ANTIGONE - LEGEND: PROLOGUE

Friends: Unknown may be to you
the lofty speech of this poem,
thousands of years old,
which we have here prepared. Unfamiliar
to you is its subject, which to listeners once
was known by heart. Therefore allow us
to present to you the characters: Antigone,
a princess, daughter of Oedipus. Ismene, her sister.
Kreon, tyrant of the city of Thebes, Antigone's uncle.
Hamon, his son, Antigone's fiance.
Teiresias, the seer.
And a Chorus of Elders of the city of Thebes.
The tyrant is waging a war of plunder against distant Argos.
Eteokles and Polyneices, Antigone's brothers,
have both been trampled to death by Kreon's war-horse,
one driven into battle, the other running away.
The tyrant has decreed that the one shall be buried
with all due honors,
while the other shall be left to rot, unburied,
and anyone who tries to cover the body will be condemned
to death.
Antigone, caught in the act, is brought before the King.
Kreon condemns her to be walled up alive in a cave.
Hamon, his son, pleads for her life in vain.
Antigone takes a step against inhumanity, and Kreon
destroys her.
But his war, now seen to be inhuman,
breaks down. The stubbornly righteous girl,
who didn't mind sacrificing herself for her own enslaved
people,
has ended it. We ask you now
to search in your minds for similar deeds
in more recent times, or for the lack
of similar deeds. And now you will
see and hear us on this little stage,
where once, under the sacrificial skulls
of a barbarian cult
in the grayness of ancient times
humanity stood up and was great.

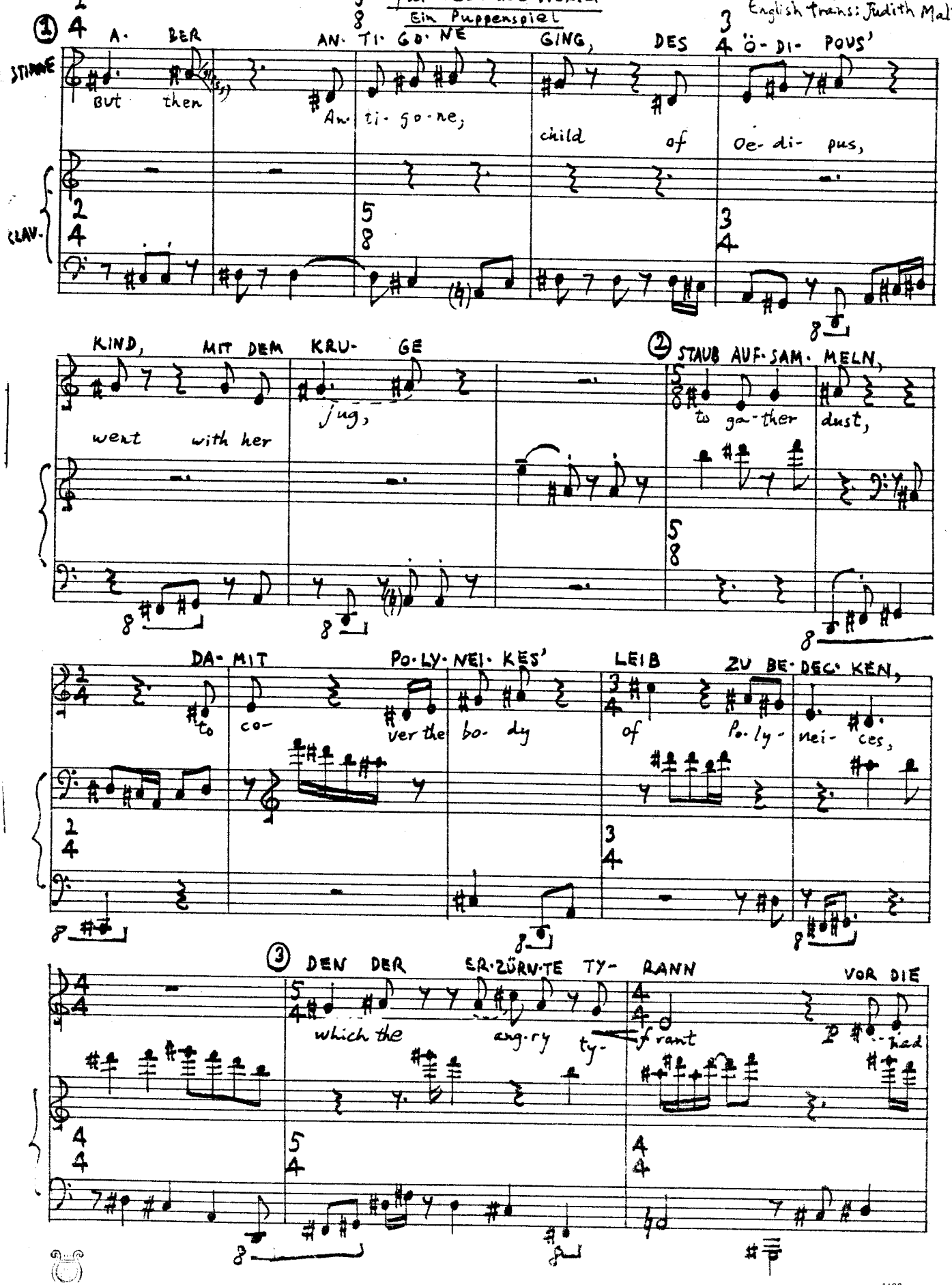
(B. Brecht -- tr. F.R.)

ANTIGONE-LEGENDE

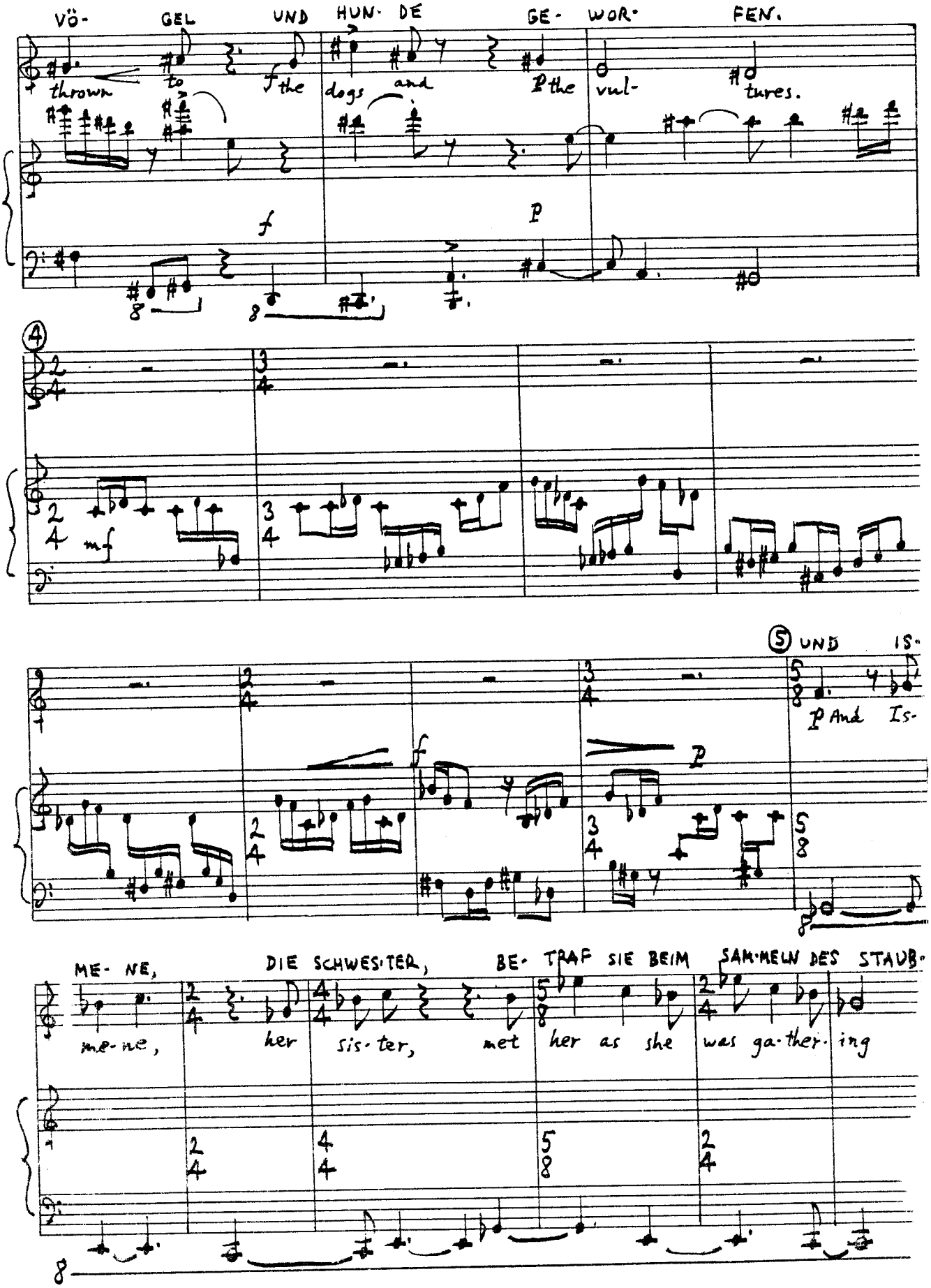
Für Roswitha Trexler

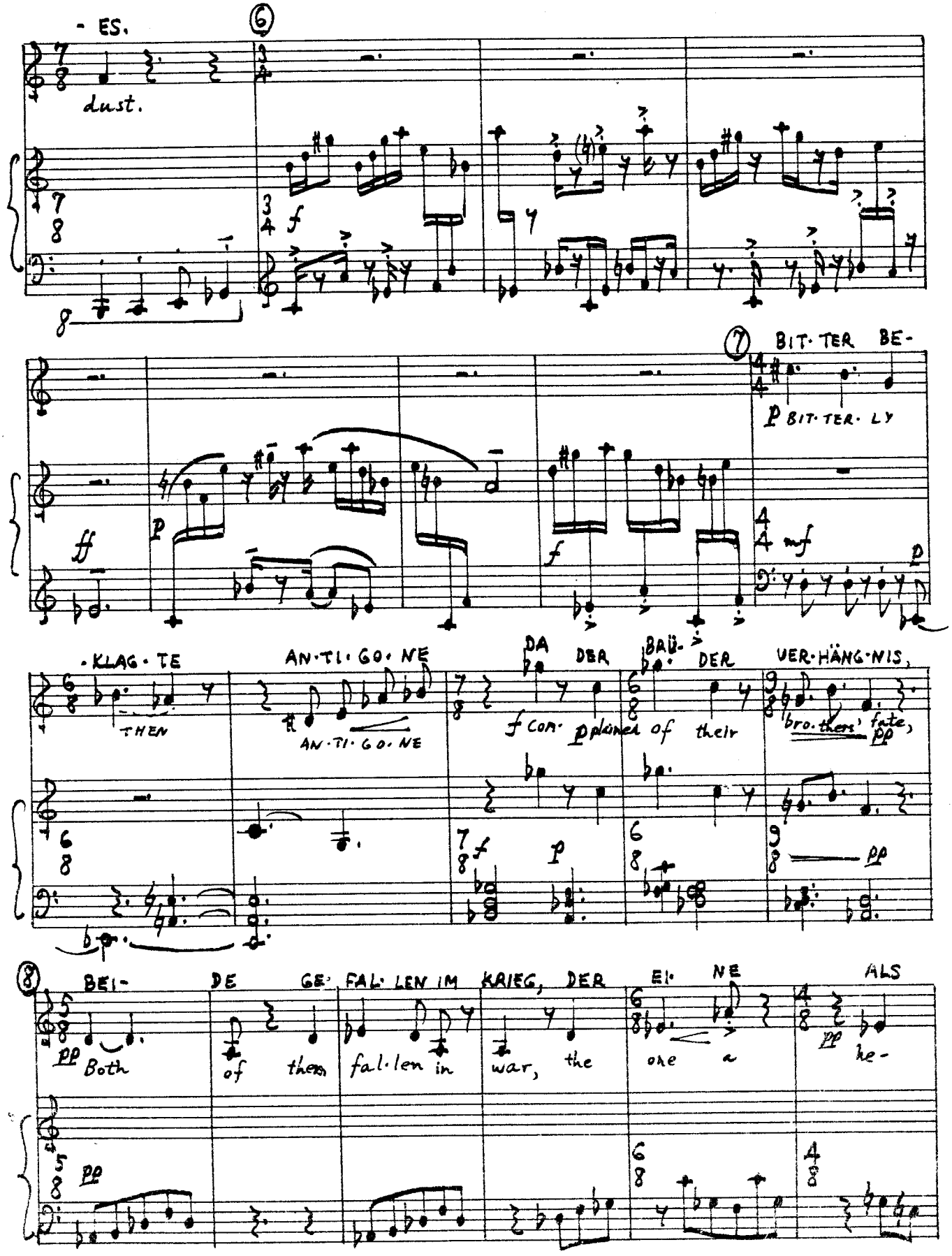
Ein Puppenspiel

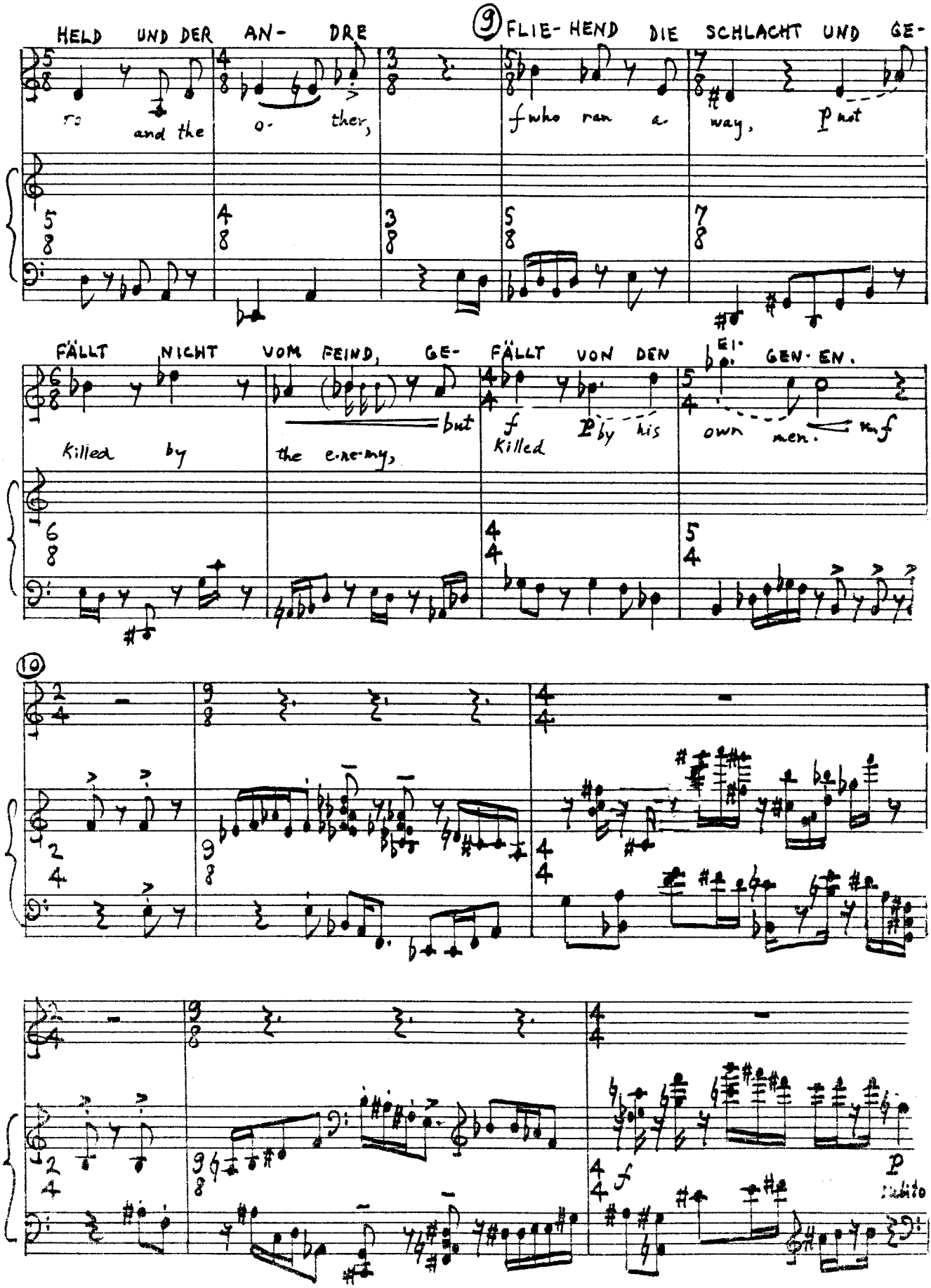
Text: B. Brecht
Musik: F. Rzewski
English trans: Judith Malina

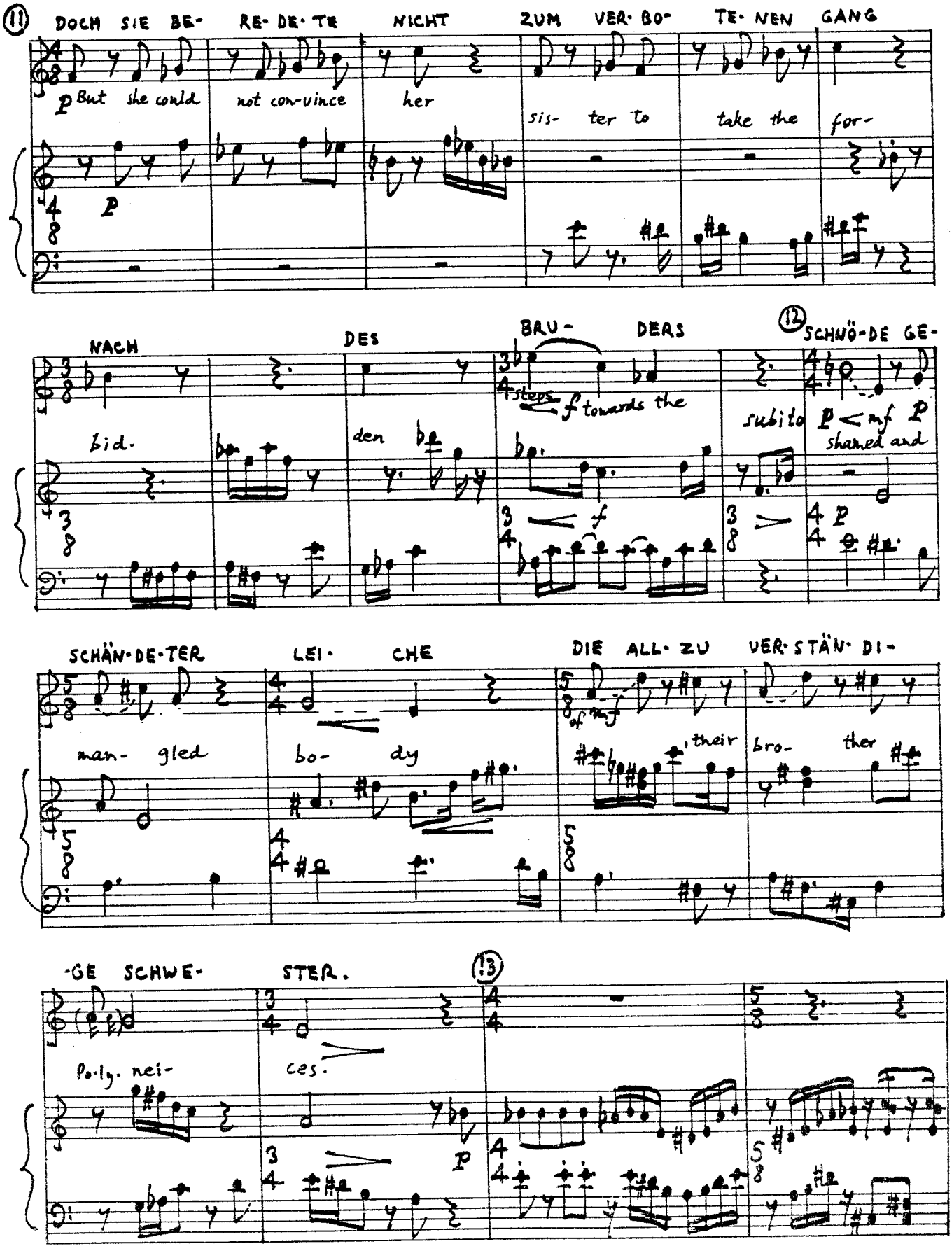


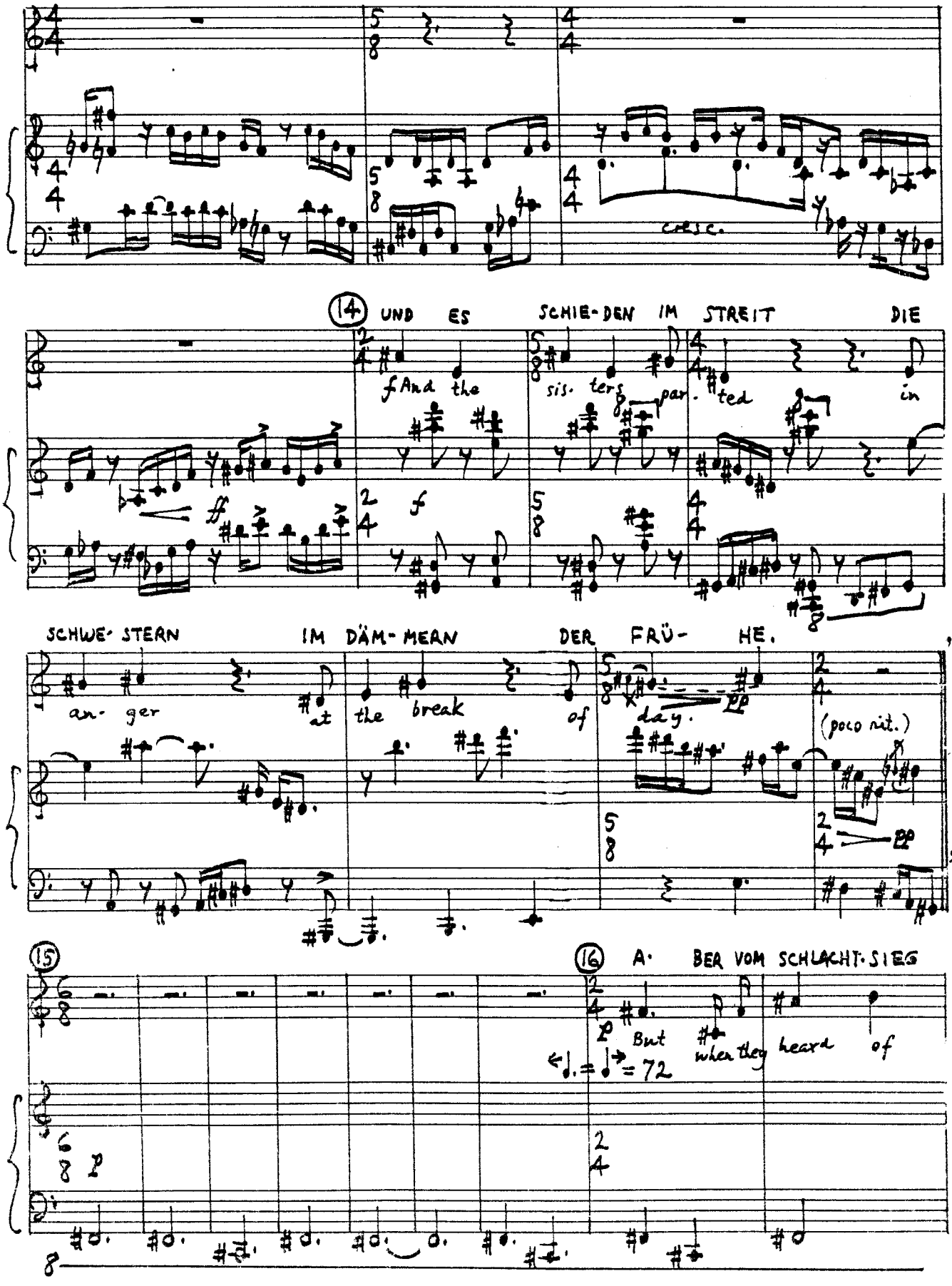
G.S.T. Case Musicale G. RICORDI & C. S.p.A. - ROMA

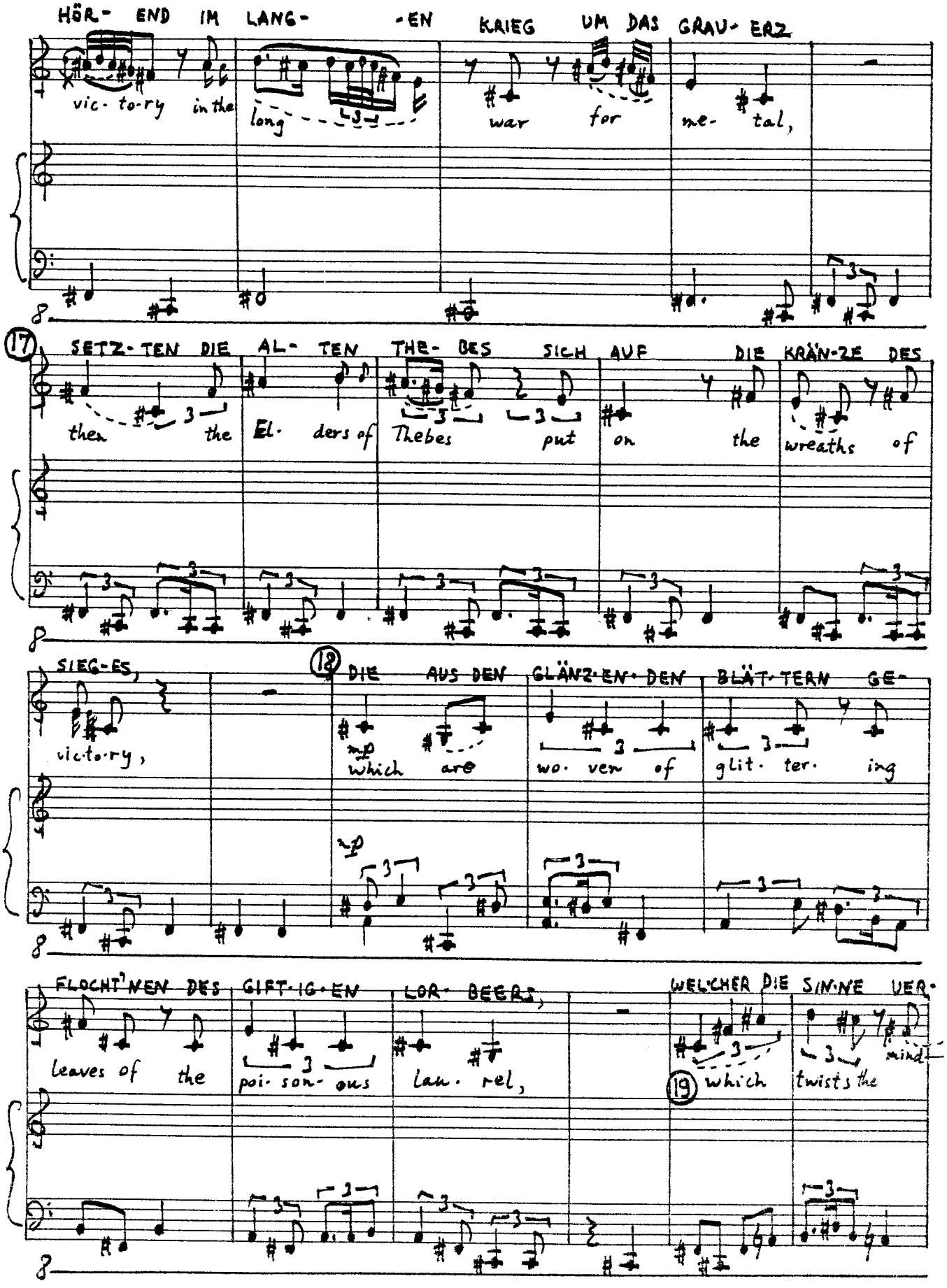

VÖ- GEL UND HUN- DE GE- WOR- FEN.
thrown to the dogs and the vul- tures.
f
p
4
mf
5 UND IS-
And Is-
ME- NE, DIE SCHWES-TER, BE- TRAF SIE BEIM SAM-MELN DES STAUB-
me-ne, her sis-ter, met her as she was ga-ther-ing

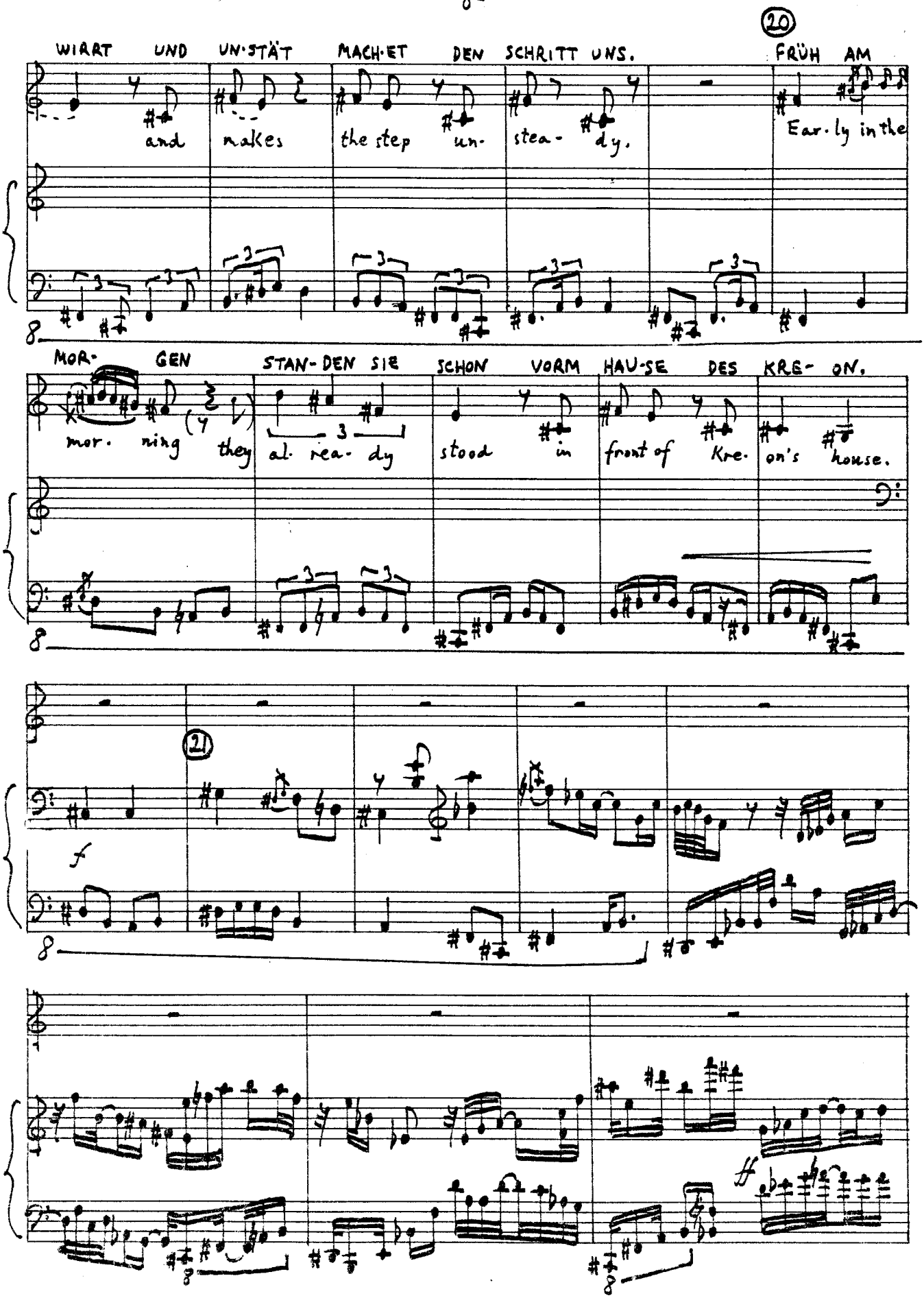

- ES.
dust.
BIT· TER BE-
BIT· TER· LY
KLAG· TE
THEN
AN·TI·GO·NE
AN·TI·GO·NE
DA DER BRÜ- DER VER·HÄNG·NIS,
com- plained of their bro·thers' fate,
BEI- DE GE· FAL· LEN IM KRIEG, DER EI· NE ALS
Both of them fal·len in war, the one a he-

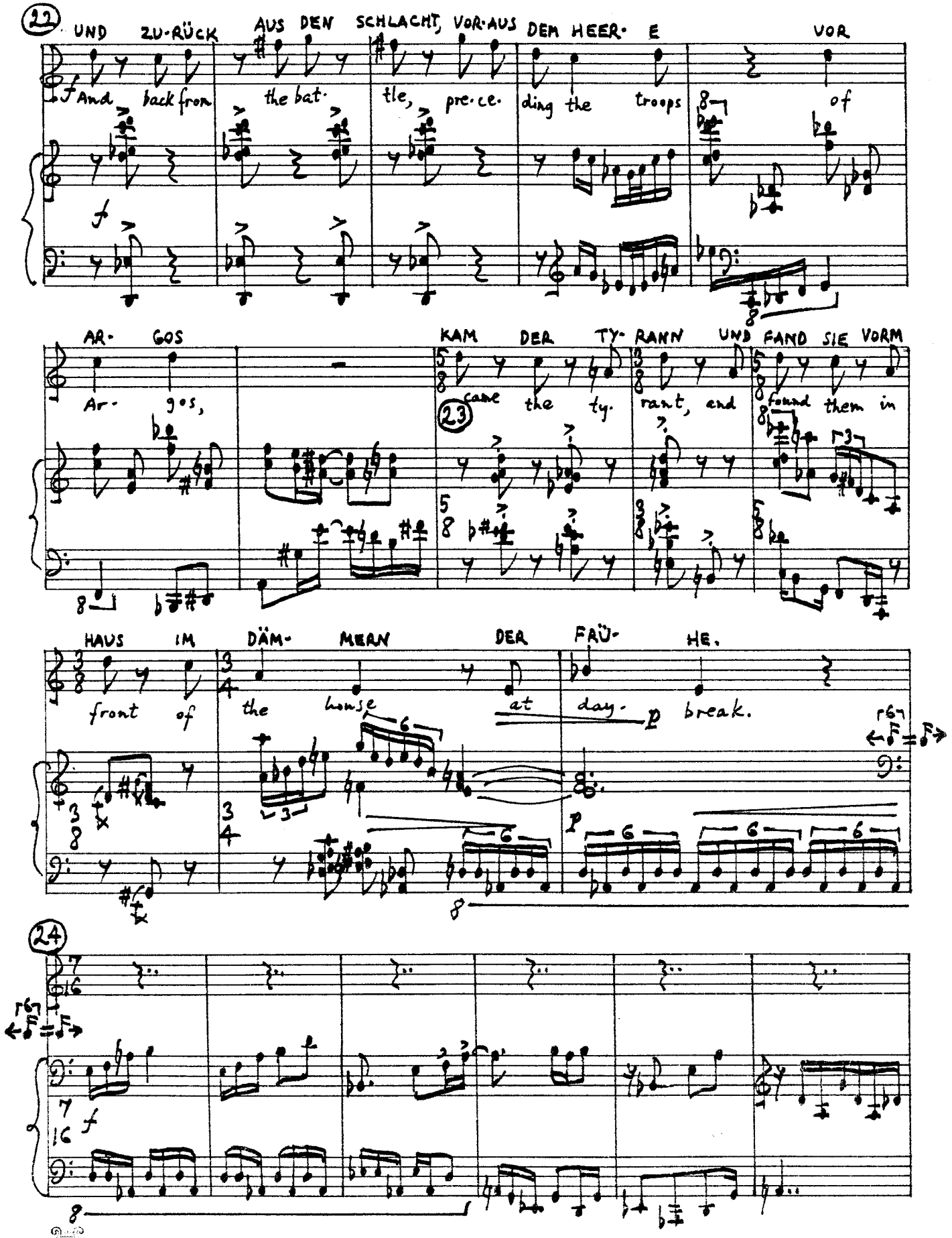

HELD UND DER AN- DRE
9
FLIE- HEND DIE SCHLACHT UND GE-
rs and the o- ther, f who ran a way, p not
FÄLLT NICHT VOM FEIND, GE- FÄLLT VON DEN EI- GEN- EN.
Killed by the e-ne-my, but f Killed p by his own men. mf
10
f
p
subito

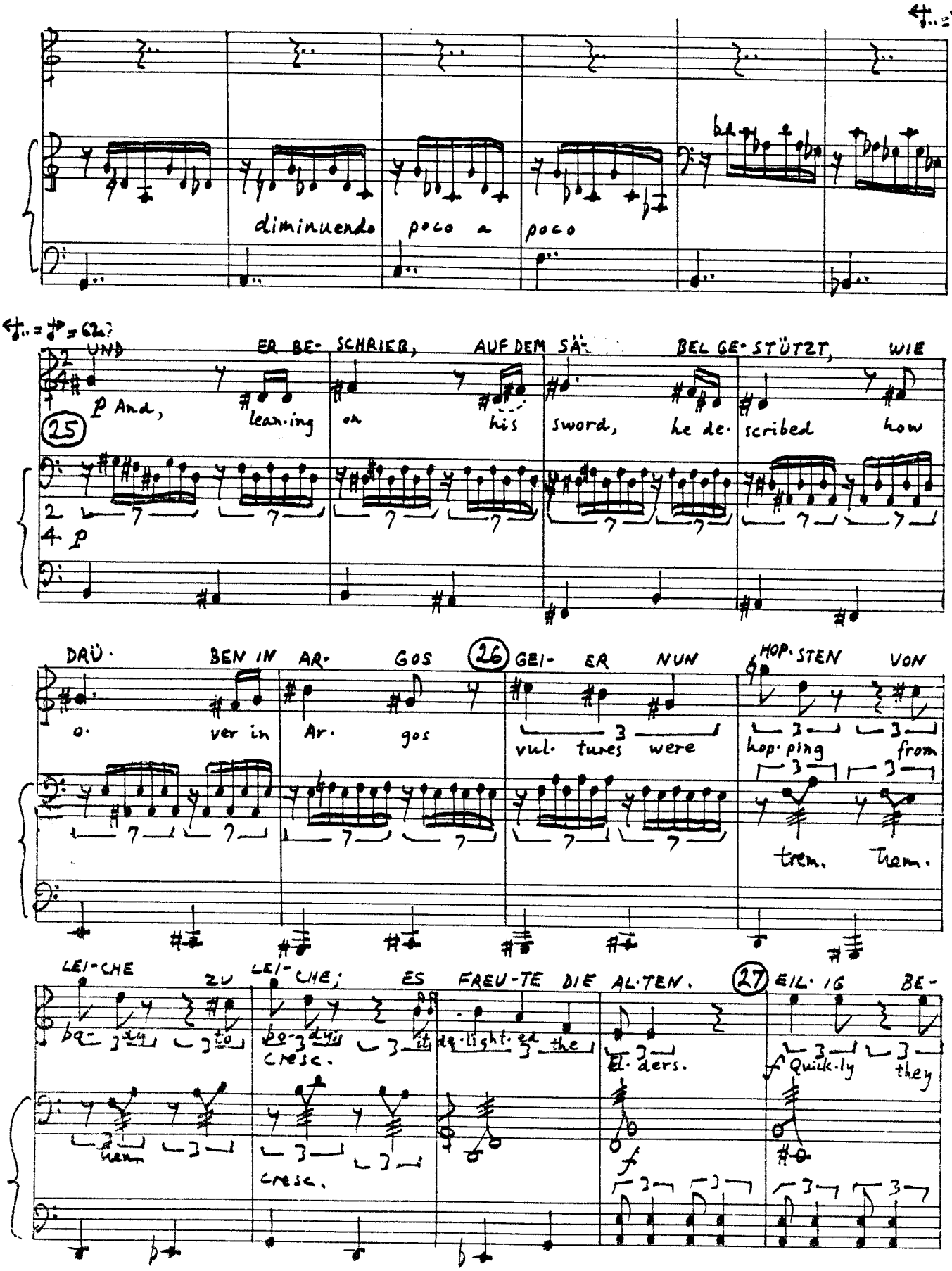

(11)
DOCH SIE BE- RE- DE- TE NICHT ZUM VER- BO- TE- NEN GANG
But she could not con-vince her sis- ter to take the for-
NACH DES BRU- DERS
bid. den steps towards the
(12)
SCHNÖ-DE GE-
subito shamed and
SCHÄN-DE-TER LEI- CHE DIE ALL- ZU VER- STÄN- DI-
man- gled bo- dy their bro- ther
-GE SCHWE- STER.
(13)
Po-ly- nei- ces.

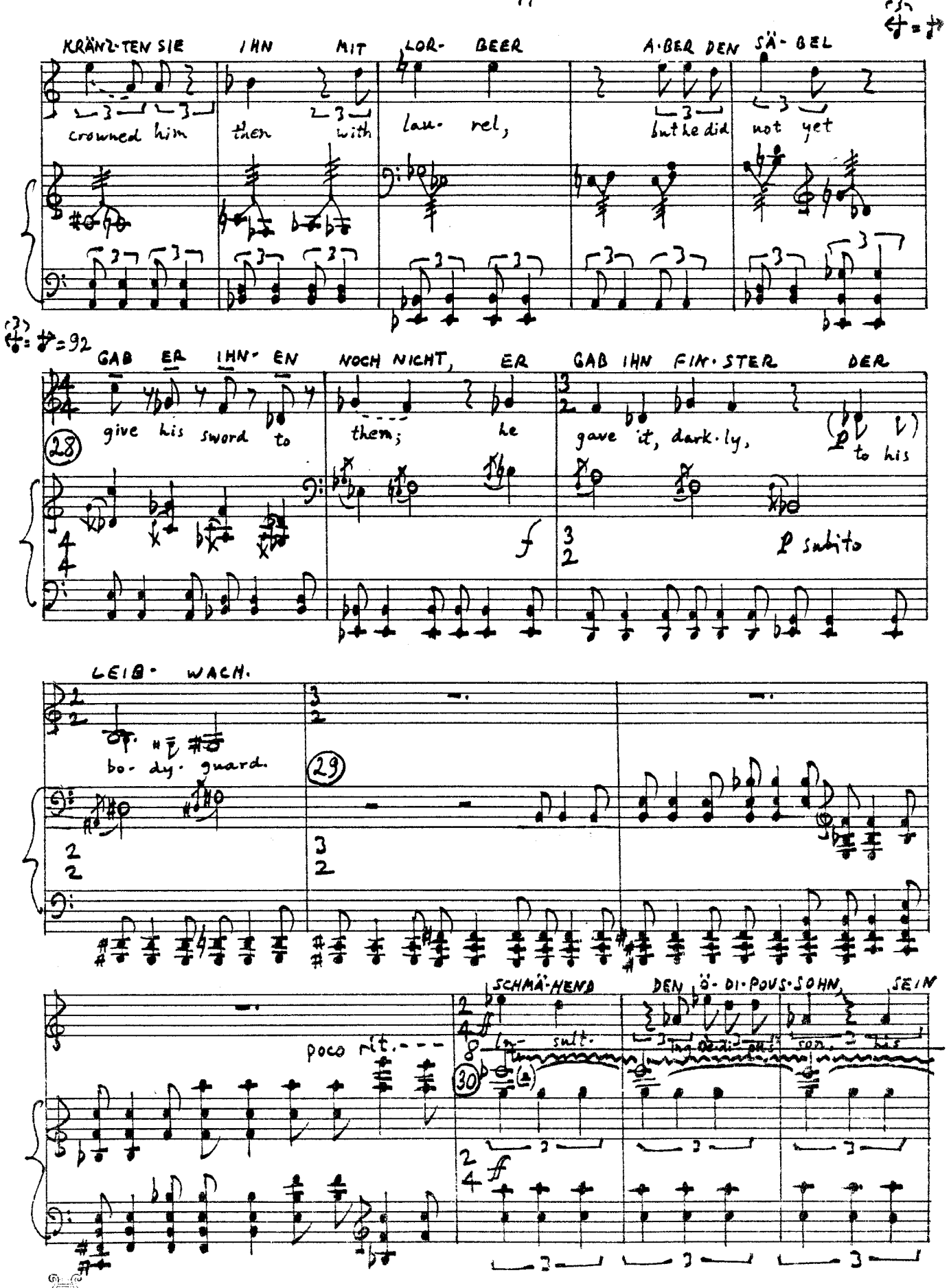

cresc.
14
UND ES SCHIE-DEN IM STREIT DIE
f And the sis. ters par. ted in
ff
f
SCHWE-STERN IM DÄM-MERN DER FRÜ-HE.
an-ger at the break of day.
pp
(poco rit.)
pp
15
16
A-BER VOM SCHLACHT-SIEG
p But when they heard of
= 72
p


HÖR- END IM LANG- -EN KRIEG UM DAS GRAU- ERZ
vic- to- ry in the long war for me- tal,
17
SETZ- TEN DIE AL- TEN THE- BES SICH AUF DIE KRÄN- ZE DES
then the El- ders of Thebes put on the wreaths of
SIEG- ES,
vic- to- ry,
18
DIE AUS DEN GLÄNZ- EN- DEN BLÄT- TERN GE-
mp
which are wo- ven of glit- ter- ing
FLOCHT'NEN DES GIFT- IG- EN LOR- BEERS,
leaves of the poi- son- ous lau- rel,
WELCHER DIE SIN- NE VER-
19
which twists the mind


20
WIRRT UND UN-STÄT MACH-ET DEN SCHRITT UNS. FRÜH AM
and makes the step un- stea- dy. Ear-ly in the
MOR- GEN STAN-DEN SIE SCHON VORM HAU-SE DES KRE- ON.
mor- ning they al- rea- dy stood in front of Kre- on's house.
21
f


22
UND ZU-RÜCK AUS DEN SCHLACHT, VOR-AUS DEM HEER- E VOR
And back from the bat- tle, pre-ce- ding the troops of
AR- GOS KAM DER TY- RANN UND FAND SIE VORM
Ar- gos, came the ty- rant, and found them in
23
HAUS IM DÄM- MERN DER FRÜ- HE.
front of the house at day- break.
24


diminuendo poco a poco
UND ER BE- SCHRIEB, AUF DEM SÄ- BEL GE- STÜTZT, WIE
p And, lean-ing on his sword, he de- scribed how
25
DRÜ- BEN IN AR- GOS 26 GEI- ER NUN HOP- STEN VON
o- ver in Ar- gos vul- tures were hop-ping from
trem. trem.
LEI-CHE ZU LEI-CHE; ES FREU-TE DIE AL-TEN. 27 EIL-IG BE-
be- to be- it de-light-ed the El- ders. Quick-ly they
trem. cresc. cresc.
f



KRÄNZ-TEN SIE IHN MIT LOR- BEER A-BER DEN SÄ- BEL

crowned him then with lau- rel, but he did not yet

= 92

GAB ER IHN- EN NOCH NICHT, ER GAB IHN FIN-STER DER

28

give his sword to them; he gave it, dark-ly, to his

f

p subito

LEIB- WACH.

bo- dy- guard.

29

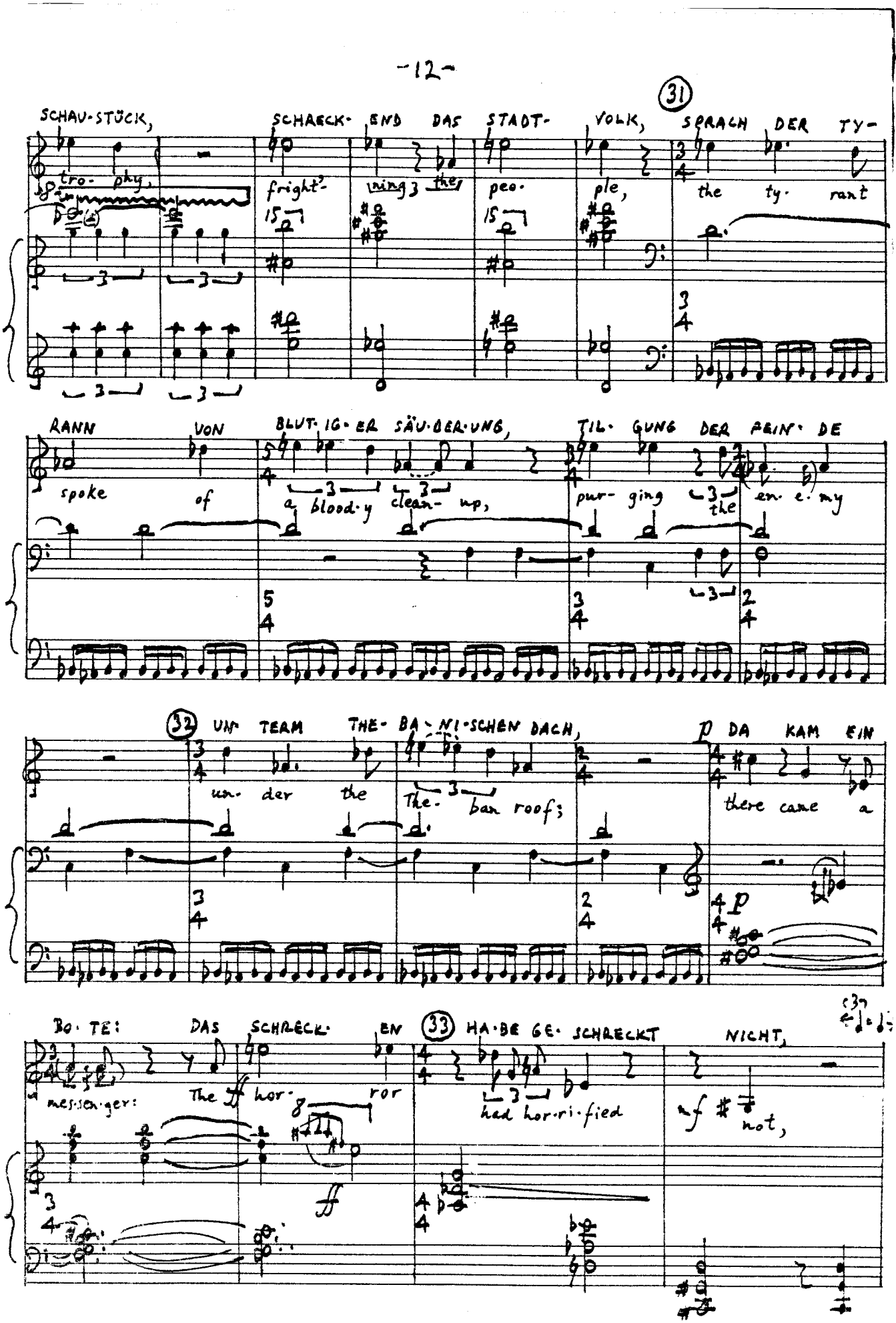
poco rit.

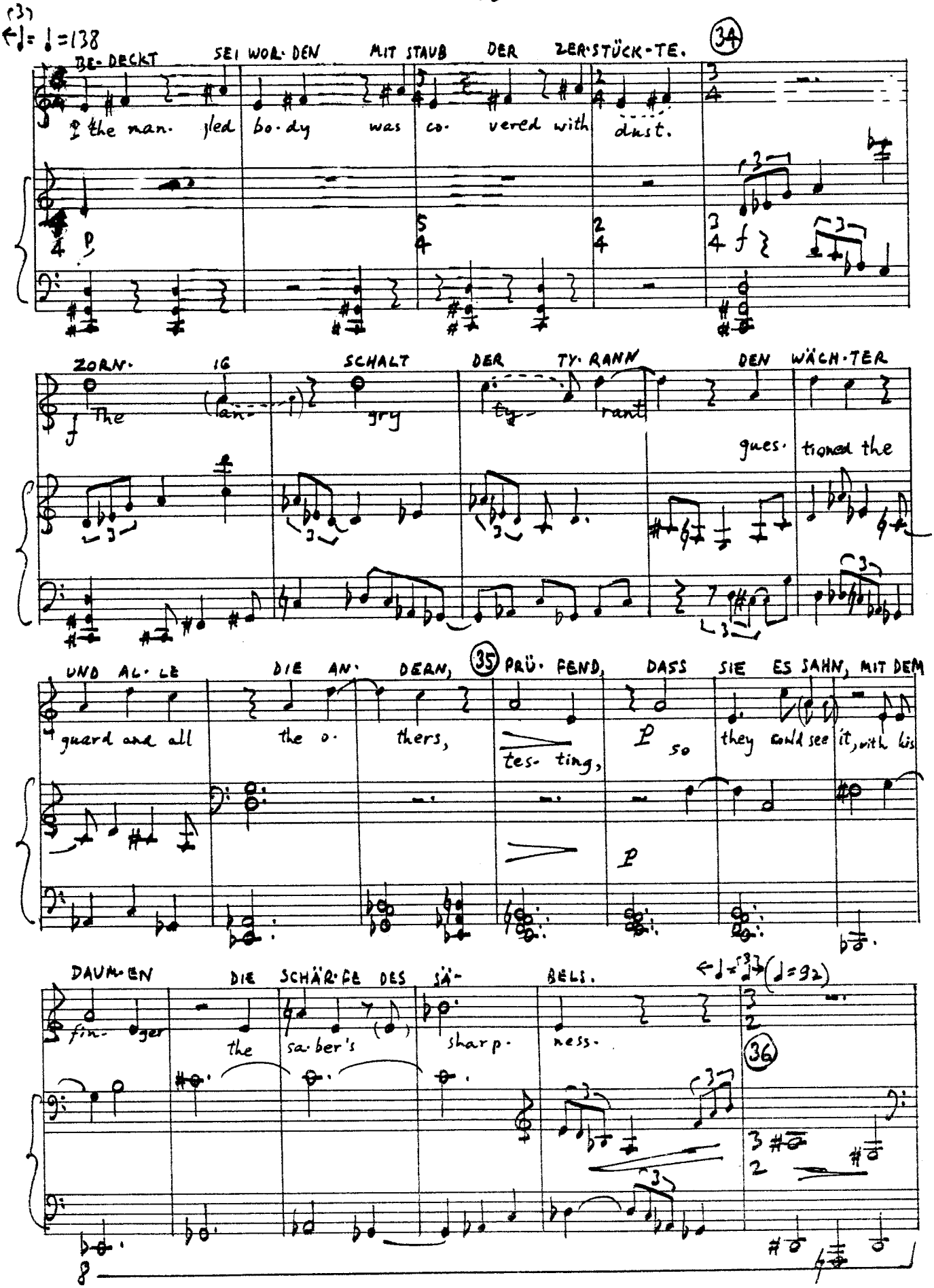
SCHMÄ-HEND DEN Ö-DI-POUS-SOHN, SEIN

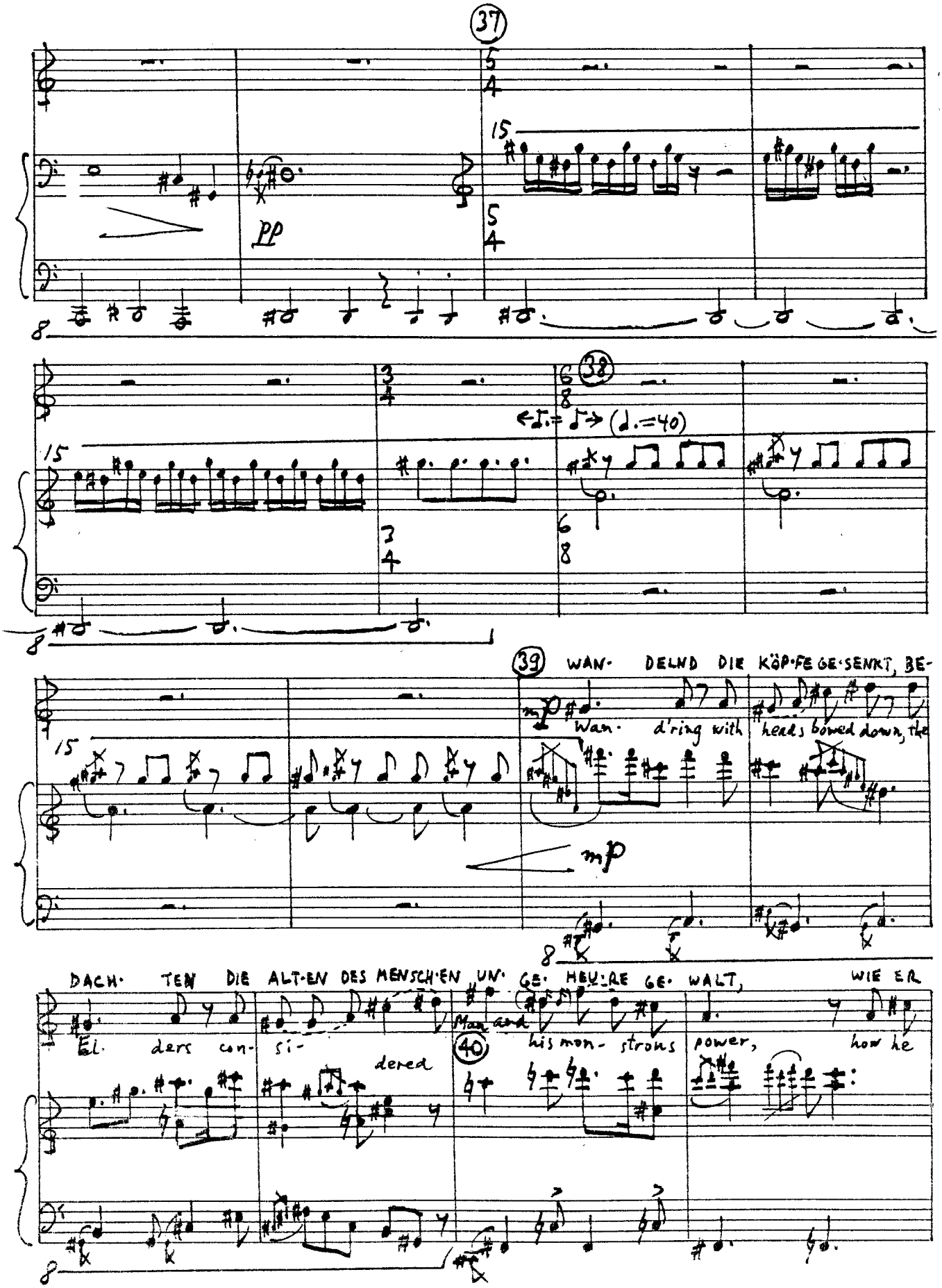
In- sult- ing Oedi- pus son, his

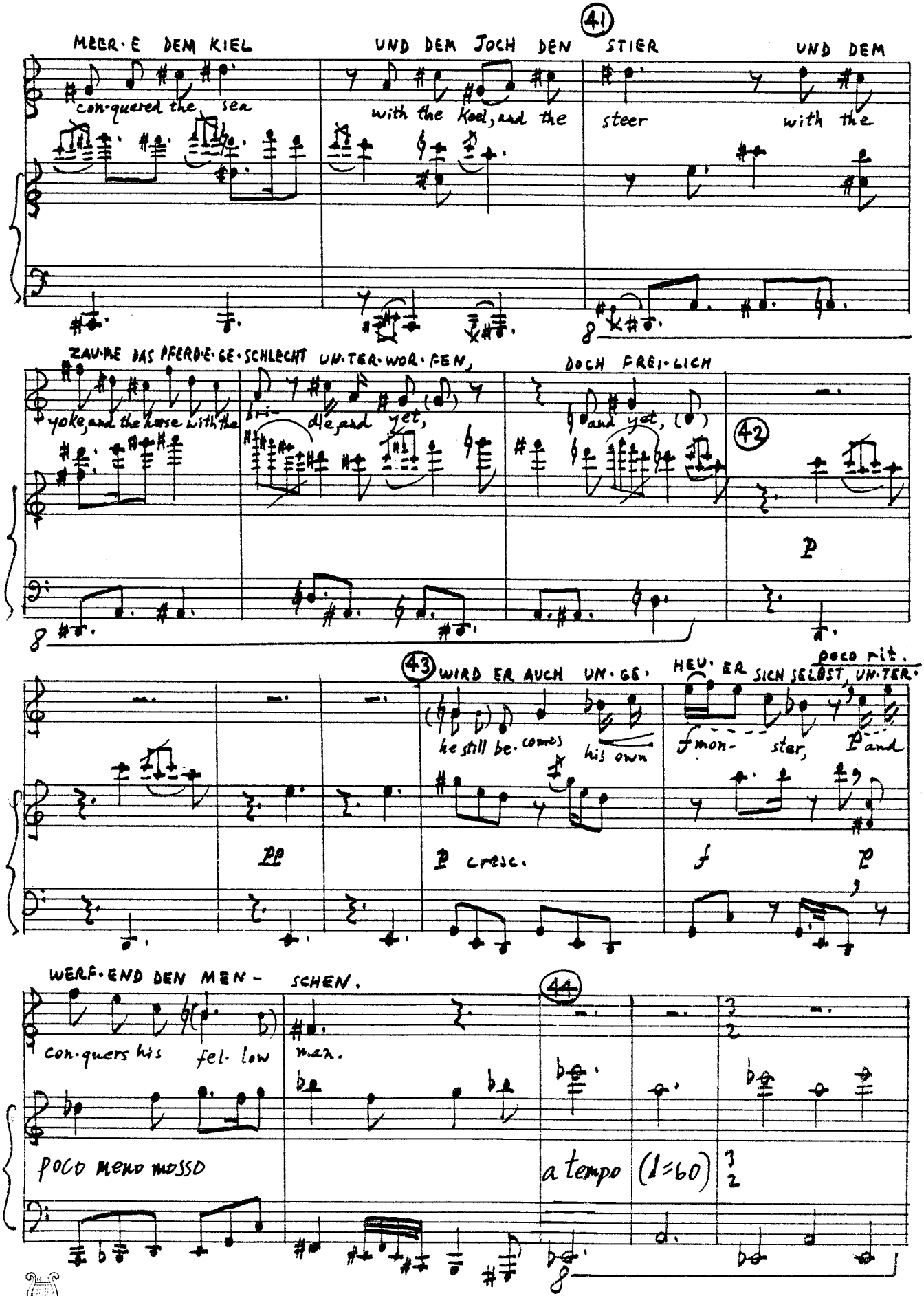
30

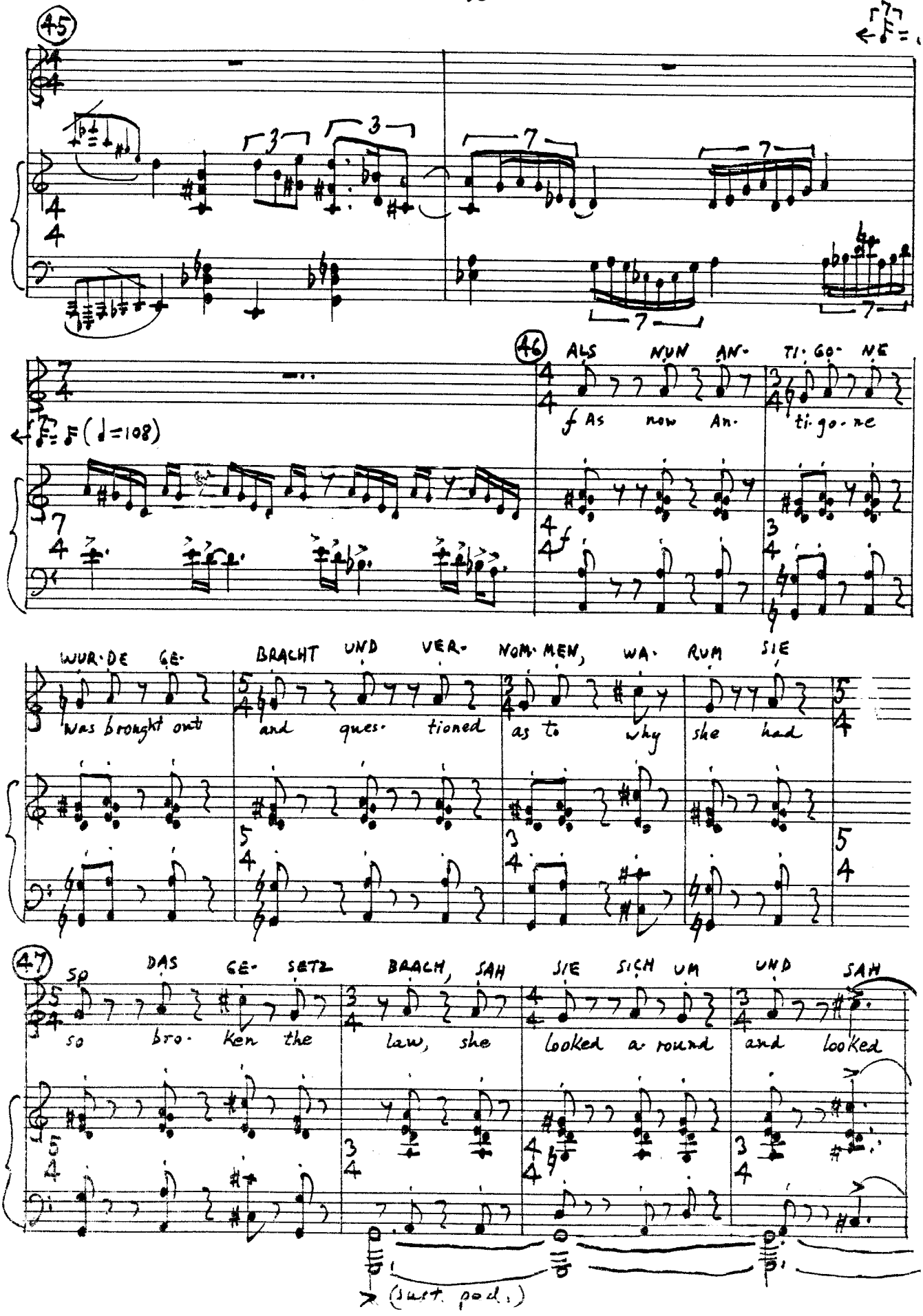
ff

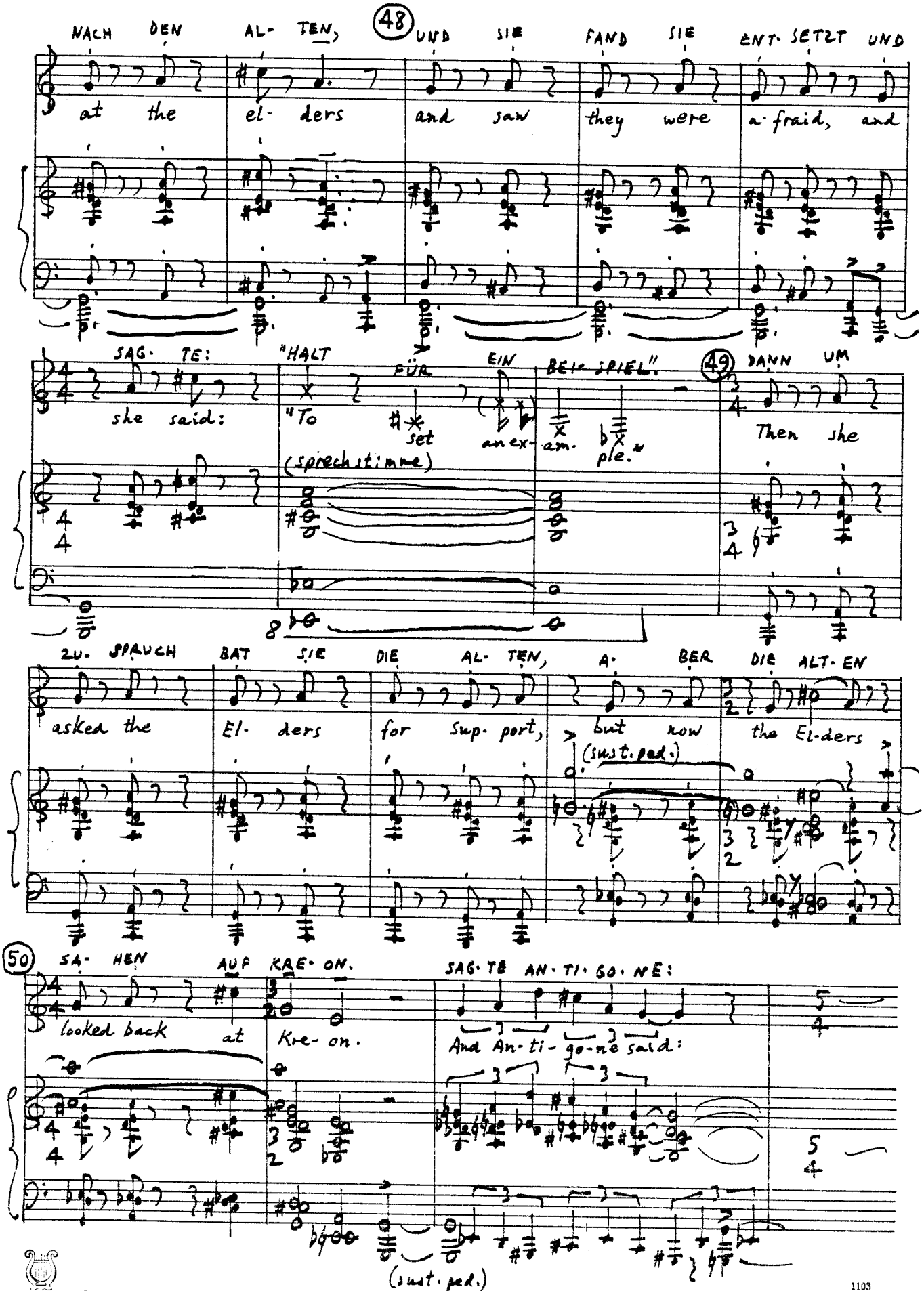

SCHAU-STÜCK, SCHRECK- END DAS STADT- VOLK, 31 SPRACH DER TY-
tro- phy, fright- ning the peo- ple, the ty- rant
RANN VON BLUT- IG- ER SÄU- BER- UNG, TIL- GUNG DER FEIN- DE
spoke of a blood- y clean- up, pur- ging the en- e- my
32 UN- TEAM THE- BA- NI- SCHEN DACH, p DA KAM EIN
un- der the The- ban roof; there came a
BO- TE: DAS SCHRECK- EN 33 HA- BE GE- SCHRECKT NICHT,
mes- sen- ger: The hor- ror had hor- ri- fied not,

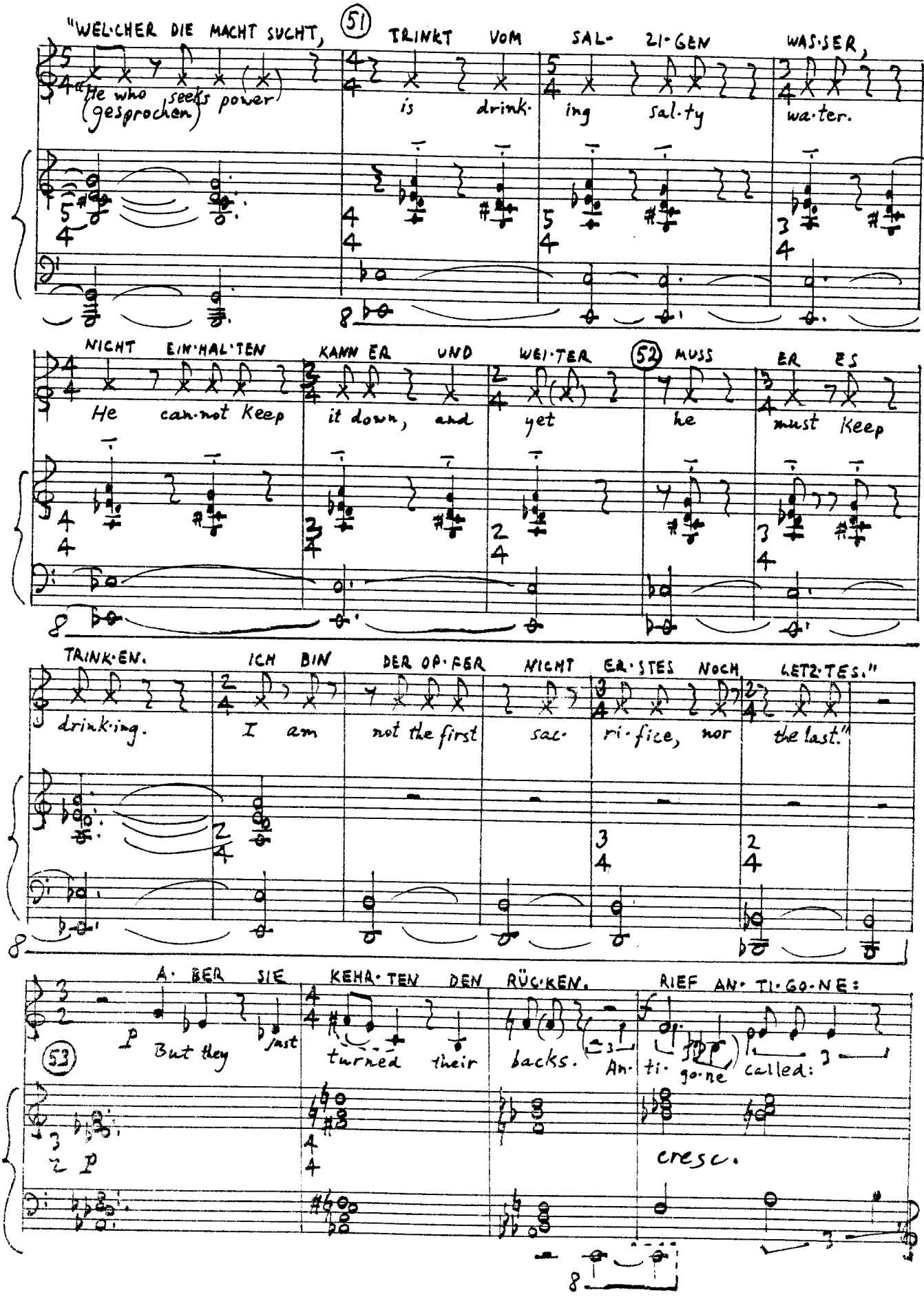

(3)
♩= ♩=138
BE-DECKT SEI WOR-DEN MIT STAUB DER ZER-STÜCK-TE.
34
the man-gled bo-dy was co-vered with dust.
p
ZORN-IG SCHALT DER TY-RANN DEN WÄCH-TER
The an- gry ty- rant ques- tioned the
UND AL-LE DIE AN-DERN, 35 PRÜ-FEND, DASS SIE ES SAHN, MIT DEM
guard and all the o- thers, tes- ting, so they could see it, with his
p
DAUM-EN DIE SCHÄR-FE DES SÄ- BELS.
fin- ger the sa- ber's sharp- ness.
(♩=92)
36

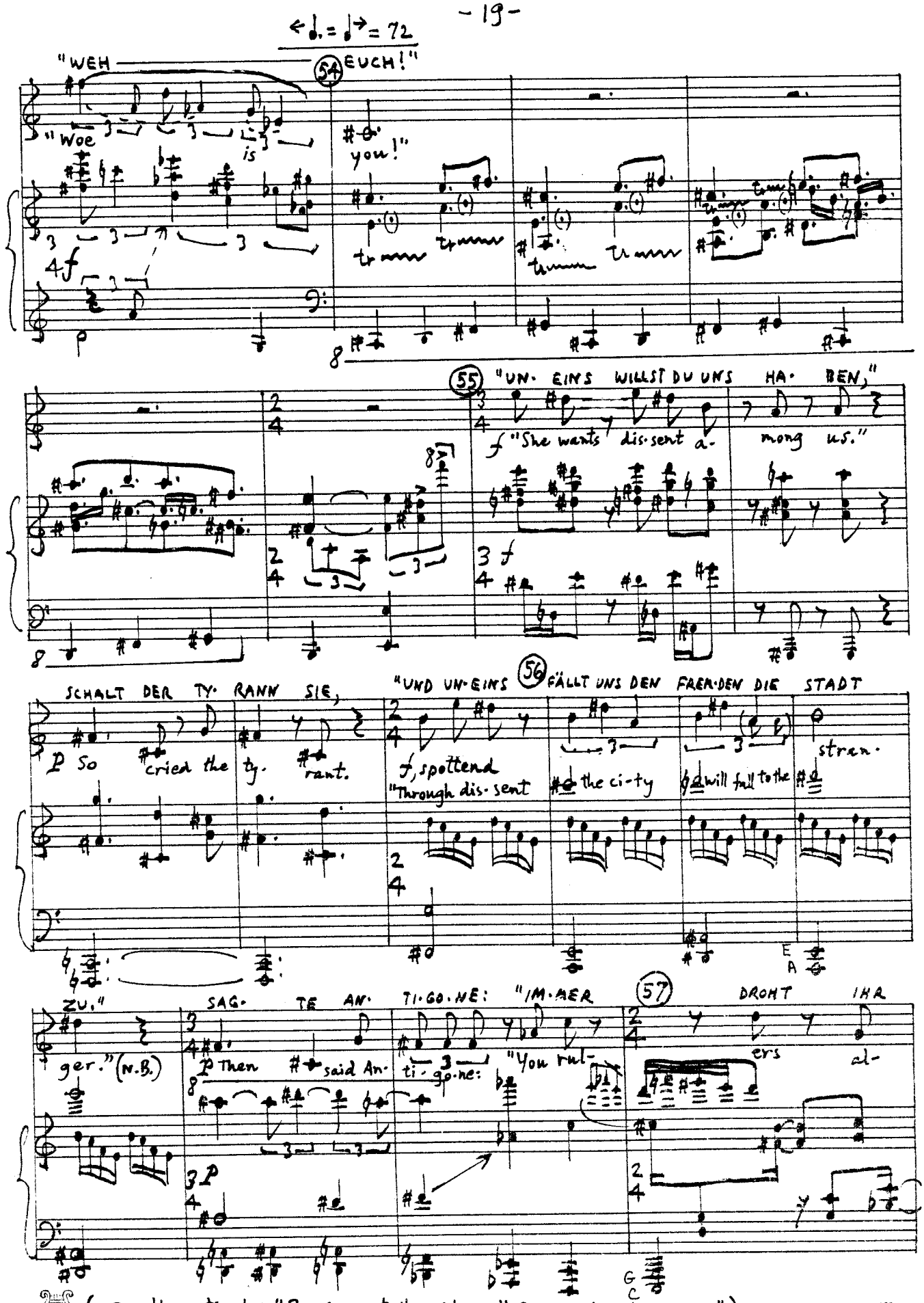

37
pp
38
(♩.=40)
39
WAN· DELND DIE KÖP·FE GE·SENKT, BE·
Wan· d'ring with heads bowed down, the
mp
DACH· TEN DIE ALT·EN DES MENSCH·EN UN· GE· HEU·RE GE· WALT,
WIE ER
El· ders con· si· dered
Man and his mon· strous power, how he
40


41
MEER·E DEM KIEL
UND DEM JOCH DEN STIER
UND DEM
con·quered the sea
with the Koel, and the
steer
with the
ZAU·BE DAS PFERD·E·GE·SCHLECHT UN·TER·WOR·FEN,
DOCH FREI·LICH
yoke, and the horse with the
bri- dle and yet,
and yet, (f)
42
p
43
WIRD ER AUCH UN·GE·
HEU·ER SICH SELBST, UN·TER·
poco rit.
he still be·comes
his own
f mon- ster,
p and
pp
p cresc.
f
p
WERF·END DEN MEN- SCHEN.
44
con·quers his fel·low
man.
poco meno mosso
a tempo (d=60)


45
46
ALS NUN AN- TI·GO- NE
f As now An- ti·go·ne
WUR·DE GE- BRACHT UND VER- NOM·MEN, WA· RUM SIE
was brought out and ques· tioned as to why she had
47
sp
DAS GE- SETZ BRACH, SAH SIE SICH UM UND SAH
so bro· ken the law, she looked a round and looked
(surt. pod.)

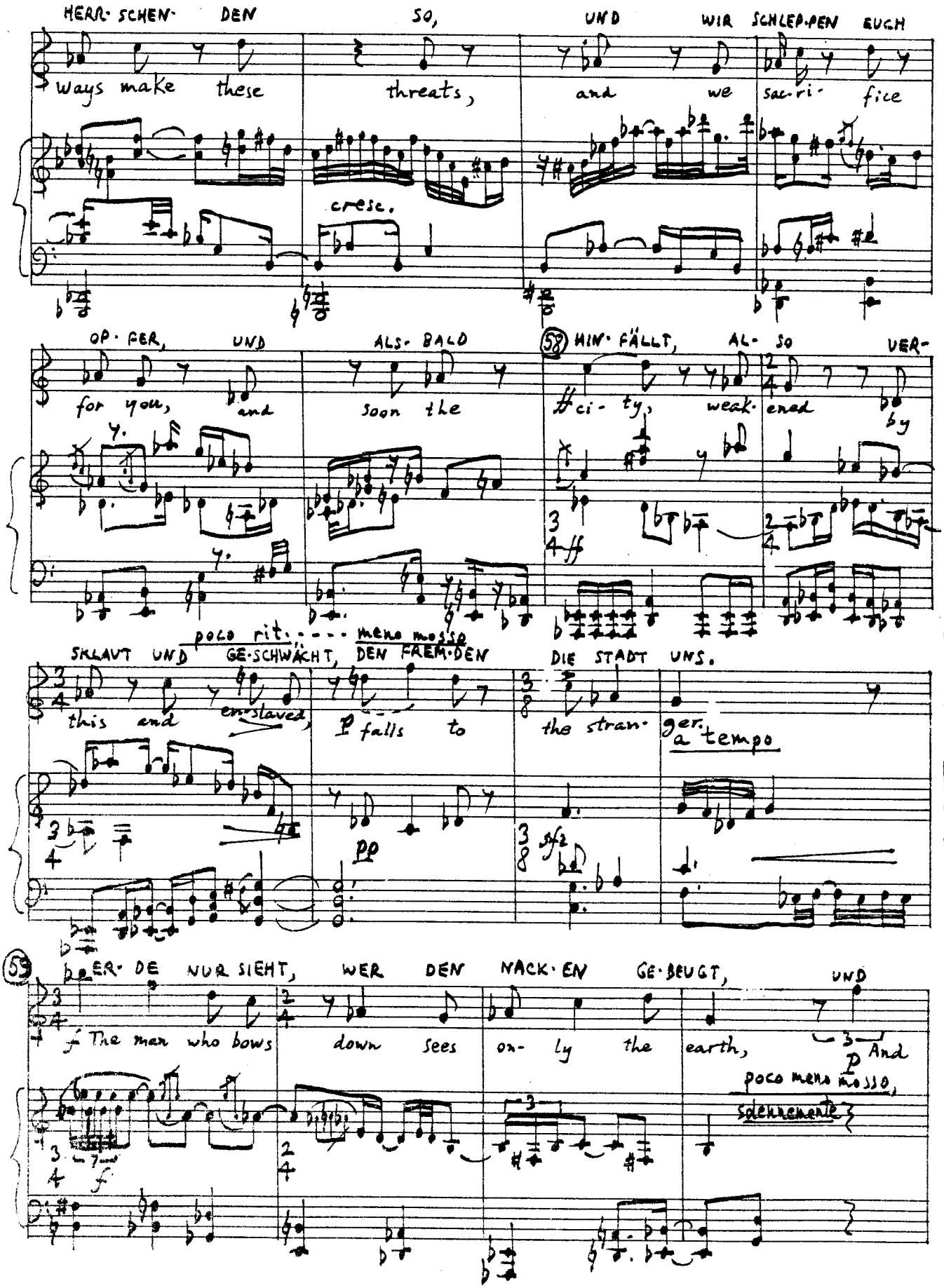

NACH DEN AL- TEN, 48 UND SIE FAND SIE ENT- SETZT UND
at the el- ders and saw they were a- fraid, and
SAG- TE: "HALT FÜR EIN BEI- SPIEL." 49 DANN UM
she said: "To set an ex- am- ple." Then she
(sprechstimme)
ZU- SPRUCH BAT SIE DIE AL- TEN, A- BER DIE ALT- EN
asked the El- ders for Sup- port, but now the El- ders
(sust. ped.)
50 SA- HEN AUF KRE- ON. SAG- TE AN- TI- GO- NE:
looked back at Kre- on. And An- ti- go- ne said:
(sust. ped.)

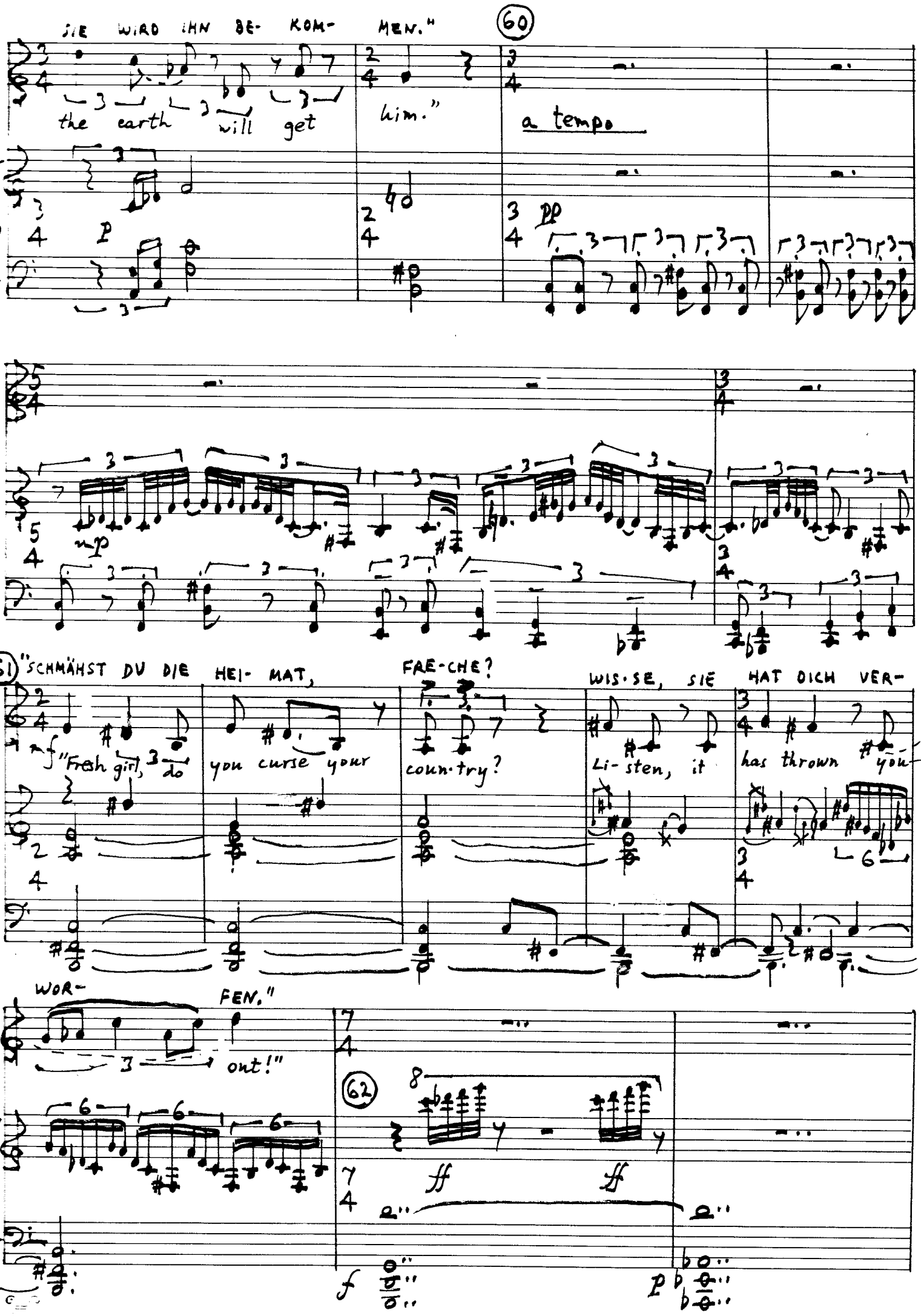

"WEL·CHER DIE MACHT SUCHT,
51
TRINKT VOM SAL- ZI·GEN WAS·SER,
(gesprochen) "He who seeks power is drink· ing sal·ty wa·ter.
NICHT EIN·HAL·TEN KANN ER UND WEI·TER
52
MUSS ER ES
He can·not Keep it down, and yet he must Keep
TRINK·EN. ICH BIN DER OP·FER NICHT ER·STES NOCH LETZ·TES."
drink·ing. I am not the first sac· ri·fice, nor the last."
A· BER SIE KEHA·TEN DEN RÜC·KEN. RIEF AN·TI·GO·NE:
53
But they turned their backs. An· ti· go·ne called:
cresc.

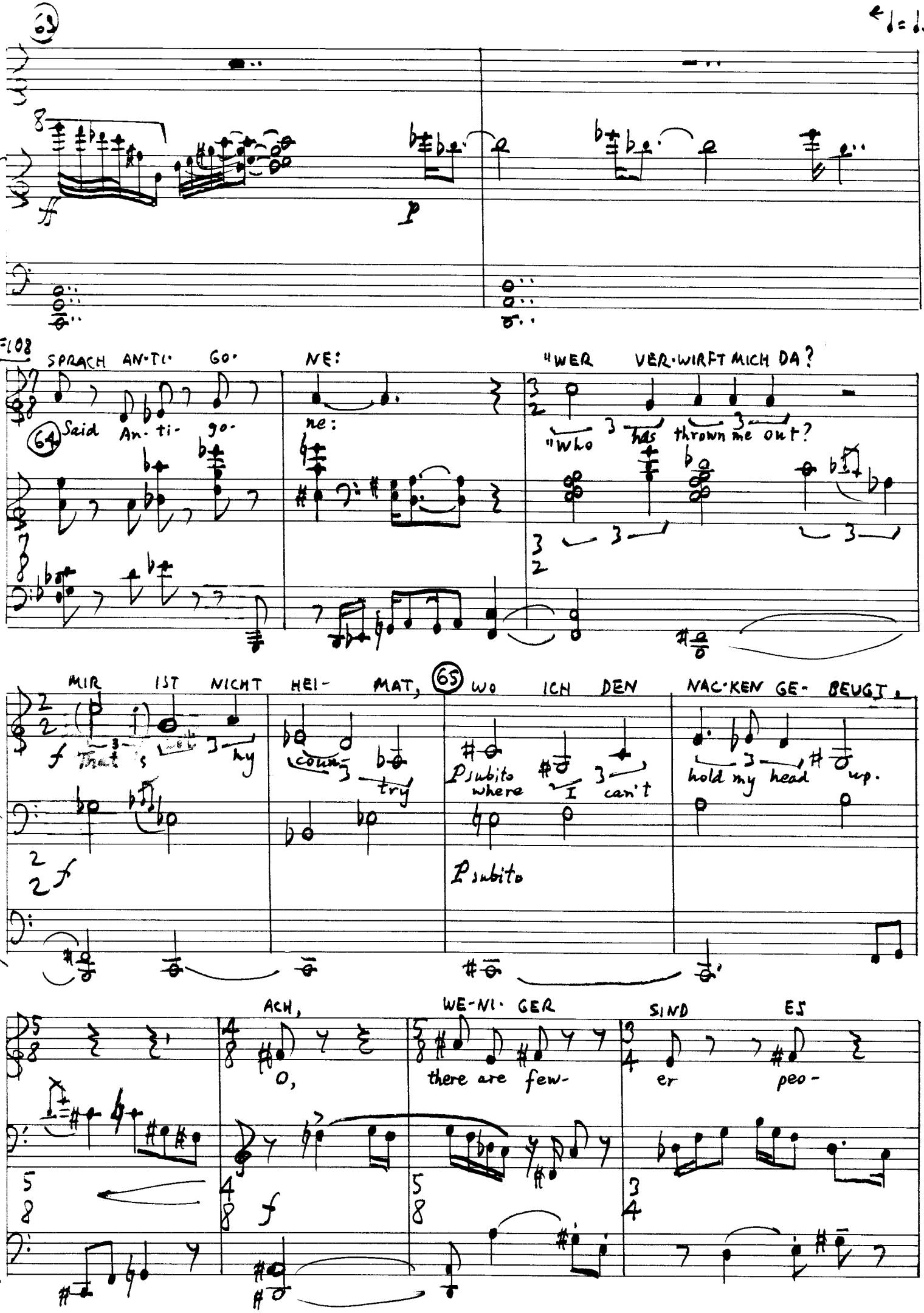


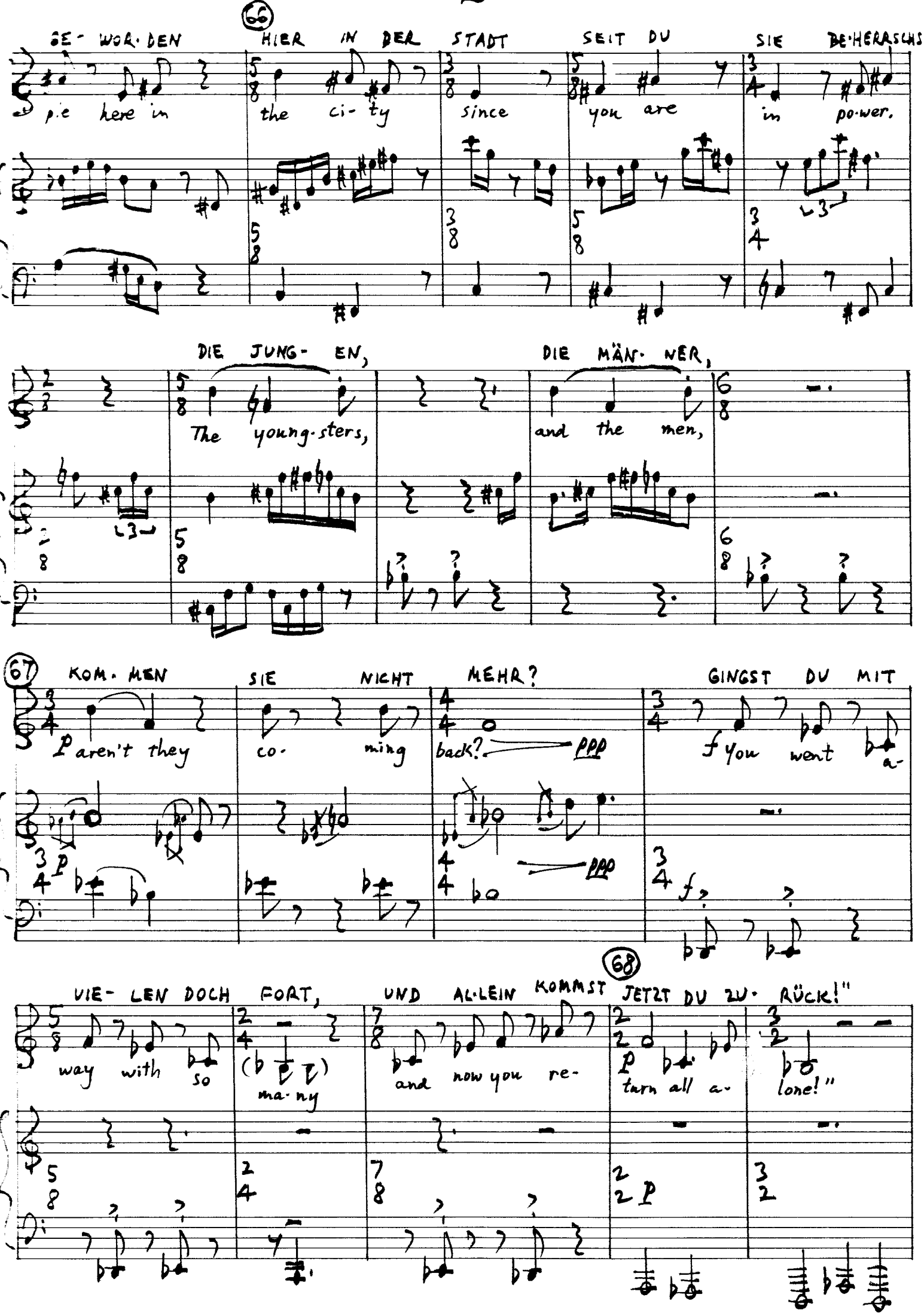
(N.B.: alternatively: "By dissent the city will fall to the stranger.")

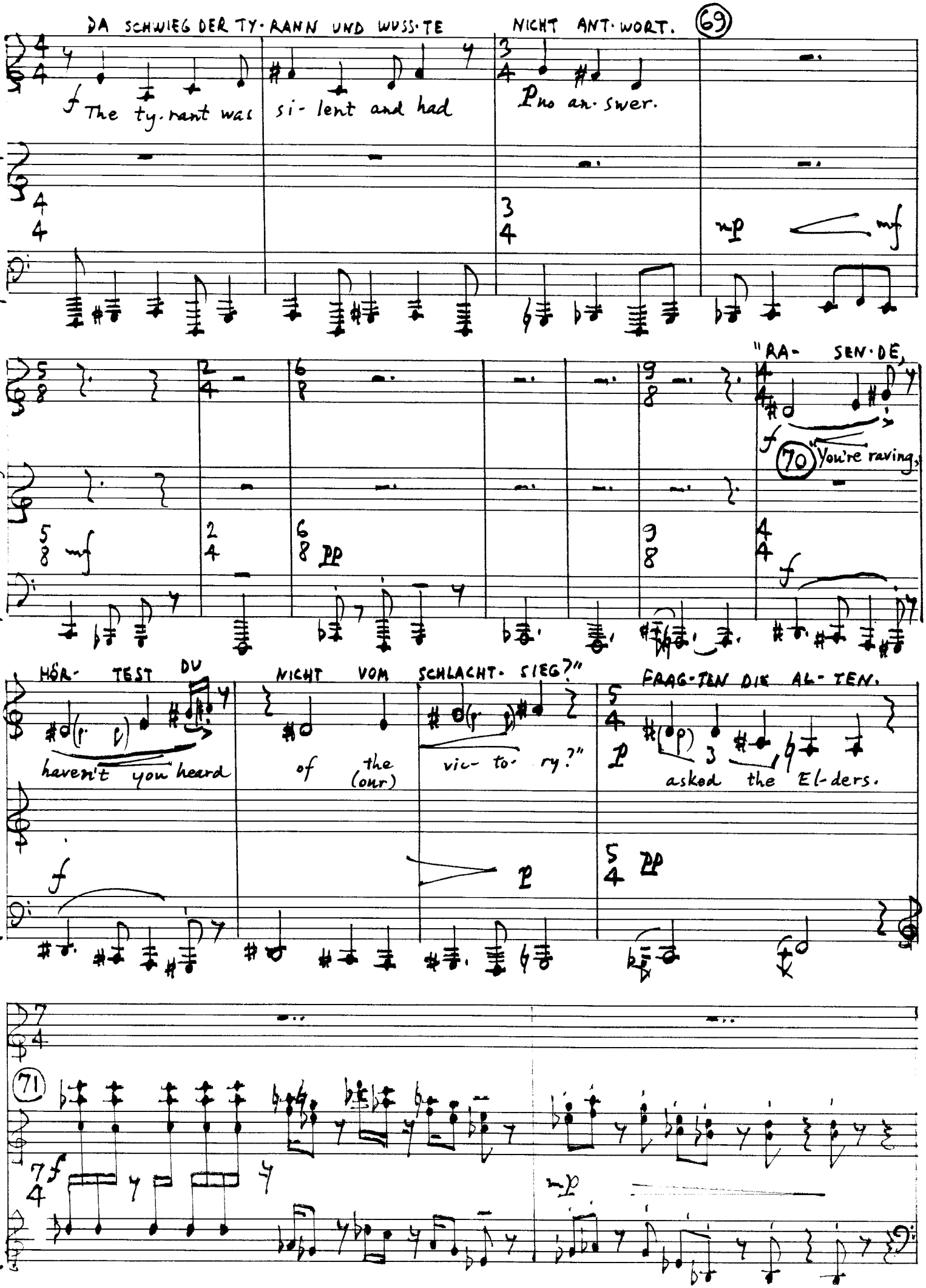
G. R. T. MARCHIO REGISTRATO
Case Musicali G. RICORDI & C. S.p.A. - ROMA
1103
EXTRA

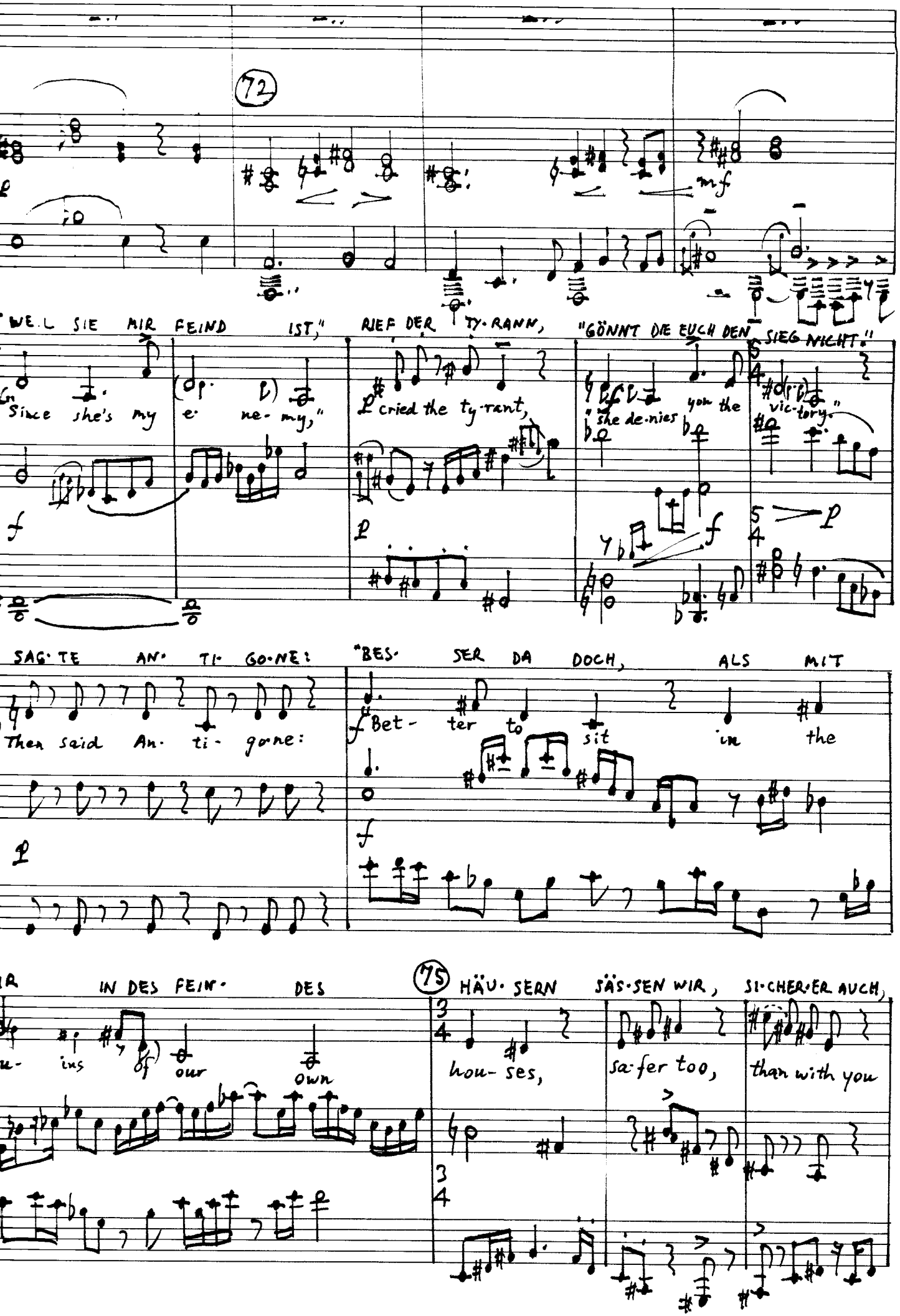

HERR·SCHEN· DEN SO, UND WIR SCHLEP·PEN EUCH
Ways make these threats, and we sac·ri· fice
cresc.
OP·FER, UND ALS·BALD
for you, and soon the
58 HIN·FÄLLT, AL·SO VER·
ci· ty, weak· ened by
ff
poco rit. - - - meno mosso
SKLAVT UND GE·SCHWÄCHT, DEN FREM·DEN DIE STADT UNS.
this and en·slaved, P falls to the stran· ger.
a tempo
pp
sfz
59 ER· DE NUR SIEHT, WER DEN NACK·EN GE·BEUGT, UND
f The man who bows down sees on· ly the earth, And
p
poco meno mosso,
solennemente
f


SIE WIRD IHN BE- KOM- MEN."
60
the earth will get him."
a tempo
p
pp
mp
61
"SCHMÄHST DU DIE HEI- MAT, FRE-CHE?
WIS-SE, SIE HAT DICH VER-
mf
"Fresh girl, do you curse your coun-try?
Li-sten, it has thrown you
WOR-
FEN."
out!"
62
ff
ff
f
p


63
♩=108
SPRACH AN-TI- GO- NE:
"WER VER-WIRFT MICH DA?
64 Said An-ti- go- ne:
"Who has thrown me out?
MIR IST NICHT HEI- MAT,
65 WO ICH DEN NAC-KEN GE- BEUGT.
That's my coun- try
P subito where I can't hold my head up.
P subito
ACH, WE-NI- GER SIND ES
O, there are few- er peo-


66
GE- WOR- DEN
HIER IN DER STADT
SEIT DU
SIE BE-HERRSCHST.
p.e here in
the ci- ty
since
you are
in po-wer.
DIE JUNG- EN,
DIE MÄN- NER,
The young-sters,
and the men,
67
KOM- MEN
SIE NICHT
MEHR?
GINGST DU MIT
P aren't they
co- ming
back?
PPP
f you went a-
68
VIE- LEN DOCH FORT,
UND AL-LEIN KOMMST JETZT DU ZU- RÜCK!"
way with so
(b t t)
ma- ny
and now you re-
P turn all a-
lone!"


DA SCHWIEG DER TY·RANN UND WUSS·TE NICHT ANT·WORT. 69
f The ty·rant was si- lent and had p no an·swer.
mp mf
"RA- SEN·DE,
f 70 "You're raving,
mf PP f
HÖR- TEST DU NICHT VOM SCHLACHT· SIEG?" FRAG·TEN DIE AL·TEN.
haven't you heard of the (our) vic- to· ry?" asked the El-ders.
f p pp
71
7f mp


72
"WEIL SIE MIR FEIND IST," RIEF DER TY-RANN, "GÖNNT DIE EUCH DEN SIEG NICHT."
Since she's my e- ne- my," cried the ty-rant, "she de-nies you the vic-tory."
SAG-TE AN-TI-GO-NE: "BES-SER DA DOCH, ALS MIT
Then said An-ti-gone: Bet- ter to sit in the
IN DES FEIN- DES
u- ins of our own
75 HÄU-SERN SÄS-SEN WIR, SI-CHER-ER AUCH,
hou- ses, sa-fer too, than with you

IN DEN TRÜM·MERN DER EI·GEN·EN." (76) KÄL· TER

in the hou·ses p of the e·ne·my." mf Cold- ly the

BLICK· TEN DIE AL· TEN ♩.= ♩ =72 UND STELL·TEN SICH ZU DEM TY·RAN·NEN.

El- ders looked at her, and then stood by next to the ty·rant.

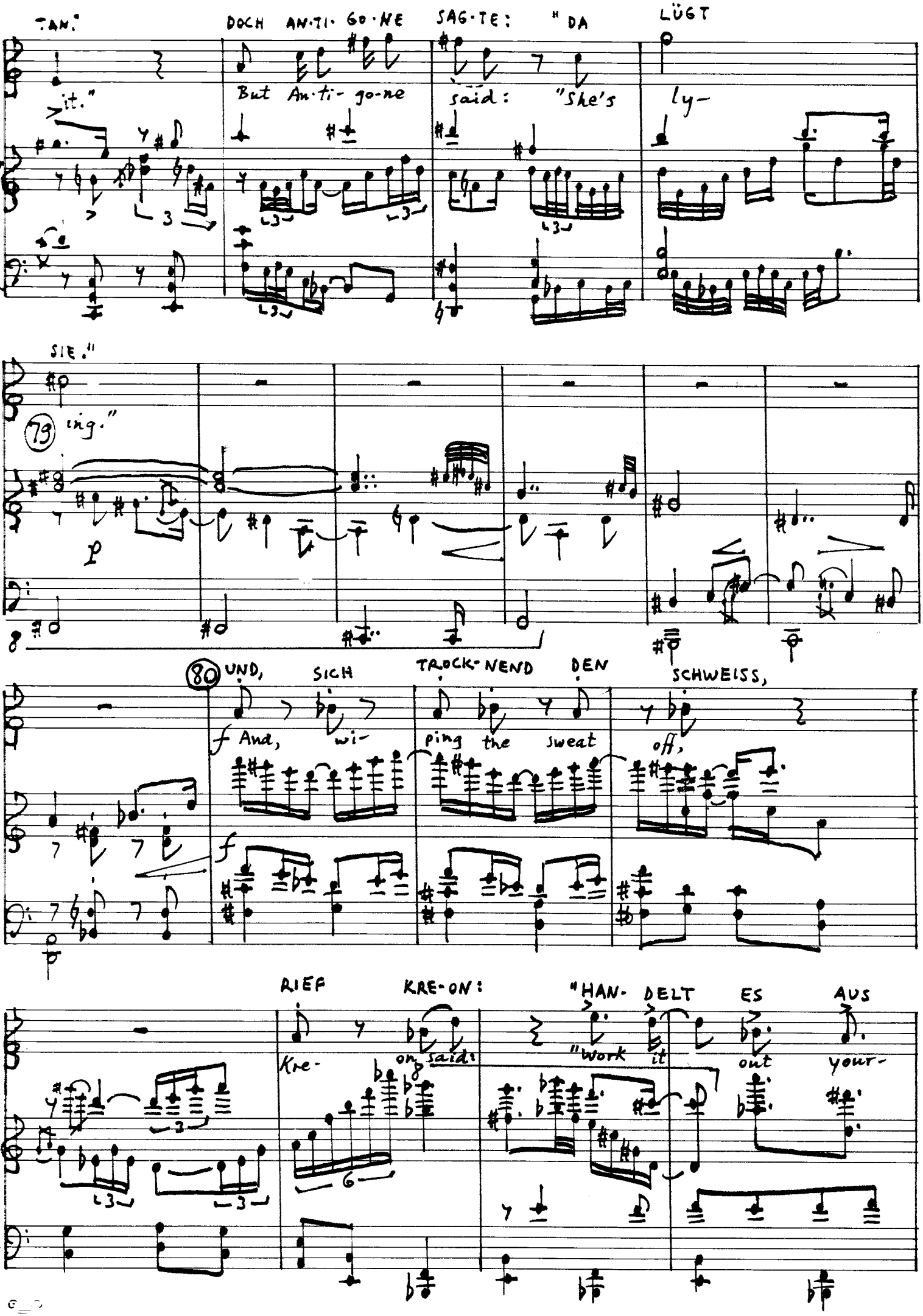
Ped

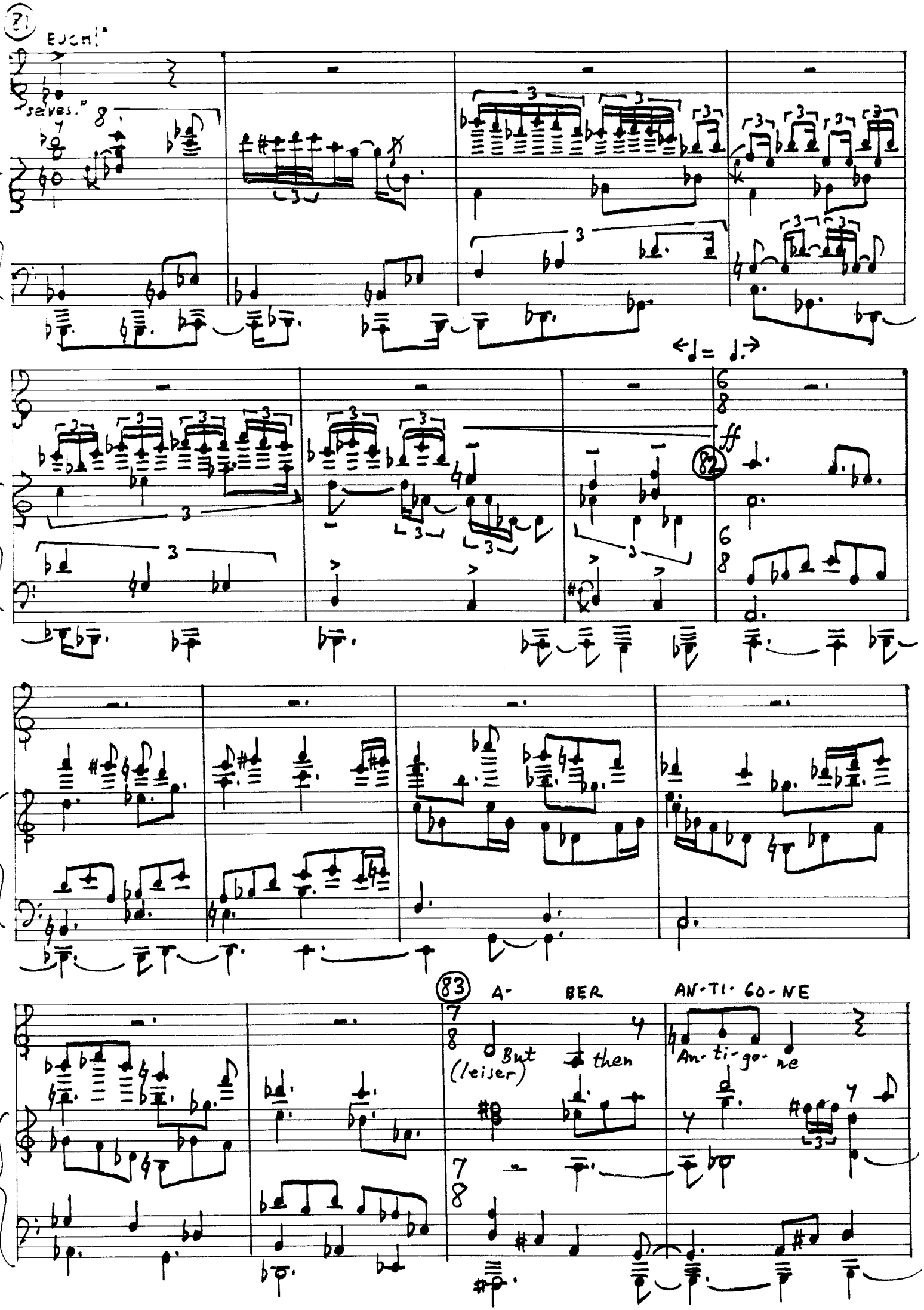
(77) UND ES TRAT AUS DEM HAU· SE IS· ME· NE, DIE SCHWE·STER, UND

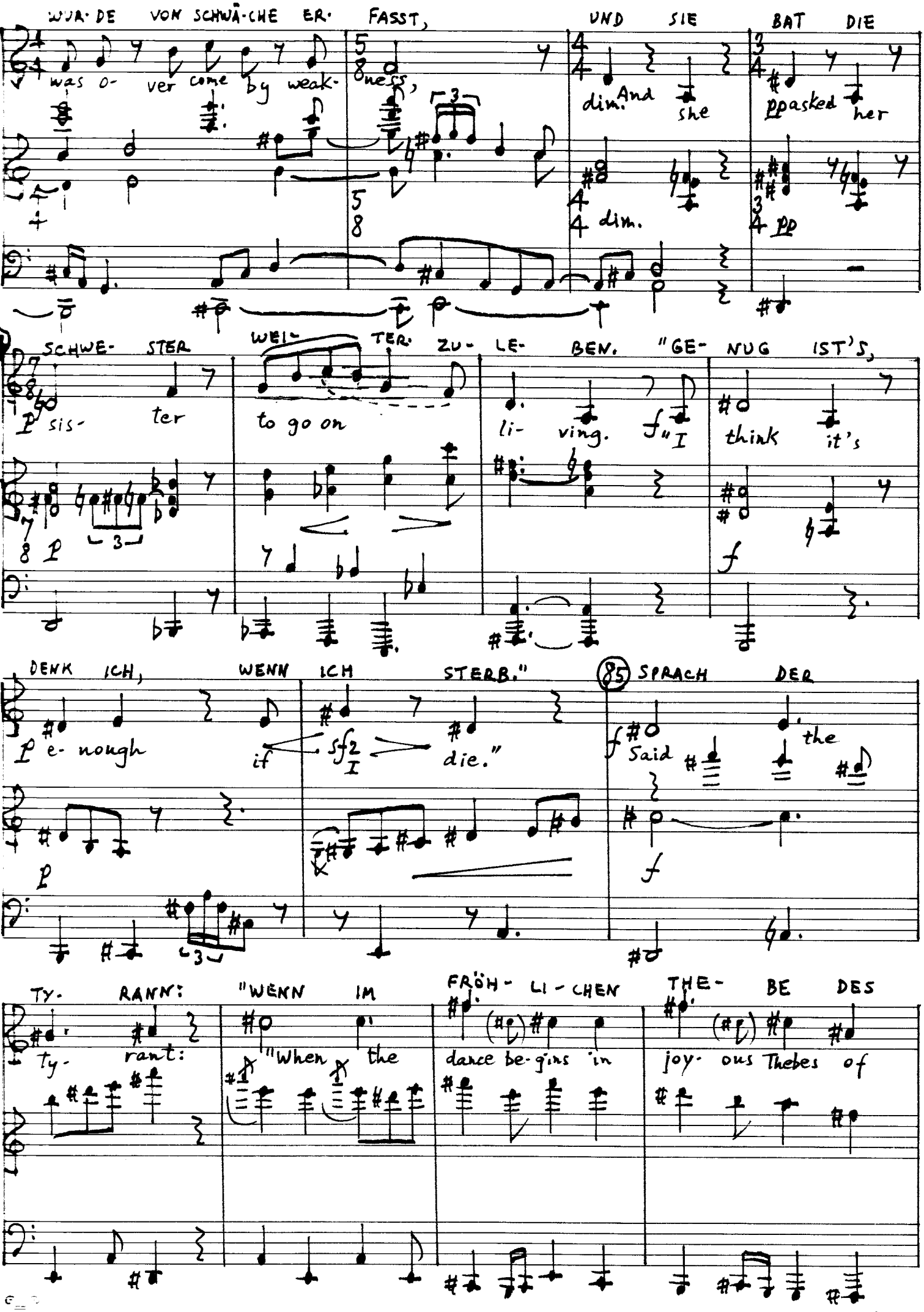
p And out of the house came Is- me·ne, her sis· ter, and

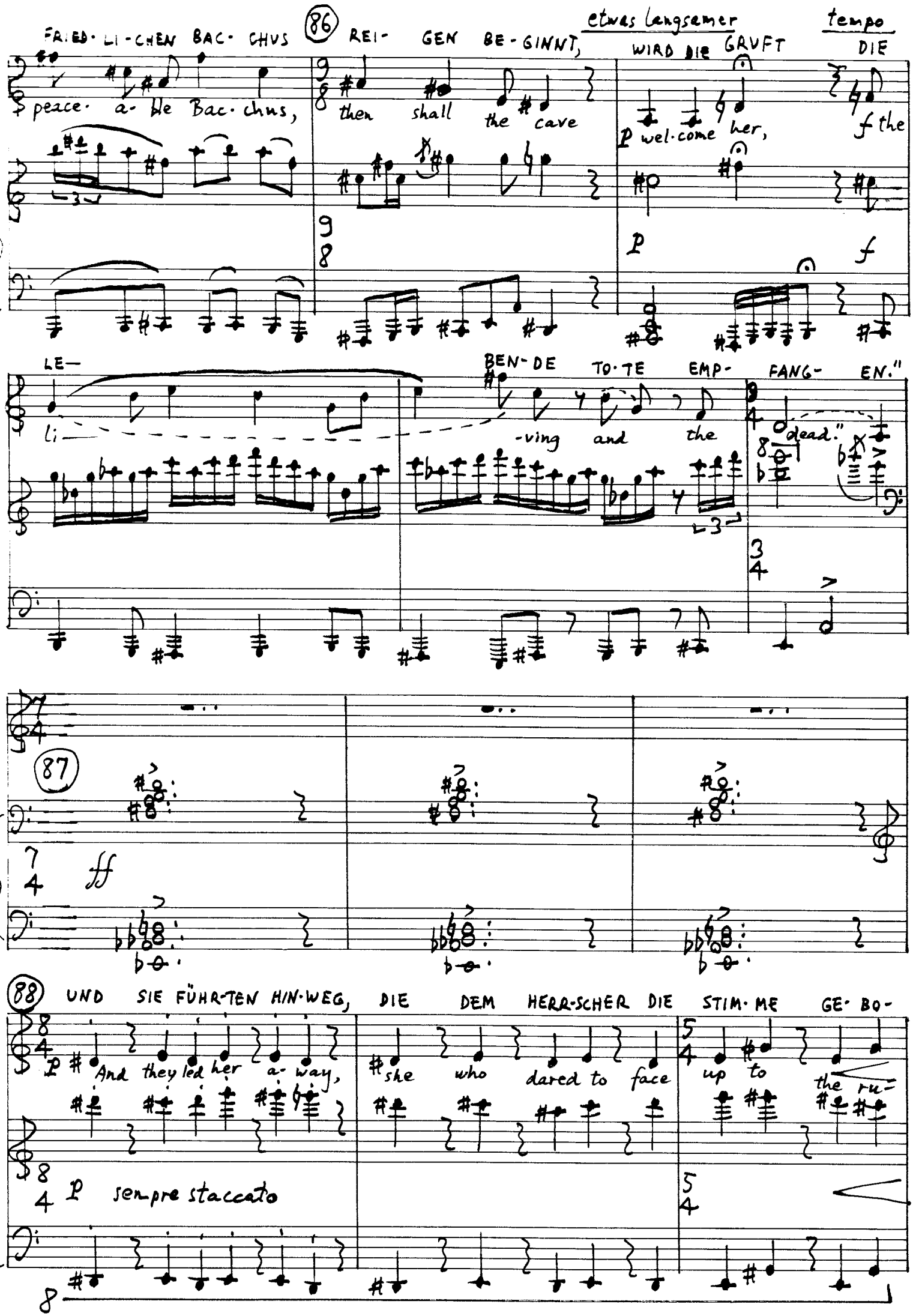
SAG· TE: (78) "ICH BIN'S, DIE ES GE·

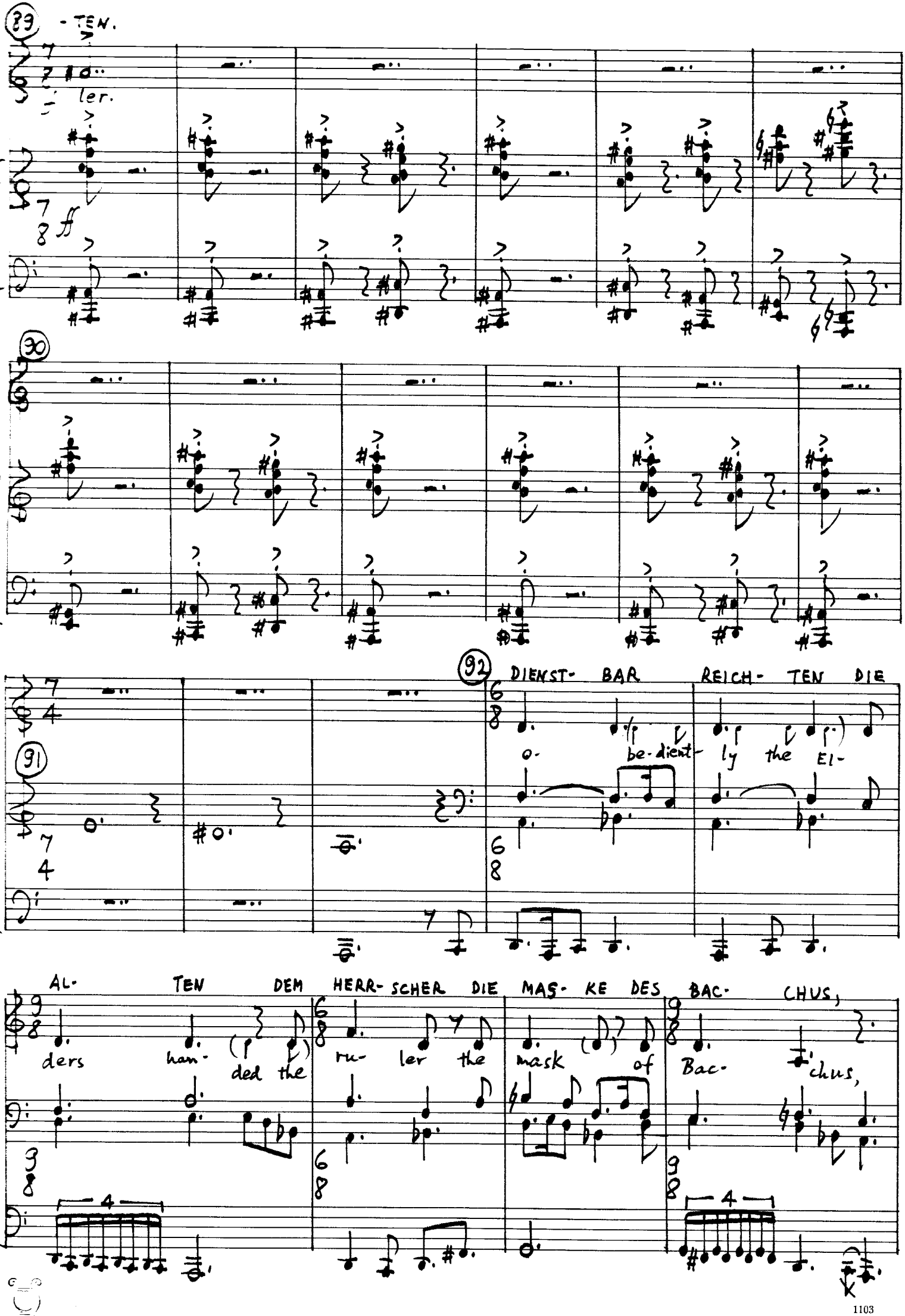
said: "I am the one who did

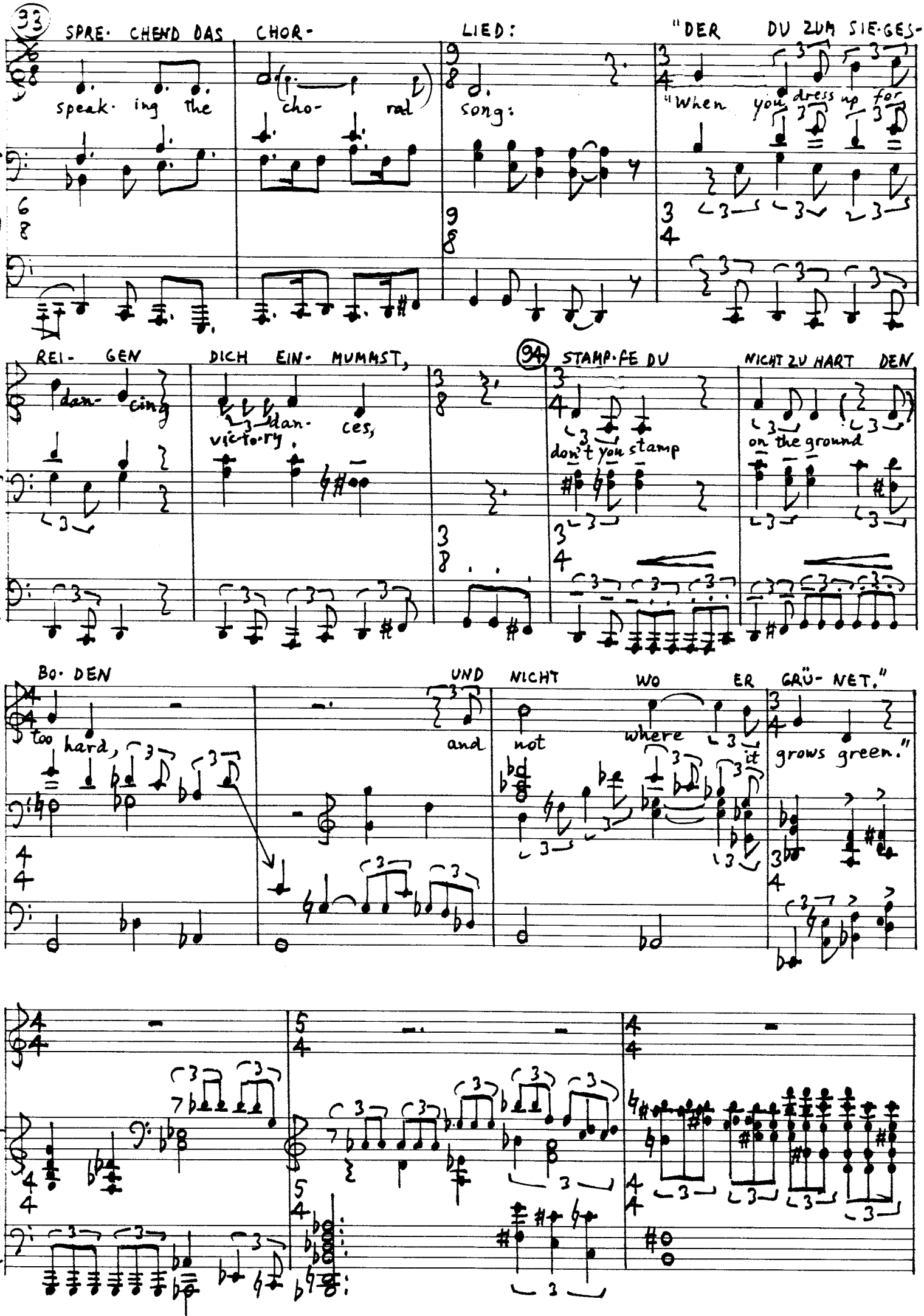

TAN."
DOCH AN·TI·GO·NE SAG·TE: "DA LÜGT
it."
But An·ti- go-ne said: "She's ly-
SIE."
79
ing."
p
80
UND, SICH TRÖCK·NEND DEN SCHWEISS,
f And, wi- ping the sweat off,
f
RIEF KRE·ON:
"HAN· DELT ES AUS
Kre- on said:
"Work it out your-

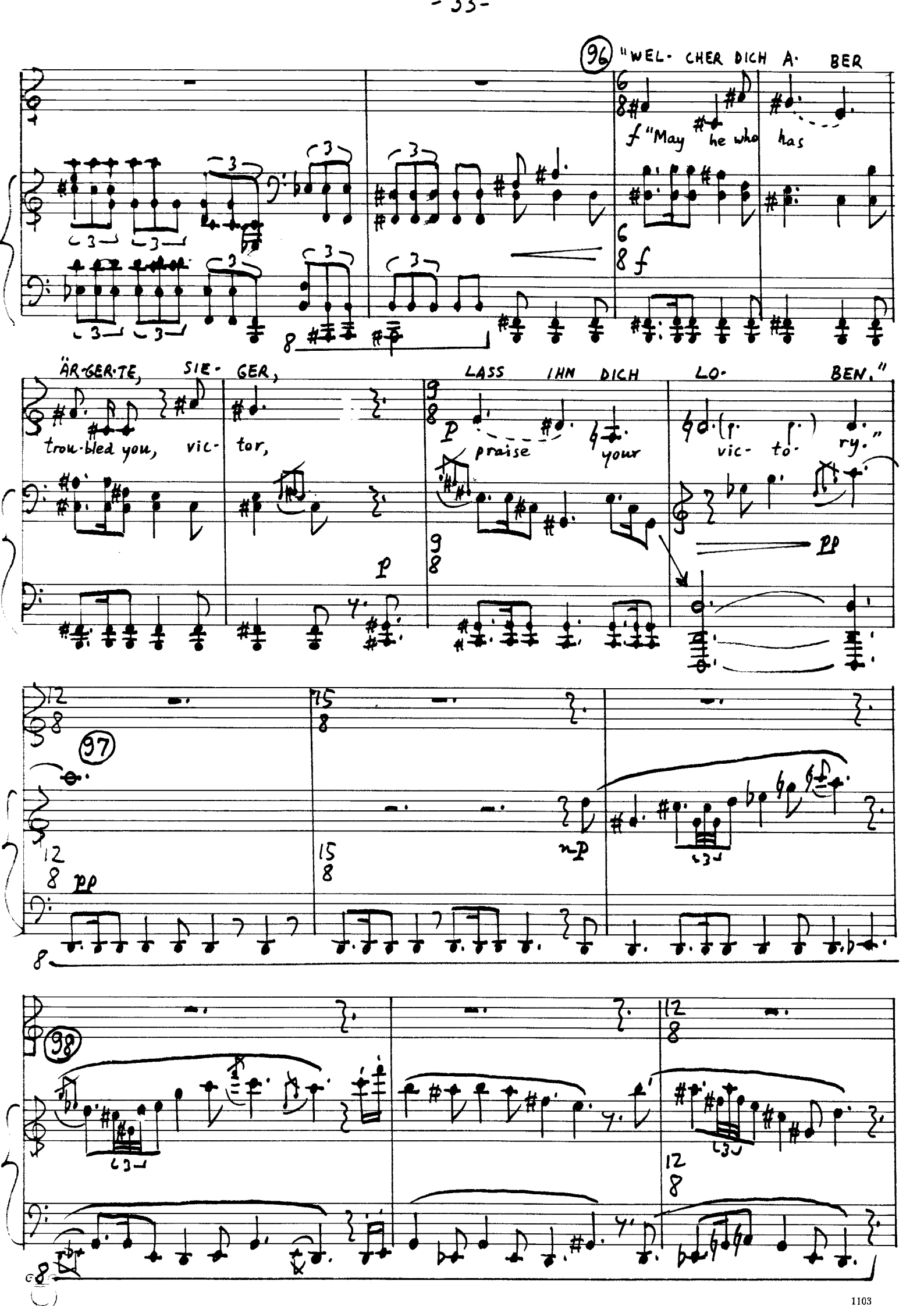

(?)
EUCH!"
"selves."
ff
(82)
(83)
A- BER AN-TI-GO-NE
But (leiser) then
An-ti-go-ne

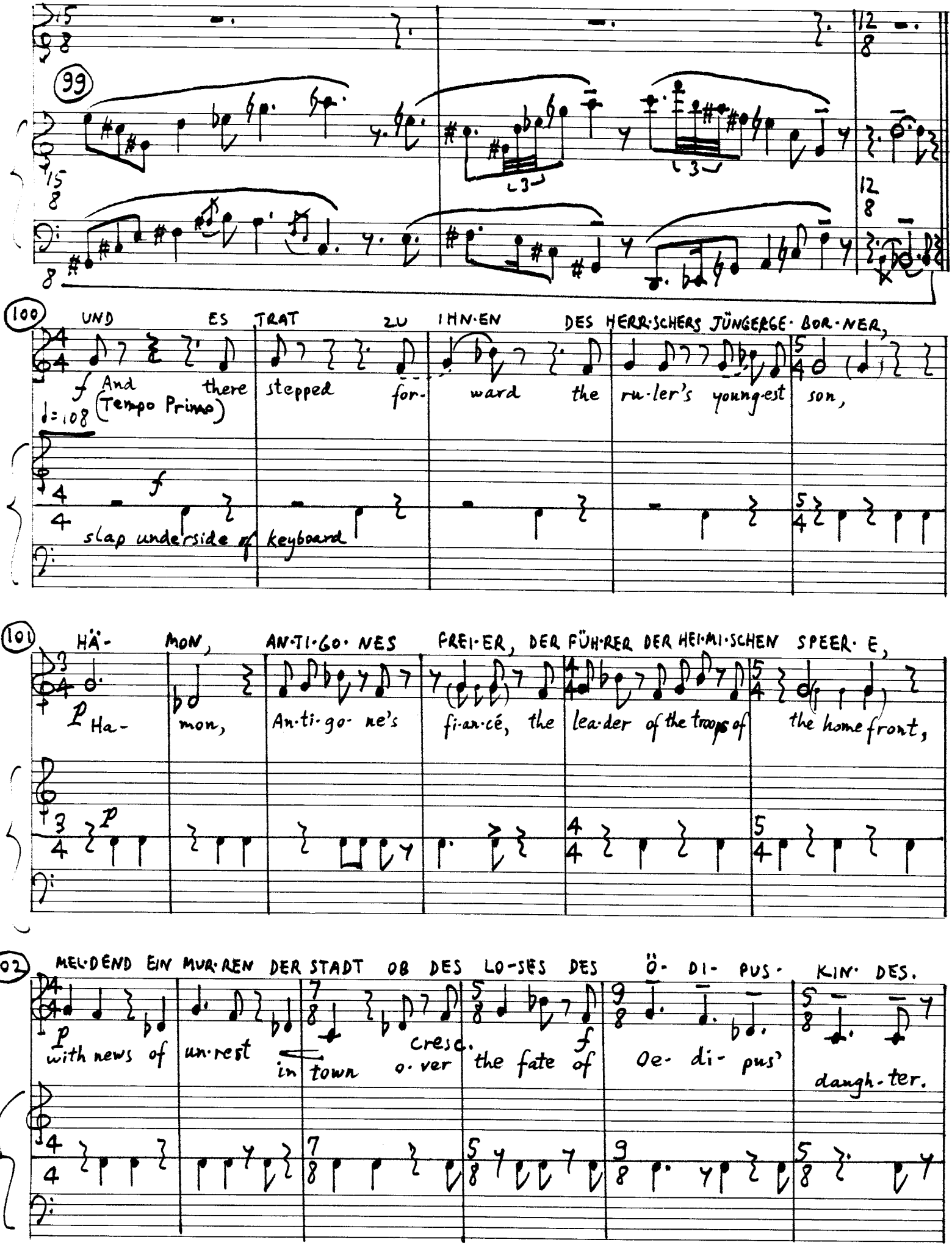

WUR-DE VON SCHWÄ-CHE ER- FASST,
was o- ver come by weak- ness,
UND SIE BAT DIE
And she asked her
dim.
pp
SCHWE- STER WEI- TER ZU- LE- BEN. "GE- NUG IST'S,
sis- ter to go on li- ving. "I think it's
DENK ICH, WENN ICH STERB."
e- nough if die."
85 SPRACH DER
Said the
TY- RANN: "WENN IM FRÖH- LI- CHEN THE- BE DES
ty- rant: "When the dance be-gins in joy- ous Thebes of

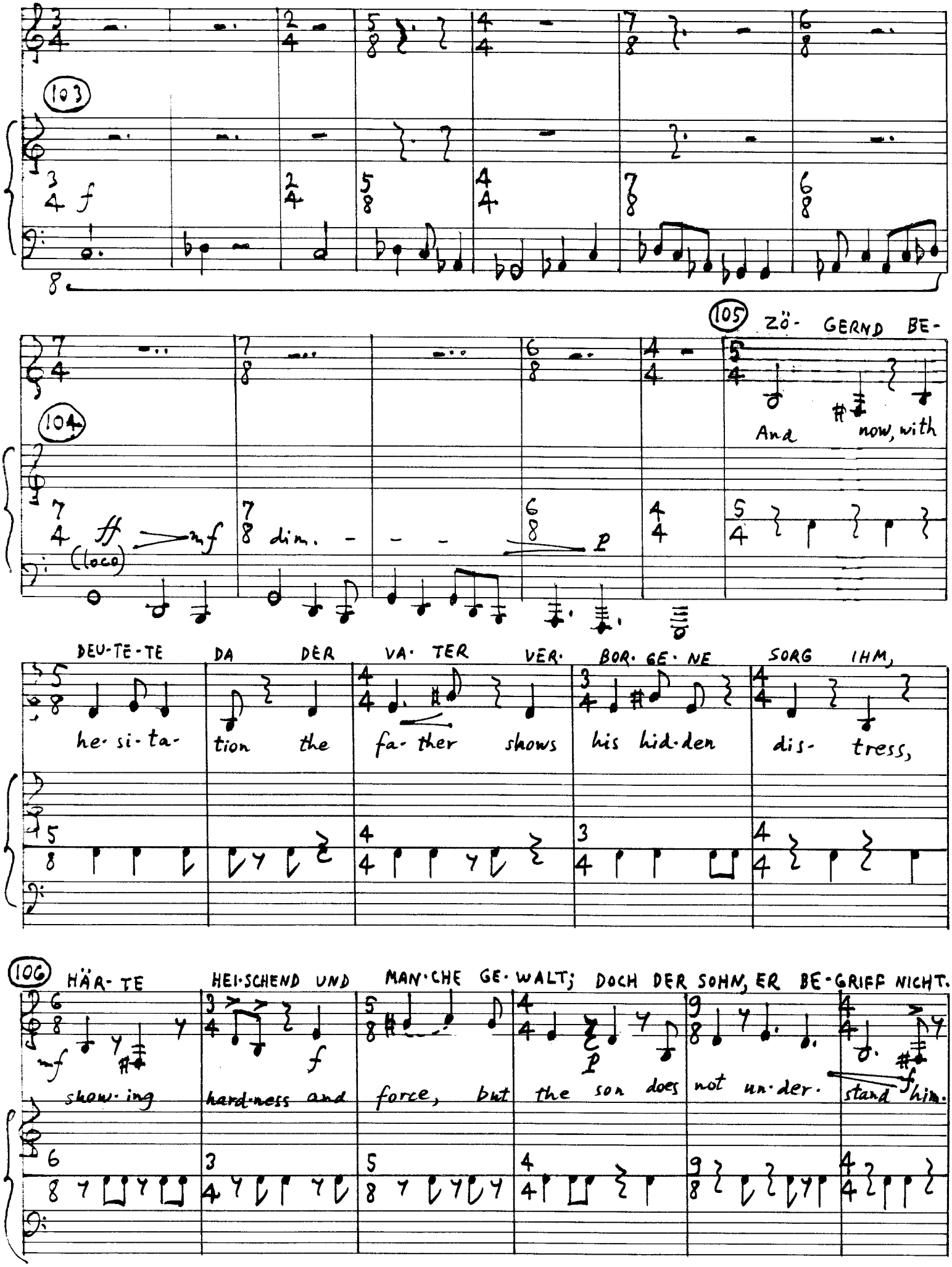

FRIED·LI-CHEN BAC·CHUS (86) REI- GEN BE-GINNT,
etwas langsamer
WIRD DIE GRUFT
tempo
DIE
peace· a- ble Bac·chus,
then shall the cave
p wel·come her,
f the
p
f
LE-
li-
BEN-DE TO·TE EMP- FANG- EN."
-ving and the
dead."
(87)
ff
(88) UND SIE FÜHR-TEN HIN·WEG, DIE DEM HERR-SCHER DIE STIM·ME GE·BO-
p And they led her a- way,
she who dared to face
up to the ru-
p sempre staccato

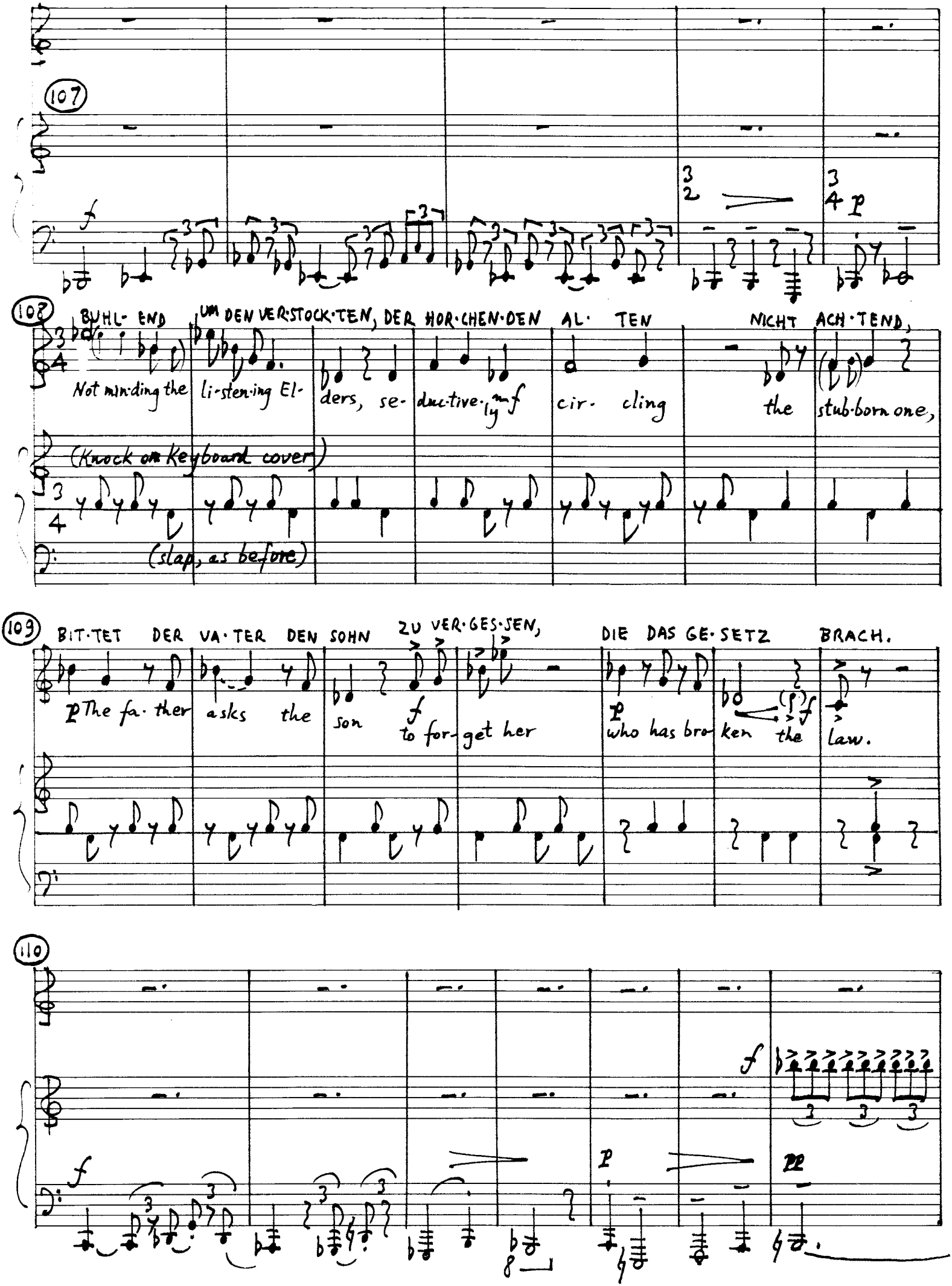

89
-TEN.
ler.
ff
90
91
92
DIENST- BAR REICH- TEN DIE
o- be-dient- ly the El-
AL- TEN DEM HERR- SCHER DIE MAS- KE DES BAC- CHUS,
ders han- ded the ru- ler the mask of Bac- chus,


33
SPRE- CHEND DAS CHOR-
speak- ing the cho- ral
LIED:
song:
"DER DU ZUM SIE-GES-
"When you dress up for
REI- GEN DICH EIN- MUMMST,
dan- cing dan- ces,
victory,
34
STAMP-FE DU
don't you stamp
NICHT ZU HART DEN
on the ground
BO- DEN
too hard,
UND NICHT WO ER GRÜ- NET."
and not where it grows green.


96
"WEL- CHER DICH A- BER
f "May he who has
ÄR-GER-TE, SIE- GER,
trou-bled you, vic- tor,
LASS IHN DICH LO- BEN."
p praise your
vic- to- ry."
pp
97
pp
mp
98


99
100
UND ES TRAT ZU IHN·EN DES HERR·SCHERS JÜNGERGE·BOR·NER,
f And there stepped for- ward the ru·ler's young·est son,
(Tempo Primo)
♩=108
f
slap underside of keyboard
101
HÄ- MON, AN·TI·GO·NES FREI·ER, DER FÜH·RER DER HEI·MI·SCHEN SPEER·E,
P Ha- mon, An·ti·go·ne's fi·an·cé, the lea·der of the troops of the home front,
P
102
MEL·DEND EIN MUR·REN DER STADT OB DES LO·SES DES Ö· DI· PUS· KIN· DES.
P with news of un·rest in town
cresc.
over the fate of
f
Oe· di· pus' daugh·ter.


103
104
105 ZÖ- GERND BE-
And now, with
DEU-TE-TE DA DER VA- TER VER- BOR- GE- NE SORG IHM,
he- si- ta- tion the fa- ther shows his hid- den dis- tress,
106 HÄR- TE HEI-SCHEND UND MAN-CHE GE- WALT; DOCH DER SOHN, ER BE-GRIFF NICHT.
show- ing hard-ness and force, but the son does not un- der- stand him.


107
108
BUHL- END UM DEN VER:STOCK·TEN, DER HOR·CHEN·DEN AL· TEN NICHT ACH·TEND,
Not min·ding the li·sten·ing El- ders, se- duc·tive·ly cir· cling the stub·born one,
(Knock on Keyboard cover)
(slap, as before)
109
BIT·TET DER VA·TER DEN SOHN ZU VER·GES·SEN, DIE DAS GE·SETZ BRACH.
The fa· ther asks the son to for- get her who has bro- ken the law.
110

111

DA NUN A·BER DER SOHN NICHT WICH, VER-

But when his son did not re- spond, then

(Knock with L.H. on Keyboard cover)

HÖHN·TE IHN KRE-ON, 112 WIP·PEND DIE STROH·ER·NE MÄH·NE DER MA·SKE DEM SOHN

Kre- on mocked him, ta-king his mask of straw and whip·ping it in front

p subito

poco a poco diminuendo

ppp

IN DAS ANT- LITZ. 113

of his son's face.

UND ES VER·LIESS IHN DER SOHN. DIE AL·TEN SAHN ES MIT

f And his dim. son left him. The El- ders saw it and

(= 82)

f p pp

(gesprochen, tief)

114 UN·MUT. FIN·STER BE·GIBT SICH DER

wor·ried. Grim·ly the vic·tor

115

ppp R.H. fade out entirely L.H. continue ppp

pp

(sempre ppp)

SIE·GER ZUM FEST. 116 UND MU·SIK VON DER

went to the feast. And the mu·sic from the

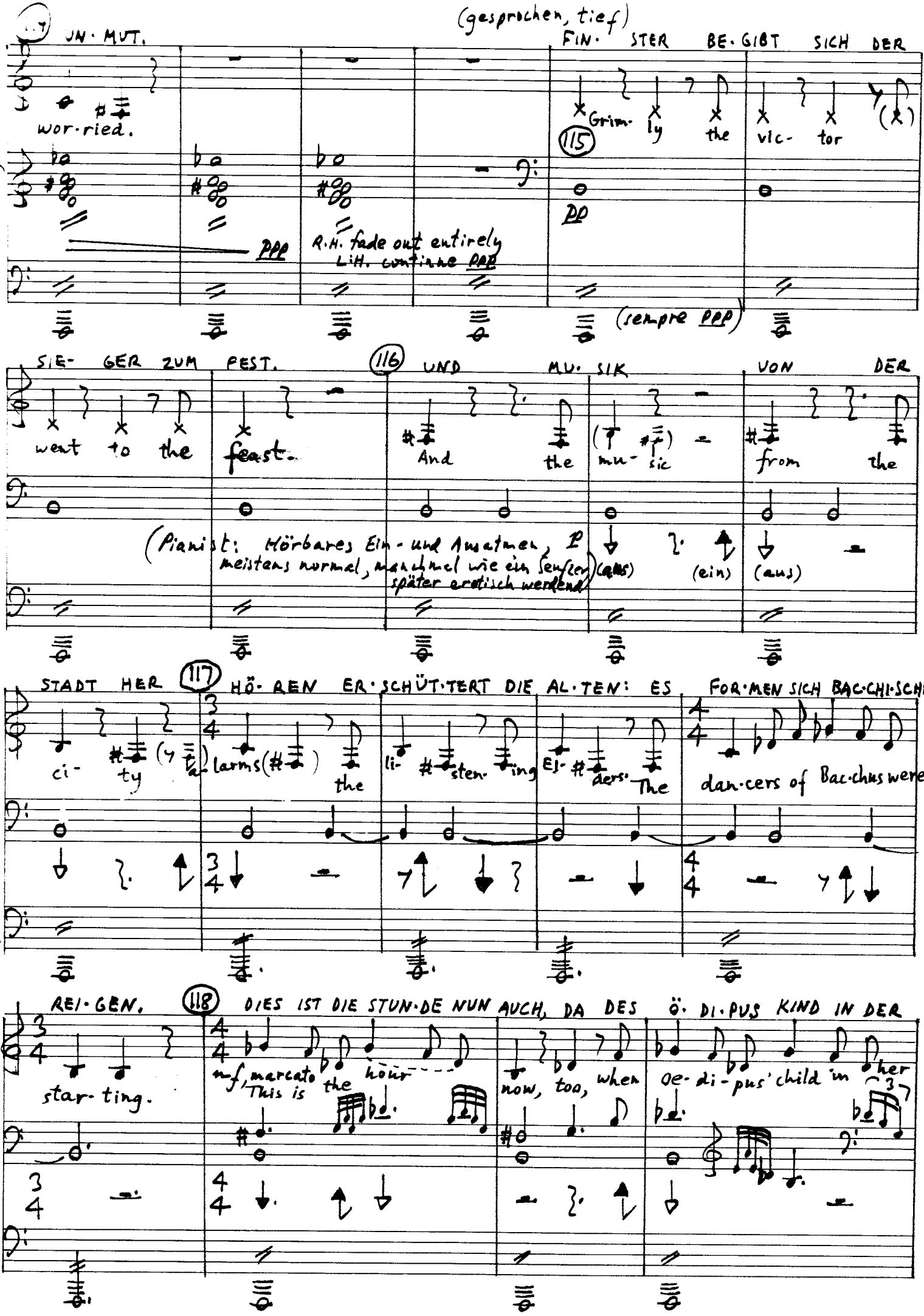
(Pianist: Hörbares Ein- und Ausatmen, meistens normal, manchmal wie ein Seufzer später erotisch werdend) p (aus) (ein) (aus)

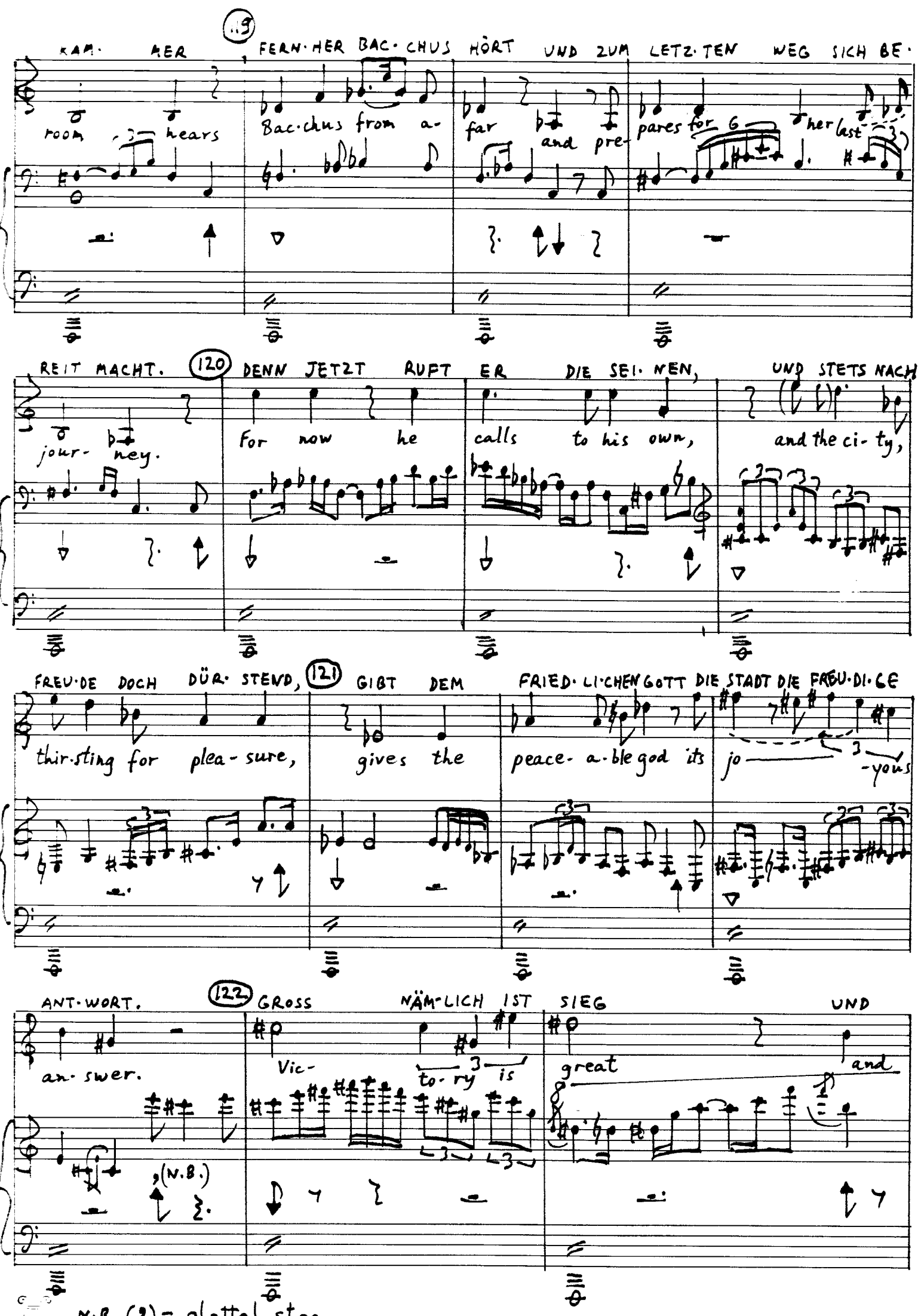
STADT HER 117 HÖ·REN ER·SCHÜT·TERT DIE AL·TEN: ES FOR·MEN SICH BAC·CHI·SCHE

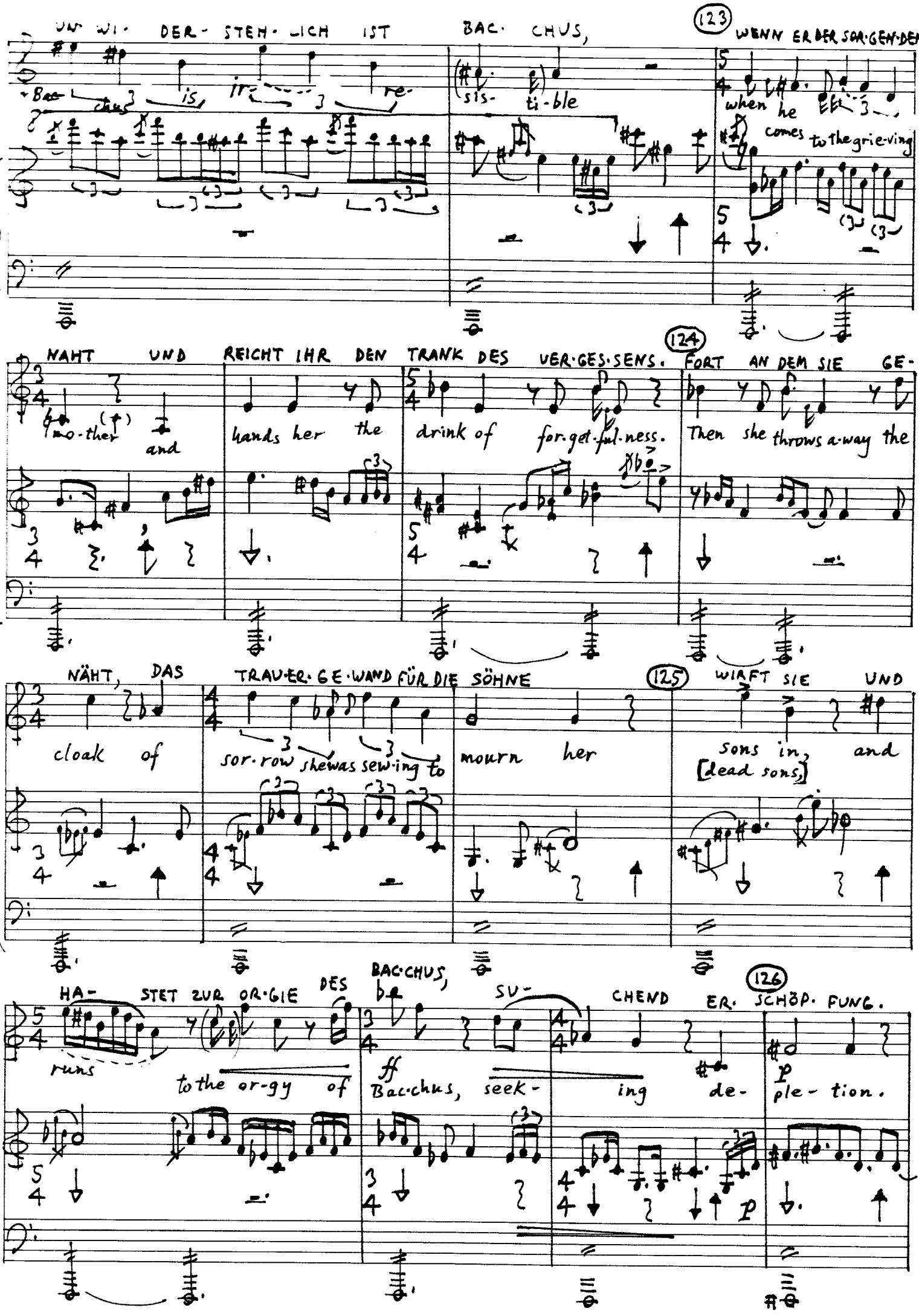
ci·ty a·larms the li·sten·ing El·ders. The dan·cers of Bac·chus were

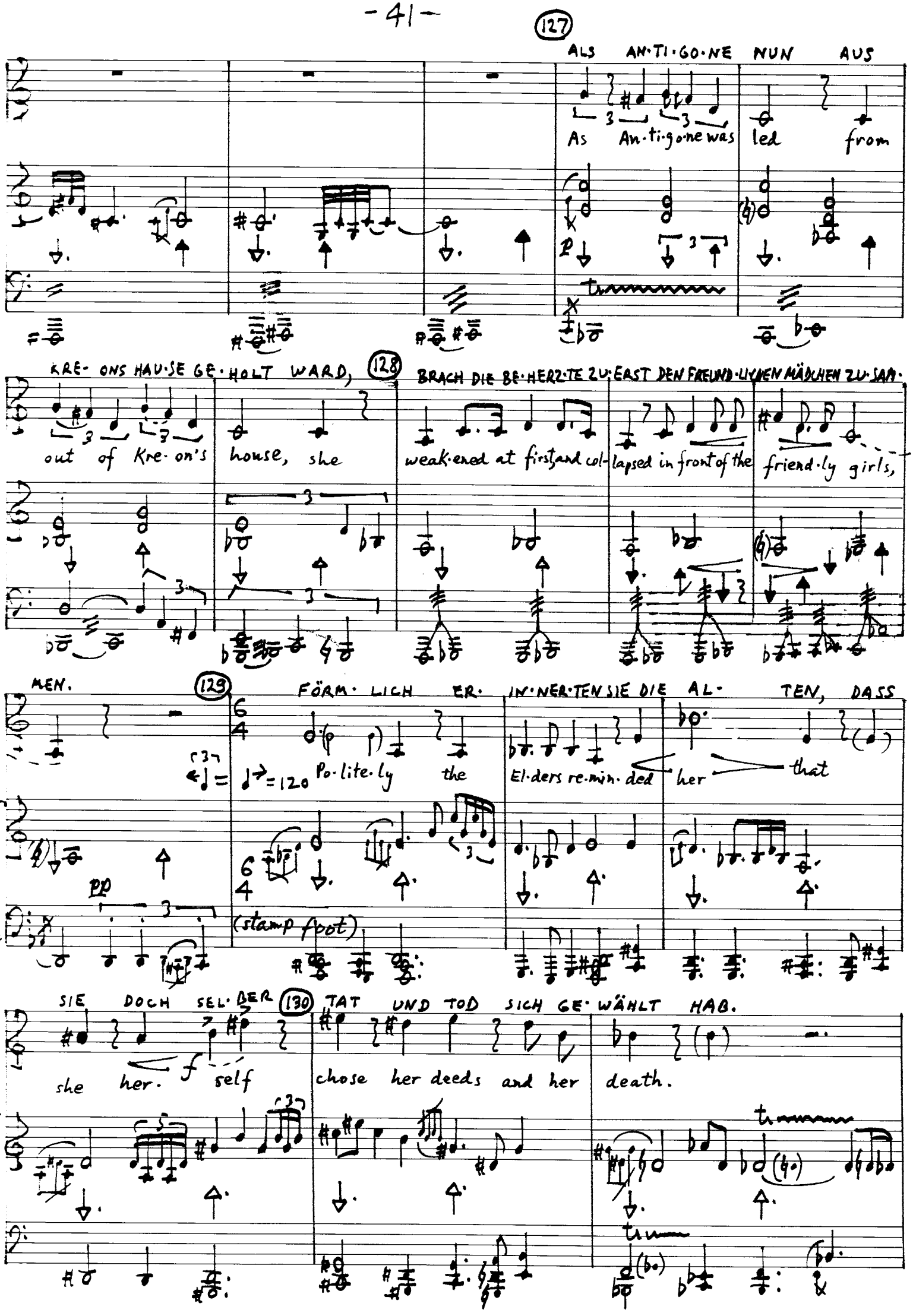
REI·GEN. 118 DIES IST DIE STUN·DE NUN AUCH, DA DES Ö·DI·PUS KIND IN DER

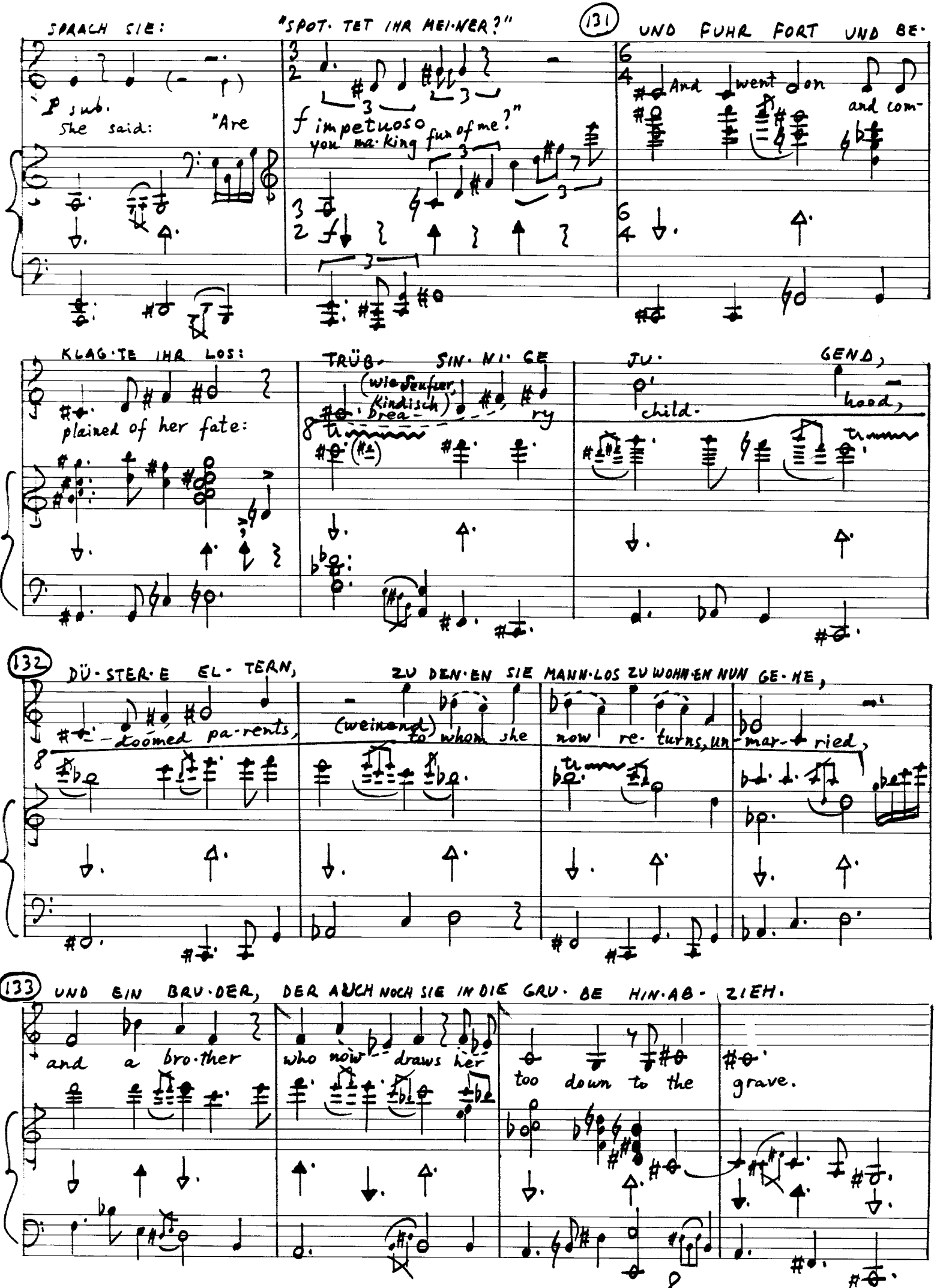
star·ting. mf, marcato This is the hour now, too, when Oe·di·pus' child in her

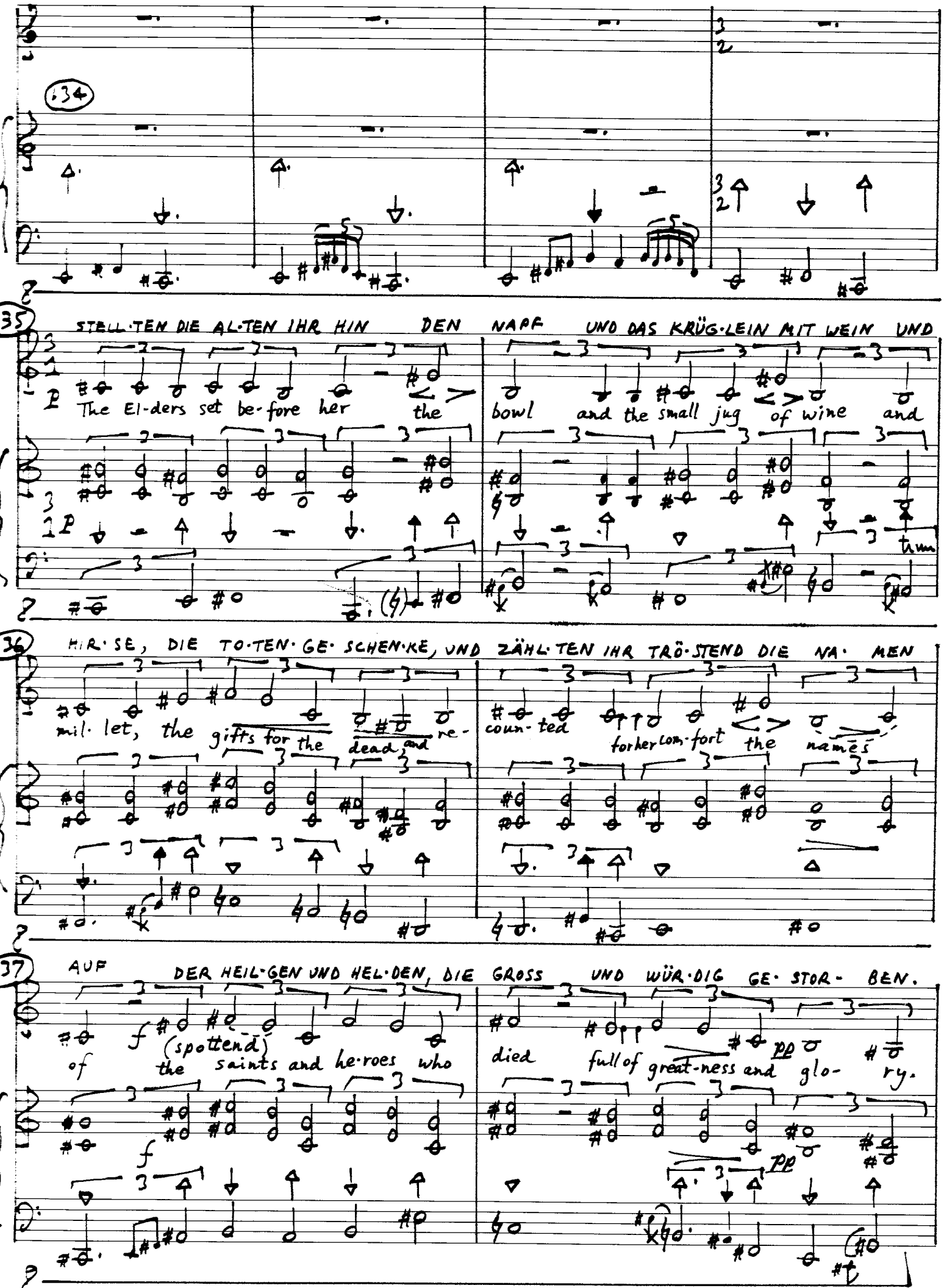


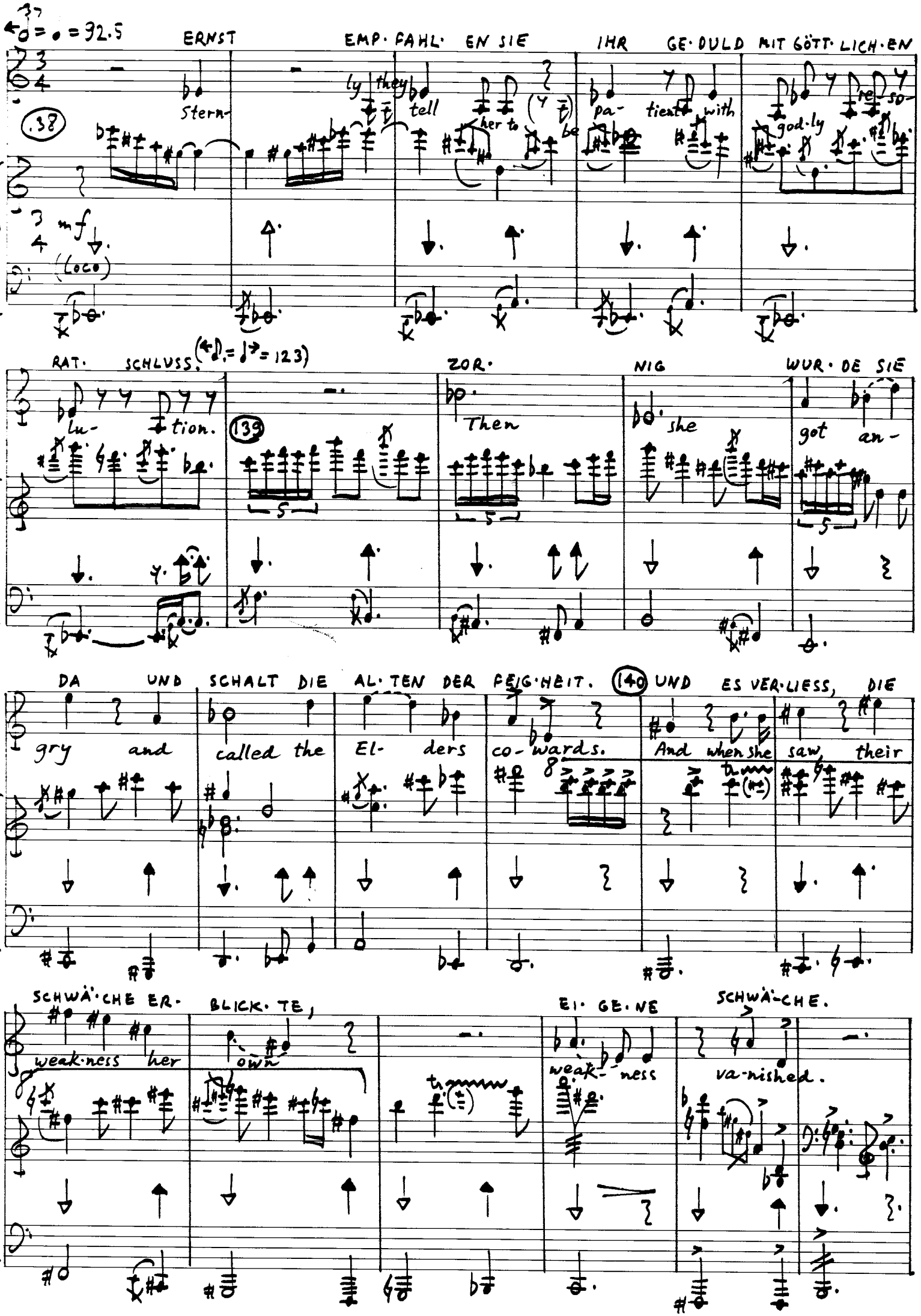

KAM· AER
(119)
FERN·HER BAC·CHUS HÖRT UND ZUM LETZ·TEN WEG SICH BE·
room hears
Bac·chus from a-
far and pre-
pares for her last
REIT MACHT.
(120)
DENN JETZT RUFT ER DIE SEI·NEN, UND STETS NACH
jour- ney.
For now he
calls to his own,
and the ci- ty,
FREU·DE DOCH DÜR·STEND,
(121)
GIBT DEM FRIED·LI·CHEN GOTT DIE STADT DIE FREU·DI·GE
thir·sting for plea- sure,
gives the
peace- a·ble god its
jo -yous
ANT·WORT.
(122)
GROSS NÄM·LICH IST SIEG UND
an·swer.
Vic- to·ry is
great and
(N.B.)
N.B. (ʔ) = glottal stop


UN WI- DER- STEH- LICH IST BAC- CHUS,
123
WENN ER DER SOR-GEN-DEN
Bac- chus is ir- re-
sis- ti-ble
when he comes to the grie-ving
NAHT UND REICHT IHR DEN TRANK DES VER-GES-SENS.
124
FORT AN DEM SIE GE-
mo-ther and
hands her the drink of for-get-ful-ness.
Then she throws a-way the
NÄHT, DAS TRAU-ER-GE-WAND FÜR DIE SÖHNE
125
WIRFT SIE UND
cloak of sor-row she was sew-ing to mourn her sons in, and
[dead sons]
HA- STET ZUR OR-GIE DES BAC-CHUS, SU-
126
CHEND ER- SCHÖP- FUNG.
runs to the or-gy of
ff
Bac-chus, seek- ing de-
p
ple- tion.
p


127
ALS AN·TI·GO·NE NUN AUS
As An·ti·go·ne was led from
KRE·ONS HAU·SE GE·HOLT WARD,
128
BRACH DIE BE·HERZ·TE ZU·EAST DEN FREUND·LICHEN MÄDCHEN ZU·SAM·
out of Kre·on's house, she weak·ened at first and col- lapsed in front of the friend·ly girls,
MEN.
129
FÖRM·LICH ER·IN·NER·TEN SIE DIE AL· TEN, DASS
Po·lite·ly the El·ders re·min·ded her that
pp
(stamp foot)
SIE DOCH SEL·BER
130
TAT UND TOD SICH GE·WÄHLT HAB.
she her·self chose her deeds and her death.


SPRACH SIE: "SPOT·TET IHR MEI·NER?" (131) UND FUHR FORT UND BE·
P sub.
She said: "Are
f impetuoso
you ma·king fun of me?"
And went on and com-
KLAG·TE IHR LOS:
plained of her fate:
TRÜB· SIN·NI·GE JU· GEND,
(wie Seufzer, Kindisch)
drea- ry
child. hood,
(132) DÜ·STER·E EL·TERN, ZU DEN·EN SIE MANN·LOS ZU WOHN·EN NUN GE·HE,
doomed pa·rents, (weinend) to whom she now re·turns, un·mar·ried,
(133) UND EIN BRU·DER, DER AUCH NOCH SIE IN DIE GRU·BE HIN·AB· ZIEH·
and a bro·ther who now draws her too down to the grave.


34
35
STELL·TEN DIE AL·TEN IHR HIN DEN NAPF UND DAS KRÜG·LEIN MIT WEIN UND
The El-ders set be-fore her the bowl and the small jug of wine and
36
HIR·SE, DIE TO·TEN·GE·SCHEN·KE, UND ZÄHL·TEN IHR TRÖ·STEND DIE NA·MEN
mil·let, the gifts for the dead and re- coun·ted for her com·fort the names
37
AUF DER HEIL·GEN UND HEL·DEN, DIE GROSS UND WÜR·DIG GE·STOR·BEN.
(spottend)
of the saints and he·roes who died full of great-ness and glo- ry.


37
♩ = ♩ = 92.5
ERNST
EMP· FAHL· EN SIE
IHR
GE· DULD MIT GÖTT· LICH· EN
Stern-
ly
they
tell
her to
be
pa-
tient with
re-
so-
god·ly
38
mf
(loco)
RAT·
SCHLUSS:
(♩. = ♩ = 123)
ZOR·
NIG
WUR· DE SIE
lu-
tion.
139
Then
she
got an-
5
DA
UND
SCHALT DIE
AL· TEN DER FEIG· HEIT.
140
UND
ES VER· LIESS, DIE
gry
and
called the
El-
ders
co-wards.
And when she
saw
their
SCHWÄ· CHE ER·
BLICK· TE,
EI· GE· NE
SCHWÄ· CHE.
weak· ness her
own
weak-
ness
va-nished.

(♩. = ♩ = 164)

WÄ·GEN ER· WARTET IHR", RIEF SIE, "BEU·TE· BE· LAD· NE,

"You're wai·ting for wa· gons," she cried, "loa·ded with boo· ty,

UND WÄ· GEN (142) WER·DEN AUCH KOM·MEN, DOCH BEU·TE ZU HO·

and wa· gons will sure· ly come, but to car·ry boo· ty a·

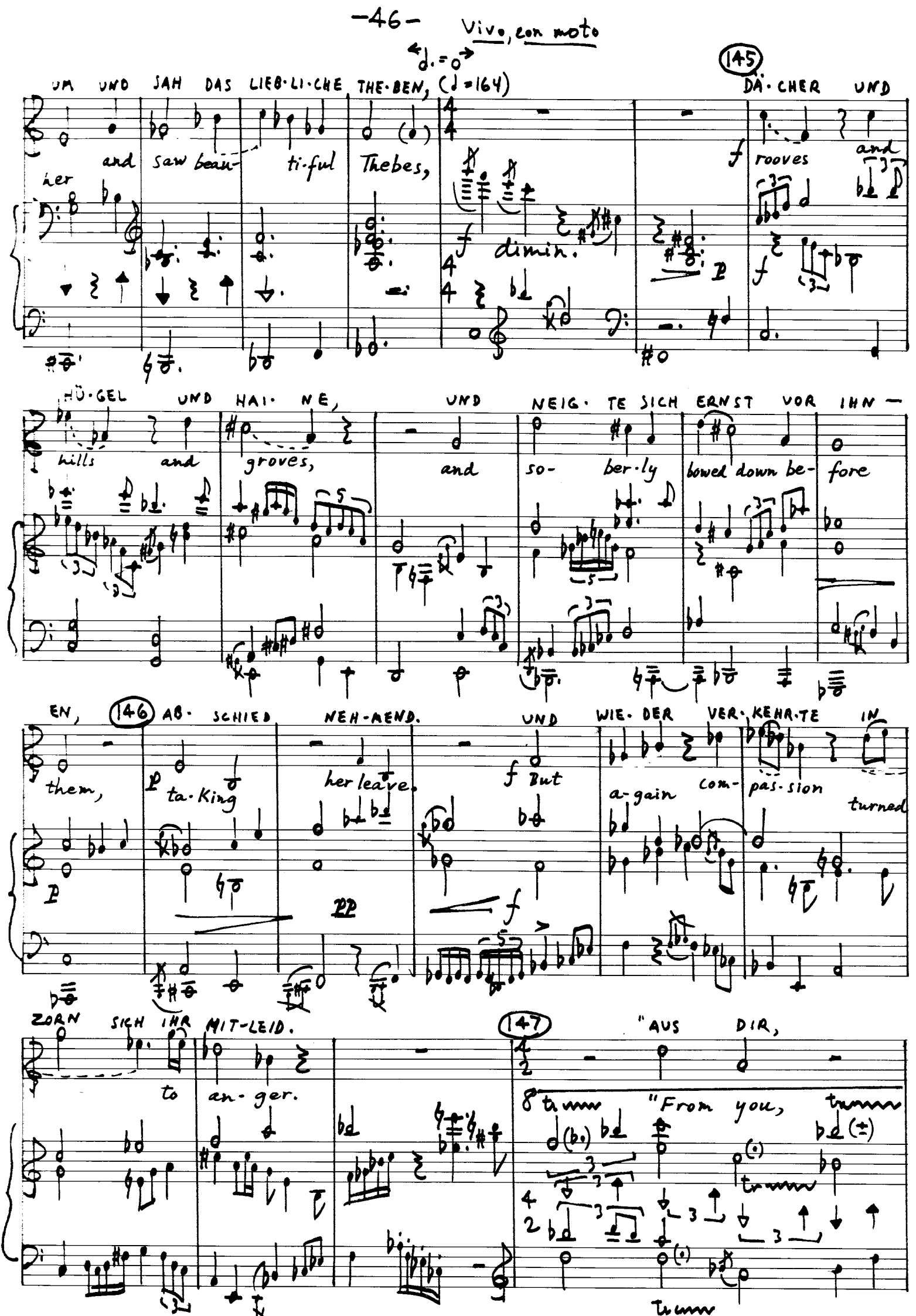
LEN! LE· BEN·DE," RIEF SIE, (143) "IHR SEID'S, DIE ICH BE·KLA·

way! Li·ving ones!" p she called, ff "it is you whom I ac·

GE." UND TRÄ·NEN ER·STICK·TEN DEN ZORN IHR. (144) UND SIE SCHAU·TE SICH

cuse!" And dimin. tears of an·ger choked f her. p d. = p tranquillo (♩=123) And she looked a·round

dimin.


Vivo, con moto
UM UND SAH DAS LIEB·LI·CHE THE·BEN, (♩=164)
145
DÄ·CHER UND
and saw beau- ti·ful Thebes,
her
and rooves and
dimin.
HÜ·GEL UND HAI· NE, UND NEIG· TE SICH ERNST VOR IHN —
hills and groves, and so- ber·ly bowed down be- fore
EN, 146 AB· SCHIED NEH·MEND. UND WIE· DER VER·KEHR·TE IN
them, ta·King her leave. But a-gain com- pas·sion turned
ZORN SICH IHR MIT-LEID.
147
"AUS DIR,
to an- ger.
"From you,

VA- TER- STADT, SIND UN- MENSCH-LI-CHE KOM-MEN, (sempre f) SO MUSST DU

Fa-ther-land, have ri- sen mon-sters, so you must

142 STAUB UND A-SCHE UNS WER-DEN. MÄG-DE," SAG-TE SIE,

come P subito to dust and a- shes. My friends," she said,

"WENN EUCH 149 WER NACH AN-TI-GO-NE FRAGT, DANN SAGT: SIE SAHN WIR INS

"if some-one asks for An-ti- Poco Meno Mosso go- ne, tell them: we saw her e-

Allargando - - -

GRAB FLIEH- 150 Tempo (♩=82) EN."

-scape to the grave."

sempre pp

151 WAND·TE SICH UM UND GING MIT LEICH·TEM,

(P, halbgeflüstert)
And turned a-round and went with {soft / light} and

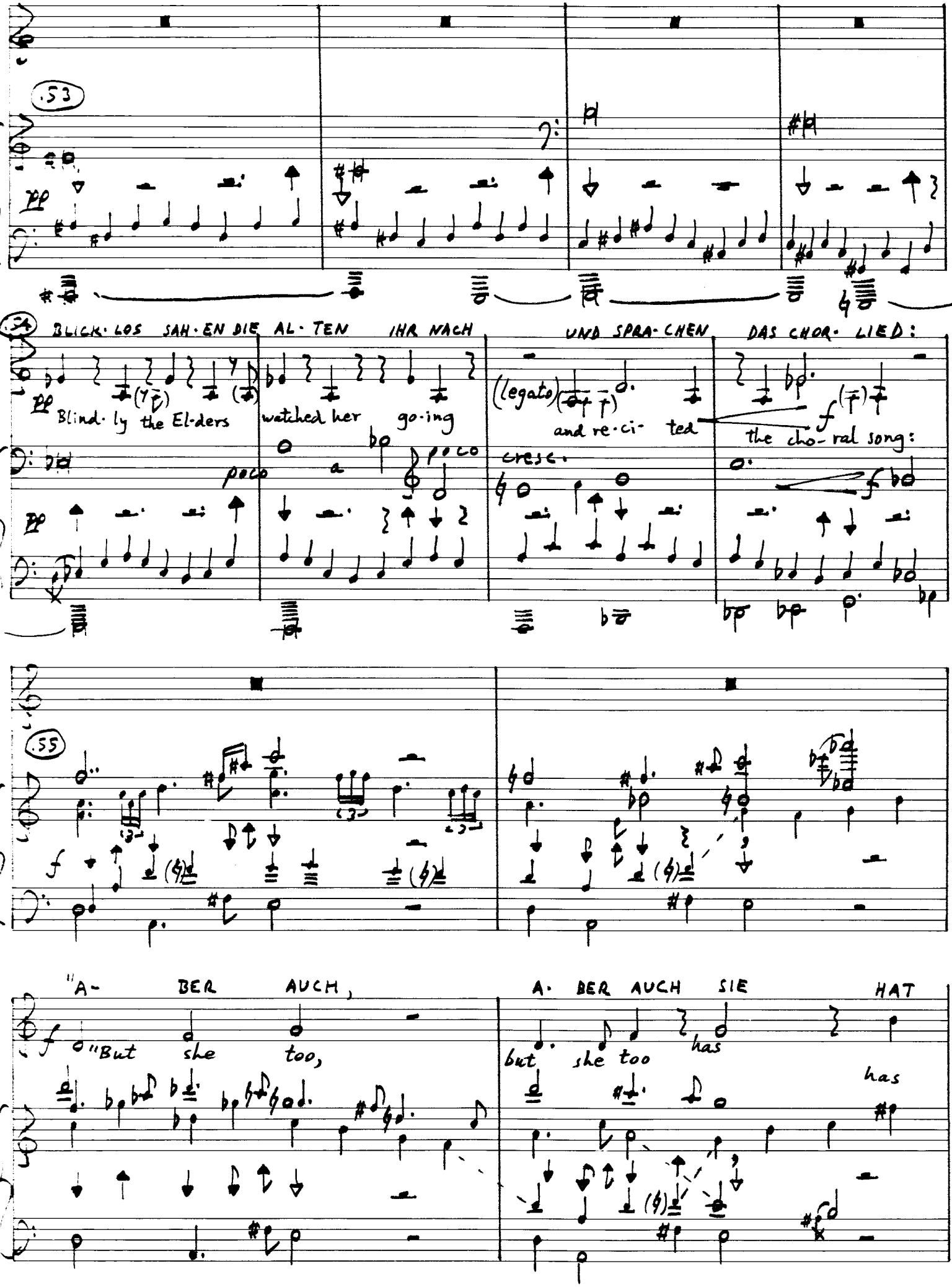
SICHEREM SCHRIT- TE.

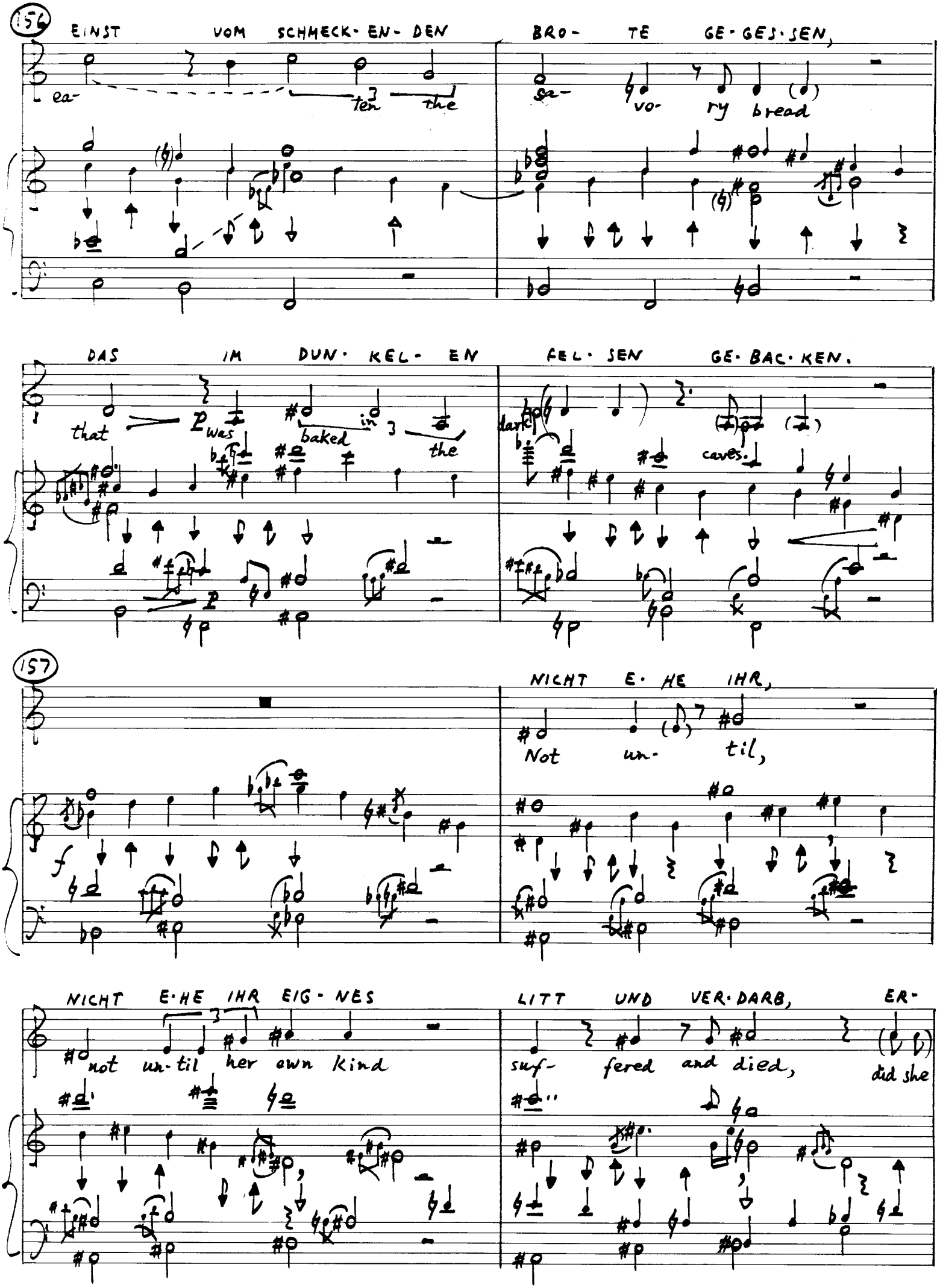
stea·dy and sure steps.

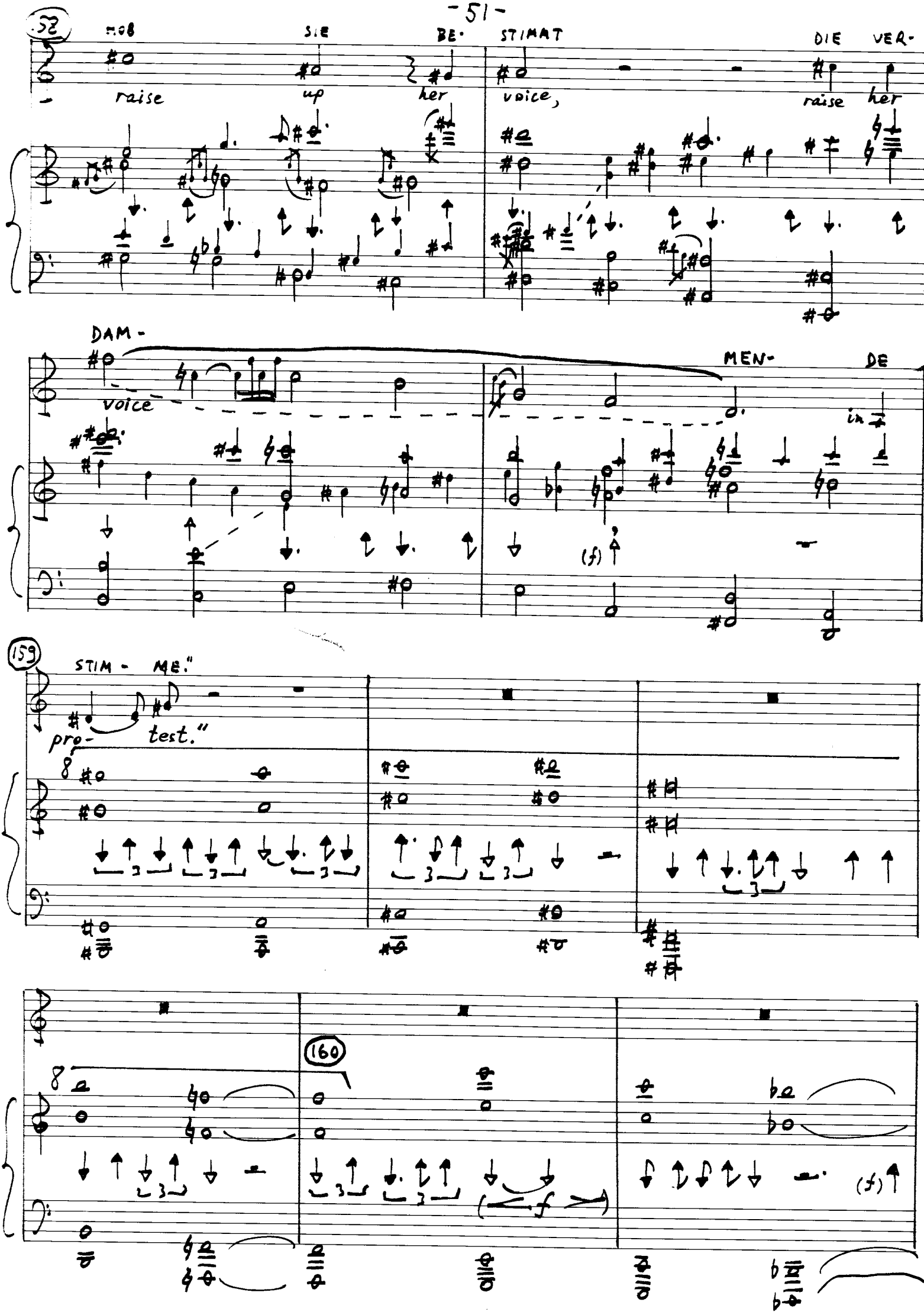
152

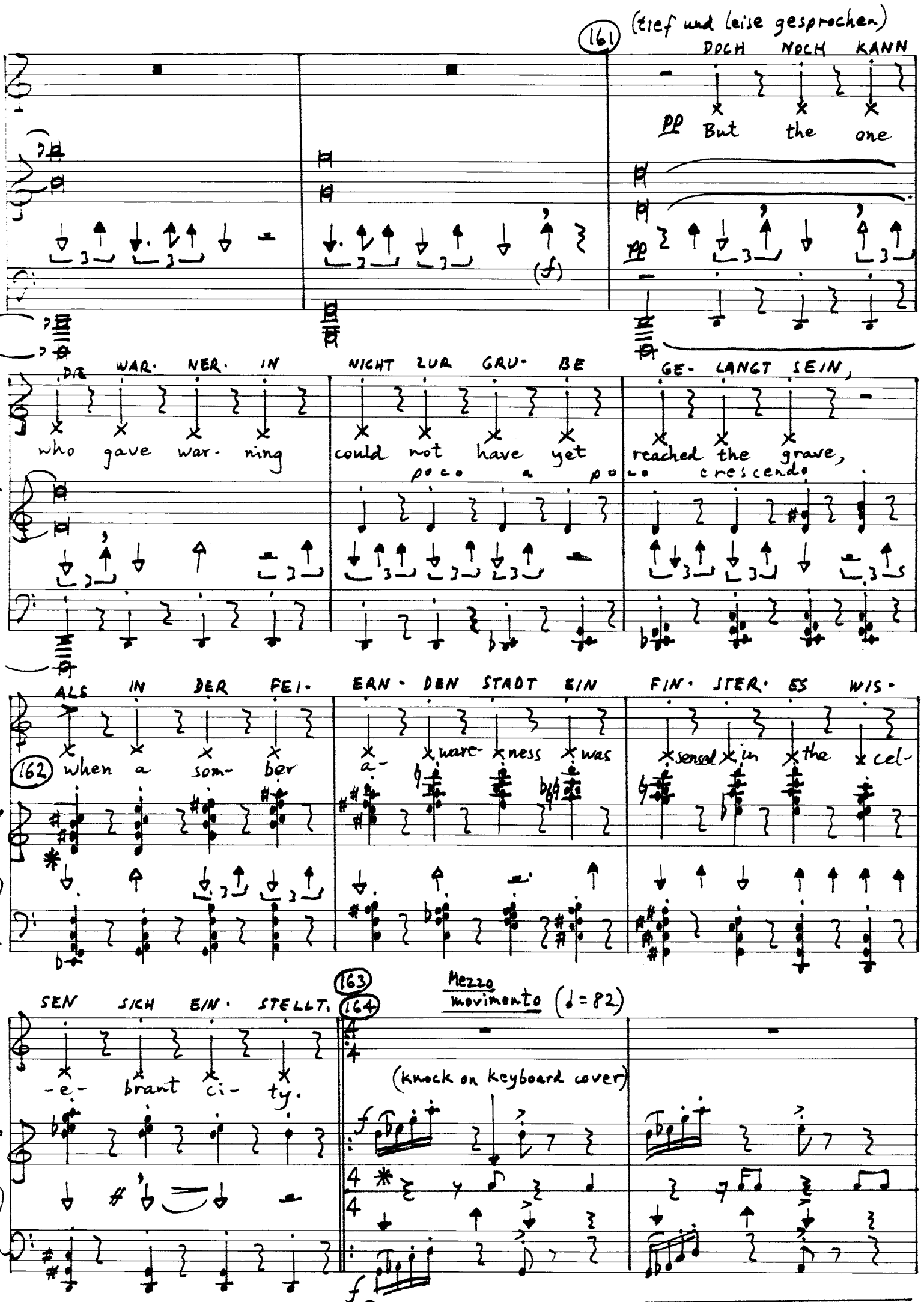
(1 1 1 1 / L A L R)

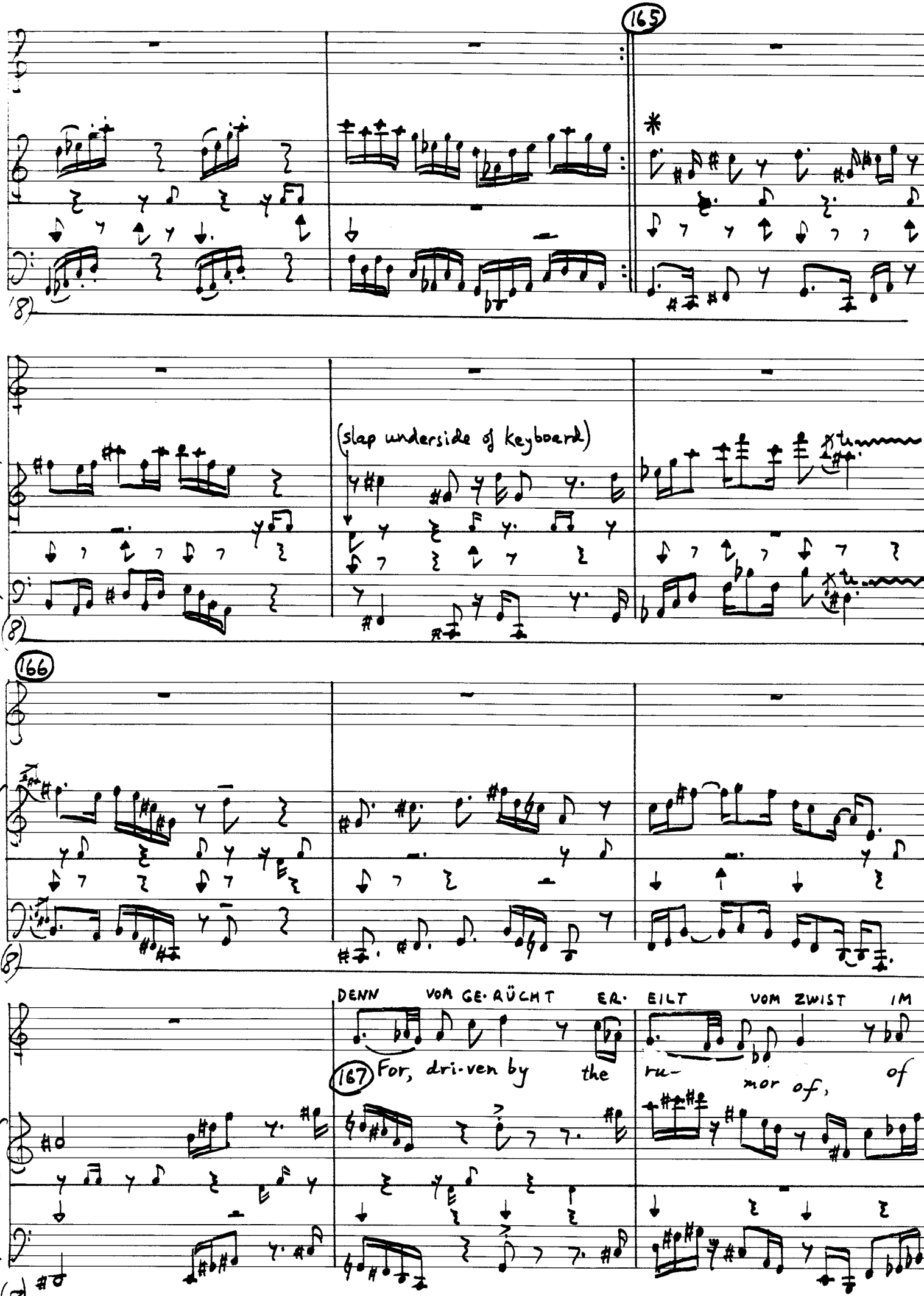
f


53
pp
54
BLICK·LOS SAH·EN DIE AL·TEN IHR NACH
UND SPRA·CHEN DAS CHOR·LIED:
pp
Blind·ly the El·ders watched her go·ing
(legato)
and re·ci·ted
the cho·ral song:
poco a poco
cresc.
f
55
f
"A- BER AUCH,
A· BER AUCH SIE HAT
f "But she too,
but she too has
has


156
EINST VOM SCHMECK-EN-DEN BRO- TE GE-GES-SEN,
ea- ten the sa- vo- ry bread
DAS IM DUN-KEL-EN FEL-SEN GE-BAC-KEN.
that was baked in the dark caves.
157
NICHT E-HE IHR,
Not un- til,
NICHT E-HE IHR EIG-NES LITT UND VER-DARB, ER-
not un-til her own kind suf- fered and died, did she


32
MOB
SIE
BE-
STIMAT
DIE VER-
raise up her voice, raise her
DAM-
voice
MEN-
DE
in
(f)
159
STIM - ME."
pro- test."
160
(f)


(tief und leise gesprochen)
161
DOCH NOCH KANN
pp But the one
DIE WAR· NER· IN NICHT ZUR GRU· BE GE· LANGT SEIN,
who gave war· ning could not have yet reached the grave,
poco a poco crescendo
ALS IN DER FEI· ERN· DEN STADT EIN FIN· STER· ES WIS·
162 when a som· ber a· ware· ness was sensed in the cel·
SEN SICH EIN· STELLT.
163
164
Mezzo movimento (♩= 82)
-e- brant ci· ty.
(knock on keyboard cover)
f
f


165
(slap underside of keyboard)
166
DENN VOM GE·RÜCHT ER· EILT VOM ZWIST IM
167 For, dri·ven by the ru- mor of,

(168)

NAU· SE DES HERR· SCHERS, KOMMT DER SEH· ER,

con· flict in the ru·ler's house, now the seer comes,

DER BLIN· DE. UND SPOT·TEND SPRINGT EIN VER· MUMM· TER

the blind man. And mock·ing, a clown is jum·ping

(169)

UM IHN HER UND SCHÜT· TELT DIE STROH·ER·NE MÄH-

a· round him and sha· king the straw mane

NE DER MAS· KE (170) RA·SCHELND IHM Ü·BER DEM KOPF UND VER·FOLGT

of his mask, ratt·ling it o·ver his head and fol·low-

HIN.

(171)

IHN Ü·BER DEN PLATZ HE- BEND DIE SOH·LE ZUM

ing him a- cross the square. Lift- ing his feet to the

HY- BRI·SCHEN TAKT DES BAC CHI·SCHEN REI·GENS,

tri- um·phant beat of the Bac- cha·na· li·an dan·ces,

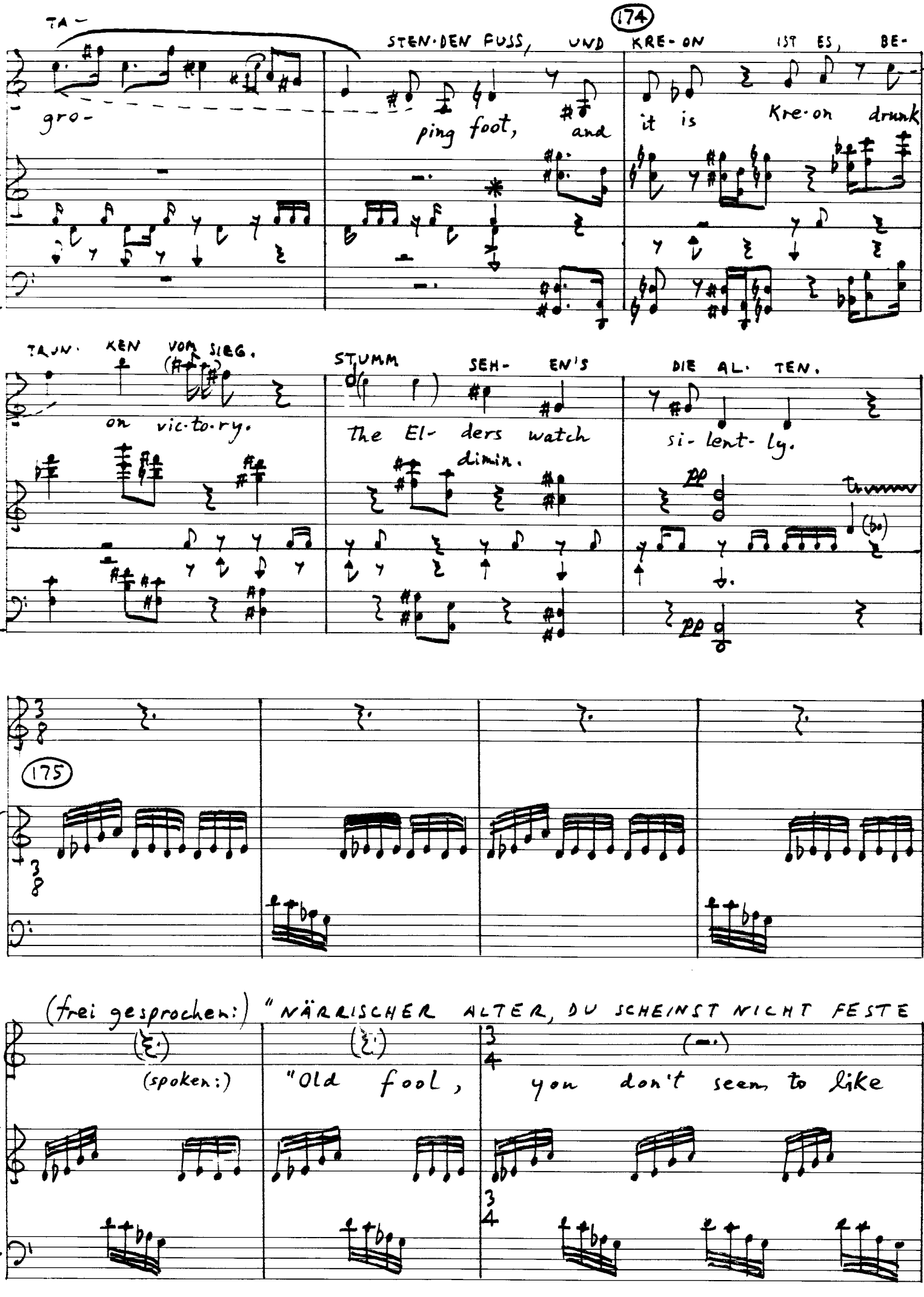
(172)

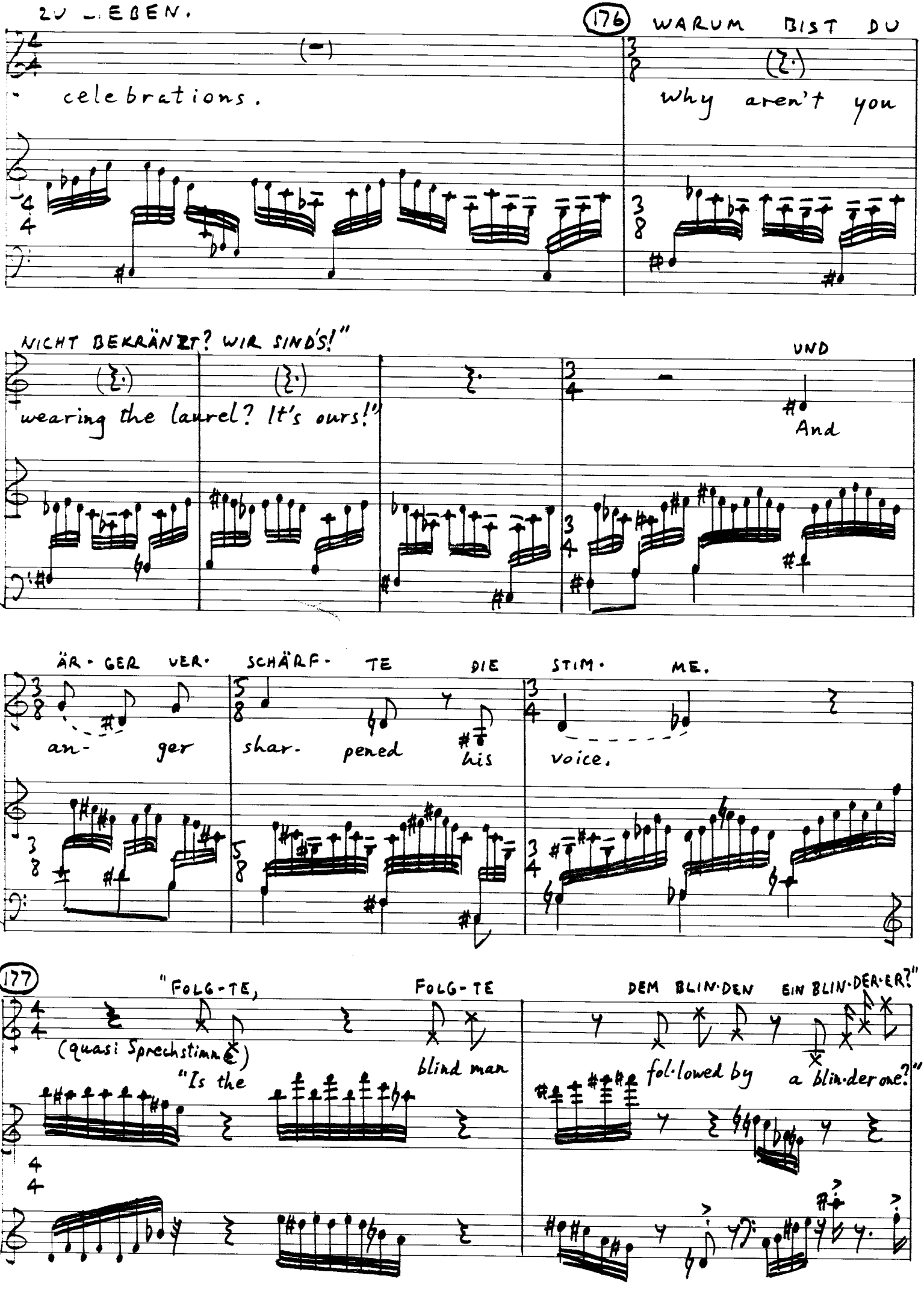
WEI- SEND MIT HÖH·NEN·DEM DAU- MEN DEN AL- TEN DES SEH-

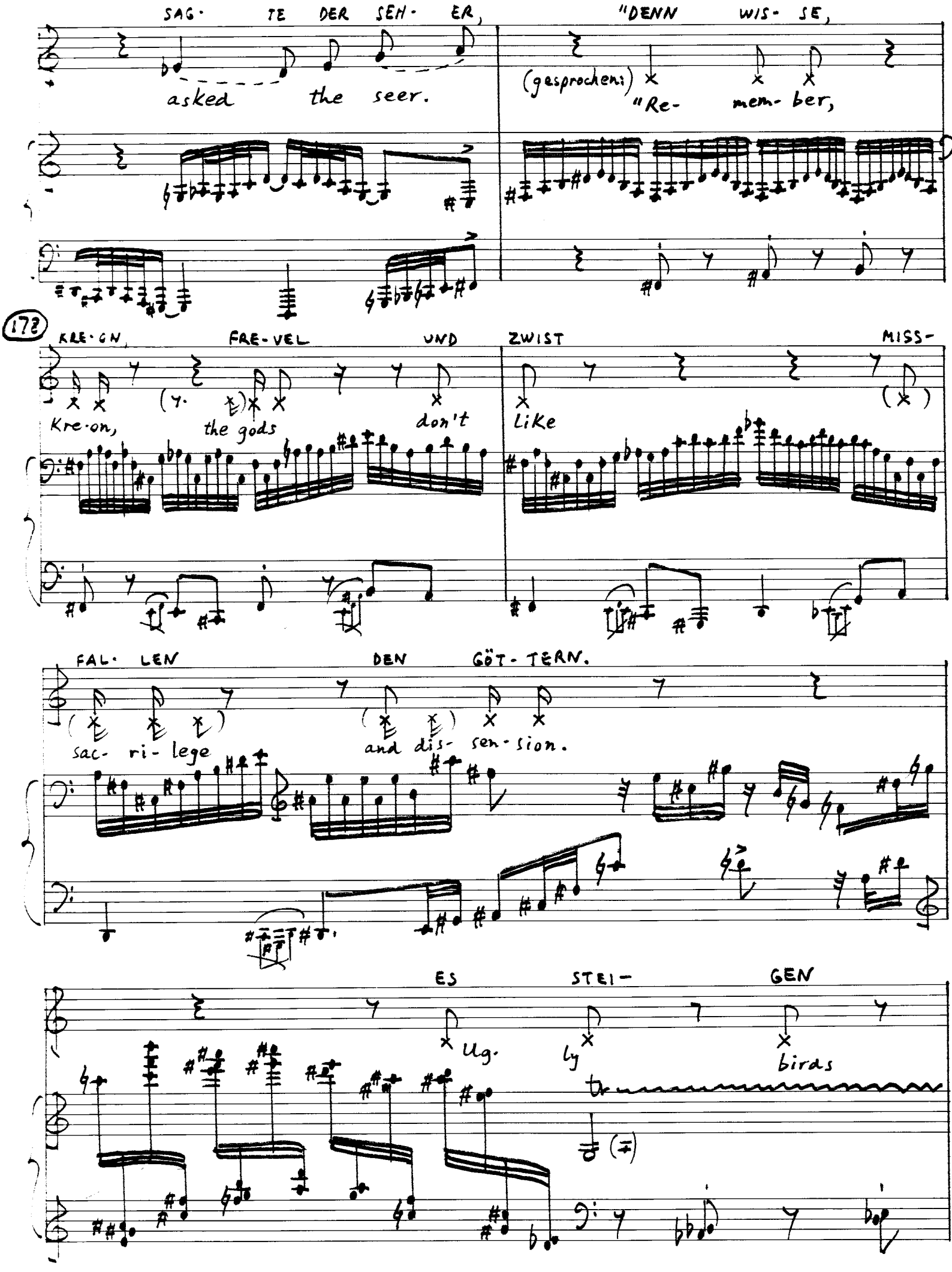
point- ing with a scorn·ful thumb, he shows the El- ders the seer's

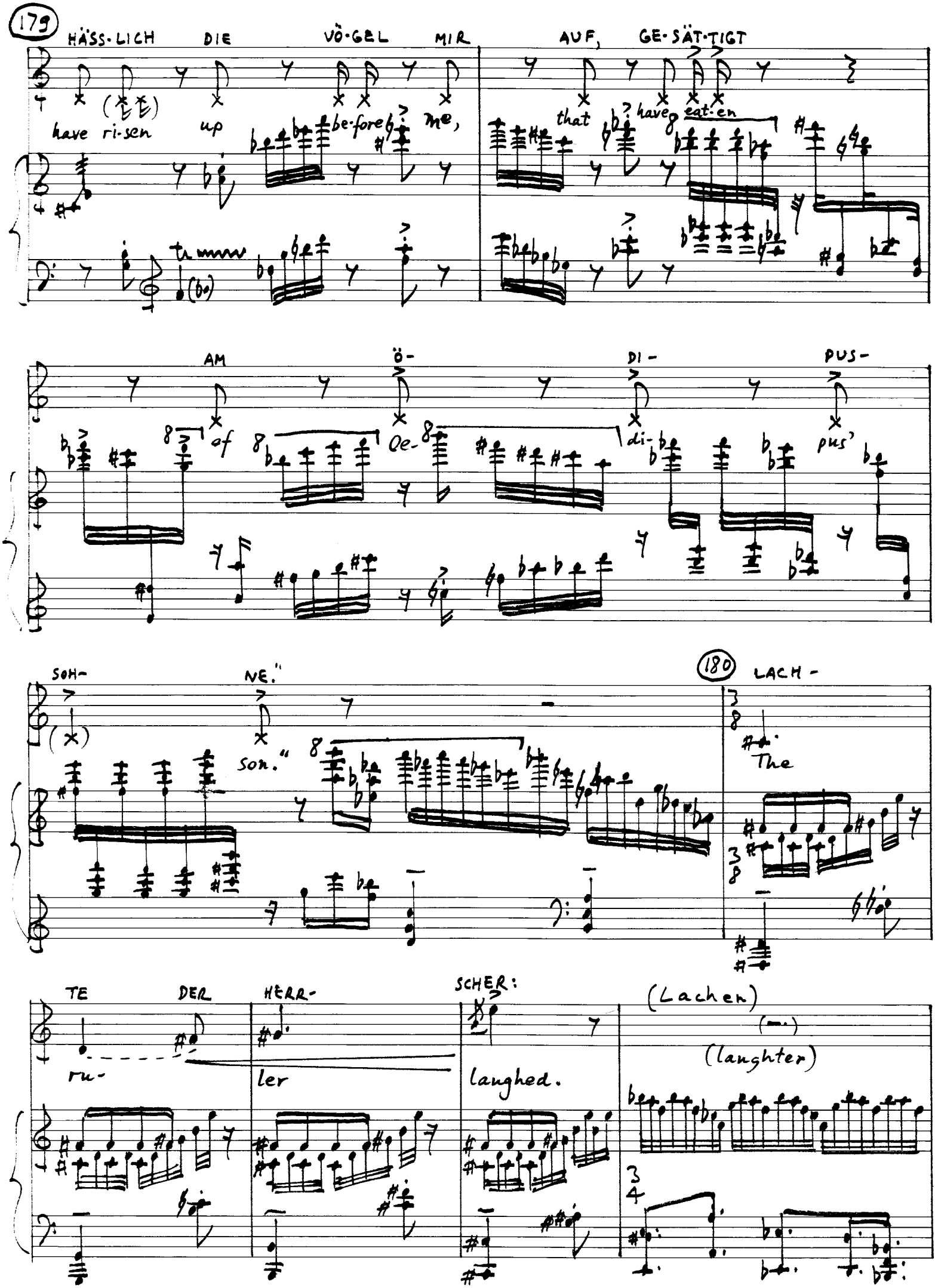
ERS GE- BRE- CHEN, (173) FRECH MIT DEM STAB DEN BO- DEN BE·KLOP·FEND DEM

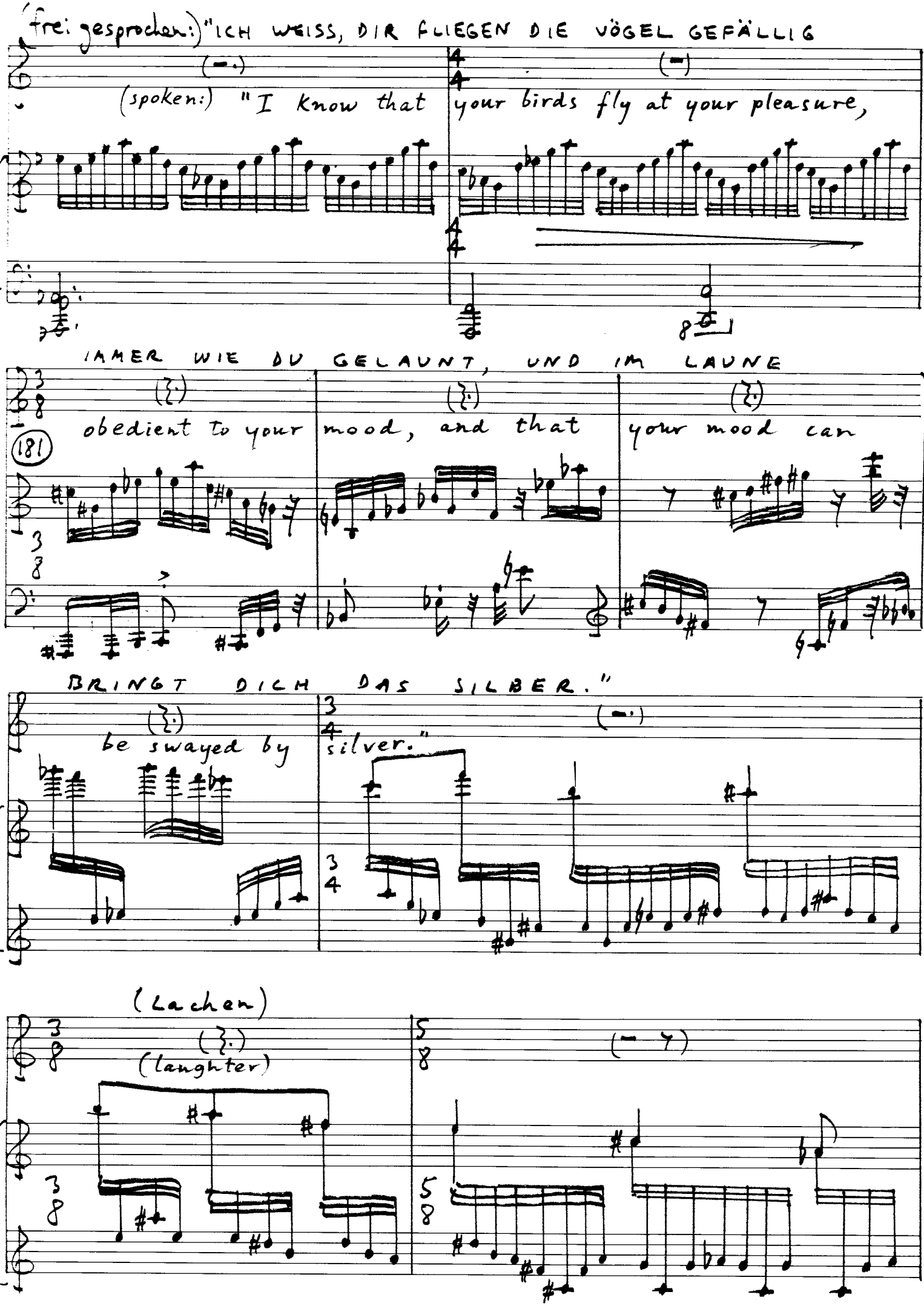
de·fect, and rude·ly with his staff stri- king the ground in front of the

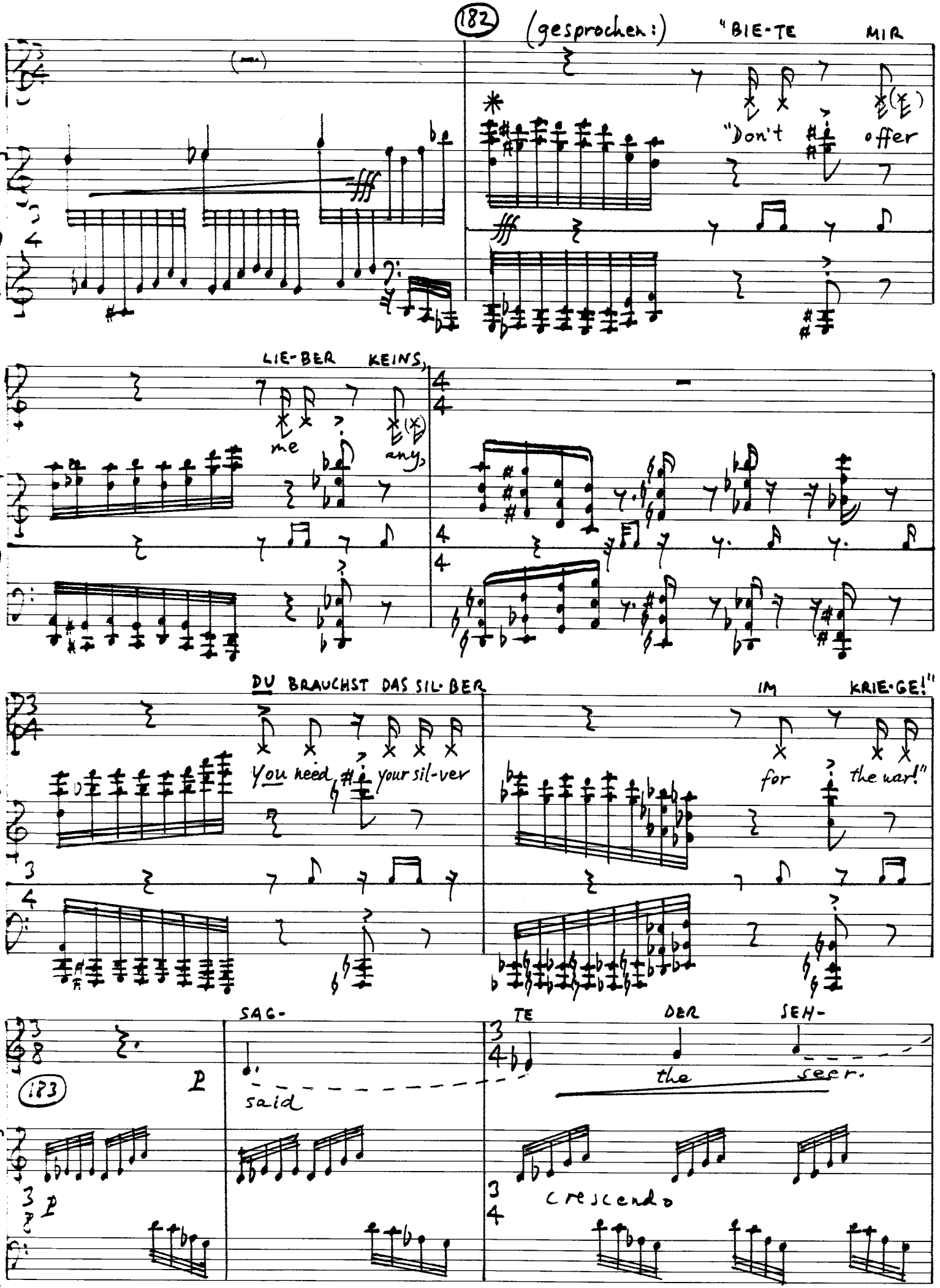

TA -
gro -
STEN·DEN FUSS, UND KRE-ON IST ES, BE-
ping foot, and it is Kre·on drunk
174
TRUN· KEN VOM SIEG.
on vic·to·ry.
STUMM SEH- EN'S DIE AL· TEN.
The El- ders watch si- lent- ly.
dimin.
pp
pp
175
(frei gesprochen:) "NÄRRISCHER ALTER, DU SCHEINST NICHT FESTE
(spoken:) "Old fool, you don't seem to like

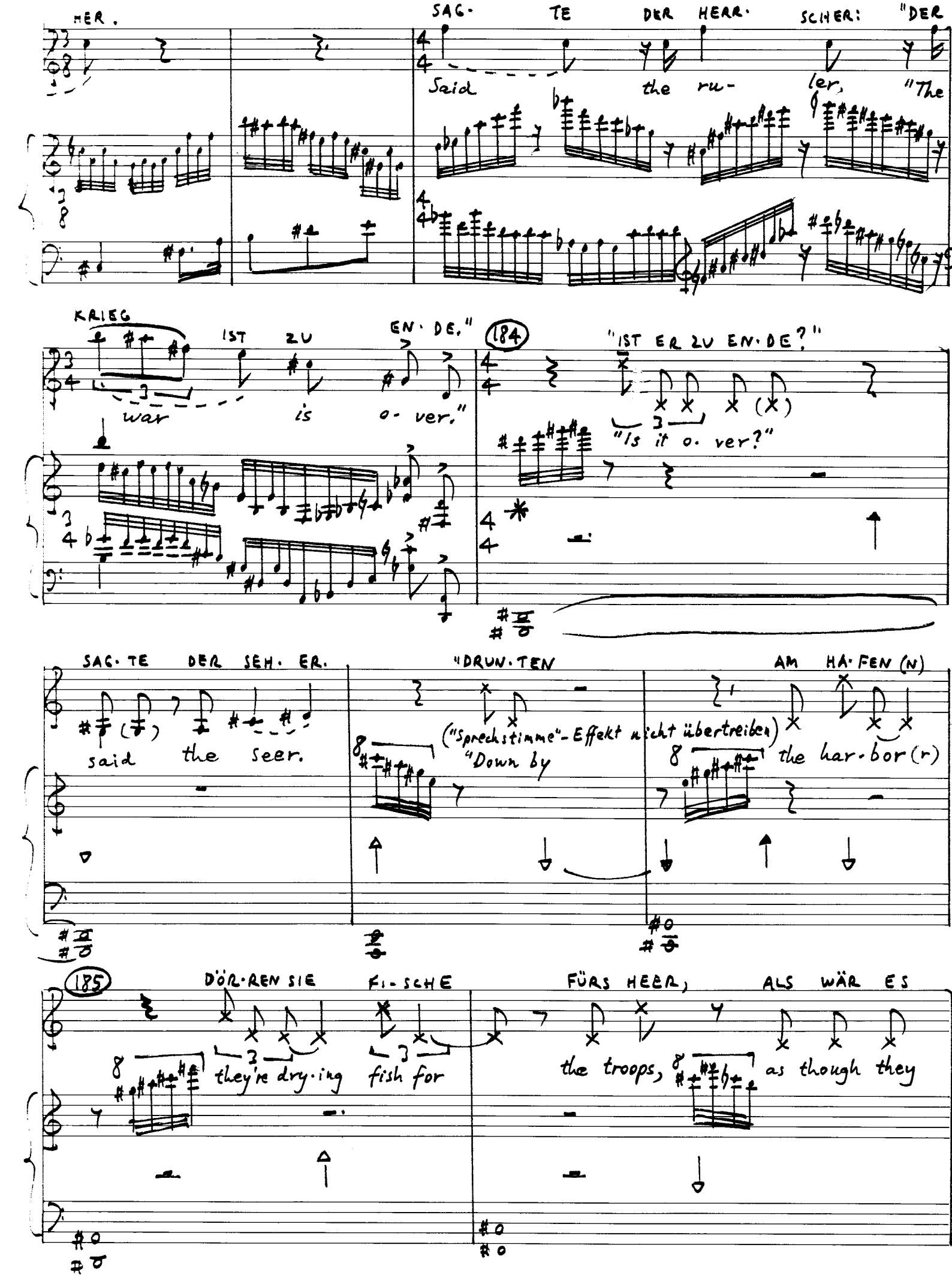

ZU LEBEN.
celebrations.
176
WARUM BIST DU
Why aren't you
NICHT BEKRÄNZT? WIR SIND'S!"
wearing the laurel? It's ours!"
UND
And
ÄR-GER VER-SCHÄRF-TE DIE STIM-ME.
an-ger shar-pened his voice.
177
"FOLG-TE,
FOLG-TE
DEM BLIN-DEN EIN BLIN-DER-ER?"
(quasi Sprechstimme)
"Is the
blind man
fol-lowed by a blin-der one?"

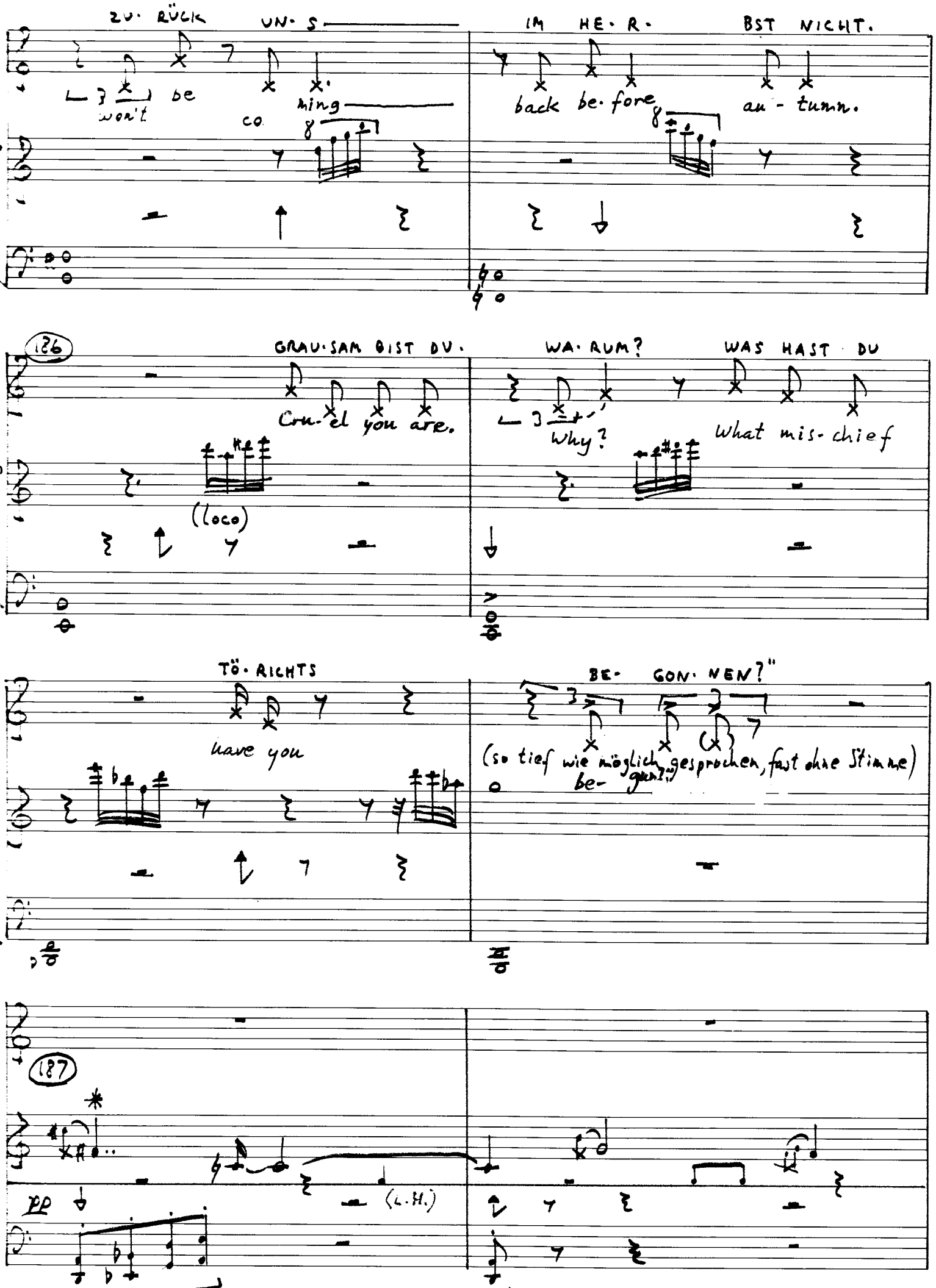

SAG· TE DER SEN· ER,
asked the seer.
"DENN WIS· SE,
(gesprochen:) "Re- mem· ber,
172
KRE·ON, FRE·VEL UND ZWIST MISS·
Kre·on, the gods don't Like
FAL· LEN DEN GÖT·TERN.
sac· ri· lege and dis· sen·sion.
ES STEI· GEN
Ug· ly birds

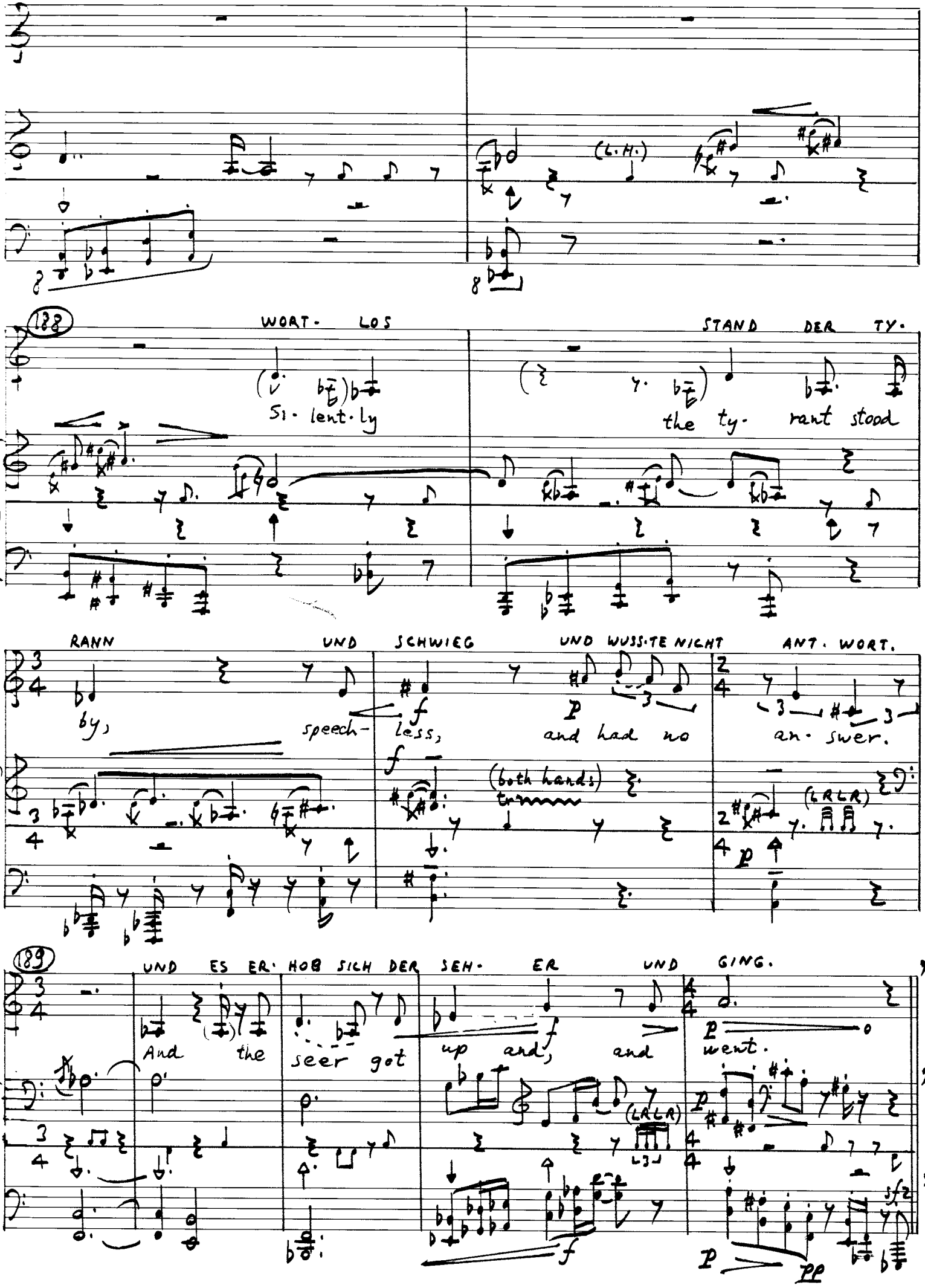

179
HÄSS-LICH DIE VÖ-GEL MIR AUF, GE-SÄT-TIGT
have ri-sen up be-fore me, that have eat-en
AM ö- DI- PUS-
of Oe- di- pus'
SOH- NE."
son."
180
LACH-
The
TE DER HERR-
ru- ler
SCHER:
laughed.
(Lachen)
(laughter)

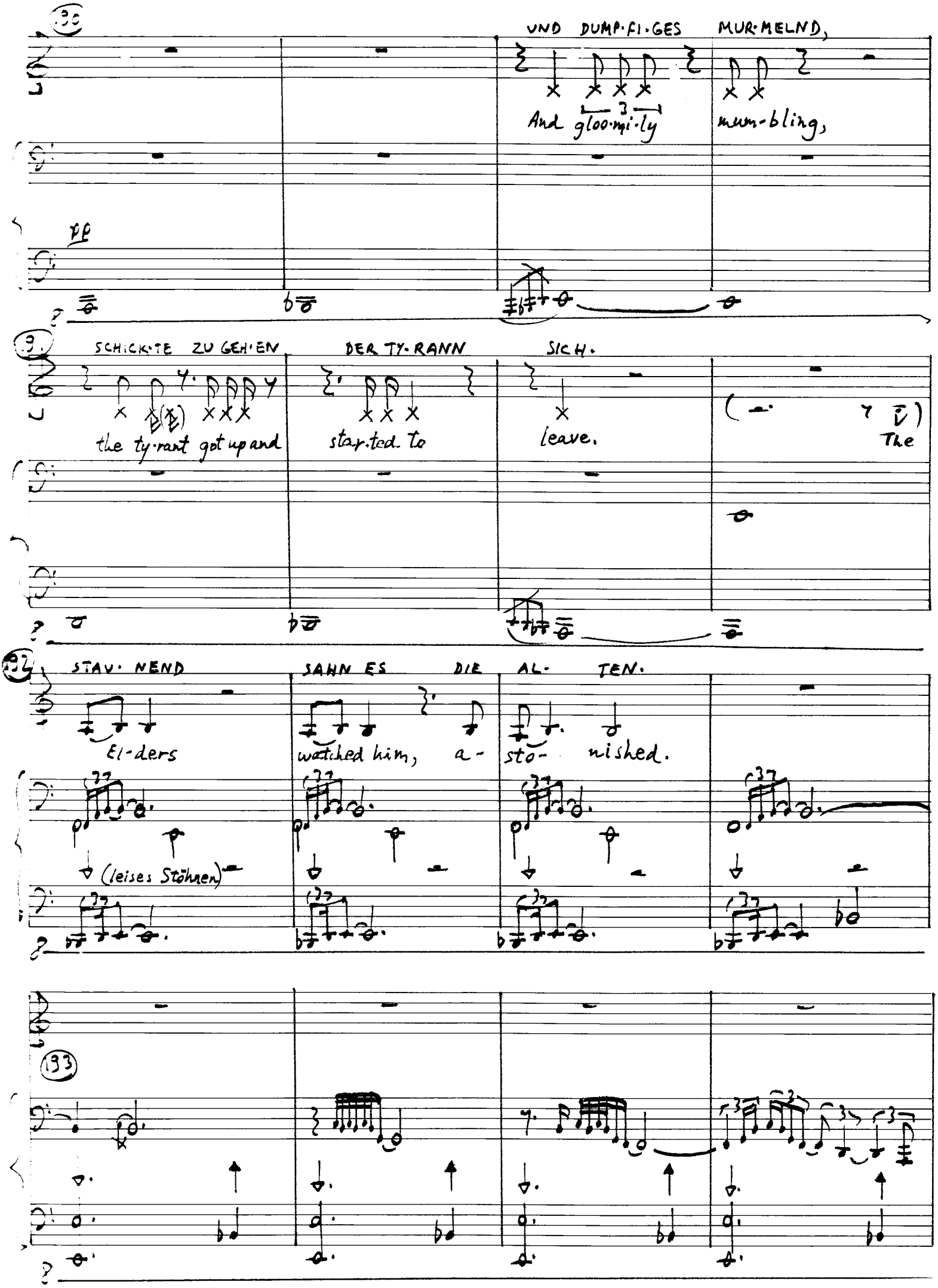

(frei gesprochen:) "ICH WEISS, DIR FLIEGEN DIE VÖGEL GEFÄLLIG
(spoken:) "I know that your birds fly at your pleasure,
IMMER WIE DU GELAUNT, UND IM LAUNE
obedient to your mood, and that your mood can
181
BRINGT DICH DAS SILBER."
be swayed by silver."
(Lachen)
(laughter)

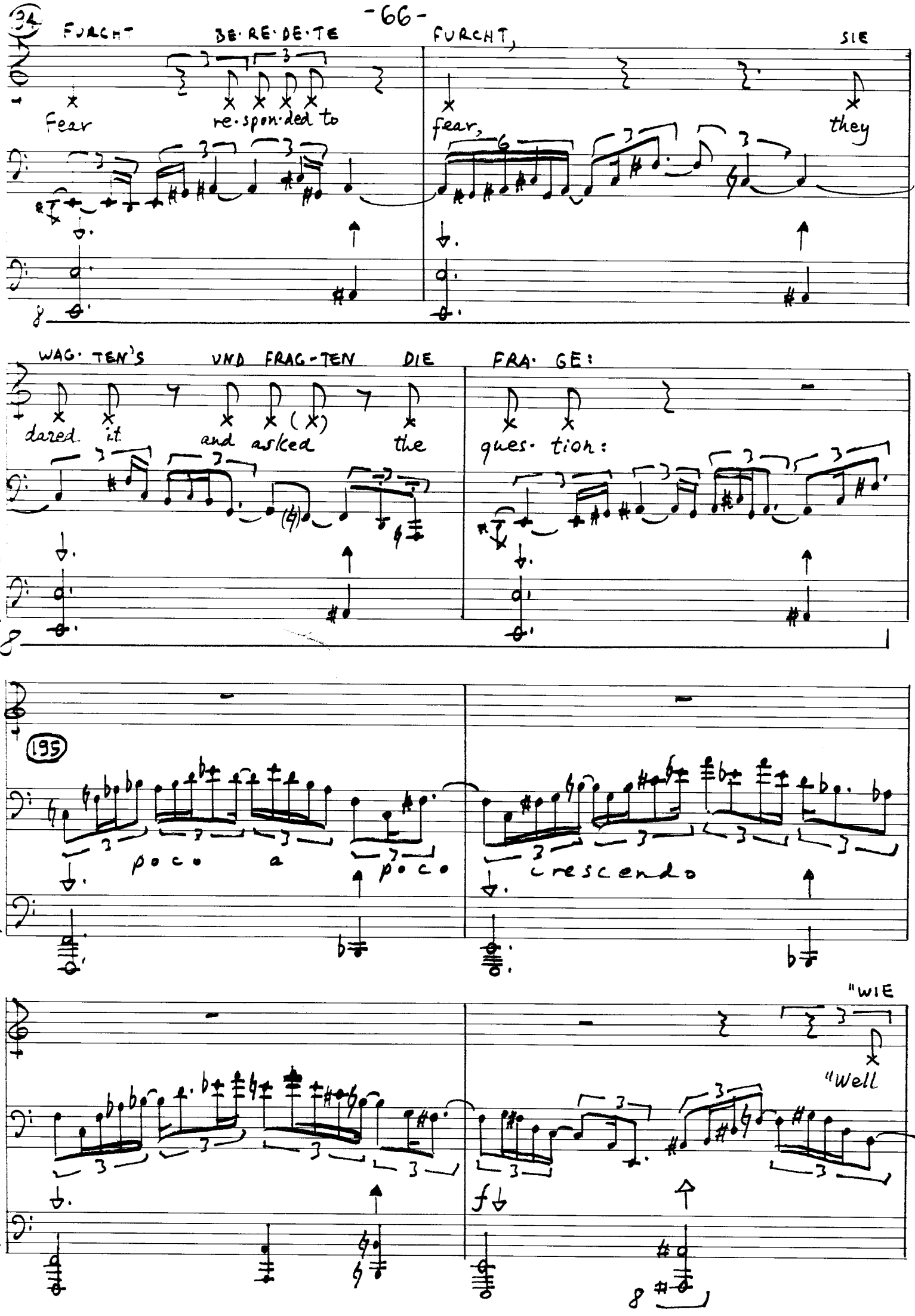

182
(gesprochen:)
"BIE-TE MIR
"Don't offer
LIE-BER KEINS,
me any,
DU BRAUCHST DAS SIL-BER
You need your sil-ver
IM KRIE-GE!"
for the war!"
183
SAG-
said
TE DER SEH-
the seer.
p
p
crescendo


HER.
SAG· TE DER HEER· SCHER: "DER
Said the ru- ler, "The
KRIEG IST ZU EN· DE."
war is o- ver."
184
"IST ER ZU EN· DE?"
"Is it o. ver?"
SAG· TE DER SEH· ER.
said the seer.
"DRUN· TEN
("Sprechstimme"-Effekt nicht übertreiben)
"Down by
AM HA· FEN (N)
the har· bor (r)
185
DÖR· REN SIE FI· SCHE
they're dry· ing fish for
FÜRS HEER, ALS WÄR ES
the troops, as though they

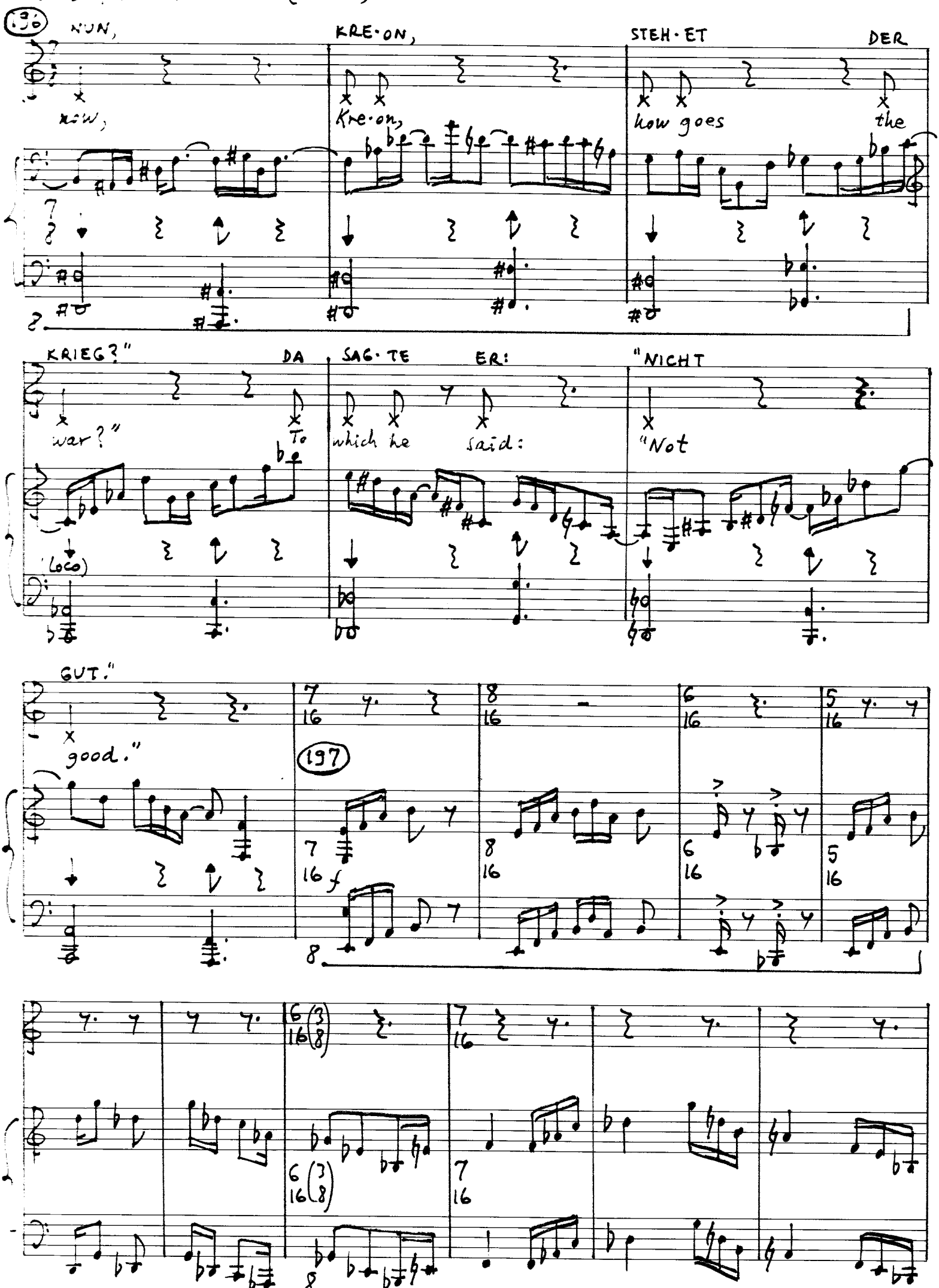

ZU· RÜCK UN· S
won't be co ming
IM HE· R· BST NICHT.
back be· fore au - tumn.
126
GRAU·SAM BIST DU.
WA· RUM?
WAS HAST DU
Cru·el you are.
Why?
What mis· chief
(loco)
TÖ· RICHTS
have you
BE· GON· NEN?"
(so tief wie möglich gesprochen, fast ohne Stimme)
be· gun?
187
pp
(L.H.)

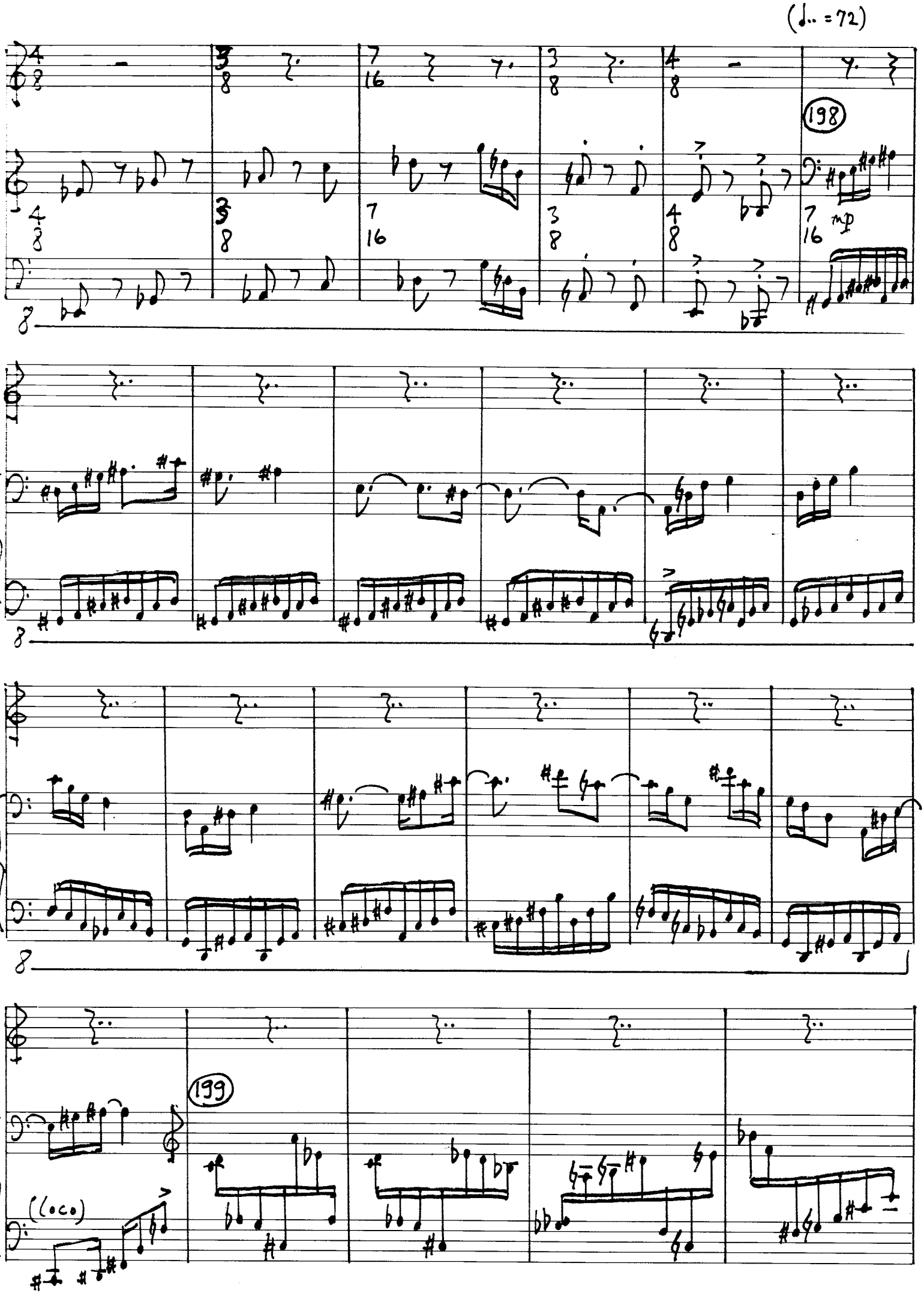

(L.H.)
188
WORT- LOS
Si- lent- ly
STAND DER TY-
the ty- rant stood
RANN
by,
UND
speech-
SCHWIEG
less,
UND WUSS-TE NICHT
and had no
ANT- WORT.
an- swer.
(both hands)
tr
(LRLR)
189
UND ES ER- HOB SICH DER SEH- ER UND GING.
And the seer got up and, and went.
(LRLR)

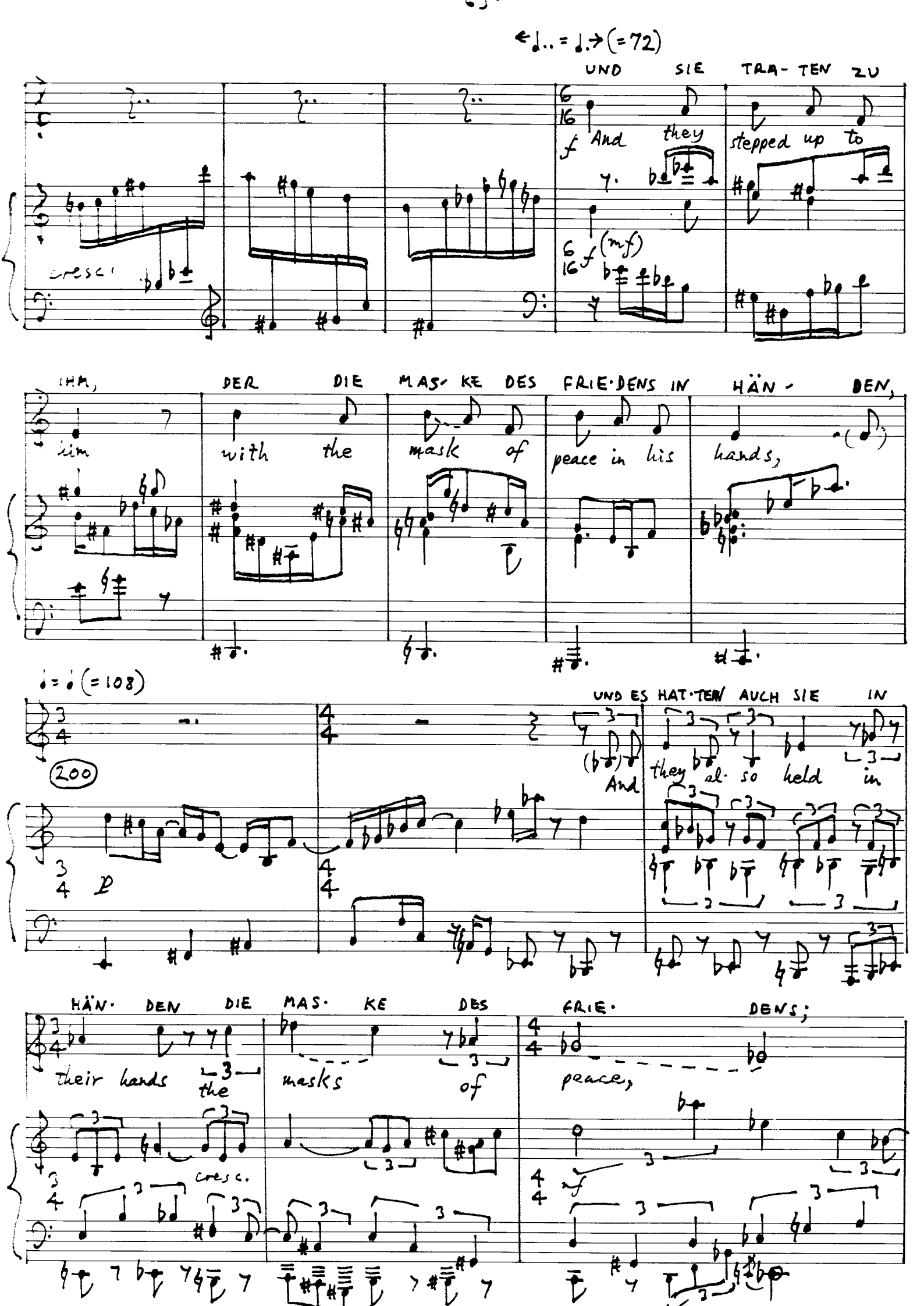

UND DUMP·FI·GES MUR·MELND,
And gloo·mi·ly mum·bling,
pp
SCHICK·TE ZU GEH·EN DER TY·RANN SICH.
the ty·rant got up and start·ted to leave.
The
STAV· NEND SAHN ES DIE AL· TEN.
El·ders watched him, a· sto· nished.
(leises Stöhnen)
193

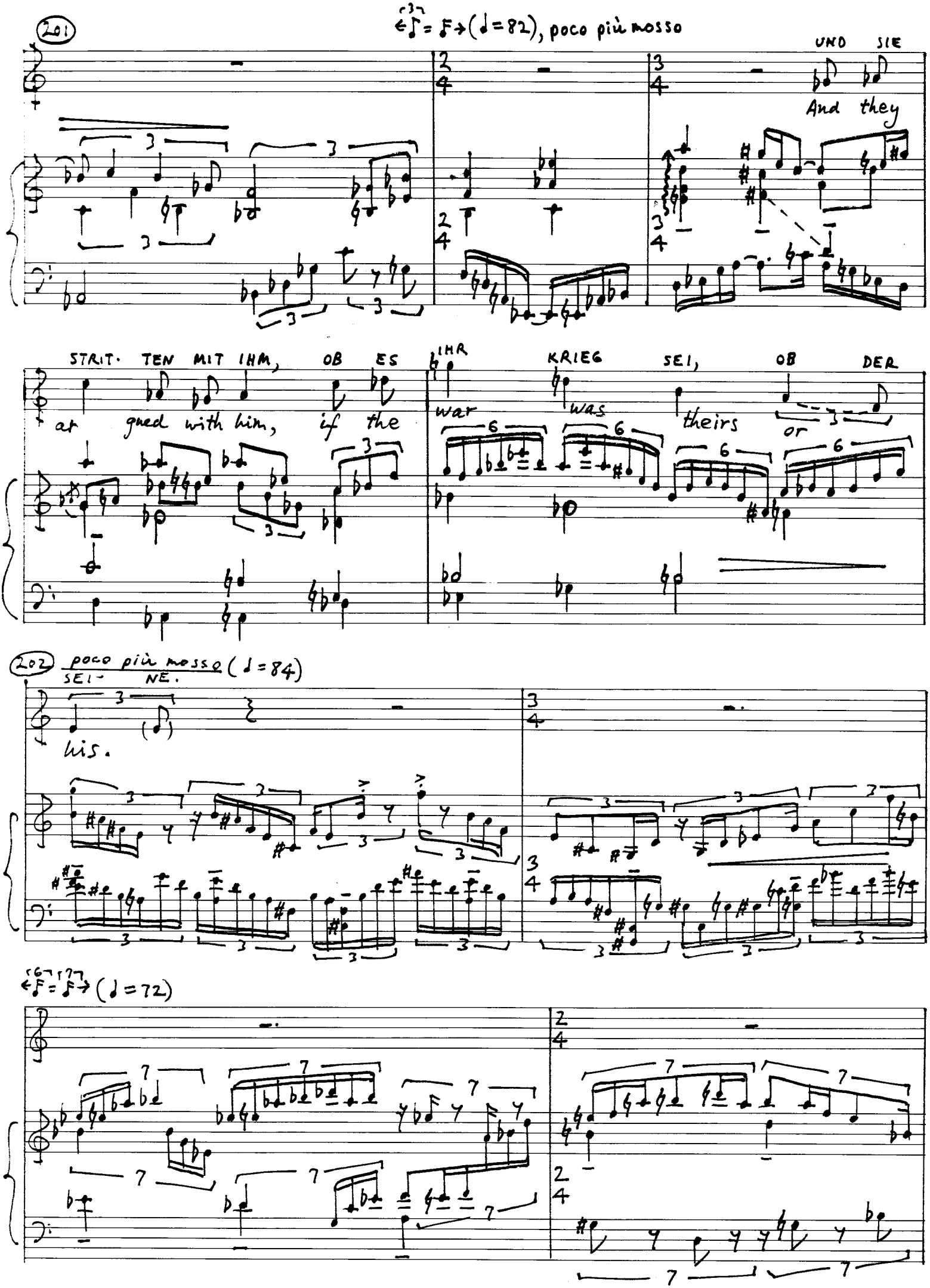

34
FURCHT
BE·RE·DE·TE
FURCHT,
SIE
Fear
re·spon·ded to
fear,
they
WAG·TEN'S
UND FRAG-TEN
DIE
FRA·GE:
dared it
and asked
the
ques·tion:
195
poco a poco
crescendo
"WIE
"Well
f

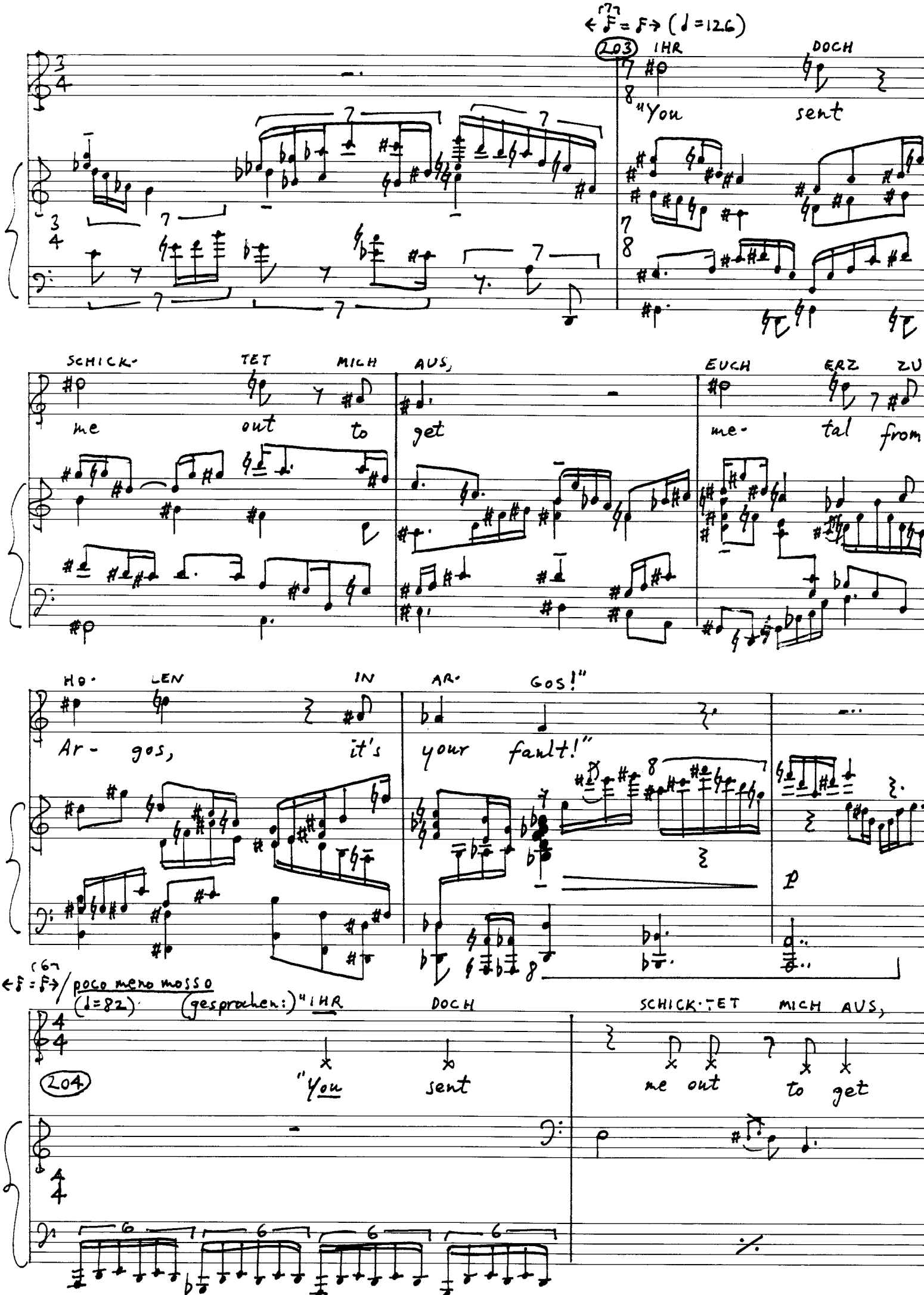
poco più mosso (♩=126)

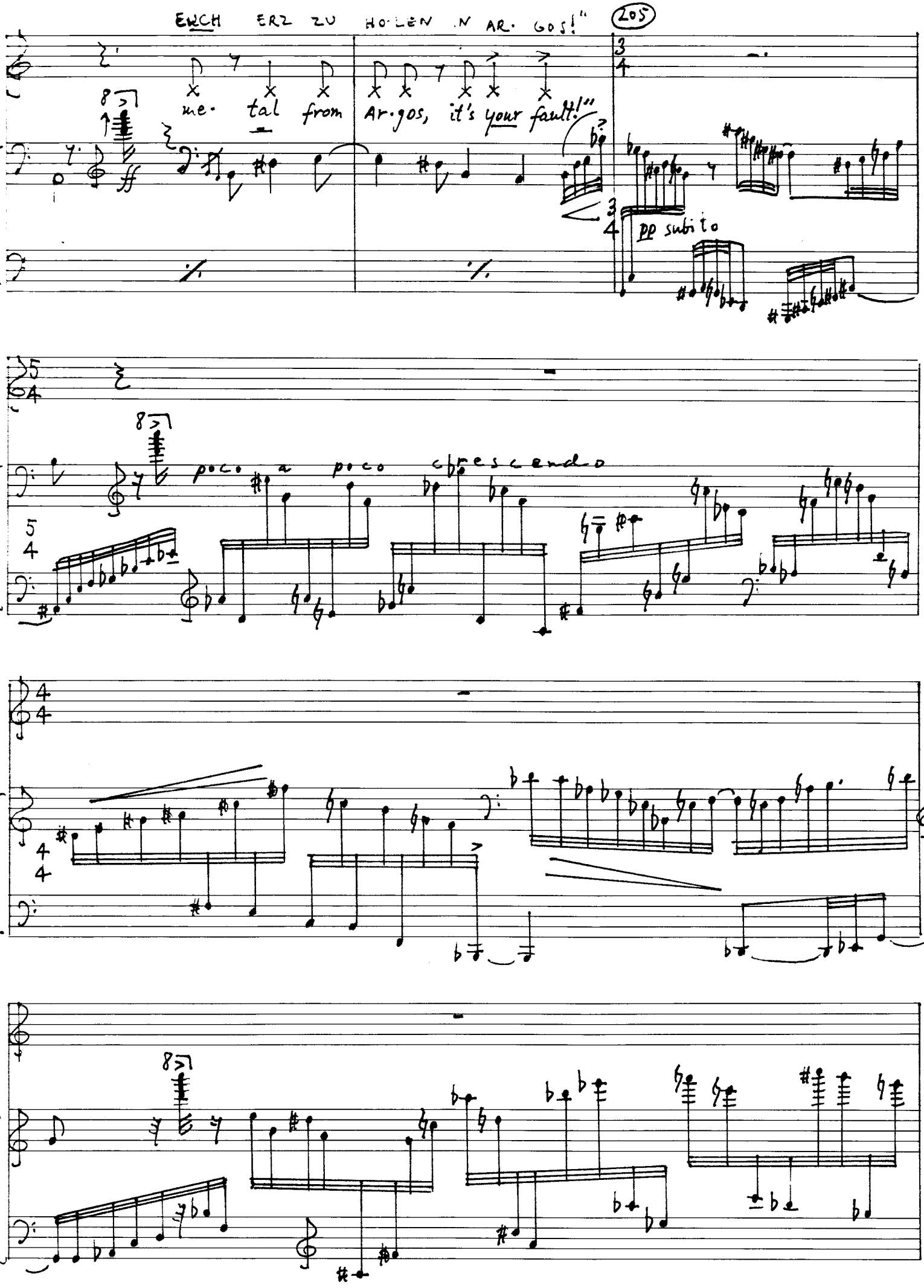



(♩.. = 72)
198
mp
199
(loco)


♩.. = ♩.→ (=72)
UND SIE TRA-TEN ZU
cresc.
f And they stepped up to
(mf)
IHM, DER DIE MAS-KE DES FRIE-DENS IN HÄN- DEN,
him with the mask of peace in his hands,
♩ = ♩ (=108)
200
UND ES HAT-TEN AUCH SIE IN
p
(And) they al-so held in
HÄN-DEN DIE MAS-KE DES FRIE- DENS;
their hands the masks of peace,
cresc.
mf


201
UND SIE
And they
STRIT· TEN MIT IHM, OB ES IHR KRIEG SEI, OB DER
ar gued with him, if the war was theirs or
202 poco più mosso (♩=84)
SEI- NE.
his.
(♩=72)


(♩=126)
203
IHR
DOCH
"You
sent
SCHICK-
TET
MICH
AUS,
EUCH
ERZ
ZU
me
out
to
get
me-
tal
from
HO-
LEN
IN
AR-
GOS!"
Ar-
gos,
it's
your
fault!"
p
poco meno mosso
(♩=82)
(gesprochen:) "IHR
DOCH
SCHICK-TET
MICH
AUS,
204
"You
sent
me
out
to
get


ENCH ERZ ZU HO·LEN .N AR· GOS!"
205
me· tal from Ar·gos, it's your fault!"
pp subito
poco a poco crescendo

206 (frei gesprochen:) "DU DOCH HAST UNS GESAGT, WIR SIEGEN."

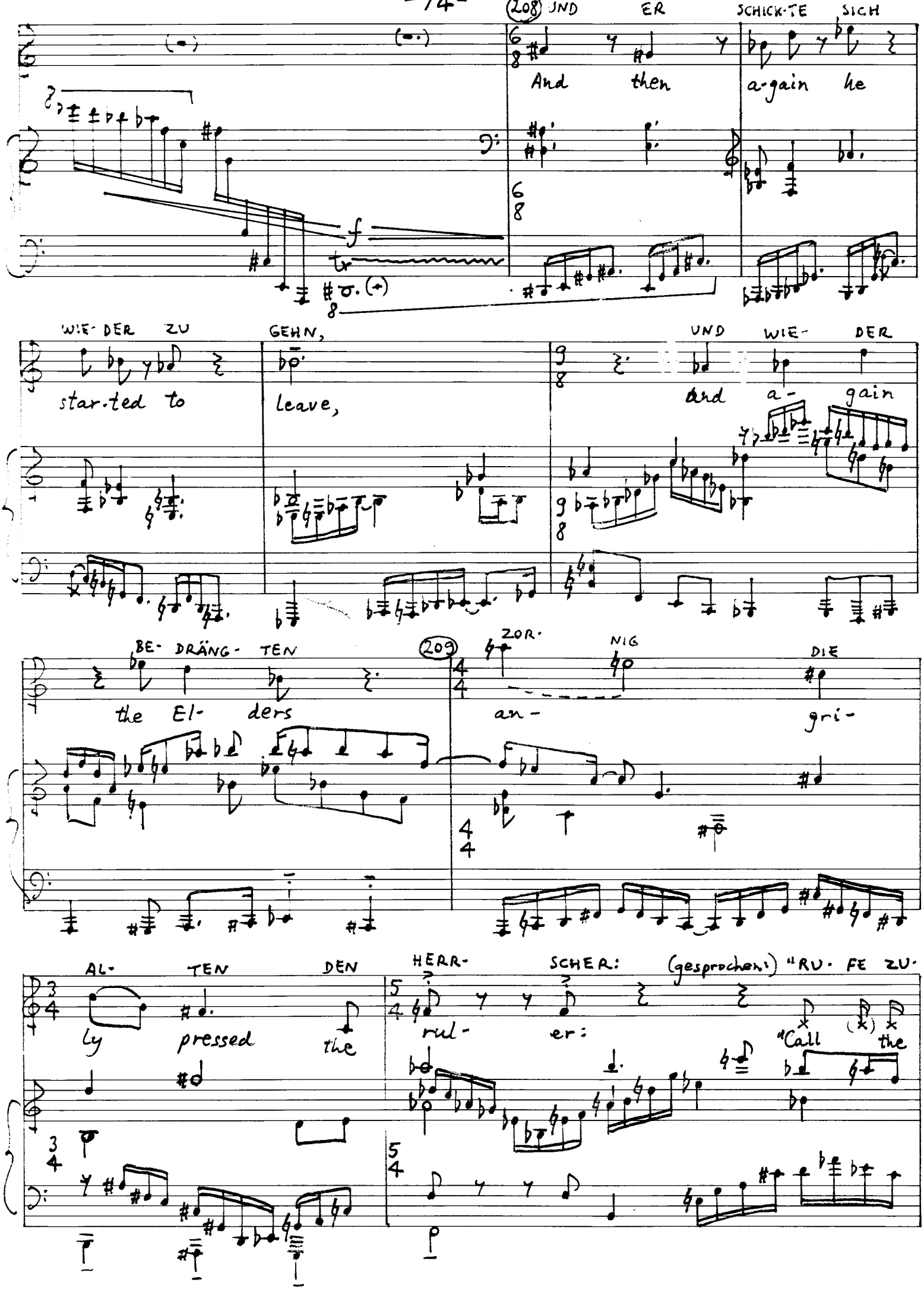
"But you told us the victory was ours."

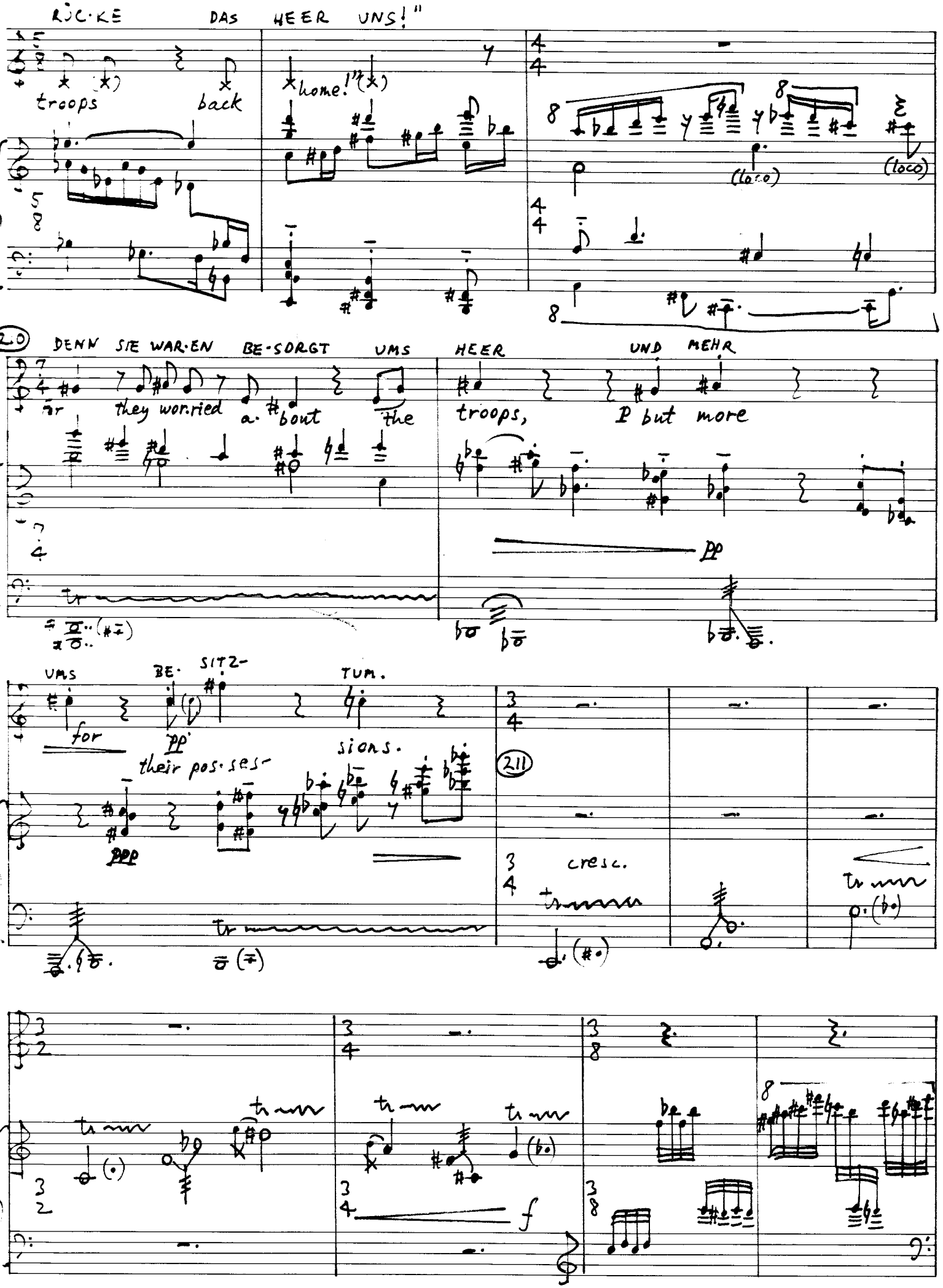
cresc.

207 (mit schwacher, unterdrückter Stimme:) "ICH SAGTE: AM ENDE."

"I said: 'In the end'."

pp


208
UND ER SCHICK-TE SICH
And then a-gain he
WIE-DER ZU GEHN,
star-ted to leave,
UND WIE- DER
and a- gain
BE- DRÄNG- TEN
the El- ders
209
ZOR- NIG
an-
DIE
gri-
AL- TEN DEN
ly pressed the
HERR- SCHER:
rul- er:
(gesprochen) "RU- FE ZU-
"Call the


RÜCKE DAS HEER UNS!"
troops back
home!"
(loco)
(loco)
20
DENN SIE WAR·EN BE·SORGT UMS HEER UND MEHR
for they wor·ried a·bout the troops, but more
pp
UMS BE· SITZ-
for
pp
TUM.
their pos·ses·
sions.
ppp
211
cresc.
f

UND ER STESS, UND ER STIESS IN DEN BO·DEN DEN STAB MIT DER

And he thrust, and he thrust in the ground the staff with the

MAS·KE DES FRIE· DENS.

mask of peace.

(213) (leise gesprochen:) "FREILICH

"Certainly

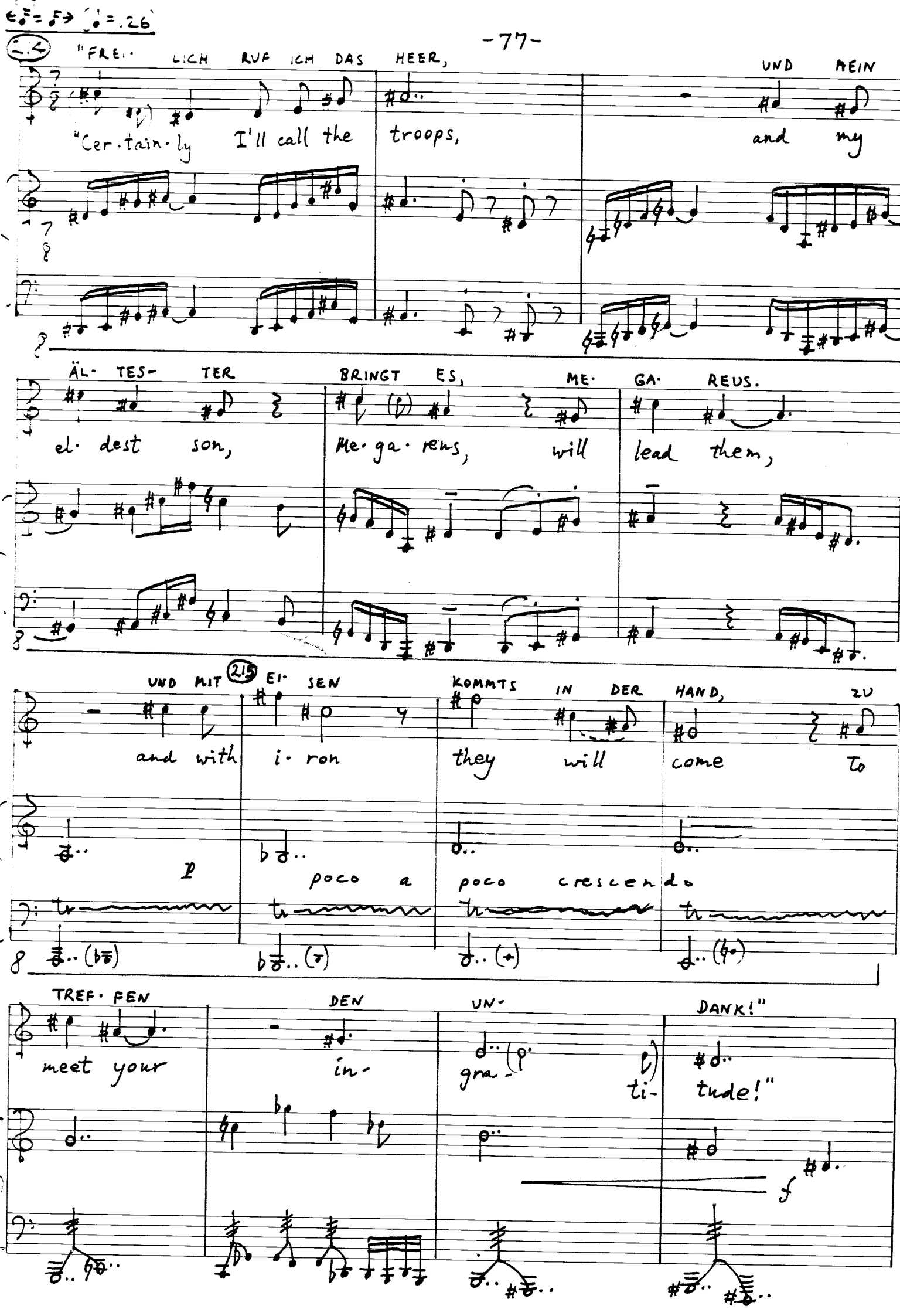
RUF ICH DAS HEER, UND MEIN ÄLTESTER BRINGT ES, MEGAREUS. UND MIT EISEN

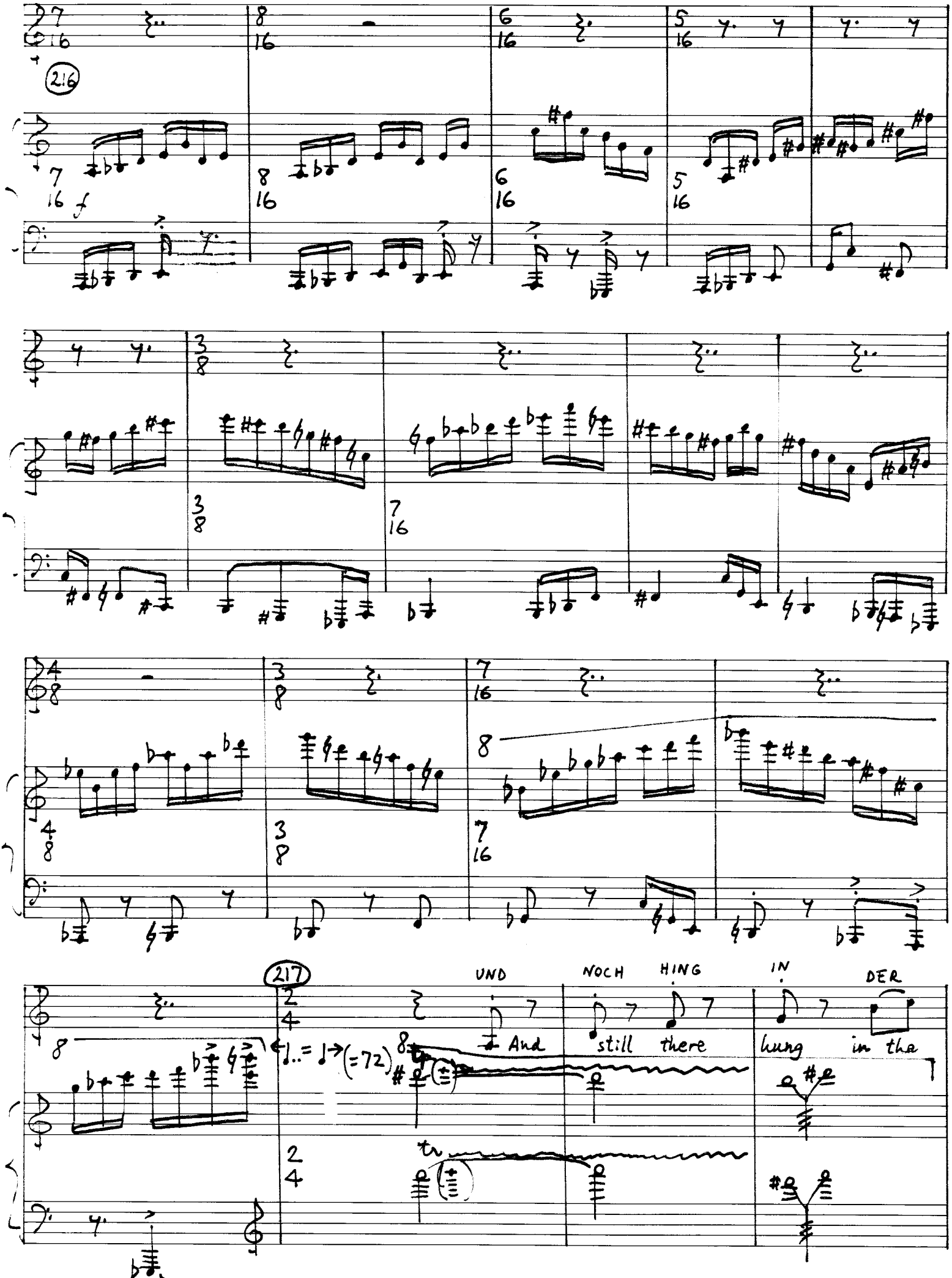
I'll call the troops, and my eldest son, Megareus, will lead them. (lauter werdend) And with iron

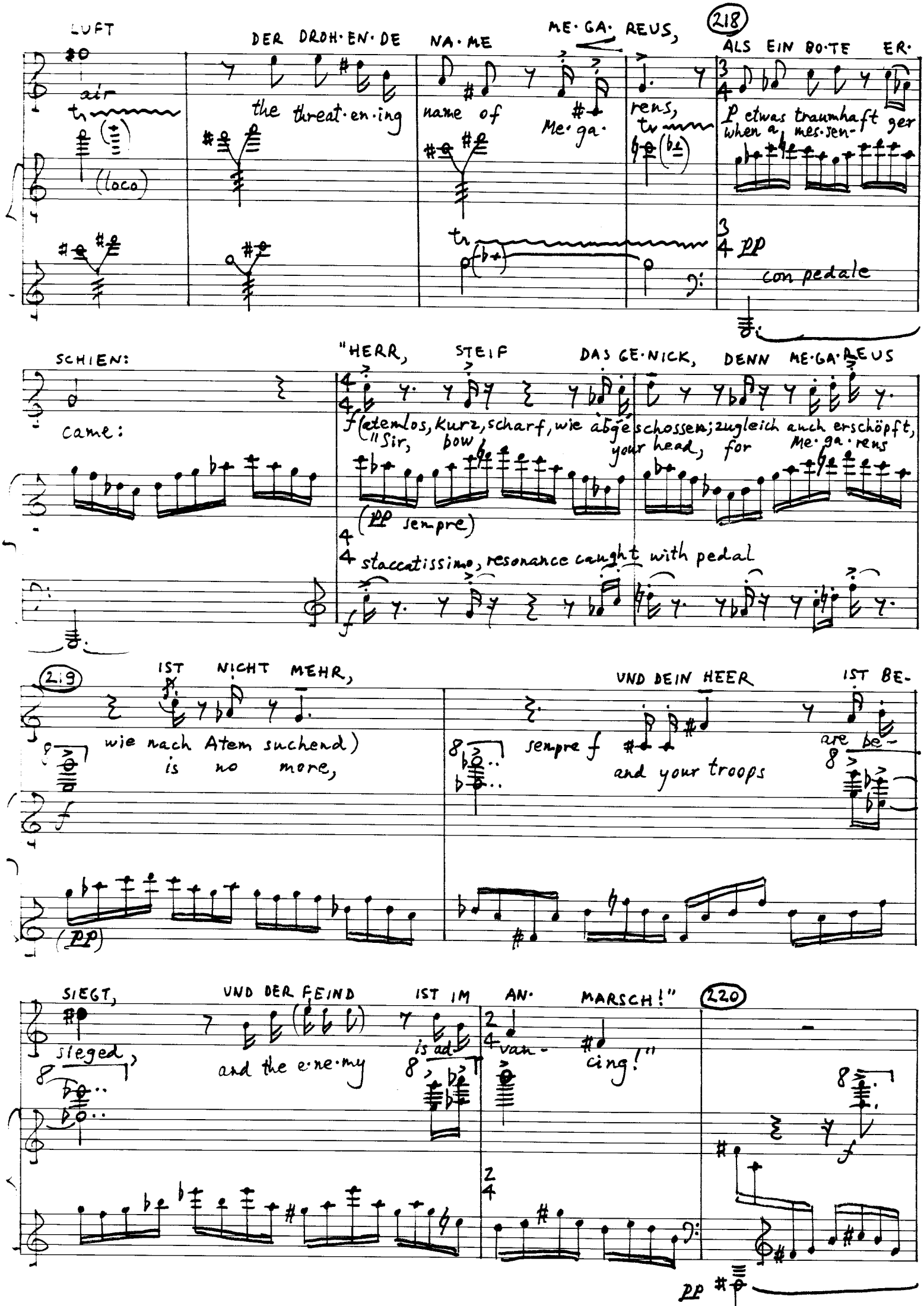
KOMMTS IN DER HAND, ZU TREFFEN DEN UNDANK!"

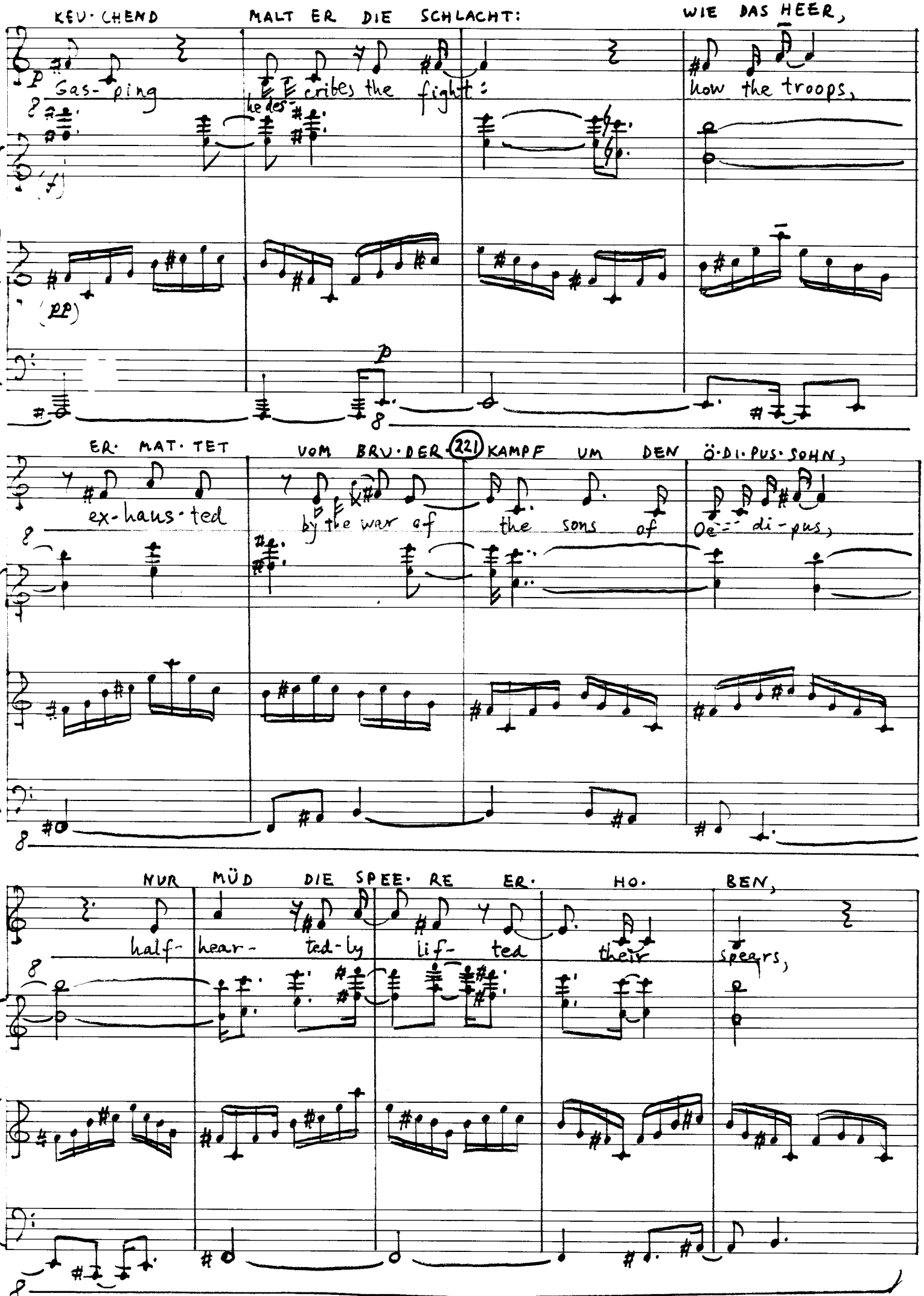
in their hands they will come to meet your ingratitude!"

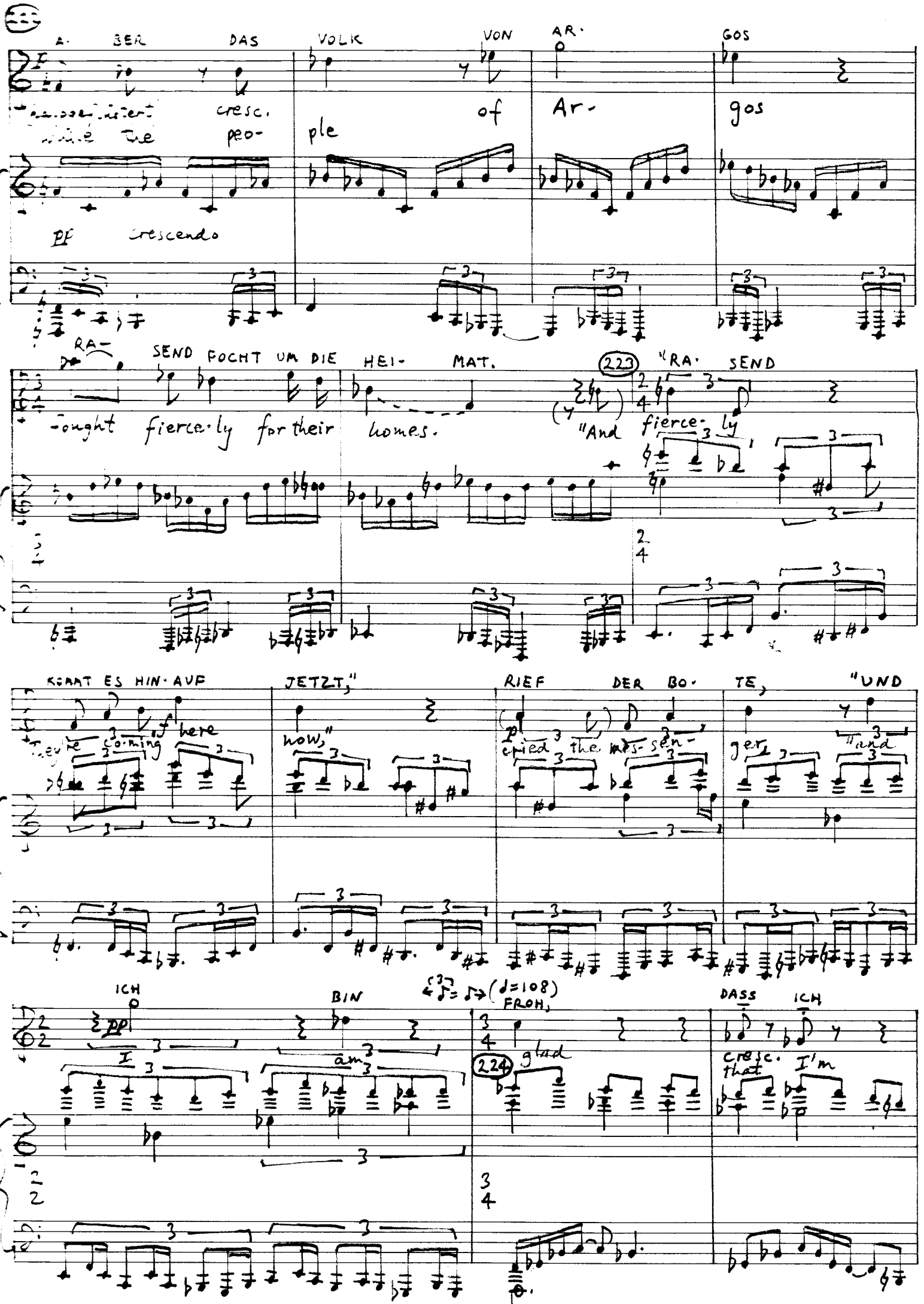
poco a poco crescendo.

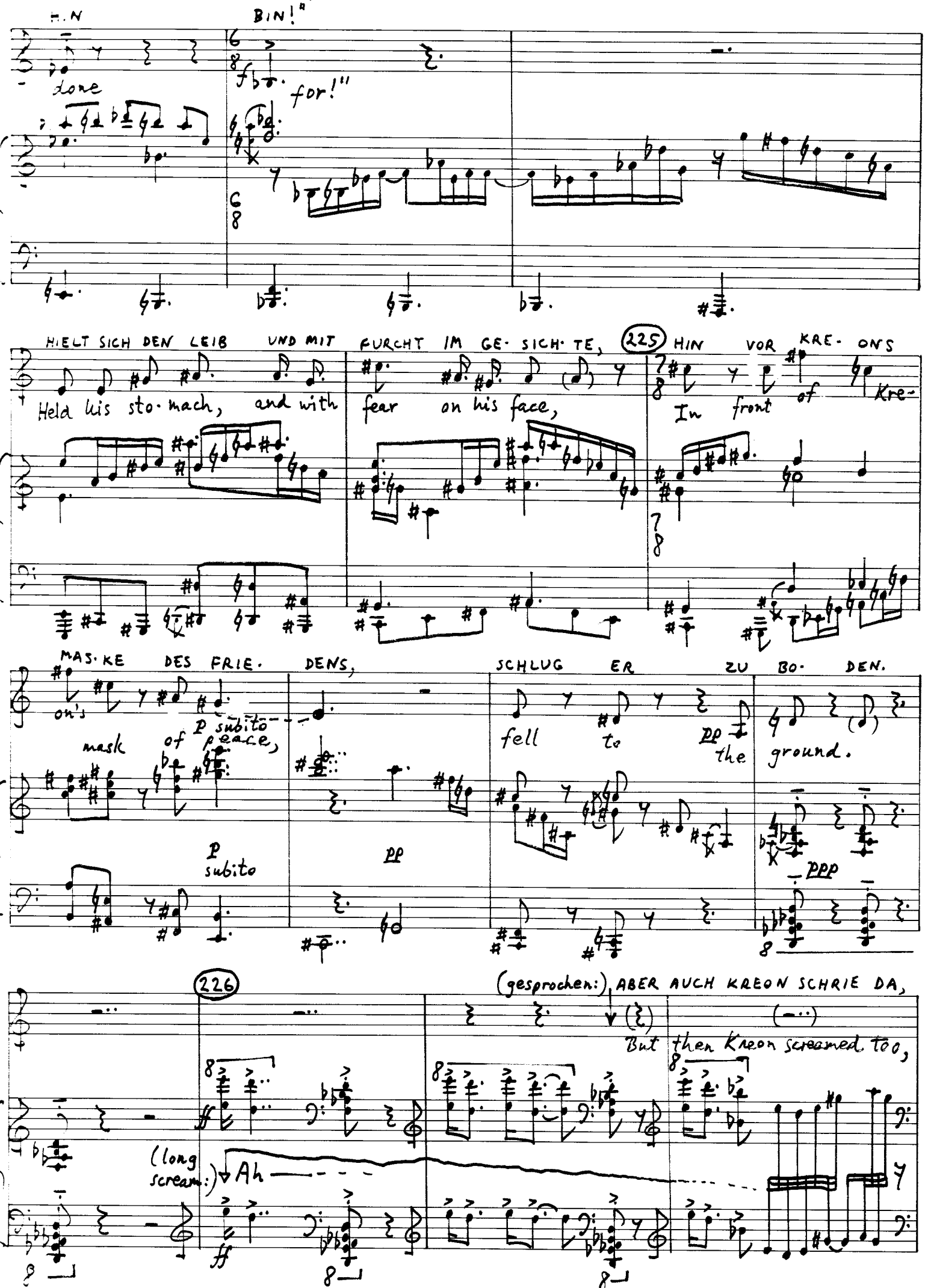

"FREI· LICH RUF ICH DAS HEER, UND MEIN
"Cer·tain·ly I'll call the troops, and my
ÄL· TES- TER BRINGT ES, ME· GA· REUS.
el· dest son, Me·ga·reus, will lead them,
UND MIT EI· SEN KOMMTS IN DER HAND, ZU
and with i·ron they will come To
215
p
poco a poco crescendo
TREF· FEN DEN UN· DANK!"
meet your in- gra- ti- tude!"
f


216
217
UND
NOCH
HING
IN
DER
And
still
there
hung
in the


LUFT
air
(loca)
DER DROH·EN·DE NA·ME
the threat·en·ing name of
ME·GA·REUS,
Me·ga·
rens,
218
ALS EIN BO·TE ER·
When a mes·sen·ger
p etwas traumhaft
pp
con pedale
SCHIEN:
came:
"HERR, STEIF DAS GE·NICK, DENN ME·GA·REUS
f (etemlos, kurz, scharf, wie abgeschossen; zugleich auch erschöpft,
"Sir, bow your head, for Me·ga·rens
(pp sempre)
staccatissimo, resonance caught with pedal
219
IST NICHT MEHR,
wie nach Atem suchend)
is no more,
(pp)
UND DEIN HEER IST BE·
sempre f
and your troops are be·
SIEGT,
sieged,
UND DER FEIND IST IM AN· MARSCH!"
and the e·ne·my is ad·
van·cing!"
220
pp


KEU·CHEND MALT ER DIE SCHLACHT: WIE DAS HEER,
Gas-ping he des- cribes the fight: how the troops,
ER· MAT·TET VOM BRU·DER (221) KAMPF UM DEN Ö·DI·PUS·SOHN,
ex-haus-ted by the war of the sons of Oe-di-pus,
NUR MÜD DIE SPEE·RE ER· HO· BEN,
half- hear- ted-ly lif- ted their spears,


A- BER DAS VOLK VON AR- GOS
accelerate cresc.
while the peo- ple of Ar- gos
pp crescendo
RA- SEND FOCHT UM DIE HEI- MAT.
-ought fierce-ly for their homes.
223
"RA- SEND
"And fierce- ly
KOMMT ES HIN- AUF JETZT," RIEF DER BO- TE, "UND
here co-ming now," cried the mes-sen- ger, "and
ICH BIN
I am
(♩=108)
FROH,
224
glad
DASS ICH
that I'm


BIN!"
done
for!"
HIELT SICH DEN LEIB UND MIT FURCHT IM GE· SICH· TE,
225
HIN VOR KRE· ONS
Held his sto·mach, and with fear on his face,
In front of Kre-
MAS· KE DES FRIE· DENS,
SCHLUG ER ZU BO· DEN.
mask of peace,
fell to the ground.
P subito
pp
ppp
226
(gesprochen:) ABER AUCH KREON SCHRIE DA,
But then Kreon screamed too,
(long scream:)
Ah

LAUT AUF SCHRIE DA DER VATER.

and it was the father who screamed out.

(cries) Ah Ah Ah Ah Ah Ah Ah Ah Ah (scream)

227

SAG- TEN DIE AL- TEN:

(erotic breathing, as before)

Then said the El- ders:

Ah

"HER- AUF ZIEHT RA- SEND DER

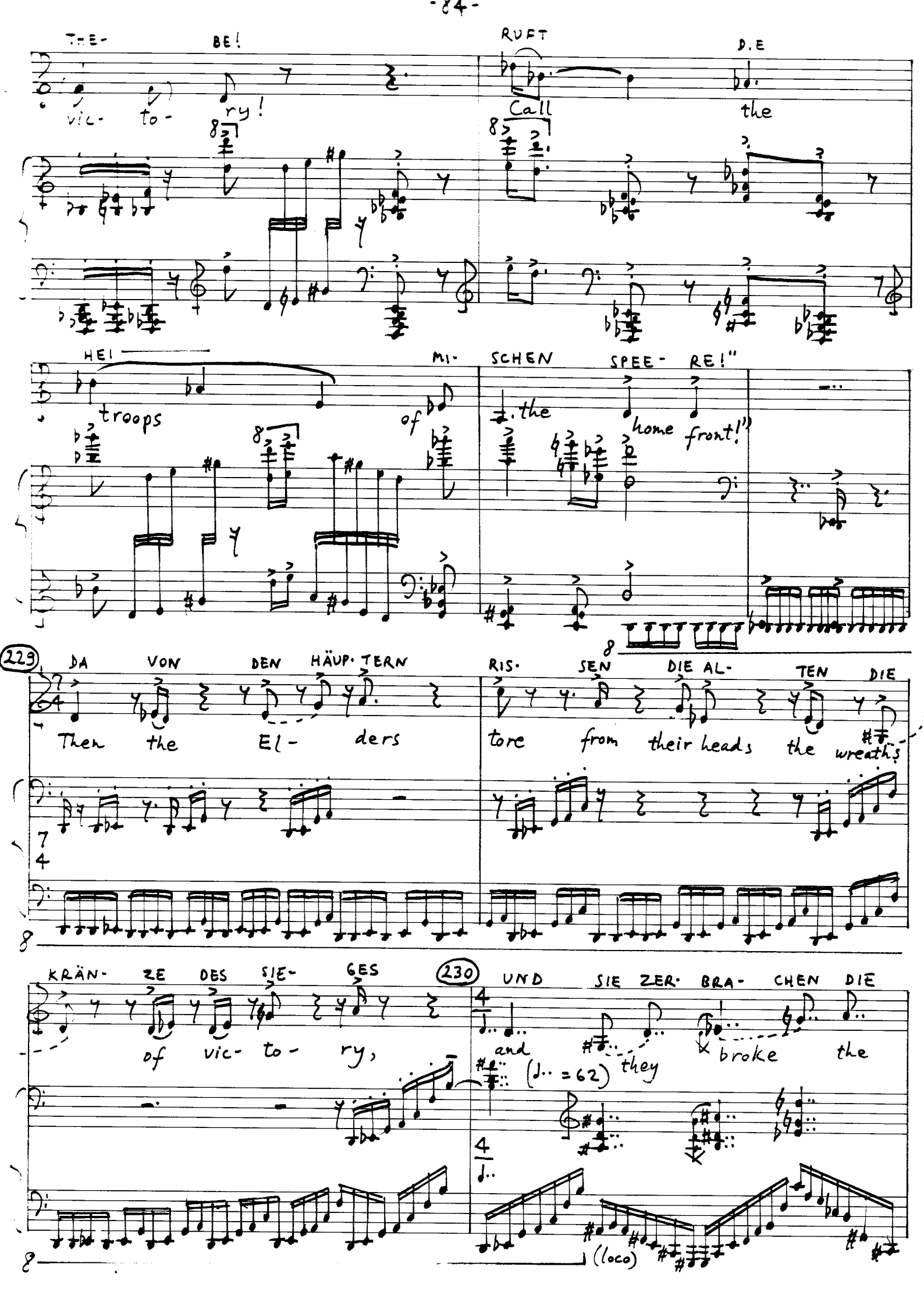
"The en- e- my ad- van- ces u-

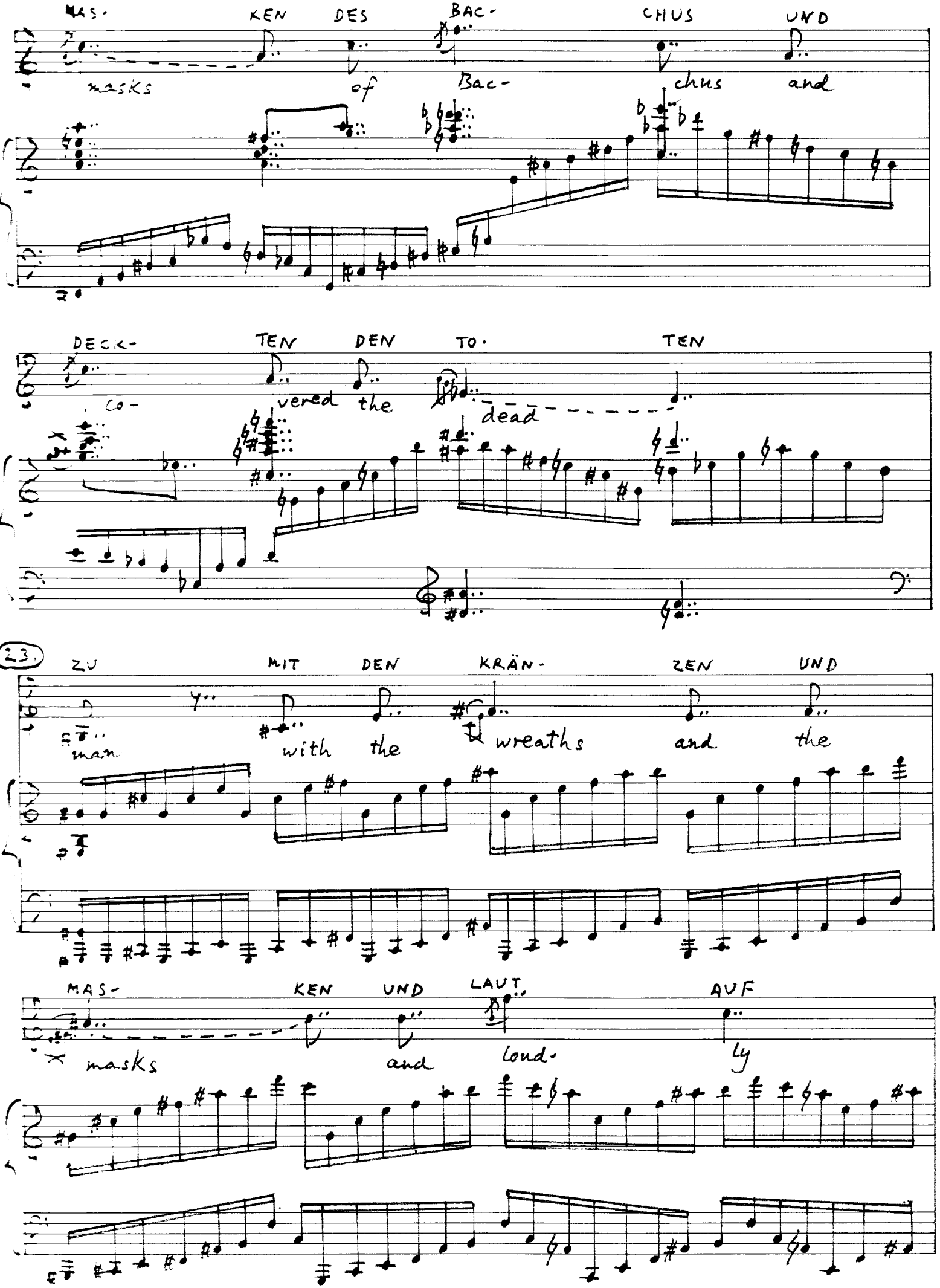
Ah Ah

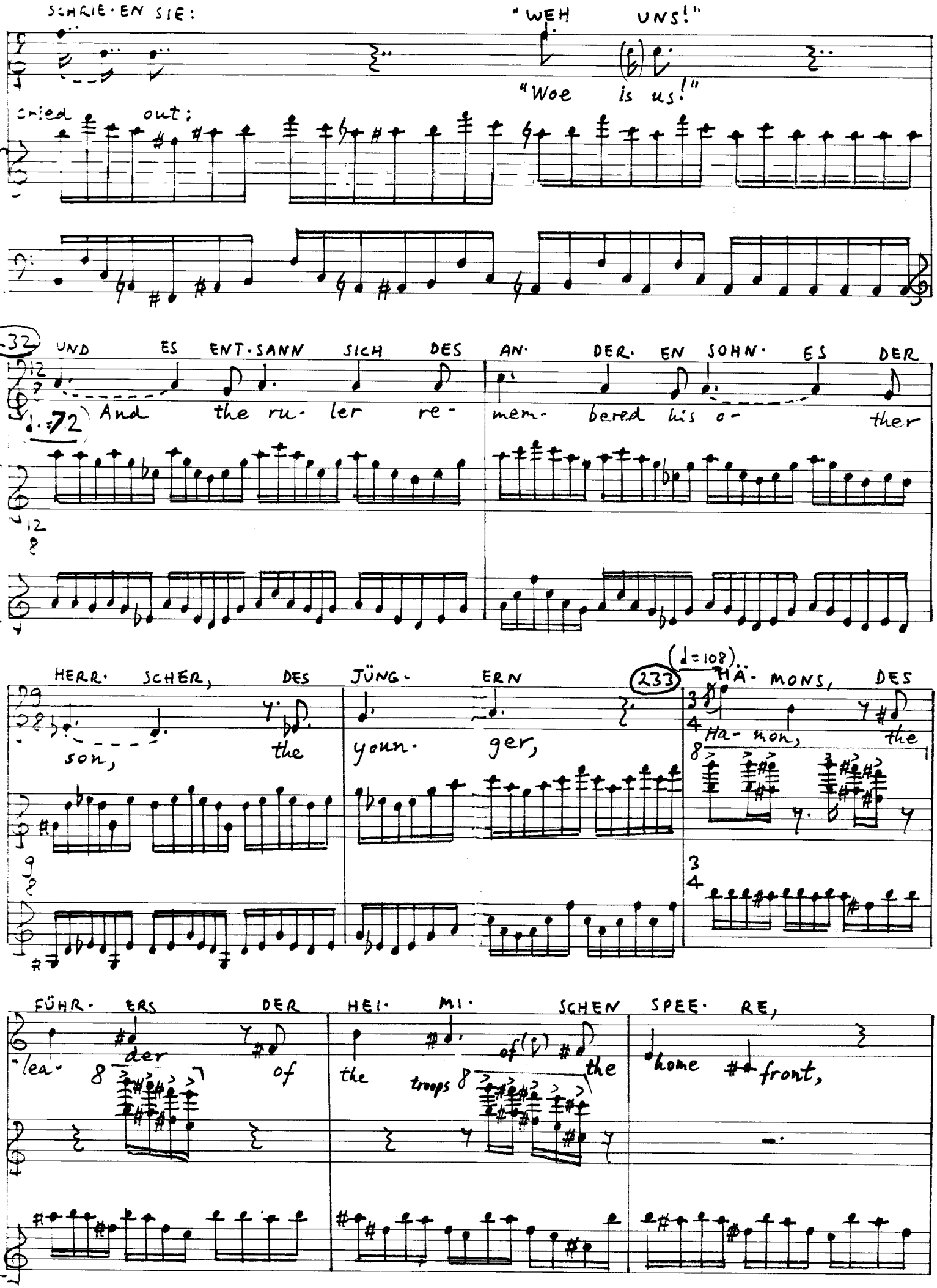
FEIND, UND IM RAUSCH DES 228 SIEG- ES HÜPFT DIE

pon us, and Thebes is dan- cing, drunk with

p f


THE- BE!
vic- to- ry!
RUFT D.E
Call the
HEI MI- SCHEN SPEE- RE!"
troops of the home front!"
229
DA VON DEN HÄUP- TERN RIS- SEN DIE AL- TEN DIE
Then the El- ders tore from their heads the wreaths
KRÄN- ZE DES SIE- GES
of vic- to- ry,
230
UND SIE ZER- BRA- CHEN DIE
and they broke the
(♩.. = 62)
(loco)


MAS- KEN DES BAC- CHUS UND
masks of Bac- chus and
DECK- TEN DEN TO- TEN
co- vered the dead
23.
ZU MIT DEN KRÄN- ZEN UND
man with the wreaths and the
MAS- KEN UND LAUT, AUF
masks and loud- ly


SCHRIE·EN SIE:
"WEH UNS!"
"Woe is us!"
cried out;
232
UND ES ENT·SANN SICH DES AN· DER· EN SOHN· ES DER
♩.=72
And the ru· ler re·
mem· bered his o·
ther
HERR· SCHER, DES JÜNG· ERN
233
(♩=108)
HA· MONS, DES
son, the
youn· ger,
Ha· mon, the
FÜHR· ERS DER HEI· MI· SCHEN SPEE· RE,
lea· der of
the troops of the
home front,

UND ER EILTE ZU VER- SÖH- NEN

and he hur-ried to for-

GA- STE- TE ER HIN- WEG, AN- TI- GO-

give him and to par- don

NE IHM ZU BE- GNA- DEN.

An- ti- go- ne for him.

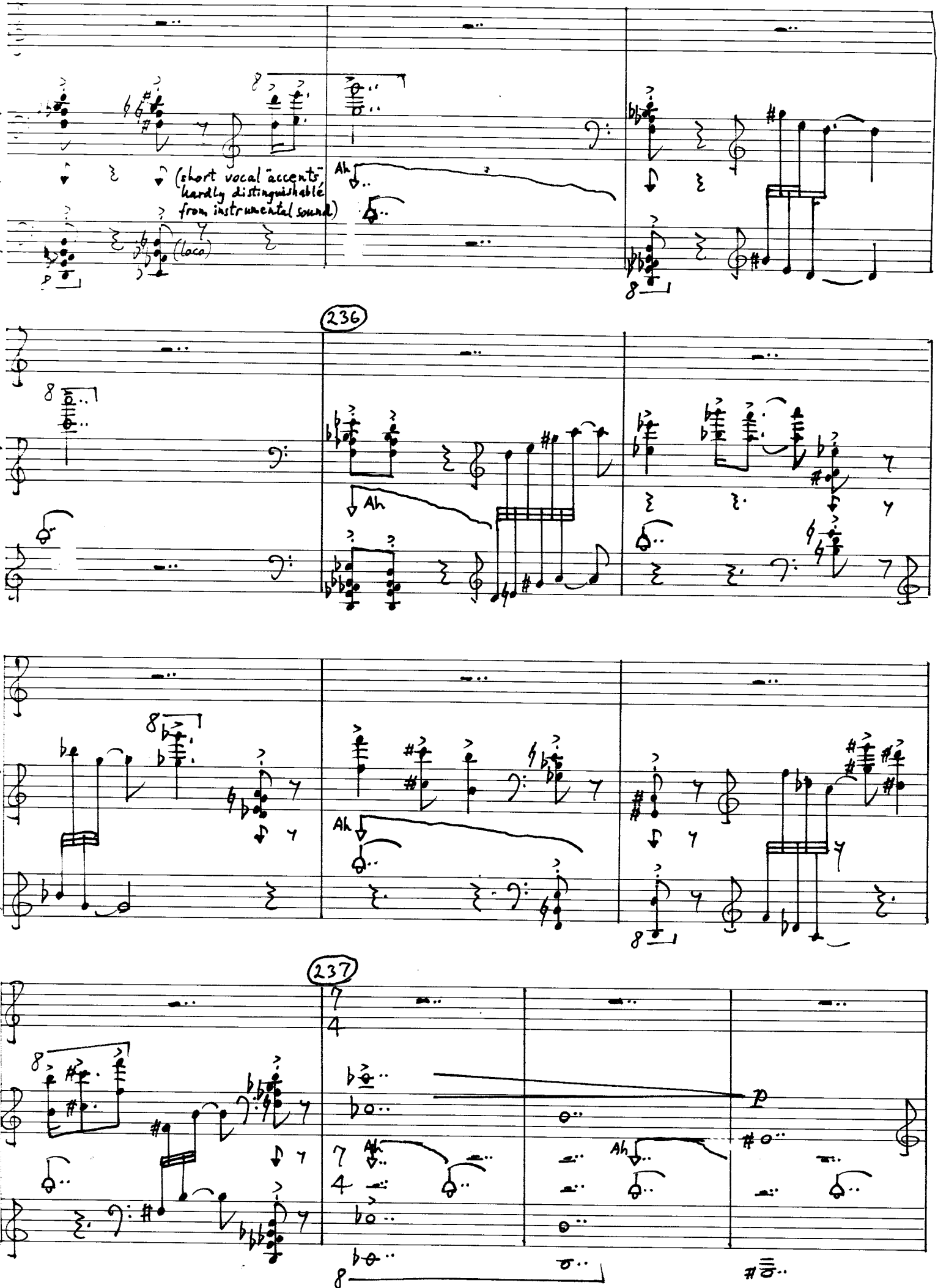
235

ff

Ah (erotic)

(bell) N.B.

N.B. - A Chinese (Peking opera) gong, or high-pitched cowbell, or otherwise noisy type of bell (with clapper), suspended within easy reach of left hand; continues to jangle for a while after being touched.


(short vocal "accents" hardly distinguishable from instrumental sound)
(loco)
Ah
236
Ah
Ah
237
Ah
Ah
p

N.B. Singer should have a drum that can be played with one hand, so that the other is free to hold a puppet.

(~3?)

(N.B.) Drum:

Optional: At this point a tape-recording of thunder may begin; a deep rumble, unsteady, unidentifiable, PPPP at first, gradually increasing in intensity until the end.)

A· BER DIE AL· TEN

But then the El- ders

Ah

p

STELL· TEN SICH AUF UND SCHLU· GEN DIE

stood up and struck the me- tal- lic

Ah

239

ERZ- NEN BECK- EN ZU WECK· EN DIE

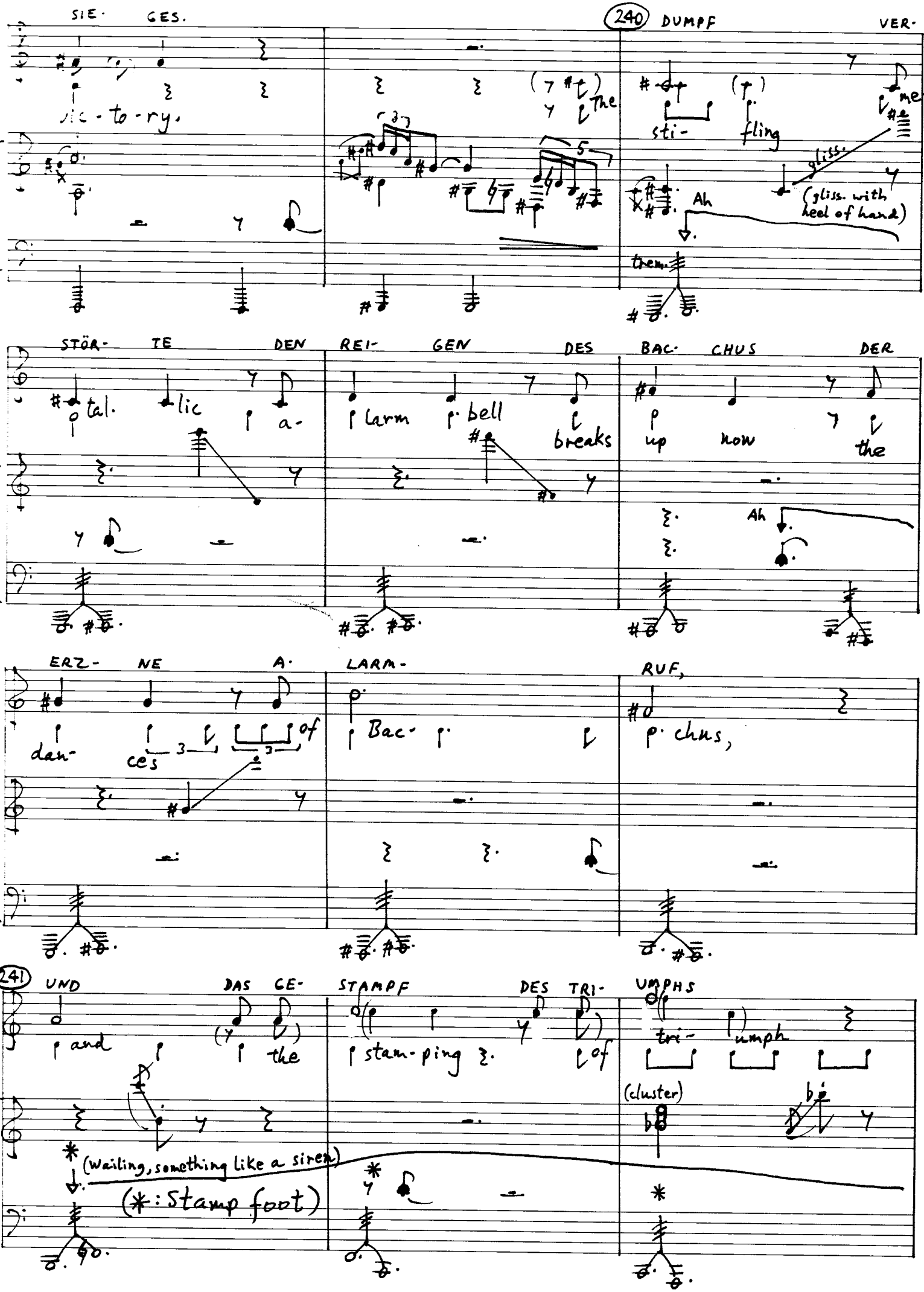
a- larm cym- bals to wa- ken the

Ah

STADT VOM TÖD- LI· CHEN RAU· SCHE DES

ci- ty from the dead- ly drun·ken·ness of

Ah


SIE· GES.
vic-to-ry.
240
DUMPF
VER·
The
sti-
fling
me
gliss.
(gliss. with heel of hand)
Ah
trem.
STÖR- TE DEN REI- GEN DES BAC· CHUS DER
tal. lic a-
larm bell
breaks
up now the
Ah
ERZ- NE A· LARM- RUF,
dan- ces of
Bac·
chus,
241
UND DAS CE- STAMPF DES TRI- UMPHS
and the
stam-ping
of
tri- umph
(cluster)
(Wailing, something like a siren)
(*: Stamp foot)

KEH-R· TE IN ÄNGST- LI- CHE FLUCHT

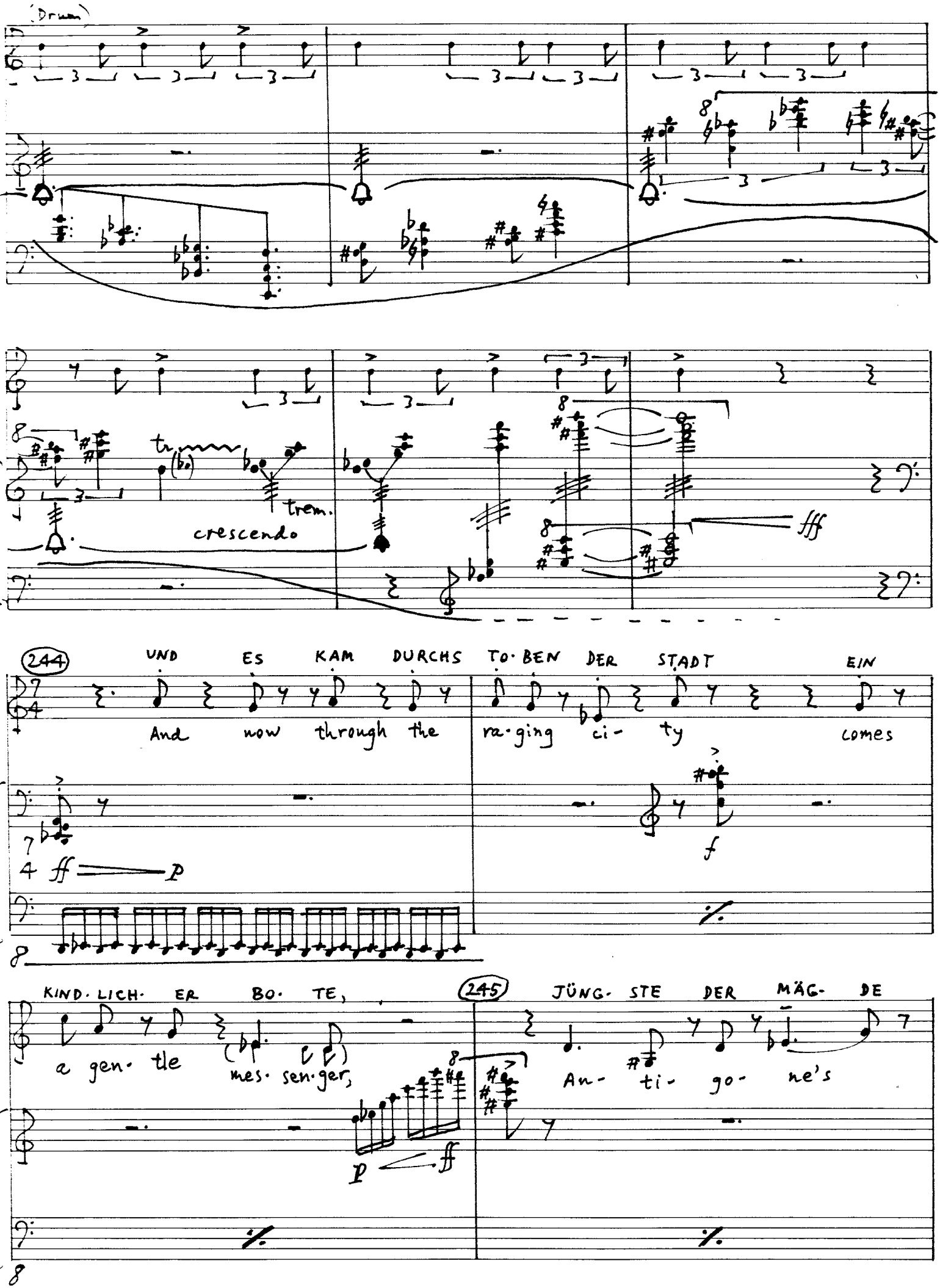
turns in to ter- ri- fied flight.

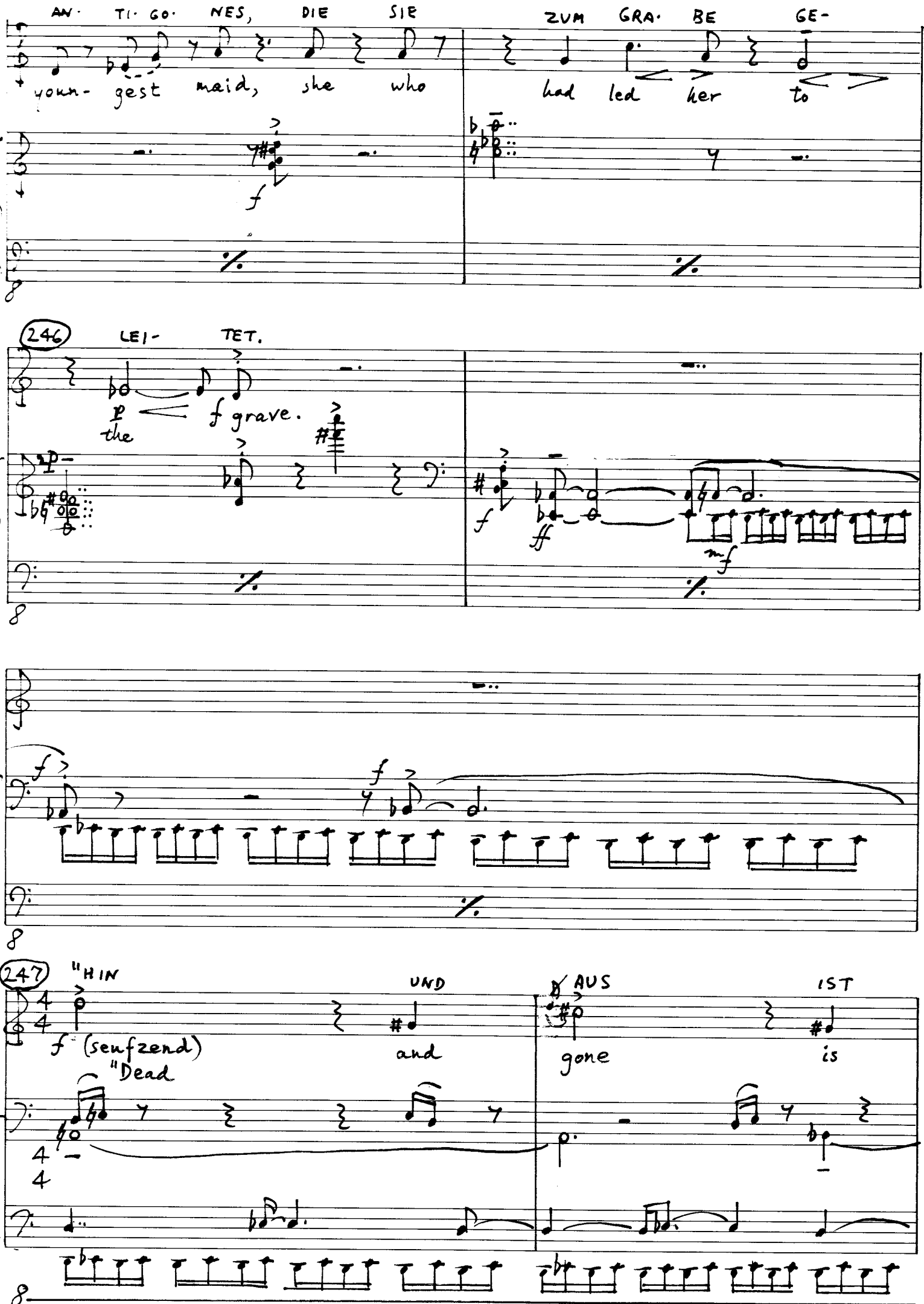
SICH.

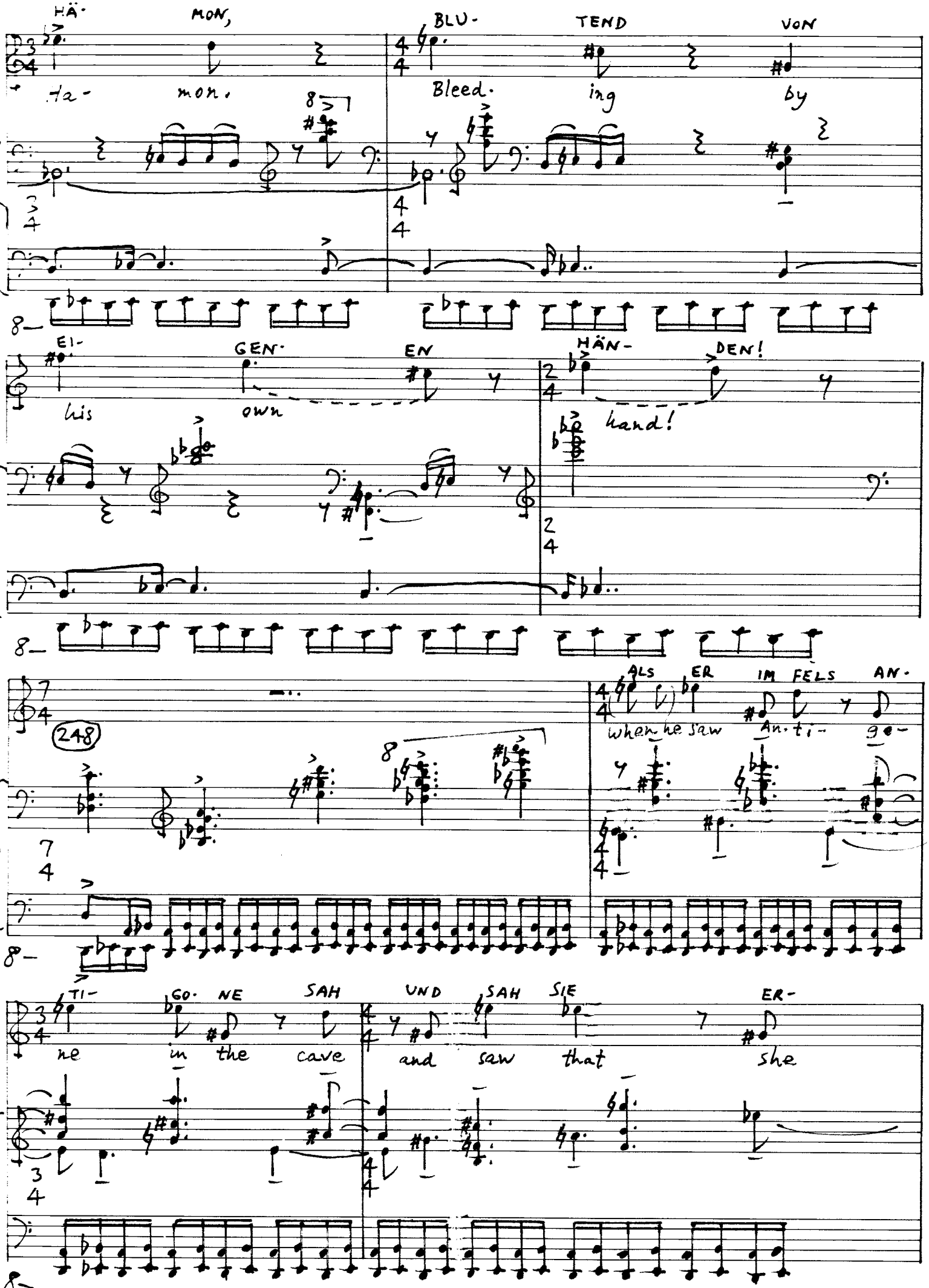
242

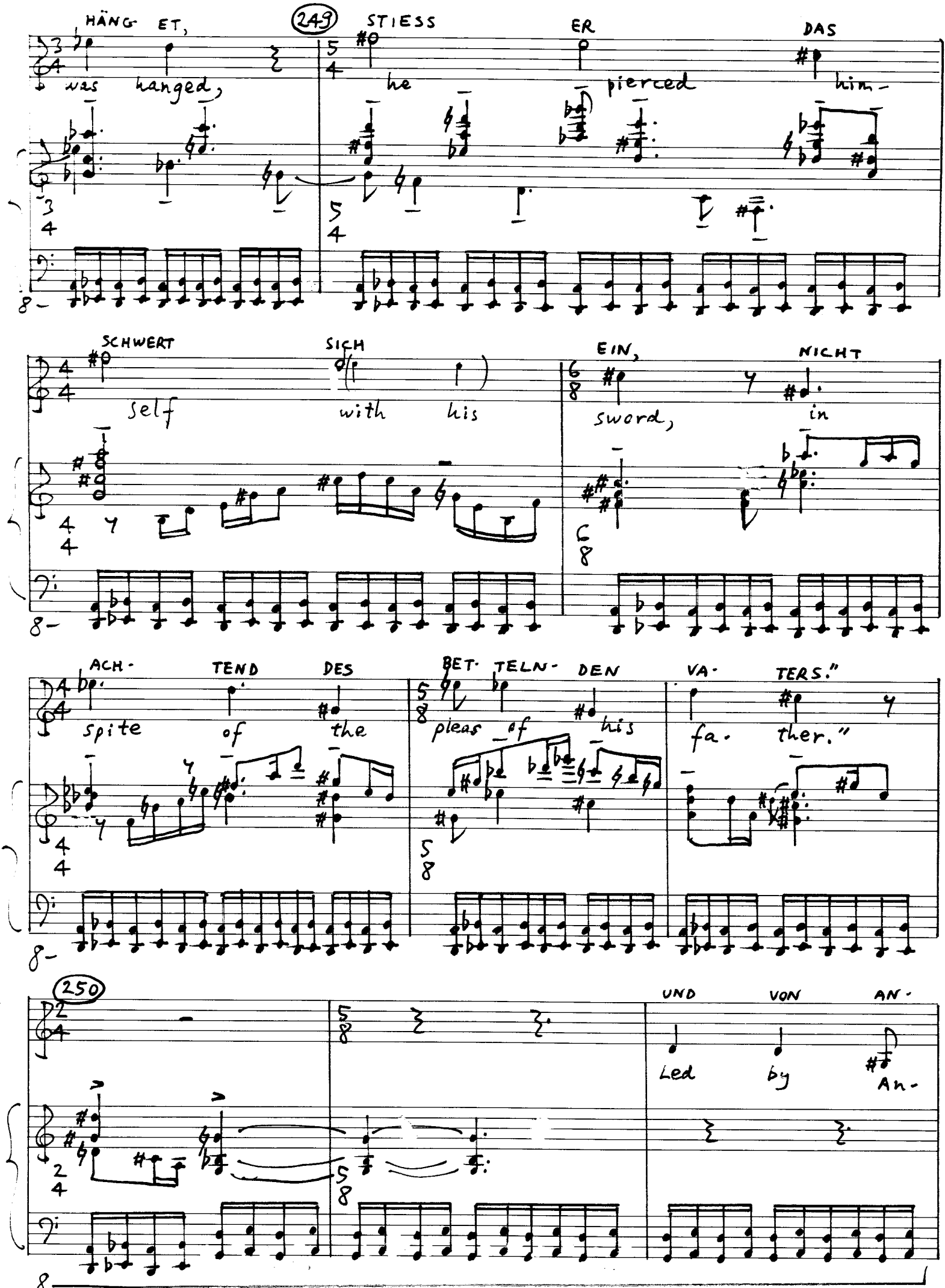
(R.H.) (L.H.)

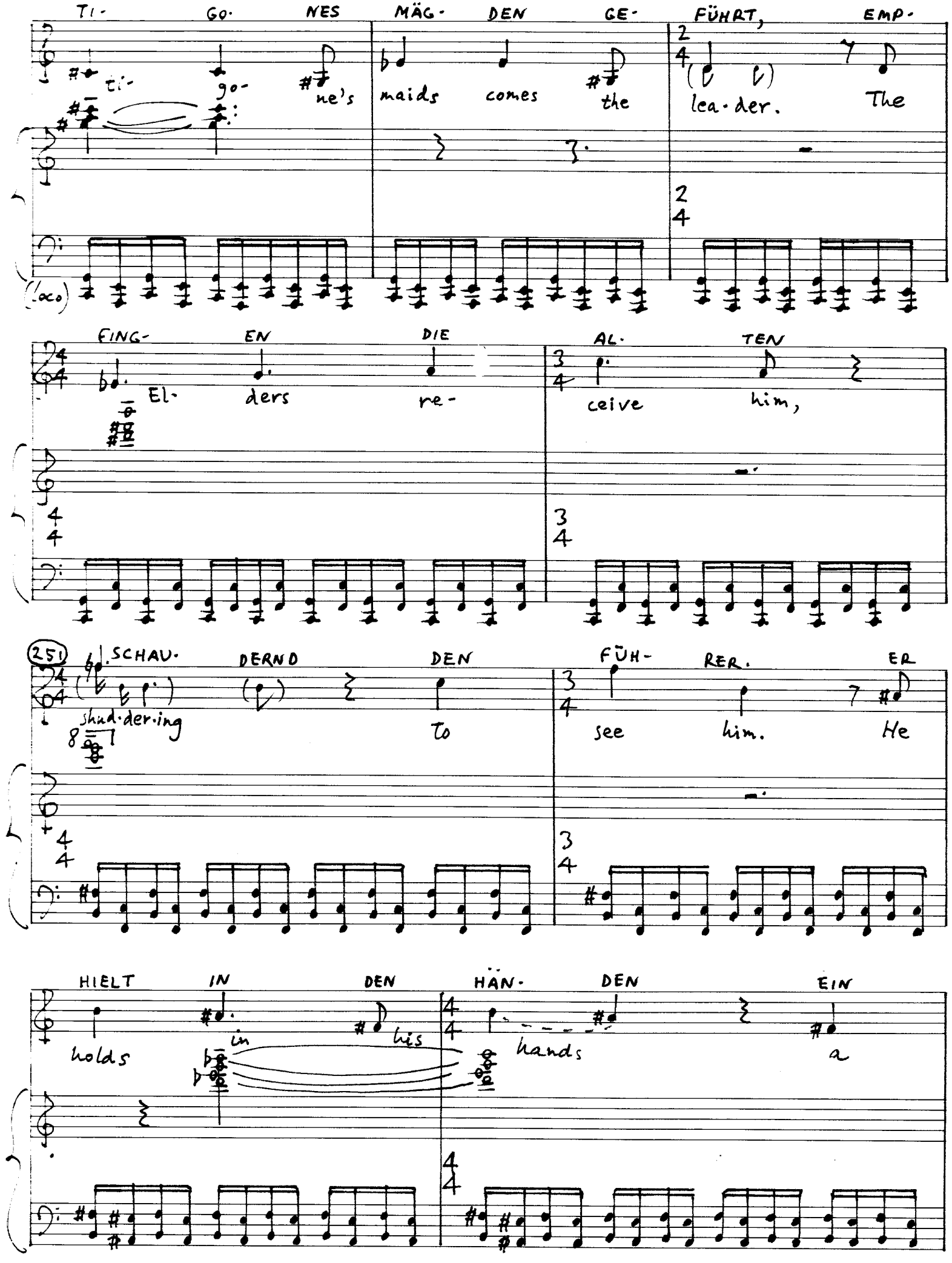
243

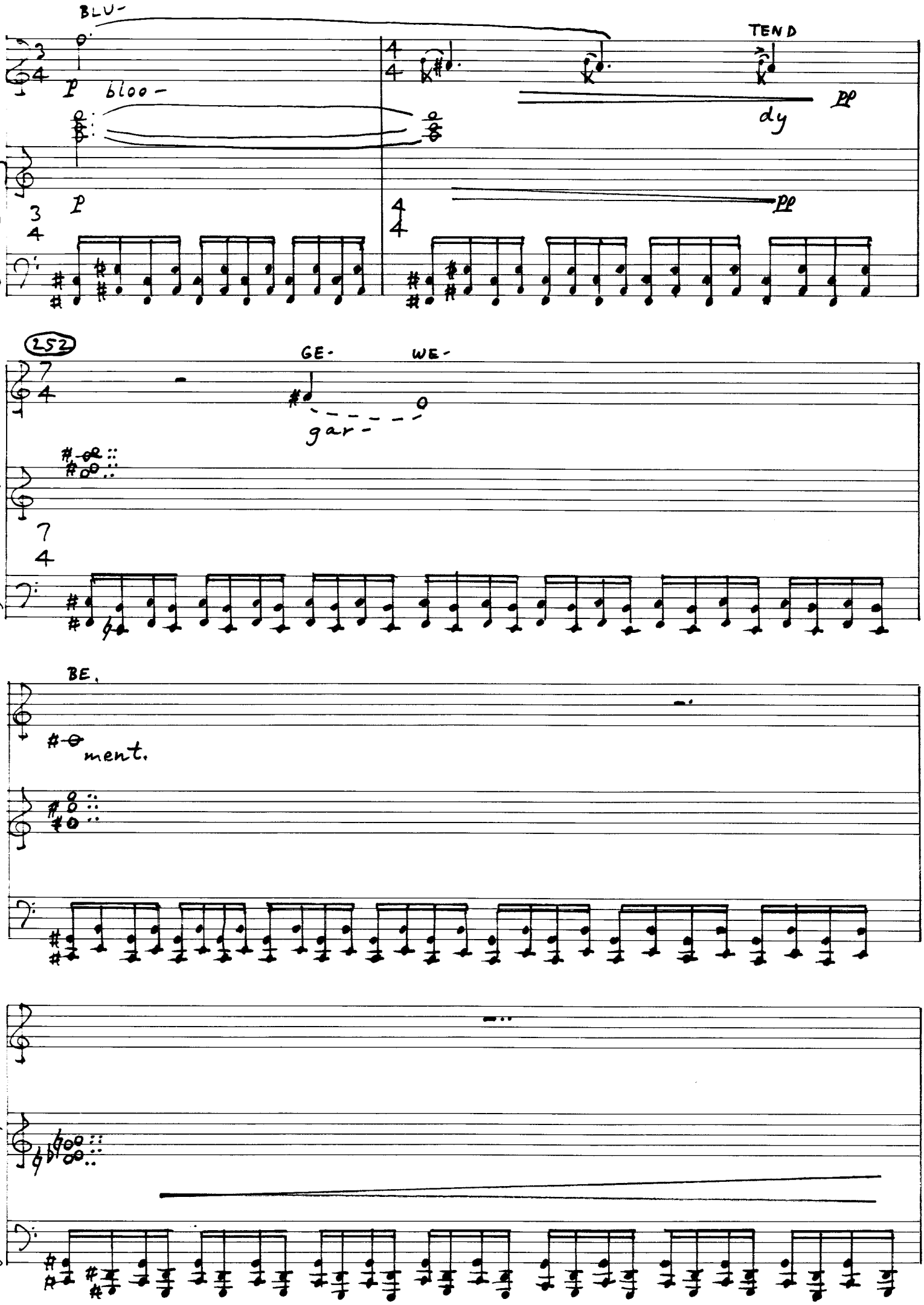

(Drum)
trem.
crescendo
fff
244
UND ES KAM DURCHS TO·BEN DER STADT EIN
And now through the ra·ging ci- ty comes
ff p
f
KIND·LICH· ER BO· TE,
a gen· tle mes· sen·ger,
245
JÜNG· STE DER MÄG· DE
An- ti- go- ne's
p ff

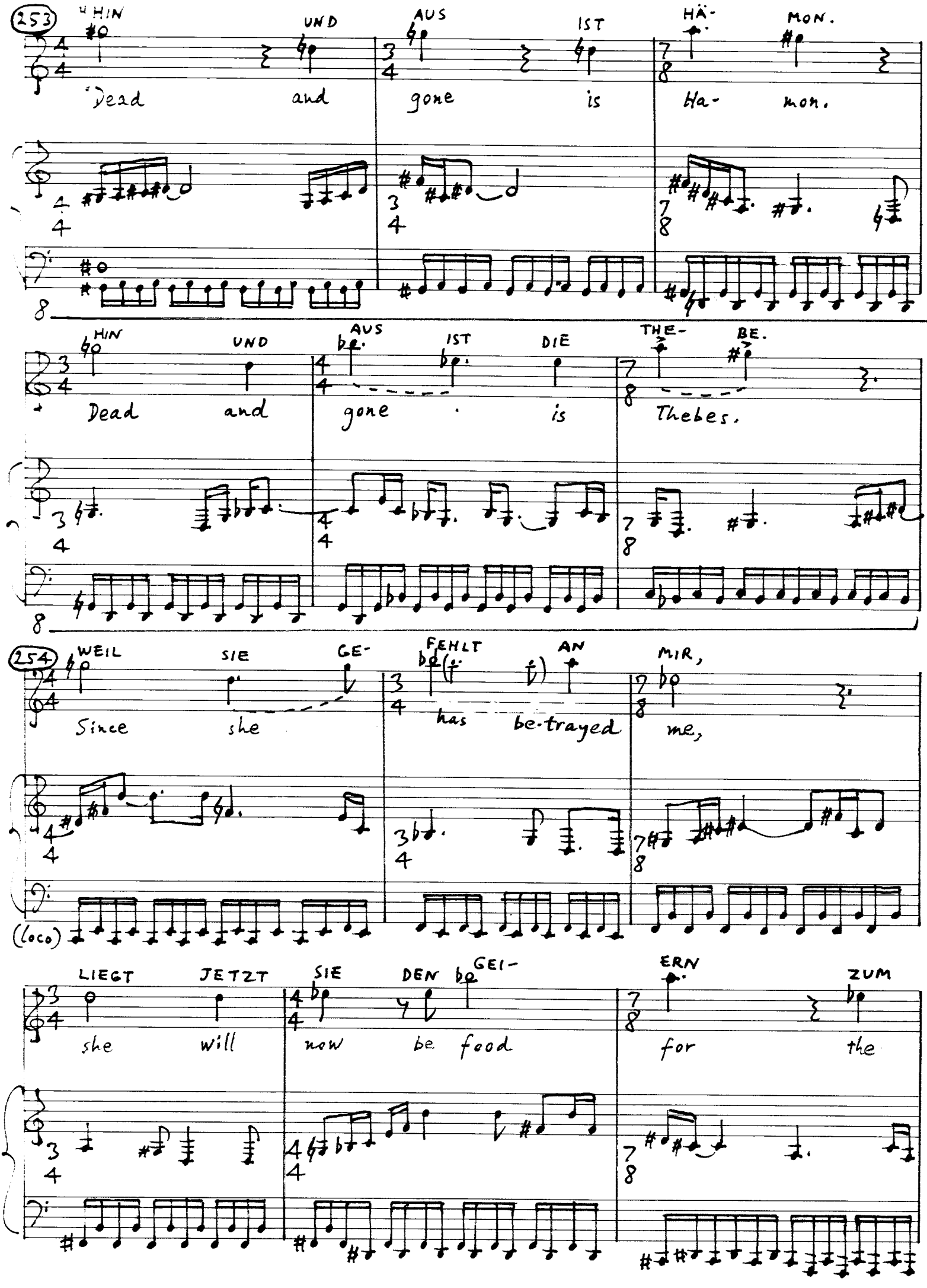

AN· TI· GO· NES, DIE SIE
ZUM GRA· BE GE-
youn- gest maid, she who
had led her to
246
LEI- TET.
p the
f grave.
247
"HIN
UND
AUS
IST
f (seufzend)
"Dead
and
gone
is

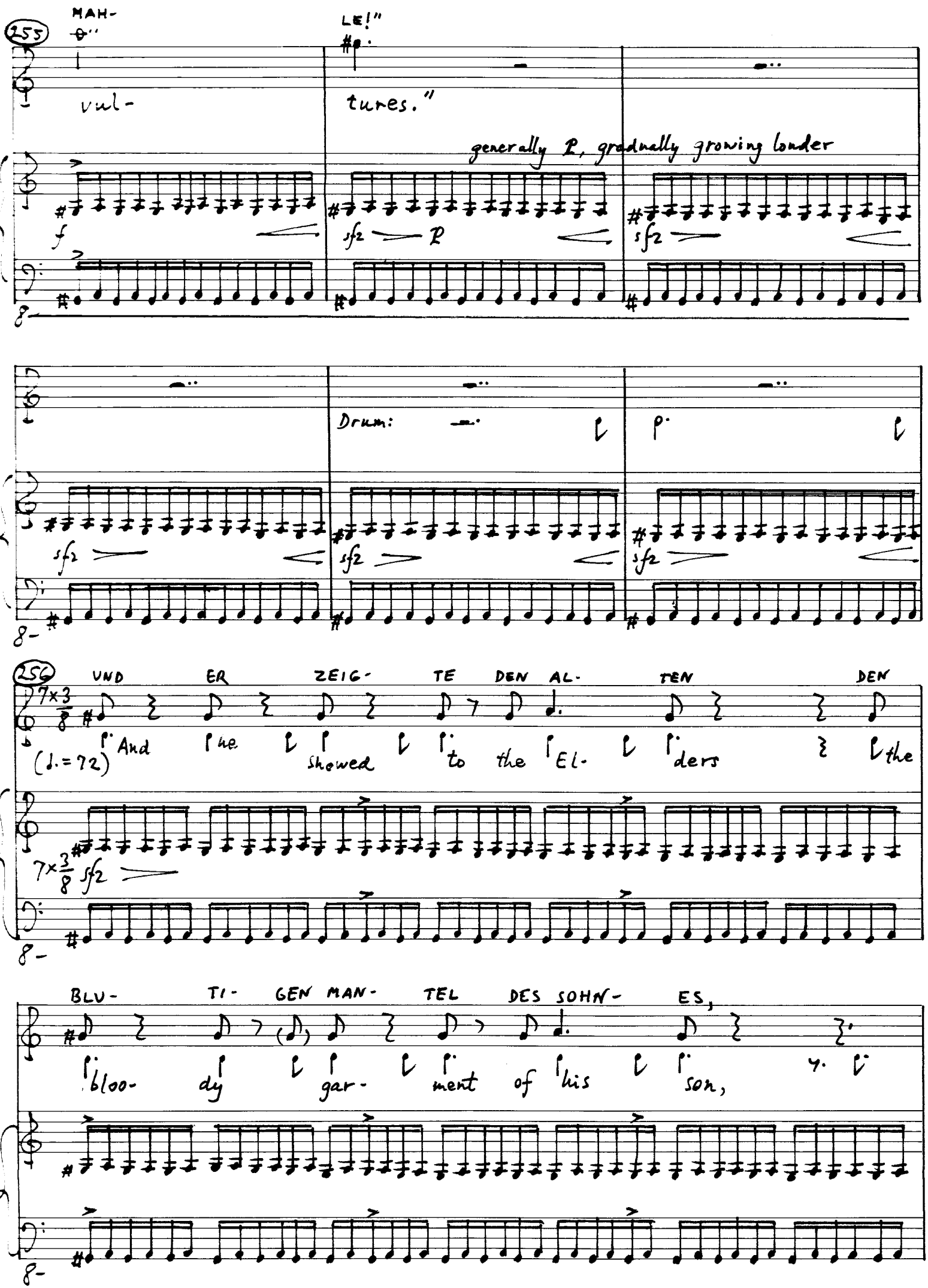

HÄ- MON,
BLU- TEND VON
Ha- mon.
Bleed- ing by
EI- GEN- EN HÄN- DEN!
his own hand!
248
ALS ER IM FELS AN-
when he saw An-ti- ge-
TI- GO- NE SAH UND SAH SIE ER-
ne in the cave and saw that she


HÄNG- ET,
was hanged,
249
STIESS
he
ER
pierced
DAS
him-
SCHWERT
self
SICH
with his
EIN,
sword,
NICHT
in
ACH-
TEND
spite
DES
of the
BET- TELN- DEN
pleas of his
VA-
TERS."
fa- ther."
250
UND
Led
VON
by
AN-
An-


TI- GO- NES MÄG- DEN GE- FÜHRT, EMP-
ti- go- ne's maids comes the lea-der. The
FING- EN DIE AL- TEN
El- ders re- ceive him,
251
SCHAU- DERND DEN FÜH- RER. ER
shud-der-ing to see him. He
HIELT IN DEN HÄN- DEN EIN
holds in his hands a


BLU-
TEND
p bloo-
dy
pp
p
pp
252
GE- WE-
gar-
BE.
ment.


253
HIN UND AUS IST HÄ- MON.
'Dead and gone is Ha- mon.
HIN UND AUS IST DIE THE- BE.
Dead and gone is Thebes.
254
WEIL SIE GE- FEHLT AN MIR,
Since she has be-trayed me,
(loco)
LIEGT JETZT SIE DEN GEI- ERN ZUM
she will now be food for the


255
MAH-
LE!"
vul-
tures."
generally P, gradually growing louder
f
sfz
P
Drum:
256
UND ER ZEIG- TE DEN AL- TEN DEN
(♩.=72)
And he showed to the El- ders the
BLU- TI- GEN MAN- TEL DES SOHN- ES,
bloo- dy gar- ment of his son,

257

DER IHM ZORN- IG VER- WEI- GERT DAS

who in en- ger de- nied him the

SCHWERT. UND E- LEND UND FURCHT- SAM

sword. And rot- ten and grue- some,

258

UN- BE- LEHR- BAR, STOL- PER- TE

un- teach- a- ble, he stag-

ER, DER VIEL- E GE- FÜHR- ET,

gers, who ruled o- ver ma- ny,

259

JETZT towards DER STÜR- the ZEN- ci- DEN ty STADT that ZU. falls now,

5 f

A- but BER still DIE the AL- El- TEN ders

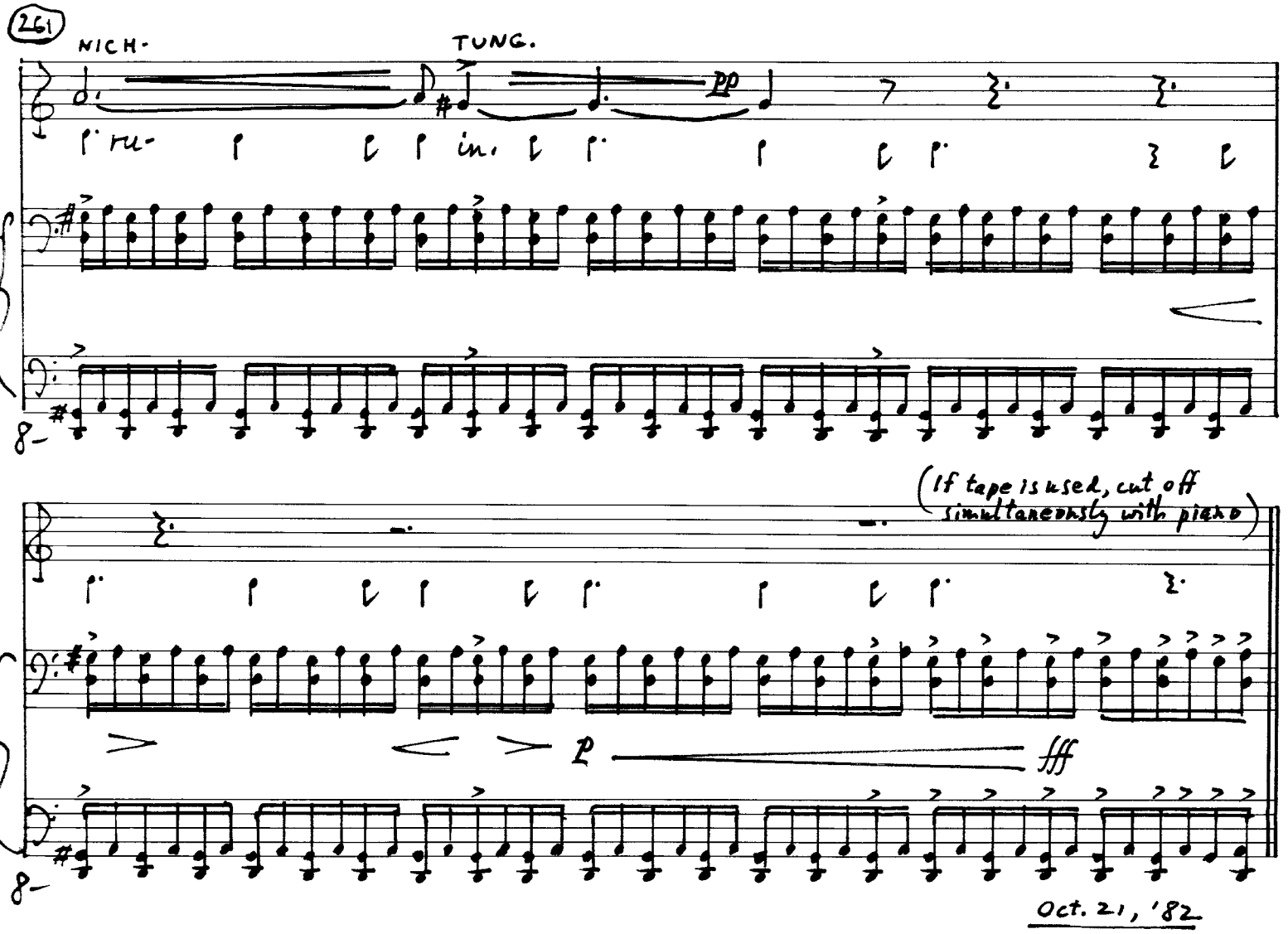
(Die Stimme allmählich schwächer werdend, am Ende im Instrumentalklang verschwommen)

260

FOLG- fol- TEN low DEM the FÜHR- lea- ER der. AUCH JETZT, E-ven

sempre f, ma un poco meno

UND JETZT now IN (in down- VER- FALL fall) UND and VER-


261
NICH-
TUNG.
pp
ru-
in.
8-
(If tape is used, cut off simultaneously with piano)
p
fff
8-

Oct. 21, '82