

III. The Death of Antigone

11. Chorus/Antigone: Farewell my friends, my countrymen

$\text{♩} = \text{ca. } 56$ *p*

Soprano 1
Fare-well my friends, _____ fare-well my coun - try-

Soprano 2

Alto

Cello I
f

Cello II
f

Cello III
f

Cello IV
f

5

S 1
men, a last fare - well; my jour - ney's done. _____

S 2

A

5

Vc. I

Vc. II
p

Vc. III
pp σ
pizz.

Vc. IV
mp

10 *mp*

S 1 a last fare - well; my

S 2

A *mp*
a last fare -

Vc. I *mp*

Vc. II

Vc. III

Vc. IV *mp* arco

13 *cresc.* *mf*

S 1 jour - ney's done. No youth have sung, no youth have sung the -

S 2 *mp cresc.* *mf*
a last fare - well; No youth have sung, no youth have sung the -

A *cresc.*
well; my jour - ney's done.

Vc. I *cresc.* *mf*

Vc. II *mf*

Vc. III *mf*

Vc. IV *cresc.* *mf*

16

S 1
brid - al — song for me, No maids a - dorn, no maids a - dorn my

S 2
brid - al — song for me, No maids a - dorn, no maids a - dorn my

A
No maids a - dorn, no maids a - dorn my

Vc. I

Vc. II

Vc. III

Vc. IV

19

S 1
bed with — flow-ers, — with flowers from the lea, For death — calls, — calls —

S 2
bed with — flow-ers, — with flowers from the lea, For death — calls, — calls —

A
bed with — flow-ers, — with flowers from the lea, For death — calls, — calls —

Vc. I

Vc. II

Vc. III

Vc. IV

22 *f*

S 1 — his un - wed bride. No youth have sung

S 2 — his un - wed bride. *f* death calls, calls his

A — his un - wed bride. *f* death calls, calls his

Vc. I *f*

Vc. II *f*

Vc. III *f*

Vc. IV *f*

24 *cresc.*

S 1 — the brid - al song, no maids a - dorn my bed.

S 2 un - wed bride, for death, death calls his bride

A un - wed bride, for death, death calls his bride

Vc. I *cresc.*

Vc. II *cresc.*

Vc. III *cresc.*

Vc. IV *cresc.*

26 *ff*

S 1 No song for me, — it's death I wed, no

S 2 No song for me, — it's death I wed, no

A No song for me, — it's death I wed, no

Vc. I *ff*

Vc. II *ff*

Vc. III *ff*

Vc. IV *ff*

28

S 1 flowers for me, — it's death I wed.

S 2 flowers for me, — it's death I wed.

A flowers for me, — it's death I wed.

Vc. I

Vc. II

Vc. III

Vc. IV

non rit.

30 *mf*

S 1 No flowers for me, it's death I wed. _____

S 2 No flowers for me, it's death I wed. _____

A No flowers for me, it's death I wed. _____

30 *f*

Vc. I *f*

Vc. II *f*

Vc. III *f*

Vc. IV *f*

12. Chorus: It seems so, and will be so

♩ = ca. 52

p *cresc. poco a poco*

Soprano 1 It seems so, and will be so, if man does not

p *cresc. poco a poco*

Soprano 2 It seems so, and will be so, if man does not

p *cresc. poco a poco*

Alto It seems so, and will be so, if man does

p *cresc. poco a poco*

Cello I *p* *cresc. poco a poco*

p *cresc. poco a poco*

Cello II *p* *cresc. poco a poco*

p *cresc. poco a poco*

Cello III *p* *cresc. poco a poco*

p *cresc. poco a poco*

Cello IV *p* *cresc. poco a poco*

4

S 1 a - wake _____ from his stu - por, if he does not pro - test

S 2 a - wake _____ from his stu - por, if he does not pro - test

A a - wake _____ from his stu - por, if he does not pro - test

Vc. I

Vc. II

Vc. III

Vc. IV

7

S 1 if he shows _____ no __ sym - pa - thy, no, much more:

S 2 if he shows _____ no __ sym - pa - thy, no, much more:

A if he shows _____ no __ sym - pa - thy, no, much more:

Vc. I *mf*

Vc. II *mf*

Vc. III

Vc. IV

10 *f* *dim.*
 S 1 a sense of com-plic - i - ty *dim.* he_him - self is to blame. —
 S 2 a sense of com-plic - i - ty *dim.* he_him - self is to blame. —
 A a sense of com - plic - i - ty he_him - self is to blame. —

Vc. I *mp*
 Vc. II *mp*
 Vc. III *mf* *dim.* *mp*
 Vc. IV *mf* *dim.* *mp*

14 *non rit.* *p*
 S 1 He is guilt - y, guilt - y, guilt - y. — *p*
 S 2 He is guilt - y, guilt - y, guilt - y. — *p*
 A He is guilt - y, guilt - y, guilt - y. — *p*

Vc. I *p* *pp*
 Vc. II *p* *pp*
 Vc. III *p* *pp*
 Vc. IV *p* *pp*

13. Chorus/Duet: Sophie's Dream; Ecce quomodo moritur

$\text{♩} = \text{c. } 60$

Soprano Solo
Last night I dreamt that I was walk - ing _____

Alto Solo
Last night I dreamt that I was walk - ing _____

Soprano 1
mp
Ec - ce quo - mo - do mo -

Soprano 2
mp
Ec - ce quo - mo - do mo -

Alto
mp
Ec - ce quo - mo - do mo -

Cello I
mf *mp dim.*

Cello II
mf *mp dim.*

Cello III
mf *mp dim.*

Cello IV
mf *mp dim.*

6

S Solo
with my broth - er Hans, mm

A Solo
with my broth - er Hans, mm

S 1
ri - tur, Ec - ce quo -

S 2
ri - tur, Ec - ce quo -

A
ri - tur, Ec - ce quo -

Vc. I
p *mf* *mp* *dim.*

Vc. II
p *mf* *mp* *dim.*

Vc. III
p *mf* *mp* *dim.*

Vc. IV
p *mf* *mp* *dim.*

ff

S Solo
Last night I dreamt that I was walk - ing

A Solo
Last night I dreamt that I was walk - ing

S 1
mo - do mo - ri - tur ju - stus... et ne - mo

S 2
mo - do mo - ri - tur ju - stus... et ne - mo

A
mo - do mo - ri - tur ju - stus... et ne - mo

mf

mf

mf

ff

Vc. I
mf dim.

Vc. II
mf dim.

Vc. III
mf dim.

Vc. IV
p *mp* *mf* dim.

17

S 1 *cresc.* *mf*
per - ci - pit cor - de... with my broth - er

S 2 *p* *cresc.* *mf*
per - ci - pit cor - de... walk - ing with my broth - er

A *mf*
per - ci - pit cor - de... my broth - er

Vc. I *mf*

Vc. II *mf*

Vc. III *mf*

Vc. IV *p* *cresc.* *mf*

22

S 1 *cresc.* *f* *dim.*
Hans, our arms linked, I was lift - ed off the ground and soared through the

S 2 *cresc.* *f* *dim.*
Hans, our arms linked, I was lift - ed off the ground and soared through the

A *cresc.* *f* *dim.*
Hans, our arms linked, I was lift - ed off the ground and soared through the

Vc. I *cresc.* *f* *dim.*

Vc. II *cresc.* *f* *dim.*

Vc. III *cresc.* *f* *dim.*

Vc. IV *cresc.* *f* *dim.*

freely

26 *p*

S1 air. Then he said, "I know a sim-ple proof___ of God's ex-ist-ence in the world.

S2 air.

A air.

Vc. I 26 *p* *pp* *con sord.*

Vc. II *p* *pp* *con sord.*

Vc. III *p* *pp* *con sord.*

Vc. IV *p* *pp* *con sord.*

31

S1 To pre-vent the world___ from be-com-ing pol-lut-ed with our stale breath, God

S2 God

A God

Vc. I 31 *p* *mp* *pp* *mp*

Vc. II *p* *pp* *mp*

Vc. III *p* *pp* *mp*

Vc. IV *p* *pp* *mp*

35 *cresc.*

S 1 fills the world with his own breath, God fills the world with his own breath. Then he

S 2 fills the world with his own breath, God fills the world with his own breath. Then he

A fills the world with his own breath, fills the world with breath. Then he

Vc. I

Vc. II

Vc. III

Vc. IV

40 *mf*

S 1 raised his face _____ to the gloom-y sky, and drew a deep breath. _____

S 2 raised his face _____ to the gloom-y sky, and drew a deep breath. _____

A raised his face _____ to the gloom-y sky, and drew a deep breath. _____

Vc. I *mf*

Vc. II *mf*

Vc. III *mf*

Vc. IV *mf*

44 *mp* *cresc.*

S 1 His breath streamed forth, his breath streamed forth in a bright, blue jet as — it rose in - to the sky, *f*

S 2 His breath streamed forth, his breath streamed forth in a bright, blue jet as — it rose in - to the sky, *f*

A 1 His breath streamed forth, his breath streamed forth in a bright, blue jet as — it rose in - to the sky, *f*

A 2 His breath streamed forth, his breath streamed forth in a bright, blue jet as — it rose in - to the sky, *f*

Vc. I *44*

Vc. II

Vc. III

Vc. IV

50 *mp cresc.*

S 1 and drove the murk - y clouds a - way _____ un - til the sky, un - til the

S 2 and drove the murk - y clouds a - way _____ un - til the sky, un - til the

A 1 and drove the murk - y clouds a - way _____ un - til the sky, un - til the

A 2 and drove the murk - y clouds a - way _____ un - til the sky, un - til the

50 *mf*

Vc. I

Vc. II

Vc. III

Vc. IV

56

S 1 sky was as flaw - less - ly blue, as blue, as blue, as blue as

S 2 sky was as flaw - less - ly blue, as blue, as blue, as blue as

A 1 sky was as flaw - less - ly blue, as blue, as blue, as blue as

A 2 sky was as flaw - less - ly blue, as blue, as blue, as blue as

Vc. I *senza sord.* *mf* *f* *mf* *f* *dim.*

Vc. II *senza sord.* *mf* *f* *mf* *f*

Vc. III *senza sord.* *mf* *f* *mf* *f*

Vc. IV *senza sord.* *mf* *f* *mf* *f* *dim.*

60

S 1 *mf* *mp*
blue could be, _____ as blue _____ could be, as blue _____ could be. _____

S 2 *mf*
blue could be, _____ as blue _____ could be, _____

A 1
blue could be, _____

A 2
blue could be, _____

Vc. I *f* *mf*

Vc. II *f* *mf*

Vc. III *f* *mf*

Vc. IV *f* *mf*

Detailed description: This page of a musical score, numbered 75, contains measures 60 through 64. It features four vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) and a string quartet (Violin I, Violin II, Violin III, Violin IV). The vocalists sing the lyrics "blue could be, _____ as blue _____ could be, as blue _____ could be. _____". The vocal parts for S1 and S2 include dynamic markings of *mf* and *mp*. The string quartet parts feature dynamic markings of *f* and *mf*. The score is written in 4/4 time with a key signature of one flat (Bb). The vocal parts are in treble clef, and the string parts are in bass clef. The lyrics are placed below the vocal staves, with blank lines indicating where the vocalists should breathe or pause. The string parts consist of melodic lines with various articulations and dynamics.

66 *p*

S 1 me - mo - ri - a

S 2 *p*
e - rit in pa - ce me - mo - ri - a e - ius, me - mo - ri - a e - ius...

A 1 *p*
e - rit in pa - ce me - mo - ri - a e - ius, me - mo - ri - a e - ius...

A 2 *p*
e - rit in pa - ce me - mo - ri - a e - ius, me - mo - ri - a e - ius...

66

Vc. I *mp* *p*

Vc. II *mp* *p*

Vc. III *mp* *p*

Vc. IV *mp* *p*

rit. al fine

73

S 1

S 2

A 1

A 2

Vc. I

Vc. II

Vc. III

Vc. IV

ec - ce...

mm

pp

73

77

S 1 *pp* *ppp*

S 2 *pp* *ppp*

A 1 *ppp*

A 2 *ppp*

Vc. I *dim.* *pp*

Vc. II *dim.* *pp*

Vc. III *dim.* *pp*

Vc. IV *dim.* *pp*