

## 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.)

$\text{d}=108$

① 4 A. BER

STIMME  
BUT then An-ti-go-ne, child of Oe-di-pus,

CLAV.  
2 4 5 8 3 4

ANTIGONE-LEGENDE

für Roswitha Trexler  
Ein Puppenspiel

AN. TI. GO. NE

GING,

DES

4 Ö-DI-PUS'

Text: B. Brecht

Musik: F. Rzewski

English trans: Judith Malina

KIND, MIT DEM KRU- GE

went with her jug,

② STAUB AUF-SAM. MELN,

to ga-ther dust,

DA-MIT  
co-ver the bo-dy

PO-LY-NEI-KES'  
LEIB

ZU BE-DEC-KEN,

5 8 5 8 8

DA-MIT  
co-ver the bo-dy

PO-LY-NEI-KES'

LEIB

ZU BE-DEC-KEN,

of Po-ly-nei-ces,

5 8 5 8 8

DA-MIT  
co-ver the bo-dy

PO-LY-NEI-KES'  
LEIB

ZU BE-DEC-KEN,

③ DEN DER ER-ZÜRN-TÉ TY-RANN

VOR DIE

which the angry ty-frant

5 4 5 4 4

DA-MIT  
co-ver the bo-dy

PO-LY-NEI-KES'  
LEIB

ZU BE-DEC-KEN,



VÖ- GEL UND HUN- DE GE- WOR- FEN.

+ thrown to f the dogs and P the vul- tures.

8 8 8

(4)

2 4 mf 3 4 bbb 3 4 bbb 5 8

(5) UND IS-  
p And Is-

2 4 3 4 5 8

ME- NE, DIE SCHWESTER, BE- TRAF SIE BEIM SAM-MELEN DES STAUB-

me-ne, her sis-ter, met her as she was ga-ther-ing

8

- ES.

(6)

dust.

(7) BIT-TER BE-  
P BIT-TER-LY

KLAG-TE AN-TI-GO-NE DA DBA BAÜ-DER UER-HÄNG-NIS,  
THEN AN-TI-GO-NE f com. players of their bro.thers' fate,

(8) BEI- DE GE-FAL-LEN IM KRIEG, DER EI- NE ALS  
Both of them fallen in war, the one a he-



HELD UND DER AN- DRE

⑨ FLIE- HEND DIE SCHLACHT UND GE-

The image shows two staves of handwritten musical notation. The top staff is for 'Held und der Andre' and the bottom staff is for 'Flie-hend die Schlacht und ge...'. The notation includes various note heads, rests, and time signatures (e.g., 25, 8, 4, 3, 5, 8, 7). The lyrics 'and the other,' and 'f who ran a way, not' are written below the notes. Measure numbers 25, 8, 4, 3, 5, 8, 7 are indicated above the notes.

FÄLLT NICHT VOM FEIND, GE- FÄLLT VON DEN <sup>EI.</sup>  
<sup>b</sup> GEN·EN.  
<sup>G</sup> b p y b p y | b (b b b) y d | 4 d p y b p | 5  
<sup>G</sup> 8 but f Killed by his own men. <sup>mf</sup>

Killed by the enemy,

{ 6 4 5 4

6 8 4 4

D: # b p y b p y | b (b b b) y d | 4 d p y b p | 5  
# b p y b p y | b (b b b) y d | 4 d p y b p | 5

Musical score page 10, measures 16-17. The score consists of two systems. The top system has a key signature of one sharp, a time signature of common time, and a tempo of 60 BPM. The bottom system has a key signature of one sharp, a time signature of common time, and a tempo of 40 BPM. Measure 16 starts with a rest followed by a sixteenth-note pattern. Measure 17 begins with a sixteenth-note pattern followed by a sustained note.

A handwritten musical score page featuring five staves of music. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. Measures 9 through 14 are shown, with measure 9 starting with a 4/4 time signature. Measure 10 begins with a 3/8 time signature. Measures 11 and 12 start with a 3/4 time signature. Measure 13 starts with a 4/4 time signature. Measure 14 concludes with a 4/4 time signature. The music includes various note heads, stems, and bar lines. Measure 14 ends with a dynamic marking 'p' and a performance instruction 'sabato'.

(11) DOCH SIE BE- RE-DE-TE NICHT ZUM VER-BO- TE-NEN GANG

*p* But she could not convince her sis- ter to take the for-

{  
4  
8  
D:

NACH DES BRU- DERS (12) SCHNÖ-DE GE-

bid. den *f* towards the subito *p* *mf* *p*  
shared and

{  
4  
8  
D:

SCHÄN-DE-TER LEI- CHE DIE ALL-ZU VER-STÄN-DI-

man- gled bo- dy their bro- ther #  
5 4 5  
D: 4 4  
G: 5 8

GE SCHWE-

STER.

(13)

Par-ty nei- ces. *p*



Musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords and bass line. Measure 14 ends with a crescendo dynamic.

(14) UND ES SCHIE-DEN IM STREIT DIE  
f And the sis-ters par-ted in

Continuation of the musical score for voice and piano. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support.

SCHWE-STERN IM DÄM-MERN DER FRÜ-HE.  
an-ger at the break of day. (poco rit.)  
2 -

Continuation of the musical score for voice and piano. The vocal line includes lyrics "SCHWE-STERN", "IM DÄM-MERN", and "DER FRÜ-HE.". The piano accompaniment maintains the harmonic structure.

(15)

Continuation of the musical score for voice and piano. The vocal line is mostly rests. The piano accompaniment consists of eighth-note chords.

(16) A. BER VOM SCHLACHT-SIEG  
P But when they heard of  
 $\text{♩} = \text{♩} = 72$

Continuation of the musical score for voice and piano. The vocal line begins with a piano dynamic (P). The piano accompaniment features eighth-note chords.

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,

victory,

(18) DIE AUS DEN GLÄNZ-EN-DEN BLÄT-TERN GE-

which are wo-ver of glit-ter-ing

FLOCHT'NEN DES GIFT-IG-EN LOR-BEER,

leaves of the poi-son-ous lan-rel,

WELCHER DIE SINNE VER-

(19) which twists the

(20)

WIRAT UND UN-STÄT MACH-ET DEN SCHRITT UNS.

FRÜH AM

and makes the step un-stea-dy.

Early in the

{



MOR- GEN STAN-DEN SIE SCHON VORM HAU-SE DES KRE- ON.

morning they al-re-a-dy stood in front of Kre-on's house.

{



(21)

{



{



(22) UND ZU-RÜCK AUS DEN SCHLACHT, VOR-AUS DEM HEER. E VOR

UND ZU-RÜCK AUS DEN SCHLACHT, VOR-AUS DEM HEER. E VOR

f And back from the bat.

f

8

AR- GOS

AR- GOS

KAM DER TY- RANN UND FAND SIE VORM

(23) came the ty. rant, and found them in

8

HAUS IM DÄM- MEAN DER FAÜ- HE.

HAUS IM DÄM- MEAN DER FAÜ- HE.

front of the house at day-break.

8

(24)

27

16

f

16

8



$f = 62$

diminuendo poco a poco

$f = 62$

UND ER BE- SCHRIER, AUF DEM SÄ BEL GE- STÜTZT, WIE

(25) *p And, leaning on his sword, he de- scribed how*

$f = 62$

DRÜ BEN IN AR. GOS (26) GEI- ER NUN HOP- STEN VON

O. ver in Ar. gos vul. tunes 3 were hopping from

$f = 62$

LEI-CHE zu LEI-CHE; ES FREU-TE DIE AL-TEN. (27) EIL-IG BE-

be-3-4-5-6-7-8-9-10 bo-3-4-5-6-7-8-9-10 it ag-light-ed the El-ders. Quickly they

cresc.

$f = 62$

$\frac{3}{4}$   
 $\frac{2}{4}$

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

crowned him then with laurel, but he did not yet

$\frac{2}{4} = \frac{2}{4} = 92$  GAB ER IHN-EN NOCH NICHT, ER GAB IHN FIN-STER DER

(28) give his sword to them; he gave it, darkly, (to his)

$f$   $\frac{3}{2}$   $p$  subito

LEIB-WACH.

OP. #  
bo-dy-guard.

(29)

$\frac{2}{2}$   $\frac{3}{2}$

$\frac{3}{2}$   $\frac{2}{2}$

SCHMÄ-HEND DEN ö-DI-POUS-SOHN SEIN

poco rit. --- (30)  $\frac{2}{4}$  f



(31)

SCHAU-STÜCK,  
SCHÄECK- END DAS STADT- VOLK, SPRACH DER TY-  
tro- phy, fright? wing 3 ther peco. ple, the ty. rant  
fright?  
wing 3 ther  
peco.  
ple, the ty. rant

RANN VON BLUT. IG. ER SÄU. DER. UNG, TIL. GUNG DER PEIN. DE  
spoke of a bloody clean-up, pur-ging the en-e-my  
5 4 3 4 2 4

(32) UN. TEAM THE- BA- NI-SCHEN DACH, p DA KAM EIN  
un- der the The. ban roof; there came a  
3 4 2 4 4 p 4 #p  
2 4 3 4 2 4 3 4

BO. TE: DAS SCHRECK- EN (33) HA-BE GE. SCHRECKT NICHT,  
messenger: The ff hor- ror had hor-ri-fied not,  
ff 4 p 4 p 4 p 4 p  
ff 4 p 4 p 4 p 4 p

(33)  $\text{f} = \text{d} = 138$

BE-DECKT SEI WOR-DEN MIT STAUB DER ZER-STÜCK-TE.

The man's fled body was covered with dust.

(34)

ZORN. 16 SCHALT DER TY-RANN DEN WÄCH-TER

The (lan=) gry ty-rant gues. tioned the

(35) UND AL-LE DIE AN- DERN, PRÜ-FEND, DASS SIE ES SAHN, MIT DEM

guard and all the o- thers, tes- ting, so they could see it, with his

DAUEN-EN DIE SCHÄRFE DES SÄ-BELIS.

fin- ger the sa-ber's sharp- ness.

$\text{f} = \text{d} = 92$

(36)

(37)

15

pp

15

38

$\leftarrow \text{d} = \text{d} \rightarrow (\text{d}.=40)$

39

WANDELND DIE KÖPFE GESENKT, BE-

WAN-dring with heads bowed down, the

DACH-TEN DIE ALTEN DES MENSCHEN UN- GE- HEU-RE GE- WALT,

EL-ders con-si- dered his mon-strous power, how he

(40)

**MEER-E DEM KIEL**      **UND DEM JOCH DEN STIER**      **UND DEM**  


41

*conquered the sea  
with the hoof, and the steer  
with the*

**ZAU RE PAS PFERDIE GE SCHLECHT UN TER WOR FEN,**      **DOCH FREI LICH**  
*yoke, and the horse with the  
yoke, and yet,  
and yet, (o)*

42

**WIRD ER AUCH UN GE HEU ER SICH SELBST UN TER**  
*he still be comes his own mon star, and*  
**WERF END DEN MEN SCHEN.**  
*conquers his fel low men.*

43

*poco rit.  
pp cresc. f p*

**a tempo (l=60)  $\frac{3}{2}$**

(45)

45

46

47

48

49

50

51

52

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

DAS GE SETZ BRACH SAH SIE SICH UM UND SAH  
so bro ken the law, she looked a round and looked

> (sust. ped.)

NACH DEN AL- TEN, ④⁸ UND SIE FAND SIE ENTSETZT UND

at the el-ders and saw they were afraid, and

SAG. TE: "HALT FÜR EIN BEISPIEL." ④⁹ DANN UM

she said: "To set (sprechstimme) anex-am. ple."

ZU. SPRUCH BAT SIE DIE AL- TEN, A. BER DIE ALT- EN

asked the El-ders for sup. port, > but now the El-ders

⑤⁰ SA- HEN

AUF KRE- ON.

SAG. TE AN- TI- GO- NE:

looked back at Kre-on.

And An-ti-go-ne said:



"WELCHER DIE MACHT SUCHT,  
⑤1 TRINKT VOM SAL- 21-GEN WAS-SER,  
He who seeks power is drink-ing sal-t-y 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."  
drinking. I am not the first sac-ri-fice, nor the last."

A-BER SIE KEH-RÄ-TEN DEN RÜCK-KEN. RIEF AN-TI-GO-NE:  
⑤3 But they just turned their backs. An- ti- go-ne called:

cresc.

The musical score consists of four systems of music. System 1 (measures 51) has lyrics "WELCHER DIE MACHT SUCHT, He who seeks power is drink-ing sal-t-y wa-ter." System 2 (measures 52) has lyrics "NICHT EIN-HAL-TEN KANN ER UND WEI-TER he must keep". System 3 (measures 53) has lyrics "TRINK-EN. ICH BIN DER OP-FER NICHT ER-STES NOCH LETZ-TES." and "A-BER SIE KEH-RÄ-TEN DEN RÜCK-KEN. RIEF AN-TI-GO-NE:". System 4 (measures 54) has lyrics "But they just turned their backs. An- ti- go-ne called:" followed by a crescendo instruction. The score includes various musical markings such as dynamics (e.g., p, f), fingerings (e.g., 1, 2, 3, 4), and performance instructions (e.g., cresc.).

$\leftarrow \text{d.} = \text{b} = 72$

- 19 -

"WEH  
"Woe  
is  
you!"

EUCH!

4f

(55) "UN-EINS WILLEST DU UNS HA-BEN,"

f "She wants dissident among us."

SCHALT DER TY-RANN SIE, "UND UN-EINS (56) FÄLLT UNS DEN FREI-DEN DIE STADT

P so cried the ty. rant. f, spottend "Through dis-sent" # the ci-ty will fall to the stran.

ZU," SAG- TE AN- TI-GO-HE: "IM-AER (57) DROHT IHR  
ger." (N.B.) P Then said An- ti-go-he: "You run- ers al-



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

Casa Musicale G. RICORDI & C. S.p.A. - ROMA

1109  
EXTRA



SIE WIRD IHN BE-KOM-MEN."

60

a tempo

the earth will get him."

40  
2  
1

1

3 pp

A musical score for a single melodic line, likely for a string instrument like a violin or cello. The score consists of four staves of music, each with a different rhythmic pattern. The notes are primarily eighth and sixteenth notes, with some quarter notes. The music is written in common time.

A handwritten musical score page featuring two staves of music. The top staff begins with a measure containing six eighth notes, each with a '3' above it and a '1' below it, indicating a three-over-one polyrhythm. The bottom staff begins with a measure containing four eighth notes, each with a '3' above it and a '1' below it. Measures 24 and 25 continue with similar patterns, maintaining the complex rhythmic scheme. Measure 25 concludes with a single eighth note followed by a fermata.

61) "SCHMÄHST DU DIE HEI-MAT,  
 FÄR-CHE?  
 WIS-SE, SIE HAT DICH VER-  
 D 2  
 4  
 f "Fresh girl, 3 do  
 you curse your  
 country?  
 Li-sten, it has thrown you  
 3  
 4  
 6

WOR-  
 FEN."  
 3 - out!"  
 6 6 6  
 7 4  
 62 8  
 ff ff  
 2.. 2..  
 P b o..  
 b o..  
 f o..  
 o..  
 6

(63)

$\text{f}$

$\text{P}$

$\text{p}$

$\text{d} = 108$

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.

f that's my counting try P subito where I can't hold my head up.

P subito

AH, WE-NI- GER SIND ES

there are few- er peo-

(66)

## HIER IN DER STADT

SEIT DU

SIE

BEHERASCHT.

GE-WOR-DEN pic here in the ci-ty since you are in po-wer.

5 8 3 8 5 8 3 4

## DIE JUNG- EN,

## DIE MÄN- NER,

The young-sters, and the men,

5 8 6 8

(67)

## KOM- MEN

SIE

NICHT

MEHR?

## GINGST DU MIT

Paren't they co- ming back? *ppp*

*f* you went *b-a-*

*f?* ?

(68)

## VIE- LEN DOCH FORT, UND AL-LEIN KOMMST JETZT DU ZU- RÜCK!"

way with so many and now you re- turn all a- lone!"

5 8 2 4 7 8 2 2 p 3 2

DA SCHWIEG DER TY-RANN UND WUSS-TE

NICHT ANT-WORT.

(69)

f The ty-rant was si-lent and had

No an-swer.

3  
4

mp

mf

"AA-SEN-DE,  
(70) You're raving,

5 8 mf      2 4      6 8 pp      9 8      4 4 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

5 4 pp

77

71

7f      mp

(72)

WEL SIE MIR FEIND IST," RIEF DER TY-RANN, "GÖNNNT DIE EUCH DEN SIEG NICHT!"

Since she's my enemy, cried the tyrant, she denies you the victory.

SAG TE AN TI GO NE: "BES SER DA DOCH, ALS MIT

Then said Antigone: Better to sit in the

IN DES FEIN DES

in of our own

BETTER TO SIT IN THE

Better to sit in the

HÄU SERN SÄS SEN WIR, SI CHER ER AUCH,

hou ses, safer too, than with you

IN DEN TRÜM-MERN

in the houses

DER EI·GEN·EN."

P of the e-ne-my."

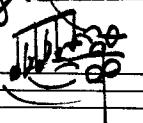
KÄL- TER

(76)

6 b.p.  
8 af Cold- ly  
b. the

BLICK-TEN DIE AL-TEN ← = 72 UND STELL-TEN SICH ZU DEM TY-RAN-NEN.

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



(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-

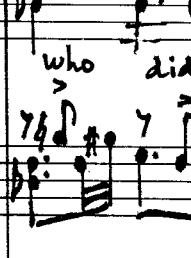
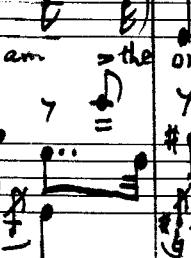
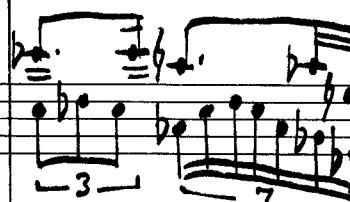
TE:

(78) "ICH

BIN'S,

DIE ES GE-

said:



27.

TAN:

DOCH AN-TI-GO-NE SAG-TE: "DA LÜGT

But An-ti-go-ne said: "She's ly-

SIE."

(73) "ing."

(80) UND, SICH TROCK-NEND DEN SCHWEISS,

f And, wi-ping the sweat off,

RIEF KRE-ON:

"HAN-DELT ES AUS

Kre-on said: "Work it out your-

A handwritten musical score for two voices. The title "EUCH!" is written at the top left. The score consists of four systems of music. The first system starts with a bass clef, a key signature of one sharp, and a tempo marking of 60. The second system starts with a treble clef and a key signature of one sharp. The third system starts with a bass clef and a key signature of one sharp. The fourth system starts with a treble clef and a key signature of one sharp. The music features various note heads, stems, and bar lines, with some notes grouped by brackets and some having specific markings like "3" or "b". The handwriting is in black ink on white paper.

A handwritten musical score for two voices, page 205. The score consists of four systems of music. The top voice uses soprano clef and the bottom voice uses bass clef. The key signature changes between systems. Measure 1: Top voice has a sixteenth-note pattern (F#-G#-A#-B#), bottom voice has eighth notes (D-G). Measure 2: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 3: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 4: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 5: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 6: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 7: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 8: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 9: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 10: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 11: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 12: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 13: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 14: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 15: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G). Measure 16: Top voice has eighth notes (E-G-A-B), bottom voice has eighth notes (D-G).

(83) A-BER AN-TI-GO-NE

83 A-BER AN-TI-GO-NE

(leiser)

But then An-ti-go-ne

WU·DE VON SCHWÄ·CHE ER· FASST,  
 was o- ver come by weak- ness,  
 was o- ver come by weak- ness,

UND SIE BAT DIE  
 dim. And she ppasked her

SCHWE- STER WEIL TER ZU- LE- BEN. "GE- NUG IST'S,  
 sis- ter to go on li- ving. f "I think it's

DENK ICH, WENN ICH STERB." ⑧5 SPRACH DER  
 e- nough if sf<sup>2</sup> I die." 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 langsam  
 WIRD die Gruft tempo  
 DIE

peace. a-ble Bac-chus,  
 then shall the cave  
 wel-come her, f the  
 LE- BEN-DE TO-TE EMP- FANG- EN.  
 ing and the dead.

89 - TEN.

ler.

8 f

A handwritten musical score page, numbered 30 in a circle at the top left. The score consists of seven measures on five-line staves. Measure 1: Bass staff has a bass clef, a C major chord (C-E-G) with a sharp sign above the staff. Treble staff has a treble clef, a G major chord (G-B-D) with a sharp sign above the staff. Measures 2-7: Both staves show a continuous sequence of chords. The bass staff chords are: A major (A-C-E), D major (D-F#-A), E major (E-G-B), B major (B-D#-F#), E major (E-G-B), A major (A-C-E), and D major (D-F#-A). The treble staff chords are: E major (E-G-B), A major (A-C-E), B major (B-D#-F#), E major (E-G-B), A major (A-C-E), D major (D-F#-A), and E major (E-G-B). Measures 8-10 are indicated by three short horizontal lines at the end of measure 7.

(92) DIENST- BAR REICH- TEN DIE

AL. TEN DEM HERR-SCHER DIE MAS- KE DES BAC- CHUS,  
 ders han- ded the ru- ler the mask of Bac- chus,  
 3 8 6 8 9 8

**33** SPRE- CHEND DAS CHOR-

speaking the chor-  
rad

9 LIED:

"DER DU ZUM SIE-GES-

"When you dress up for

REI- GEN DICH EIN- MUMMST,

danc- ing dan- ces,  
victory.

94 STAMP-FE DU

NICHT ZU HART DEN

don't you stamp  
on the ground

BO. DEN

UND NICHT WO ER GRÜ- NET."

too hard, and not where it grows green."

5 4 4 4

4 4 4 4

4 4 4 4

4 4 4 4

## (96) "WEL- CHER DICH A- BER

20 21

ÄRGERTE, SIE- GER, LASS IHN DICH LO- BEN."

trou- bled you, vic- tor, praise your vic- to- ry."

22 23

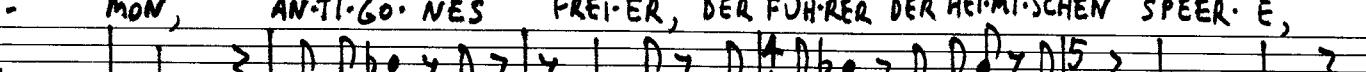
24 25

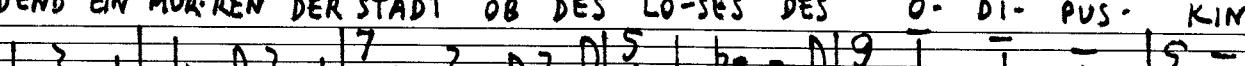
(97)

26 27

(98)

Handwritten musical score for two staves. The top staff is in 12/8 time, ending measure 98 with a fermata over the last note. Measure 99 begins with a melodic line starting on B, followed by a descending scale. The bottom staff is also in 12/8 time, continuing from measure 98. Measure 99 starts with a melodic line on G, followed by a descending scale. Measure 100 begins with a melodic line on A, followed by a descending scale. Measure 101 begins with a melodic line on G, followed by a descending scale. Measure 102 begins with a melodic line on A, followed by a descending scale.

(101) HÄ- MON, AN-TI-GO-NES FREI-ER, DER FÜHRER DER HEIMI-SCHEN SPEER-E,  


102 MEL-DEND EIN MUR-REN DER STADT OB DES LO-SES DES Ö- DI- PUS- KIN- DES.  


103

104

105 ZÖ- GERND BE-

And now, with

DEU-TÉ-TE DA DER VA- TER VER- BOR. GE- NE SORG IHM,

106 HÄR- TE HEI-SCHEND UND MAN-CHE GE-WALT; DOCH DER SOHN, ER BE-GRIFF NICHT.

(107)

(108) BUHL-END UM DEN VER-STOCK-TEN, DER HOR-CHEN-DEN AL- TEN NICHT ACH-TEND,  
Not minding the li-sten-ing El- ders, se-ductive-ly <sup>mf</sup> cir- cling the stub-born one,

(Knock on keyboard cover)

(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)

112

HÖHNTE IHN	KRE-ON,	WIP-PEND DIE STROH-E-NE MÄH-NE DER MA-SKE	DEM SOHN
3	2	4	5
poco a poco diminuendo		=	poco a poco

IN DAS ANT- LITZ.

(113)

(gesprochen, tief)

FIN. STER BE. GIBT SICH DER

JN. MUT.

worried.

Grim. ly the vic-tor

(115)

R.H. fade out entirely  
L.H. continue ppppp(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, P  
meistens normal, manchmal wie ein Seufzer (aus)  
später erstickt werden)

↓

↑

↓

↑

↓

-

STADT HER

(117)

HÖ- REN ER-SCHÜT-TERT DIE AL-TEN: ES FOR-MEN SICH BAC-CHI-SCH

ci-ty

alarms

(the li-sten-ing ei-thers-The dan-cers of Bacchus were

REI-GEN.

(118)

DIES IST DIE STUN-DE NUN AUCH, DA DES Ö. DI-PUS KIND IN DER

star-ting.

inf., marcato  
This is the hour

now, too, when

oe-di-pus' child in her

KAM. HER FERN. HER BAC. CHUS HÖRT UND ZUM LETZ. TEN WEG SICH BE.

room hears

Bacchus from afar  
and prepares 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 FRÜ·DI·GE

thirsting 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

great

and

N.B. (9) = glottal stop

(123)

WIR WI-DER-STEHN-LICH IST BAC-CHUS,

*Bacchus is, it re-sists-ti-ble*

when he comes to the grieving

(124)

NAHT UND REICHT IHR DEN TRANK DES VER-GES-SENS. FORT AN DEM SIE GE-

*mo-ther and hands her the drink of for-get-ful-ness. Then she throws away the*

(125)

NÄHT, DAS TRAUER-GE-WAND FÜR DIE SÖHNE WIRFT SIE UND

*cloak of sor-row shewas sewing to mourn her sons in, and [dead sons]*

(126)

HA-STET ZUR OR-GIE DES BAC-CHUS, SV-CHEND ER. SCHÖP. FUNG.

*runs to the or-gy of Bacchus, seek-ing de-plen-tion.*

(127)

ALS AN-TI-GO-NE NUN AUS

As An-ti-go-ne was led from

KRE-ONS HAU-SE GE-HOLT WARD,

(128)

out of Kre-on's house, she

BRACH DIE BE-HERZTE ZU: ERST DEN FREUND-LICHEN MÄDCHEN ZU-SAM-

weakened at first and col-lapsed in front of the friendly girls,

MEN.

(129)

FÖRM-LICH ER-IN-NER-TEN SIE DIE AL-TEN, DASS

$\frac{3}{4}$  =  $\frac{1}{4} = 120$  Po-lite-ly the El-ders re-min-ded her that

SIE DOCH SEL-BER (130) TAT UND TOD SICH GE-WÄHLT HAB.

she her. f self chose her deeds and her death.

SPRACH SIE:

"SPOT-TET IHR MEINER?"

(131)

UND FUHR FORT UND BE-

*p sub.*  
She said: "Are  
you making fun of me?"

KLAG-TB IHR LOS:

TRÜB-SIN-NI-GE

JU.

GEND,

plained of her fate:

(wie Seufzer,  
kindisch) b<sup>r</sup> drea- ry

child.

hood,

(132)

DÜ-STER-E EL-TERN,

ZU DEN-EN SIE MANN-LOS ZU WOHN-EN NUN GE-HE,

*loomed 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 brother who now draws her too down to the grave.*

This image shows the first four measures of a handwritten musical score. The score consists of two staves. The top staff uses a soprano C-clef and has a key signature of one sharp. The bottom staff uses a bass F-clef and has a key signature of one sharp. Measure 1 starts with a half note on the second line of the top staff and a half note on the fourth line of the bottom staff. Measure 2 starts with a quarter note on the third line of the top staff and a half note on the fourth line of the bottom staff. Measure 3 starts with a quarter note on the third line of the top staff and a half note on the fourth line of the bottom staff. Measure 4 starts with a half note on the second line of the top staff and a half note on the fourth line of the bottom staff. Measures 1 and 3 contain grace notes above the main notes. Measures 2 and 4 contain grace notes below the main notes. Measure 4 includes a dynamic marking of 'f' (fortissimo) over the bass staff.

A handwritten musical score for a three-part setting of the hymn "Stell' den Alten". The score consists of four systems of music. The first system shows soprano, alto, and bass staves with lyrics in German and English. The second system continues the lyrics. The third system begins with a bass note and includes a dynamic instruction "trum". The fourth system concludes the hymn. Various musical markings such as fermatas, slurs, and rests are present throughout the score.

$\text{♩} = \text{♩} = 32.5$

ERNST      EMP. FAHL. EN SIE      IHR      GE·DUULD MIT GÖTT·LICH·EN

ly they do tell her to be pa-tient with god-ly

.38 Stern

$\frac{3}{4}$   $\text{mf}$  ↓.  
↓. (Loco)

RAT. SCHLUSS. ( $\text{♩} = \text{♩} = 12.3$ )

ZOR. NIG WUR·DE SIE

DA UND SCHALT DIE AL·TEN DER FEIG·HEIT. (140) UND ES VER·LIESSE, DIE

gry and called the El-ders co-wards. And when she saw their

weakness her own

SCHWÄ·CHE ER· BLICK·TE, EI· GE·NE SCHWÄ·CHE.

weakness her own

WÄ-GEN ER-WARTET IHR", RIEF SIE,

"BEU-TE-RE-LAD-NE,

24

(d. = .64)

You're waiting for wä-gons," she cried,

"loaded with boo-ty,

**(141)**

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-

tum-  
mum

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

vay! Li-v ing ones!" She called, "it is you whom I ac-

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

cuse!" And tears of anger choked *f* her. *d. = d.* *p* tranquillo *(d=123)* And she looked around

*dimin.* *dimin.*

-46-

Vivo, con moto

d. = 0

UM UND SAH DAS LIEB-LI-CHE THE-BEN, (J=164)

(145)

DA-CHER UND

and saw beau-ti-ful Thebes,

f dimin.

rooves and be

hills and groves,

and

so-ber-ly bowed down be-fore

them, ta-king

her leave.

f But

a-gain com-pas-sion turned

ZORN SIGH IHR MIT-LEID.

to an-ger.

"AUS DIR,

"From you,

VATER-STADT,  
Fa-ther-land,

SIND JU-MENSCH-LI-CHE KOM-MEN,  
have

(sempre f)  
so MUSST DU

so you must

148 STAUB UND ASCHE UNS WER-DEN.

come P subito to dust and a-shes.

"MAG-DE," SAG-TE SIE,  
My friends," she said,

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

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

Allargando---

GRAB FLIEH- 150 Tempo (d=82)

-scape EN."

to the grave."

(f) = p  
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

steady and

SCHRIT-

TE.

sure

steps.

(152)

.53

BLICK-LOS SAH-EN DIE AL-TEN IHR NACH UND SPRACH-CHEN DAS CHOR-LIED:

Blind-ly the El-ders watched her go-ing (legato) and re-ci-ted the cho-ral song:

pp  
Blind-ly the El-ders  
watched her go-ing  
(legato)  
and re-ci-ted  
the cho-ral song:  
poco  
f  
ff

.55

f  
p.

"A-BER AUCH,

"But she too,

A-BER AUCH SIE HAT  
but she too has  
#p

(156) EINST VOM SCHMECK-EN-DEN BRO- TE GE-GESEN,

DAS IM DUN-KEL-EN FEL-SEN GE-BAC-KEN.

(157) NICHT E-HE IHR,

NICHT E-HE IHR EIG-NES LITT UND VER-DARB, ER-

52

50

S.I.E.

BE-STIMAT

DIE VER-

raise

up

her

voice,

raise her

Handwritten musical score for measures 50-52. The score consists of three staves. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The lyrics "raise up her voice," are written above the staves. The score includes various note heads, stems, and rests. Dynamic markings include sharps, equals signs, and a forte sign (f).

DAM-

MEN-

DE

voice

Handwritten musical score for measures 53-55. The score consists of three staves. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The lyrics "in" are written above the staves. The score includes various note heads, stems, and rests. A dynamic marking "(f)" is present in the middle staff.

53

STIM-ME."

pro-test."

Handwritten musical score for measures 56-58. The score consists of three staves. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The lyrics "test." are written above the staves. The score includes various note heads, stems, and rests. The middle staff ends with a fermata over the last note.

160

Handwritten musical score for measures 59-61. The score consists of three staves. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The lyrics "test." are written above the staves. The score includes various note heads, stems, and rests. The middle staff ends with a dynamic marking "(f)" followed by a fermata over the last note.

(tief und leise gesprochen)

(161) DOCH NOCH KANN

*pp* But the one

DE 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-

when a som- ber ware- ness was sens in the cel-

SEN SICH EIN. STELLT. (163) Mezzo  
movemento ( $\text{d} = 82$ )

e- brant ci- ty.

(knock on keyboard cover)

165

This page contains three staves of handwritten musical notation. The first two staves are standard five-line staves, while the third staff is a single line with vertical stems pointing down. The notation includes various note heads (solid, hollow, with dots, with crosses) and rests, suggesting a complex rhythmic pattern. Measure numbers 165 and 166 are circled at the top of each staff.

166

This page contains three staves of handwritten musical notation, continuing from the previous page. The notation is similar to page 165, with complex rhythms indicated by different note heads and rests. Measure number 166 is circled at the top of each staff.

166

This page contains three staves of handwritten musical notation, continuing from the previous page. The notation is similar to page 165 and 166, with complex rhythms indicated by different note heads and rests. Measure number 166 is circled at the top of each staff.

DENN VOR GE-RÜCHT ER- EILT VOM ZWIST IM  
167 For, dri-ven by the  
ru- mor of, of

This page contains three staves of handwritten musical notation. The lyrics "DENN VOR GE-RÜCHT ER- EILT VOM ZWIST IM" are written above the first staff, with "For, dri-ven by the" written below it. A circled "167" is placed above the second staff. The notation includes various note heads and rests, corresponding to the lyrics. Measure numbers 167 and 168 are circled at the top of each staff.

MAU. SE DES HERR. SCHERS,

- con-flict in the ruler's house,

KOMMT DER SEE-ER,

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 strāw-- mane

(8)

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

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

(8)

HIN. Ü. BER DEN PLATZ HIN.

(171) HE-BEND DIE SOHLE ZUM

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

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

(172) WE- SEND MIT HÖH-NEN-DEM DAU- MEN DEN AL- TEN DES SEM-

triumphant, beat  
(B) of the Bac-  
cha-na- li-an  
dan- ces,  
point- ing with a scorn-ful  
thumb, he shows the

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

(174)

STEN-DEN FUSS, UND KRE-ON

1ST ES, BE-

gro-  
ping foot, and  
it is Kre-on drunk

TRIN-KEN VOM SIEG.

STUMM

SEH-EN'S

DIE AL-TEN.

on vic-to-ry.

The El-ders watch  
dimin.

si-lent-ly.

(175)

(frei gesprochen:) "NÄRRISCHER ALTER, DU SCHEINST NICHT FESTE

(x:)

(x:)

13  
4

(-:)

(spoken:) "Old fool, you don't seem to like

zu Eben.

(-)

celebrations.

(176) WARUM BIST DU

3  
8

(?.)

why aren't you

NICHT BEKRÄNZT? WIR SIND'S!"

UND

(?)

(?)

(?)

3  
4

wearing the laurel? It's ours!"

#  
And

ÄR-GER VER-SCHÄRF-TE DIE STIM-ME.

(177)

"FOLG-TE,

FOLG-TE

DEM BLIN-DEN EIN BLIN-DER-ER?"

SAG- TE DER SEH- ER,

asked the seer.

"DENN WIS- SE,

(gesprochen:) "Re- mem- ber,

A handwritten musical score for two voices and piano. The top section consists of two staves. The left staff has lyrics "SAG- TE DER SEH- ER," with "asked the seer." written below it. The right staff has lyrics "'DENN WIS- SE,' (gesprochen:) 'Re- mem- ber,'". The bottom section, labeled 172, also has two staves. The left staff contains lyrics "KRE- GN, FRE- VEL UND ZWIST" with "Kre-on, the gods don't" written below. The right staff contains lyrics "MISS- (x)" with "Like" written below. The music includes various dynamics like forte (F), piano (P), and accents, along with rests and specific note heads.

KRE- GN,

FRE- VEL

UND

ZWIST

MISS-

Kre-on,  
the gods

don't

Like

(x)

FAL- LEN

DEN GÖT- TERN.

sac- ri- lege

and dis- sen- sion.

Continuation of the handwritten musical score. The top staff shows "FAL- LEN" and "DEN GÖT- TERN." with "sac- ri- lege" and "and dis- sen- sion." written below. The bottom staff shows "GEN" with "birds" written below. The music includes various dynamics and note heads.

ES

STEI-

GEN

Ug.

ly

birds

at (=)

(179)

HÄSS-LICH DIE VÖ-GEL MIR AUF, GE-SÄT-TIGT

have ri-sen up before me, that have eat-en

AM

Ö-

DI-

PUS-

of De-8 di-b' pus'

SOH-

NE."

(180) LACH-

son."

The

son.

TE

DER

HERR-

SCHER:

(Lachen)

(-)

(laughter)

ru- ler laughed. be-

(frei gesprochen:) "ICH WEISS, DIR FLIEGEN DIE VÖGEL GEFÄLLIG

(-.)

4

(-)

(spoken:) "I know that your birds fly at your pleasure,

26 27 28

WÄMER WIE DU GELAUNT, UND IM LAUNE

(?)

(?)

(?)

obedient to your mood, and that your mood can

(181)

181

BRINGT DICH DAS SILBER."

(?)

be swayed by

3  
4 silver."

(-.)

3  
4

(Lachen)

(Laughter)

(- γ)

5  
8

(182)

(gesprochen:)

"BIE-TE

MIR

LIE-BER KEINS,  
me any,  
DU BRAUCHST DAS SIL-BER

LIE-BER KEINS,

me any,

DU BRAUCHST DAS SIL-BER

You need your sil-ver

IM KRIE-GE!"

for the war!"

SAG-

TE

DER

SEH-

*said*

the seer.

crescendo

(183)

P

P

P

HER.

SAG- TE DER HERR. SCHER: "DER

KRIEG

IST ZU EN- DE." (184) "IST ER ZU EN- DE?"

SAG- TE DER SEH- ER.

"DRUN- TEN

AM HA- FEN (N)

(185) DÖR- REN SIE FISCHÉ FÜR S HEER,

ALS WÄR ES

ZU. RÜCK

UN-S-

$\begin{array}{c} x \\ \text{won't} \end{array}$  be

co ming

IM HE. R.

BST NICHT.

back be. fore

au - tumn.

(186)

GRAU-SAM BIST DU.

$\begin{array}{c} x \\ \text{cou-} \end{array}$  el you are.

WA-RUM?

$\begin{array}{c} x \\ \text{why?} \end{array}$

WAS HAST DU

what mis - chie

TÖ. RICHTS

have you

BE. GON. NEN?"

(so tief wie möglich gesprochen, fast ohne Stimme)  
ber gen zu

$\frac{2}{4}$

$\frac{4}{4}$

(187)

\*

$\begin{array}{c} x \\ \text{pp} \end{array}$

(L.H.)

A handwritten musical score for piano, consisting of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains measures 1 through 2. Measure 1 starts with a rest followed by a dotted half note. Measure 2 begins with a forte dynamic (F) over a whole note, followed by eighth-note pairs. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It contains measures 1 through 2. Measure 1 starts with a half note. Measure 2 begins with a half note followed by a bass clef, a key signature of one sharp, and a common time signature. The score is divided into measures by vertical bar lines.

128 WORT- LOS STAND DER TY.

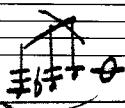
(v b) b  
SLOWLY

(z y. b) b  
the ty- rant stood

(189) UND ES ER HOB SICH DER SEH ER UND GING.  
 2 3 - | UND ES ER HOB SICH DER SEH ER UND GING.  
 6 4 - | And the seer got up and, and went.  
 3 4 - |  
 6 4 - |  
 3 4 - |  
 6 4 - |

UND DUMPFIGES MUR-MELND,

$\sum$  |  $\ddot{\text{D}} \text{ D} \text{ D}$   $\sum$  |  $\text{D} \text{ D}$   $\sum$   
 x x x x  
 And gloomily num-bling,

 $\text{pp}$  $b\overline{\overline{\text{D}}}$  $\text{B}\text{F}\text{G}$  $\text{D}$ 

(9) SCHICKTE ZU GEHEN

DER TY-RANN

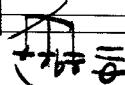
SICH.

$\sum \text{ D D} \text{ D D D D}$   
 x x (x) x x x  
 the ty-rant got up and

$\sum \text{ D D}$  { { }  
 x x x  
 started to

x  
 leave.

(-)

7 5  
The $b\overline{\overline{\text{D}}}$  $\overline{\overline{\text{D}}}$ 

(10) STAV-NEND

SAHN ES

DIE AL-TEN.

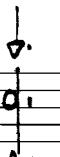
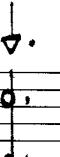
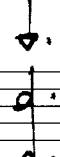
Elders

watched him, a-

sto-nished.

(leises Stöhnen)

(133)



34

FURCHT

BE·RE·DE·TE

-66-

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

$\leftarrow \ddot{\cdot} = \ddot{\cdot} \rightarrow$  poco più mosso ( $d=126$ )

(196) NUN,  
now,

KRE·ON,  
Kre·on,

STEH·ET  
how goes

DER  
the

KRIEG?" DA SAG·TE ER: "NIGHT

war?" which he said: "Not

GUT."

good.

(197)

$\frac{7}{16} \frac{7}{16}$

$\frac{6(3)}{16(8)}$

$\frac{7}{16} \frac{7}{16}$

$\frac{7}{16} \frac{7}{16}$

(J.. = 72)

Handwritten musical score page 198, measures 1-5. The score consists of two staves. The top staff uses common time (indicated by 'C') and includes measures with time signatures 2/4, 3/8, 7/16, 3/8, 4/8, and 7/8. The bottom staff uses common time (indicated by 'C') and includes measures with time signatures 6/8, 4/8, 7/16, 3/8, 4/8, and 7/16. Measure 5 concludes with a dynamic instruction 'mp' and a sixteenth-note scale run.

A handwritten musical score on five-line staves. The top staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It consists of six measures of music with various note heads, stems, and rests. The bottom staff begins with a bass clef, a key signature of one sharp, and a 6/8 time signature. It also consists of six measures of music, continuing the pattern established in the top staff. The notation includes eighth and sixteenth notes, as well as rests.

A handwritten musical score for two voices. The top staff is in common time (indicated by 'C') and the bottom staff is in 6/8 time (indicated by '6/8'). The key signature changes from C major to G major at the start of measure 3. Measures 1-2: The top voice has a single eighth note followed by a sixteenth-note grace followed by an eighth note. The bottom voice has a sixteenth-note grace followed by an eighth note. Measures 3-6: The top voice consists of a series of eighth-note chords. The bottom voice consists of sixteenth-note chords. Measure 7: The top voice has a single eighth note followed by a sixteenth-note grace followed by an eighth note. The bottom voice has a sixteenth-note grace followed by an eighth note.

A handwritten musical score for piano. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-4 show a pattern of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). Measure 5 begins with a bass note followed by a series of eighth and sixteenth notes. The score includes several measure repeat signs and endings. A circled number "199" is written above the first measure.

$\leftarrow \text{d} = \text{d} \rightarrow (=72)$

UND SIE TRA-TEN ZU

16  
f And they stepped up to

IHM,  
im DER DIE MAS- KE DES FRIE-DENS IN HÄN- DEN,  
with the mask of peace in his hands,

$\text{d} = \text{d} (=108)$

UND ES HAT-TEN AUCH SIE IN

23 4 - 4 - 3 3 3 3  
200  
And they also held in

HÄN-DEN DIE MAS- KE DES FRIE-DENS;  
their hands the masks of peace;

cresc.

$\leftarrow \text{F} = \text{F} \rightarrow (\text{d}=82)$ , poco più mosso

UND SIE

(201)

STRIT. TEN MIT IHM, OB ES      KRIEG SEI, OB DER

at gued with him, if the war was theirs or

201

STRIT. TEN MIT IHM, OB ES      KRIEG SEI, OB DER

at gued with him, if the war was theirs or

(202) poco più mosso ( $\text{d}=84$ )

his.

$\leftarrow \text{F} = \text{F} \rightarrow (\text{d}=72)$

$\leftarrow \overset{77}{F} = F \rightarrow (d=126)$

(203) IHR

DOCH

7 #P  
8

"You

sent

$\leftarrow \overset{67}{F} = F \rightarrow /$  poco meno mosso  
(d=82)

(gesprochen:) "IHR

DOCH

SCHICK-TET MICH AUS,

(204)

"You sent

me out to get

ENCH ERZ ZU HOLEN N AR. GOS!"

(205)

Handwritten musical score for string instruments. The score consists of four staves. The first staff has a tempo marking of 85 BPM. The lyrics "me. tal from Ar.gos, it's your fault!" are written above the notes. The second staff starts with a dynamic ff. The third staff has a dynamic pp subito. The fourth staff ends with a dynamic ff.

Continuation of the handwritten musical score. The score consists of four staves. The first staff has a tempo marking of 85 BPM. The lyrics "poco a poco crescendo" are written above the notes. The second staff starts with a dynamic ff. The third staff has a dynamic pp subito. The fourth staff ends with a dynamic ff.

Continuation of the handwritten musical score. The score consists of four staves. The first staff has a tempo marking of 85 BPM. The second staff starts with a dynamic ff. The third staff has a dynamic pp subito. The fourth staff ends with a dynamic ff.

Continuation of the handwritten musical score. The score consists of four staves. The first staff has a tempo marking of 85 BPM. The second staff starts with a dynamic ff. The third staff has a dynamic pp subito. The fourth staff ends with a dynamic ff.

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

"But you told us the victory was ours."

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

"I said: 'In the end'."

(-)

(-.)

6

8

And then

a-gain he

bpm

RÜCKE

DAS HEER UNS!"

troops back home!

(20) DENN SIE WAR·EN BE·SORGT UMS HEER UND MEHR

they worried a. # bout the troops, but more

UMS BE· SITZ-

for pp their pos·ses· sions.

(211)

3 4 cresc.  
4 trum  
trum o. (#)

UND ER ST. ESS, 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. (213) (leise gesprochen:) "FREILICH  
mask of peace." ppp

"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

KOMMT IN DER HAND, ZU TREFFEN DEN UNDANK!"

in their hands they will come to meet your ingratitude!

poco a poco crescendo.

$\text{E} = \text{F} \Rightarrow \text{G} = \text{A}$

— 77 —

"FREI- LICH RUF ICH DAS HEER,  
UND NEIN  
"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 (215) EI- SEN KOMMTS IN DER HAND, ZU  
and with i- ron they will come to  
poco a poco crescendo  
tr- tr- tr- tr-

TREF- FEN DEN UN- DANK!"  
meet your in- gna- ti- tude!"  
tr- tr- tr- tr-

27 3..  
16 -  
6/16 3..  
5/16 7.. 7.. 7..

(216)

7/16 f  
16  
6/16  
5/16

7/16  
16  
6/16  
5/16

7/16  
16  
6/16  
5/16

4 4..  
3/8 3..  
3..  
3..  
3..

3/8  
7/16

7/16  
3..  
3..  
3..  
3..

7/16  
3..  
3..  
3..  
3..

7/8 -  
3/8 3..  
7/16 3..  
3..

7/8 3..  
3/8 3..  
7/16 3..  
3..

7/8 3..  
3/8 3..  
7/16 3..  
3..

7/8 3..  
3/8 3..  
7/16 3..  
3..

(217)

UND NOCH HING IN DER

8 3..  
2/4 2..  
8 3..  
2/4 2..

8 3..  
2/4 2..  
8 3..  
2/4 2..

8 3..  
2/4 2..  
8 3..  
2/4 2..

8 3..  
2/4 2..  
8 3..  
2/4 2..

1.. = 1.. (= 72) And still there hung in the

tr

**LUFT**

**DER DROH·EN·DE NA·ME**

**ME·GA·REUS,**

**ALS EIN BO·TE ER.**

(218)

*air*  
*the threatening name of Me·ga·reus, when a messenger*

*tr. p(b+)*

*con pedale*

**SCHIEN:**

**"HERR, STEIF**

**DAS GE·NICK, DENN ME·GA·REUS**

*came: flatenlos, kurz, scharf, wie abgeschossen; zugleich auch erschöpft, "Sir, bow your head, for Me·ga·reus*

*(pp semper) 4 staccatissimo, resonance caught with pedal*

**IST NICHT MEHR,**

**UND DEIN HEER**

**IST BE-**

**(2.9)**

*wie nach Atem suchend) is no more, semper f and your troops are be-*

**SIEGT,**

**UND DER FEIND**

**IST IM AN· MARSCH!"**

**(220)**

*siegled, and the enemy is ad van cing!"*

*2 4*

*PP #P*

KEU·CHEND

MALT ER DIE SCHLACHT:

WIE DAS HEER,

Gas-ping  
describes the fight  
how the troops,

P  
ex-haus-ted

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,  
ex-haus-ted

ex-haus-ted  
by the war of the sons of Oe-di-pus,  
ex-haus-ted

NUR MÜD DIE SPEE·RE ER· HO. BEN,

half-hear-ted-ly lif-tea  
their spears,  
half-hear-ted-ly lif-tea

half-hear-ted-ly lif-tea  
their spears,  
half-hear-ted-ly lif-tea

A. BER DAS VOLK VON AR. GOS

... es elient  
the peo- ple of Ar- gos

*cresc.*

PF crescendo

RA- SEND FOCHT UM DIE HEI- MAT.  
-ought fiercely for their homes.

(223) "RA. SEND  
"And fierce- ly,"

KOMMT ES HIN-AUF JETZT," RIEF DER BO. TE, "UND

"coming here now," cried the master-sen- ger, "and

ICH BIN FROH,  
 $\{ \text{d} = 108 \}$

224 glad

DASS ICH cresc. that I'm

3 4

BIN!"

done  
for!

HIELT SICH DEN LEIB UND MIT FURCHT IM GE-SICH-TE, (225) HIN VOR KRE-O-NES

Held his sto-mach, and with fear on his face,  
In front of Kre-

MAS-KE DES FRIE-DENS,

SCHLGU ER ZU BO-DEN.

mask of peace,  
fell to the ground.

(226)

(gesprochen:) ABER AUCH KREON SCHRIE DA,

But then Kreon screamed too,

(long scream:)

Ah —

-A-T AUF SCHRIE DA DER VATER.

(...)

And it was the father who screamed out.

227

SAG. TEN DIE AL. TEN:

(erotic breathing, as before)

Then said the El- ders:

"-ER.

AUF ZIEHT RA. SEND DER

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

Ah

FEIND, UND IM Rausch DES 228 SIEG- ES HÜPPT DIE

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

TRE- BE! RUF<sup>T</sup> D.E.

vic- to- ry!

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 wreath's

$\frac{2}{4}$

KRÄN- ZE DES SIE- GES (230) UND SIE ZER- BRA- CHEN DIE

of vic- to- ry, and (J.. = 62) they broke the

$\frac{4}{4}$

(loco)

MAS- KEN DES BAC- CHUS UND  
masks of Bac- chus and

20

DECK- TEN DEN TO. TEN  
co- vered the dead

23.

ZU MIT DEN KRÄN- ZEN UND  
man with the wreaths and the

23.

MAS- KEN UND LAUT. AUF  
x masks and loud- ly

20

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 ruler re-mem-bered his o-ther

HERR. SCHER, DES JÜNG. ERN (d=108)

79 son, the youn- ger,

(233) HÄ-MONS, DES

3 Ha-mon, the

FÜHR. ERS DER HEI. MI. SCHEN SPEE. RE,

lea- der of the troops of the home front,

J.A.E. -N

and he hur-ried to for-

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

A- give him and to par-don

N.E. IHM ZU BE- GNA- DEN.

An-ti- go-ne for him.

(235)

7  
8

ff

7 Ah (erotic)  
8 ▽

ff

8 (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.

Handwritten musical score for voice and piano. The score consists of three systems of music. The top system shows a vocal line with various dynamics and markings like 'Ah' and 'loc'. The middle system starts with a piano dynamic '8' followed by a vocal line. The bottom system continues the vocal line. Measure 235 ends with a fermata over the vocal line. Measure 236 begins with a piano dynamic '8'.

(236)

Continuation of the handwritten musical score from measure 236. The vocal line continues with dynamic markings like 'Ah' and 'loc'. The piano part is also present with its own dynamics.

Continuation of the handwritten musical score from measure 237. The vocal line continues with dynamic markings like 'Ah' and 'loc'. The piano part is also present with its own dynamics.

(237)

Continuation of the handwritten musical score from measure 237. The vocal line continues with dynamic markings like 'Ah' and 'loc'. The piano part is also present with its own dynamics.

(Optional): At this point a tape-recording of thunder may begin

- 89 - a deep rumble, unsteady, unidentifiable,  
PPPP at first, gradually increasing in intensity  
until the end.)

A. BER DIE AL. TEN

(N.B.)  
Drum:

But then the El- ders

STELL. TEN SICH AUF UND SCHLU. GEN DIE

stood up and struck the home-ta-lic

ERZ- NEN (239) BECK- EN ZU WECK. EN DIE

alarm cym- bals to wa ken the

STADT VOM TÖD- LI. CHEN RAU. SCHE DES

city from the dead- ly Ah drunken- ness of

SIE. GES.

(240) DUMPF

VER.

Handwritten musical score for SIE. GES. The vocal parts are:

- SIE.**: Notes with lyrics "sic-to-ry."
- GES.**: Notes with lyrics "sic-to-ry."
- DUMPF**: Notes with lyrics "The sti-fling". Includes a dynamic instruction "Ah" and a performance note "(gliss. with heel of hand)".

The score consists of three staves of music with various dynamics and performance markings.

STÖR- TE DEN REI- GEN DES BAC- CHUS DER

Handwritten musical score for STÖR- TE, DEN, REI-, GEN, DES, BAC- CHUS, and DER. The vocal parts are:

- STÖR-**: Notes with lyrics "tal."
- TE**: Notes with lyrics "lic"
- DEN**: Notes with lyrics "a-"
- REI-**: Notes with lyrics "alarm"
- GEN**: Notes with lyrics "bell"
- DES**: Notes with lyrics "breaks"
- BAC-**: Notes with lyrics "up"
- CHUS**: Notes with lyrics "now"
- DER**: Notes with lyrics "the"

The score consists of three staves of music with various dynamics and performance markings.

ERZ- NE A. LARM-

Handwritten musical score for ERZ- NE, A., LARM-, and RUF.

- ERZ-**: Notes with lyrics "dan- ces"
- NE**: Notes with lyrics "of"
- A.**: Notes with lyrics "Bac-"
- LARM-**: Notes with lyrics "p. chus,"
- RUF,**: Notes with lyrics "p. chus,"

The score consists of three staves of music with various dynamics and performance markings.

(241) UND

Handwritten musical score for UND, DAS CE-, STAMPF, DES TRI-, and UMPHS.

- UND**: Notes with lyrics "and"
- DAS CE-**: Notes with lyrics "the"
- STAMPF**: Notes with lyrics "stam-ping"
- DES TRI-**: Notes with lyrics "of"
- UMPHS**: Notes with lyrics "tri-umph"

Performance instructions include:
 

- \* (Waiting, something like a siren)
- (\*: Stamp foot)
- (cluster)
- bpm

The score consists of three staves of music with various dynamics and performance markings.

KEHR.

TE

IN

ÄNGST-

LI-

-91-

CHE

FLUCHT

turns

in

to

ter- #tri- #fied

d

flight.

-----

-----

SICH.

242

(III)

(R.H.)

(L.H.)

y

#

-

-

-

-

-

-

-

-

-

-

-

y

-

-

-

y

-

-

-

243

-

-

-

-

-

-

-

-

(Drum)

(244) UND ES KAM DURCHS TO·BEN DER STADT EIN

UND  
ES KAM DURCHS TO·BEN DER STADT EIN

And now through the raging ci-ty comes

4 ff = p

8

KIND·LICH· ER BO· TE, (245) JÜNG· STE DER MÄG· DE

a gen· tle mes· sen· ger, An· ti· go· ne's

8

AN· TI· GO· NES, DIE SIE ZUM GRA· BE GE-

your-gest maid, she who had led her to

(246) LEI- TET.

(247) "HIN

UND AUS IST

f (seufzend)  
"Dead and gone is



HÄNG ET,  
249 STIESS ER DAS

was hanged, he pierced him-

5 4 5 4

8- 8-

SCHWERT SICH EIN, NICHT

self with his sword, in

4 4 6 8 7 8

8- 8-

ACH- TEND DES BET. TELN- DEN VA- TERS."

spite of the pleas of his fa- ther.

4 4 5 8 7 8

8- 8-

250 UND VON AN-

Led by Ah-

2 4 5 8 7 8

8- 8-

TI- GO. NES MÄG- DEN GE- FÜHRT, EMP-

ti- go- ne's maids comes the lea- der. The

(acc) 2: 4: 2: 4:

FING- EN DIE AL. TEN

b. d. re- ceive him,

EL- ders re- ceive him,

2: 3: 4: 3: 4:

SCHAU- DERND DEN FÜH- RER. ER

shud- dering to see him. He

2: 3: 4: 3: 4:

HIELT IN DEN HÄN- DEN EIN

holds in his hands a

2: 3: 4: 2: 3: 4:

BLU-

Handwritten musical score for two voices. The top section (measures 251-252) starts with a dynamic *p* and a vocal line labeled "bloo-". The vocal line consists of sustained notes with slurs. The right hand part has a dynamic *p* and consists of eighth-note chords. The key signature changes from  $\text{G major}$  to  $\text{F# major}$ . The tempo is indicated as *dy* (dynamically). The bottom section (measure 252) begins with a dynamic *pp* and continues the eighth-note chord pattern.

(252)

GE. WE.

gar - - - o

#oo::

Continuation of the musical score for measure 252. The vocal line continues with the lyrics "GE. WE. gar - - - o". The right hand part maintains the eighth-note chord pattern. The key signature remains  $\text{F# major}$ .

BE.

Continuation of the musical score for measure 252. The vocal line continues with the lyrics "BE.". The right hand part maintains the eighth-note chord pattern. The key signature remains  $\text{F# major}$ .

Continuation of the musical score for measure 252. The vocal line continues with the lyrics "ment.". The right hand part maintains the eighth-note chord pattern. The key signature remains  $\text{F# major}$ .

253 HIN #0 UND AUS IST HÄ- MON.  
 Dead and gone is Ha- mon.

HIN UND AUS IST DIE THE- BE.  
 Dead and gone is die Thebes.

WEIL SIE GE- FEHLT AN MIR,  
 Since she has betrayed me,

LIEGT JETZT SIE DEN GEI- ERN ZUM  
 she will now be food for the

MAH-  
-"

LE!"  
#p.

(255) vul- tures."

generally *P*, gradually growing louder

... Drum: - *p* -

(256) VND ER ZEIG- TE DEN AL- TEN DEN  
 $\frac{7 \times 3}{8}$  ♯ *p* *p* *p* *p* *p* *p* *p* *p*  
*p* And *p* he *p* showed *p* to the *p* El- *p* iders *p* the  
 $\frac{7 \times 3}{8}$  ♯ *sf2* =

BLU- TI- GEN MAN- TEL DES SOHN- ES,  
 $\frac{7 \times 3}{8}$  ♯ *p* *p* *p* *p* *p* *p* *p* *p*  
*p* bloo- dy *p* gar- *p* ment of *p* his *p* son, *p* *p*

(257) DER ISM. ZORN. IC VER- WEI- GERT DAS

who in an- 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, the stag- e

ER, DER VIEL- E GE- FÜHR- ET,

ligers, who ruled o- ver anima- gogys,

(259)

JETZT DER STÜR-ZEN-DEN STADT ZU.

p. towards the ci-ty that falls now,

*f*

A-

BER

DIE AL-

TEN

but

still

the El-ders

(die Stimme allnächtlich schwächer werdend, am Ende im Instrumentalklang verschwommen)

(260)

FOLG-TEN

DEM FÜHR-ER

AUCH JETZT,

p. fol- p. low { } { } { } { } { }

the lea- der. { } { } { } { } { }

sempre f, ma un poco meno

UND JETZT

IN VER-FALL

UND VER-

p. now { } { } { } { } { }

, in down-fall { } { } { } { } { }

(261)

NICH.

TUNG.

A handwritten musical score for piano and tung instrument. The score consists of two systems of music. The top system starts with a dynamic of  $d\cdot$ , followed by a melodic line with lyrics: "firu- r c pin. & r i r c p i". The piano accompaniment consists of eighth-note chords. The bottom system continues the piano part with eighth-note chords. A bracket groups the first two measures of the piano part. The score concludes with a note: "(If tape is used, cut off simultaneously with piano)". The date "Oct. 21, '82" is written at the bottom right.

(If tape is used, cut off simultaneously with piano)

Oct. 21, '82