

ACT 2 ORPHEUS LAMENTS THE DEATH OF EURYDICE

Prelude Friedrich Nietzsche. *Die Geburt der Tragödie aus dem Geiste der Musik* [1872]

Scene 1 **Orpheus laments the death of Eurydice**
Orpheus beklagt den Tod von Eurydice

[Curtain opens to reveal a scene of darkness and misery adorned with symbols representing tyranny and oppression. Orpheus laments the death of Eurydice while Aristaeus gloats.]

Orpheus Wretchedness,
Scourge of the heart.

Aristaeus This fellow laments.

Orpheus Eurydice, where are you?
She is gone, gone!
My beloved wife is gone to dust,
To the under-realm.

[Exit Orpheus]

Aristaeus There are no political communities without adversaries.
The primal existential, uncivilised,
Born of the idiosyncratic,
Its innate distinction between identity and negation, friend and enemy.
Is not rational.
The Enlightenment asserted
Political conciliation,
Aesthetic compromise
A Romantic flight unto abstract subjectivity,
Until Versailles revealed liberalism as a travesty.
Counter to the Weimar Republic,
A constitution of legal positivism and value impartiality,
Which could not endure the strains of dispute,
There is a new crown jurist of the Third Reich.

Scene 2 **Second dance of the adolescents**
Zweiter Tanz der Jugendlichen

Friedrich Hölderlin. *Der Tod des Empedokles* [1797-1800]

[Enter dancers: victims of tyranny express grief at the death of Eurydice.]

(Dance of the first group of adolescents)
(Dance of the second group of adolescents)
(First & second groups together)

[Exit dancers]

Scene 3 **Apollo chastises Aristaeus**
Apollo bestrafen Aristaeus

[Enter Apollo]

Apollo The gods are capricious,
This I know more than all else
Regardless, my son is of mortal blood,
And his bride.
I scorn the Guide in Weimar,
Weimar as guide,
The absolutist precepts,
The supreme dogma,
All-powerful articles of faith,
The unwanted ushered to the cellars,
Disrupters dragged to the woods,
Dissidents hauled to the Buchenwald
Of degenerate rabble,
Of degenerate art,
To the theatre
For munitions,
For Total War!

[Exit Apollo]

Aristaeus We are subsumed by History,
Not by absolutes;
All lessons of the past are come alive.
If once God was above the law of the land,
Now the throne is occupied by the state.
Its sovereignty is without limit,
Not the ethical, the theological, the aesthetic.
The art of its politics is the use of force,
Due process the national poison,
Piety the execution of deceit.
This jurisprudence is not legal,
Not moral, not universal.
It is a particular expression, formed of you and me,
Bound to a historical epoch.
Whether or not it can be deduced from facts,
The law takes precedence.
Its rationality is instrumental.
There is no ordering force
To assert the democratic indulgence.

[Enter chorus of resisters]

Chorus⁷ Auguste, the flowers weep.
The human and natural realms,
Each the archetypal ideal of itself
An absolute idealism,

Equivalent dramas of purposeful orientation,
Equivalent in their sorrow.
What remains?
Art as a model for nature, for life.

References

⁷ Richards, Robert J. *Nature is the poetry of mind, or how Schelling solved Goethe's Kantian problems*, in *The Kantian legacy in nineteenth-century science*, ed. Friedman & Nordman. MIT Press, 2006.

Scene 4 The muses decry the subjugation of music and poetry
Die Musen prangern die Unterwerfung von Musik und Poesie

[Enter Euterpe & Calliope]

[Calliope imitates the first dance of the adolescents]
[Euterpe imitates the second dance of the adolescents]
[Calliope & Euterpe together]

Euterpe/Calliope (*Calliope & Euterpe are arrested from their dance*) This will to power,
This fertility doctrine,
What is this despotism that follows,
This coercion,
This imposition of fanciful norms.
This suppression of criticism,
This denial of identity
Of the individual?
(*Calliope & Euterpe express resistance*) Where is the fine music,
The lyric poetry,
Amid this thirst for death?
This aberration of capitalist reason
Requires not this blood lust
But a communicative rationality.

Aristaeus⁸ (*Aristaeus refutes the muses*) It has been said before.
The office of the president must
Counter the mayhem of partisanship.
Only robust authority can arbitrate.
The dictator is not the tyrant
But the means for preserving liberty.
(*Aristaeus asserts his efficacy*) This jurist alone
Defends the purge,
Asserts the arbitrary power of the Leader.
All justice originates in him;
The exception can never be prescribed in law.
He determines the right and lawful;
He is the ultimate judge;
He asserts the principles of racial supremacy;
He asserts the principles of living space.

Chorus⁹ (*The chorus of resisters seek comprehension*) The Principle of Tolerance

Refutes the aesthetic, the a priori pseudo-problem,
Refutes true language,
Asserts commitment
To number, property, intension,
(*The chorus of resisters assert the everlasting*) Shaped by linguistic framework,
A plurality of ontologies,
The freedom to adapt this system of concepts
Formulated as logical syntax.

[Curtain falls]

References

⁸ Carl Schmitt. *The Fuehrer protects the law*, 1934, In: Ellen Kennedy. Constitutional Failure, Carl Schmitt in Weimar. Duke University Press, p24, 2004.

⁹ Rudolf Carnap. *The Logical Syntax of Language*, 1934. Kegan Paul, Trench, Trubner & Co., 1937.

B

Picc. *flutter* *mp* *pp* *mp* *pp* *mp*

Fl. 1 *mp* *pp* *mp* *pp* *mp*

Fl. 2 *mp* *pp* *mp* *pp* *mp*

Ob.

C. A. *mf* *p*

Cl. 1

Cl. 2

B. Cl.

Bsn. *mf* *p*

Cbsn. *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *pp*

Tpt. 1 *con sord.* *p* *mf* *p* *p* *mf* *p*

Tpt. 2 *con sord.* *p* *mf* *p* *p* *mf* *p*

Tpt. 3 *con sord.* *p* *mf* *p* *p* *mf* *p*

Tbn. *p* *mf* *p* *p* *mf* *p*

B. Tbn. *p* *mf* *p* *p* *mf* *p*

Tba. *p* *mf* *p* *p* *mf* *p*

Timp. *p* *mf* *p* *mf* *p*

Cym. *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Cym. *sizzle* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Hp. DCB/E/F#GA *p* *mf* *p* *mf* *p* *mf* *p*

B

Vln. I *nat.* *gliss.* *repeat freely* *p* *mf* *p* *mf* *p* *mf*

Vln. I *nat.* *gliss.* *repeat freely* *p* *mf* *p* *mf* *p* *mf*

Vln. II *col legno* *p* *mf* *p* *p* *mf* *p*

Vln. II *col legno* *p* *mf* *p* *p* *mf* *p*

Vla. *p* *mf* *p* *p* *mf* *p*

Vc. *p* *mf* *p* *p* *mf* *p*

Vc. *harm. gliss.* *p* *mf* *p* *p* *mf* *p*

Cb. *p* *mf* *p* *p* *mf* *p*

27 **D**

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. *p* \rightarrow *ff*

B. Tbn. *p* \rightarrow *ff*

Tbn. *p* \rightarrow *ff*

Timp.

S. D. *p* \rightarrow *ff*

D

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *p* \rightarrow *ff*

Vla. *p* \rightarrow *ff*

Vc. *f pp* \rightarrow *ff*

Vc. *p* \rightarrow *pp* \rightarrow *ff*

Cb. *pp* \rightarrow *ff*

E

Picc. Fl. 1 Fl. 2 Ob. C. A. Cl. 1 Cl. 2 B. Cl. Bsn. Cbsn. Hn. 1 Hn. 2 Hn. 3 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. B. Tbn. Tbn. Timp. S. D. Vln. I Vln. II Vla. Vc. Cb.

F

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. 1 *p* con sord.

Hn. 2 *p* con sord.

Hn. 3 *p* con sord.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. *p* *ff* *p < ff*

B. Tbn. *p* *ff* *p < ff*

Tbn. *p* *ff* *p < ff*

Timp.

S. D. *p* *ff* *p < ff*

F

Vln. I *mf* *p* *pp*

Vln. I *mf* *p* *pp*

Vln. II *mp* *pp* *ff* *pp* *< ff*

Vln. II *arco* *3* *p* *ff* *pp* *< ff*

Vla. *pp* *mp* *pp* *p* *ff* *pp* *< ff*

Vc. *mp* *pp* *ff* *pp* *< ff*

Vc. *mp* *pp* *ff* *pp* *< ff*

Cb. *f pp* *ff* *pp* *< ff*

Akt 2 Szene 1: Orpheus beklagt den Tod von Eurydice

Philip Armstrong

Moderato $\text{♩} = 80$

A [Curtain opens to reveal a scene of darkness and misery adorned with symbols representing tyranny and oppression. Orpheus laments the death of Eurydice while Aristaeus gloats.]

B

Woodwind and Percussion section score. Instruments include Piccolo, Flute 1 & 2, Oboe, Cor Anglais, Clarinet 1 & 2, Bass Clarinet in B \flat , Bassoon, Contrabassoon, Horn 1 & 2, Horn 3, Trumpet 1 & 2, Trumpet 3, Trombone, Bass Trombone, Tuba, Timpani, Bass Drum, and Harp. The score features dynamic markings such as *p*, *mf*, and *pp*. Performance instructions for brass instruments include "blow air through instrument without sounding tone" and "finger keys without sounding tone". A harp part includes a chord sequence: DCB \flat /EFGA.

Moderato $\text{♩} = 80$

A [Curtain opens to reveal a scene of darkness and misery adorned with symbols representing tyranny and oppression. Orpheus laments the death of Eurydice while Aristaeus gloats.]

B

String section score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *p* and *mf*.

C

22

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

C. A.

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn.

Timp. *tr*

Hp. *B♭/E♭F♯*

Orp. *f*

Ari. *mp*

Scourge of the heart. Eu - ry - di - ce, where are you?

Scourge? This fe - llow la ments.

C

Vln. I *div.*

Vln. I *arco*

Vln. II *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Vc. *p*

Cb. *p*

31

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Orp.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

gone, gone! My beloved wife is gone to dust.

f *mp* *mf*

p *mp* *mf* *f* *p*

Picc.
 Fl. 1
 Fl. 2
 Ob.
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn.
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn.
 Timp.
 B. D.
 Org.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

gone
 To the un-der realm.

D Più mosso ♩=96

Picc. *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *mp* *f*

C. A. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. *f* *mp* *f*

Cbsn. *mp* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Tpt. 1 *f* *mp* *f*

Tpt. 2 *f* *mp* *f*

Tpt. 3 *f* *mp* *f*

Tbn. 1 *f* *mp* *f*

Tbn. 2 *f* *mp* *f*

Tba. *f* *mp* *f*

3; Av
Timp. *f* *mp* *f*

B. D. *f* *p* *f*

S. D. *f* *mp* *f* *mp*

H-Hat. *p* *mf* *p* *mf*

Ped. B. D. *mf*

Hp. *mp* *f* *mp* *f*

Ari. *f*

There are no po - li - ti - cal co - mu - ni - ties with - out ad - ver - sa - ries. The pri - mal e - xis

D Più mosso ♩=96

Vln. I *f*

Vln. I *f*

Vln. II *f*

Vln. II *f*

Vla. *f* *div*

Vc. *f*

Vc. *f*

Cb. *f*

45

Picc. *f* *mp*

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

Fl. 2 *mp* *f* *mp*

Ob. *mp* *f* *mp*

C. A. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. *f* *mp* *f*

Cbsn. *f* *mp* *f*

Hn. 1 *mp* *f* *mp* *f* *mp*

Hn. 2 *mp* *f* *mp* *f* *mp*

Hn. 3 *mp* *f* *mp* *f* *mp*

Tpt. 1 *mp* *f* *mp*

Tpt. 2 *mp* *f* *mp*

Tpt. 3 *mp* *f* *mp*

Tbn. 1 *f* *mp* *f*

Tbn. 2 *f* *mp* *f*

Tba. *f* *mp* *f*

Timp. *f* *mp* *f* *mp* *f* *mp*

B. D. *f*

Hi-Hat. *p* *mf* *p* *mf*

Ped. B. D. *mf*

Hp. *mp* *f* *mp*

Ari. ten - tial, un - ci - vil - ised, Born of the i - di - o - syn - cra - tic, Its in nate dis - tinc - tion bet - ween i - den - ti - ty and ne - ga - tion,

Vln. I *mp* *f* *mp*

Vln. I *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

E *Meno Mosso* ♩=80

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Temp.

B. D.

Hi-Hat.

Ped. B. D.

Art.
 friend and e-ne-my, Is not ra-tion-al. The En-lish ten-ment a-ssert-ed Po-li-ti-cal con-ci-li-a-tion, Aes-the-tic

E *Meno Mosso* ♩=80

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

37

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Ari.

com - pro - mise, A Ro - man - tic flight un - to ab - stract sub - jec - ti - vi - ty, Un - til Ver - sailles_re - vealed li - be - ra - li sm_ li - be - ra - li sm_

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

64

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

B. Cl. *mp* *pp*

Bsn. *mp* *pp*

Cbsn. *mp* *pp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp. *p* *ff*

T. D. *pp*

Tri. *p*

Ari. *mp* *f* *mf*

li - be-ra-li sm_ as a tra - ves ty. Coun - ter to the Wei - mar Re - pub - lic, A con - sti - tu - tion_ of

Vln. I *pp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *p* *ff*

Vc. *mp* *pp* *ff*

Cb. *mp* *pp* *f pp* *ff*

78

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Ti.

Ari.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

Akt 2 Szene 2: Zweiter Tanz der Jugendlichen
(Victims of tyranny express grief at the death of Eurydice)
Friedrich Hölderlin: Der Tod des Empedokles [1797-1800]

Philip Armstrong

Allegro Moderato ♩=96 [Erste Gruppe von Jugendlichen]

The score is divided into two systems. The first system includes the Piccolo, Flute 1, Flute 2, Oboe, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trumpet 3, Trombone, Bass Trombone, and Tuba. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Allegro Moderato ♩=96' and the time signature is 4/4. Dynamics include *p* (piano) and *mp* (mezzo-piano). The Piccolo part begins with a *p* dynamic and features a melodic line with grace notes. Flute 1 and Flute 2 play a rhythmic pattern of eighth notes. Clarinet 1 has a long, sustained note with a *p* dynamic. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) provides a harmonic and rhythmic foundation, with Violin I and II playing a melodic line and the lower strings playing sustained notes.

A

7

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

1: A, 2: E, 3: B, 4: D

Temp.

Tamb.

Hi-Hat.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Pic. *p*

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1 *p* *p* *p* *mf* *p*

Cl. 2 *p* *mf* *p* *mf*

B. Cl. *p* *mf*

Bsn.

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn.

B. Tbn.

Tba.

Timp.

Hi-Hat *p*

S. Cym. Sizzle cymbal *p*

Vln. I *mp* *p* *p* *mf* *p*

Vln. II *mp* *p* *p* *mf* *p*

Vla. *mp* *p* *mf* *p*

Vc. *p*

Cb.

B

The musical score is arranged in two systems. The first system includes:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. (Oboe)
- C. A. (Cor Anglais)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tbn. (Tuba)
- B. Tbn. (Baritone)
- Tba. (Tuba)
- Timp. (Timpani)
- Tamb. (Tambourine)
- Hi-Hat (Hi-Hat)

The second system includes:

- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Dynamic markings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). A section labeled **B** begins at the start of the second system.

C [Zweite Gruppe von Jugendlichen]

Picc. *f*

Fl. 1 *f* *mp* < *p* *mp* < *p* > *p* <

Fl. 2 *f*

Ob. *f* *mp*

C. A. *f*

Cl. 1 *f* *mp* < *p* *mp* < *p* > *p* <

Cl. 2 *f* *mf* < *p* *mp* < *p*

B. Cl. *mf* *p* *mf* *p*

Bsn. *mp* *p*

Cbsn.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. *f*

B. Tbn. *f*

Tba.

Temp. *f* *mf* *mf* *f* *mf*

Tamb. *mf* *f* *mf* < *f*

Hi-Hat *mf* < *f* *mf* < *mf* < *mf* < *f* *mf* < *mf*

C [Zweite Gruppe von Jugendlichen]

Vln. I *p* < > *p* < >

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mf* *p*

Cb. *pizz.* *mp*

31

Picc. *p*

Fl. 1 *mf* *mp* *p* *mp* *p* *p*

Fl. 2 *p*

Ob. *p*

C. A. *p*

Cl. 1 *mp* *p* *mp* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *mf* *p*

Cl. 2 *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *mp* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *mf* *p*

Bsn. *mf* *p* *f*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3 *mp* *p*

Tpt. 1 *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *mp* *p*

Tpt. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 3 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. *mp* *p*

B. Tbn.

Tba.

Timp.

T. D. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tri. *p*

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc.

Cb.

D

E [Erste & zweite Gruppen zusammen]

48

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *p* *f* *p* *f* *p* *f* *p* *f*

C. A.

Cl. 1 *p* *mf* *p* *mf*

Cl. 2 *p* *mf* *p* *mf*

B. Cl. *mf*

Bsn. *p* *f* *p* *f* *p* *f* *p* *f*

Cbsn. *mf*

Hn. 1 *mf* *mp* *p*

Hn. 2 *mf* *mp* *p*

Hn. 3 *mf* *mp* *p*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. *mf* *mp* *p*

B. Tbn. *mf*

Tbn.

Timp. *p* *mf* *p* *mf*

E [Erste & zweite Gruppen zusammen]

Vln. I *mf*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf*

Cb. *mf* arco

F

54

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *p* *f* *p* *f* *p* *f* *p* *f*

C. A. *p* *f* *p* *f* *p* *f* *p* *f* *mp*

Cl. 1 *p* *mf* *p* *mf*

Cl. 2 *p* *mf* *p* *mf*

B. Cl. *mf*

Bsn. *p* *f* *p* *f* *p* *f* *p* *f* *mp* *p*

Cbsn. *mf*

Hn. 1 *mp* *mp* *p* *mp* *p*

Hn. 2 *mp* *mp* *p* *mp* *p*

Hn. 3 *mp* *mp* *p* *mp* *p*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *mf*

Tbn. *mp* *p* *mp* *p*

B. Tbn.

Tba.

Timp. *p* *mf* *mf* *p*

B. D. *f*

F

Vln. I *mf* *pp*

Vln. II *mf* *f* *p*

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

Vc. *f* *p* *mf*

Cb. *f* *mf*

G [Erste Gruppe]

60

Picc. *p*

Fl. 1 *p mf p*

Fl. 2 *p mf p*

Ob. *p mf*

C. A. *mp mp p mf*

Cl. 1 *p*

Cl. 2

B. Cl.

Bsn. *mp p p*

Cbsn.

Hn. 1 *mp mp p mp p*

Hn. 2 *mp mp p mp p*

Hn. 3 *mp mp p mp p*

Tpt. 1 *mf p mf p*

Tpt. 2

Tpt. 3

Tbn. *mp p p*

B. Tbn.

Tba.

Timp. *mf p mf p*

B. D. *f p f*

G [Erste Gruppe]

Vln. I *f p mp*

Vln. II *f p mp*

Vla. *f p mp*

Vc. *f p*

Cb. *f mp*

7

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Hi-Hat

S. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sizzle cymbal

p

mf

ppp

71 **H**

Picc. *p* *mf* *p*
 Fl. 1 *p* *mf* *p*
 Fl. 2 *mf* *p*
 Ob. *mf*
 C. A. *mf*
 Cl. 1 *p*
 Cl. 2
 B. Cl. *f*
 Bsn. *f*
 Cbsn. *f*
 Hn. 1 *mf* *f*
 Hn. 2 *mf* *f*
 Hn. 3 *mf* *f*
 Tpt. 1 *mf*
 Tpt. 2 *mf*
 Tpt. 3 *mf*
 Tbn. *f*
 B. Tbn. *f*
 Tba.
 Timp. *mf* *f* *mf*
 Tamb. *mf* *f* *mf* *f*
 Hi-Hat *mf* *mf* *mf* *mf* *f*
 Vln. I *p* *mf* *mp* *f*
 Vln. II *mf* *mp* *f*
 Vla. *mf* *mp* *f*
 Vc. *mf* *f*
 Cb. *f*

I [Zweite Gruppe]

78

Picc. *f*

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

Fl. 2 *f* *p*

Ob. *f* *mp*

C. A. *f*

Cl. 1 *f* *mp* *p* *mp* *p* *p*

Cl. 2 *f* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p*

Bsn. *mp* *p* *mf* *p* *mf*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mf* *p* *mf* *p* *mf*

Tpt. 2 *mf* *mf* *p*

Tpt. 3 *mf* *p* *mf* *p* *mf* *p*

Tbn. *f*

B. Tbn.

Tba.

Timp. *mf* *f* *mf*

Tamb. *mf* *f* *mf* *f* *mf* *f*

Hi-Hat. *mf* *mf* *mf* *mf* *f* *mf* *mf*

Tri. *p*

I [Zweite Gruppe]

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mf* *p*

Cb. *mp* *pizz.*

85

Picc. *p*

Fl. 1 *mp* *p* *mp* *p* *p*

Fl. 2 *p* *p*

Ob. *p* *p* *f* *p* *f*

C. A. *p* *p* *f* *p* *f*

Cl. 1 *mp* *p* *mp* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 2 *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *mf* *p* *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *p* *f*

Cbsn. *f*

Hn. 1 *p* *p*

Hn. 2 *mp* *p*

Hn. 3

Tpt. 1 *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn.

B. Tbn.

Tba.

Timp.

T. D. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. I *p* *p*

Vln. II *p* *p* *mf*

Vla. *p* *p*

Vc.

Cb.

97

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *p* *f* *p* *f*

C. A. *p* *f* *p* *f* *mp* *mp* *mp*

Cl. 1 *mf* *p* *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Bsn. *mp* *p* *mp* *p*

Cbsn.

Hn. 1 *mp* *p* *mp* *mp* *p* *mp*

Hn. 2 *mp* *p* *mp* *mp* *p* *mp* *p*

Hn. 3 *mp* *p* *mp* *mp* *p* *mp* *p*

Tpt. 1 *mf* *mf* *p*

Tpt. 2 *mf* *p*

Tpt. 3

Tbn. *mp* *p* *mp* *p*

B. Tbn.

Tbn.

Timp. *mf* *p* *mf* *p* *mf* *p*

B. D. *f* *f* *p* *f* *p*

S. Cym. *p*

Vln. I *mf* *pp* *f*

Vln. II *f* *p* *f* *p* *f*

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

Vc. *f* *p*

Cb. *f*

102

Picc. *mf* *p*

Fl. 1 *p*

Fl. 2 *mf* *p*

Ob. *p*

C. A. *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *p*

Tbn. *mf*

B. Tbn. *mf*

Tbn. *mf*

Timp.

B. D. *mf*

S. Cym. *mf*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p*

Cb. *mp* *p* *pizz.*

A

Picc. *f*

Fl. 1 *f*

Fl. 2 *mf* *mf*

Ob. *f*

C. A.

Cl. 1 *p* *f* *mf* *mp*

Cl. 2 *p* *f* *mf*

B. Cl. *pp* *mf* *pp* *mf* *mf*

Bsn.

Cbsn.

Hn. 1 *p* *mf* *p* *f*

Hn. 2 *p* *mf* *p* *f*

Hn. 3 *p* *mf* *p* *f*

Tpt. 1 *p* *mf* *p* *f* *f*

Tpt. 2 *p* *mf* *p* *f* *f*

Tpt. 3 *p* *mf* *p* *mf* *p* *f* *f*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

1: A, 2: E, 3: Bk, 4: F#

Timp. *mf* *p* *f*

Tamb. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

S. D. *mf* *p* *f*

Apo. *f*
 blood, And his bride. I scorn the Guide in Wei - mar, We - mar as

A

Vln. I (unis.) *f* *p* *mp* *f* *f* *p* *mp* *f*

Vln. II (unis.) *p* *mf* *p* *mf* *f* *p* *mf* *p* *f* *f* *p* *mp* *f*

Vla. (unis.) *p* *mf* *p* *mf* *f* *p* *mf* *p* *f* *nat. (unis.) f* *p* *mp* *f* *mp* *f* *f* *p* *mp* *f*

Vc. *p* *mf* *p* *mf* *f* *p* *mf* *p* *mf* *f* *f* *p* *mp* *f* *mp* *f*

Cb. *mf* *mp* *mf*

B

22

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. *mf* *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf* *mf*

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 *p < mp* *p < mf*

Tpt. 2 *p < mp*

Tpt. 3 *mp*

Tbn. _____

B. Tbn. _____

Tbn. *mf* *mf* *mf*

Timp. _____

S. D. *mf* *mf* *mf*

Apo. *mp* *mf* *f*
 ar - ti - cles of faith, The un - want - ed u - shered to the ce - llars, Dis - rup - ters, dragged to the

B

Vln. I *mp* *mp* *mp >* *mp >*

Vln. II *p* *p* *p <* *p <* *p < mf* *p < mf* *p < mf f* *p < mf*

Vla. *mp* *mp* *mp* *mp* *p < mf* *p < mf* *p < mf f* *p < mf*

Vc. *mf* *mf* *mf* *mf* *sul pont. p < mf* *p < mf* *p < mf* *p < mf* *p < mf* *p < mf* *p < mf* *p < mf*

Cb. *mf* *mf* *mf* *mf* *pizz. mp* *mf* *p* *mf* *p*

C

29

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

S. D.

Hp.

Apo.

woods,

Di - ssi-dents hauled to the Bu - chen - wald

Of de-ge-ne-rate ra-bble,

Of de - ge - ne - rate

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

nat.

41

Picc. *f* *mp*

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

Fl. 2 *mp* *f* *mp*

Ob. *mp* *f*

C. A. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. *f* *mp* *f*

Cbsn. *f* *mp* *f*

Hn. 1 *mp* *f* *mp* *f* *mp*

Hn. 2 *mp* *f* *mp* *f* *mp*

Hn. 3 *mp* *f* *mp* *f* *mp*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tbn. *f* *mp* *f*

B. Tbn. *f* *mp* *f*

Tba. *f* *mp* *f*

Timp. *f* *mp* *f* *mp* *f* *f* *mp*

B. D. *f*

Hi-Hai. *p* *mf* *p* *mf*

Ped. B. D. *mf*

Hp. *mp* *f* *mp*

Ari.
 — by ab - so - lutes; All le - ssons of the past are come a - live.

Vln. I *div.* *mp* *f* *mp*

Vln. I *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

E Meno Mosso $\text{♩} = 80$

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2

B. Cl.

Bsn. *pp*

Cbsn. *pp*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp. *f*

Ari. *f* *p* *ff* *mp* *p* *ff*

If once God was a - bove the law of the land, Now... the thone is o - ccu-pied by the

E Meno Mosso $\text{♩} = 80$

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *p* *ff* *pp* *ff*

Vla. *p* *pp* *ff* *pp*

Vc. *mp* *pp* *ff* *f pp* *ff*

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

Cb. *f pp* *ff* *pp* *ff*

50

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp. *f* *p* *ff*

Ari. *f* *mp*

state. Its sove - - reign - ty is with - out li - mit, Not the e - thi - cal, the

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *p* *ff*

Vla. *p*

Vc. *mp* *pp* *ff*

Vc. *mp* *pp* *ff*

Cb. *f pp* *ff*

F

Picc. *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *pp*

Ob.

C. A.

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Temp. *p* *ff* *mf* *p* *f* *ff*

Ari. the - o - lo - gi - cal, the aes - the - tic. The art of its po - lit - es is the use of force, Due pro - cess the na - tion - al

F

Vln. I *p* *mf* *p* *mf* *p*

Vln. I *p* *mf* *p* *mf* *p*

Vln. II *p* *mf* *p* *mf* *p*

Vln. II *pizz.* *p* *mf* *p* *mp* *pp* *mp* *pp*

Vla. *arco* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

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

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

Cb. *pp* *ff* *pp* *ff*

G

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba. *p*

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

B. D. *pp*

Ari. *mf* *p* *mf*

poi - son, Pi - e - ty the e - xe - cu - tion of de - ceit. This ju - ris - pru - dence is not le - gal, Not

G

Vln. I *mf* *p*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *f pp* *ff* *pp* *ff*

tap upper sounding board with fingers *pp*

tap upper sounding board with fingers *pp*

tap upper sounding board with fingers *pp*

Picc.
Fl. 1
Fl. 2
Ob.
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn.
B. Tbn.
Tba.

Timp.

B. D.

Hp.

Art.

in - stru - men - tal. There is no or - de - ring force To as - sert the de - mo - cra - tic in - dul - gence.

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.

85

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. _____

C. A. _____

Cl. 1 *p < mf p < mf p < mf*

Cl. 2 *p < mf p < mf p < mf*

B. Cl. *p*

Bsn. *p mf p < mf p < mf p*

Cbsn. _____

Hn. 1 *p < mf p < mf p < f*

Hn. 2 *p < mf p < mf p < f*

Hn. 3 *p < mf p < mf p < f*

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. *mf*

B. Tbn. *mf mf mf mf*

Tba. *mf mf mf mf*

Timp. _____

S. D. *mf mf mf mf*

S. *p* Au - gus - te, the flo wers weep. The hu man and

A. *p* Au - gus - te, the flo wers weep. The hu man and

T. *p* Au - gus - te, the flo wers weep. The hu man and

B. *p* Au - gus - te, the flo wers weep. The hu man and

Vln. I *unis. p*

Vln. II *unis. p < mf p < mf p < mf f p < mf p < mf f p*

Vla. *p < mf p < mf p < mf f p < mf p < mf f p*

Ve. *p < mf p < mf p < mf p < mf p < mf p* *nat. p*

Cb. *mf p mf p mf*

Picc.
 Fl. 1
 Fl. 2
 Ob.
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn.
 Cbsn.

Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn.
 B. Tbn.
 Tba.
 Timp.

S. D.
 S.
 A.
 T.
 B.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

111

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. _____

B. Tbn. _____

Tba. _____

Timp. _____

S. *mp*
so - row. What re - mains, then? Art as a mo - del for na - ture, for life.

A. *mp*
so - row. What re - mains, then? Art as a mo - del for na - ture, for life.

T. *mp*
so - row. What re - mains, then? Art as a mo - del for na - ture, for life.

B. *mp*
so - row. What re - mains, then? Art as a mo - del for na - ture, for life.

Vln. I *mp* *p*

Vln. II *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p* *p* sul pont. 3

Cb. *mp* arco div. *p* *pizz.* *mf*

Akt 2 Szene 4: die Musen prangern die Unterwerfung von Musik und Poesie

Philip Armstrong

Allegro Moderato $\text{♩}=96$ [Enter Euterpe & Calliope]

The score is divided into two systems. The first system includes woodwind instruments: Piccolo, Flute 1, Flute 2, Oboe, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon, and Contrabassoon. The second system includes brass instruments: Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trumpet 3, Trombone, Bass Trombone, and Tuba, followed by the string section: Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings have musical notation with dynamics such as *p* and *mp*. The brass instruments are mostly silent in this section.

A [Calliope imitates the first dance of the adolescents]

Picc.

Fl. 1

Fl. 2

Ob. 3

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Hi-Hat.

S.Cym.

A [Calliope imitates the first dance of the adolescents]

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

13

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 3 *mf* *f*

C. A. *mf* *f*

Cl. 1 *p*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. 1: A, 2: E, 3: Bb, 4: D *mf* *f* *mf* *mf*

Tamb. *mf* *f* *mf* *f* *mf* *f*

Hi-Hat. *mf* *mf* *mf* *mf* *f* *mf* *mf* *mf*

B

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *f*

Cb. *f*

C [Euterpe imitates the second dance of the adolescents]

18

Pic. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 3 *mf* *p*

C. A. *mp* *p*

Cl. 1 *f* *mp* *mf* *p* *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

B. Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *mp* *mf* *p* *mf* *p* *p* *f*

Cbsn. *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *mp* *p* *mp* *p* *p*

Tpt. 1 *mp* *p* *mp* *p* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 3 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. *mp* *p* *mp* *p* *p*

B. Tbn. *p*

Tbn. *p*

Timp. *f* *mf*

Tamb. *mf* *f* *mf* *f*

T. D. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hi-Hat. *mf* *f* *mf* *mf*

Vln. I

Vln. II

Vla.

Vc. *mf* *p*

Cb.

C [Euterpe imitates the second dance of the adolescents]

E

35

Picc. *p*

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

Fl. 2 *mp* *p* *p*

Ob. 3 *mp* *f* *p* *f* *p* *f* *p* *f*

C. A. *p* *p* *f* *p* *f*

Cl. 1 *mp* *f* *p* *p* *f* *p* *f* *p* *f* *p*

Cl. 2 *p* *p* *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *mp* *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *mp* *f*

Cbsn. *f*

Hn. 1 *p*

Hn. 2

Hn. 3

Tpt. 1 *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. *mf*

B. Tbn.

Tba.

Timp.

T. D. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. I *p* *p*

Vln. II *p* *p* *mf*

Vla. *p* *p*

Vc. *mp*

Cb. *pizz.* *p*

E

R [Calliope & Euterpe together]

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 3 *p* *f* *p* *f* *p* *f* *p* *f*

C. A. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 1 *mf* *p* *mf* *p* *mf* *p* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Bsn. *p* *f* *p* *f* *p* *f* *p* *f*

Cbsn. *mf*

Hn. 1 *mp* *p* *mp* *mp* *p*

Hn. 2 *mp* *p* *mp* *mp* *p*

Hn. 3 *mp* *p* *mp* *mp* *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *mf*

Tbn. *mp* *p* *mp* *p*

B. Tbn. *f*

Tba. *mp* *f* *mp* *f* *f* *p*

Timp. *p* *mf*

S.Cym. *p* *mf*

R [Calliope & Euterpe together]

Vln. I *mf* *pp*

Vln. II *mf*

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

Vc. *f* *p* *mf*

Cb. *f* *arco* *mf*

rall. **G** **Meno Mosso** ♩=80

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 3 *p* *f* *p* *f*

C. A. *p* *f* *p* *f* *mp* *mp* *mp*

Cl. 1 *mf* *p* *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Bsn. *mp* *p* *mp* *p*

Cbsn. *mf*

Hn. 1 *mp* *p* *mp* *mp* *p* *mp* *p* *mf*

Hn. 2 *mp* *p* *mp* *mp* *p* *mp* *p* *mf*

Hn. 3 *mp* *p* *mp* *mp* *p* *mp* *p* *mf*

Tpt. 1 *mf* *mf* *p* *f*

Tpt. 2 *mf* *p* *mf* *f*

Tpt. 3 *p* *f*

Tbn. *mp* *p* *mp* *p* *p* *f*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf* *p* *mf* *p* *mf* *p* *f* 1: G

B. D. *f* *f* *p* *f* *p* *mf*

S.Cym. *p* *mf*

(Calliope & Euterpe are arrested from their dance)

Cal. *f*

Eut. *f*

This will to po-wer,
This will to po-wer,

rall. **G** **Meno Mosso** ♩=80

Vln. I *mf* *pp* *f*

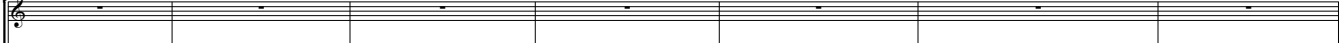
Vln. II *f* *p* *f* *p* *f*


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

Vc. *f* *p* *f*

Cb. *f* *mp*


H

Picc. 

Fl. 1 

Fl. 2 

Ob. 3 

C. A. 

Cl. 1 

Cl. 2 

B. Cl. 

Bsn. 

Cbsn. 

Hn. 1 

Hn. 2 

Hn. 3 

Tpt. 1 

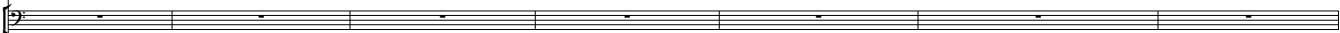
Tpt. 2 

Tpt. 3 

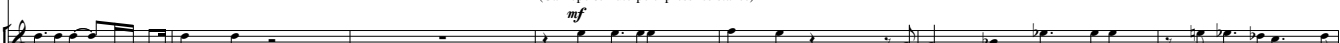
Tbn. 

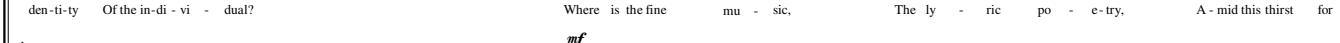
B. Tbn. 

Tba. 

Timp. 

(Calliope & Euterpe express resistance)

Cal. 
den-ti-ty Of the in-di - vi - dual? Where is the fine mu - sic, The ly - ric po - e-try, A - mid this thirst for

Eut. 
den-ti-ty Of the in-di - vi - dual? Where is the fine mu - sic, The ly - ric po-e-try_ A - mid_ this thirst for death?

H

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

71

Picc.

Fl. 1

Fl. 2

Ob. 3

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Cal.

Eut.

death? This a - be - ra - tion of ca - pi - ta - list rea - son Re - quires not this blood lust But a co - m - mu - ni - ca - tive ra - tion - a - li - ty.

This a - be - ra - tion of ca - pi - ta - list rea - son Re - quires not this blood lust But a co - m - mu - ni - ca - tive ra - tion - a - li - ty.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

Picc. Fl. 1 Fl. 2 Ob. 3 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. Cbsn.

Hn. 1 Hn. 2 Hn. 3 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. B. Tbn. Tba. Timp.

B. D. Ari.

(Aristaeus refutes the muses)

It has been said be-fore. The o - fice of the pre - si - dent must Coun - ter the may - hem of par - ti - san - ship. On - ly ro - bust au - tho - ri - ty can ar - bi - trate. The dic - ta - tor is

1

Vln. I Vln. II Vla. Vc. Vc. Cb.

J

89

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 3 *p*

C. A. *mp* *p*

Cl. 1 *mp* *mp* *pp*

Cl. 2 *mp* *pp*

B. Cl. *mp* *p*

Bsn. *mp*

Cbsn. *mp* *p* *mf* *p*

Hn. 1 *mf* *p* *mf* *p*

Hn. 2 *mf* *p* *mf* *p*

Hn. 3 *mf* *p* *mf* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn. *p* *mf* *p*

Tba. *mf* *p* *mf* *p*

Timp. *p* *mf* *3/As*

B. D. *f* *pp* *mf* *pp*

Ari. *f* *mp* *mf* *mp*

(Aristaeus asserts his efficacy)

not the ty - rant But the means for pre - serv - ing li - ber ty. This ju - rist a - lone De -

Vln. I *f p*

Vln. I *f p*

Vln. II *f p* *mp*

Vln. II *f p* *mp*

Vla. *f p* *mf* *mp* *p*

Vc. *f p* *mf* *mp* *p*

Vc. *f p* *mf* *mp* *p*

Cb. *f* *p* *mf* *p*

J

98

Picc.

Fl. 1

Fl. 2

Ob. 3

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Temp.

B. D.

Arl.

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

mp

All jus - tice o - ri - gi - nates in him; The ex - cep - tion can ne - ver be pre

p *mp* *mf* *pp* *f*

107

Picc.
 Fl. 1
 Fl. 2
 Ob. 3
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn.
 Cbsn.

Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn.
 B. Tbn.
 Tba.

Timp.
 Hp.

Ari.
 ra - cial su - pre - ma - cy; He a - sserts the prin - ci - ples of li - ving space.

Vln. I
 Vln. I
 Vln. II
 Vln. II
 Vla.
 Vc.
 Vc.
 Cb.

rit. . . . [L] Tempo Primo ♩=96

111

Picc.

Fl. 1

Fl. 2

Ob. 3

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

(The chorus of resisters seek comprehension)

S.

A.

T.

B.

The Prin - ci - ple of To - le - rance Re - futes the aes - the - tic, the a - pri - o - ri pseu - do pro - blem, Re - futes true lan - guage, A - sserts co - mmit - ment To

rit. . . . [L] Tempo Primo ♩=96

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

122

Picc. 

Fl. 1 

Fl. 2 

Ob. 3 

C. A. 

Cl. 1 


Cl. 2 


B. Cl. 


Bsn. 


Cbsn. 


f  *mp* 


Hn. 1 


Hn. 2 

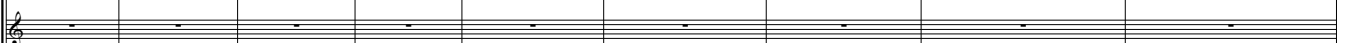
Hn. 3 


Tpt. 1 


Tpt. 2 




Tpt. 3 




Tbn. 

B. Tbn. 

Tba. 


Timp. 

p < mf  *p < mf*  *p < mf* 


mf  *mf*  *mf* 

S. D. 

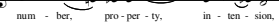
S. 


A. 

T. 


B. 

num - ber, pro - per - ty, in - ten - sion, 

num - ber, pro - per - ty, in - ten - sion, 

num - ber, pro - per - ty, in - ten - sion, 

num - ber, pro - per - ty, in - ten - sion, 

mf  *mf* 

M

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

p < mf  *p < mf*  *p < mf f*  *p < mf* 

p < mf  *p < mf*  *p < mf f*  *p < mf* 

p  *mf*  *p*  *mf*  *p*  *mf*  *p* 

f  *mp*  *mf*  *p*  *mf*  *p* 

N

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 3 *mf*

C. A.

Cl. 1 *p < mf p < mf p < mf p < mf p < mf*

Cl. 2 *p < mf p < mf p < mf p < mf p < mf*

B. Cl. *p p < mf p < mf p < mf p < mf*

Bsn. *p p < mf p < mf p < mf p < mf*

Cbsn. *mf*

Hn. 1 *p < mf p < mf*

Hn. 2 *p < mf p < mf*

Hn. 3 *p < mf p < mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

S. D. *mf*

(The chorus of resisters assert the everlasting)

S. *p mf*
Shaped by lin-guis-tic frame-work, A plu-ra-li-ty of on-to-lo-gies, The free-dom to a-dapt this sys-tem of con-cepts

A. *p mf*
Shaped by lin-guis-tic frame-work, A plu-ra-li-ty of on-to-lo-gies, The free-dom to a-dapt this sys-tem of con-cepts

T. *p mf*
Shaped by lin-guis-tic frame-work, A plu-ra-li-ty of on-to-lo-gies, The free-dom to a-dapt this sys-tem of con-cepts

B. *p mf*
Shaped by lin-guis-tic frame-work, A plu-ra-li-ty of on-to-lo-gies, The free-dom to a-dapt this sys-tem of con-cepts

N

Vln. I *p mf*

Vln. II *p < mf p < mf f p mf*

Vla. *p < mf p < mf f p nat. mf*

Vc. *p < mf p < mf f p nat. mf*

Cb. *arco p mf div.*

rall. **O** Tempo Primo ♩=80 Curtain falls

140

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 3 *f*

C. A. *f*

Cl. 1

Cl. 2

B. Cl.

Bsn. *f*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. *f*

B. Tbn.

Tba.

Temp. *f*

Cym. *f* Crash cymbal

S. For - mu-la-ted as lo - gi - cal syn - tax.

A. For - mu-la-ted as lo - gi - cal syn - tax.

T. For - mu-la-ted as lo - gi - cal syn - tax.

B. For - mu-la-ted as lo - gi - cal syn - tax.

rall. **O** Tempo Primo ♩=80 Curtain falls

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p* *f*

Cb. *p*