Ich bin Phy - si - ker. Sie ver -

mf

p

fff

pp

ff

f

mf

pp

pp

pp

pp

fff

(senza sord.)

(senza sord.)

(senza sord.)

(senza sord.)

arco sul pont.

1540

Fl. 1

Fl. 2

Kl. (B)1

Kl. (B)2

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Bck (a2)

Gr. Tr.

Piano

Sr. Monika (S)

Möbius (Bar)

las - - - sen mich?

Be - fehl. Mor - gen ü - ber -

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

nach und nach die Dämpfer aufsetzen

nach und nach die Dämpfer aufsetzen

nach und nach die Dämpfer aufsetzen

1545

E. H. (F) *mp*

Sr.Monika (S)
neh - men hier Pfe - ger die Be - wach - ung.

Möbius (Bar)
Ich bin ver - stummt ich für - te, auch in - ner - lich.

Vl. 1 *con sord.*

Vl. 2 *con sord.*

Vla. *con sord.*

1553

Möbius (Bar)
Es ist für mich al - les an - ders ge - wor - den, seit ich Sie ken - ne. Er - träg - lich - er. Weil ich durch Sie den Mut ge - fun - den ha - be,

1561

E. H. (F)

Sr.Monika (S)
Ich hal - te Sie

Möbius (Bar)
mei - ne Ab - ge - schlos - sen - heit und mein Schick - sal als Ver - rück - ter auf mich zu neh - men.

p *pp*

1568

E. H. (F)

Sr.Monika (S)
nicht für ver - rückt.

Möbius (Bar)
Ich mich auch nicht. A - ber ich ha - be das Pech dass mir der Kö - nig Sa - lo - mo er -

p *sfz*

1575

♩ = 104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. H. (F)
Trg.

Möbius (Bar)
scheint. Es gibt nun ein - mal nichts An - stöß - ger - es als ein Wun - der im Reich - e der Wis - sen - schaft.

♩ = 104

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

1586

♩ = 72

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Trg.

Sr. Monika (S)
Ich glau - be an die - ses Wun - der.

♩ = 72

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

1590

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

E. H. (F) *pp* 3

Gsp. *p*

Trg. *pp*

Sr.Monika (S)

Möbius (Bar) Sie glau - - - - - ben?

VL 1

VL 2

Vla.

Vc.

Kb.

An den Kö - nig Sa - - - lo -



1594

Fl. 1 *p* 3

Fl. 2 *p* 3

Ob. 1 *p*

Ob. 2 *p*

E. H. (F) *p* 3

Trg. *p*

Sr.Monika (S) mo. Je - den

Möbius (Bar) Dass er mir die Ge - heim - nis - se der Na - tur dik - tiert.

VL 1

VL 2

Vla.

Vc.

Kb.

1598

♩ = 104

FL. 1
FL. 2
Ob. 1
Ob. 2
E. H. (F)
Glsp.
Trg.
Sr. Monika (S)
Möbius (Bar)

Tag, je - de Nacht.
Dass er mir den Zu - sam - men - hang al - ler Din - ge dik -

♩ = 104

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

1606

♩ = 72

FL. 1
FL. 2
Ob. 1
Ob. 2
E. H. (F)
Glsp.
Trg.
Sr. Monika (S)
Möbius (Bar)

Ich glau - be da - ran.
tiert? Das Sys - tem al - ler mög - lich - en Er - fin - dun - gen.

♩ = 72

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

1615

Fl. 1

Fl. 2

Ob. 1

B. Kl. (B)

Kfg.

Pos. 3

Tuba

Pk.

Trg.

Gr. Tr.

Piano

Sr. Monika (S)

Ich weiss ein - fach dass Sie nicht krank sind. Ich füh - le es.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

arco

pizz.

p

mf

f

pp

mp

pp

1619

Fl. 1

Fl. 2

Picc.

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Trg.

T.-t.

Gr. Tr.

Sr. Monika (S)

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

ff

f

pp

ppp

mp

p

f

ff

pp

ppp

pp

pizz.

p

mp

pp

ppp

senza sord.

arco

pizz.

Sie Ha - - ben mich

Ich will Sie nie mehr seh - en.

1626

FL. 1 *p*

FL. 2 *p*

Kl. (B)1 *f*

Fg. 1 *ff* 5 *f*

Fg. 2 *ff* 5 *f*

Kfg. *ff* 5 *f*

Hn. (F)1 *p* *bouché*

Hn. (F)2 *p* *bouché*

Hn. (F)3 *p* *bouché*

Hn. (F)4 *p* *bouché*

Trp. (C)1 *f* *con sord.*

Trp. (C)2 *f* *con sord.*

Trp. (C)3 *f* *con sord.*

Pos. 1 *f*

Pos. 2 *f*

Pos. 3 *f*

Tuba *f*

Pk. *pp* *f*

Gls. *p*

Trg. *p*

Bck (h) *mf*

Gr. Tr. *f*

Sr. Monika (S)
nō - tig. Sie ha - - - ben sonst nie - man - den auf der Welt.

Möbius (Bar)
Es ist töd - lich an den Kö - nig Sa - lo - mo

Vl. 1 *ff* *pizz.*

Vl. 2 *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *arco* *ff* 5 *mf* *pizz.* *ff*

Kb. *arco* *p* *ff* 5 *mf* *pizz.* *ff*

1631

Ob. 1 *mf*

Kl. (B1)

Fl. 1 *p*

Fl. 2 *p*

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Hn. (F4)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos. 1 *p*

Pos. 2 *p*

Pos. 3 *p*

Tuba *p*

Pk. *mf* *pp*

Gr. Tr. *f* *pp*

Pk.

Sr. Monika (S) Ich lie - - - be Sie.

Möbius (Bar) zu glau - ben.

Vl. 1 *arco* *pp*

Vl. 2 *arco* *pp*

Vla. *arco* *pp*

Vc. *mf* *pp*

Kb. *mf* *p*

1635

Ob. 1

Hn.(F1)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos.1

Pos.2

Pk.

Gr. Tr.

Sr.Monika (S)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

1640

♩ = 96

♩ = 72

Picc. *f*

Kl.(B)1 *f* *p*

Kl.(B)2 *f* *p*

Fg.1 *f*

Fg.2 *f*

Kfg. *f* *mf*

Hn.(F)1 *f*

Hn.(F)3 *mf* *f*

Trp. (C)1 *sfz* *p* *f* Flatterz.

Trp. (C)2 *sfz* *p* *f* Flatterz.

Trp. (C)3 *sfz* *p* *f* Flatterz.

Pos.1 *sfz* *f*

Pos.2 *sfz* *f*

Pos.3 *f*

Tuba *f*

Pk. *f > pp*

Xyl. *f*

Bck (h) *mf* *f* *pp < p > pp*

Gr. Tr. *f > pp*

Sr.Monika (S) sind ge-fähr - lich. Schwes-ter Do - ro - the - a und Schwes-ter I - re - ne ka-men auch

Möbius (Bar) Ich kom - me mit Ihn - en aus.

♩ = 96

♩ = 72

Vl. 1 *p*

Vl. 2 *p*

Vla. *p*

Vc. *p* *pp* *3*

Kb. *pizz.* *p* *arco* *pp* *pizz.* *f*

1648

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboe 1, Clarinets B1 & B2, Bassoon, and Contrabassoon), brass (Horns F1-F4, Trumpets C1-C3, Trombones Pos. 1-3, and Tuba), and percussion (Glockenspiel, Xylophone, and Snare Drum). The bottom section includes strings (Violins 1 & 2, Viola, Violoncello, and Kontrabaß) and vocal soloists (Soprano and Baritone). The score is in 3/4 time and features various dynamics and articulations such as *mf*, *f*, *ff*, *p*, *mp*, *pp*, *sfz*, and *pp*. It includes performance instructions like *cuivré*, *senza sord.*, *pizz.*, and *arco*. The vocal parts have German lyrics: "mit Ihn-en aus. Und dann ka-men sie um. Ich lie-be Sie e-ben-falls, Mo-ni-ka,".

1653

This musical score is for a piece numbered 1653. It is written for a large ensemble including woodwinds, strings, piano, and a Möbius Bar. The score is in 4/4 time and features a key signature of one flat. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinet in Bb, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The string section includes Violins 1 and 2, Viola, Violoncello, and Kontrabaß. The piano part features a complex rhythmic pattern of triplets. The Möbius Bar part contains the lyrics: "mehr als mein Leben. Und darum sind Sie in Gefahr." The score includes various dynamic markings such as *mp*, *mf*, and *p*, and includes performance instructions like *arco* for the Kontrabaß.

1657

E. H. (F)
 Kl. (B)1
 Kl. (B)2
 B. Kl. (B)
 Fig. 1
 Fig. 2
 Kfg.
 Hn. (F)1
 Hn. (F)2
 Hn. (F)3
 Hn. (F)4
 Trp. (C)1
 Trp. (C)2
 Trp. (C)3
 Pos. 1
 Pos. 2
 Pos. 3
 Tuba
 Pk.
 T. t.
 Gr. Tr.
 Piano
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.

attacca 8. Szene

9 - Achte Szene Schwester Monika Stettler (S), Albert Einstein (T), Johann Wilhelm Möbius (Bar)

Liebesduett 2

1660

$\text{♩} = 92$

Ob. 1 *f*

E. H. (F) *p*

Kl. (B)1 *p*

Kl. (B)2 *p*

B. Kl. (B) *mf*

Fg. 1 *mf*

Kfg. *mf*

Trp. (C)1 *p* (con sord.)

Kl. Tr. *p*

Sr. Monika (S) A - ber Herr Pro - fes - - sor.

Einstein (T) Ich bin wie - der auf - ge - wacht.

$\text{♩} = 92$

Vl. solo *mf*

Vl. 1 *mf* senza sord. pizz. arco *pp*

Vl. 2 *mf* senza sord. pizz. arco *pp*

Vla. *mf* senza sord. pizz. arco *pp*

Vc. *mf* senza sord. pizz. arco *pp*

Kb. *f* pizz.

1671

Picc. *mf* *f* *mf* *f*

Ob. 1 *mf*

E. H. (F)

Fig. 1 *mf* *mf*

Trp. (C1) *p* (con sord.) *f* *p*

Trp. (C2) *p* (con sord.) *f*

Trp. (C3) *p* (con sord.) *f*

Pos. 1 con sord. *f*

Pos. 2 con sord. *f*

Pos. 3 con sord. *f*

Pk. *mf* *pp*

Xyl. *sfz* *sfz*

Trg. *p* *p*

Kl. Tr. *mf*

Gr. Tr. *sfz* *p* *sfz* *p*

Piano *mf* *mf*

Sr. Monika (S)

Einstein (T) A - ber Herr Pro - fes - sor. Den - ken Sie
 Ich er - rin - ne - re mich plötz - lich. Ich er - dros - sel - te Schwes - ter I - re - ne.

Vl. 1 *f* *pp* *f* *pp*

Vl. 2 *f* *pp* *f* *pp*

Vla. *f* *p* *f* *pp*

Vc. *mf* *mf* *pp*

Kb. *mf*

1680

$\text{♩} = 84$

Ob. 1

E. H. (F)

Kl. (B)1

Kl. (B)2

Hn. (F)1

Gfsp.

Sr.Monika (S)

Vl. solo

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

mf

p

mp

p

nicht_ mehr da - ran. Herr Pro - fes - sor.

mf

ppp

ppp

ppp

pizz.

mp

1687

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

Hn. (F)1

Gfsp.

Trg.

Sr.Monika (S)

Einstein (T)

Vl. solo

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

p

mf

mf

mf

mf

mf

mf

mf

Wir lie - ben uns.

Ihr liebt ein - an - der?

pp

arco

1691

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Glsp.

Trg.

P

Einstein (T)

Vl. solo

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

f

mf

pp

ppp

senza sord.

Auch Schwes - ter I - re - ne und

1697

B. Kl. (B) *mf*

Fg.1 *mf* *mf* *p* *mf* *pp*

Fg.2 *mf* *mf* *p* *mf* *pp*

Kfg. *mf* *mf* *p* *mf* *pp*

Hn.(F)1 *p* *mf* *p*

Hn.(F)2 *p* *mf* *p*

Hn.(F)3 *p* *mf* *p*

Hn.(F)4 *p* *mf* *p*

Trp. (C)1 *con sord.* *mf*

Pos.1 *con sord.* *p* *mf* *p*

Pos.2 *con sord.* *p* *mf* *p*

Pos.3 *con sord.* *p* *mf* *p*

Tuba *mf*

Pk. *mf* *mf* *p* *mf* *pp*

Trg.

Bck (h) *mp* *p*

Gr. Tr. *mf* *p* *mf* *pp*

Einstein (T)
 ich lieb-ten uns. Ich warn-te sie. Ich schrie sie an. Ich fleh-te sie an zu flie-hen.

Vl.solo *mf*

Vi. 1

Vi. 2

Vla.

Vc. *pizz.* *mf* *arco* *3* *p* *f* *p* *f* *p* *f*

Kb. *pizz.* *mf* *f* *p* *mf* *f* *mf*

1705

B. Kl. (B)

Fig. 1

Fig. 2

Kfg.

Hn.(F1)

Hn.(F2)

Hn.(F3)

Hn.(F4)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos.1

Pos.2

Pos.3

Tuba

Pk.

Glsp.

Bck (h)

Piano

Einstein (T)

Vl. solo

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Ver - geb - lich sie blieb. Da er - dros - sel - te ich sie es gibt nichts Un - sin - ni - ger - es auf der Welt

(bouché)

ppp (bouché) *f*

ppp (bouché) *f*

ppp (bouché) *f*

ppp (bouché) *f*

(con sord.) *ff* *sfz*

(con sord.) *ff* *sfz*

(con sord.) *ff* *sfz*

sfz *sfz*

sfz *sfz*

sfz *sfz*

senza sord. *f*

senza sord. *f*

senza sord. *f*

mp *f*

p *f*

mf

p *f*

pp *f* *p* *mf*

pp *f* *p* *mf*

pp *f* *p*

pizz. *f* *sfz*

arco *pp* *f*

pizz. *mf*

arco *pp* *f*

pizz. *mf*

1712

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Clarinets B1/B2, Flutes 1/2, Bassoon, Contrabassoon), Horns (F1-F4), Trumpets (C1-C3), Trombones (1-3), and Tuba. The bottom section includes Percussion (Pk.), Grand Snare Drum (Gr. Tr.), and a vocal line (Einstein, T). The string section (Violins 1/2, Viola, Violoncello, Kontrabaß) is at the bottom. The score is in 4/4 time and consists of three systems. The vocal line has lyrics in German: 'als die Ra-se-rei mit der sich die Wei-ber auf-op-fern.' The dynamic markings range from piano (p) to fortissimo (fff). Performance instructions like 'in Schreien übergehen' and 'arco sul pont.' are present.

Woodwinds:
Kl. (B)1, Kl. (B)2, Flg. 1, Flg. 2, Kfg.
Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4
Trp. (C)1, Trp. (C)2, Trp. (C)3
Pos. 1, Pos. 2, Pos. 3, Tuba

Percussion & Drums:
Pk., Gr. Tr.

Vocal:
Einstein (T)
als die Ra-se-rei mit der sich die Wei-ber auf-op-fern.

Strings:
Vl. 1, Vl. 2, Vla., Vc., Kb.

Dynamic Markings: *p*, *mf*, *fff*

Performance Instructions: *in Schreien übergehen*, *sul pont.*, *arco sul pont.*, *offen*, *senza sord.*

1715

Fl. 1 *ff*
 Fl. 2 *ff*
 Picc. *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 E. H. (F) *ff*
 Kl. (B1) *ff*
 Kl. (B2) *ff*
 B. Kl. (B) *ff*
 Fg. 1 *ff*
 Fg. 2 *ff*
 Kfg. *ff*
 Hn. (F1) *ff*
 Hn. (F2) *ff*
 Hn. (F3) *ff*
 Hn. (F4) *ff*
 Trp. (C1) *ff*
 Trp. (C2) *ff*
 Trp. (C3) *ff*
 Pos. 1 *ff*
 Pos. 2 *ff*
 Pos. 3 *ff*
 Tuba *ff*
 Pk. *ff*
 Xyl. *ff*
 Gr. Tr. *ff*
 Sr. Monika (S)
 Einstein (T)
 Vl. 1 *ff*
 Vl. 2 *ff*
 Vla. *ff*
 Vc. *ff*
 Kb. *ff*

Le - gen Sie sich hin Pro - fes - sor.
 Sie

Dynamics: *ff*, *mf*, *sfz*, *f*, *ppp*, *pp*, *p*, *mp*, *(pizz.)*, *pos. ord.*

1719

Musical score for measures 1719-1722. Instruments include Fig. 1, Hn. (F2), Pk., Piano, Sr. Monika (S), Einstein (T), Vl. 1, Vl. 2, Vla., Vc., and Kb. The vocal parts have lyrics: "Sei - en Sie ver - nünf - tig Al - bert." and "dür - fen mich Al - bert nen - nen." Dynamic markings include *mf* and *pp*.

1723

Musical score for measures 1723-1726. Instruments include B. Kl. (B), Fig. 1, Fig. 2, Kfg., Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Trg., Gr. Tr., Piano, Einstein (T), Vl. solo, Vl. 1, Vl. 2, Vla., Vc., and Kb. The vocal part has lyrics: "Sei - en Sie ver - nünf - tig, flie - hen Sie sonst sind Sie ver - lo - ren." Dynamic markings include *mp*, *pp*, *p*, *mf*, *ppp*, and *arco*. Performance instructions include "con sord." and "arco".

10 - Neunte Szene Schwester Monika Stettler (S), Johann Wilhelm Möbius (Bar)

Liebesduett 3 und Liebestod

1728

$\text{♩} = 72$

The musical score is arranged in a standard orchestral format with vocal parts. The instruments and parts are as follows:

- Flutes:** Fl. 1 and Fl. 2 (both silent in this section).
- Picc.** Piccolo flute (silent).
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a melodic line starting at measure 1728 with a *mp* dynamic. Ob. 2 has a similar line starting at measure 1732 with a *f* dynamic.
- E. H. (F)** English Horn (F) (silent).
- Kl. (B)1 & 2** Clarinets in B-flat. Kl. (B)2 has a melodic line starting at measure 1732 with a *ff* dynamic.
- Fg. 1** Bassoon. Fg. 1 has a melodic line starting at measure 1732 with a *mf* dynamic.
- Horns:** Hn. (F)1, Hn. (F)2, and Hn. (F)3. Hn. (F)1 and Hn. (F)2 have melodic lines starting at measure 1732 with a *mf* dynamic. Hn. (F)3 has a melodic line starting at measure 1732 with a *mp* dynamic. All horn parts are marked "(offen)".
- Trp. (C)1, 2, 3** Trumpets in C. Trp. (C)1, 2, and 3 have melodic lines starting at measure 1732 with a *f* dynamic.
- Pk.** Percussion. Pk. has a melodic line starting at measure 1732 with a *mf* dynamic.
- Glsp.** Glass harmonium. Glsp. has a melodic line starting at measure 1728 with a *mp* dynamic.
- Trg.** Triangle. Trg. has a melodic line starting at measure 1732 with a *p* dynamic.
- Sr. Monika (S)** Soprano. Sr. Monika has a vocal line starting at measure 1732 with the lyrics "Der ar - me Ein - stein."
- Möbius (Bar)** Baritone. Möbius has a vocal line starting at measure 1732 with the lyrics "Er sol - te Sie von der".
- Violins:** Vl. 1 and Vl. 2. Vl. 1 and Vl. 2 have melodic lines starting at measure 1728 with a *ppp* dynamic.
- Vla.** Viola. Vla. has a melodic line starting at measure 1728 with a *ppp* dynamic.
- Vc.** Violoncello. Vc. has a melodic line starting at measure 1728 with a *ppp* dynamic.
- Kb.** Kontrabaß. Kb. has a melodic line starting at measure 1728 with a *mf* dynamic.

1734

Picc.

Ob. 1

Kl. (B)1

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4 (offen)

Trp. (C)1 con sord. *mf*

Trp. (C)2 con sord. *mf*

Trp. (C)3 con sord. *mf*

Pos. 1 (con sord.) *pp*

Pos. 2 (con sord.) *pp*

Pos. 3 (con sord.) *pp*

Tuba *pp*

Pk.

Glsp.

Xyl.

Bck (h) *mp*

Sr. Monika (S)

Möbius (Bar)

Un - - mög - lich - keit ü - ber - zeugt ha - - ben mich zu lie - - - ben.

Vl. 1 *pizz.* *f*

Vl. 2 *pizz.* *f*

Vla. *arco* *pp*

Vc. *arco* *pp*

Kb. *arco* *pp*

Flatterz... *p* *mf*

Flatterz... *p* *mf*

Sie

1738

♩ = 104

♩ = 72

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Kl. Tr.

bouché
senza sord.

mp
ppp

Sr. Monika (S)
Möbius (Bar)

sind nicht ver-rückt.
Hau-en Sie ab. Sonst be-han-dle ich Sie wie ei-nen Hund.

Be - han - deln Sie mich

♩ = 104

♩ = 72

Vi. 1
Vi. 2
Vla.
Vc.
Kb.

arco
pp
pizz.
arco
pp

1742

Ob. 1
B. Kl. (B)
Kfg.
Hn.(F)1
Pos.1
Pos.2
Pos.3
Tuba
Pk.
Glsp.
Piano
Sr.Monika (S)
Möbius (Bar)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

mp
p
p < f > pp
mf
mf
mf
mf
p
p < f > pp
mp
p
mp
mf
p
p < f > pp
p
arco
ppp

(bouché)
p
mf
mf
mf
mf
p
p < f > pp
mp
p
mf
mf
p
p < f > pp
mp
p

lie - ber wie ei - ne Ge - lieb - - - te.
Ich ha - be ein - en schwe - ren Feh - ler be - gan - - -

ppp

1748

Picc. *mf*

Kl. (B)1 *p* *f*

Fg. 1 *mp* *pp* *mf* *f*

Fg. 2 *mf*

Kfg. *mf* *mf*

Hn. (F)1 (bouché) *mf*

Trp. (C)1 (con sord.) Flatterz... *mf* *f*

Trp. (C)2 (con sord.) Flatterz... *mf* *f*

Trp. (C)3 (con sord.) Flatterz... *mf* *f*

Pos. 1 *mf* *mf* con sord. *p*

Pos. 2 *mf* *mf* con sord. *p*

Pos. 3 *mf* *mf* con sord. *p*

Tuba *mf* *mf* *mf*

Pk. *pp* *mp* *mf*

Gls. *mp*

Bck (h) *mp* *f*

T-t. *mf*

Gr. Tr. *p* *mf*

Möbius (Bar) gen. Ich ha - be Sa - lo - mos Er - schei - nung nicht ver - schwie - gen. Da - für lässt er mich büs - sen.

Vl. 1 pizz. *f* arco *mf* *ff*

Vl. 2 pizz. *f* *sfz*

Vla. *mf*

Vc. *mf*

Kb. *mf*

1755

Fl. 1
 Fl. 2
 Picc.
 Ob. 1
 Ob. 2
 B. Kl. (B)
 Kfg.
 Hn. (F)1
 Hn. (F)2
 Hn. (F)3
 Hn. (F)4
 Trp. (C)1
 Trp. (C)2
 Trp. (C)3
 Pos. 1
 Pos. 2
 Pos. 3
 Tuba
 Pk.
 Glsp.
 Xyl.
 Bck (h)
 T.-t.
 Gr. Tr.
 Möbius (Bar)
 Vi. 1
 Vi. 2
 Vla.
 Vc.
 Kb.

Le - bens-läng - lich. Sie soll - ten nicht auch noch da - für be - straft wer - den. Ver - las - sen Sie die

1761

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck (h)

Gr. Tr.

Sr. Monika (S)

Möbius (Bar)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

mf

p

f

offen

(senza sord.)

Be

An - stalt. So ist es am bes - ten für uns bei - - - de.

1765

Fl. 1 *mf*

Fl. 2 *mf*

Picc.

Kl. (B)1

Kl. (B)2

Fg. 1 *f*

Fg. 2 *f*

Hn. (F)1 *f*

Hn. (F)2 *f*

Hn. (F)3 *pp* bouché

Hn. (F)4 *f*

Trp. (C)1 *sfz*

Trp. (C)2 *sfz*

Trp. (C)3 *sfz*

Pos. 1 *pp* con sord.

Pos. 2 *pp* con sord.

Pos. 3 *pp* con sord.

Pk. *p*

Glsp. *f*

Xyl.

Trg. *mf*

Gr. Tr.

Sr. Monika (S)
geh - ren Sie mich?

Möbius (Bar)
Wa - rum re - den Sie so mit mir?

Vl. 1 *f* pizz.

Vl. 2 *f* pizz. *sfz sfz sfz*

Vla. *f* pizz.

Vc. *mf* pizz.

Kb.

1770 $\text{♩} = 112$

Fl. 1 *mf* *ff*

Fl. 2 *ff*

Ob. 1 *mf* *ff*

Ob. 2 *ff*

E. H. (F) *ff*

Kl. (B)1 *ff* *schritt gliss. fff*

Kl. (B)2 *ff*

B. Kl. (B) *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Kfg. *ff*

Hn.(F)1 *sfz*

Hn.(F)2 *sfz*

Hn.(F)3 *sfz*

Hn.(F)4 *sfz*

Trp. (C)1 *con sord. p*

Trp. (C)2 *con sord. p*

Trp. (C)3 *con sord. p*

Pos. 1 *(con sord.) p*

Pos. 2

Pos. 3

Tuba *f*

Pk. *f*

Xyl. *f*

Kl. Tr. *mp*

Gr. Tr. *p* *f*

Piano *pp* *ff* *gliss.*

Sr.Monika (S) Ge - fal - le ich ihn - en denn nicht? Ich has - se mei - nen Be -

Vl. 1 *ff* *pizz. ff*

Vl. 2 *arco pp* *ff* *pizz. ff*

Vla. *arco pp* *ff* *sehr hoher Ton sul D gliss. mf*

Vc. *arco pp* *ff* *sehr hoher Ton sul G gliss.*

Kb. *pp* *ff* *sehr hoher Ton sul E gliss. ff*

$\text{♩} = 112$

1776

$\text{♩} = 72$

Picc. f

E. H. (F) mf

Kl. (B)1 gliss. ff

Fg.1

Hn.(F)1 Flatterz... bouché mf ff

Hn.(F)2 Flatterz... bouché mf ff

Hn.(F)3 Flatterz... bouché mf ff

Hn.(F)4 Flatterz... bouché mf ff

Trp. (C)1 p

Trp. (C)2 p

Trp. (C)3 p

Pos. 1 p ppp

Tuba ppp

Pk. mf ff

Gdsp. mp

Xyl.

Kl. Tr. ppp

Gr. Tr. mf ff

Piano mf

Sr. Monika (S)
 ruf. Ich war im - mer für al - le da. Ich ha - be mich auf - ge - op - fert. A - ber nun

Vl. 1 ff mf pp

Vl. 2 ff mf pp

Vla. pizz. mf

Vc. pizz. ff mf

Kb. pizz. ff

1787

The musical score is arranged in systems for various instruments and voices. The vocal parts are as follows:

Sr. Monika (S):
 will ich nur für Sie da sein. Ich ha-be doch auch nie - man-den mehr auf der Welt.

Möbius (Bar):
 Ich muss Sie fort - schik - ken.

The score includes detailed musical notation for all instruments, including dynamics such as *mf*, *p*, *ppp*, *sfz*, and *f*, as well as articulation like *pizz.* and *arco*. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

1794

accel.

$\text{♩} = 108$

$\text{♩} = 72$

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Trg.
Bck (a2)
Gr. Tr.

Sr. Monika (S)
Möbius (Bar)

Liebst du mich denn gar nicht?
Ich lie - be dich, das ist ja das Wahn - sin - ni - ge.

accel. $\text{♩} = 108$ $\text{♩} = 72$

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

1800

♩ = 112

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Bck (h)

Sr. Monika (S)

Möbius (Bar)

Wa - rum ver-rätst du mich dann?

Du darfst al - les von mir glau - - - - - ben,

♩ = 112

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

arco

sul pont.

1808

This page of a musical score, page 158, features rehearsal mark 1808. It contains staves for various instruments and a vocal line. The instruments include Flutes 1 and 2, Piccolo, Oboes 1 and 2, Bass Clarinet (B), Fagot 1 and 2, Contrabassoon, Horns (F1-F4), Trumpets (C1-C3), Trombones (Pos. 1-3), Tuba, Percussion (Pk.), Xylophone (Xyl.), Bass Drum (Bck. (h)), and Gong (Gr. Tr.). The vocal line is for Möbius (Bar). The score includes dynamic markings such as *mf*, *f*, *pp*, *ff*, and *p*, as well as performance instructions like *senza sord.*, *con sord.*, *gliss.*, and *pizz.*. The vocal line has the lyrics: "mich für ei - nen Schwäch - ling hal - ten. Ich bin dei - ner Lie -".

1816

rit. ♩ = 72

♩ = 112

Fl. 1

Fl. 2

Picc.

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Pos. 1

Pos. 2

Pos. 3

Tuba

Xyl.

Gr. Tr.

Piano

Möbius (Bar)

be nicht wert. A - ber Sa - lo - mo bin ich treu ge - blie - ben. Er hat mein Le - ben zer -

rit. ♩ = 72

♩ = 112

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

1826

♩ = 60

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Hn. (F4)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Bck. (h)

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

stört a - ber ich ha - be ihn nicht ver - ra - - - - - ten.

pizz.

1833

Ob. 1

E. H. (F)

Fig. 1

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck. (h)

Gr. Tr.

Sr. Monika (S)

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

p

ff

sfz

f

p

f

sfz

ff

con sord.

Kämpfst du um sei - ne An - - er - ken - - ung?

Man hält mich doch für ver - rückt.

pizz.

sfz

pizz.

sfz

1838

E. H. (F) *p* *mf* *pp* *mf* *p*

Kl. (B1) *p* *mf*

Pos. 1 *sfz* *p*

Pos. 2 *sfz* *p*

Pos. 3 *sfz* *p*

Tuba *sfz* *p*

Pk. *3*

Gr. Tr. *pp* *mf* *pp*

p

Sr. Monika (S) Wa-rum bist du so mut - los? Ich sprach mit Fräu-lein Dok-tor von Zahnd. Du bist frei.

Möbius (Bar) Mut ist in mei-nem Fall ein Ver-brech-en.

Vl. 1 *pp* *ppp*

Vl. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp* 1 Vc. solo *p*

Kb. *p* *pp* *ppp*

1847

E. H. (F) *mp*

p *f* *p* *ppp*

Sr. Monika (S) Sie hat al - les ge - re - gelt. Sie hält dich zwar für krank, a - ber für un - ge - fähr - lich.

Vc. *ff* *p* *ff* *p*

1854

E. H. (F) *mf*

ff *ff* *ff* *ff* *p*

Sr. Monika (S) Sie selbst sei ver-rück-ter als du er-klär-te sie und lach - te. Ich ha - be ge-spant. Wir brauch - en uns nicht zu

Vc. *ff* *p* *ff* *p* *ff* *pp*

♩ = 76 *♩ = 60*

1859

E. H. (F) *pp* *mf* *pp*

Sr. Monika (S) sor - gen. ist es nicht wun - der - bar? Wir müs - sen jetzt dei - ne

Vc. *p* *ppp*

1865

Sr. Monika (S) Kof - fer pack - en. Dei-ne Ma - nu - skrip - te. Es ist dun-ke-l ge - wor - den. Ich ma-che Licht.

Möbius (Bar) Viel ist es ja nicht. Die Nacht kommt jetzt früh.

Vc. *pp* *ppp*

sul tasto

1876

Fl. 1 *mf*

Fl. 2 *mf*

Kl. (B)1 *pp* *mf* *pp*

B. Kl. (B) *pp* *mf* *pp*

Kfg. *p* *mp*

Hn. (F)1 *f* (offen)

Gls. *mp* *mf*

Gr. Tr. *pp*

Sr. Monika (S) Du hast Trä - nen in den Au - gen. Vor

Möbius (Bar) War - te noch. Du auch.

Vl. 2 *ppp* *sul pont.*

Vla. *ppp* *sul pont.*

Vc. *ppp* *tutti sul pont.*

1881

♩ = 96

This section of the score covers measures 1881 to 1900. It includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn (F), Clarinets B1 and B2, Bass Clarinet (B), Bassoons 1 and 2, Contrabassoon, Horns (F) 1-4, Trumpets (C) 1-3, Trombones 1-3, Tuba, Snare Drum (Gr. Tr.), and Cymbals (Gls.). The woodwinds and strings play a complex rhythmic pattern with many triplets and sixteenth notes. The percussion parts are marked with *sfz* and *mf*. The score includes various dynamics such as *pp*, *mf*, *ppp*, and *fff*. There are also performance instructions like *senza sord.* and *Flatterz.* for the trumpets.

This section of the score covers measures 1901 to 1920. It includes parts for Violins 1 and 2, Viola, Violoncello (Vc.), and Kontrabaß (Kb.). The strings play a rhythmic accompaniment with many triplets. The Violins and Viola parts are marked with *fff* and *pos. ord.*. The Violoncello part is marked with *fff* and *arco*. The Kontrabaß part is marked with *mf* and *pizz.*. The tempo marking *♩ = 96* is repeated at the beginning of this section.

1885

♩ = 60

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Bck (a2)

T.-t.

Gr. Tr.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

ausklingen lassen

attacca 9. Szene

11 - Zehnte Szene Johann Wilhelm Möbius (Bar), Isaac Newton (B)

Nachspiel über einen Tod

Variation des Rezitativs für zwei Stimmen und eine Geige mit Klavierbegleitung

Bühnenmusik ab Tonträger

♩ = 60

die Violine stimmen/sehr kratzig

Orchester

1889

Ob. 1

Kl. (B1)

Fg. 1

Kfg.

Hn. (F1)

Hn. (F2)

Hn. (F3)

Trp. (C1)

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck (h)

T.-t.

Gr. Tr.

Möbius (Bar)

Newton (B)

♩ = 60

con sord.

al niente

Ich ha-be Schwes - ter Mo-ni-ka er-dros - sett.

Was ist ge - sche - hen?

Bühnenmusik ab Tonträger

Violin solo part with five-measure phrases and dynamic markings *mf* and *al niente*. Piano accompaniment includes *sfz* and *mf* markings.

Orchester

1897

Orchestral score for various instruments. Key parts include:

- Flutes 1 & 2: *pp*, *mf*, *ppp* dynamics.
- Oboe 1: *pp*, *mf*, *ppp* dynamics.
- Clarinet (B): *mf*, *ppp* dynamics.
- Bassoon (B): *mf*, *ppp* dynamics.
- French Horns (F1-F4): *p*, *ppp*, *mf*, *ppp* dynamics.
- Trumpet (C1): *mf*, *pp*, *mf*, *ppp* dynamics.
- Trombones (Pos. 1-3): *pp*, *mf*, *ppp* dynamics.
- Tuba: *pp*, *mf*, *ppp* dynamics.
- Percussion (Pk, Bck, Gr. Tr.): *p*, *pp*, *mf*, *ppp* dynamics.
- Double Bass (Newton): *mf*, *ppp* dynamics.

Da geigt Ein stein.

Ende des 1. Aktes

12 - Intermezzo für Orchester

1904

♩ = 120 ♩ = 60

Flöte 1 *fff* Flatterz.

Flöte 2 *fff* Flatterz.

Piccolo *fff* Flatterz.

Oboe 1 *fff* Flatterz.

Oboe 2 *fff* Flatterz.

Klarinette (B) 1 *fff* Flatterz.

Klarinette (B) 2 *fff* Flatterz.

Bassklarinette (B) *fff* Flatterz.

Fagott 1 *fff*

Fagott 2 *fff*

Kontrafagott *fff*

Horn (F) 1 *fff* *cuvré*

Horn (F) 2 *fff* *cuvré*

Horn (F) 3 *fff* *cuvré*

Horn (F) 4 *fff* *cuvré*

Trompete (C) 1 *fff* (senza sord.)

Trompete (C) 2 *fff* (senza sord.)

Trompete (C) 3 *fff* (senza sord.)

Posaune 1 *sfz ff* (senza sord.) *ppp*

Posaune 2 *sfz ff* (senza sord.) *ppp*

Posaune 3 *sfz ff* (senza sord.) *ppp*

Tuba *sfz* *ppp*

Pauken *sfz* *pp*

Glockenspiel *p*

Xylophon *fff*

Becken hängend *mp* *pp*

Tam-tam *ff* *pp*

Große Trommel *ff* *pp*

Harfe *ppp*

Violine 1 *fff* *pp* *ppp*

Violine 2 *fff* *pp* *ppp*

Viola *fff* *pp* *ppp*

Violoncello *fff* *pizz.* *arco sul pont.* *ppp*

Kontrabass *fff* *ppp*

1908

Flutterz.

Musical score for page 169, featuring various instruments including Flutes (Fl. 1, Fl. 2), Piccolo (Picc.), Clarinets (KL. (B)1, KL. (B)2), Bassoons (Fg. 1, Fg. 2), Korgel (Kfg.), Horns (Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4), Trumpets (Trp. (C)1, Trp. (C)2, Trp. (C)3), Trombones (Pos. 1, Pos. 2, Pos. 3), Tuba, Percussion (Pk.), Xylophone (Xyl.), Grand Trombone (Gr. Tr.), Violins (VI. 1, VI. 2), Viola (Vla.), Violoncello (Vc.), and Keyboard (Kb.).

The score includes dynamic markings such as *mf*, *pp*, *mp*, *f*, *ff*, and *ppp*. Performance instructions include *bouché*, *offen*, *Flutterz.*, *pos. ord.*, and *sul pont.*. The score is divided into measures, with some measures containing triplets or other rhythmic patterns.

1912

FL. 1
FL. 2
Picc.
B. Kl. (B)
Fg. 1
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Tuba
Pk.
Xyl.
T.-t.
Gr. Tr.
Piano
VI. 1
VI. 2
Vla.
Vc.
Kb.

Flatterz...
Flatterz...
bouché
+
mf
+bouché
mf
bouché
+
mf
+bouché
mf
pp
mf
pp
mp
pp
pizz.
ff
pizz.
ff
pizz.
ff

1916

Musical score for page 171, rehearsal mark 1916. The score includes parts for Kl. (B)1, Kl. (B)2, B. Kl. (B), Fg. 1, Kfg., Hn. (F)1-4, Pos. 2-3, Tuba, Pk., Glsp., T.-t., Gr. Tr., Piano, Vl. 1-2, Vla., Vc., and Kb. The score features various musical notations such as triplets, slurs, and dynamic markings like *mf*, *pp*, *ff*, *p*, and *arco*.

1920

Fl. 1: sfz (trill), f (5th finger flutter), p
Fl. 2: sfz (trill), f (5th finger flutter), p
Kl. (B)1: fff (trill), pp
Kl. (B)2: fff (trill)
Fg. 1: f
Fg. 2: f
Kfg.: f
Hn. (F1): pp (bouché), f (Flutterz.), ppp
Trp. (C)1: p (Flutterz.), f (Flutterz.), ppp
Trp. (C)2: p (Flutterz.), f (Flutterz.), ppp
Trp. (C)3: p (Flutterz.), f (Flutterz.), ppp
Tuba: mf
Pk.: p , mp
Bck (h): p , f , ppp
T.-t.: ppp
Gr. Tr.: pp
Piano: 3 (triplets)
VI. 1: sfz (pizz.), p (arco), f (arco), p
VI. 2: sfz (pizz.), p (arco), f (arco), p
Vla.: sfz (pizz.), p (arco), f (arco), p
Vc.: 3 (triplets)
Kb.: 3 (triplets)

1924

Musical score for page 173, rehearsal mark 1924. The score includes parts for Flutes 1 and 2, Clarinet in B-flat, Horns F2, F3, and F4, Trumpet in C, Trombones 1, 2, and 3, Tuba, Percussion (Pk.), Grand Drum (Gr. Tr.), Piano, Violin 1, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mf*, *ppp*, *sfz*, and *pp*, along with performance instructions like "con sord." and "bouché".

1928

Flatterz.....

Fl. 1 *ff* Flatterz. 5

Fl. 2 *ff* Flatterz. 5

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. (F)

Kl. (B)1 *pp*

Kl. (B)2 *ff* *sfz* *ff*

B. Kl. (B) *ff* *sfz* *ff*

Fg. 1 *sfz* *mf* *sfz* *ff* *p* *pp* *p*

Fg. 2 *sfz* *mf* *sfz* *ff*

Kfg. *sfz* *mf* *sfz* *ff*

Hn. (F)1 *ff* offen/cuivré 5

Hn. (F)2 *ff* offen/cuivré 5

Hn. (F)3 *ff* offen/cuivré 5

Hn. (F)4 *ff* offen/cuivré 5

Trp. (C)1 *ff* senza sord. 5

Trp. (C)2 *ff* (senza sord.) 5

Trp. (C)3 *ff* (senza sord.) 5

Pos. 1 *sfz* *fff* *sfz* *mf* *fff* *ff*

Pos. 2 *sfz* *fff* *sfz* *mf* *fff* *ff*

Pos. 3 *sfz* *fff* *sfz* *mf* *fff* *ff*

Tuba *sfz* *sfz* *mf* *fff* *ff*

Pk. *sfz* *sfz* *mf* *fff* *mf* *f*

Bck (h) *sfz* *f*

T.-t. *sfz* *mf* *sfz* *mf* *f*

Gr. Tr.

VI. 1 *pp* *fff* *mf* *fff*

VI. 2 *fff* *mf* *fff*

Vla. *fff* *mf* *fff*

Vc. *fff* *sfz* *mf* *f* *fff*

Kb. *fff* *sfz* *mf* *f* *fff*

p *p*

1934

♩ = 120

♩ = 72

FL. 1

FL. 2

Picc.

E. H. (F)

KL. (B)1

KL. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gisp.

Xyl.

Gr. Tr.

♩ = 120

♩ = 72

VI. 1

VI. 2

Vla.

Vc.

Kb.

1944

Ob. 1 *mf* ³

Kl. (B)1 *p* *f* *mf*

Kl. (B)2 *f* *mf*

B. Kl. (B) *p* *f* *mf*

Fg. 1 *mp* *mf*

Fg. 2 *mf*

Kfg. *mp* *mf*

Hn. (F)1 (bouché) *pp* *mf* (offen)

Hn. (F)2 (bouché) *pp* *mf* (offen)

Hn. (F)3 (bouché) *pp* *mf* (offen)

Hn. (F)4 *pp* *mf* (offen)

Trp. (C)1 *sfz*

Trp. (C)2 *sfz*

Trp. (C)3 *sfz*

Pos. 1 *sfz* *mf* *p*

Pos. 2 *sfz* *mf* *p*

Pos. 3 *sfz* *mf* *p*

Tuba *p*

Pk. *pp*

Glsp. *mp* ³

T.-t. *mf*

Gr. Tr. *ppp*

Vla. *pp* arco sul pont. ³

Vc. *mf* pizz.

Kb. *mf* pizz.

1949

B. Kl. (B)

Fg.1

Fg.2

Kfg.

Hn. (F1)

Hn. (F2)

Trp. (C1)

Trp. (C2)

Trp. (C3)

Pos.1

Pos.2

Pos.3

Tuba

Pk.

Xyl.

Gr. Tr.

Vcl. (P)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

1953

$\text{♩} = 120$

$\text{♩} = 72$

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
KL.(B)1
KL.(B)2
B. KL. (B)
Fg. 2
Kfg.
Hn.(F)1
Hn.(F)2
Hn.(F)3
Hn.(F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gls.
Xyl.
Bck (h)
Gr. Tr.
VL. 1
VL. 2
Vla.
Vc.
Kb.

This page of the orchestral score includes parts for woodwinds, brass, and strings. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoon, and Contrabassoon) features complex rhythmic patterns, often marked with *ff*. The brass section (Horns, Trumpets, Trombones, and Tuba) has parts that are mostly rests, with some dynamics like *mf* and *ff*. The string section (Violins, Viola, Violoncello, and Kontrabaß) plays a rhythmic accompaniment, with dynamics ranging from *ff* to *mp*. Percussion parts include Glockenspiel, Xylophone, and Gong/Triangle. The score is divided into two tempo sections: a first section at $\text{♩} = 120$ and a second section at $\text{♩} = 72$. The key signature changes from one key to another during the tempo change.

1958

This page of a musical score, numbered 179, contains the following parts and markings:

- Fl. 1:** Flute 1 part, ending with a *p* dynamic marking.
- E. H. (F):** English Horn (F) part.
- Fg. 2:** Bassoon 2 part.
- Kfg.:** Bassoon part.
- Hn. (F) 1-4:** Horns in F, parts 1 through 4, all marked *mp* and *bouché*.
- Trp. (C) 1-3:** Trumpets in C, parts 1 through 3. Part 1 includes markings for *con sord.*, *5*, *Flutterz.*, *mf*, *p*, and *ppp*. Part 2 includes *con sord.*, *3*, *Flutterz.*, *mf*, *p*, and *ppp*. Part 3 includes *con sord.*, *Flutterz.*, *p*, and *ppp*.
- Pos. 1-3:** Trombones 1, 2, and 3 parts.
- Tuba:** Tuba part, marked *mf*.
- Pk.:** Percussion part.
- Bck (h):** Snare Drum part, marked *pp* and *mf*.
- T. t.:** Tom Tom part, marked *p*.
- Gr. Tr.:** Gong part, marked *p*.
- VI. 1-2:** Violins 1 and 2 parts, marked *p* and *ppp*. Violin 1 includes *tr* (trills) and *pp* markings.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Kb.:** Kontrabaß (Double Bass) part.

1963

Fl. 1
Picc.
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gls.
Gr. Tr.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

attacca 2.Akt/1.Szene

13 - Erste Szene Inspektor Voss (B), Mathilde von Zahnd (MS), Stimme aus dem Hintergrund, die beiden Polizisten (stumm)

Zweites Ritornell über einen erneuten Zwischenfall

1968 $\text{♩} = 72$ $\text{♩} = 96$

The score is organized into two systems. The first system covers measures 1 to 12, with a tempo of $\text{♩} = 72$. The second system covers measures 13 to 24, with a tempo change to $\text{♩} = 96$. The woodwind section includes Flöte 1 & 2, Piccolo, Oboe 1 & 2, Englischhorn (F), Klarinette (B) 1 & 2, Bassklarinette (B), Fagott 1 & 2, and Kontrafagott. The brass section includes Horn (F) 1-4, Trompete (C) 1-3, Posaune 1-3, and Tuba. The percussion section includes Pauken, Becken a 2, Tam-tam, and Große Trommel. The string section includes Violine 1 & 2, Viola, Violoncello, and Kontrabass. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *senza sord.* (without mutes) and *offen* (open). The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

1972

B. Kl. (B)
 Fg.1
 Fg.2
 Kfg.
 Pos.1
 Tuba
 Pk.
 Kl. Tr.
 Gr. Tr.
 Mathilde v.Z (MS)
 Voss (B)
 Vc.
 Kb.

con sord.
 sehr tief, unbest. Tonhöhe
 gesprochen:
 Wie hiess die Schwest-ter?
 Mo - ni - ka Stet - ler.
 Al - ter?
 Fünf - und - zwan - zig aus..
 Blu - men - sein.
 An - ge - hö - ri - ge?

p, *mf*, *f*, *pp*, *mp*, *pizz.*

1986

Fg.1
 Fg.2
 Kfg.
 Pos.1
 Pos.2
 Tuba
 Pk.
 Glsp.
 Trg.
 Kl. Tr.
 Gr. Tr.
 Mathilde v.Z (MS)
 Voss (B)
 Vl.1
 Vl.2
 Via.
 Vc.
 Kb.

con sord.
 sehr tief, unbest. Tonhöhe
 gesungen:
 Wie vor drei Mo - na - ten.
 Möch - ten Sie nun den Mör - derer...
 Bit - te Frä - u - lein Dok - tor.
 ich mei - ne den den Tä - ter

mf, *f*, *p*, *pp*, *pizz.*, *arco sul pont.*

1996

Fl. 1 *mf* *pp* *mf* *pp*
Fl. 2 *mf* *pp* *mf* *pp*
Kfg. *mf* *pp* *mf* *pp*
Trp. (C) 1 *ff* *con sord.*
Trp. (C) 2 *ff* *con sord.*
Trp. (C) 3 *ff* *con sord.*
Pos. 1 *mf* *pp* *mf* *pp*
Pos. 2 *mf* *con sord.* *pp* *mf* *pp*
Pos. 3 *mf* *pp* *mf* *pp*
Tuba *mf* *pp* *mf* *pp*
Pk. *mp* *mp*
Bck. (h) *pp* *mf* *pp* *mf*
Kl. Tr. *p* *p*
Gr. Tr. *mf* *mf* *mf* *mf*
Mathilde v.Z. (MS)
Voss (B) seh - en?
Ich den - ke nicht da - ran. Ich tu - e mei - ne Pflicht. Ich be - sichtig die Lei - che,
VL. 1 *pp* *mf* *pp* *ff*
VL. 2 *pp* *mf* *pp* *ff*
Vla. *pp* *mf* *pp* *ff*
Vc. *pizz.* *mp*
Kb. *mf*

2004

Fl. 1 *mf*

Fl. 2 *p*

Kfg. *mf*

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1 *mp*

Pos. 2 *p*

Pos. 3 *mp*

Tuba *mp* *ppp*

Pk. *mp* *pp* *mp* *pp* *mp*

Xyl. *fff*

Bck. (h) *ff* *mf*

Kl. Tr. *p* *p* *p* *p* *p*

Gr. Tr. *pp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *ppp*

Voss (B)
a - ber Mö - bius be - sich - ti - ge ich nicht. Dem ü - ber - las - se ich ihn - en. End - gül - tig. Mit den an - der - en

VL 1

VL 2

Vla. *arco* *ff*

Vc. *arco* *ff* *pizz.* *p* *f* *f* *arco sul pont.* *p*

Kb. *arco* *mp* *pizz.* *p* *f* *f* *arco* *p*

2015

Fg.1 *mf*
 Fg.2 *mf*
 Kfg. *mf*
 Pos. 1 *mf* *p* *mf*
 Pos. 2 *p* *mf*
 Pos. 3 *p* *mf*
 Tuba *mf* *pp*
 Pk. *mf* *pp* *mf*
 Gtsp. *p*
 Bck (h) *p*
 Gr. Tr. *mf* *pp* *ppp*
 Mathilde v.Z (MS) Die-ser drit-te Mord... Die-ser drit-te Un-glücks-fall
 Voss (B) ra-dio-ak-tiven Phy-si-kern. Bit-te Fräulein Dok-tor.
 Vl. 1 *ppp* *pp*
 Vl. 2 *ppp* *pp*
 Vla. *ppp* *pp*
 Vc. *pp*
 Kb. *mf* *pizz.* *sfz*

The musical score is arranged in a standard orchestral format. The vocal parts (Mathilde v.Z and Voss) are in the center, with lyrics in German. The instrumental parts include woodwinds (Fg.1, Fg.2, Kfg., Pos. 1-3, Tuba, Pk.), strings (Gtsp., Bck, Gr. Tr., Vl. 1-2, Vla., Vc., Kb.), and percussion. Dynamics range from *ppp* to *sfz*. The score includes various musical notations such as slurs, accents, and articulation marks.

2026

Ob. 1 *p*

Ob. 2 *p*

Kl. (B)1 *p*

Kl. (B)2 *p*

B. Kl. (B) *p*

Fg. 1 *mf*

Fg. 2 *mf*

Kfg. *mf*

Pos. 1 *mf*

Pos. 2

Pos. 3

Tuba

Glsp. *mf*

Trg. *mf*

Mathilde v.Z. (MS)
 hat mir ge - ra - de noch ge - fehlt. Mo - ni - ka Stett - ler war mei - ne bes - te Pfl e - ge - rin. Mein me - di - zi - nisch - er Ruf ist da -

Vl. 1 *con sord.* *PPP*

Vl. 2 *con sord.* *PPP*

Via. *con sord.* *PPP*

Vc. *pizz.* *mf*

Kb. *mf*

2041

Musical score for rehearsal mark 2041. The score includes parts for Kl. (B)1, Kl. (B)2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Kl. Tr., Gr. Tr., Mathilde v.Z (MS), Voss (B), Stimme aus dem off, Vc., and Kb. The score features various dynamics such as *pp*, *mp*, *mf*, and *p*, along with performance instructions like "(con sord.)" and "sehr tief, unbest. Tonhöhe". The vocal parts include lyrics in German, such as "hin." and "Jovial gesprochen: ...der kommt schon wieder..".

2056

Musical score for rehearsal mark 2056. The score includes parts for Fg. 1, Fg. 2, Kfg., Pos. 1, Tuba, Pk., Kl. Tr., Gr. Tr., Mathilde v.Z (MS), Voss (B), Vc., and Kb. The score features dynamics like *mf*, *p*, and *pp*, with performance instructions such as "(pizz.)" and "arco". The vocal parts include lyrics in German, such as "in Zu-kunft ru - fen." and "Im - mer die gleich - e So na - te".

14 - Zweite Szene Möbius (Bar), Inspektor Voss (B), Mathilde von Zahnd (MS), die beiden Polizisten (stumm)
Thema mit Variationen: Requiem für eine Leiche

2072

♩.♩. = 66

♩ = 60

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Bck (a2)
Kl. Tr.
Gr. Tr.
Möbius (Bar)

♩.♩. = 66

♩ = 60

VL. 1
VL. 2
Vla.
Vc.
Kb.

Mo - ni - ka mei - ne Ge - lieb -

nacheinander den Dämpfer aufsetzen
ppp
 nacheinander den Dämpfer aufsetzen
ppp
 nacheinander den Dämpfer aufsetzen
ppp
 nacheinander den Dämpfer aufsetzen
ppp
 alle con sord.
 alle con sord.
 alle con sord.
 alle con sord.

2078

FL. 1 *mp*

FL. 2 *mp*

Fg. 1 *p*

Fg. 2 *p*

Kfg. *p*

Pos. 1 *p* con sord.

Pk. *ppp*

Gls. *mf*

Gr. Tr. *ppp*

mf *p*

Mathilde v.Z (MS)

Möbius (Bar) te. Sie ha - ben

VL. 1 *p*

VL. 2 *ppp*

Vla. *ppp*

Vc. *pizz.* *mp*

Kb. *mf* *mp*

2083

Fg. 1

Fg. 2

Kfg.

Hn. (F)3 (offen) *pp*

Pos. 1 *p*

Pk. *ppp*

Gr. Tr. *ppp*

ppp

Mathilde v.Z (MS) mel - ne bes - te Kran - ken - schwes - ter ge - tö - tet, mel - ne sanf - tes - te Kran - ken -

VL. 1

VL. 2

Vla.

Vc.

Kb.

2087

FL. 1 *mf*

E. H. (F)

Fl. 2 *mf*

Fg. 1 *p* 3

Fg. 2

Kfg.

Hn. (F) 1 *mp*

Pos. 1

Gls. *p*

Mathilde v. Z (MS)
sches - - - ter, mei - ne süs - ses - te Kran - ken - schwes - - - ter.

Vl. 1

Vl. 2

Vla.

Vc. *arco* *p*

Kb.

2099

♩ = 54

Musical score for woodwinds, brass, and strings. The score includes parts for Flute 1 (FL.1), Flute 2 (FL.2), English Horn (E. H. (F)), Clarinet in Bb (KL.(B)1), Clarinet in Bb (KL.(B)2), Bass Clarinet (B. Kl. (B)), Bassoon 1 (Fig. 1), Bassoon 2 (Fig. 2), Contrabassoon (Kfg.), Horn in F (Hn.(F)1), Horn in F (Hn.(F)3), Trumpet in C (Trp. (C)1), Trumpet in C (Trp. (C)2), Trumpet in C (Trp. (C)3), Positone 1 (Pos. 1), Positone 2 (Pos. 2), Positone 3 (Pos. 3), Tuba, Percussion (Pk.), and Snare Drum (Bck (h)).

Key markings include *p*, *ff*, *mf*, *con sord.*, *bouché*, and *Flutterz.*

Vocal parts for Mathilde v.Z (MS) and Möbius (Bar) are included with lyrics: "Ma - je - stät ord - ne - te den Mord an?" and "Ich stand am Fens - ter und starr - te".

Musical score for strings, including Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

Key markings include *ppp*, *mp*, *pizz.*, and *tr*.

2108

B. Kl. (B)

Fg. 1

Kfg.

Tuba

T.-t.

Piano

Möbius (Bar)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

in den dunk - len A - bend. Da schweb-te der Kö - nig vom Park her na - he an mich he - ran... und flüs - ter-te mir durch die Schei-be den Be-

p *mf* *p* *mf* *pp* *ppp* *pizz.* *pp* *arco* *pizz.* *arco* *mf* *pp*

2125

♩ = 96

FL. 1

Kl. (B)1

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck (h)

Kl. Tr.

Gr. Tr.

Mathilde v.Z (MS)

Möbius (Bar)

(bouché) *p* *f* *pp*

(senza sord.) *f*

(con sord.) Flatterz... *mf*

sehr tief, unbest. Tonhöhe *pp* *sfz* *mf*

Ent-schul-di-gen Sie, Voss, Mei-ne

fehl zu.

♩ = 96

VL. 1

VL. 2

Vla.

Vc.

Kb.

senza sord. *f* *mf* *p*

senza sord. pizz. *ff* *mf* *p*

senza sord. pizz. *ff* *mf* *f* *mf* *f* *p*

senza sord. pizz. *ff* *f* *mf* *f* *p*

pizz. *ff*

arco *mf* *f* *mf* *f* *p*

arco *f* *mf* *f* *p*

pizz. *ff*

2135

ad libidum Tempo primo

ad libidum Tempo primo

FL. 1
FL. 2
Picc.
Kl. (B)1
Fg. 1
Fg. 2
Kfg.

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba

Pk.
Xyl.
Bck (h)
Gr. Tr.

Mathilde v.Z (MS)
Voss (B)

Ner - ven. So ei - ne An - stalt reibt auf. Ich zie - he mich zu - rück.

gesprochen: ...Schon in Ordnung... gesprochen: ...Kann Ich mir denken...

ad libidum Tempo primo

ad libidum Tempo primo

VL. 1
VL. 2
Via.
Vc.
Kb.

2148 *ad libidum* $\text{♩} = 72$

Ob. 1 *p*

Fg. 1

Gtsp. *mp*

Xyl.

Gr. Tr.

Möbius (Bar)

Voss (B) *gesprochen:*
...nun könnt ihr die Leiche
endgültig in die Kappelle
tragen...
Mo - - - ni - ka,

Vl. 1 *ad libidum* *con sord.* *ppp*

Vl. 2 *con sord.* *ppp*

Vla. *con sord.* *ppp*

Vc. *arco con sord.* *ppp*

Kb. *arco con sord.* *ppp*



2153

Ob. 1

Gtsp.

Xyl.

Möbius (Bar)

Voss (B) Mo - ni - ka, Mo - - - ni - ka.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

15 - Dritte Szene Möbius (Bar), Inspektor Voss (B) Rezitativ und Arie des Inspektors

2157

♩ = 96

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
Fg. 1
Fg. 2

Möbius (Bar)
Voss (B)

Ich muss Sie bit - ten, mich zu ver - haf - - ten.
gesprochen:
Wo - zu denn? Nach Ihr-em ei - ge-nen Ge - ständ - nis ha - ben

♩ = 96

VL. 1
VL. 2
Vla.
Vc.
Kb.

2164

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
Fg. 1
Fg. 2

Voss (B)

Sie auf Be-fehl des Kö - nigs Sa - lo - mo ge - han - delt so - lan - ge ich den nicht ver - haf - - ten kann, blei - ben Sie frei.

VL. 1
VL. 2
Vla.
Vc.
Kb.

2170

♩ = 132

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B)1
Kl. (B)2
Fg. 1
Fg. 2
Kfg.

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4

Trp. (C)1
Trp. (C)2
Trp. (C)3

Pos. 1
Pos. 2
Pos. 3
Tuba

Xyl.
Kl. Tr.

Möbius (Bar)
Voss (B)

VL. 1
VL. 2
Via.
Vc.
Kb.

f, *mf*, *pp*, *ff*, *con sord.*, *senza sord.*, *offen*, *pizz.*, *arco*

Trotz- dem...
Es gibt kein trotz- dem. Jähr- lich, jähr- lich ver- haf- te ich ei- ni- ge Mör- der.

2179

This musical score page, numbered 199, contains measures 2179 through 2184. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb and B, Bass Clarinet, Bassoons 1 & 2, Contrabassoon), brass (Horns in F 1-4, Trumpets in C 1-3, Trombones 1-3, Tuba, Percussion, Xylophone, Triangle, and Kettle Drum), strings (Violins 1 & 2, Viola, Violoncello, and Kontrabaß), and a voice part (Voss in B). The score is written in a major key with a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note passages, particularly in the woodwind and string sections. Dynamic markings range from *p* to *f*. The voice part includes German lyrics: "El - ni - ge ver - haf - te ich mit Ver - gnü - gen, an - de - re tun mir leid." The score concludes with a final flourish in the strings and woodwinds.

2187

FL. 1

FL. 2

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Kfg.

Hn. (F)3

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Kl. Tr.

p

mf

mp

f

ff

arco

pizz.

Voss (B)

tun mir leid. A - ber ich muss trotz - dem ver - haf -

VL. 1

VL. 2

Vla.

Vc.

Kb.

2195

♩ = 108

♩ = 132

FL. 1
FL. 2
Picc.
Kl. (B)1
Kl. (B)2
Fg. 1
Fg. 2
Kfg.
Hn. (F)3
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
T.-t.
Kl. Tr.
Voss (B)

ten. Die Ge - rech - tig - keit ist Ge - recht - tig - keit. Nun kom - men

♩ = 108

♩ = 132

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

2206

This musical score page contains measures 2206 through 2211. The instruments and parts are as follows:

- Flutes (FL. 1, FL. 2):** Play a melodic line starting in measure 2206 with a forte (*f*) dynamic and a triplet of eighth notes.
- Oboes (Ob. 1, Ob. 2):** Enter in measure 2209 with a forte (*f*) dynamic, playing a melodic line with triplets.
- Klarinetten (Kl. (B)1):** Play a melodic line starting in measure 2206 with a forte (*f*) dynamic.
- Horns (Hn. (F)1-4):** Play a sustained note in measure 2209 with a *bouché* marking and a piano (*p*) dynamic.
- Trumpets (Trp. (C)1-3):** Play a melodic line starting in measure 2206 with a forte (*f*) dynamic, marked *(con sord.)*. Dynamics range from *mf* to *ff*.
- Tuba:** Play a melodic line starting in measure 2206 with a forte (*f*) dynamic, marked *(con sord.)*.
- Xyl. (Xylophone):** Play a rhythmic pattern starting in measure 2206 with a fortissimo (*ff*) dynamic.
- Kl. Tr. (Klein Trommel):** Play a rhythmic pattern starting in measure 2206 with a mezzo-forte (*mf*) dynamic.
- Voss (B) (Voice):** Sing the lyrics: "Sie und ih - re zwei Kol - le - gen. Al - le drei Phy - si - ker. Zu - erst ha - be ich mich ge - är - gert".
- Violins (Vl. 1, Vl. 2):** Play a rhythmic pattern starting in measure 2206 with a fortissimo (*ff*) dynamic, marked *pizz.*.
- Vla. (Viola):** Play a rhythmic pattern starting in measure 2206 with a forte (*f*) dynamic, marked *arco*.
- Vc. (Violoncello):** Play a rhythmic pattern starting in measure 2206 with a forte (*f*) dynamic.
- Kb. (Kontrabaß):** Play a rhythmic pattern starting in measure 2206 with a forte (*f*) dynamic, marked *pizz.*.

2216

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Tuba
Xyl.
Kl. Tr.
Voss (B)
VL. 1
VL. 2
Vla.
Vc.
Kb.

f *mf* *ff* *mp* *con sord.* *offen* *mf* *ff* *mp* *con sord.* *mp* *mf* *ff* *mf* *ff* *mf* *mf* *pizz.* *f* *arco* *p* *arco* *p* *f* *arco* *mf* *arco* *mf* *f*

gesprochen:
...aber jetzt?...

dass ich nicht ein - schrei - ten durf - te, Ich ha - be drei Mö - der ge - fun - den die ich mit

2226

FL. 1 *mf*

FL. 2 *mf*

Ob. 1 *mf*

Ob. 2

E. H. (F)

Kl. (B)1 *mf*

Kl. (B)2

B. Kl. (B) *f*

Fg. 1 *f*

Fg. 2 *ff*

Kfg. *f*

Hn. (F)1 *offen*

Hn. (F)2 *offen*

Pos. 1 *senza sord.*

Pos. 2 *senza sord.*

Pos. 3 *senza sord.*

Tuba *ff*

Pk. *p*

Gls. *mf*

Xyl. *f*

Trg. *p*

Kl. Tr. *p* *f* *mp*

Voss (B)
 gu - tem Ge - wis - sen nicht zu ver - haf - ten brauch - . . . e. Die Ge - rech - tig - keit

Vl. 1 *f* *pizz.*

Vl. 2 *f* *pizz.*

Vla. *mf*

Vc. *mf* *arco*

Kb. *mf*

2235

FL. 1 *f* *ff*

FL. 2 *f*

Picc. *ff* *ff*

Kl. (B)1 *ff* *mf*

B. Kl. (B) *ff* *ff*

Fig. 1 *ff* *ff*

Fig. 2 *ff* *ff*

Kfg. *f* *ff*

Trp. (C)1 *mf* *f* senza sord.

Trp. (C)2 *mf* *f* senza sord.

Trp. (C)3 *mf* *f* senza sord.

Pos. 1 *mf* *f*

Pos. 2 *mf* *f*

Pos. 3 *ff* *mf* *f* *ff*

Tuba *ff* *mf* *f* *ff*

Pk. *mf* *mf* *f*

Xyl. *mf* *f* *mp*

Kl. Tr. *mf* *f* *mp*

Voss (B) macht das ers - te Mal Fe - - rien, ein im - men - ses Ge - fühl. Die Ge - rech - tig - keit

Vl. 1 *mf* *f* arco pizz.

Vl. 2 *mf* *f* arco pizz.

Vla. *f* *mf*

Vc. *f*

Kb.

2244

FL. 1 *f* *ff* *ff* *sfz* *sfz* *mf*

FL. 2 *ff* *ff* *sfz* *sfz* *mf*

Picc. *ff* *ff* *f* *f* *mf*

Ob. 1 *f* *f* *f*

Ob. 2 *f* *f* *f*

Kl. (B)1 *f*

Kl. (B)2 *f*

B. Kl. (B) *f*

Fig. 1 *f*

Kfg. *f*

Hn. (F)1 *mf*

Hn. (F)2 *f* *mf*

Pos. 1 *f* *mf*

Pos. 2 *f* *mf*

Pos. 3 *f* *mf*

Tuba *f* *mf*

Pk. *f* *mf*

Gtsp. *ff* *ff*

Xyl. *f* *f*

Bck (h) *sfz*

Kl. Tr. *mf*

Voss (B)
 strengt näm - lich... mäch - - - - - tig an. Man ru - i - niert sich in ih - rem Dienst ge - sund - heit - - - - - lich

Vl. 1 *ff* *f*

Vl. 2 *ff* *f*

Vla. *f* *mf*

Vc. *pizz.* *f* *mf* *arco* *f* *mf* *pizz.*

Kb. *arco* *f* *mf* *mf*

2260

$\text{♩} = 72$

Musical score for woodwinds and brass instruments. The instruments listed are Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B)1, B. Kl. (B), Fg. 1, Kfg., Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Trg., Bck. (h), and Gr. Tr. The score includes dynamic markings such as *ppp*, *mp*, and *pp*. The key signature has one flat and the time signature is 3/4.

Möbius (Bar) Ja - wohl Herr in - spek - - - - tor.

$\text{♩} = 72$

Musical score for string instruments: Vl. 1, Vl. 2, Vla., Vc., and Kb. The score includes the instruction "arco sul pont." and dynamic markings such as *ppp*. The key signature has one flat and the time signature is 3/4.

attacca 4. Szene

16 - Vierte Szene Möbius (Bar), Newton (B) Erste Fuge für einen Spion

2268

♩ = 100

KL. (B)1 *mf*

KL. (B)2 *mf*

B. Kl. (B) *f*

Hn. (F)2 *f* *bouché* *mf* *f*

Hn. (F)3 *mf* *f* *bouché*

Hn. (F)4 *mf* *f* *bouché*

Trp. (C)1 *mf* *con sord.* *p*

Pos.1 *f* *(senza sord.)* *sfz* *mf* *(senza sord.)* *f*

Pos.2 *sfz* *sfz*

Pos.3 *f* *(senza sord.)* *sfz* *f* *sfz*

Tuba *f* *mf* *f* *sfz* *f*

Pk. *mf* *f* *mf* *f*

Xyl. *ff*

Newton (B) Ich ha - be mit ihn - en zu re - den Mö - bi - us. Wir wer - den

♩ = 100

Vl. 1 *ff* *pos. ord.* *pizz.*

Vl. 2 *ff* *pos. ord.* *pizz.*

Vla. *ff* *pos. ord.* *pizz.*

Vc. *f* *sfz* *sfz* *f* *ff* *f*

Kb. *f* *pos. ord.* *pizz.* *f*

2276

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Bck (a2)
Newton (B)
VL. 1
VL. 2
Vla.
Vc.
Kb.

3
+bouché
mf
f
(bouché)
mf
f
(bouché)
mf
f
(bouché)
mf
f
sfz
sfz
sfz
sfz
mf
f
mf
ff
sfz
gliss.
arco
mf
ff
arco
mf
ff
arco
mf
ff
sfz
sfz

nicht mehr von Schwes - tern be - treut. Wir wer - den von Pfl - gern be - wacht.

2281

This musical score page contains measures 2281 through 2310. It features a large ensemble of instruments and two vocal soloists. The instruments include Flute 1, Piccolo, Clarinets in Bb (1 and 2), Bass Clarinet in Bb, Bassoon 1 and 2, Contrabassoon, Trumpet in C 1, Horns in F (1, 2, 3), Tuba, Bassoon in Eb, Baritone, Bassoon in Bb, Violin 1 and 2, Viola, Violoncello, and Kontrabaß. The vocal soloists are Möbius (Baritone) and Newton (Bass). The score is written in 4/4 time and includes various dynamics such as *pp*, *mf*, *f*, *p*, *sfz*, *arco*, and *tr*. The vocal parts have German lyrics: Möbius: "Das spielt kei - ne Rol - le." Newton: "Viel - leicht nicht für Sie, da Sie wünsch - en of - fen - bar Ihr gan - zes Le - ben im Ir - ren - haus zu ver - brin - gen."

2288

Musical score for rehearsal mark 2288. The score includes parts for Flg. 1, Flg. 2, Kfg., Hn. (F)1, Pos. 1, Pos. 2, Tuba, Pk., Bck (h), Gr. Tr., Newton (B), Vl. 1, Vl. 2, Vla., Vc., and Kb. The vocal line for Newton (B) has the lyrics: "A - - - ber für mich spielt es ei - - - ne Rol - le. Ich will hier". Dynamics include *mf*, *mp*, *f*, *pp*, and *p*. Performance instructions include "(bouché)", "(con sord.)", "arco", and "pizz.". The key signature has one flat and the time signature is 4/4.

2292

Musical score for rehearsal mark 2292. The score includes parts for B. Kl. (B), Flg. 1, Flg. 2, Kfg., Hn. (F)1, Hn. (F)2, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 2, Tuba, Pk., Gr. Tr., Möbius (Bar), and Newton (B). The vocal line for Möbius (Bar) has the lyrics: "lh - re Sach - e. Na - tür - lich nicht Sir I - saac." The vocal line for Newton (B) has the lyrics: "raus. Nicht ganz. Ich bin nicht ver - rückt. Ich bin nicht Sir I-saac". Dynamics include *mf*, *mp*, *f*, *pp*, and *f*. Performance instructions include "(bouché)", "(con sord.)", "arco", and "pizz.". The key signature has one flat and the time signature is 4/4.

2300

$\text{♩} = 60$

FL. 1
FL. 2
Picc.
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F) 1
Hn. (F) 2
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Pk.
Bck (h)
Kl. Tr.
Gr. Tr.
Möbius (Bar)
Newton (B)
VL. 1
VL. 2
Vla.
Vc.
Kb.

Ich weiss. Al - bert Ein - stein.
 New - ton. Blöd - sinn. Auch nicht Her - bert Ge - org Beut - ler. Mein wah - rer Na - me lau - tet:

langsam gesprochen:
 Kilton.....

2306

FL. 1

FL. 2

KL. (B)1

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Pk.

Bck (h)

T.-t.

Möbius (Bar)

Newton (B)

VL. 1

VL. 2

Vla.

Vc.

Kb.

tr

pp

pp

mf

pp

mf

ppp

mf

A - lec Jas - per Kl - - ton? Der Be - grün - der der Ent - sprech - ungs leh - re? Sie ha - ben sich

Rich - tig. Der.



2316

KL. (B)1

B. Kl. (B)

Kfg.

Pk.

Gtsp.

Gr. Tr.

Möbius (Bar)

Newton (B)

VL. 1

VL. 2

Vla.

Vc.

Kb.

tr

pp

pp

mf

pp

ppp

mf

pp

pp

mf

pp

mf

pp

mf

hier ein - ge - schlich - en? Um mich aus - - zu - spi - o - nie - - - ren?

In - dem ich den Ver - rück - ten spiel - te. Um hin - ter den Grund

2323

♩ = 116

Musical score for woodwinds, brass, and strings with vocal parts. The score includes parts for Kl. (B)1, Kl. (B)2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Trp. (C)1, Trp. (C)2, Trp. (C)3, Pk., Xyl., Kl. Tr., Gr. Tr., Möbius (Bar), and Newton (B). The vocal parts include lyrics in German: "Ihr-er Ver-rückt-heit zu kom-men. Mein ta-del-los-es Deutsch ist mir beim Ge-heim-dienst bei-ge-bracht wor-den." and "Wie Schwes-ter".

♩ = 116

Musical score for strings, including Violin 1 (VL. 1), Violin 2 (VL. 2), Viola (Via.), Violoncello (Vc.), and Kontrabaß (Kb.). The score includes dynamic markings such as *p*, *mf*, *f*, *pp*, *ppp*, *arco*, and *pizz.*

2331

FL. 1 *f*

FL. 2 *f*

Picc. *f*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

E. H. (F) *mf* *f* *mf*

Kl. (B)1 *mf* *f* *mf*

Kfg. *mf* *mf* *f*

Hn. (F)1 *mf* *mf* *f*

Hn. (F)2 *mf* *mf*

Hn. (F)3 *mf* *mf*

Hn. (F)4 *mf* *mf*

Trp. (C)1 *mf* *mp* *f*

Trp. (C)2 *mf* *f*

Trp. (C)3 *mf* *f*

Tuba *mf* *p* *mf*

Xyl. *f*

Trg. *f*

Bck (h) *pp* *mf* *pp* *pp* *mf* *pp*

Kl. Tr. *mf*

Möbius (Bar) Do - ro - the - a auf die Wahr - heit kam, ha - ben - Sie...

Newton (B) Ha - be ich. Der Vor - fall

Vl. 1 *f* *pizz.*

Vl. 2 *f* *pizz.*

Via. *f* *pizz.* arco *mf*

Vc. *pp* arco sul pont. *pos. ord.* *mf*

Kb. *pp* arco sul pont. *pizz.* *mf*

2343

♩ = 56

FL. 1

FL. 2

Picc.

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Tuba

Pk.

Xyl.

Trg.

Gr. Tr.

Möbius (Bar)

Newton (B)

tut mir aus - er - ord - ent - lich leid. Be - fehl ist Be - fehl. Ich darf-te nicht an - ders han - deln.

Selbst - ver - ständ - lich. Na

♩ = 56

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

2354

$\text{♩} = 116$

The musical score consists of the following parts and staves:

- KL. (B)1**: Clarinet in B-flat 1
- KL. (B)2**: Clarinet in B-flat 2
- B. Kl. (B)**: Bass Clarinet in B-flat
- Fg. 1**: First Bassoon
- Fg. 2**: Second Bassoon
- Kfg.**: Contrabassoon
- Pos. 1, 2, 3**: Three Trombones
- Tuba**: Tuba
- Pk.**: Snare Drum
- Xyl.**: Xylophone
- Gr. Tr.**: Gong
- Möbius (Bar)**: Baritone voice
- Newton (B)**: Bass voice
- VL. 1, 2**: Violins 1 and 2
- Vla.**: Viola
- Vc.**: Violoncello
- Kb.**: Kontrabaß

The score includes dynamic markings such as *mf*, *f*, *mp*, *pp*, and *ff*. It also features performance instructions like *senza sord.* (without mutes) and *pizz.* (pizzicato). The vocal parts have German lyrics: "tür-lich nicht. Na-tür-lich." and "Ich mus - te tö - ten, woll - te ich je - den Ver - dacht ver - mei - den. Es".

2364

Kl.(B)1
Kl.(B)2
B. Kl. (B)
Pos. 1
Pos. 2
Pos. 3
Tuba
Xyl.
Bck (a2)
Gr. Tr.
Newton (B)
galt mei - - - - - nen Wahn - - - - - sinn durch ei - - - - - nen Mord

ff
f
mf
f
f
pp
pizz.
ff
f
arco
f
sul pont.
pp
sul pont.
pp
arco sul pont.
pp

2369

Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Gr. Tr.
Möbius (Bar)
Newton (B)
end - gü - tig zu be - wei - sen.

$\text{♩} = 54$

mf
ppp
mf
ppp
mf
ppp
mf
ppp
mf
ppp
mf
ppp
ppp
ppp
ppp
pizz.
ff
pizz.
ff
ppp
ppp
pos. ord.

Da geigt Ein - stein

2381

♩ = 112

FL. 1 *mf*

FL. 2 *mf*

Ob. 1

Kl. (B)1 *f* *mf*

B. Kl. (B)

Fg. 1 *f*

Kfg.

Hn. (F)1 *offen* *mf* *ff*

Hn. (F)3 *ff*

Trp. (C)1 *(con sord.)* *p*

Trp. (C)2 *(con sord.)* *p*

Trp. (C)3 *(con sord.)* *p*

Pos. 1 *(con sord.)* *p*

Tuba *mf*

Xyl. *f*

T.-t. *pp*

Kl. Tr. *mp* *f mp*

mf

Newton (B) Ich ver - eh - re Sie un - er - mes - - - lich. Es wür - de mir leid tun, en - er - gisch ge - gen Sie

♩ = 112

VL. 1 *mf* *f* *arco* *ff*

VL. 2 *mf* *f* *ff*

Vla. *arco pos. ord.* *pp* *mf*

Vc. *pp* *mp*

Kb. *pizz.* *mf*

2390

♩ = 96

FL. 1 *ff*

FL. 2 *ff*

Picc.

Kl. (B1) *ff* *p* *tr*

B. Kl. (B) *p*

Fg. 1 *mf* *pp* *tr*

Fg. 2 *pp*

Kfg. *pp*

Hn. (F1) *pp* 3

Trp. (C)1 *f*

Trp. (C)2 *f*

Trp. (C)3 *f*

Pos. 1 *f* *pp* *senza sord.* 3

Pos. 2 *mf* *f* *pp* *senza sord.* 3

Pos. 3 *mf* *f* *pp* *senza sord.* 3

Tuba *f* *pp* *senza sord.* 3

Pk. *p* *mf*

Xyl. *ff*

Kl. Tr. *f*

Gr. Tr. *pp*

Möbius (Bar) Sie ha - ben den Auf-trag mich zu ent-füh - ren?

Newton (B) vor - gehn zu müs - sen. Un-ser Ge-heim-dienst hält Sie für den ge-ni-als-ten

♩ = 96

VL. 1 *arco* *ppizz.* *ffz*

VL. 2 *arco* *ppizz.* *ffz*

Vla. *ppizz.* *ffz*

Vc. *ppizz.* *mf* *arco* *p* *ffz*

Kb. *arco* *pp*

2397

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

Kfg.

Hn. (F)1

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Trg.

Gr. Tr.

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

ff

f

mf

p

pp

mp

ppp

arco

pizz.

con sord.

Ich bin ein ner - ven - kran - ker Mensch

nichts wei - ter.

Und Sie?

Phy-si-ker der Ge-gen-wart.

Uns - rer Ge-heim-dienst ist da an-drer An-sicht.

Ich hal - te Sie

2405

FL. 1 *mf*

Picc.

Ob. 1 *mf* 3

Ob. 2 *mf* 3

E. H. (F) *mf* 3

Kl. (B)1 *mf* 3

Kl. (B)2 *mf* 3

Fg. 1 *mf*

Kfg. *mf*

Hn. (F)1 (offen) *p* 3

Hn. (F)2 (offen) *p* 3

Hn. (F)3 (offen) *p* 3

Hn. (F)4 (offen) *p* 3

Trp. (C)1 *mf* senza sord.

Trp. (C)2 *mf* senza sord.

Trp. (C)3 *mf* senza sord.

Pos. 1 *mf* senza sord.

Tuba *mf*

Gls. *mf*

Trg. *mp*

Möbius (Bar)

Newton (B) schlicht... für den gröss - ten phy - si - ker al - - ler Zei - ten.

VL. 1

VL. 2

Vla.

Vc. 3

Kb.

2409

FL. 1

Picc.

Ob. 1

Kl. (B)1

Hn. (F)1

Hn. (F)2

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gr. Tr.

Piano

Möbius (Bar)

Newton (B)

VL. 2

Vla.

Vc.

Kb.

kam Ihr Ge - heim - dienst auf mei - ne Spur?

Durch mich. Ich las zu - fäl - li - ger - wei - se

2413

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Tuba

Pk.

Trg.

Gr. Tr.

Newton (B)

lh - re Dis - ser - ta - tion. Ich hat - te es mit dem ge - nial - - - sten

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

2416

Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Trg.
Gr. Tr.
Newton (B)
VL 1
VL 2
Vla.
Vc.
Kb.

Do - - ku - ment der neu - er - en Phy - sik zu tun.

17 - Fünfte Szene Einstein (T), Möbius (Bar), Newton (B) Zweite Fuge für einen Spion

2420

♩ = 100

The musical score is divided into two systems. The first system includes the Piccolo, Oboe 1 & 2, Clarinets (B) 1 & 2, Bassoons 1 & 2, Horns (F) 1, 2, & 3, Trumpets 1, 2, & 3, Tuba, Glockenspiel, and the vocal soloist Einstein (T). The second system includes Violins 1 & 2, Viola, Violoncello, and Kontrabass.

Instrumentation and Dynamics:

- Piccolo:** *f*
- Oboe 1 & 2:** *f*
- Klarinette (B) 1 & 2:** *mf*
- Fagott 1 & 2:** *f*
- Horn (F) 1, 2, 3:** *mf*
- Posaune 1, 2, 3:** *mf* (later *f* with *senza sord.*)
- Tuba:** *mf*
- Glockenspiel:** *mf* to *mp*
- Violine 1 & 2:** *ff pizz.* to *pp arco*
- Viola:** *f* to *sfz*
- Violoncello:** *f*
- Kontrabass:** *sfz* to *mf*

Vocal Soloist (Einstein (T)):

Sie wa-ren nicht der ein-zi-ge Le-ser die-ser Dis-ser-ta-tion. Ich bin

2428

FL. 1 *f* *sfz*

FL. 2 *f* *sfz*

Picc. *f*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. (F) *f*

Kl. (B)1 *mf*

Kl. (B)2 *mf*

Fg. 1 *f*

Fg. 2 *f*

Hn. (F)1 *mf*

Hn. (F)2 *mf*

Hn. (F)3 *mf*

Trp. (C)1 *mf* con sord.

Trp. (C)2 *mf* con sord.

Trp. (C)3 *mf* con sord.

Pos. 1 *p*

Pos. 2 *p*

Pos. 3 *p*

Tuba *mf* *p* *f* *mf*

Gl. sp. *mf* *p*

Einstein (T)
 näm - lich auch nicht ver - rückt. Darf ich mich vor - - - stel - len? Ich bin e - ben-falls Phy - si - ker. Mit - glied

Vl. 1 *tr* *tr* *pizz.* *ff* *p* arco

Vl. 2 *tr* *tr* *pizz.* *ff* *p* arco

Vla. *sfz* *arco* *mf* *f* *pizz.* *sfz* *mf*

Vc. *pizz.* *sfz* *arco* *mf* *mf* *f* *pizz.* *mf*

Kb. *mf* *arco* *mf* *pizz.* *ff* *f*

2437

Fl. 1 *Flatterz.* *ppp*

Fl. 2 *Flatterz.* *ppp*

Kl. (B)1 *mf* *p*

Kl. (B)2 *mf* *p*

Fg. 1 *f* *sfz* *sfz* *sfz*

Fg. 2 *f* *sfz* *sfz* *sfz*

Kfg. *f* *sfz* *sfz* *sfz*

Trp. (C)1 *(con sord.)* *p*

Trp. (C)2 *(con sord.)* *p*

Trp. (C)3 *(con sord.)* *p*

Pos. 1 *ff* *pp* *sfz* *sfz* *sfz*

Pos. 2 *ff* *sfz* *sfz* *sfz*

Pos. 3 *ff* *sfz* *sfz* *sfz*

Tuba *ff* *sfz* *sfz* *sfz*

Pk. *pp* *pp* *ff* *p*

Gl. sp.

B. (h.) *ppp* *p* *ppp* *p* *ppp*

Gr. Tr. *sfz* *pp* *ff* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp*

Einstein (T) *T.* *langsam gesprochen:*
 ei - nes Ge-heim-diens - tes. A-ber ei-nes ziem-lich an - dern. Mein Na-me ist...
Josef Eisler....

Möbius (Bar) *Der Ent-deck-er des Eis - ler - ef - fekts?*

Vl. 1 *pizz.* *ff* *arco* *ppp*

Vl. 2 *ppp* *ppp*

Vla. *arco* *ppp* *pp*

Vc. *arco* *ff* *ppp* *pp* *pp* *mf* *pp*

Kb. *arco* *ppp* *sfz* *pp* *ff* *ppp*

2446

Fl. 1 *mf* *p*

Kl. (B)1 *p*

Kl. (B)2 *p*

Fg. 1 *sfz*

Fg. 2 *sfz*

Kfg. *sfz*

Hn. (F)1 *ppp* (offen) *sfz*

Hn. (F)2 *sfz*

Hn. (F)3 *ppp* (offen) *sfz*

Hn. (F)4 *sfz*

Trp. (C)1 *sfz* *p* *sfz*

Trp. (C)2 *sfz* *p* *sfz*

Trp. (C)3 *sfz* *p* *sfz*

Pos. 1 *sfz*

Pos. 2 *sfz*

Pos. 3 *sfz*

Tuba *sfz*

Pk. *sfz*

Kl. Tr. *pp*

Gr. Tr. *mf* *pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *mf > pp* *sfz*

Einstein (T) Der.... Frei - wil - lig.

Möbius (Bar) Neun zeh-nun - dert - fünf - zig ver-schol-len.

Newton (B) Darf ich Sie bit - ten Eis - ler, sich mit dem Ge-sicht ge-gen die

Vl. 1 *pizz.* *sfz*

Vl. 2 *pizz.* *sfz* *arco sul pont.* *ppp*

Vla. *pizz.* *sfz* *sul pont.* *ppp*

Vc. *mf* *pp* *sfz*

Kb. *sfz*

2453

Ob. 1 *mf*

Ob. 2 *mf*

Fg. 1 *sfz*

Fg. 2 *sfz*

Kfg. *sfz*

Hn. (F)1 *sfz* *offen*

Hn. (F)2 *sfz* *offen*

Hn. (F)3 *sfz* *offen*

Hn. (F)4 *sfz* *offen*

Trp. (C)1 *p* *sfz* *pp* *con sord.*

Trp. (C)2 *p* *sfz* *pp* *con sord.*

Trp. (C)3 *p* *sfz* *pp* *(senza sord.)*

Pos. 1 *sfz*

Pos. 2 *sfz*

Pos. 3 *sfz*

Tuba *sfz*

Pk. *sfz* *p* *sfz* *sfz* *sfz* *pp* *f* *pp*

Kl. Tr. *pp*

Gr. Tr. *sfz* *pp* *sfz* *sfz* *sfz* *pp* *f* *pp*

Einstein (T) A - ber na - tür - lich. Da wie bei - de, wie ich ver - mu - te, mit Waf - fen tüch - tig um - zu - geh - en wis - sen,

Newton (B) Wand zu stel - len.

Vl. 1 *arco* *ppp*

Vl. 2 *pos. ord.* *ppp* *sul pont.* *ppp*

Vla. *pos. ord.* *ppp* *sul pont.* *ppp*

Vc. *pizz.* *sfz* *mf* *arco* *ppp* *sfz* *sfz* *sfz* *pp* *ff* *p* *ff* *p*

Kb. *ppp* *sfz* *mf* *arco* *ppp* *sfz* *sfz* *sfz* *p* *f* *p*

2462

Kl. (B)1
 Fg. 1
 Hn. (F)1
 Hn. (F)2
 Hn. (F)3
 Hn. (F)4
 Trp. (C)1
 Trp. (C)2
 Trp. (C)3
 Pos. 1
 Pos. 2
 Pos. 3
 Tuba
 Pk.
 B. (h.)
 Kl. Tr.
 Gr. Tr.
 Einstein (T)
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.

wol - len wir doch ein Du - ell mög - lichst ver - mei - den. Ich le - ge mei - nen Re -

2465

♩ = 92

Fig. 1

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Pos. 1

Pos. 2

Pos. 3

Pk.

Gl. sp.

B. (h.)

Einstein (T)

Newton (B)

vol - ver ger - ne bei - sei - te wenn Sie.. Hin - ter das Ka - min - git - ter. Im Fal - le es kä - men plötz - lich Pfl e - ger.

Ein - ver - stan - den. Schön...

♩ = 92

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

pizz. sfz

pizz. sfz

pizz. sfz

pizz. sfz

arco p

arco mp

arco mp

2472

E. H. (F) *p*

Kl. (B)1 *p*

Kl. (B)2 *p*

Hn. (F)1 *pp* bouché

Hn. (F)2 *pp* bouché

Hn. (F)3 *pp* bouché

Hn. (F)4 *pp* bouché

Trp. (C)1 (con sord.) *mp* *sfz*

Trp. (C)2 *mp* *sfz*

Trp. (C)3 *sfz*

Pos. 1 con sord. *mf*

Pos. 2 con sord. *mf*

Pos. 3 con sord. *mf*

Tuba *mp* *mf*

Pk. *pp*

Gl. sp. *f*

Gr. Tr. *pp*

Einstein (T) Sie ha-ben mei-ne Plä-ne durch-ein-an-der ge-bracht, Kil-ton. Sie hielt ich wirk-lich für ver-rückt.

Newton (B) Trös-ten Sie sich ich Sie auch.

Vl. 1 *ff* (pizz.)

Vl. 2 *ff* (pizz.)

Vla. *mf* sul pont. *fff*

Vc. *mf*

Kb.

2478

Fl. 1

Fl. 2

Kl. (B)1

Kl. (B)2

Fg. 1

Kfg.

Pk.

Gr. Tr.

Einstein (T)

Vln. solo

Vla.

Vc.

Kb.

Ü - ber - haupt ging al - les schief. Die Sa - che mit Schwes - ter I - re - ne. Sie hat - te Ver - dacht ge - schöpft. Das war ihr To - des - ur - teil.

2487

Fl. 1

Ob. 1

Ob. 2

Fg. 1

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

B. (h.)

T. - t.

Gr. Tr.

Einstein (T)

Möbius (Bar)

Vc.

Kb.

leise, betäubt gesprochen:
...Der Vorfall tut mir ausser-
ordentlich leid.....

...Befehl ist... ...Befehl.

Ich könn - te nicht an - ders han - deln.

Selbst - ver - ständ - lich. Na - tür - lich nicht.

sul pont.

2494

FL. 1
tr. Fl. z. *p* *pp*

Ob. 1
tr. Fl. z. *p* *pp*

Ob. 2
tr. Fl. z. *p* *pp*

Fg. 1

Pk. *pp*

Gr. Tr. *ppp*

Einstein (T)
Auch mei-ne Mis-sion stand in Fra - ge. A - ber Mö - bus Auch

Möbius (Bar)
Ich neh-me an, Eis - ler auch Sie wol-len mich nun zwin - gen... be - we - gen Ihr Land auf - zu such - en.

Vc.

Kb.

||

2501

Pk. *pp*

Gr. Tr. *ppp*

Einstein (T)
wir hal - ten Sie für den gröss - ten al - ler Phy - si - ker.

Kb. attacca 6. Szene

18 - Sechste Szene Stimme aus dem Hintergrund, Einstein (T), Möbius (Bar), Newton (B) *Szene für eine Stimme*

2505
ad lib.

Pk. *pp*

Gr. Tr. *ppp*

Einstein (T) Hier. Nein.

Möbius (Bar) Hier.

Newton (B) Hier. Nein.

Stimme aus dem Hintergrund Patient Beutler... Patient Ernesti... Patient Möbius... Es wird abgeschlossen..... (Schliessgeräusch) Haben die Herren für die Nacht noch einen Wunsch? Patient Beutler? Patient Ernesti...



2515

Pk. *pp*

Möbius (Bar) Nein.

Stimme aus dem Hintergrund Patient Möbius... Meine Herren, gute Nacht.

ca. 10" Stille dann attacca 7. Szene

19 - Siebte Szene Einstein (T), Möbius (Bar), Newton (B)

Eine Arie über das physikalische Denken, eine weitere über die Verantwortung, ein Streitduett über die Wissenschaften und die Geheimdienste sowie ein Trinkterzett.

2519

♩ = 124

The musical score is arranged in systems. The top system includes Fl. 1, Kl. (B)1, Kl. (B)2, Fg. 1, Fg. 2, and Kfg. The middle system includes Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., and Kl. Tr. The bottom system includes Einstein (T), Vl. 1, Vl. 2, Vla., Vc., and Kb. The score features various dynamics such as *p*, *mf*, *ff*, *sfz*, *pp*, and *fff*. Performance instructions include *con sord.*, *arco*, and *pizz.*. Einstein's vocal line includes the lyrics "So - lid. Al - les ver - git - tert." with a tempo marking of ♩ = 124.

2531

This musical score page features a variety of instruments and vocal parts. The woodwind section includes two flutes (Fl. 1, 2), an oboe (Ob. 1), two clarinets (Kl. (B)1, 2), two bassoons (Fg. 1, 2), and a contrabassoon (Kfg.). The brass section consists of four horns (Hn. (F)1-4), three trumpets (Trp. (C)1-3), three trombones (Pos. 1-3), and a tuba. The percussion section includes a kettledrum (Pk.) and a triangle (Kl. Tr.). The string section is represented by Violins 1 & 2 (Vl. 1, 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

The vocal soloists are Einstein (T), Möbius (Bar), and Newton (B). Einstein's lyrics are: "Bei Eis - ler? Bei Mö - bius? Ab - ge - schlos - - sen. Ge-". Möbius's lyrics are: "Bei Eis - ler? Bei Mö - bius? Ab - ge - schlos - - sen." Newton's lyrics are: "Auch bei Eis - ler und bei Mö - bius. Ab - ge - schlos - - sen."

The score includes various musical notations such as dynamics (mf, ff, sfz, p, mp, f, fff), articulation (accents, slurs), and performance instructions like "offen", "senza sord.", "arco", and "sul pont.". The key signature has one sharp (F#) and the time signature is 4/4.

2542

The musical score is arranged in systems. The top system includes Flute 1 and 2, Piccolo, Oboe 1, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and Contrabass. The middle system includes Horns in F 1-4, Trumpets in C 1-3, and Trombones in F 1-3. The bottom system includes Gl. sp., Bassoon in Bb, Clarinet in Bb, and Violins I, Violins II, Viola, Violoncello, and Kontrabaß. The vocal parts are Einstein (T) and Newton (B). The score features various dynamics (pp, p, mp, mf, f, ff), articulations (pizz., arco), and performance instructions (con sord., bouché). The vocal parts have German lyrics.

Einstein (T)
fan - gen. Lo - gisch? Lo - gisch? Jetzt kom-men wir nur noch aus dem Ir - ren-haus, wenn wir ge - mein - sam

Newton (B)
Log - isch. Wir mit un - se - ren Kran - ken - schwes - tern. Wenn wir ge-

2554

♩ = 96

Picc. *ff* *pp*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

E. H. (F)

Kl. (B)1 *ff* *pp* *mf* *p* *mf*

Kl. (B)2 *p* *mf*

B. Kl. (B)

Fg. 1 *ff* *mp*

Fg. 2 *ff*

Kfg. *ff*

Hn. (F)3 *mp* *offen*

Pos. 3 *ff*

Tuba *mf* *ff*

Pk. *f* *pp*

Xyl. *sfz* *sfz*

Trg. *mf*

Kl. Tr. *mf > p* *mf > p* *mf > p* *mf > p* *ppp*

Einstein (T)
vor - - - ge - hen.

Möbius (Bar)
Ich will ja gar nicht flie - hen. Ich bin mit mei - nem Schick - sal zu -

Newton (B)
mein - sam vor - ge - hen.

♩ = 96

Vl. 1 *ppp*

Vl. 2 *ppp*

Vla. *ppp*

Vc. *mf* *pizz.*

Kb. *arco* *mf* *pp* *mf* *pizz.*

2566

♩ = 124

Fl. 1

Fl. 2

Picc.

Ob. 1

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)3

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

B. (h.)

Kl. Tr.

Gr. Tr.

Möbius (Bar)

Newton (B)

frie - den.

Doch ich bin nicht da - mit zu frie - den. lh-re per-

ff Flatterz. offen/cuivré

ff Flatterz. cuivré

ff Flatterz. (con sord.)

ff Flatterz. con sord.

ff Flatterz. con sord.

mf *ff* *p < ff* *p < ff*

mf *ff* *p < ff* *p < ff*

mf *ff* *p < ff* *p < ff*

mf *ff* *p < ff* *p < ff*

mf *ff* *p < f* *p*

ff *ff*

f *mf*

mf *ff*

mf *ff* *arco* *pizz.*

mf *ff* *arco* *pizz.*

ff *mf* *arco* *pizz.*

ff *mf*

♩ = 124

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

ff *mf* *pizz.* *mf* *pizz.*

ff *mf* *arco* *pizz.*

ff *mf* *arco* *pizz.*

ff *mf*

2576

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bass Clarinet in Bb, Bassoons 1 & 2, and Contrabassoon), brass (Horns in F 1 & 2, Trumpets in C 1, 2, & 3, Trombones 1, 2, & 3, and Tuba), and percussion (Kettenspieler, Glockenspieler, Xylophon, and Klaviertrummel). The bottom section features a vocal line (Newton in B) and a string section (Violins 1 & 2, Viola, Violoncello, and Kontrabaß). The score includes various musical notations such as dynamics (e.g., *mf*, *ff*, *sfz*, *pp*), articulation (trills, accents), and performance instructions (pizzicato, arco). The vocal line includes the German lyrics: "sön - lich - en Ge - füh - le in Eh - ren, a - ber Sie sind ein Ge - nie und als solch - es All - ge - mein - gut. Sie ha - ben".

2587

Fl. 1 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf*

Kl. (B)1 *mf*

Kl. (B)2 *mf*

B. Kl. (B) *mf* *mf*

Fg. 1 *mf*

Kfg. *mf* *f* *mf*

Hn. (F)2 *mf*

Trp. (C)1 (con sord.) *p* *f*

Trp. (C)2 (con sord.) *p* *f*

Trp. (C)3 (con sord.) *p* *f*

Pos. 1 *p* *ff* *mf* *p*

Pos. 2 *p* *ff* *mf* *p*

Pos. 3 *p* *ff* *mf* *p*

Tuba *p* *ff* *mf* *p*

Pk. *p* *pp*

Xyl. *sfz*

B. (h.) *p*

Kl. Tr. *p*

Gr. Tr. *p*

Möbius (Bar) Ihr Ge- heim-dienst ist un ei - gen - nüt - zig.

Newton (B) die Pflicht auch uns die Tü - re auf - zu - schlies - sen. Den Nicht - ge - nia - len.

Vl. 1 *mf*

Vl. 2 *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *p* *tr* *mf > pp* *mf > pp* *mf > pp* *mf*

Kb. *mf*

2601

Ob. 1 *f*

Ob. 2 *f*

Kl. (B)1 *mf*

B. Kl. (B) *f*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F)1 *p* *f* *bauché* *offen* *mf*

Hn. (F)2 *p* *f* *bauché* *offen* *ff* *p* *ff*

Hn. (F)3 *p* *f* *bauché*

Hn. (F)4 *p* *f* *bauché* *offen* *ff* *p* *ff*

Trp. (C)1 *mf* *senza sord.* *mf*

Trp. (C)2 *mf* *senza sord.* *mf*

Trp. (C)3 *mf* *senza sord.* *mf*

Pos. 1 *p* *ff* *p* *ff*

Pos. 2 *p* *ff* *p* *ff*

Pos. 3 *p* *ff* *p* *ff*

Tuba *p* *ff* *p* *ff*

B. (h.) *mf*

Kl. Tr. *mf*

Newton (B) Ich ge - be zu dass ihn vor al - - - - - lem die Ver - mu - - - - - tung be - ein - - - - -

Vl. 1

Vl. 2 *pizz.* *mf*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Kb. *mf*

2609

FL. 1 *sfz > p* *sfz > p* *sfz > p* *sfz > p* *sfz > p* *sfz > p* *mf*

FL. 2 *sfz > p* *sfz > p* *sfz > p* *sfz > p* *sfz > p* *sfz > p* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

E. H. (F)

Kl. (B)1 *mf* *f*

Kl. (B)2 *mf*

B. Kl. (B) *mf*

Fg. 1 *mf* *ff*

Fg. 2 *ff*

Kfg. *f*

Hn. (F)1 *f* *pp* *bouché* *p*

Hn. (F)2 *bouché* *p*

Hn. (F)3 *bouché* *p*

Hn. (F)4 *bouché* *p*

Trp. (C)1 *f* *pp* *con sord.* *mf* *p*

Trp. (C)2 *f* *pp*

Trp. (C)3 *f* *pp*

Pos. 1 *con sord.* *p* *f*

Pos. 2 *con sord.* *p* *f*

Pos. 3 *con sord.* *p* *f*

Tuba *mf* *f* *mf*

Kl. Tr. *mp*

f *mf* *mf*

Einstein (T) Mein Ge - heim - dienst glaub - te mir wür - den die ein -

Möbius (Bar) Stimmt.

Newton (B) druckt, Sie hät-ten das Pro - blem der Gra - vi - ta - tion ge - löst.

Vl. 1 *mp*

Vl. 2 *arco* *p* *pizz.* *mf*

Vla. *arco* *p* *pizz.* *mf*

Vc. *arco* *p*

Kb. *arco* *p*

FL. 1
FL. 2
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba

Pk.
Xyl.
Kl. Tr.
Gr. Tr.

Einstein (T)
Möbius (Bar)

heitlich - e The - o - rie der E - le - men - tar - teil - chen.. Da ver - su - chen Hor - den gut be - sol - de - ter Phy - si - ker in rie - si - gen staat - lichen La - bo - ra -

Sie ist ge - fun - den.

Vl. 1
Vl. 2
Via.
Vc.
Kb.

2638

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

B. (h.)

Kl. Tr.

Gr. Tr.

Einstein (T)

to - ri - en seit Jah - ren ver - geb - lich in der Phy - sik wei - ter - zu - kom - men,

in Schreien übergehen

arco sul pont.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

2649

♩ = 112

FL. 1

FL. 2

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gl. sp.

Trg.

Einstein (T)

Möbius (Bar)

Newton (B)

und Sie er-le-di gen das en pas-sant im Ir-ren-haus am Schreib-tisch.

Gibt es auch. Ich stell-te sie aus Neu-gier auf.

Und die Welt for-mel?

♩ = 112

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

pp

pp

pp

pp

mf

arco

pizz.

arco

pizz.

mf

mf

mf

con sord.

2667

♩ = 104

FL. 1 *p*

FL. 2 *p*

E. H. (F)

Kl. (B)1

Kl. (B)2

Kfg.

Hn. (F)1 *mp* (bouché)

Trp. (C)1 *mf* con sord.

Trp. (C)2 *mf* con sord.

Trp. (C)3 *mf* con sord.

Pos. 1 *mp* con sord.

Pos. 2 *mp* con sord.

Pos. 3 *mp* con sord.

Tuba *mf*

p

Möbius (Bar)

Was wir den ken hat sei - ne Fol - gen. Es war mei - ne Pflicht die Aus - wirk - un - gen zu studie - ren. Das Re - sul - tat ist ver -

♩ = 104

Vl. 1 *mf*

Vl. 2 *pp* con sord. *mf*

Vla. *pp* con sord. *mf*

Vc. arco con sord.

Kb.

2674

FL. 1 *mf* *tr*

FL. 2 *mf* *tr*

Ob. 1 *mf* *tr*

Ob. 2 *mf* *tr*

Kl. (B)1 *f > mf* *tr* *pp*

Kl. (B)2 *f > mf* *tr* *pp*

Fg. 1 *mf*

Fg. 2 *mf*

Kfg. *mf*

Trp. (C)1 *mf*

Trp. (C)2 *mf*

Trp. (C)3 *mf*

Pos. 1 *mp*

Pos. 2 *mp*

Pos. 3 *mp*

Tuba *mf*

B. (h.) *mp* *f* *mp* *f*

Möbius (Bar) *mf* *pizz.*

Vl. 1 *mf*

Vl. 2 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

heer - - - - - end. Neu - e un - vor - stell - ba - re E - ner - gi - en wür - den frei - ge - setzt... und ei - ne Tech - nik er -

2680

Fl. 1 *mf* *ff* *mf*

Fl. 2 *mf* *ff* *mf*

Picc. *f* *ff*

Kl. (B)1 *f > mf* *f > mf* *f > mf*

Kl. (B)2 *f > mf* *f > mf* *f > mf*

Kfg. *mf* *mf*

Hn. (F)1 (bouché) *mp* *mf* *f* *ff*

Hn. (F)2 *f* *ff*

Hn. (F)3 (bouché) *mf* *f* *ff*

Hn. (F)4 *f* *ff*

Trp. (C)1 (con sord.) *mf* *mf* *pp*

Trp. (C)2 (con sord.) *mf* *mf* *pp*

Trp. (C)3 (con sord.) *mf* *mf* *pp*

Pos. 1 *mp* *mp*

Pos. 2 *mp* *mp*

Pos. 3 *mp* *mp*

Tuba *mf*

Xyl. *ff*

B. (h.) *f* *ff*

mf *mf*

Möbius (Bar) mög - licht, die je - der Phan - ta - sie spot - tet. Falls mei - ne Un - ter - such - ung in die Hän - de der

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

2686

♩. = 92

FL. 1
FL. 2
Picc.
Ob. 1
Kl. (B)1
B. Kl. (B)
Kfg.

Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gl. sp.
Xyl.
B. (h.)

Einstein (T)
Möbius (Bar)
Newton (B)

Das wird sich kaum ver - mei - den las - sen. Mir ist bloss, mir ist
Men - schen fie - le.
Die Fra - ge die Fra - ge ist nur Wer zu - erst an die Welt

♩. = 92

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

2695

FL. 1 *p* *f*

FL. 2 *p* *f*

Ob. 1 *f*

Kl. (B)1 *p* *f*

Kl. (B)2 *p* *f*

B. Kl. (B) *f*

Fg. 1 *sfz*

Fg. 2 *sfz*

Kfg. *sfz*

Hn. (F)2 *p* *f* *p*

Hn. (F)4 *p* *f* *p*

Trp. (C)1 (con sord.) *mf*

Trp. (C)2 (con sord.) *mf*

Trp. (C)3 (con sord.) *mf*

Pos. 1 *p* *p* *f* *pp*

Pos. 2 *p* *p* *f* *pp*

Pos. 3 *p* *p* *f* *pp*

Tuba *p*

Pk. *p* *p* *f* *p*

B. (h.) *p* *mf*

Kl. Tr. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Einstein (T) bloss mein Ge - ne - ral - stab hei - lig. Mir ist bloss mein Ge - ne - ral - stab hei - lig, hei - lig, hei - lig, wir lie - fern der Mensch - - -

Newton (B) - for - mel he - ran - kommt. ...ran - kommt. Um den gröss - ten Phy - si - ker, Phy - si - ker heil - lig, hei - lig ..al - ler

Vl. 1 *f* *arco* *mf*

Vl. 2 *f* *arco* *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf* *sfz*

2704

FL. 1 *f* *mf* *f* *f* *f*

FL. 2 *f* *f* *f* *f* *f*

Picc. *f* *f* *f* *f* *f*

Kl. (B)1 *mf* *p* *f* *f* *f*

B. Kl. (B) *mf* *p* *f* *f* *f*

Fg. 1 *f* *mf* *f* *f* *f*

Fg. 2 *f* *f* *f* *f* *f*

Kfg. *f* *f* *f* *f* *f*

Pos. 1 *p* *p* *p* *p* *p*

Pos. 2 *p* *p* *p* *p* *p*

Pos. 3 *p* *p* *p* *p* *p*

Pk. *p* *mf* *p*

Gl. sp. *f* *f* *f* *f* *f*

B. (h.) *p* *p* *p* *p* *p*

Einstein (T) heit Un - sinn Ge - wal - ti - ge Macht - mit - tel, ge -

Newton (B) Zei - ten in die Ge - mein - schaft der Phy - si - ker zu - rück - zu - füh - ren ist je - des

Vl. 1 *mf* *ff* *arco* *mf* *mf*

Vl. 2 *mf* *ff* *arco* *mf* *mf*

Vla. *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf* *mf*

Kb. *arco* *mf* *mf* *mf* *mf*

2736

Fig. 1 *ff*

Fig. 2

Kfg. *ff* *sfz* *ff* *sfz* *ff*

Pos. 1 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pos. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pos. 3 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pk.

Gr. Tr.

Einstein (T)
muss der Wis-sen-schaft aus der Hand fres - sen. Un - se - re bei - den po - li - ti - schen Sy - te - me müs-sen jetzt vor al - lem Mö -

Newton (B)
aus der Hand fres-sen. Un - se - re bei - den po - li - ti - schen Sys - te - me müs-sen fort. vor al - lem

Vc.

Kb.

2745

quasi Kadenz ad lib.

Fig. 1 *pp* *fff* *ff*

Fig. 2 *ff* *pp* *fff* *ff*

Kfg. *ff* *pp* *fff* *ff*

Pos. 1 *sfz* *sfz* *pp* *fff* *ff*

Pos. 2 *sfz* *sfz* *pp* *fff* *ff*

Pos. 3 *sfz* *sfz* *pp* *fff* *ff*

Tuba *sfz* *sfz* *pp* *fff* *ff*

Pk. *ff* *f > p* *ff*

Bck (a2)

Gr. Tr. *ff* *f > p* *ff*

Einstein (T)
- - - bius aus der Hand... *quasi Kadenz ad lib.* ...fres - sen. Er wird uns ge-horch-en müs - sen. Wir hal-ten ihn in Schach.

Newton (B)
Mö - bius aus der Hand ...fres - sen.

Vl. 1 *arco* *pp* *fff* *ppp* *f*

Vl. 2 *arco* *pp* *fff* *ppp* *f*

Vla. *arco* *pp* *fff*

Vc. *pp* *fff*

Kb. *pp* *fff*

2752

♩ = 92

Fl. 1
Fl. 2
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pk.
Gl.sp.
Gr. Tr.
Einstein (T)
Newton (B)

Fl. z.
Fl. z.
(con sord.)
(con sord.)
(con sord.)
f *ppp*
sfz
pp
quasi Kadenz ad lib.
Wir bei-de hal-ten wohl mehr uns in Schach. Er kann wäh-len, wir nicht.
Ho - len wir die Re - vol - ver.

♩ = 92

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

pos. ord.
p *< ff*
pizz.
sfz
pizz.
sfz
pos. ord.
pizz.
sfz
pos. ord.
pizz.
sfz
arco
mp

FL. 1

FL. 2

Kl. (B)1

B. Kl. (B)

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gl. sp.

T. t.

Gr. Tr.

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Kämp - fen wir.

sul pont.

sul pont.

arco sul pont.

arco

nach und nach sul pont.

nach und nach sul pont.

arco

2759

♩. = 92

Musical score for measures 2759-2767. The score includes parts for Fl. 1, Fl. 2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Gr. Tr., Einstein (T), and Newton (B). Dynamics include *ff*, *sfz*, and *p*. The vocal parts have German lyrics: Einstein (T) "Es tut mir leid, dass die An-ge-le-gen-heit ein blu-ti-ges En-de fin-et. A-ber wir müs-sen schies-sen. Im Not-fall auch auf"; Newton (B) "Es tut mir leid, dass die An-ge-le-gen-heit ein blu-ti-ges En-de fin-det. A-ber wir müs-sen schies-sen, Im".

♩. = 92

Musical score for measures 2768-2776. The score includes parts for Vl. 1, Vl. 2, Vla., Vc., and Kb. Dynamics include *ppp* and *pp*. The vocal parts continue with German lyrics: Einstein (T) "Mö-bius. Er mag der wich-tig-ste Mann der Welt sein sei-ne Ma-nu skrip-te sind wich-ti-ger."; Newton (B) "Not-fall auch auf Mö-bius. Er mag der wich-tigs-te Mann der Welt sein sei-ne Ma-nu-skrip-te sind wich-ti-ger.".

2768

Musical score for measures 2768-2776. The score includes parts for Fg. 1, Fg. 2, Kfg., Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Gr. Tr., Einstein (T), Newton (B), Vc., and Kb. Dynamics include *sfz*. The vocal parts continue with German lyrics: Einstein (T) "Mö-bius. Er mag der wich-tig-ste Mann der Welt sein sei-ne Ma-nu skrip-te sind wich-ti-ger."; Newton (B) "Not-fall auch auf Mö-bius. Er mag der wich-tigs-te Mann der Welt sein sei-ne Ma-nu-skrip-te sind wich-ti-ger.".

2777

♩ = 60

B. Kl. (B) *ad lib.*

Fg. 1 *pp sfz*

Fg. 2 *pp sfz*

Kfg. *sfz*

Hn. (F) 1 *pp sfz*

Hn. (F) 2 *pp sfz*

Hn. (F) 3 *pp sfz*

Hn. (F) 4 *pp sfz*

Pos. 1 *pp sfz*

Pos. 2 *pp sfz*

Pos. 3 *pp sfz*

Tuba *mf pp sfz*

Pk. *pp sfz*

B. (h.) *pp sfz*

Gr. Tr. *pp sfz*

Einstein (T) *verblüfft gesprochen: ...verbrannt?...* *verzweifelt Gelächter: ...verbrannt?...* *resigniert gesprochen: ... Es ist zum wahnnsinnig werden...*

Möbius (Bar) *Ich... ha - be sie ver - brannt.* *Um sich - er zu ge - hen.* *wütend schreiend: ... Die Arbeit von fünfzehn Jahren...*

Newton (B) *verblüfft gesprochen: ...verbrannt?...*

Vc. *senza sord. pos. ord.* *(sul pont.) pp sfz* *pos. ord. p* *ad lib.*

Kb. *pp sfz > pp*

2788

a tempo

B. Kl. (B) *pp*

Pk. *p > pp p mf > p*

T. - t. *mp*

Gr. Tr. *p mf > ppp p > pp p > pp p > pp p > pp*

Einstein (T) *noch resignierter gesprochen: ... offiziell sind wir es ja schon...* *Da - mit sind wir Ihn - en aus - ge - lie - fert.* *Da - mit sind wir Ihn - en end - gültig aus - ge - lie - fert.* *Da - für muss - te ich ei - ne Kran - ken - schwes - ter er - dros - seln... und Deutsch ler - nen...* *gesprochen:*

Vc. *a tempo pizz. p*

Kb. *die 1. Hälfte pp*

2800

♩ = 120

Ob. 1
Ob. 2
B. Kl. (B)
Kfg.
Hn. (F)1
Hn. (F)2
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pk.
Gl.sp.
Trg.
Gr. Tr.
Einstein (T)
Möbius (Bar)

mf
mf
f
p (offen)
p (offen)
mf (con sord.)
mf (con sord.)
mf (con sord.)
mf
p > pp
p > pp
p > pp
p > pp
Wäh - rend man mir das Gei - gen bei - brach - te.
Wir sind drei..., sind drei Phy - si - ker wir müs - sen wis - sen - schaft - lich, müs - sen wis - sen -

♩ = 120

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

mf
mf
mf
mf
mf
pos. ord.
pos. ord.
pos. ord.
arco 3 pos. ord.
pizz.
pizz.

2812

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f*

Kl. (B)1 *f*

Kl. (B)2 *f*

Fg. 1 *f* *ff*

Fg. 2 *f*

Kfg. *ff*

Hn. (F)1 *mf*

Trp. (C)1 *mf*

Trp. (C)2 *mf*

Trp. (C)3 *mf*

Pos. 1 *ff* *p* *pp* *p* *pp* *senza sord.*

Pos. 2 *f*

Pos. 3 *f*

Tuba *ff*

Pk. *f* *p* *pp* *p* *pp*

Gl. sp. *mf*

Trg. *mp*

Möbius (Bar) schaft lich vor ge hen. Wir müs sen, müs sen ver such en das Ver nünf ti ge zu, zu

Vl. 1 *f* *pizz.* *arco* *p*

Vl. 2 *f* *pizz.* *arco* *p*

Vla. *f* *pizz.* *arco* *mf*

Vc. *f*

Kb. *mf*

2824

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Kl. (B) 1, Kl. (B) 2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F) 1, Hn. (F) 2, Hn. (F) 3, Hn. (F) 4, Trp. (C) 1, Trp. (C) 2, Trp. (C) 3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Gl. sp., Xyl., Gr. Tr., Möbius (Bar), Vl. 1, Vl. 2, Vla., Vc., Kb.

Dynamic markings: *ff*, *pp*, *f*, *mf*, *p*, *cuvré*, *con sord.*, *senza sord.*, *f > mf*, *arco*, *pizz.*

Lyrics: fin - den. Wir dür - fen uns kei - nen Denk - feh - ler leis - ten, weil er zur Ka - ta - stro - phe zur

2836

FL. 1 *ff* *mp*

FL. 2 *ff* *mp*

Picc. *ff*

Ob. 1 *f* *mf* *tr* *mp* *mf*

Ob. 2 *f* *mf* *tr* *mp* *mf*

Kl. (B)1 *p*

Kl. (B)2 *p*

B. Kl. (B) *mf* *p*

Fg. 1 *sfz* *sfz* *p*

Fg. 2 *sfz* *sfz*

Kfg. *sfz* *sfz*

Hn. (F)1 *p* *p*

Hn. (F)2 *p* *p*

Trp. (C)1 *senza sord.* *sfz* *mf* *mf*

Trp. (C)2 *senza sord.* *sfz* *mf* *mf*

Trp. (C)3 *senza sord.* *sfz* *mf* *mf*

Pos. 1 *sfz* *sfz*

Pos. 2 *sfz* *sfz*

Pos. 3 *sfz* *sfz*

Tuba *sfz* *sfz*

Pk. *p* *sfz* *mf* *pp*

Gl. sp. *ff* *mf* *mf*

Trg. *mf* *mf*

Bck. (a2) *mf* *ff*

Gr. Tr. *pp*

Möbius (Bar) Ka - ta - stro - phe führt. Wir al - le drei ha - ben das glei - che Ziel im Au - ge. Das Ziel ist der

Vl. 1 *fff* *arco* *mf* *mf*

Vl. 2 *fff* *arco* *mf* *pizz.* *f* *arco* *mf*

Vla. *pizz.* *fff* *arco* *mf* *f* *pizz.* *mf* *arco* *mf*

Vc. *pizz.* *ff* *mf* *f* *mf*

Kb. *ff* *mf* *mf*

2849

Fl. 1

Ob. 1

Ob. 2

Kl. (B) 1

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Gl.sp.

Trg.

Kl.Tr.

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

f

mf

p

arco

Ist der Fort-gang der Phy-sik. Ist der Fort-gang der Phy-sik.

Fort-gang der Phy-sik. Der Phy-sik. Ist der Fort-gang der Phy-sik. Phy-sik.

Ist der Fort-gang Ist der Fort-gang der Phy-sik.

2857

FL. 1 *f*

FL. 2 *f*

Ob. 1 *f*

Kl. (B)1

Fg. 1 *f*

Fg. 2 *sfz*

Kfg. *sfz*

Hn. (F)1 *mf* *pp*

Trp. (C)1 *con sord.* *mf*

Trp. (C)2 *con sord.* *mf*

Trp. (C)3 *con sord.* *mf*

Pos. 1 *con sord.* *mf*

Pos. 2 *con sord.* *mf*

Pos. 3 *con sord.* *mf*

Xyl. *f*

B. (h.) *mf*

Kl. Tr. *f*

Einstein (T) *mf* *ff*

Möbius (Bar) *mf* *ff*

Newton (B) *mf* *ff*

Vl. 1 *mf* *ff*

Vl. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Kb. *mf* *ff*

Der Fort - gang Der Fort - gang... Der Fort - gang der Phy - sik. Der Fort - gang

Sind die - se Phy - si - ker frei? Sind die - se Phy - si - ker

Ei - ni - ge der be - rühm tes ten Phy - si - ker er war ten Sie. Sie lö - sen wis - sen - schaft li - che Pro - ble - me, die für die Land des - ver - teil - di - gung ent - schei - dend

2877

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B)1

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 3

Tuba

Pk.

Gl. sp.

Xyl.

B. (h.)

Gr. Tr.

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

mf

f

ff

mp

p

sfz

arco

Mei - ne Macht bes steht da - rin dass ich zu Guns - ten mei - ner Par - tei auf die Macht ver - zich - - - tet ha - be.

Sind we - nig - stens... sind we - nig - stens... sind we - nig - stens lh - - -

der Phy - sik... der Phy - sik. Fort - gang der Phy - sik Fort - gang der Phy - sik der Phy - sik...

2887

This page of a musical score, numbered 272, features a variety of instruments and vocal parts. The orchestration includes two flutes (FL. 1, 2), Piccolo (Picc.), two oboes (Ob. 1, 2), Clarinet in B-flat (Kl. (B)1), Bass Clarinet (B. Kl. (B)), two Fagotti (Fg. 1, 2), Contrabassoon (Kfg.), four Horns (Hn. (F)1-4), three Trumpets (Trp. (C)1-3), three Trombones (Pos. 1-3), Tuba, Snare Drum (Pk.), Gl. sp., Xyl., Bass Drum (B. (h.)), Bass Drum (Bck (a2)), and Gong (Gr. Tr.). The vocal parts are Einstein (T), Möbius (Bar), and Newton (B). The string section consists of Violins 1 and 2 (Vl. 1, 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is marked with various dynamics such as *ff*, *f*, *mf*, *p*, and *pp*, and includes performance instructions like *senza sord.*, *pizz.*, *sul pont.*, and *arco*. The vocal parts have lyrics in German, including "Da auch Sie für die Landes-verteidigung...", "re Phy-siker frei? Al-so auch... al-so auch.. a-so auch nicht frei.", and "Fort-gang... der Phy-sik...".

2895

Rezitativ ad lib.

a tempo

ad lib.

Rezitativ ad lib.

Fl. 1 *PPP* *sfz*

Fl. 2 *PPP* *sfz*

Picc.

Ob. 1 *sfz*

Ob. 2 *sfz*

Kl. (B)1 *PPP* *sfz*

Kl. (B)2 *sfz*

B. Kl. (B) *sfz*

Fg. 1 *sfz*

Fg. 2 *sfz*

Kfg. *PPP* *sfz*

Hn. (F)1 *PPP* *sfz*

Hn. (F)2 *PPP* *sfz*

Hn. (F)3 *PPP* *sfz*

Hn. (F)4 *PPP* *sfz*

Trp. (C)1 *sfz* *sfz*

Trp. (C)2 *sfz* *sfz*

Trp. (C)3 *sfz* *sfz*

Pos. 1 *PPP* *sfz*

Pos. 2 *PPP* *sfz*

Pos. 3 *PPP* *sfz*

Tuba *PPP* *sfz*

Pk. *PPP* *sfz*

Bck (a2)

Gr. Tr. *PPP* *sfz*

Möbius (Bar) *aufschreiend: ...ein Gefängnis...*

Je - der preist ei - ne an-de-re The-o-rie doch die Re-a-li-tät ist die-sel - be Da zie-he ich mein Ir-ren-haus vor. Da wer-de ich we-nig-stens nicht von den Po-li-ti-kern aus - ge-nützt.

Rezitativ ad lib. a tempo sul pont. ad lib. Rezitativ ad lib.

Vl. 1 *PPP* *sfz*

Vl. 2 *PPP* *sfz*

Vla. *PPP* *sfz*

Vc. *PPP* *sfz*

Kb. *PPP* *sfz*

Figur wiederholen

2899

♩ = 120

FL. 1

FL. 2

Ob. 1

Ob. 2

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Kfg.

Hn. (F)1

Hn. (F)2

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Gl.sp.

Trg.

B. (h.)

Einstein (T)

Möbius (Bar)

Newton (B)

Ge - wis - se Ri - si - ken... muss man ein - ge - hen.

Es gibt Ri - si - ken die man nie ein - gehn darf. Der Un - ter - gang der Mensch - heit ist ein sol - ches Ri - si - ko.

Ge - wis - se Ri - si - ken muss man... muss man... ein - gehn.

♩ = 120

pos. ord.

pos. ord.

pos. ord.

pos. ord.

pos. ord. pizz.

pos. ord. pizz.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

2909

FL. 1
FL. 2
Picc.
Kl. (B)1
Kl. (B)2
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gl. sp.
Xyl.
Trg.
B. (h.)
Gr. Tr.
Einstein (T)
Möbius (Bar)
Newton (B)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

f *mf* *ff* *p* *mp* *pp* *tr* *arco* *pizz.*

Ge - wis - se Ri - si - ken... muss man ein - ge - hen. Ge - wis - se
Was die Welt mit den Waf - fen an - rich - tet die sie schon be - sitzt, wis - sen wir. **sehr laut, ohne bestimmte Tonhöhe**
Ge - wis - se Ri - si - ken... muss man... muss man ein - ge - hen. Ge - wis - se

2920

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Gr. Tr.

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

2932

FL. 1 *ff* *mp* *tr*

FL. 2 *ff* *mp* *tr*

Picc. *ff*

Ob. 1 *ff* *mf* *mp* *tr*

Ob. 2 *ff* *mf* *mp* *tr*

Kl. (B)1 *p*

Kl. (B)2 *p*

B. Kl. (B) *mf* *p*

Fg. 1 *p*

Hn. (F)1 *p*

Hn. (F)2 *p*

Trp. (C)1 *f* *mf* *mf*

Trp. (C)2 *f* *mf* *mf*

Trp. (C)3 *f* *mf* *mf*

Pk. *f* *p* *pp*

Gl.sp. *mf* *mf*

Xyl. *mf*

Trg. *mf* *p* *mf*

B. (h.) *mf* *f*

Einstein (T)
 Ri - si - ken ein - - - ge - hen... ein - - ge - hen. Ri - si - ken ein - - ge - hen...

Möbius (Bar)
 denken. Die - ser Ein - sicht ha - be ich mein Han - deln un - ter - ge - ord - - - net. Ich wähl - te die Nar - en -

Newton (B)
 Ri - si - ken... ein - - - ge - hen... ein - - ge - hen. Ri - si - ken ein - - ge - hen...

Vl. 1 *ff* *mf* *arco* *mf* *arco* *mf* *arco* *mf*

Vl. 2 *ff* *arco* *mf* *arco* *mf* *pizz.* *f* *arco* *mf*

Vla. *ff* *pizz.* *arco* *mf* *arco* *mf* *pizz.* *f* *arco* *mf*

Vc. *mf* *(pizz.)* *mf* *(pizz.)* *mf* *(pizz.)* *mf* *(pizz.)* *mf*

Kb. *mf* *mf*

2944

FL. 1 *f* *mf* *p*

Picc. *f*

Kl. (B)1 *f*

B. Kl. (B) *f* *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Kfg. *mf*

Hn. (F)1 *mf* *bouché* *p* *bouché*

Hn. (F)2 *p* *bouché*

Hn. (F)3 *p* *bouché*

Hn. (F)4 *p* *bouché*

Trp. (C)1 *sfz* *senza sord.*

Trp. (C)2 *sfz* *senza sord.*

Trp. (C)3 *sfz* *senza sord.*

Pos. 1 *mf* (con sord.) *sfz* *senza sord.*

Pos. 2 *mf* (con sord.) *sfz* *senza sord.*

Pos. 3 *mf* (con sord.) *sfz* *senza sord.*

Tuba *mf* *f* *mf* *sfz*

Pk. *f* *sfz*

Gl.sp. *mf*

Trg. *mf*

B. (h.) *mf* *pp* *sfz*

Gr. Tr. *f* *pp* *sfz*

Einstein (T) *schreiend:* Ri - si-ken *gesungen:* ein - - - - - ge - hen.

Möbius (Bar) kap - pe. *schreiend:* ich gab vor, *gesungen:* der Kö-nig Sa - lo-mo er - schei - - - - - ne mir. Schon sperr - te man mich in ein

Newton (B) *schreiend:* Ri - si-ken *gesungen:* ein - - - - - ge - hen.

Vl. 1 *f* *mp* *pp* *sfz*

Vl. 2 *f* *mp* *pp* *sfz*

Vla. *f* *mp* *pp* *sfz*

Vc. *f* *ff* *pp* *sfz*

Kb. *f* *ff* *pp* *sfz* *sul pont.* *ppp*

2954

Ob. 1 *mf* 3 3 3

Ob. 2 *mf* 3 3 3

E. H. (F) *mf* 3 3 3

Kl. (B)1 *mf* 3 3 3

Kl. (B)2 *mf* 3 3 3

B. Kl. (B) *f* 3 3 3 *mf*

Fg. 1 *mp* *mf*

Fg. 2 *mp* *mf*

Hn. (F)1 (bouché) *pp*

Hn. (F)2 (bouché) *pp*

Hn. (F)3 (bouché) *pp*

Hn. (F)4 (bouché) *pp*

Trp. (C)1 con sord. *p* 3

Trp. (C)2 con sord. *p* 3

Trp. (C)3 con sord. *p* 3

Pos. 1 con sord. *p* 3

Pos. 2 con sord. *p* 3

Pos. 3 con sord. *p* 3

Tuba *sfz*

Möbius (Bar) Ir-ren- haus. Wir sind in un-ser-er Wis - sen - schaft an die Gren-zen des Er - kenn - ba - ren

Newton (B) Das war doch kei-ne Lös - ung.

Vl. 1 *mf* 3 3 3 pizz.

Vl. 2 *f* pizz.

Vla. *mf* 3 3 3 *f* pizz. arco *p*

Vc. *f* pizz. *mf* pizz.

Kb. pos. ord. *p* *mf* pizz.

2967

Picc. *p*

Kl. (B)1 *mf*

Kl. (B)2 *mf*

B. Kl. (B) *mf*

Fg. 1 *mf* *f*

Fg. 2 *mf*

Kfg. *mf* *f*

Hn. (F)1 *pp* (bouché)

Hn. (F)2 *pp* (bouché)

Hn. (F)3 *pp* (bouché)

Hn. (F)4 *pp* (bouché)

Fl. z. *pp* *f*

Trp. (C)1 *pp* *f*

Trp. (C)2 *pp* *f*

Trp. (C)3 *pp* *f*

Tuba *p*

Pk. *p* *pp*

Gl. sp. *mp*

B. (h.) *mp* *ppp* *mf* *ppp*

T. t. *mp*

Gr. Tr. *mp* *pp*

Möbius (Bar)
 ge - stos - sen. Wir ha - ben das En - de uns - res We - ges er - reicht. Wir sind ins Lee - re ge - stos - sen. Un - se - re Wis - sen schaft ist schreck - lich ge - wor - den.

Vl. 1 *mp* *ppp*

Vl. 2 arco sul pont. *ppp* *pp* *p* *ppp*

Vla. sul pont. *pp* *p* *ppp*

Vc. *mf* *ppp*

Kb. arco sul pont. *ppp*

2981

Picc. *mp* *mp*

B. Kl. (B) *p*

Fg. 1 *p*

Fg. 2 *p*

Kfg. *mf* *p*

Hn. (F)1 *pp* (bouché) +

Hn. (F)2 *pp* (bouché) +

Hn. (F)4 *pp* (bouché) +

Tuba *mf*

Gl. sp. *mp* *p*

B. (h.) *ppp* *mp* *ppp* *pp* *mp* *pp*

T. t. *mf* *mp*

Möbius (Bar) *Un - se-re Forsch-ung ist ge-fähr - lich. Wir müs-sen un - ser Wis-sen zu - rück - - neh - men. Es gibt kei-ne an - de-re Lös - -*

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

2993

$\text{♩} = 80$

B. Kl. (B) *f*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

B. (h.) *p* *mf*

T. t. *mp*

Gr. Tr. *pp* *f*

Einstein (T) *Was wol-len Sie da-mit sa-gen?* *sehr frei gestalten, quasi Rezitativ*

Möbius (Bar) *- ung. Ihr be-nach-rich-tigt eu-re Auf - trag-ge-ber, ihr hät-tet euch ge irrt. Ich seiwirk-lich ver-rückt. Wir wer-den hier*

$\text{♩} = 80$

Vl. 1 *f* *pp* arco

Vl. 2 *f* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *mf* arco *pp*

Kb. *f* *mf*

C-Saite auf H stimmen

3004

♩. = 96

Fl. 1

Fl. 2

Picc.

Kl. (B)1

Fg. 1

Fg. 2

Kfg.

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Xyl.

Kl. Tr.

Gr. Tr.

Pf.

Möbius (Bar)

ie-bens-läng-lich blei-ben. Ihr müsst mit mir im Ir-ren-hau-se blei-ben. Nur im Ir - ren - haus Ir - ren - haus sind wir noch

♩. = 96

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

3016

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B) 1

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Gl. sp.

Xyl.

Kl. Tr.

Gr. Tr.

Piano

405

Möbius (Bar)

frei... noch frei, sind wir noch frei. Nur im Ir - ren - haus Ir - ren - haus dür - fen wir noch...

VI. 1

VI. 2

Vla.

Vc.

Kb.

3033

This page contains a musical score for measures 3033 to 3042. The score is for a large orchestra and a voice part. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Kl. (B)1, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F)1, Hn. (F)2, Hn. (F)3, Hn. (F)4, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Xyl., Kl. Tr., Gr. Tr., and Möbius (Bar). The vocal part is for Möbius (Bar) with the lyrics: "dür - fen wir noch... dür - fen wir noch den - - - - - ken. In der Frei - heit sind". The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *f*, *mp*, *p*), articulation (e.g., accents, slurs), and performance instructions (e.g., "senza sord.", "arco"). The key signature has one flat, and the time signature is 4/4.

3044

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Bck (a2)
Kl. Tr.
Gr. Tr.
Piano
Einstein (T)
Möbius (Bar)
Newton (B)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

con sord.
mf
con sord.
mf
con sord.
mf

sul pont.
fff
ppp

Sie kön - nen von uns nicht ver - lan - .
uns - re Ge - dan - ken Spreng - stoff.
Sie kön - nen von uns nicht ver - lan - .

3070

♩ = 96

B. Kl. (B) *mf* *tr* *mf* *mf* *mf* *p* *sfz* *mf* *p espress.*

Fg. 1 *mf* *sfz* *sfz* *mf*

Fg. 2 *mf* *sfz* *sfz* *mf*

Kfg. *mf* *p* *sfz* *sfz* *mf*

Trp. (C)1 *sfz* *mf*

Trp. (C)2 *sfz* *mf*

Trp. (C)3 *sfz* *mf*

Pos. 1 *sfz* *mf* *f* *mf*

Pos. 2 *sfz* *mf* *f* *mf*

Pos. 3 *sfz* *mf* *f* *mf*

Pk. *sfz* *p* *f* *f* *mf*

B. (h.) *sfz*

T. t. *mf*

Gr. Tr. *ff* *p*

Einstein (T) Wir pro - tes - tie - ren. Das hät - ten Sie nicht sa - gen dür - fen.

Möbius (Bar) A - ber Mör - der.

Newton (B) Wir pro - tes - tie - ren. Das hät - ten Sie nicht sa - sen dür - fen.

Vc. *f* *pp*

♩ = 96

3084

ad libitum

B. Kl. (B) *langsam und sehr regelmäßig wiederholen*

Pk. *p*

Einstein (T) *gesprochen:* Gibt es wirklich keinen anderen Ausweg ? *gesprochen:* Ich bleibe. *gesprochen:* für immer...

Möbius (Bar) *gesprochen:* Jeder von uns tötete eine Krankenschwester. Ihr, um eure Mission nicht zu gefährden, ich, weil meine Schwester mich liebte. Sie hielt mich für ein verkanntes Genie. Sie begriff nicht, dass es heute die Pflicht eines Genies ist, verkannt zu bleiben. Ich habe getötet, damit nicht noch ein schrecklicheres Morden anhebe. Entweder haben wir geopfert oder gemordet. Entweder bleiben wir im Irrenhaus oder die Welt wird zum Irrenhaus. Entweder löschen wir uns im Gedächtnis der Menschen aus, oder die Menschheit erlischt. *gesprochen:* Keinen. *gesprochen:* ...ich danke euch... **er hebt sein Glas** ... auf unsere Krankenschwestern

Newton (B) *gesprochen:* Gibt es wirklich keinen anderen Ausweg ? *gesprochen:* Ich bleibe. *gesprochen:* für immer...

3096

♩ = 112

FL. 1 *f* *mf*

FL. 2 *f* *mf*

Picc. *mf*

Ob. 1 *f* *mf* *f* *mf*

Ob. 2 *f* *mf* *f* *mf*

Kl. (B)1 *f* *f* *f* *f*

Kl. (B)2 *f*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F)1 *f* (offen) *mf*

Hn. (F)2 *f*

Hn. (F)3 *f*

Hn. (F)4 *f*

Trp. (C)1 (con sord.) *mf*

Trp. (C)2 (con sord.) *mf*

Trp. (C)3 (con sord.) *mf*

Pos. 1 (con sord.) *mp*

Pos. 2 (con sord.) *mp*

Pos. 3 (con sord.) *mp*

Tuba *mf*

Gl. sp. *mf*

Trg. *mf*

Kl. Tr. *mf* *f* *mf*

Einstein (T) Auf Schwes-ter, auf Schwes-ter auf Schwes-ter

Möbius (Bar) Auf Schwes-ter, auf Schwes-ter auf Schwes-ter

Newton (B) Ich trin-ke, ich trin-ke, auf Do-ro-the-a Mo-ser. Do-ro-the-a,

♩ = 112

Vl. 1 *f* *p*

Vl. 2 *f* *mf* *pizz.* *arco* *p*

Vla. *f* *mf* *pizz.* *arco* *p*

Vc. *f* *mf* *pizz.*

Kb. *f* *mf* *pizz.*

3106

FL. 1

FL. 2

Ob. 1

Ob. 2

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Trg.

Kl. Tr.

Gr. Tr.

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc. (pizz.)

Kb.

Do - ro - the - a. Do - ro - the - a Do - ro - the - a Do - ro - the - a

Do - ro - the - a. Do - ro - the - a Do - ro - the - a Do - ro - the - a Do - ro - the - a.

Do - ro - the - a. Do - ro - the - a ich muss - te dich op - fern. Ich gab dir den Tod für dei - ne Lie - be.

3118

8^{va}

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Kl. (B) 1

Kl. (B) 2

Fg. 1

Hn. (F) 1

Hn. (F) 3

Trp. (C) 1 (con sord.)

Trp. (C) 2 (con sord.)

Trp. (C) 3 (con sord.)

Pos. 1 (con sord.)

Pos. 2 (con sord.)

Pos. 3 (con sord.)

Tuba

Gl. sp.

Trg.

Kl. Tr.

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

mf

f

arco

gliss.

Ich trin - ke auf I - re - ne Straub. Auf I - re - ne, I -

Auf Schwes - ter, auf Schwes - ter, auf Schwes - ter

Auf Schwes - ter, auf Schwes - ter, auf Schwes - ter

3127

This page contains the musical score for measures 3127 to 3136. The score is arranged in a standard orchestral format with multiple staves for each instrument and voice part.

Instrumentation and Dynamics:

- Flutes (FL. 1, 2):** Play triplets in measures 3127-3130 and a melodic line in measures 3131-3136. Dynamics include *f*.
- Picc.**: Rests in measures 3127-3130, then plays a melodic line in measures 3131-3136. Dynamics include *f*.
- Oboes (Ob. 1, 2):** Rests in measures 3127-3130, then plays melodic lines in measures 3131-3136. Dynamics include *f* and *mf*.
- Clarinets (Kl. (B) 1, 2):** Rests in measures 3127-3130, then plays melodic lines in measures 3131-3136. Dynamics include *f* and *mf*.
- Bass Clarinet (B. Kl. (B)):** Rests in measures 3127-3130, then plays a melodic line in measures 3131-3136. Dynamics include *mf*.
- Trumpets (Trp. (C) 1, 2, 3):** Rests in measures 3127-3130, then plays melodic lines in measures 3131-3136. Dynamics include *mf*. Trp. (C) 1 includes the instruction "(con sord.)".
- Tuba:** Rests in measures 3127-3130, then plays a melodic line in measures 3131-3136. Dynamics include *f* and *p*.
- French Horns (Hn. (F) 1, 2, 3):** Rests in measures 3127-3130, then plays melodic lines in measures 3131-3136. Dynamics include *p*.
- Drum Set (Trg., Kl. Tr., Gr. Tr.):** Trg. and Kl. Tr. play rhythmic patterns. Gr. Tr. plays a melodic line. Dynamics include *mf*, *mp*, and *pp*.
- Piano:** Rests in measures 3127-3130, then plays a melodic line in measures 3131-3136. Dynamics include *mf*.
- Violins (Vl. 1, 2):** Play melodic lines. Vl. 2 includes the instruction "pizz.". Dynamics include *mf*.
- Viola (Vla.):** Play melodic lines. Includes the instruction "pizz.". Dynamics include *mf*.
- Violoncello (Vc.):** Play melodic lines. Dynamics include *mf*.
- Double Bass (Kb.):** Play a bass line. Dynamics include *mf*.

Vocal Parts and Lyrics:

- Einstein (T):** I - re - ne. I - re - ne, ich muss - te dich op - fern. Dei - ne Hin - ga - be zu prei - sen will ich ver -
- Möbius (Bar):** I - re - ne. I - re - ne, I - re - ne, I - re - ne, I - re - ne. Ich trin - ke auf
- Newton (B):** I - re - ne. I - re - ne, I - re - ne, I - re - ne, I - re - ne. Ich trin - ke auf

3139

FL. 1 *mf*

FL. 2 *f* *mf*

Picc. *mf* *f*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Kl. (B)1 *f*

B. Kl. (B) *mf*

Fg. 1 *f*

Fg. 2

Kfg. *f* *mp*

Hn. (F)1 *f* *mp*

Hn. (F)2 *f* *mp*

Hn. (F)3 *f* *mp*

Hn. (F)4 *f* *mp*

Trp. (C)1 (con sord.) *mf* *f* *mf*

Trp. (C)2 (con sord.) *mf* *f* *mf*

Trp. (C)3 (con sord.) *mf* *f* *mf*

Pos. 1 (con sord.) *mf*

Pos. 2 (con sord.) *mf*

Pos. 3 (con sord.) *mf*

Tuba *f* *mp* *mf*

Pk. *mf* *p*

Gl.sp.

Xyl. *f* *f*

Trg.

B. (h.) *p* *f* *p*

Kl.Tr. *mp* *mf*

mf *mf*

Einstein (T) *p* *mf*
nünf - tig han - deln. Auf Schwes - ter, auf Schwes - ter, auf Schwes - ter Mo - - - ni - ka.

Möbius (Bar) *p* *mf*
Schwes - ter I - re - ne. Ich trin - ke auf Mo - ni - ka Stett - ler. Mo - - - ni - ka.

Newton (B) *p* *mf*
Schwes - ter I - re - ne. Auf Schwes - ter, auf Schwes - ter, auf Schwes - ter Mo - - - ni - ka.

Vl. 1 *p* *mf*

Vl. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf* *pizz.*

Kb. *f*

3151

FL. 1
FL. 2
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)3
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Xyl.
Kl. Tr.
Gr. Tr.
Einstein (T)
Möbius (Bar)
Newton (B)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

The musical score includes the following parts and lyrics:

- Flutes (FL. 1, 2):** Flute 1 has a melodic line starting with a *mf* dynamic.
- Oboes (Ob. 1, 2):** Both oboes play a rhythmic pattern, starting with *f* and *mf* dynamics.
- English Horn (E. H. (F)):** Plays a melodic line with *mf* dynamics.
- Clarinets (Kl. (B)1, 2):** Clarinet in B-flat 1 has a melodic line with *f* and *mf* dynamics. Clarinet in B-flat 2 has a melodic line with *mf* dynamics.
- Bass Clarinet (B. Kl. (B)):** Plays a melodic line with *mf* dynamics.
- Fagot (Fg. 1, 2):** Bassoon 1 has a melodic line with *f* and *mf* dynamics. Bassoon 2 has a melodic line with *f* dynamics.
- Contrabassoon (Kfg.):** Plays a melodic line with *f* dynamics.
- Horns (Hn. (F)1, 3):** Horn in F 1 has a melodic line with *f* dynamics. Horn in F 3 has a melodic line with *f* dynamics.
- Trumpets (Trp. (C)1, 2, 3):** Trumpets in C play a rhythmic pattern.
- Positively (Pos. 1, 2, 3):** Positively 1, 2, and 3 play a melodic line with *f* and *mf* dynamics. Positively 1 and 2 have markings: *senza sord.*, *p*, *senza sord.*, *p*.
- Tuba:** Plays a melodic line with *f* and *mf* dynamics.
- Percussion (Pk.):** Plays a melodic line with *f* and *mf* dynamics.
- Xylophone (Xyl.):** Plays a melodic line with *f* dynamics.
- Timpani (Kl. Tr., Gr. Tr.):** Kettle drum has a melodic line with *mf* dynamics. Gong has a melodic line with *mf > pp* and *p* dynamics.
- Vocal Parts:**
 - Einstein (T):** Mo - ni - ka. Mo-ni-ka, Mo-ni-ka, Mo - ni-ka. Ich trin - ke auf Schwes - ter Mo - ni-
 - Möbius (Bar):** Ich muss-te dich op - fern. Gib uns die Kraft, als Nar - ren das Ge-heim-nis der Wis - sen - schaft treu zu be-wah-ren.
 - Newton (B):** Mo - ni - ka. Mo - ni-ka, Mo-ni-ka, Mo - ni-ka. Ich trin - ke auf Schwes - ter Mo - ni-
- Violins (Vl. 1, 2):** Violin 1 has a melodic line with *mf* dynamics. Violin 2 has a melodic line with *mf* dynamics.
- Viola (Vla.):** Plays a melodic line with *mf* dynamics.
- Violoncello (Vc.):** Plays a melodic line with *mf* dynamics. Marking: (pizz.), *mf*.
- Double Bass (Kb.):** Plays a melodic line with *mf* dynamics. Marking: (pizz.), *mf*.

3165

♩ = 96

♩ = 124

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gl. sp.
Xyl.
Kl. Tr.
Gr. Tr.
Einstein (T)
Möbius (Bar)
Newton (B)

ka. Ge - lieb - te gebt uns die Kraft als Nar - ren das Ge - heim - nis uns - rer Wis - sen - schaft treu
Ge - lieb - te gebt uns die Kraft als Nar - ren das Ge - heim - nis uns - rer Wis - sen - schaft treu
ka. Ge - lieb - te gebt uns die Kraft. als Nar - ren das Ge - heim - nis uns - rer Wis - sen - schaft treu

♩ = 124

♩ = 96

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

arco
arco
pizz.
pizz.

sfz *sfz* *sfz* *f* *mf* *mf* *sfz* *sfz* *sfz* *sfz*

3174

♩. = 92

Picc. *mf*

Kl. (B)1 *mf*

Kl. (B)2 *mf*

Kfg. *p*

Pos. 1 *pp*

Pos. 2 *pp*

Pos. 3

Tuba *p*

Pk. *pp*

Kl. Tr. *p* *mp*

Gr. Tr. *pp* *p*

mf

Einstein (T) zu be - wah - ren. Ver - wan - deln, ver - wan - deln wir uns wie - der in Ver - rü - ck - te. Geis - tern wir als, als New - ton da - her.

Möbius (Bar) zu be - wah - ren. Ver - wan - deln, ver - wan - deln wir uns wie - der in Ver - rü - ck - te. Geis - tern wir als, als New - ton da - her.

Newton (B) zu be - wah - ren. Ver - wan - deln wir uns wie - der in Ver - rü - ck - te. Gei - tern wir als, als New - ton da - her.

♩. = 92

Vl. 1 *mf*

Vl. 2 *p* *pizz.* *f* *arco* *p*

Vla. *pizz.* *p* *f* *p*

Vc. *(pizz.)* *p* *p*

Kb. *p*

3192

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Trp. (C)1

Trp. (C)2

Pos. 1

Pos. 2

Pos. 3

Tuba

Gl. sp.

Kl. Tr.

Gr. Tr.

Einstein (T)

Möbius (Bar)

Newton (B)

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

mf

f

mp

mf

f

(senza sord.)

Fie - deln wir fie - deln wir wie - der Kreis - ler und Beet - ho - ven. Las - sen wir wie - der, las - sen wir wie - der Sa - lo -

Fie - deln wir, fie - deln, fie - deln wir wie - der Kreis - ler und Beet - ho - ven. Las - sen wir wie - der Sa - lo -

Fie - deln, fie - deln, Kreis - ler und Beet - ho - ven. Las - sen wir wie - der, las - sen wir wie - der Sa - lo -

3205

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Kl. Tr.
Gr. Tr.
Einstein (T)
Möbius (Bar)
Newton (B)
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

mo er - schei - - nen. Ver - rückt a - ber wei - se. Ge - fan - gen

mo er - schei - - nen. Ver - rückt a - ber wei - se. Ge - fan - gen

mo er - schei - - nen. Ver - rückt a - ber wei - se. Ge - fan - gen

3218

♩. = 60

FL. 1
FL. 2
Ob. 1
Ob. 2
Kl. (B)1
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.

Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.

T-t.
Kl. Tr.
Gr. Tr.

Einstein (T)
Möbius (Bar)
Newton (B)

a - ber frei. Phy - si - ker a - ber... un - - - - - schut - dig.

♩. = 60

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

arco con sord.
ppp
arco con sord.
ppp
con sord.
ppp

pizz.
arco
pp
p

20 - Achte Szene Einstein (T), Möbius (Bar), Newton (B), Stimme aus dem Hintergrund Notturmo für drei Stimmen und Orchester

3230

♩ = 60 *ad lib.* *♩ = 60*

Pauken *f* *pp*

Tam-tam *f*

Große Trommel *mf* *> pp* *mf > pp* *mf > pp*

Harfe *pp*

Newton (B)

Stimme aus dem Hintergrund Möbius rauskommen Newton rauskommen Einstein rauskommen

Ei - ne ge - heim - nis -

♩ = 60 *ad lib.* *♩ = 60*

Violine 1 *con sord.* *ppp*

Violine 2 *con sord.* *ppp*

Viola *1 Vla. solo* *p espress.* *ppp* *tutti con sord.* *con sord.* *ppp*

Violoncello *arco* *fff* *pp* *mf > ppp* *mf > ppp* *mf > ppp* *ppp*

Kontrabass *arco* *fff* *pp* *mf > ppp* *mf > ppp* *mf > ppp* *pizz.* *p*



3236

p *mp* *mp*

Newton (B) vol - - - - - le Nacht. Un - - - - - end - lich und er - ha - ben. Durch das Git - ter mei - nes Fens - ters

Vi. 1

Vi. 2

Vla. *(1 Vla. solo)*

Vc.

Kb.

3242

Einstein (T)
 Möbius (Bar)
 Newton (B)
 fun - - - - - kein Ju - pi - ter und Sa - - - - - turn, of - - - - - fen - ba - - - - - ren

1 Vla. solo (tutti)
 arco
 ppp



3245

Einstein (T)
 Möbius (Bar)
 Newton (B)
 die Ge - set - ze des Alls. Ei - - - - - ne glück - - - - - lich - e

pizz.
 mp

3250

p *p* *mf* *mf*

Einstein (T)
Nacht tröst - - - lich und gut. Die Rät - sel schwei - gen, die Fra - gen sind ver - stummt.

Möbius (Bar)
Nacht... Nacht... Nacht...

Newton (B)
heim - nis - vol - le Nacht... un - end - lich und er - ha - ben. Die Ge - set - ze... ...des Alls.

Vl. 1
Vl. 2
Vla.
Vc.
Kb.
mp *pp* *pp* *mp*

1 Vla. solo
(tutti)
arco
pizz.

3258

p

Einstein (T)
Ich möch - te gei - gen und nie mehr re - - den... ...glück - lich - e Nacht...

Möbius (Bar)
...All... Ei - ne an - - däch - ti - ge Nacht. Tief - blau und

Newton (B)
...fun - keln... Ju - pi - ter und Sa - turn. ...ge - heim - nis - vol - - - le Nacht,

Vl. 1
Vl. 2
Vla.
Vc.
Kb.

3264

3264

Einstein (T) ...tröst lich.. ...und gut. Nie mehr re - - - den. ...schweig - - - gen..

Möbius (Bar) fromm. Die Nacht des mäch-ti-gen Kö - - - nigs. Sein heis - - - ser Schat - - - ten

Newton (B) un - end - lich ...er - ha - ben.. ...of - fen - ba - - - ren...

Vl. 1, Vl. 2, Vla., Vc., Kb. arco *ppp*



3269

3269

Einstein (T) Die Rät - sel schwei - gen ...schwei - gen... ...schwei - - - - gen.

Möbius (Bar) löst sich von der Wand. Sei - - - ne Au - - - - - gen

Newton (B) ...die Ge - set - ze, Ge - set - ze des Alls, des Alls... of - - - fen -

Vl. 1, Vl. 2, Vla., Vc., Kb.

3273

mp

Newton (B)
ba . . . ren...

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

attacca 9.Szene

21 - Neunte Szene Alter Ego von Mathilde von Zahnd (S), Mathilde von Zahnd (MS), Einstein (T), Möbius (Bar), Newton (B) Koloraturarie für eine weibliche Stimme und drei männlichen Begleitstimmen

3276

♩ = 96

Fig. 1 *f*

Fig. 2 *f*

Kfg. *f*

Pos. 1 *con sord.* *f* *mf* *f*

Tuba *f* *mf* *f*

Pk. *so tief wie möglich* *mf*

Gr. Tr. *f* *mf*

M.v.Z. (MS) Mö - bius ich muss mit Ih - nen re - den. Was ich zu sa - gen ha - be,

Vc. *f*

Kb. *pizz.* *ff*

3284

♩ = 96

Kl. (B)1 *tr.* *mp* *f* *mp* *f*

B. Kl. (B) *mf* *f*

Fig. 1

Fig. 2

Kfg.

Pos. 1

Tuba

Pk. *p* *f*

Gr. Tr. *f*

M.v.Z. (MS) geht auch Ih - re Kol - le - gen an: A - - - - - lec Jas - - - - - per

Vl. 1 *senza sord.* *pp*

Vl. 2 *senza sord.* *pp*

Vla. *mf* *f*

Vc. *pizz.* *f* *sffz*

Kb. *f* *sffz*

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Kl. (B) 1

Kl. (B) 2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

Bck a 2

Gr. Tr.

M.v.Z. (MS)

Einstein (T)

Newton (B)

VI. 1

VI. 2

Vla.

Vc.

Kb.

f

mp

f

ff

mf

sfz

pp

p

f

mf

ppp

arco

pizz.

sfz

bouché

con sord.

Kil - ton... ...und Jo - sef Eis - ler.

Sie wis - sen?

Sie wis - sen?

3295

♩ = 96

Picc. *sfz*

Kl. (B)1 *sfz*

Kl. (B)2 *sfz*

B. Kl. (B) *f*

Fg. 1 *mf*

Fg. 2 *mf*

Kfg. *mf*

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1 *mf* (con sord.)

Trp. (C)2 *mf* (con sord.)

Trp. (C)3 *mf* (con sord.)

Pos. 1 *f*

Tuba *f*

Pk. *f*

Xyl. *sfz*

Gr. Tr. *f*

M.v.Z. (MS) Ich hat-te schon längst Ver-dacht ge-schöpft. Ihr Ge-spräch mei-ne Her-ren, ist ab-ge-hört wor-den. Die Vil-la ist von

♩ = 96

Vi. 1 *sfz* pizz.

Vi. 2 *sfz* pizz.

Vla. *f* pizz.

Vc. *f* arco

Kb. *f* pizz.

3306

FL. 1 *f*

FL. 2 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Kl. (B)1 *f*

B. Kl. (B) *f*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F)1 *mf* (bouché)

Hn. (F)2 *mf* (bouché)

Hn. (F)3 *mf* (bouché)

Trp. (C)1 *mf* (con sord.)

Trp. (C)2 *mf* (con sord.)

Trp. (C)3 *mf* (con sord.)

Pos. 1 *mf*

Pos. 2 *mf*

Pos. 3 *sfz* *ppp* *mf* *sfz* *mf*

Tuba *sfz* *mf* *sfz* *mf*

Pk. *f*

Xyl. *sfz* *sfz*

Gr. Tr.

M.v.Z. (MS)
 Wäch-tern um-stellt. Ein Flucht-ver-such ist sinn-los. Ihr al-lein sollt mein Ge-

Vi. 1 *sfz* *arco* *sul A* *f* *sul G* *pizz.* *sfz*

Vi. 2 *sfz* *arco* *f* *pizz.* *sfz*

Vla. *sfz* *arco* *f* *f*

Vc. *mf* *arco* *f* *f*

Kb. *f* *arco* *pizz.* *f*

3313

♩ = 60

Fl. 1

Picc.

Ob. 1

Kl. (B)1

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Woodwind and Percussion section including Flute 1, Piccolo, Oboe 1, Clarinet (B) 1, Bass Clarinet (B), Flute 1 (Bass), Flute 2 (Bass), and Kettledrum.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Brass section including Horns (F) 1, 2, 3, Trumpets (C) 1, 2, 3, Trombones (Pos. 1, 2, 3), and Tuba.

Pk.

Xyl.

B. (h.)

Gr. Tr.

Percussion and Mallet section including Snare Drum, Xylophone, Bass Drum, and Gong/Traps.

M.v.Z. (MS)

heim - nis wis - sen. Weil es kei - ne Rol - le mehr spielt, wenn ihr es wisst. Auch mir ist der

Vocal staff with German lyrics.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

String section including Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß.

♩ = 60

3323

This musical score page, numbered 309, is for rehearsal mark 3323. It features a large orchestral ensemble and a vocal soloist. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B) 1, Kl. (B) 2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F) 1, Hn. (F) 2, Hn. (F) 3, Hn. (F) 4, Trp. (C) 1, Trp. (C) 2, Trp. (C) 3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Trg., B. (h.), P, Vc./Cb., M.v.Z. (MS) Möbius (Bar), Vl. 1, Vl. 2, Vla., and Vc./Cb. The score is written in a major key with a 4/4 time signature. The vocal part includes the lyrics: "gol-de-ne Kö-nig Sa-lo-mo-er-schie-nen. verblüfft gesprochen: ...Salomo? All die". Dynamics range from *mf* to *fff*, with specific markings for *ppp* and *mp*. Performance instructions include "offen" for the horns and "gliss." for the piano. The vocal part is marked "verblüfft gesprochen" (spoken with surprise).

3327

♩ = 104

This page contains the musical score for measures 3327 through 3331. The score is for a full orchestra and a vocal soloist (Alter Ego M.v.Z. (S)). The tempo is marked as ♩ = 104. The key signature has one sharp (F#) and the time signature is 2/4.

Orchestra:

- Flutes (Fl. 1, 2):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *ff*.
- Oboes (Ob. 1, 2):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *ff*.
- Clarinets (Kl. (B) 1, 2):** Play a melodic line starting in measure 3327, marked *f*. In measure 3329, they play a triplet of eighth notes, marked *mf*.
- Bassoons (B. Kl. (B)):** Play a melodic line starting in measure 3327, marked *f*. In measure 3329, they play a triplet of eighth notes, marked *mf*.
- Trumpets (Trp. (C) 1, 2, 3):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *mf*. Above the staves, there are markings: "con sord. Fl.z." and "con sord. Fl.z." with arrows pointing to the notes.
- French Horns (Hn. (F) 1, 2, 3, 4):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *mf*.
- Timpani (Trg.):** Play a rhythmic pattern starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *f*.
- Snare Drum (Kl. Tr.):** Play a rhythmic pattern starting in measure 3327, marked *mf*. In measure 3329, they play a triplet of eighth notes, marked *f*.
- Cymbals (Xyl.):** Play a rhythmic pattern starting in measure 3327, marked *f*. In measure 3329, they play a triplet of eighth notes, marked *ff*.
- Woodblock (B. (h.)):** Play a rhythmic pattern starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *f*.
- Percussion (Pk.):** Play a rhythmic pattern starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *p*.
- Piano (P):** Play a melodic line starting in measure 3327, marked *f*. In measure 3329, they play a triplet of eighth notes, marked *ff*. Above the staves, there are markings: "gliss." and "gliss." with arrows pointing to the notes.

Vocal Soloist (Alter Ego M.v.Z. (S) and M.v.Z. (MS)):

- Alter Ego M.v.Z. (S):** Sings the lyrics: "Zu - erst in mei - nem Ar - beits - zim - mer." in measure 3329. The marking is *expressiv gesprochen*.
- M.v.Z. (MS):** Sings the lyrics: "Jah - re. Man wen - det hu - ma - ne Prin -" in measure 3329. The marking is *expressiv gesprochen*.

String Section:

- Violins (Vi. 1, 2):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *ff*. Above the staves, there are markings: "sul pont." and "pos. ord." with arrows pointing to the notes.
- Violas (Vla.):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *ff*. Above the staves, there are markings: "pizz." and "arco sul pont." with arrows pointing to the notes.
- Violonscelles (Vcl.):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *f*. Above the staves, there are markings: "pizz." and "arco" with arrows pointing to the notes.
- Double Basses (Kb.):** Play a melodic line starting in measure 3327, marked *mp*. In measure 3329, they play a triplet of eighth notes, marked *sfz*. Above the staves, there are markings: "pizz." and "sfz" with arrows pointing to the notes.

3342

FL. 1 *p* *mf* *ff* *mf*

FL. 2 *p* *ff* *mf*

Picc. *ff*

Ob. 1 *pp* *p* *mf* *f* *mf* *mf*

Ob. 2 *pp* *p* *mf* *f* *mf* *mf*

E. H. (F) *pp* *mf*

KL.(B)1 *f* *mf*

KL.(B)2 *mf*

B. Kl. (B) *pp* *f*

Fg. 1 *f*

Kfg. *f*

Hn.(F)1 *mf*

Hn.(F)2

Hn.(F)3 *mf*

Trp. (C)1 *mf* *FL.Z.*

Trp. (C)2 *mf*

Trp. (C)3 *mf*

Pos. 1 *mf* *mf*

Gl.sp. *ff* *mf*

Trg. *p*

B. (h.) *p* *mf* *p* *mf*

KL.Tr. *mf*

mf *mf*

Alter Ego M.v.Z. (S) *sehr frei im Rhythmus*
 Son - ne und im Park. häm - mer - te ein Specht, als auf

M.v.Z. (MS) Man lässt zu - sam - men was zu - sam - men ge -

Newton (B) Sie muss in - ter - niert wer - den.

VI. 1 *mf* *mf*

VI. 2 *mf* *mf*

Vla. *mf*

Vc. *mf* (pizz.)

Kb. *mf* (pizz.)

3349

rit.

FL. 1

FL. 2

Ob. 1

Ob. 2

E. H. (F)

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Pos. 1

Pos. 2

Pos. 3

Tuba

Gl.sp.

Trg.

Kl.Tr.

Alter Ego
M.v.Z. (S)

M.v.Z.
(MS)

Einstein (T)

Möbius (Bar)

Newton (B)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

ein - mal der gol - de - ne Kö - - - nig her - an - - - schweb - te wie ein ge - wal - - - ti - ger

hört... ein - - - ge - spon - nen in sei - ne ein - - - ge - bil - de - te Welt

Sie ge - hört in ein Ir - ren - haus.

Sie ge - hört in ein Ir - ren - haus, Ir - ren - haus.

...ge - hört in ein Ir - ren - haus.

pp

pp

arco

mf

arco

mf

rit.

3357 *lento ad lib.*

$\text{♩} = 104$

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B)1, Kfg., Hn. (F)1-4, Trp. (C)1-3, Pos. 1-3, Tuba, Pk., Xyl., B. (h.), KL.Tr., Piano, Alter Ego M.v.Z. (S), M.v.Z. (MS), Einstein (T), Möbius (Bar)

mp, *mf*, *f*, *ff*, *p*, *pp*, *gliss.*, *(con sord.)*, *pizz.*

En - gel. Sein Blick ruh - te auf mir. Sei - ne Lip - pen
 Ir - re Ich lei - te ei - ne Heil... an
 Hö - ren Sie.. Sie sind... ..ver - rückt.
 Sie sind ver - rückt.

lento ad lib. $\text{♩} = 104$

Vi. 1, Vi. 2, Vla., Vc., Kb.

pp, *mf*, *f*, *ff*, *p*, *gliss.*, *pizz.*, *tr*

3365

FL. 1

FL. 2

Picc.

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Tuba

Gl. sp.

Xyl.

B. (h.)

Kl. Tr.

Alter Ego
M.v.Z. (S)

M.v.Z.
(MS)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

mf *f* *pp* *ff* *gliss.* *arco* *pizz.*

off - ne - ten sich. Er war von den To - ten auf - er -
- stalt und kein Zucht - haus. Für wen sich

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Kl. (B) 1, Kl. (B) 2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F) 1-4, Trp. (C) 1-3, Pos. 1-3, Tuba, Pk., Gl. sp., Xyl., B. (h.), Kl. Tr.

Piano accompaniment part.

Alter Ego M.v.Z. (S), M.v.Z. (MS), Möbius (Bar), St.a.d.H.

stan - den. Er woll - te die Macht wie - der ü - ber - neh - men. Da - mit in sei - nem Na - men Mö - bi - us auf Er - den
 mei - ne Pa - tien - ten hal - - - ten be - stim - me ich. ...als ob wir nicht im Stan - de wä - ren.. ge - fähr - lich - e und
 Sie muss in - ter -

Vi. 1, Vi. 2, Vla., Vc., Kb.

arco hinter dem Steg sul DAE / Gruppe wiederholen während der
 arco hinter dem Steg sul GDA / Gruppe wiederholen während der
 arco hinter dem Steg sul CGD / Gruppe wiederholen während der

3383

ad lib.

♩ = 84

♩ = 104

FL. 1

FL. 2

Picc.

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

Hn. (F) 1

Hn. (F) 2
offen
mf

Trp. (C) 1
senza sord.
mf

Trp. (C) 2
senza sord.
mf

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.
pp sfz p

Gl. sp.

Bck a 2

T.-t.

Kl. Tr.

Gr. Tr.

Alter Ego
M.v.Z. (S)
hysterisch
ff
geschrien
herr... he, he, he, he herr-schen. Mö-bius hat Sal-lo-mo-ver-ra-ten. Er ver-such-te zu ver-

M.v.Z. (MS)
ff
un-ge-fähr-lich-e Pa-tien-ten... Pa-tien-ten... Pa-tien-ten... ge-fähr-lich-

Einstein (T)
ff
Sie sind ver-rückt.

Möbius (Bar)
niert wer-den.
ff
Sie sind ver-rückt.

Newton (B)
ff
Sie sind ver-rückt.

VI. 1

VI. 2

Vla.

Vc.

Kb.
mf p

arco

pizz.

ad lib.

♩ = 84

♩ = 104

3401

FL. 1 *mp* *f* *mp* *f* *mp*

FL. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. (F) *mf*

Kl. (B)1

B. Kl. (B) *f* *mp*

Fg. 1 *f* *pp*

Fg. 2 *f* *pp*

Kfg. *f* *pp*

Hn. (F)1 *mp* *f* *mf*

Hn. (F)2 *mp* *f*

Hn. (F)3 *mp* *f*

Hn. (F)4 *mp* *f*

Trp. (C)1 *f* *mf* *con sord.*

Pos. 1 *mp* *senza sord.*

Pos. 2 *mp* *senza sord.*

Pos. 3 *mp* *senza sord.*

Tuba *mp*

Pk. *mf* *mf* *f* *ppp*

Gl.sp.

B. (h.) *pp* *p*

Kl. Tr. *p*

Gr. Tr. *mf* *ppp*

Alter Ego M.v.Z. (S) *ff* *p*

M.v.Z. (MS)

Einstein (T)

Möbius (Bar)

Newton (B)

Vi. 1

Vi. 2

Vla.

Vc. *f* *p*

Kb. *f* *p*

bart wur - de ist kein Ge - heim - nis weil es denk - bar ist. Al - les Denk - - -

an - statt... und kein Zucht - haus. So, Sie fin - den dass das

Ir - - - ren - - - haus.

Ir - - - ren - - - haus.

Ir - - - ren - - - haus.

3409

FL. 1 *f mp* *f mp* *f mp* *f mf*

FL. 2 *mp* *f mf*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

E. H. (F)

KL. (B)1 *mp* *f*

KL. (B)2 *mp* *f*

Hn. (F)1 *mf*

Pos. 1 *f*

Pos. 2 *f*

Pos. 3 *f*

Tuba *f*

Gl. sp. *mf*

B. (h.)

Gr. Tr. *mf ppp* *mf ppp* *mf ppp*

Alter Ego
M.v.Z. (S)
- ba - re wird ein - mal ge - dacht. Jetzt o - - -

M.v.Z.
(MS)
Un - - - ter - schei - dungs - ver - mö - gen ver - sag - - - te bei Beut - ler und Er -

Vi. 1 *mf*

Vi. 2 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

3416

FL. 1
FL. 2
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Gl. sp.
Xyl.
Kl. Tr.
Alter Ego M.v.Z. (S)
M.v.Z. (MS)
Newton (B)
Vi. 1
Vi. 2
Vla.
Vc.
Kb.

der in Zu - - kunft. Der gol - de - ne Kö - - nig hat mir den Be - fehl ge -
nes - ti und zwar krass Wun - der - voll, Herr Pro - fes - - sor.
Hö - ren Sie, Sie sind ver - rückt.

Fl. 1, Fl. 2, Kl. (B)1, Fg. 1, Fg. 2, Kfg., Hn. (F)2, Trp. (C)1, Trp. (C)2, Trp. (C)3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Gl.sp., Xyl., B. (h.), Kl.Tr., Gr. Tr., Piano

Fl. z. *p* *fff* *sfz > pp* *sfz > pp* *sfz > pp* *sfz > pp* *sfz > pp* *sfz > pp*

senza sord. Fl. z. *p* *fff*

senza sord. Fl. z. *p* *fff*

senza sord. Fl. z. *p* *fff*

Fl. z. *p* *fff*

con sord. *f*

so tief wie möglich *pp* *fff* *f*

f *sfz* *sfz* *sfz* *sfz* *sfz*

p *mf* *p*

f

Alter Ego M.v.Z. (S), M.v.Z. (MS), Einstein (T), Möbius (Bar), Newton (B)

Ich ge - horch - te. Ich war Ärz - tin, Mö - bius, mein Pa - tient. Ich kann-te mit ihm tun was ich woll - te.

das be - un - ruh - igt mich. Gra - tu - lie - re, er soll sie ha - ben. Man wen-det hu - ma - ne Prin - zi - pien an lei-der,

komm-en.

Voll - komm-en.

Voll - komm - men.

schreiend unbestimmte Tonhöhe

schreiend unbestimmte Tonhöhe

alle 3 zusammen gesprochen:
... wir sind alle übergeschnappt...

Vi. 1, Vi. 2, Vla., Vc., Kb.

pizz. *f* *arco sul pont.* *pp* *f* *gliss.* *gliss.* *ppizz.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

pizz. *f* *arco sul pont.* *pp* *f* *gliss.* *gliss.* *ppizz.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sul pont. *pp* *pizz.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

arco sul pont. *pp* *pizz.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

arco *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

3447

♩ = 104

ad lib.

Fl. 1 *sfz* *pp* *sfz* *pp* *sfz* *pp* *f*

Fl. 2 *sfz* *pp* *sfz* *pp* *sfz* *pp* *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Kl. (B)1 *f*

Kl. (B)2 *f*

Fg. 1 *f*

Fg. 2 *f*

Kfg. *f*

Hn. (F)1 (offen) *mp*

Hn. (F)2 (offen) *mp*

Hn. (F)3 (offen) *mp*

Hn. (F)4 (offen) *mp*

Trp. (C)1 con sord. *mf*

Trp. (C)2 con sord. *mf*

Trp. (C)3 con sord. *mf*

Pos. 1 *mf*

Pos. 3

Tuba *mp*

Pk.

Gl. sp. *sfz* *sfz* *sfz*

Xyl. *ff*

Kl. Tr. *mf*

Gr. Tr.

Alter Ego
M.v.Z. (S)
Ich be-täub-te ihn. Ich pho-to-gra-phier-te die Auf-zeich-nun-gen Sa... Sa-lo-mos

M.v.Z.
(MS)
das be-un-ru-higt mich. wun-der-bar. *kreischend* Wun-der-bar...

♩ = 104

ad lib.

Vi. 1 *sfz* *sfz* *sfz* arco *mf*

Vi. 2 *sfz* *sfz* *sfz* arco *mf*

Vla. *sfz* *sfz* *sfz* arco *mf*

Vc. *sfz* *sfz* *sfz* (pizz.) *mf*

Kb. *mf*

3454

♩ = 96 ad lib. ♩ = 104

Fl. 1 *f* *p* *f* *p*

Fl. 2 *f* *p* *f* *p*

Kl. (B)1 *ff*

Kl. (B)2 *ff*

Fg. 1 *mf* *f*

Fg. 2 *mf* *f*

Kfg. *mf* *f*

Pos. 3 (con sord.) *f* *f*

Tuba *f* *f*

Pk. *f*

Gl. sp. *sfz* *sfz*

Xyl. *ff*

Kl. Tr. *f*

Gr. Tr. *f*

f

Alter Ego M.v.Z. (S) *fff* *unbestimmte Tonhöhe* *fff* *kreischend, unbestimmte Tonhöhe*
 bis ich auch die letz-ten Sei - ten be - sass Sa - lo - mo...

M.v.Z. (MS) *fff* *kreischend*
 wun - der - bar. Wun - der - bar...

Einstein (T) Sie sind ü - ber - ge - schnappt. Voll - kom - men.

Möbius (Bar) Sie sind ü - ber - ge - schnappt. Voll - kom - men.

Newton (B) Sie sind ü - ber - ge - schnappt. Voll - kom - men.

♩ = 96 ad lib. ♩ = 104

Vi. 1 *sfz* *sfz* *fff* *pizz.*

Vi. 2 *sfz* *sfz* *fff* *pizz.*

Vla. *sfz* *sfz* *fff* *pizz.*

Vc. *sfz* *sfz* *fff*

Kb. *ff* *fff*

3459

♩ = 84

♩ = 104

Fl. 1

Picc.

Kl. (B)1

Kl. (B)2

Fg. 1

Fg. 2

Kfg.

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Xyl.

B. (h.)

T. - t.

Kl. Tr.

Gr. Tr.

Alter Ego
M.v.Z. (S)

M.v.Z.
(MS)

Einstein (T)

Möbius (Bar)

Newton (B)

kreischend,
unbestimmte Tonhöhe

Sa - lo - mo...

Wun - der - bar...

Be - grei - fen Sie doch end - lich. Wir at - le sind ü - ber - ge schnappt.

Be - grei - fen Sie doch end - lich. Wir at - le sind ü - ber - ge schnappt. Sie sind krank.

Be - grei - fen Sie doch end - lich. Wir at - le sind ü - ber - ge schnappt.

♩ = 84

♩ = 104

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

arco

arco

arco

pizz.

pizz.

arco 5

arco 5

3471

Fl. 1 *f* *p* *f* *p* *f*

Fl. 2 *f* *p* *f* *p*

Picc. *f*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. (F) *mf*

Kl. (B)1 *mf* *ff*

Kl. (B)2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Kfg. *f* *ff*

Hn. (F)1 *mf* (bouché)

Hn. (F)2 *mf* (bouché)

Hn. (F)3 *mf* (bouché)

Hn. (F)4 *mf* (bouché)

Trp. (C)1 *p* *mf* *mf* *sfz* *mf*

Trp. (C)2 *mf* *sfz* *mf*

Trp. (C)3 *mf* *sfz* *mf*

Tuba *mf* *sfz*

Pk. *mp* *ppp*

Xyl. *f*

B. (h.) *pp* *pp* *mp* *pp* *mf* *f*

Kl. Tr. *mf*

Alter Ego
M.v.Z. (S) *schreiend*
Sie lü - gen.

M.v.Z.
(MS) Wun - der - bar,

Möbius (Bar) Sa - lo - mo ist nicht wirk - lich. Er ist mir nie er - schien - en. Ich ha - be ihn

Vi. 1 *pizz.* *ff* *arco* *p* *f* *arco*

Vi. 2 *pizz.* *ff* *arco* *p* *f* *arco*

Vla. *pizz.* *ff* *arco* *mf* *mf*

Vc. *arco sul pont.* *ppp* *pizz.* *mf* *mf*

Kb. *arco sul pont.* *ppp* *pizz.* *mf* *mf*

Fl. 1 *mf* Fl. z. *mf* *mf*

Fl. 2 *mf* Fl. z. *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf*

Kl. (B)1 *mf* *mf*

Kl. (B)2 *mf* *mf*

B. Kl. (B) *mf* *p*

Fg. 1 *mf* *ppp*

Fg. 2 *mf* *ppp*

Kfg. *mf* *ppp*

Hn. (F)1 *f* *mf* (bouché)

Hn. (F)2 *f* *mf* (bouché)

Trp. (C)1 *mf* *mp*

Trp. (C)2 *mf*

Trp. (C)3 *mf*

Pos. 1 *f* *mf* *pp* senza sord.

Pos. 2 *f* *mf* *pp* senza sord.

Pos. 3 *f* *mf* *pp* senza sord.

Pk. *mf* *ppp*

Xyl. *f*

B. (h.)

Kl. Tr. *mp*

Alter Ego M.v.Z. (S) *fff* hysterisch herumschreiend Sie ver - leug... - leug... - leug, leug, leug, leug, leug-nen ihn. gliss.

M.v.Z. (MS) Herr Pro - fes - sor. Wun - der - bar. Herr Pro -

Möbius (Bar) nur er - - fun - den, um_ mei - ne Ent - dek - kun - gen ge - heim_ zu hal - ten.

Vi. 1 *f* *mf* *p* *mf* *fff* sul pont. *f* pos. ord.

Vi. 2 *f* *mf* *p* *mf* *fff* sul pont. *f* pos. ord.

Vla. *p* *mf* *fff* hinter dem Steg sul CGD *fff* wiederholen während der Dauer der Fermate

Vc. *mf* *fff* arco hinter dem Steg sul CGDA *fff* wiederholen während der Dauer der Fermate

Kb. *mf* *fff* arco hinter dem Steg sul EADG *fff* wiederholen während der Dauer der Fermate

3489

Fl. 1 *mf* Fl.z. *f* 3

Fl. 2 *mf* Fl.z. *f* 3

Ob. 1 *f* Fl.z. *f*

Ob. 2 *f* Fl.z. *f*

Kl. (B) 1 *f* *mf*

B. Kl. (B) *f* *mf*

Fg. 1 *mf* *sfz*

Hn. (F) 1 *p* *mf* *pp* *mf*

Hn. (F) 3 *p* *mf* *pp* *mf*

Trp. (C) 1 *mf* *mf* *pp* *mf*

Trp. (C) 2 *mf* *mf* *pp* *mf*

Trp. (C) 3 *mf* *mf* *pp* *mf*

Pk. *pp*

Gl.sp. *mf*

Xyl. *f*

Kl.Tr. *mp*

Alter Ego M.v.Z. (S) E - ben - so

M.v.Z. (MS) fes - sor. Ich lei - te ei - ne Heil - an...

Möbius (Bar) Neh - men Sie Ver - nunft an. Seh - en Sie ein dass Sie ver - rückt sind.

Vi. 1 *mf* *f* *pizz.* *f* *arco sul pont.* *mf* 3

Vi. 2 *mf* *f* *pizz.* *f* *arco sul pont.* *mf* 3

Vla. *pos. ord.* *mf* *f* *arco sul pont.* *mf* 3

Vc. *pizz.* *mf* *arco sul pont.* *pp*

Kb. *pizz.* *mf* *arco sul pont.* *pp*

3497

Fig. 1 *sfz* *sfz* *fff*

Fig. 2 *sfz* *sfz* *fff*

Kfg. *sfz* *sfz* *fff*

Hn. (F)1 *f*

Hn. (F)3 *f*

Trp. (C)1 *f*

Trp. (C)2 *f*

Trp. (C)3 *f*

Pos. 1 *sfz*

Pos. 2 *sfz*

Pos. 3 *sfz*

Tuba *sfz* *sfz* *sfz*

Pk. *ppp*

Xyl. *sfz* *sfz*

Gr. Tr. *sfz* *sfz* *sfz*

fff *gliss.* *fff* *gliss.*

Alter Ego
M.v.Z. (S) *kreischend, unbestimmte Tonhöhe*
we - - - nig wie Sie *gliss.*

M.v.Z. (MS) Heil - an - stalt... den - ken Sie nicht mehr da - ran Pro - fes - sor.

Möbius (Bar) Dann muss ich der Welt die Wahr - heit ent - ge - gen -

Vi. 1 *arco, so hoch wie möglich sul G* *fff*

Vi. 2 *arco, so hoch wie möglich sul G* *fff*

Vla. *3*

Vc. *3* *hinter dem Steg sul GD* *sfz* *sfz* *arco sul pont.* *pp*

Kb. *3* *hinter dem Steg sul DG* *sfz* *sfz* *arco sul pont.* *pp*

3506

♩ = 96

Picc. *fff* *mf* *f*

Fg.1 *fff* *mf*

Fg.2 *fff* *mf*

Kfg. *fff* *mf*

Hn.(F)1 *sfz*

Hn.(F)2 *sfz*

Hn.(F)3 *sfz*

Hn.(F)4 *sfz*

Pos.1 *sfz* *f* *con sord.*

Pos.2 *sfz*

Pos.3 *sfz*

Tuba *sfz* *f*

Pk. *sfz* *mf* *so tief wie möglich*

Xyl. *sfz* *sfz* *sfz*

Bck a 2 *sfz*

Gr. Tr. *sfz* *mf*

Alter Ego M.v.Z. (S) *Wun-der- bar..* *gesprochen:* *Wun-der- bar. Herr Pro-fes-sor ich lei-te ei-ne... Herr*

M.v.Z. (MS) *Wun-der- bar..* *gesungen:* *Sie sind macht-los. Für die Öff-ent-lich-kelt sind Sie nichts an-der-es als ein ge-fähr-lich-er Ver-rück-ter.*

Möbius (Bar) *schrei-en.* *Möbius schreit der Welt entgegen: ...Sie beuteten mich all die Jahre aus....*

♩ = 96

VI. 1 *f* *pizz.* *sfz* *sfz* *sfz* *sul pont.*

VI. 2 *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *f* *pizz.*

Kb. *sfz* *f* *pizz.*

3537

This musical score is for a symphony orchestra and vocal soloists. It features a variety of instruments and voices, including woodwinds, brass, strings, and vocal soloists. The score is written in 2/4 time and includes dynamic markings such as *ff*, *mf*, *pp*, *sfz*, *f*, *mp*, and *ppp*. It also includes performance instructions like *senza sord.*, *arco*, *pizz.*, and *so tief wie möglich*. The vocal soloists have lyrics in German. The score is divided into systems, with each system containing staves for different instruments or voices. The vocal soloists are labeled as Alter Ego M.v.Z. (S) and M.v.Z. (MS).

Instrumentation: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), Kl. (B) 1, Kl. (B) 2, B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F) 1, Hn. (F) 2, Hn. (F) 3, Hn. (F) 4, Trp. (C) 1, Trp. (C) 2, Trp. (C) 3, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Bck a 2, Gr. Tr., Alter Ego M.v.Z. (S), M.v.Z. (MS), Vl. 1, Vl. 2, Vla., Vc., Kb.

Lyrics:
Alter Ego M.v.Z. (S): ich lei-te... wun-der-bar... Herr Pro-fes-sor. Wun-der-bar Herr Pro-fes-sor.
M.v.Z. (MS): euch Ihr habt ge-tö-tet wie Hen-ker. Es ist

3548

♩ = 50

Fig. 1 *mf*

Fig. 2 *mf*

Kfg. *mf*

Pk. *mp*

Gr. Tr. *mp*

Alter Ego
M.v.Z. (S)
Wun-der-bar Herr Pro-fes-sor. Wun-der-bar, Herr Pro-fes-sor. Wun-der-bar, Herr Pro-fes-sor.

M.v.Z. (MS)
sinn-los sich auf mich zu stür-zen. So wie es sinn-los war, Ma - nu - skrip-te zu ver - bren - nen, die ich schon be - sit - ze.

Vc. *mf* *p* 1 Vc. solo arco

Kb. *mf*

♩ = 50

3560

$\text{♩} = 112$

This page contains a musical score for a symphony orchestra and vocal soloists. The score is organized into several sections:

- Woodwinds:** Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2), English Horn (E. H. (F)), Clarinets (Kl. (B) 1, 2), Bass Clarinet (B. Kl. (B)), Bassoons (Fg. 1, 2), and Contrabassoon (Kfg.).
- Brass:** Horns (Hn. (F) 1, 2, 3, 4), Trumpets (Trp. (C) 1, 2, 3), Trombones (Pos. 1, 2, 3), and Tuba.
- Other Instruments:** Percussion (Pk.), Xylophone (Xyl.), Bass Drum (B. (h.)), and Cymbals (KL.Tr.).
- Strings:** Violins (Vl. 1, 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).
- Vocal Soloists:** Alto (Alter Ego M.v.Z. (S)) and Male (M.v.Z. (MS)).

The vocal parts include the following lyrics in German:

Alter Ego M.v.Z. (S): Ich ü - ber - neh - me Sa - - lo - mos Macht. Ich fürch - te, fürch - - - te mich nicht.

M.v.Z. (MS): Ich ü - ber - neh - me Sa - - lo - mos Macht. Ich fürch - te, fürch - - - te mich nicht.

The score includes various musical notations such as dynamics (e.g., f , ff , mf), articulation (e.g., $acc.$, $stacc.$), and performance instructions (e.g., *con sord.*, *arco*, *pizz.*). The tempo is marked as $\text{♩} = 112$.

3569

Fl. 1
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)1
Hn. (F)2
Hn. (F)3
Hn. (F)4
Trp. (C)1 (con sord.)
Trp. (C)2 (con sord.)
Trp. (C)3 (con sord.)
Pos. 1
Pos. 2
Pos. 3
Tuba
Gl.sp.
Xyl.
Trg.
Kl. Tr.
Alter Ego M.V.Z. (S)
M.V.Z. (MS)
VI. 1
VI. 2
Vla.
Vc.
Kb.

Sa - lo - mo er barm - te sich mei - ner. Er, der tau - send Wei - ber be - sitzt, wähl - te mich
Sa - lo - mo er barm - te sich mei - ner. Er, der tau - send Wei - ber be - sitzt, wähl - te mich

This musical score page features a variety of instruments and vocal parts. The woodwinds include two Flutes (Fl. 1 & 2), Piccolo, two Oboes (Ob. 1 & 2), and two Clarinets in B-flat (Kl. (B) 1 & 2). The brass section consists of four Horns (Hn. (F) 1-4), three Trumpets (Trp. (C) 1-3), three Trombones (Pos. 1-3), and a Tuba. Percussion includes three positions (Pos. 1-3) and a Kettle Drum (Kfg.). The string section has parts for Violin 1 & 2 (Vi. 1 & 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

The vocal parts include Alter Ego M.v.Z. (S) and M.v.Z. (MS), both with German lyrics: "ten, nach dem An dro - me - da - - ne - - - bel fah - - - ren. Die". Performance instructions for the vocalists include "so hoch wie möglich kreischen" (sing as high as possible) and "gliss." (glissando).

The piano part features a complex texture with a prominent glissando passage in the right hand, accompanied by chords and arpeggios in the left hand. The string parts include dynamic markings such as *sfz*, *mf*, and *p*, along with performance directions like "arco sul pont." (arco sul ponticello) and "pizz." (pizzicato).

22 - Zehnte Szene Alter Ego von Mathilde von Zahnd (S), Mathilde von Zahnd (MS), Einstein (T), Möbius (Bar), Newton (B) Epilog für fünf Stimmen

3623

♩ = 84

FL.1
FL.2
Picc.
Ob. 1
Ob.2
E. H. (F)
Kl.(B)1
Kl.(B)2
B. Kl. (B)
Fg.1
Fg.2
Kfg.

Hn.(F)1
Hn.(F)2
Hn.(F)3
Hn.(F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos.1
Pos.2
Pos.3
Tuba

482

Pk.
T.-t.

Alter Ego M.v.Z. (S)
M.v.Z. (MS)

Das Welt-un - ter-neh - men star - tet,
die Pro - duk tion rollt_ an.

Das Welt-un - ter-neh - men star - tet,
die Pro - duk tion rollt_ an.

♩ = 84

Vi. 1
Vi. 2
Vla.
Vc.
Kb.

3629

$\text{♩} = 92$

Fl. 1
Fl. 2
Pk.
Gl.sp.
T.-t.

Alter Ego
M.v.Z. (S)
M.v.Z. (MS)
Einstein (T)
Möbius (Bar)
Newton (B)

Newton leise gesprochen:
... es ist aus....

Einstein leise gesprochen:
... Die Welt ist in die Hände einer Verrückten gefallen.....

Möbius leise gesprochen:
... Was einmal gedacht wurde, kann nicht mehr zurück genommen werden....

leise und rhythmisch gesprochen:

Ich bin be - hut - sam__ vor - ge - gan -

Ich bin be - hut - sam__ vor - ge - gan -

Ich bin Ein - stein. Pro - fes - sor Al - bert Ein - stein. Ich wur - de

Ich bin Sa - - - lo - mo. Ich bin der ar - me Kö - nig Sa -

Ich bin, ich bin New - ton, Sir I - saac New - ton

$\text{♩} = 92$

Vi. 1
Vi. 2
Vla.
Vc.
Kb.

con sord.
ppp

con sord.
ppp

con sord.
ppp

con sord.
ppp

con sord.
ppp

3636

FL. 1, FL. 2, Ob. 1, Ob. 2, E. H. (F), Kl. (B)1, Kl. (B)2, Fg. 1, Fg. 2, Kfg., Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., B. (h.), Alter Ego (S), M.v.Z. (MS), Einstein (T), Möbius (Bar), Newton (B), Vl. 1, Vl. 2, Vla., Vc., Kb.

con sord. *mp* senza sord. *mf* 3 senza sord. *mf* 3

con sord. *mp* senza sord. *mf* 3 senza sord. *mf* 3

con sord. *mf* senza sord. *mf* 3 senza sord. *mf* 3

mf *ppp* *mf* *ppp* *mf* *ppp*

pp *p* *pp*

mf *mf* 8^{va} *mf* 8^{va}

gen. Ich beu-te-te zu - erst nur we - ni - ge Er - fin - dun - gen aus, das

gen. Ich beu-te-te zu - erst nur we - ni - ge Er - fin - dun - gen aus, das

E - mi - grant. Weil ich ein Ju - de bin. Von mir stammt die For-mel E gleich M mal C - qua-drat,

lo - mo. Nun sind die Stä-dte tot ü - ber die ich re - gier - te. mein Reich leer,

In der ex-pe-ri - men-tel-len Op-tik, in der o-re - thi-schen Mech-a-nik und in der hö-her-en Ma - the - ma - tik sind mei - ne

f *ppp* *f* *ppp*

3643

The musical score is divided into several sections:

- Woodwinds:** Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. H. (F), B. Kl. (B), Fg. 1, Fg. 2, Kfg., Hn. (F) 1-4, Trp. (C) 1, Tuba, Pk., Gl. sp., Xyl., Trg., Gr. Tr.
- Strings:** Violins 1 & 2, Viola, Violoncello, Contrabass.
- Vocal Choir:** Alter Ego (M.v.Z.), M.v.Z. (MS), Einstein (T), Möbius (Bar), Newton (B).
- Piano and Percussion:** Harpsichord, Glockenspiel, Xylophone, Snare Drum, Grand Tom.

The vocal parts feature the following lyrics:

- Alter Ego / M.v.Z. (MS):** nö - ti - ge Ka - pi - tal an - zu - sam - - - - - meln. Dann grün - de - te ich Rie - sen -
- Einstein (T):** der Schlüs - set zur Um - wand - lung von Ma - ter - ie in En - - er - gie. Ich tie - -
- Möbius (Bar):** das mir an - ver - traut wor - den war, ei - ne blau schim - mern - de Wüs - - - te. Und ir - gend - wo um ei - nen
- Newton (B):** Leis - - tun - gen nicht un - wich - tig a - ber die Fra - ge nach dem We - sen der Schwer - kraft muss - te ich of - fen - las - sen.

3649

Fl. 1
Fl. 2
Picc.
Ob. 1
E. H. (F)
Kl. (B)1
Kl. (B)2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F)4
Trp. (C)1
Trp. (C)2
Trp. (C)3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gl. sp.
Kl. Tr.
Gr. Tr.
Alter Ego M.v.Z. (S)
M.v.Z. (MS)
Einstein (T)
Möbius (Bar)
Newton (B)
Vi. 1
Vi. 2
Vla.
Vc.
Kb.

wer - ke, er - stand ei - ne Fa - brik un die an - de - re und bau - te ei - nen mäch - ti - gen
wer - ke, er - stand ei - ne Fa - brik un die an - de - re und bau - te ei - nen mäch - ti - gen
be die Mensch - en und ich lie - be mei - ne Gei - ge a - ber, auf mei - ne Em - pfehl - ung hin,
klei - nen, gel - ben, na - men - lo - sen Stern kreist sinn - los, im - mer - zu die ra - dio - ak -
ich schrieb auch the - o - lo - gi - sche Büch - er, Be - merk - un - gen zum Pro - fe - ten Da - ni - el und zur

3655

♩ = 120

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. H. (F)
Kl. (B) 1
Kl. (B) 2
B. Kl. (B)
Fg. 1
Fg. 2
Kfg.
Hn. (F) 1
Hn. (F) 2
Hn. (F) 3
Hn. (F) 4
Trp. (C) 1
Trp. (C) 2
Trp. (C) 3
Pos. 1
Pos. 2
Pos. 3
Tuba
Pk.
Gl. sp.
Xyl.
Kl. Tr.
Gr. Tr.
Alter Ego M.v.Z. (S)
M.v.Z. (MS)
Einstein (T)
Möbius (Bar)
Newton (B)

Jo - han - nes... A - po - ka - lyp - se. Ich bin New - ton. Sir I - saac New - ton. Sir I - saac

nach und nach Dämpfer abnehmen
senza sord.
senza sord.
pizz. senza sord.
pizz. senza sord.

Trust auf. Ich wer - de das Sys - tem al - - - ler
Trust auf. Ich wer - de das Sys - tem al - - - ler
bau - te man die At - tom - - - bom - be. Ich bin Ein - - - stein. Pro - fes - sor Ein - stein.
ti - - - ve ER - - - de. Ich bin Sa - lo - mo. Ich bin der ar - me Kö - - - nig Sa - lo - mo.

♩ = 120

3662

ad lib.

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Kl. (B) 1, Kl. (B) 2, Fg. 1, Fg. 2, Kfg., Hn. (F) 1, Hn. (F) 2, Hn. (F) 3, Hn. (F) 4, Pos. 1, Pos. 2, Pos. 3, Tuba, Pk., Xyl., B. (h.), Kl. Tr., Alter Ego M.v.Z. (S), M.v.Z. (MS), Einstein (T), Möbius (Bar), Newton (B), Vl. 1, Vl. 2, Vla., Vc., Kb.

von langsam und genüsslich gesprochen in hysterisches Schreien übergehen.
... auswerten, auswerten, auswerten.....

ad lib.

3667

$\text{♩} = 96$

Fl.z.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H. (F)

Kl. (B)1

Kl. (B)2

B. Kl. (B)

Fg. 1

Fg. 2

Kfg.

pp

mf

sffz

Hn. (F)1

Hn. (F)2

Hn. (F)3

Hn. (F)4

Trp. (C)1

Trp. (C)2

Trp. (C)3

Pos. 1

Pos. 2

Pos. 3

Tuba

Pk.

p

pp

mf

(senza sord.)

sffz

B. (h.)

Gr. Tr.

pp

sffz

ppp

mf

Alter Ego
M.v.Z. (S)

M.v.Z.
(MS)

Text wiederholen

sffz

$\text{♩} = 96$

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

pp

sffz

arco

pizz.