

ACT 3 ORPHEUS SEEKS TO RETRIEVE EURYDICE FROM THE UNDERWORLD

Prelude Johann Gottfried Herder: *Ideen zur Philosophie der Geschichte der Menschheit*
[1784]

Scene 1 **Approaching the underworld**
Annäherung an die Unterwelt

[Curtain opens to reveal a scene of other-worldly fantasticality adorned with symbols of esoteric utopianism. The chorus of the dead gathers around Orpheus as he approaches the entrance to the underworld.]

Orpheus *(Harbouring a sense of betrayal)* We have suffered the blight of inequity,
Our hopes and dreams reified as commodities
To be sold and exploited as cut-rate chattel,
Devoured by the maw of injustice.

Chorus *(Resolute and confident)* Reaching for liberty,
Surpassing identity,
Observing the telos, the backward causation, intrinsic function.
Perceiving the vitalism,
An aggregate of world-views oriented on purpose.
Hearing the music,
Primal manifestation of absolute spirit,
Revelation of love and beauty.

Orpheus¹⁰ The time of liberty, of forest berries and wild game is lost.
A life of eating grass would be something.
Instead the wretched human is less favoured than livestock.
Only the air is free.
The soil must be cultivated.
There is the drudgery of labour,
A constant hunger filling the days.
Yet the whip compels these burdens,
That of the few rich who thrive off the countless poor.
Yet if misery ensues, then still there are dreams
Of bread like leaves on the trees.
Still there is vision.

Chorus¹¹ *(Emboldening Orpheus to remain steadfast)* Freedom and necessity in synthesis.
The particular, first order of actuality,
The universal, first order of explanation,
Beyond time and space, the teleologic goal.
The metaphysical reality, in itself,
Not the regulative, the constitutive,
The entity other than its relation to other things.

Orpheus *(With renewed hope)* It is a teleology that looks to an essence of a higher order.
The seeds reside in the empirical world;
Their fertility shall transform the shape of things.
And that of the shadowy realms too.

Chorus Not an Augustinian world of base evil and malevolence,
The dogma of the supernatural,
Of nature as immoral machine,
Life as pilgrimage to unreal abstractions.
Aspiring to a home in the world,
A highest good in the coherence of life,
In the Aristotelian organism
Beginning in unity, segregating into functions, returning unto itself,
A single indivisible being,
Without division of mind and body.

[Exit Chorus of the Dead]

Orpheus *(With optimism and determination)* I see Taenarus; I see a cave on the promontory.
I shall pass through the crowds of ghosts such that I may present myself
Before the throne of the underworld.
I shall reclaim my Eurydice.

[Orpheus enters the underworld]

References

¹⁰ Ernst Bloch. *The Principle of Hope*, 1959, trans. N. Plaice, S. Plaice & P. Knight. MIT Press, 1986.

¹¹ Georg Wilhelm Friedrich Hegel, *Phenomenology of Mind*, 1807, trans. J. B. Baillie, Harper & Row, 1967.

Scene 2 At the River Acheron Am Fluss Acheron

[Enter Charon who is tending to his boat at the riverbank.]

Orpheus The sounds of the Acheron are upon the air.
The ferryman draws near. This is Charon.

Charon: This man shall not distinguish these waters for long.
The river washes away all memories; it leaves forgetfulness and oblivion.
But lo, this man still lives; he is not of the dead.

Orpheus The deeper the shades of Hades, the higher the light of Apollo.
I foresee an era devoid of human suffering.

[Charon ferries Orpheus across the river. The waters are turbulent and the small boat is unstable]

Charon: Let us go, then.
In this music and dance, in this poetry and drama, in these fairy-tales and myths,
Many have fabricated a better life.
Yet this man appreciates his modern utopias are nought but reactionary.

Orpheus These aspirations are realized in abstract entities, in the past.
They make no orientation upon concrete particulars,
Of how things might be, upon the future.

Charon He asserts that only the material dialectic embraces substantive change.

Orpheus Certainly not the evangelic-bourgeois bent of a Faustian glory,
Artificial roses of heaven,
Fanciful of a day that can never come.
Instead something that defers to the forms of eternity.

Charon His is a schematic that brings solidity to the vision.
His is a science overwhelming the immoral factual with the moral counterfactual.

Orpheus This is the method for a forthcoming paradise.

Charon You believe my ferry for young men and ladies carried to the island of love;
They shall be reborn as the archetype that props up adoration.

Orpheus Who can deny a historical progression oriented upon social revolution?

Charon And what of the river? What of death?

Orpheus And what of those Kantians and Neo-Platonists, those Weimar idealists
Contented with their universals,
The endless repetitions,
The recall of that once forgotten;
They find no resolve for planning a better world.

Charon Yet you posit as a Neo-Platonist too;
You conceive a universal spirit typically Hegelian.

Orpheus Perhaps I do.
There is immanent purposiveness in the rivers and streams,
In the lives of these ghosts,
That shall nurture the whole from the parts.

Charon Yet these reveries cannot meet the positivists' standards of verification.
Their metaphysics are purely speculative.
They do not stand up to empirical scrutiny
They cannot answer to Quinean inscrutability.

Orpheus Do not deceive yourself, ferryman!
The ruins of Tartarus are aspirant only to a negative infinitude.
Only since the Manifesto has this paradise been held as realistic.

Charon Do not look to hope, Prince Orpheus.
This mortal man shall be permitted to pass this way and back just this once.
To return henceforth shall be folly.

Orpheus This favour enough is accepted gratefully.

One return is sufficient.

[The ferry reaches the shore - exit Charon]

Scene 3 **Third dance of the adolescents**

Dritte Tanz der Jugendlichen

Georg Wilhelm Friedrich Hegel: Phänomenologie des Geistes [1807]

(Including teleological wave entity)

[Enter dancers: Angels of the dead take delight in the empyrean paradise; they clown with Orpheus. Exit dancers.]

Scene 4 **Crossing the Elysium fields**

Überschreiten der Elisium-Felder

[Enter Chorus of the Dead who torment Orpheus as he sets out across the Elysian Fields.]

Chorus

The structure and categories of existence,
The changeability, the rationality.
The particulars lodged within space and time
The universals exemplified as repeatable entities, immaterial virtues.
The acumen of history
Shorn of a lapse into relativism.
The dialectic discloses alternates not as conflict
But diverse facets of the whole.
Within the context of convention,
The development of mind,
The quest for recognition,
The encounter of lordship and bondage within,
The master dominating the slave,
Discerning the impossibility of fulfilment.
Unless both live and, as one being,
Refute the ethnocentric framework.

Orpheus

(Refusing to be distracted by the Dead) Crossing the Elysian Fields it becomes clear that
Art is always mere sedative, not a call to action.
The transcendent ideal,
The regulative appeal to freedom in appearance,
The eternal striving, are mere nostalgia for the Empyrean.
Even the Wreath of the Beauteous, historically entwined, broods of appeasement.
But here upon the blessed pastures,
A vision arises of mystical Isles, of triumphal arches and whispering groves.
This is the celestial realm of shadows, yet also there is the sublime.
(Stirred by the sublime surroundings) There is resolve bought to the sphinx's riddles.
A utopian awakening ensues.
In this mystical gravity there is the hierarchy of the Absolute,
Whereby all things are ordered according to that established
Outside of time and place.

Chorus Humans have being
 But not as activity.
 The music has being; it is existence.
 Captured by the existential quantifier,
 Not the phenomenologists' refutation
 Of the universal, indefinable and self-explanatory existence,
 The most barren and abstract of all categories.
 Numbers have being,
 The Fregean denial of non-existence, of the null!
 Love has being.

[Exit Chorus of the Dead]

Scene 5 **At the throne of Pluto**
 Auf dem Thron des Pluto

[Orpheus approaches the throne of the underworld. Enter Pluto & Persephone]

Pluto *(Irritated)* What is this!
 Nothing can be more wretched than this.
 The sole spark of life among the greater dominion of death.

Orpheus I stand at the secluded centre, removed from yet determined by the circle.
 And I shall take her, my Eurydice.

Pluto *(Incredulous)* You believe in no feeble abstraction.
 Your utopian Absolute shall embrace even the underworld.

Orpheus I have my lyre; I have my vision. I shall repeat myself.
 I seek the beautiful Eurydice.
 She is a lovely creature to me.

Pluto So, this is it.

Persephone *(With some empathy)* Orpheus, shield your eyes.
 You could not look upon her as one among the dead.
 It would destroy your mind.

Orpheus I can hide my eyes.
 Either way I shall receive her.

Persephone Then come before us, Eurydice.

[Enter Eurydice]

Orpheus I sense her beauty.
 I sense this is no Faustian mass, the forever peering upwards,
 The utopian vision constrained by time and space.
 I sense how proximity and expanse have no meaning.
 Here is the completed circle of perfection.
 Here is the repose of *Paradiso* where all wishes are fulfilled, and the pining ends.

Persephone *(With amazement)* What is this?
There are tears in my eyes at your glorious song.

Pluto Even the ghosts weep at this song.
Despite the thirst, Tantalus quenches his desire.
Ixion's wheel stands still,
The vulture ceases to gouge upon the giant's liver,
The daughters of Danaus rest from drawing water.
Sisyphus sits upon his rock to listen too;
Even the cheeks of the Furies are sodden with these tears.

Orpheus I bid you hear my lyre and release she whom I love.

Pluto *(Sceptically)* Alas that this pipedream avows the future as contained by the present.
What temporal nonsense is this?
These are merely the obscurities of a phenomenal heritage
That views mind as matter, and matter as mind,
The incomprehensible doctrine of ideas.

Orpheus The mind cannot be conscious of all the constituent perceptions.

Persephone He asserts the unconscious mental life,
The monad as a mirror of the world above
And the world below
In their entirety.

Orpheus *(With great conviction)* In the new world there shall be victory over all pointless
travail,

Pluto Even over death itself? What arrogance is this?

Orpheus Civilization shall generate the divine, the everlasting.
The true Genesis is not the beginning but the end.

Persephone *(With increasing suspicion)* His song transports cosmic harmony from paradise.

It realises concord of mind and body, and then lifts the unity back to heaven.
Yet still his utopia is marred by conceit and coercion.

Orpheus Not at all! This is the One Way.

Pluto *(Showing a grudging regard for Orpheus)* Nevertheless, though vague and indistinct,
its expressions obscure,
The music lingers.
It speaks better than all else of knowledge of the infinite.

Persephone I shall not deny he sings of aspirant landscapes where the wishful is laid aside.
This Arcadian melody is resolved,
From its first cradle, more unequivocally than even the greatest symphony,
On the expansive oceanic, on the visibility of radiance,

On the enunciation of triumph.

- Pluto He sings like that of the Stoic before,
That there is hope in the world, even in subservience to necessity,
Faith in an eternal essence deflated to a totality of atoms forming the world.
- Persephone *(Contradicting Pluto with a sense of growing distrust)* Yet this girl does not want this,
His censorship of dissent,
His vision of a one-party state,
Of a vanguard raising awareness to class consciousness,
Of opposition to the bourgeois liberalism, unfettered capitalism,
Where demagogues manipulate the gullible on behalf of the elite.
He represses her
As he represses all others who do not share his vision.
- Orpheus If I am denied I cannot return alone.
The dead shall triumph in the death of us both.
- Persephone *(With grudging resolve)* You may return together to the world of the living.
But there is one condition.
You must not look upon her in this shadowy state.
Not until the light of day illuminates you both as physical beings.
For all your visions, you could not bear the sight of that which cannot be seen.
- Orpheus *(Joyfully)* Eurydice, I have found you.
My heart leaps with joy, eternal beauty.
Come, my dear. The ferryman awaits us.

[Exit Pluto & Persephone]

Scene 6 **The Return**
Die Rückkehr

[Orpheus leads Eurydice out from the underworld. He avoids looking back at her. Orpheus is jubilant and keen to move on, while Eurydice is nervous and hesitant.]

- Orpheus Orpheus, shield your eyes, she said.
He must not look upon her as one among the dead; it would destroy his mind.
I shall hide my eyes.
- Eurydice I am reluctant.
- Orpheus These figures walk in silence towards the threshold of the upper world.
Only a view from nowhere can see the two united.
Yet there can be no view from nowhere.
- Eurydice I am coerced.
- Orpheus Eurydice, does she hear us?
Assurance is sought she is still with us.
No glance back is permitted, yet we must know she is there.

Eurydice There is no consent.

[Orpheus looks back at Eurydice]

Eurydice Ah! The air grows hazy.

Orpheus My love!

Eurydice Farewell, forever, my love; a last farewell.

Orpheus No!

[Exit Eurydice. Enter Chorus of the Dead surrounding Orpheus]

Chorus¹² Contesting the self-reflexivity of reason,
Refuting the rationalism of nihilism,
Contesting the solipsism and scepticism,
The view of nothing beyond consciousness,
The external world, other minds, the self.

[Orpheus becomes frightened and seeks to hide from pursuit]

This is no verbal dispute, truth in virtue of meaning,
Orpheus killed by the women of Thrace;
This is the substantive, truth in virtue of facts.
It is the reality of abstract entities:
These notes, the words, those numbers, events,
This charming of birds and wild beasts,
This coaxing of trees and flowers unto dance
And thus torn to shreds by Bacchic orgy,

[The death of Orpheus]

Doting on the patron of restrained music and poetry
Above the rouser of zealous fervency.
His dismembered head, still alive with song, floating downstream to Lesbos,
Asserts composition as a necessity,
To intone a hymn requires its composition.
His lyre set in the heavens, celestial constellation.
Refutes all reductive nihilism,
Each contingent being as an alternate universe.

[Curtain falls]

References

¹² David Lewis. *On the Plurality of Worlds*. Blackwell, 1986.

Akt 3 Prelude

Philip Armstrong

Marcia Moderato $\text{♩} = 84$

The score is for a piece titled "Akt 3 Prelude" by Philip Armstrong, marked "Marcia Moderato" with a tempo of $\text{♩} = 84$. The instrumentation includes Piccolo, Flute 1 and 2, Oboe 1, Cor Anglais, Clarinet 1 and 2, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1, 2, and 3, Trumpet 1, 2, and 3, Trombone 1, Bass Trombone, Tuba, Snare Drum, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of dynamics, including *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The Harp part includes a specific fingering sequence: DCB/E/FGA. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The Snare Drum has a simple rhythmic pattern. The overall texture is rich and varied, typical of a full orchestral score.

A

This musical score is for a symphony orchestra. It includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Cor Anglais (C. A.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Horns 1, 2, and 3 (Hn. 1, Hn. 2, Hn. 3), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Trombones 1 and 2 (Tbn. 1, B. Tbn.), Trombone 3 (Tbn.), Timpani (Timp.), Tambores (Tamb.), Bass Drum (B. D.), Snare Drum (S. D.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamic markings such as *mp*, *f*, *mf*, *p*, *pp*, and *tr*. It includes complex rhythmic patterns, triplets, and a section for the Timpani labeled "DCB/E/FGA" with a specific rhythmic notation. A section labeled "A" is marked at the top right and bottom right of the score.

14

Picc. *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 Fl. 1 *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 Fl. 2 *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 Ob. 1 *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 C. A. *mp*
 Cl. 1 *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 Cl. 2 *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 B. Cl. *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p*
 Bsn. 1 *mp*
 Cbsn. *mp*
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn. *f*
 Tbn. *f*
 Timp.
 B. D. *mf*
 S. D.
 Hp. *mp* *f* *mp* *p* *f > p* *p* *f > p* *f* *p* *f > p* *p* *f* *p* *f* *p* *f*
 Vin. I *p* *p*
 Vin. II *p* *p*
 Vla. *mp* *p* *p*
 Vcl. *mp*
 Cb. *f*

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

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

Timp.
 S. D.
 Hp.

Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

B

25

Picc. *p*

Fl. 1 *mf* *p*

Fl. 2 *p* *mf* *p*

Ob. 1

C. A. *mp* *mf*

Cl. 1 *pp* *mf*

Cl. 2

B. Cl. *mf*

Bsn. 1 *mp* *p* *f* *mf*

Cbsn. *mf* *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1

B. Tbn. *p* *f*

Tba. *mf*

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

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

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

B

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vcl. *pizz. (div.)* *mf* *arco* *mf* *mf*

Cb. *pizz.* *arco* *mf* *mf*

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. 1 _____

B. Tbn. _____

Tba. _____

Timp. _____

B. D. _____

S. D. _____

Vln. I _____

Vln. II _____

Vla. _____

Vcl. _____

Cb. _____

C

38

Picc. *pp* *mf* *pp* *mf* *mf* *pp* *mf*

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

Fl. 2 *pp* *mf* *pp* *mf* *mf* *pp* *mf*

Ob. 1

C. A.

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

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

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

Bsn. 1 *f* *mp* *f* *mp* *f*

Cbsn.

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

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

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

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

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

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

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

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

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

Tamp.

B. D. *f* *mp* *f*

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

Hi Hat *p*

Ped B. D. *p*

Hp. *p* *mf* *p* *f* *p* *p* *p* *p*

C

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

Vln. II

Vla.

Vc.

Cb.

43

Picc. *pp* *mf* *pp* *mf* *mf* *pp* *mf*

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

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

Ob. 1 *f*

C. A.

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

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

B. Cl. *f* *mp* *mp* *f* *3*

Bsn. 1 *f* *3*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp. *f*

Hi Hat *p*

Ped B.D. *p*

Hp. *mf* *p* *f* *p*

Vln. I *mf* *f*

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

Vla. *p* *mf*

Vc. *p* *p* *mf* *f* *3* *div.*

Cb. *f* *3* *div.*

53

Picc. *pp* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

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

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

Ob. 1

C. A.

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

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

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

Bsn. 1

Cbsn. *f* *f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

B. Tbn.

Tba.

Timp.

S. D. *mf*

Hi Hat. *p* *p*

Ped. B. D. *p*

Hp. *mf* *p* *f* *p* *p* *mf* *p* *f* *p*

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

Vln. II

Vla. *arco* *p*

Vc. *arco* *p*

Cb. *f*

59

Picc. *mf* *pp* *mf*

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

Fl. 2 *mp*

Ob. 1

C. A.

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1 *f* *f*

Cbsn.

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Hn. 3 *f* *f*

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

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

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

Tbn. 1 *f* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

Tamp. *f* *f*

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

Hi Hat *p* *f*

S. Cym. *p* *f*

Ped B. D. *p*

Vln. I

Vln. II *arco* *p*

Vla. *mf*

Vc. *p* *mf*

Cb.

E

65

The musical score is arranged in a standard orchestral format with the following instruments from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- C.A.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- B. Tbn.
- Tba.
- Timp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Cb.

Key musical features include:

- Ob. 1:** Melodic line with dynamics *f* and *mf*.
- B. Cl. / Bsn. 1:** Bass woodwinds with triplets and dynamics *f* and *mf*.
- Tpt. 1 / 2:** Trumpets with melodic lines and dynamics *f* and *mf*.
- Tbn. 1 / B. Tbn. / Tba.:** Trombones with melodic lines and dynamics *mf*.
- Timp.:** Timpani with rhythmic patterns and dynamics *f*, *p*, and *mf*.
- Vln. I / Vln. II:** Violins with melodic lines and dynamics *f*.
- Vla. / Vcl. / Cb.:** Viola, Violoncello, and Double Bass with complex textures, triplets, and dynamics *f*. The Cb. part includes the instruction "arco div."

70

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbu.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

p

tr

F

76

Picc. *mp* *f* *mp* *f*

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

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

Ob. 1 *f* *mp* *f*

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

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

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

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

Bsn. 1 *f* *mp* *f* *p*

Cbsn. *mp* *f* *p*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

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

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn. *f* *p*

Tba.

Timp.

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

F

Vln. I

Vln. II

Vla. *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p* *mp*

Akt 3 Szene 1: Annäherung an die Unterwelt

Andantino $\text{♩} = 84$ [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]

Philip Armstrong

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1, Flute 2, Oboe 1, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Bass Trombone, and Tuba. The percussion section includes Timpani (with notes 1:G, 2:D, 3:B, 4:A♭) and Bass Drum (with notes DCB♭/EFGA♭). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of Andantino (♩ = 84). Dynamics range from *pp* to *mf*. The score is divided into three measures, with various musical notations such as triplets, slurs, and accents.

4

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

B. D.

Hi Hat.

S. Cym.

Ped B. D.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

A

9

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat

Ped B.D.

Hp.

Orph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf pp 5 mf mf pp 3 mf pp 5 mf

mf pp 5 mf mf pp 3 mf pp 5 mf

mf pp 5 mf mf pp 3 mf pp 5 mf

mp mf mp p mf p f mp

mp mp p mf p f mp

mp mp p mf p f mp

mp mp p mf p f mp

f mp

f mp

p

p

mf p p mf p p p

p

p mf p p p p

We have su - ffered... the blight of i - ne - qui - ty, Our hopes... andreams re i - fied as com - mo - di - ties To be sold and ex -

p mf mf pp 5 mf

p mf p p p

p mf p

f mp

14

Picc. *mf* *pp* *mf* *mp*

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

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

Ob. 1 *mf* *pp* *mf* *mp* *mf* *pp*

C. A. *mp* *mp*

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

Cl. 2 *mp* *mp* *pp*

B. Cl. *mp* *mp*

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat

Ped B.D. *p*

Hp. *pp*

Orph. *pp*

plai-ted as cut - rate cha-ttel, De-voured by the maw of in-jus - tice.

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

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

Vla. *mf* *mp* *mf* *pp*

Vcl. *p* *mf* *mf* *pp* *p* *mf*

Cb. *p* *mf*

rit. **D** Andantino ♩=84

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

C. A.

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Cbsn. *pp*

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

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

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

Tpt. 1 *f* *f* *f* *pp*

Tpt. 2 *f* *f* *f* *pp*

Tpt. 3 *f* *f* *f* *pp*

Tbn. 1 *f* *mf* *f* *pp*

B. Tbn. *f* *mf* *f* *pp*

Tba. *f* *mf* *f* *pp*

Timp. *p*

L. Cym.

B. D.

S. Cym. *p* *f*

Hp. *pp* DCB/EFGA

Orph.

S. *f* *mf* *f*
mu - sic, Re - ve - la - tion of love and beau - ty.

A. *f* *mf* *f*
mu - sic, Re - ve - la - tion of love and beau - ty.

T. *mp* *mf* *f*
mu - sic, Pri - mal ma - ni - fes - ta - tion of ab - so - lute spi - rit, Re - ve - la - tion of love and beau - ty.

B. *mp* *mf* *f*
mu - sic, Pri - mal ma - ni - fes - ta - tion of ab - so - lute spi - rit, Re - ve - la - tion of love and beau - ty.

rit. **D** Andantino ♩=84

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vcl. *pp* *mp*

Cb. *pp*

52

Picc. *pp*

Fl. 1 *pp* *pp* *p*

Fl. 2 *pp* *pp* *p*

Ob. 1 *p* *mf* *p* *mf* *mf*

C. A.

Cl. 1 *pp* *p* *mf* *p* *mf* *f*

Cl. 2 *pp* *mp* *p* *mf* *p* *mf* *mf*

B. Cl. *pp* *mp* *pp* *mp*

Bsn. 1 *p* *pp* *pp* *mf*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *3*

B. Tbn.

Tba.

Timp. *p* *p* *p* *f*

B. D. *3*

Hp.

Orph.

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

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

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

Vcl. *pp* *mp* *pp* *p* *f*

Cb. *pp* *mp* *pp* *p* *f*

E

56

Picc. *p mp < f > mp p < f-p p < f > p f*

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

Fl. 2 *mp < f > mp p < f > p p < f > p*

Ob. 1 *p mp < f > mp p < f-p f > p f mp < f > mp p < f > p p < f > p*

C. A. *p mp < f > mp p < f-p f > p f mp < f > mp p < f > p p < f > p*

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

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

B. Cl. *mp < f > mp p < f-p f > p f mp < f > mp p < f > p p < f > p*

Bsn. 1 *p mp < f > mp p < f-p f > p f mp*

Cbsn. *p f mp < f > mp p < f-p f > p f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p < f > p*

Tpt. 2 *p < f > p*

Tpt. 3

Tbn. 1

B. Tbn. *mp mp mp f*

Tba. *mp mp mp f*

Timp. *3:B p f*

B. D. *p < mf p < mf p < mf*

Tamb. *mp*

Hp. *mp < f > mp p < f > p p < f > p*

Orph.

E

Vln. I *mf p mf*

Vln. II *mf*

Vla. *mf mp*

Vcl. *p f mp*

Cb. *p f mp mp f*

63

Picc. *f p < f < p*

Fl. 1 *f p < f < p*

Fl. 2 *f p < f < p*

Ob. 1 *f p < f < p* *p mf*

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

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

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

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

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f p < f < p*

Tpt. 2 *f p < f < p*

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Tamp.

Tamb.

Hp. *f p < f < p p < f < p f p < f < p p < f < p f p < f < p*

Orph. *mp*
The time of li - ber - ty, of fo - rest be - rries and wild game is lost.

Vln. I *p mf*

Vln. II *p mf*

Vla. *p mf*

Vcl. *p mf*

Cb.

F

70

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn. 3

Timp.

S. D.

Hp.

Orph.

A life of eat - ing grass would be some thing.

F

Vln. I

Vln. II

Vla.

Vcl.

Cb.

G

83

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D.

S. D.

Hi Hat

Ped. B. D.

Hp.

Orph.

days. Yet the whip com - pels these bur - dens, That of the few rich who

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

Orph.

88

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat

Ped B. D.

Hp.

Orph.

thrive off the count less poor. Yet if mi-se-ry en-sues, then still there are dreams Of bread like leaves on the trees. Still there is

Vln. I

Vln. II

Vla.

Vc.

Cb.

H Andante Moderato ♩=96

93

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hi Hat.

Ped. B. D.

Hp.

Orph.

vi-sion.

S.

A.

T.

B.

Free - dom and ne - ce - ssi - ty in syn - the - sis. The par

Free - dom and ne - ce - ssi - ty in syn - the - sis. The par

Free - dom and ne - ce - ssi - ty in syn - the - sis. The par

Free - dom and ne - ce - ssi - ty in syn - the - sis. The par

H Andante Moderato ♩=96

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

f

p

f

p

f

p

f

101

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

L. Cym.

Tamb.

Hp.

Orph.

S. *p* *f*

A. *p* *f* *mf*

T. *p* *f* *mf*

B. *p* *f* *mf*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. *p* *f*

Cb. *p* *f* *mp*

ti - cu - lar, first or - der of ac - tu - a - li - ty, The u - ni - ver - sal, first or - der of ex - pla - na - tion, Be - yond time and space, the te - le - o - lo - gic goal.

ti - cu - lar, first or - der of ac - tu - a - li - ty, The u - ni - ver - sal or - der of ex - pla - na - tion, Be - yond time and space, the te - le - o - lo - gic goal. The me - ta

ti - cu - lar, first or - der of ac - tu - a - li - ty, The u - ni - ver - sal or - der of ex - pla - na - tion, Be - yond time and space, the te - le - o - lo - gic goal. The me - ta

ti - cu - lar, first or - der of ac - tu - a - li - ty, The u - ni - ver - sal, first or - der of ex - pla - na - tion, Be - yond time and space, the te - le - o - lo - gic goal. The me - ta

113

Picc. *f* *pp*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f*

C. A. *f*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

B. Cl. *f* *pp*

Bsn. 1 *f*

Cbsn. *f*

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

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

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

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

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

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

Tbn. 1 *f* *mf* *f*

B. Tbn. *f*

Tba. *f* *mp*

L. Cym. *f* *p* *f*

Hp.

Orph.

S. *f* *mp* *f*
re - a - - li - ty, the con - sti - tu - tive en - ti - ty o - ther than its re - la - tion to o - ther things.

A. *f* *mp* *f*
phy - si - cal re - a - - li - ty, the con - sti - tu - tive en - ti - ty o - ther than its re - la - tion to o - ther things.

T. *f* *mp* *f*
phy - si - cal re - a - - li - ty, in it - self, Not the re - gu - la - tive, the con - sti - tu - tive, The en - ti - ty o - ther than its re - la - tion to o - ther things.

B. *f* *mp* *f*
phy - si - cal re - a - - li - ty, in it - self, Not the re - gu - la - tive, the con - sti - tu - tive, The en - ti - ty o - ther than its re - la - tion to o - ther things.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mp* *pp*

Vcl. *pp*

Cb. *pp* *mp*

This page contains the musical score for measures 125 through 128. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., L. Cym., Hp., Orph., Vln. I, Vln. II, Vla., Vcl., and Cb. The score features various dynamics such as *pp*, *mf*, *p*, *f*, and *mp*, along with articulation marks like accents and slurs. The woodwind section (Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn.) has prominent parts with complex rhythmic patterns. The string section (Vln. I, Vln. II, Vla., Vcl., Cb.) provides a rhythmic and harmonic foundation. The percussion section (Tbn., Tba., Timp., L. Cym.) includes a timpani part with a 3-B section and cymbal rolls. The woodwinds (Fl., Ob., Picc.) have more melodic and rhythmic lines. The overall texture is dense and dynamic.

K
137

Picc.
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cb. sn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
B. Tbn.
Tbn.
Tamp.
L. Cym.
S. D.
Hp.
Orph.

mf *f* *tr* *(b)*
mp *mf* *f* *tr* *(b)*
p
mp *mf* *f* *mf* *f*
mp *mf* *f* *mf* *f*
mp *mf* *f* *mf* *f*
p *f* *p* *f* *p* *f*
mp
The seeds re-side in the em-pi-cal world;

K

Vln. I
Vln. II
Vla.
Vcl.
Cb.

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

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. 1 _____

B. Tbn. _____

Tba. _____

Timp. _____

S. D. _____

Hp. _____

Orph. _____

Vln. I _____

Vln. II _____

Vla. _____

Vcl. _____

Cb. _____

Their fer - ti - li - ty shall trans - form the shape of things. And that of the sha - do - wy realms too.

L Andante Moderato ♩=96

150

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hp.

Orph.

S.

A.

T.

B.

Not an Au-gus-ti-ni-an world of base e-vil
 Not an Au-gus-ti-ni-an world of base e-vil and male-vo-lence, The dog-ma of the
 Not an Au-gus-ti-ni-an world of base e-vil and male-vo-lence, The dog-ma of the
 Not an Au-gus-ti-ni-an world of base e-vil and male-vo-lence, The dog-ma of the

L Andante Moderato ♩=96

Vln. I

Vln. II

Vla.

Vcl.

Cb.

M

100 (br) (b)

Picc. *f* *pp*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f* *pp*

B. Cl. *f*

Bsn. 1 *f*

Cbsn.

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

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

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

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf*

L. Cym. *p* *f*

Tamb. *p* *f*

Hp.

Orph.

S. *p* *f* *mp* *f*

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

T. *p* *f* *mp* *f*

B. *p* *f* *mp* *f*

Of na - ture as i - mmo - ral ma - chine, Life as pil - grim - age to un - real ab - strac - tions. As pi - ring to, As - pi - ring to a home in the world,

su - per - na - tu - ral, Of na - ture as i - mmo - ral ma - chine, Life as pil - grim - age to un - real ab - strac - tions. As pi - ring to, As - pi - ring to a home in the world,

su - per - na - tu - ral, Of na - ture as i - mmo - ral ma - chine, Life as pil - grim - age to un - real ab - strac - tions. As pi - ring to a home in the world,

su - per - na - tu - ral, Of na - ture as i - mmo - ral ma - chine, Life as pil - grim - age to un - real ab - strac - tions. As - pi - ring to a home in the world,

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *mp*

Vc. *p* *f*

Cb. *p* *f* *mf*

M

N Andantino ♩=84 [Exit Chorus]

182

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Thn. 1

B. Tbn.

Tbn.

Timp.

B. D.

Tamb.

Hp.

Orph.

S.

A.

T.

B.

re-turn-ing un-to-it-self, A sin-gle in-di-vi-si-ble be-ing. With-out di-vi-sion of mind and bo-dy.

re-turn-ing un-to-it-self, A sin-gle in-di-vi-si-ble be-ing. With-out di-vi-sion of mind and bo-dy.

re-turn-ing un-to-it-self, A sin-gle in-di-vi-si-ble be-ing. With-out di-vi-sion of mind and bo-dy.

re-turn-ing un-to-it-self, A sin-gle in-di-vi-si-ble be-ing. With-out di-vi-sion of mind and bo-dy.

N Andantino ♩=84 [Exit Chorus]

Vln. I

Vln. II

Vla.

Vcl.

Cb.

190

Picc. *pp*
 Fl. 1 *pp*
 Fl. 2 *pp*
 Ob. 1 *p* *mf* *p* *mf*
 C. A. *p* *mf* *p* *mf*
 Cl. 1 *pp* *p* *mf*
 Cl. 2 *pp* *mp*
 B. Cl. *pp* *mp*
 Bsn. 1 *p* *pp*
 Cbsn. *p* *f*
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1 *p* *f*
 Tpt. 2 *p* *f*
 Tpt. 3 *p* *f*
 Tbn. 1 *p* *f*
 B. Tbn. *p* *f*
 Tba. *p* *f*
 Timp. *p*
 B. D. *p* *f*
 S. Cym. *p* *f*
 Hp. *p* *f*
 Orph.
 Vln. I *pp* *p* *mf* *p* *mf* *mp* *p* *mf* *p*
 Vln. II *pp* *p* *mf* *p* *mf* *mp* *p* *mf* *p*
 Vla. *pp* *mp* *pp* *p* *mf* *mp* *p*
 Vcl. *pp* *mp* *pp* *mp* *p* *f*
 Cb. *pp* *mp* *pp* *mp* *p* *f*

194

Picc. *mf* *p*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *pp* *mf* *pp* *mf*

C. A. *pp* *mp*

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

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

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

Bsn. 1 *p* *p* *f* *mp*

Cbsn. *p* *f* *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

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

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

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

Tbn. 1 *p* *f* *f* *p* *f*

B. Tbn. *p* *f* *f* *p* *f*

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

Timp. *p* *f* *p* *f* *f*

B. D. *p*

S. Cym. *p* *f* *p* *f* *p* *f*

Harp. *p* *f* *mf* *p* *f* *p* *f* *p* *f* *p* *f*

Orph. *mf*
I see Tae-na - rus; I see a cave on the pro-mon-to-ry.

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

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

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

Vcl. *p* *f* *p*

Cb. *p* *f*

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

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

I shall pass through the crowds of ghosts such that I may pre - sent my - self Be - fore the

P [Orpheus enters the underworld]

207

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

B. D.

S. Cym.

Hp.

Orph.

throne of the un - der-world. I shall re - claim my Eu - ry - di - ce.

P [Orpheus enters the underworld]

Vln. I

Vln. II

Vla.

Vcl.

Cb.

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

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Picc., Fl., Ob., C.A., Cl., B.Cl., Bsn., and Cbsn. The second system includes Hn., Tpt., Tbn., B.Tbn., Tba., Timp., B.D., S.Cym., Hp., Orph., Vln., Vla., Vcl., and Cb. Dynamics include *mf*, *f*, *pp*, *p*, and *mp*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp* and *f*.

Akt 3 Szene 2: Am Fluss Acheron

Philip Armstrong

Moderato $\text{♩} = 92$ [Enter Charon]

Musical score for woodwinds and percussion. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Bass Trombone, Tuba, Timpani (1:G, 2:C, 3:G, 4:F), Bass Drum, and S. Cymbals. The score is in 4/4 time and features dynamic markings such as *mf*, *f*, *mp*, and *p*. The woodwinds and brass instruments play melodic and harmonic lines, while the percussion provides a rhythmic accompaniment. The score is divided into two systems, with the second system starting with the tempo marking 'Moderato $\text{♩} = 92$ [Enter Charon]'.

Moderato $\text{♩} = 92$ [Enter Charon]

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features dynamic markings such as *mp*, *p*, and *f*. The strings play a rhythmic accompaniment, with the Violoncello and Contrabass parts including pizzicato markings. The score is divided into two systems, with the second system starting with the tempo marking 'Moderato $\text{♩} = 92$ [Enter Charon]'.

8

Picc. *mp* *f* *mp* *p* *f* *p* *p* *f* *p* *f*

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

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

Ob. 1 *mp* *f* *mp* *p* *f* *p* *f* *mp* *f* *mp* *p* *f* *p*

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

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

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

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

Bsn. 1 *mp* *f* *mp* *p* *f* *p* *f* *mp* *f* *mp* *p* *f* *p*

Cbsn. *f* *mp* *f* *mp* *p* *f* *p* *f* *mp* *f* *mp* *p* *f* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

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

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

Timp.

Timp.

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

S. Cym. *p* *f*

Harp. *mp* *f* *mp* *p* *f* *p*

Orph. *mp*
The sounds of the A-che-ron are u

Vln. I *f*

Vln. II *f*

Vla. *f*

Vla. *f*

Vc. *f* *div.* *arco* *mp*

Vc. *f* *arco* *mp*

Cb. *f* *arco* *mp* *mp* *f*

A

20

Picc. *p* *f* *p* *f* *p* *f*

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

Fl. 2 *p* *f* *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f* *p* *f*

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

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

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

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

Bsn. 1 *f*

Cbsn.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *ff*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Hp.

Orph. *mf*
The deep - er the shades of Ha - des, the high - er the

Char.
lives; he is not of the dead.

A

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

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

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

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

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

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

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

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

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

B [Charon ferries Orpheus across the river]

23

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

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

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

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

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

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

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

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

Bsn. 1 *mp* *f*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f* *mp*

Timp.

Hp. *p* *mf* *p* *mf*

Orph. *f*
light of A - po - llo. I fore - see an e - ra de - void of hu - man su - ffer - ing.

Char. *mf*
Let us go, then. In this mu - sic and dance, in this po - e - try and dra - ma, in these fai - ry - tales and myths,

B [Charon ferries Orpheus across the river]

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

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

Vln. II *mf* *p*

Vln. II *mf* *p*

Vla. *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *mf* *p*

28

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn.
 Tbn.
 Timp.
 B. D.
 L. Cym.
 S. D.
 Hp.
 Orph.
 Char.
 Vin. I
 Vin. I
 Vin. II
 Vin. II
 Vla.
 Vla.
 Vc.
 Vc.
 Cb.

These as - pi - ra - tions are
 Ma - ny have fa - bri - ca - ted a bet - ter life. Yet this man a - pre - ci - ates his mo - dern u - to - pi - as - are nought but re - ac - tion - a - ry.

C

38

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn.
 Tba.
 Timp.
 Hp.
 Orph.
 Char.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Vc.
 Cb.

Of how things might be, u - pon the fu - ture. Cer-tain-ly not the e - van - ge lic bour-geois bent of a
 He a - sserts that on ly the ma-te-ri-al di - a - lec - tic em - bra - ces sub - stan - tive change.

D

44

Picc. *p f p* *f p f p* *p. n.* *mf* *p*

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

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

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

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

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

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

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

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hp. *p f p* *f p f p*

Orph. *mp* *f* *f* *f*

Char. *f* *f* *f* *f*

Faust - i - an glo - ry, Ar - ti - fi - cial ro - ses of hea - ven, Fan - ci - ful of a day that can ne - ver come. In - stead some - thing that de - His is a sche - ma - tic that

D

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

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

Vla. *div.* *f* *mp* *f* *mp* *f*

Vcl. *mp* *f* *mp* *f* *mp* *f*

Cb. *mp* *f* *mp* *f* *mp* *f*

49

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

C. A.

Cl. 1 *mf*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1 *mp*

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. 2: E *mf*

Hp. *p* *f* *p*

Orph. *mp*

Chars. *mf*

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

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

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

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

Vla. *mp*

Vla. *mp*

Vc. *f*

Vc. *f*

Cb. *f*

fers to the forms of e-ter - ni - ty. This is the me - thod for a

brings so - li - di - ty to the vi - sion. His is a sci - ence o - ver - helm - ing the i - mmo - ral fac - tu - al with the mo - ral coun - ter - fac - tu - al.

E

54

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hp.

Orph.

Char.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

forth - co-ming pa-ra-dise.

You be-lieve my fe - rry for young men and la - dies ca-ried to the is - land of love; They shall be re - born as the

Who can de - ny a his -

59

Picc. *mf*

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

Fl. 2 *mf* *p* *mf*

Ob. 1 *mp* *f* *mp* *p*

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

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

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

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

Bsn. 1 *mp* *f* *mp* *p*

Cbsn. *f* *mp* *f* *mp* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D.

Orph. *mp*

to - ri - cal pro - gre - ssion o - ri - en - ted u - pon so - cial re - vo - lu - tion? And what of those

Char. *f*

ar - che - type that props up a - do - ra - tion. And what of the ri - ver? What of death?

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

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

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

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

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

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

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

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

Cb. *ff*

F

68

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Orph.

Char.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

74

G

Picc. *mp* *f* *mp* *p* *f* *p*

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

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

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

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

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tbn. 1 *f* *mf* *f*

B. Tbn.

Tbn. *f* *mf* *f*

Timp.

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

Orph. *f*

Char.

G

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

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

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

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

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

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

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

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

Cb. *mf* *p*

haps I do. Per - haps I do. There is i - mma - nent pur - po - sive - ness in the ri - vers and streams, In the
ceive a u - ni - ver - sal spi - rit ty - pi - ca - lly. He - ge - li - an.

78

Picc. *f* *p* *f* *mp* *f* *mp*

Fl. 1

Fl. 2

Ob. 1 *f* *p* *f* *mp* *f* *mp*

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

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

Cl. 2

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

Bsn. 1 *f* *p* *f* *mp* *f* *mp* *mf* *f*

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

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

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

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

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

Tbn. 1

B. Tbn.

Tbn.

Timp.

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

L. Cym.

Orph. lives of these ghosts, That shall nur - ture the whole from the parts.

Char. *f* Yet these re-ve-ries can-not meet the po-si-ti-vists stan dards of ve-ri - fi - ca - tion. Their

Vln. I *p* *mf* *p* *unis.* *p* *f* *p* *f* *p* *f* *mp* *f* *mp*

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

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

Vcl. *p* *p* *f* *p* *p* *f* *p* *mp* *f* *mp*

Cb. *mf* *p*

H

83

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

2: C
Timp.

L. Cym.

S. D.

Orph.

Char.

me - ta - phy - sics. are pure - ly spe - cu - la - tive. They do not stand up to em - pi - ri - cal scru - ti - ny. They can - not ans - wer to Qui - ne - an in - scru - ta - bi - li - ty.

H

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

89

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D.

S. Cym.

Hp.

Orph.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

ceive your-self, fe-ry-man! The ru ins of Tar - ta-rus are as - pi-rant on-ly to a ne-ga-tive in - fi-ni-tude. On - ly since the Ma-ni-fes-to- has this pa-ra-dise been

95

I

Picc. *f p f p*

Fl. 1 *f p f p*

Fl. 2 *f p f p*

Ob. 1 *f p f p*

C. A. *f p f p*

Cl. 1 *f p f p*

Cl. 2 *f p f p*

B. Cl. *f p f p*

Bsn. 1 *mf*

Cbsn. *mf f mf f*

Hn. 1 *mf f mf*

Hn. 2 *mf f mf*

Hn. 3 *mf f mf*

Tpt. 1 *mp f mp f*

Tpt. 2 *mp f mp f*

Tpt. 3 *mp f mp f*

Tbn. 1 *mf f mf*

B. Tbn. *mf*

Tba. *mp f mf*

Timp. *mf*

S. Cym. *p*

Hp. *f p f p*

Orph. held as re - a - lis - tic. *mf*

Char. Do not look to hope, Prince Or - phe - us. This mor - tal man shall be per - mi - tted to pass this way and back just this

I

Vln. I *mf p pp*

Vln. I *mf p pp*

Vln. II *mf p pp*

Vln. II *mf p pp*

Vla. *mf p pp*

Vc. *mf p pp*

Vc. *mf p pp*

Cb. *mf p pp*

J [The ferry reaches the shore - exit Charon & Orpheus]

100

Picc. *mf*

Fl. I *p* *mf* *p*

Fl. 2 *p* *mf* *p*

Ob. 1 *mf*

C. A. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f* *p* *f*

Cbsn. *mf*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Trpt. 1 *ff* *f* *mf*

Trpt. 2 *f* *f* *mf*

Trpt. 3 *f* *f* *mf*

Tbn. 1 *f* *mp*

B. Tbn. *f*

Tba. *f* *mf*

Timp. *f* *mf*

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

S. D. *f*

S. Cym. *f* *p* *f*

Orph. *mp*
This fa - vour e nough is a - ccep - ted grate - fu - lly. One re - turn is su - ffi - cient.

Char. *mp*
once. To re - turn hence forth shall be fo - lly.

J [The ferry reaches the shore - exit Charon & Orpheus]

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

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

Vla. *mp* *mf*

Vla. *mp* *mf*

Vc. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

Akt 3 Szene 3: Third dance of the adolescents

Philip Armstrong

Moderato $\text{♩} = 92$

The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1-3, Trumpet 1-3, Trombone 1-3, Tuba, Timpani, Bass Drum, Hi hat, Cymbals, and Harp. The second system includes TW, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics (pp, p, mp, ppp), articulations (pizz., arco), and performance instructions like 'blow through instrument' and 'tap sounding board with fingers'. A '3' measure rest is present in the Clarinet 1 part. The Harp part includes the chord sequence DCB/E/F#GA. The TW part includes the instruction 'ideological wave'.

A

13

Picc. *p* *mf* *p* *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

C. A. *p*

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

Cl. 2 *mf* *p*

B. Cl. *p*

Bsn. 1 *p* *p* *p* *p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *con sord.* *p*

Tpt. 2

Tpt. 3

Tbn. 1 *con sord.* *p*

B. Tbn. *con sord.* *p*

Tbn. *con sord.* *p*

Timp. *p* *p*

Timp.

B. D. *mp* *mf*

Hhat *p* *p*

S. Cym. *mp*

Hp. *mp* *p*

A

TW *mf*

Vln. I *mf* *dim poco a poco*

Vln. I *mf* *dim poco a poco*

Vln. II *mf* *dim poco a poco*

Vln. II *pizz.* *mp*

Vla. *mp > pp* *pizz.* *mp*

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

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

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

B

24

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hp.

B

TW

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

C

36

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p*
con sord.

Tpt. 2 *p*
con sord.

Tpt. 3 *p*
con sord.

Tbn. 1 *p*

B. Tbn. *p*

Tbn. *p*

Timp. *p*

B. D. *p* *mf*

Hhat *p*

Hp. *pp* *p* *mp* *pp* *p*

C

TW

Vln. I *p*

Vln. I *p*

Vln. II *p*

Vln. II *p*

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

Vc. *mp* *pizz.* *mp* *pizz.* *mp*

Vc. *mp* *pizz.* *mp* *pizz.* *mp*

Cb. *pizz.*

D

48

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p* *3*

Cl. 2 *p* *3*

B. Cl. *p*

Bsn. 1 *p* *mf* *p*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

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

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

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

Tbn. 1

B. Tbn.

Tbn.

Timp. *p* *3*

Hhat *p*

Hp. *mp* *pp* *mp* *pp*

D

TW

Vln. I *mp*

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *p* *pizz.* *arco* *p*

Vc. *mp* *p* *pizz.* *arco* *p*

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

E

60

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

C. A. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

B. Cl. *p*

Bsn. 1 *p*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. 1

B. Tbn.

Tbn.

Timp. *p*

B. D. *p* *mf*

Hhat *p*

Hp. *mp* *pp* *p*

E

TW

Vln. I *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vln. II *p* *mf*

Vla. *pizz.* *arco* *mp* *p*

Vc. *pizz.* *arco* *p* *mf* *pp* *p* *mf* *p*

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

Cb. *p* *mf* *pp* *pizz.* *p* *arco* *p* *mf* *p*

70

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *mf* *p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

B. Tbn. *p*

Tbn. *p*

Timp. *p*

Hhat *p* *mf* (Closed) *p*

Hp. *p* *mp* *pp* *mp* *pp*

TW *mp*

Vln. I *mp*

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *pizz.* *arco* *p*

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

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

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

F

Akt 3 Szene 4: Überschreiten der Elysium-Felder

Philip Armstrong

Moderato ♩ = 92

A [Enter Chorus & Orpheus crossing the Elysian Fields]

This musical score is for Act 3 Scene 4, titled "Überschreiten der Elysium-Felder" (Crossing the Elysian Fields). The tempo is Moderato, marked with a quarter note equal to 92 beats per minute. The score is divided into two systems, each starting with the tempo marking. The first system includes woodwinds (Piccolo, Flute 1 & 2, Oboe 1, Cor Anglais, Clarinet 1 & 2, Bass Clarinet, Bassoon, and Contrabassoon), brass (Horn 1-3, Trumpet 1-3, Trombone 1, Bass Trombone, and Tuba), and percussion (Timpani, Bass Drum, and Hi hat). The second system includes strings (Violin I & II, Viola, Violoncello, and Contrabass). The score features various dynamics such as *mf*, *p*, *mp*, and *pp*, along with articulation marks like *pizz.* and *arco*. A rehearsal mark **A** is placed at the beginning of the second system, indicating the entrance of the Chorus and Orpheus. The music is written in a key signature of one flat and a 4/4 time signature.

B

23

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1 *p*
 C. A. *p*
 Cl. 1 *mf* *p*
 Cl. 2 *mf* *p*
 B. Cl. *p*
 Bsn. 1 *mp*
 Cbsn. *mp*
 Hn. 1 *p*
 Hn. 2 *p*
 Hn. 3 *p*
 Tpt. 1 *mf* *f*
 Tpt. 2 *mf* *f*
 Tpt. 3 *mf* *f*
 Tbn. 1 *mp*
 B. Tbn. *mp*
 Tbn. *mp*
 Timp. *mf* *mp*
 L. Cym. *p*
 S. D. *mp*
 S. *mp* *mp* *p* *mf*
 A. *mp* *mp* *mp* *p* *mf*
 T. *mp* *mp* *mp* *p* *mf*
 B. *mp* *mp* *mp* *p* *mf*
 Vln. I *f*
 Vln. II *mf*
 Vla. *mp*
 Vcl. *p*
 Cb. *mp* *f*

ra - tio - na - li - ty. The par - ti - cu - lars lodged with - in space and time, The u - ni - ver - sals ex - em - pli - fied as re - pea - ta - ble en - ti - ties.

B

C

D

35

Picc. *p* *mp* *mf* *p*

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

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

Ob. 1 *p* *mp* *mf* *p*

C. A.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp*

Bsn. 1

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp* *p*

Tpt. 1 *mp* *mf*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp. *mf* *mf* *mf* *mp*

S. D.

S. *mp* *mp* *mp* *mp* *pp* *p*

A. *mp* *mp* *mp* *mp* *pp* *p*

T. *mp* *mp* *mp* *mp* *pp* *p*

B. *mp* *mp* *mp* *mp* *pp*

i-mma - te - ri - al vir - tues. The a - cu - men of his - to - ry Shorn of a

C

D

Vln. I *mf* *f*

Vln. I *mf* *f*

Vln. II *mp* *mf*

Vln. II *mp* *mf*

Vla. *p*

Vc.

Vc.

Cb.

E

45

Picc. *p* 4 4
 Fl. 1 *p* 4 4
 Fl. 2 *p* 4 4
 Ob. 1 *p* 2 4
 C. A. *p*
 Cl. 1 *p* 2 4 *mp*
 Cl. 2 *mp*
 B. Cl. *mp* *f*
 Bsn. 1 *p* *mp* *f*
 Cbsn. *mp* *f*
 Hn. 1 *p* *mp* *f*
 Hn. 2 *p* *mf* *f*
 Hn. 3 *mp* *f*
 Tpt. 1 *mf* *f* *mp*
 Tpt. 2 *mf* *f* *mp*
 Tpt. 3 *mf* *f* *mp*
 Tbn. 1 *mp* *f* *mp*
 B. Tbn. *mp* *f* *mp*
 Tbn. *mp* *f*
 Timp. *f*
 L. Cym. *p* *f*
 S. *mp* *mf* *f* *mp*
 A. *p* *mp* *mf* *f* *mp*
 T. *p* *mp* *mf* *f* *mp*
 B. *p* *mp* *mf* *f* *mp*

lapse in-to re-la-ti-vi-sm. The di-a-lec-tic dis-clo-ses al-ter-nates not as con-flict But di-verse fa-cets of the whole.
 Shorn of a lapse in-to re-la-ti-vi-sm. The di-a-lec-tic dis-clo-ses al-ter-nates not as con-flict But di-verse fa-cets of the whole.
 of a lapse in-to re-la-ti-vi-sm. The di-a-lec-tic dis-clo-ses al-ter-nates not as con-flict But di-verse fa-cets of the whole.
 Shorn of a lapse in-to re-la-ti-vi-sm. The di-a-lec-tic dis-clo-ses al-ter-nates not as con-flict But di-verse fa-cets of the whole.

E

Vln. I *mp* *mf* *mf* *mf* *mf* *p*
 Vln. I *mp* *p*
 Vln. II *p* *mp*
 Vln. II *p*
 Vla. *mp* *mp*
 Vc. *p* *mp*
 Vc. *p* *mp*
 Cb. *p* *mp*

69

Picc. *p* *mf* *mf*

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

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

Ob. 1 *p* *mp* *mf*

C. A. *p* *mp* *mf*

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

Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 *mp* *f*

Hn. 2 *mf* *f*

Hn. 3 *mp* *f*

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

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f* *mp*

Timp. *f*

L. Cym. *p* *f* *mf*

S. *mf*
 coun - ter of lord - ship and bon - dage with - in, The mas - ter do - mi - na - ting the slave, Dis - cern - ing the im - po - ssi - bi - li - ty of ful - fil - ment

A. *mf*
 coun - ter of lord - ship and bon - dage with - in, The mas - ter do - mi - na - ting the slave, Dis - cern - ing the im - po - ssi - bi - li - ty of ful - fil - ment

T. *mf*
 coun - ter of lord - ship and bon - dage with - in, The mas - ter do - mi - na - ting the slave, Dis - cern - ing the im - po - ssi - bi - li - ty of ful - fil - ment

B. *mf*
 coun - ter of lord - ship and bon - dage with - in, The mas - ter do - mi - na - ting the slave, Dis - cern - ing the im - po - ssi - bi - li - ty of ful - fil - ment

Vln. I *mf*

Vln. I *mf*

Vln. II *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Vc. *mp*

Cb. *mf*

J

101

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hp.

Orph.
 ac - tion. The tran - scen - dent i - deal. The re - gu - la - tive... a - ppeal to free - dom in a - ppear - ance, The e - ter - nal stri - ving, are mere nos -

J

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

114

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D.

S. D.

Hp.

Orph.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

mf But here u - pon the ble - ssed pas - tures, A vi - sion a - ri - ses of mys - ti - cal isles, of tri -

119 **L**

Picc. *mp* *f* *mp* *f*

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

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

Ob. 1 *mp* *f* *mp* *f*

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

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

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

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

Bsn. 1 *p* *mf* *f* *p* *f* *mp*

Cbsn. *mp* *f* *p*

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

Hn. 2 *mp* *f*

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

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

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

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

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

B. Tbn. *f* *f* *f* *f* *p*

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

Timp.

B. D. *p* *f*

S. D. *p* *mf*

Harp. *mp* *f* *mf* *p* *mp* *f* *mf*

Orph. *mp* *3*

um - phal ar - ches and whis - pe - ring groves. This is the ce - les - ti - al realm of sha - dows, yet al - so there is the sub - lime.

L

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

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

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

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

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

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

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

Cb. *mp* *f* *p*

M

125

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. 1 _____

B. Tbn. _____

Tba. _____

Timp. _____

Hp. *p < f > p p < f > p p < f > p p < f > p p < f > p p < f > p p < f > p p < f > p p < f > p p < f > p p < f > p*

Orph. *mp*
 There is re - solve brought to the sphinx ri - ddles. Au - to - pi - an - a - wa - ken - ing _____ en - sues. In this mys - ti - cal gra - vi - ty _____ there is the

M

Vln. I *pp mp*

Vln. I *pp mp*

Vln. II *pp mp*

Vln. II *pp mp*

Vla. *pp mp p*

Vc. *pp mp p*

Vc. *pp mp p*

Cb. *pp mp*

accel.

134

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

hier - ar- chy of the Ab - so- lute, Where- by all things are or- dered a- ccord- ing to that es - ta - blished

accel.

141

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hr. 1

Hr. 2

Hr. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

L. Cym.

B. D.

Hhat

Orph.

Out-side of time and place.

S.

A.

T.

B.

Hu - mans have be - ing But not as ac - ti - vi - ty. The

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

Cb.

pizz. arco

p mf pp

P

161

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1 *mf*
 C. A. *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 B. Cl. *mf*
 Bsn. 1 *mf*
 Cbsn. *mf*
 Hn. 1 *mf*
 Hn. 2 *mf*
 Hn. 3 *mf*
 Tpt. 1 *mf*
 Tpt. 2 *mf*
 Tpt. 3 *mf*
 Tbn. 1 *mf*
 B. Tbn. *mf*
 Tbn. *mf*
 Timp. *mf*
 L. Cym. *p*
 B. D. *mp*
 S. D. *mp*
 Hhat *mp*
 S. *mp*
 A. *mp*
 T. *mp*
 B. *mp*
 Vln. I *mf*
 Vln. I *mf*
 Vln. II *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *p*
 Vc. *p*
 Cb. *p*

Not the phe - no - me - na - lists re - fu - ta - tion Of the u - ni - ver - sal, in - de - fi - na - ble and
 Not the phe - no - me - na - lists re - fu - ta - tion Of the u - ni - ver - sal, in - de - fi - na - ble and
 Not the phe - no - me - na - lists re - fu - ta - tion Of the u - ni - ver - sal, in - de - fi - na - ble and
 Not the phe - no - me - na - lists re - fu - ta - tion Of the u - ni - ver - sal, in - de - fi - na - ble and

pizz. arco *p* *mf* *pp*
 pizz. *p* *mf* *pp*
p *mf* *pp*

Q

170

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

C. A.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *mp*

Hhat *p* *mf* *p* *mf* *p* *mp* *mp* *mp* *mp* *mp* *mp* *p* *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

self - ex - pla - na - to - ry e - xist - ence, The most ba - rren and ab - stract of all ca - te - go - ries.

self - ex - pla - na - to - ry e - xist - ence, The most ba - rren and ab - stract of all ca - te - go - ries.

self - ex - pla - na - to - ry e - xist - ence, The most ba - rren and ab - stract of all ca - te - go - ries.

self - ex - pla - na - to - ry e - xist - ence, The most ba - rren and ab - stract of all ca - te - go - ries. Num

Q

Vin. I *f*

Vin. I *f*

Vin. II *f*

Vin. II *f*

Vla. *f*

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

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

Cb. *mf* *pp* *pizz.* *p* *mf* *pp* *pizz.* *p* *mf* *pp* *pizz.* *p*

[Exit Chorus]

186

Picc. *mp* *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Cbsn. *pp*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *mf* *f*

B. Tbn. *mf* *f*

Tba. *f*

Timp. *f*

L. Cym. *p* *f*

Hhat *p* *mf* *p* *p* *mf* *p* *f*

S. *mf* *f*

A. *mf* *f*

T. *mf* *f*

B. *mf* *f*

xist - ence, of the mill! Love has be - - ing.

[Exit Chorus]

Vln. I *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

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

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

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

Akt 3 Szene 5: Auf dem Thron des Hades

Marcia Moderato $\text{♩} = 84$ [Orpheus stands before the throne of the underworld - enter Pluto & Persephone]

Philip Armstrong

1-As, 2-E, 3-C, 4-G

Marcia Moderato $\text{♩} = 84$ [Orpheus stands before the throne of the underworld - enter Pluto & Persephone]

A

7

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *p*

Ob. 1

C. A. *mf*

Cl. 1 *mf*

Cl. 2

B. Cl. *mf*

Bsn. 1 *p* *f* *mf* *mf* *mp*

Cbsn. *mf* *mf*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1

B. Tbn. *p* *f*

Tba. *mf*

Tamp.

Tamp. *mf* *mf* *mf* *mf* *mf*

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

S. D. *mf* *mp* *mf* *p*

Pluto *f* *mf*

What is this! No-thing can be more wre-tched than this. The

A

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf* *pizz. (div.)* *arco* *mf* *pizz.* *arco* *mf* *mf* *mp*

Cb. *mf* *pizz.* *arco* *mf* *mf* *mp*

B

14

Picc. *pp* ³

Fl. 1 *pp* ³

Fl. 2 *pp* ³

Ob. 1 *mf* *f*

C. A. *mf* *f*

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

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

B. Cl. *p* *f*

Bsn. 1 *mf* *f* *mp* *f* *mp* *f*

Cbsn. *f*

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

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

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

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

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

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

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

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

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

Timp. *mf* *f* *f*

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

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

Hp. *p* *mf* *p* *f* *p*

Orph. *f*

Pluto *f*

Vin. I *mf* *f* *f* *p* *mf*

Vin. II *mp* *mf* *f* *f* *f*

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

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

Cb. *mf* *f* *f*

I stand at the se-

sole spark of life a-mong the great-er do-mi-ni-on of death, of death, of death, of death.

B

20

Picc. *mf pp* *mf* *mf pp* *mf* *pp* *mf pp* *mf*

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

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

Ob. 1

C. A.

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

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

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

Bsn. 1

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat *p* *p*

Ped B.D. *p*

Harp *p* *p* *mf* *p* *f* *p* *p*

Orph. *mp* *f* *mf*
 clu - ded cen - tre, re - moved from yet de - ter - mined by the cir - cle. And I shall take her, my

Vln. I *p* *mf*

Vln. II

Vla. *p*

Vcl. *p*

Cb.

25

Picc. *mf* *pp* *mf*

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

Fl. 2 *mp*

Ob. 1 *f* *f*

C. A.

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp* *f* *3*

Bsn. 1 *f* *3*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp. *f*

Hi Hat

Ped B.D. *p*

Orph. *f*

Pluto *f*

Eu - ry - di - ce.

You be - lieve in no fee - be ab - strac - tion. Your u - to - pi - an Ab - so - lute shall em - brace

Vin. I *f* *f*

Vin. II *p* *f* *f*

Vla. *mf* *f* *div.* *3*

Vc. *p* *mf* *f* *div.* *3*

Cb. *f* *div.* *3*

C

29

Picc. *pp* *mf* *pp* *mf*

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

Fl. 2 *pp* *mp*

Ob. 1 *f*

C. A.

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

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

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

Bsn. 1 *mf* *f*

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

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

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

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

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

Tbn. 1

B. Tbn.

Tba. *mf* *f*

Timp.

Tamb. *mp* *mf*

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

Hi Hat *p*

Hp. *p* *mf* *p* *f* *p* *p* *p*

Orph. *mp*
I have my lyre;

Pluto
e - ven the un - der - world.

C

Vln. I *f* *pizz.* *p* *f* *arco* *p* *mf*

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

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

Vc. *p* *pizz.* *p* *f*

Cb. *f* *pizz.* *p* *f*

35

Picc. *mf ppp* *mf* *pp* *mf* *mf* *pp* *mf* *mf* *pp* *mf*

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

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

Ob. 1

C. A.

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

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

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

Bsn. 1 *p*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat *p* *p*

Ped. B.D. *p* *p*

Hp. *p* *mf* *p* *f* *p* *p*

Orph. *f* *mf*

I have my vi-sion. I shall re-peat my-self. I seek the beau-te-ous Eu-ry-di-ce. She is a love-ly crea-ture to me.

Vln. I *p* *mf*

Vln. II *arco* *p*

Vla. *arco* *p* *mf*

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

Cb.

D

41

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hi Hat

Sizz. Cy

Ped B.D.

Pers.

Pluto

p *mf* *p* *mp*

Or - phe - us, shield your eyes.

So, this is it.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *mp* *arco*

47

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

C. A.

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *p*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

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

Pers. *f* *mp* *mp* *f*
 You could not look u - pon her as one a mong the dead. It would de - stroy your mind.

Orph. *mf*
 I can hide my

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *mp* *3*

Cb. *p*

E

E

F [Enter Eurydice]

52

Picc. *mp* *f*

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

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

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

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

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

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

Bsn. 1 *f* *mp* *f* *p*

Cbsn. *mp* *f* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn. *f* *p*

Tbn.

Timp.

Hp. *mf* *mp* *mp* *f* *mf* *mp* *p*

Pers. *f*
Then come be - fore us, Eu - ry - di - ce. _____

Orph. *f*
eyes. Ei - ther way _____ I shall re - ceive her.

F [Enter Eurydice]

Vln. I *pp* *<* *pp* *>* *pp* *<* *pp* *>*

Vln. II *p*

Vla. *f* *p*

Vcl. *mp* *f* *p*

Cb. *mp* *f* *p*

67 **G** **H**

Picc. *p* *mp < f>* *mp* *p* *< f>* *p*

Fl. 1

Fl. 2

Ob. 1 *mf* *mp < f>* *mp* *p* *< f>* *p*

C. A.

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

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

B. Cl.

Bsn. 1 *mf* *f* *mp < f>* *mp* *p* *< f>* *p*

Cbsn.

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

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

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

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

Tbn. 1

B. Tbn.

Tba. *mf* *f* *mp* *mp*

Timp. *p* *f*

Tamb.

B. D. *p < mf* *p < mf*

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

Hp.

G **H**

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla.

Vcl.

Cb. *p* *mp* *mp*

73

Picc. *f* *p* *f* *mp* *f* *mp* *p* *f* *p* *p* *f* *p* *f* *p* *f* *p*

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

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

Ob. 1 *f* *p* *f* *mp* *f* *mp* *p* *f* *p* *p* *f* *p* *f* *p*

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

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

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

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

Bsn. 1 *f* *p* *f* *mp* *f* *mp* *p* *f* *p* *p* *f* *p* *f* *p*

Cbsn. *f* *p* *f* *mp* *f* *mp* *p* *f* *p* *p* *f* *p* *f* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn. *mp* *f*

Tba. *mp* *f*

Timp.

B. D. *p* *mf*

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

DCB \flat E \flat FGA \flat A \flat A \flat

Orph. *mf* *mp*

I sense her beau - ty. I sense this is no Faust - i - an ma - ssif,

Vln. I

Vln. II

Vla. *mp*

Vcl. *mp*

Cb. *mp* *f*

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

the for - e - ver peer ing up - wards. The u - to - pi - an vi - sion con - strained by ___ time and space. I sense how pro - xi - mi - ty and ex - pane

87

Hp. *p*

Orph. *p*

have no mean - ing.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

92

B. D. *f*

Hp. *f*

Orph. *mf*

Here is the com - ple - ted cir - cle of per - fec - tion. Here is the re - pose of Pa - ra

Vln. I

Vln. II

Vla.

Vcl.

Cb.

99

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Hp.

Pers.

Orph.

Vin. I

Vin. II

Vla.

Vc.

Cb.

p

mp

f

mf

pp

ppp

What is this? There are tears in my eyes at your glo-ri-ous song..

di - so where all wishes are... ful- filled, and the pin - ing ends.

Detailed description of the musical score: This page contains the musical score for measures 99-104. The instruments listed on the left are Piccolo, Flutes 1 and 2, Oboe 1, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoon 1, Contrabassoon, Horns 1, 2, and 3, Trumpets 1, 2, and 3, Trombones 1 and Bass Trombone, Tuba, Timpani, Harp, Percussion, Ophicleide, Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p*, *mp*, *f*, *mf*, *pp*, and *ppp*. The vocal parts (Pers. and Orph.) have lyrics in German. The harp part features a complex rhythmic pattern with dynamic changes. The woodwinds and brass parts have various melodic and harmonic lines. The strings provide a rich accompaniment with dynamic swells and accents.

105

Picc. *p* *mp* *f*
 Fl. 1 *mf* *p*
 Fl. 2 *p* *mf*
 Ob. 1 *mf*
 C. A. *mp* *mf*
 Cl. 1 *p* *mf*
 Cl. 2 *mf*
 B. Cl. *mf* *mf*
 Bsn. 1 *mp* *p* *f* *mf*
 Cbsn. *mf* *mf*
 Hn. 1 *mp*
 Hn. 2 *mp*
 Hn. 3 *mp*
 Tpt. 1 *mf*
 Tpt. 2 *mf*
 Tpt. 3 *mf*
 Tbn. 1
 B. Tbn. *p* *f*
 Tbn. *mf*
 Timp. *mf p* *mf* *mf*
 B. D. *p* *mf* *p* *mf* *p* *mf*
 S. D. *p* *mf* *mp* *mf*
 Pers.
 Pluto *f* *mf*
 E-ven the ghosts weep at this song. De-spite the thirst.

Vin. I *mp* *mf*
 Vin. II *mp* *mf* *mf*
 Vla. *mp* *mf* *mf*
 Vcl. *mp* *mf* *mf* *arco* *mf*
 Cb. *mf* *mf* *arco* *mf*

111

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D.

S. D.

Pluto

Tan-ta-lus quench-es his de - sire. I - xi-ons wheel stands still, The vult ure ceas-es to gouge u-pon the gi - ants li-ver, The daugh-ter-s of Dan-aus rest—from draw - ing wa - ter.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

mp

f

p

port.

unis.

div.

117

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

S. D.

Hp.

Pluto *mf*

Si-sy-phi-us sits u-pon his rock to lis - ten too. E-ven the cheeks of the Fu - ries are so-dden with these tears.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

122

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

B. D.

S. Cym.

Hp.

Orph.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

I bid you hear my lyre and re-lease she whom I love.

M

130

Picc. Fl. 1 Fl. 2 Ob. 1 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Cbsn. Hn. 1 Hn. 2 Hn. 3 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 B. Tbn. Tbn. Timp. B. D. Pluto

f A - las that this piped dream a - vows the fu - ture as con - tained by the pre - sent.

M

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

N

141

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Cbsn. _____

Hn. 1 *mf* _____

Hn. 2 *mf* _____

Hn. 3 _____

Tpt. 1 *f* _____

Tpt. 2 *f* _____

Tpt. 3 *f* _____

Tbn. 1 _____

B. Tbn. _____

Tba. *f* _____

Timp. _____

B. D. *mf* _____

S. Cym. _____

Hp. *p < f > p* _____

Orph. *mp* _____

Pluto _____

mind, The in-com-pre-hen-si-ble doc-tine of i-deas.

The mind can-not be con-sci-ous of all the con-ti-tu-ent per-cep-tions.

N

Vin. I *p* _____

Vin. II *p* _____

Vla. *p* _____

Vc. *p* _____

Cb. _____

148

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

B. D.

S. Cym.

Pers.
 He a-sserts the un-con - scious men - tal life, The mo - nad as a mir -ror of the

Vln. I

Vln. II

Vla.

Vc.

Cb.

154

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

B. D.

S. D.

Pers.

Orph.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp

mp

mp

p *mf*

p *mf*

p *mf*

p *mf*

mf *mp*

mf *mp*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

f

f

f

mp

world a-bove And the world be-low In their en - ti - re - ty.

f

In the new world there shall be

pp

pp

mp

mf *mp*

P

161

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D.

S. D.

S. Cym.

Hp.

Orph.

Pluto

Vln. I

Vln. II

Vla.

Vcl.

Cb.

vic - to - ry o - ver all point - less tra - vail, Ci - vi - li - za - tion shall ge - ne - rate the di - vine, the e - ver - last - ing. The true Ge - ne - sis

E - ven ov - er death it - self? What a - rro - gance... is this?

P

168

Picc. *mf pp* *mp f*

Fl. 1 *mf pp* *mp f*

Fl. 2 *mp* *mp f*

Ob. 1 *f*

C. A.

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 *f* *f*

Cbsn. *mp*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Hn. 3 *f* *f*

Tpt. 1 *mf f* *mf f*

Tpt. 2 *mf f* *mf f*

Tpt. 3 *mf f* *mf f*

Tbn. 1 *f* *f*

B. Tbn. *f* *f*

Tbn. *f* *f*

Tamp. *f* *f*

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

S. Cym. *p f* *p f*

Hp. *p* *mp f*

Orph. *p*

is not the be-gin-ning but the end.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Q

Q

174

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

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

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

Cl. 2 *mp* *f* *mp*

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

Bsn. 1 *f* *mp* *f* *p*

Cbsn. *f* *p* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn. *f* *p*

Tba.

Timp.

Hi Hat *p*

Ped B.D. *p*

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

Pers. *mp*
 His song trans - ports cos - mic har - mo - ny from

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *f* *p* *pp*

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

Cb. *mp* *f* *p*

R

179

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat

Sizz. Cy

Ped B.D.

Pers.

pa - ra - dise.

It re - a - li - ses con-cord of mind and

R

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Picc. Fl. 1 Fl. 2 Ob. 1 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Cbsn. Hn. 1 Hn. 2 Hn. 3 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 B. Tbn. Tbn. Timp. Hi Hat Sizz. Cy Ped B.D. Pers. Vln. I Vln. II Vla. Vcl. Cb.

bo - dy, and then lifts the u - ni-ty back to hea - ven. Yet still his u - to - pi-a is marred by con - ceit and co

S

190

Picc. *p* *mf* *p* *mf*
 Fl. 1 *p* *mf*
 Fl. 2 *p* *mf*
 Ob. 1 *p* *mf*
 C. A. *p* *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 B. Cl. *mf*
 Bsn. 1 *mp* *f* *mf*
 Cbsn. *mf*
 Hn. 1 *p* *mf* *mp* *f*
 Hn. 2 *mp* *f*
 Hn. 3 *p* *mf* *mp* *f*
 Tpt. 1 *p* *mf* *mp* *f*
 Tpt. 2 *p* *mf* *mp* *f*
 Tpt. 3 *p* *mf* *mp* *f*
 Tbn. 1 *f*
 B. Tbn. *f*
 Tbn. *p* *mf* *mp* *f*
 Timp. *mf*
 B. D. *p* *f* *p* *f* *mf* *p* *mf*
 S. D. *f* *f* *f* *p*
 Hi Hat *f*
 Ped. B. D.
 Pers.
 Orph. *f*
 Pluto *mf*
 Vln. I *p* *mf* *mp* *f*
 Vln. II *p* *mf* *mp* *f*
 Vla. *p* *mf* *mf*
 Vc. *p* *mf* *mf* *mf* *mf*
 Cb. *mf* *mf*

er - cian.
 Not at all! This is the One Way.
 Ne-ver-the- less, though vague and in-dis-tinct its ex -

S

197

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. 1 _____

B. Tbn. _____

Tba. _____

Timp. _____

B. D. _____

S. D. _____

Pluto _____

press - ions ob - scure, The nu sic lin - gers. It speaks be - ter than all else of know - ledge of the in - fi - nite, of the in - fi - nite.

Vln. I _____

Vln. II _____

Vla. _____

Vcl. _____

Cb. _____

209

Picc. *mp* *f* *mp* *f*

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

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

Ob. 1 *f* *mp* *f* *mp*

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

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

Cl. 2 *mp* *f* *mp* *f*

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

Bsn. 1 *f* *mp* *f* *p*

Cbsn. *f* *p* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f* *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn. *f* *p*

Tba.

Timp.

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

Pers. *mp*
side. This Ar - ca - di - an me - lo - dy is re

Vln. I *pp*

Vln. II *pp*

Vla. *f* *p* *pp*

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

Cb. *f* *p*

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat

Ped B.D.

Pers.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf*

p *mf*

p

f

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp*

mp

solved, From its first cra - dle, more un - e-quivo-ca-ly than e - ven the great - est sym - pho - ny,

225

V

Picc. *p* *mf* *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

C. A.

Cl. 1 *mf*

Cl. 2 *p*

B. Cl. *p* *mf*

Bsn. 1 *mf* *mf*

Cbsn. *mf*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mf* *mf*

Tpt. 2 *mf* *mf*

Tpt. 3

Tbn. 1 *mf* *mf*

B. Tbn. *mf* *mf*

Tba. *mf* *mf*

Timp. *p* *mf* *mf*

Sizz. Cy.

Pers. *f*
nun - ci - a - tion of tri - umph.

Pluto *mf*
He

V

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla.

Vc.

Cb.

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. *mf* _____ *mp* _____ *mf* _____

Bsn. 1 _____ *mf* _____ *mp* _____ *mf* _____

Cbsn. _____

Hn. 1 _____ *mf* _____

Hn. 2 _____ *mf* _____

Hn. 3 _____ *f* _____ *f* _____

Tpt. 1 *mf* _____ *mf* _____ *mf* _____ *f* _____

Tpt. 2 *mf* _____ *mf* _____ *mf* _____ *f* _____

Tpt. 3 *mf* _____ *mf* _____ *mf* _____ *f* _____

Tbn. 1 _____ *mf* _____ *f* _____ *f* _____

B. Tbn. _____ *mf* _____ *f* _____ *f* _____

Tba. _____ *mf* _____ *f* _____ *f* _____

Timp. _____

B. D. _____ *mf* _____ *p* _____ *mf* _____ *p* _____ *mf* _____

Pluto _____
 sings like that of the Sto-ic be fore, That there is hope in the world, e - ven in sub - ser - vi-ence to ne - ce - ssi - ty, Faith in an e - ter-nal e - ssence de - fla-ted to a to

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

Cb. _____

W

237

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f* *mp*

C. A. *f* *mp*

Cl. 1 *f* *mp*

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

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

Bsn. 1 *f* *mp*

Cbsn. *p*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

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

Pers. *mf*
Yet this girl does not want this,

Pluto
ta-li-ty of a -toms form - ing the world.

W

Vin. I *pp* *pp* *pp*

Vin. II *pp* *pp* *pp*

Vla. *pp*

Vc. *mp* *3*

Cb. *p*

242

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

C. A. *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *mp*

B. Cl. *mp* *p*

Bsn. 1 *f* *p* *p*

Cbsn. *mp* *f* *p* *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn. *f* *p*

Tba.

Timp.

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

Pers. *mp* *mf*
 His cen - sor - ship of di - ssent, His vi - sion of a one - par - ty

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

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

Vc. *mp* *f* *p* *mp* *s* *pp*

Cb. *mp* *f* *p* *p*

247

Picc. Fl. 1 Fl. 2 Ob. 1 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Cbsn. Hn. 1 Hn. 2 Hn. 3 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 B. Tbn. Tba. Timp. Hi Hat Sizz. Cy Ped B.D. Pers.

state, Of a van-guard rais-ing a-ware-ness to class con-scious-ness Of o-ppo-si-tion to the bour-geois

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

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Hi Hat

Sizz. Cy

Ped B.D.

Pers.

li - be - ra - li - sm, un - fe - ttered ca - pi - ta - li - sm, Where de - ma - gogues ma - ni - pu - late the gu - lli - ble on be - half of the e - lite.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

258

Picc. *p* *mf*
 Fl. 1
 Fl. 2
 Ob. 1 *p* *mf*
 C. A. *mp*
 Cl. 1 *mf* *mp*
 Cl. 2 *p*
 B. Cl. *p*
 Bsn. 1 *mf* *mp*
 Cbsn. *p*
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn.
 Tbn. 2
 Tbn. 3
 Timp.
 Hi Hat *p*
 Ped B.D. *p*
 Pers. *mf*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *mp*
 Cb. *p* *mf* *mp*

He re-press-es her As he re-press-es all o-thers who do not share his vi-sion.

Y

264

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

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

Timp.
 Hp.

Orph.
 If I am de-nied I can-not re-turn a - lone. The dead shall tri-umph in the

Y

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

271

Picc. -
 Fl. 1 -
 Fl. 2 -
 Ob. 1 -
 C. A. -
 Cl. 1 -
 Cl. 2 *p*
 B. Cl. *p*
 Bsn. 1 *p*
 Cbsn. *p*
 Hn. 1 -
 Hn. 2 -
 Hn. 3 -
 Tpt. 1 -
 Tpt. 2 -
 Tpt. 3 -
 Tbn. 1 -
 B. Tbn. -
 Tba. *p*
 Timp. -
 Hp. *f p f*
 Pers. *mf*
 Orph. *p*
 Vin. I *p pp*
 Vin. II *p pp*
 Vla. *p pp*
 Vcl. *mp pp*
 Cb. *mp*

You may re - turn to - ge - ther to the world of the li - ving. But there is one con - di - tion. death of us both.

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

Pers. *mp*
 You must not look u - pon her _____ in this sha - do - wy state. Not un - til the light of day i -

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *To Vla.*

Vc. *pp*

Cb. *pp*

bow the bridge while dampening strings (w/out tone)

ricochet

tap sounding board with fingers

Z

281

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

C. A.

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *f mp f mp*

Cbsn.

Hn. 1 *f mp f mp*

Hn. 2 *f mp f mp*

Hn. 3 *f mp f mp*

Tpt. 1 *f mp f mp*

Tpt. 2 *f mp f mp*

Tpt. 3 *f mp f mp*

Tbn. 1 *f mp f mp*

B. Tbn. *f mp f mp*

Tba. *f mp f mp*

Timp. *p f*

B. D. *f mp*

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

Hp. *p*

Pers. *llu - mi-nates you both as phy - si-cal be - ings. For all your vi-sions, you could not bear the sight of that which can-not be seen.*

Z

Vln. I *pp*

Vln. II *pp*

Perc. *p pp pp p p p*

Perc. *p pp pp p p p*

Perc. *p pp p p p*

287

Picc. *pp* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *mf*

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

Fl. 2 *pp* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *mf*

Ob. 1 *pp* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *mf*

C. A.

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

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

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

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. *f*

S. D.

Hi Hat. *p*

Ped B. D. *p*

Hp. *mf* *p* *f* *p* *p* *p* *p* *p* *p* *p* *p*

Orph. *f* *mf*

Eu - ry - di - ce, I have found you. I have found you. My heart leaps with joy, e - ter - nal beau - ty.

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

Vln. II

Vla. *p*

Vc. *p*

Cb.

293

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

AA [Exit Pluto & Persephone]

297

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

S. D.

Hp.

Orph.

AA [Exit Pluto & Persephone]

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Akt 3 Szene 6: Die Rückkehr

Philip Armstrong

Adagietto $\text{♩} = 76$ (Orpheus leads Eurydice out from the underworld. He avoids looking back at her.)

Musical score for the first system of instruments, including Piccolo, Flute 1, Flute 2, Oboe 1, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Bass Trombone, Tuba, Timpani, Bass Drum, and Harp. The score is in 4/4 time and features various dynamics such as *pp*, *p*, and *mp*. The Harp part includes the chord sequence DCB/E#F#GA.

Adagietto $\text{♩} = 76$ (Orpheus leads Eurydice out from the underworld. He avoids looking back at her.)

Musical score for the second system of instruments, including T. Wave, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features various dynamics such as *pp*, *p*, and *mp*. The T. Wave part includes the instruction "tap sounding board".

8

Flc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

W. Chm.

Hp.

TW

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

1 Eb, 2 D, 3 Bb, 4 Ab

A

13

Picc. *mp* *b* *(b)*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

C. A. *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *mp*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *p*

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

B. Tbn.

Tba.

Timp.

Cr. Cym.

W. Chm.

S. Cym. *p*

Hp.

Orph. *mp*

Or - phe - us, shield your eyes, she said. He must not look u-pon—

A

TW.

Vln. I *p*

Vln. II *pizz. div.* *p* *arco unis.* *p*

Vla. *pizz. div.* *p* *arco unis.*

Vc. *mp > pp* *mp > pp*

Cb.

18

Picc. *p* *mf*
 Fl. 1 *p* *mf*
 Fl. 2 *p* *mf*
 Ob. 1 *p* *mf*
 C. A. *p*
 Cl. 1 *pp* *mp*
 Cl. 2 *pp* *mp* *mf*
 B. Cl. *pp* *mp*
 Bsn. 1 *pp* *mp*
 Cbsn. *pp* *mp*
 Hn. 1 *pp* *mp*
 Hn. 2 *pp* *mp*
 Hn. 3 *pp* *mp*
 Tpt. 1 *mp* *mf*
 Tpt. 2 *mp*
 Tpt. 3 *mp*
 Tbn. 1 *mp*
 B. Tbn. *mp*
 Tba. *mp*
 Timp. *mp*
 Cr. Cym. *mf*
 W. Chm. *p*
 S. Cym. *mf*
 Orph. *mf* *f*
 her as one a-mong the dead; it would des - troy his mind. I shall hide my
 Vin. I *mf* *p* *mf*
 Vin. II *mf* *p* *mf*
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

B **C**

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf*

C. A. *mp*

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

Cl. 2 *mp*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *mp*

Tpt. 2 *mf* *mp*

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp.

B. D. *pp*

Hp. *pp*

Eur. *mp*
I am re-luc-tant.

Orph. *mp*
eyes. These

B **C**

Vln. I *p* *arco unis.* *pp* *mp*

Vln. II *p* *arco unis.* *pp* *mp*

Vla. *pp* *mp*

Vc. *mp > pp* *mp > pp* *mp > pp* *mp > pp* *mp > pp* *mp > pp* *mp > pp*

Cb. *p*

30

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

C. A.

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p* *pp*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tbn.

Timp. *p*

Hp. *mp* *p* *mp*

Orph. *mp*
 fi - gures walk in si - lence to - wards the thre - hold of the u - pper world. On - ly a view from no - where can

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

35

Picc. *p* *mp*
 Fl. 1 *p* *mp*
 Fl. 2 *p* *mp*
 Ob. 1 *p*
 C. A.
 Cl. 1 *p* *mp*
 Cl. 2
 B. Cl.
 Bsn. 1
 Cbsn.
 Hn. 1 *p*
 Hn. 2 *p*
 Hn. 3 *p*
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1 *p*
 B. Tbn.
 Tba.
 Timp.
 W. Chm. *p*
 Hp.
 Orph. *mf*
 see the two u - ni - ted. Yet there can be no view from no - where.
 Vln. I *pizz. div.* *p*
 Vln. II *pizz. div.* *p*
 Vla.
 Vc.
 Cb.

D

39

Picc. *pp*

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

Fl. 2

Ob. 1

C. A.

Cl. 1 *p* *mp* *pp* *mf* *pp* *mf*

Cl. 2 *pp* *mf* *pp* *mf*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

B. Tbn.

Tba.

Timp.

Cr. Cym.

S. Cym. *p* *mf* *p* *mf*

Hp. *pp*

Eur. *mp* *mf*

I am co-erced. I am co-erced.

Orph. *mf* *mp*

Eu-ry-di - ce, does she hear us? A

D

arco unis. *p* *mf* *p* *mf* *pp* *pp*

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

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

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

Vc. *mp > pp* *mp > pp* *mp > pp* *mp > pp* *mp > pp*

Cb.

47

Picc. *p* *mp*
 Fl. 1 *p* *mp*
 Fl. 2 *p* *mp*
 Ob. 1
 C. A. *mp* *p*
 Cl. 1 *mp* *p*
 Cl. 2 *mp* *p*
 B. Cl. *p* *pp*
 Bsn. *p*
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn.
 Tbn.
 Timp.
 Hp. *p* *mf* *p*
 Orph. *p* *mp* *p* *pp*
 Vln. I *mp* *p*
 Vln. II *mp* *p* *pp*
 Vla. *p* *mp* *p* *p*
 Vc. *p*
 Cb. *p*

ssu-rance is sought she is still with us. No glance back is per-mitted yet we must know she is there.

E

52

Picc. *p* *mf* *p* *mf* *p*

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

Fl. 2 *p* *mf* *p* *mf* *p*

Ob. 1

C. A.

Cl. 1 *pp* *mf* *pp*

Cl. 2 *pp* *mf* *pp*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p* *p*

Tpt. 2 *p* *p*

Tpt. 3 *p* *p*

Tbn. 1

B. Tbn.

Tba.

Timp.

Cr. Cym.

B. D. *pp*

S. Cym. *p* *mf* *p* *mf*

Eur. *mp* *mf*

There is no con - sent. There is no con - sent.

E

Vln. I *mp > pp* *mp > pp* *mp > pp* *p* *p*

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

Vla. *mp* *p* *p*

Vcl. *mp > pp* *mp > pp* *mp > pp* *mp > pp* *mp > pp* *mp > pp*

Cb.

[F] (Orpheus looks back at Eurydice)

60

Picc. *mf* *p* *mf*

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

Fl. 2 *mf* *p* *mf*

Ob. 1 *mf*

C. A.

Cl. 1 *mf* *pp* *mf* *mf*

Cl. 2 *mf* *pp* *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Cbsn. *mp* *p*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

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

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

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

Tbn. 1

B. Tbn.

Tbn. *mp*

Timp.

Cr. Cym.

S. Cym. *p* *mf*

Eur. *f* *mp*

Ah! The air grows

[F] (Orpheus looks back at Eurydice)

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

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

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

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

Cb. *p* *mf* *pp*

G [Exit Eurydice - Enter chorus surrounding Orpheus]

65

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

B. D.

Eur.

Orph.

G [Exit Eurydice - Enter chorus surrounding Orpheus]

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

82

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

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

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

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

C. A. *p* *f*

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

Cl. 2 *mf* *f*

B. Cl. *p* *f*

Bsn. 1 *p* *f*

Cbsn.

Hn. 1 *f* *f*

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

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

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

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

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

Tbn. 1 *mf* *f*

B. Tbn. *mf* *f*

Tba.

Timp.

Cr. Cym. *f*

S. Cym. *p* *f* *p* *f*

S. *f* *mp* *mf* *f*

A. *f* *mp* *mf* *f*

T.

B.

self - re - flex - i - vi - ty of rea - son, Re - fut - ing the ra - tion - a - li - sm... of nihi - li - sm, Con - test - ing the so - lop - si - sm... and

H

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

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

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

Vc. *mf* *pizz.* *arco* *p* *mf* *pp* *p* *mf* *pp*

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

88

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1 *p*
 C. A.
 Cl. 1 *mp* *p*
 Cl. 2 *mp* *p*
 B. Cl.
 Bsn. 1
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1 *mp*
 Tpt. 2 *mp*
 Tpt. 3 *mp*
 Tbn. 1
 B. Tbn.
 Tba.
 Timp.
 S. *mp*
 A. *mp*
 T.
 B.
 Vln. I *p*
 Vln. II *p*
 Vla. *mp* *p*
 Vcl. *p* *mf* *pp* *pizz.* *arco*
 Cb. *p* *mf* *pp* *pizz.* *arco*

scep-ti-ci-sm... The view of no-thing be-yond con-scious-ness, The ex-ter-nal world.
 scep-ti-ci-sm... The view of no-thing be-yond con-scious-ness, The ex-ter-nal world.

I [Orpheus becomes frightened and seeks to hide from pursuit]

92

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

C. A.

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

S. o - ther minds, the self.

A. o - ther minds, the self.

T. *mp*
This is no ver - bal dis - pute, truth in vir - tue of mean - ing, Or - phe - us killed by the wo - men of Thrace;

B. *mp*
This is no ver - bal dis - pute, truth in vir - tue of mean - ing, Or - phe - us killed by the wo - men of Thrace;

I [Orpheus becomes frightened and seeks to hide from pursuit]

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *pizz.* *p* *arco* *mf* *pp* *mp > pp* *mp > pp*

Cb. *p* *mf* *pp*

K

104

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

HH

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

117

Picc. *mp* *ff*

Fl. 1 *mp* *ff* *mp* *mp* *3*

Fl. 2 *mp* *ff* *mp* *mp* *3*

Ob. 1 *mp* *ff*

C. A. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

B. Cl. *mp* *ff*

Bsn. 1 *mp* *ff*

Cbsn. *mp* *ff*

Hn. 1 *mp* *ff*

Hn. 2 *mp* *ff*

Hn. 3 *mp* *ff*

Tpt. 1 *mp* *ff*

Tpt. 2 *mp* *ff*

Tpt. 3 *mp* *ff*

Tbn. 1 *mp* *ff*

B. Tbn. *mp* *ff*

Tba. *mp* *ff*

Timp. *mp* *ff*

B. D. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

S. D. *mp* *ff*

HiH. *p* *mf* *p*

Hp. *mp* *3*

S. *mp* *ff* *mp* *mp* *mp* *mp*

A. *mp* *ff* *mp* *mp* *mp* *mp*

T. *mp* *ff*

B. *mp* *ff*

Vin. I *mp* *ff* *mp* *3*

Vin. II *mp* *ff* *mp* *3*

Vla. *mp* *ff* *mp*

Vc. *mp* *ff* *pizz.* *mp*

Cb. *mp* *ff* *pizz.* *mp*

mu - sic and po - e - try A - bove the rou - ser of zea lous, zea - lous, zea - lous, zea lous fer - ven - cy His dis - mem - bered

mu - sic and po - e - try A - bove the rou - ser of zea lous, zea - lous, zea - lous, zea lous fer - ven - cy His dis - mem -

mu - sic and po - e - try A - bove the rou - ser of zea lous, zea - lous, zea - lous, zea lous fer - ven - cy

mu - sic and po - e - try A - bove the rou - ser of zea lous, zea - lous, zea - lous, zea lous fer - ven - cy

M

122

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn.
 Tba.
 Timp.
 HiH.
 Hp.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 S.
 head still a - live with song, float - ing down - stream to Les - bos, A - sserts com - po - si - tion as a ne
 bered head still a - live with song, float - ing down - stream to Les - bos, A - sserts com - po - si - tion as a ne
 His dis - mem - bered head still a - live with song, float - ing down stream A - sserts com - po - si - tion as a ne
 His dis - mem - bered head still a - live with song, float - ing down stream A - sserts com - po - si - tion as a ne

O

127

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *mp* *f* *ff*

C. A. *mp* *f* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *mp* *f* *ff*

B. Cl. *mp* *f* *ff*

Bsn. 1 *mp* *f* *ff*

Cbsn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1 *f* *ff*

B. Tbn. *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Timp. *f* *ff*

Cr. Cym. *p* *f*

B. D. *mp* *ff* *mp* *ff* *mp* *ff*

S. D. *ff*

S. Cym. *p* *f*

S. *f* *ff*

A. *f* *ff*

T. *f* *ff*

B. *f* *ff*

ce - ssi - ty. To in - tone a hymn re-quires its com - po - si - tion. His lyre set in the hea - vers, the hea - vers, ce - les - ti - al

O

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vcl. *ff*

Cb. *ff*

P

134

Picc. *mp* *ff*

Fl. 1 *mp* *ff* *mp* *mp*

Fl. 2 *mp* *ff* *mp*

Ob. 1 *mp* *ff*

C. A. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

B. Cl. *mp* *ff*

Bsn. 1 *mp* *ff*

Cbsn. *mp* *ff*

Hn. 1 *mp* *ff*

Hn. 2 *mp* *ff*

Hn. 3 *mp* *ff*

Tpt. 1 *mp* *ff*

Tpt. 2 *mp* *ff*

Tpt. 3 *mp* *ff*

Tbn. 1 *mp* *ff*

B. Tbn. *mp* *ff*

Tba. *mp* *ff*

Timp. *mp* *ff*

B. D. *mp* *ff* *mp* *ff* *mp* *ff*

S. D. *mp* *ff*

HH *p* *mf* *p*

Hp. *mp*

S. *mp* *ff*

A. *mp* *ff*

T. *mp* *ff* *mp* *mp* *mp* *mp*

B. *mp* *ff* *mp* *mp* *mp*

con - ste - lla - tion. Re - futes, Re - futes all re - duc - tive nihi - li - sm.

con - ste - lla - tion. Re - futes, Re - futes all re - duc - tive nihi - li - sm.

con - ste - lla - tion. Re - futes, Re - futes all re - duc - tive nihi - li - sm.

con - ste - lla - tion. Re - futes, Re - futes all re - duc - tive nihi - li - sm.

Each con - tin - gent

Each con - tin -

Vln. I *mp* *ff* *mp*

Vln. II *mp* *ff* *mp*

Vla. *mp* *ff* *mp*

Vc. *mp* *ff* *pizz.* *mp*

Cb. *mp* *ff* *pizz.* *mp*

P

138

Picc. *p* *mp*
 Fl. 1 *mp* *mp*
 Fl. 2 *mp* *mp*
 Ob. 1
 C. A.
 Cl. 1
 Cl. 2 *mp*
 B. Cl.
 Bsn. 1
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 B. Tbn.
 Tba.
 Timp.
 HiH. *p* *mf* *p*
 Hp.
 S. *mp* *mp* *mp* *mp* *mp* *mp* *mp*
 Each con - tin - gent be - ing as an
 A. *mp* *mp* *mp* *mp* *mp* *mp* *mp*
 Each con - tin - gent be - ing as an
 T. *mp* *mp* *mp* *mp* *mp* *mp* *mp*
 be - ing as an al - ter - nate
 B. *mp* *mp* *mp* *mp* *mp* *mp* *mp*
 gent be - ing as an al - ter - nate
 Vln. I *mp* *mp* *mp* *mp*
 Vln. II *mp* *mp* *mp* *mp*
 Vla.
 Vc.
 Cb.

Q [Curtain falls]

140

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

C. A. _____

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

Cl. 2 *pp*

B. Cl. _____

Bsn. 1 _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. 1 _____

B. Tbn. _____

Tba. _____

Timp. _____

Hr. *p* *mf* *p*

Hp. *pp*

S. *mp* *mp* *mp*
al - ter - nate u - ni - verse.

A. *mp*
al - ter - nate u - ni - verse.

T. *mp*
u - ni - verse.

B. *mp*
u - ni - verse.

Q [Curtain falls]

Vln. I _____

Vln. II _____

Vla. *pp*

Vcl. *pp*

Cb. *pp*