

LAMENT 2/1

♩ = 72

Musical score for woodwinds and percussion. The score includes parts for Flöte (Flute), Klarinette in B (Clarinet in B), Fagott (Bassoon), Percussion, Amelie, Vera, Leonidas, and Chor (Chorus). The Flöte part features a melodic line starting with a half note G4, followed by quarter notes F4, E4, D4, and a half note C4. The Fagott part has a melodic line starting with a half note B3, followed by quarter notes A3, G3, F3, and a half note E3. The Percussion part includes 'Bambuswindsp.' (bamboo wind) and 'Röhrenglocke' (tube bell). The other parts (Amelie, Vera, Leonidas, Chor) are marked with rests.

LAMENT 2/1

♩ = 72

Musical score for strings. The score includes parts for Violine I (Violin I), Violine II (Violin II), Viola, Violoncello (Cello), and Kontrabass (Double Bass). The Violine II, Viola, and Violoncello parts feature a melodic line starting with a half note G3, followed by quarter notes F3, E3, and a half note D3. The Kontrabass part features a melodic line starting with a half note B2, followed by quarter notes A2, G2, and a half note F2. The Violine I part is marked with rests. The parts are marked with 'sul pont.' and 'pp'.

II

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

ff

p

Bambuswindsp.

p

p

Detailed description: This page of a musical score contains 13 staves. The top staff is for Flute (Fl.), starting with a dynamic marking of *ff*. The second staff is for Clarinet in B-flat (Kl. (B)), with a *ff* dynamic marking and a 'y' breath mark. The third staff is for Bassoon (Fg.), with a *p* dynamic marking. The fourth staff is for Percussion (Perc.), featuring a box labeled 'Bambuswindsp.' with a slur over two notes. The fifth staff is for Alto (A.), the sixth for Violin (V.), and the seventh for Cello (L.). The eighth and ninth staves are for the Chorus (Chor), with treble and bass clefs respectively. The tenth staff is for Violin I (VI. I), with a *p* dynamic marking. The eleventh staff is for Violin II (VI. II), the twelfth for Viola (Vla.), and the thirteenth for Cello (Vc.). The bottom-most staff is for the Double Bass (Kb.), with a *p* dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

21

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Röhrenglocke

Bambuswindsp.

p

fff

f

SZENE 2/4
mosso
♩. = 64

31

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor.

Tam Tam

Tam Tam

Timp.

ff

ff

sfz

SZENE 2/4
mosso
♩. = 64

VI. I

VI. II

Vla.

Vc.

Kb.

fff

f

ord.

f

ord.

f

41

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

ord.

f

ord.

f

Ebene 1 wird hell!
Hotelrestaurant:
Amelie sitzt an einem festlich gedecktem Tisch
und wartet auf Leonidas.
Vera sitzt allein an einem Tisch abseits!

45

Fl.

Kl. (B)

Fg.

Perc. Peitsche

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

This musical score page contains measures 45 through 48. The woodwind section (Flute, Clarinet in B-flat, Bassoon) and Percussion (Whip) have rests in measures 45 and 46, then enter in measure 47 with a forte dynamic. The string section (Violins I and II, Viola, Violoncello, Kontrabaß) and Chamber Instruments (Violin I and II, Viola, Violoncello, Kontrabaß) play continuous melodic lines throughout all measures. The score is written in a key with one flat and a 3/8 time signature.

50

Fl. *mf*

Kl. (B) *mf*

Fg. *mf*

Perc.

A.

V.

L.

Chor

VI. I *mf*

VI. II *mf*

Vla. *mf* pizz

Vc. *mf* pizz

Kb. *mf* pizz

54

Fl.

Kl. (B)

Fg.

Perc. Timpani
mf

A.

V.

L.

Chor

VI. I

VI. II

Vla. *arco*

Vc. *arco*

Kb. *arco*

This musical score page contains measures 54, 55, and 56. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 54-56, treble clef, playing a melodic line with slurs and accents.
- Clarinet in B-flat (Kl. (B)):** Measures 54-56, treble clef, playing a melodic line with slurs and accents.
- Fagott (Fg.):** Measures 54-56, bass clef, playing a melodic line with slurs and accents.
- Timpani (Perc.):** Measures 54-56, bass clef, playing a rhythmic pattern of eighth notes, marked *mf*.
- Violin I (VI. I):** Measures 54-56, treble clef, playing a melodic line with slurs and accents.
- Violin II (VI. II):** Measures 54-56, treble clef, playing a melodic line with slurs and accents.
- Viola (Vla.):** Measures 54-56, alto clef, playing a melodic line with slurs and accents, marked *arco*.
- Violoncello (Vc.):** Measures 54-56, bass clef, playing a melodic line with slurs and accents, marked *arco*.
- Contra Bass (Kb.):** Measures 54-56, bass clef, playing a melodic line with slurs and accents, marked *arco*.
- Other instruments (A., V., L., Chor):** All parts are silent (indicated by a horizontal line) for measures 54-56.

Musical score for page 569, featuring orchestral and vocal parts. The score is divided into several systems:

- Fl.** (Flute): Treble clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents.
- Kl. (B)** (Clarinet in B): Treble clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents.
- Fg.** (Bassoon): Bass clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents.
- Perc.** (Percussion): Bass clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents.
- A.** (Trumpet): Treble clef, 5/8 time signature. Measures 57-60 are mostly rests.
- V.** (Violin): Treble clef, 5/8 time signature. Measures 57-60 are mostly rests.
- L.** (Cello): Bass clef, 5/8 time signature. Measures 57-60 are mostly rests. A text box above the staff reads "Leonidas tritt ein!".
- Chor.** (Choir): Treble and Bass clefs, 5/8 time signature. Measures 57-60 are mostly rests.
- VI. I** (Violin I): Treble clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents. Performance markings include *pizz* and *arco*.
- VI. II** (Violin II): Treble clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents. Performance markings include *pizz* and *arco*.
- Vla.** (Viola): Bass clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents. Performance markings include *pizz* and *arco*.
- Vc.** (Violoncello): Bass clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents. Performance markings include *pizz* and *arco*.
- Kb.** (Kontrabaß): Bass clef, 5/8 time signature. Measures 57-60 show rhythmic patterns with slurs and accents. Performance markings include *pizz* and *arco*.

The score includes dynamic markings such as *ff* (fortissimo) and performance instructions like *pizz* (pizzicato) and *arco* (arco). The time signature is 5/8 throughout the page.

62

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

p

pizz

arco

Hat du dich sehr ge - pla - gt ar - mer Kerl?

Detailed description of the musical score: The score is for measures 62-65. It features a vocal line (A.) with the lyrics 'Hat du dich sehr ge - pla - gt ar - mer Kerl?'. The instrumental parts include Flute (Fl.), Clarinet in B (Kl. (B)), Bassoon (Fg.), Percussion (Perc.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The music starts at measure 62. The vocal line begins at measure 63. The string parts have a dynamic marking of *p* (piano). The string parts are marked with *pizz* (pizzicato) and *arco* (arco) in measures 63 and 64.

66

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Xylophon

f 3

f 3

f 3

f 3

f pizz

f pizz

f pizz

f pizz

f pizz

Nicht der Re - de wert, ___

p

p

p

p

p

p

70

Fl. *p* 3 *f*

Kl. (B) *p* 3 *f*

Fg. *p* 3

Perc. Timpani *f*

A.

V.

L. ei - ne ein - zi - ge Kon - fer - enz, ich hab den gan - zen

Chor

VI. I *f* arco

VI. II *f* arco

Vla. *f* arco

Vc. *f* arco

Kb. *f* arco

73

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Nach - mit - tag ge - fau - lenzt!

Chor

VI. I

VI. II

Vla. pizz arco

Vc. pizz

Kb. pizz arco

77

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

mf

mf

mf

Vibes

arco

Hat dich mein blöd - sinn - i - ges Ge -

Detailed description: This page of a musical score covers measures 77 to 81. It features a variety of instruments and a vocal line. The woodwinds include Flute (Fl.), Clarinet in B-flat (Kl. (B)), and Bassoon (Fg.). The percussion section includes Vibraphone (Vibes). The strings consist of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). A vocal line (A.) is present with the lyrics "Hat dich mein blöd - sinn - i - ges Ge -". The score is written in a key signature of one flat and a 5/8 time signature. Dynamic markings of *mf* (mezzo-forte) are used for the woodwinds, percussion, and strings. The vibraphone part is marked with a box labeled "Vibes". The cello part includes the instruction "arco".

82

Fl.

Kl. (B)

Fg.

Perc.

A.
re - de aus der Fas - sung ge - bracht?. Bin ich schuld?

V.

L.

Chor

VI. I

VI. II
mf

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 82 to 86. The score is for a full orchestra and a soloist. The instruments and parts shown are Flute (Fl.), Clarinet in B (Kl. (B)), Bassoon (Fg.), Percussion (Perc.), Soloist A (A.), Violins (V.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The soloist part includes the lyrics: "re - de aus der Fas - sung ge - bracht?. Bin ich schuld?". The music is in a minor key, indicated by the key signature of one flat. The tempo and meter are not explicitly stated on this page. The score features various musical notations such as slurs, ties, and dynamic markings like *mf* (mezzo-forte) for the Violin II part.

87

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

f

f

f

f

f

f

f

mf

Du hastrecht Le - ón, al - les Un - - heil

pizz.

arco

f

f

f

91

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

kommt vom Hun - gern; a - ber sag, was soll ich tun, mit

fp

fp

fp

fp

fp

94

Fl.

Kl. (B)

Fg.

Perc.

A.
neun - und - drei - sig bald; wenn ich

V.

L.

Chor

VI. I
mf

VI. II
mf

Vla.
mf

Vc.
mf

Kb.
mf

96

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

nicht mit ei - - nem wun - der - schö - nen Dop - pel -

fp

arco
fp

98

Fl. *f*

Kl. (B) *f*

Fg. *f*

Perc. Paiper

A.
kinn, ei - ner ge - pols - ter - ten Krupp und zwei Kla - vier - bei - nen durchs Le - ben

V.

L.

Chor

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Kb. *f* pizz

101

Fl.

Kl. (B)

Fg.

Perc. Paiper

A.
wak - keln will? Du wür - des dich be -

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

104

Fl.

Kl. (B)

Fg.

Perc. S.D.

A.
dan - ken du Schön - heits - fa - na - ti - ker! Schon_ jetzt, sag's nicht

V.

L.

Chor

VI. I pizz arco

VI. II pizz arco

Vla. pizz arco

Vc. pizz arco

Kb. arco

108

Fl.

Kl. (B)

Fg.

Perc. S.D.

A.
wei - ter, kann ich kein Mo - dell oh - ne klei - - ne

V.

L.

Chor

VI. I pizz arco

VI. II pizz arco

Vla. pizz arco

Vc. pizz arco

Kb. pizz arco pizz

Detailed description of the musical score: The score is for measures 108 to 112. It features a woodwind section with Flute (Fl.), Clarinet in B (Kl. (B)), and Bassoon (Fg.). The percussion part (Perc.) includes a snare drum (S.D.). The saxophone part (A.) has the lyrics 'wei - ter, kann ich kein Mo - dell oh - ne klei - - ne'. The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The strings are marked with 'pizz' (pizzicato) and 'arco' (arco). The score is in 3/8 time and changes to 2/4 time at measure 109. The key signature has one sharp (F#).

113

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Än - der - un - gen tra - gen. Ich hab nicht das

Vibes

pizz

arco

pizz

arco

pizz

arco

pizz

116

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

arco

arco

pizz.

f

Glück, so ein ha - ger - es Glie - der - püpp - chen zu sein!

119

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Hät - tes du dich

pp

pp

pp

pp

pizz

arco

pp

Detailed description: This page of a musical score covers measures 119, 120, and 121. The score is arranged in a system with ten staves. The top three staves are for Flute (Fl.), Clarinet in B-flat (Kl. (B)), and Bassoon (Fg.), each with a melodic line. The fourth staff is for Percussion (Perc.), showing rhythmic patterns. The fifth staff is for the Soloist (A.), with the lyrics 'Hät - tes du dich' written below. The sixth staff is for the Voice (V.), and the seventh and eighth staves are for the Chorus (Chor). The bottom five staves are for the string section: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The string parts include dynamic markings such as *pp* and performance instructions like *pizz* and *arco*. The time signature changes from 3/4 to 4/4 between measures 120 and 121.

122

Fl.

Kl. (B)

Fg.

Perc.

A.
see - lisch mehr mit mir be - schäf - tigt,

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

124

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

wär ich nicht solch ei - ne hemm - ungs - lo - se Ka - na - - -

mf

mf

mf

mf

mf

arco

mf

127

Fl.

Kl. (B)

Fg.

Perc. Paiper

A.
il - le ge - blie - ben,

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

129

Fl.

Kl. (B)

Fg.

Perc.

A.
son - dern wä - re auch so takt voll und fein -

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

131

Fl.

Kl. (B)

Fg.

Perc.

A.
füh - lig ge - wor - den wie du es bist!

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

133

Fl. *ff*

Kl. (B) *ff*

Fg. *ff*

Perc. *ff* Timpani

A.

V.

L. Mach dir kei - - ne Sor - gen

Chor

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff* pizz.

137

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

des - we - gen! Ein gu - ter Beicht - va - ter ver - gisst die

pizz.

Detailed description: This page of a musical score covers measures 137 to 141. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet in B-flat (Kl. (B)), Bassoon (Fg.), Percussion (Perc.), Trumpet (A.), Violin (V.), Viola (Vla.), Cello (Vc.), and Double Bass (Kb.). The vocal parts are labeled 'L.' (likely a soloist) and 'Chor' (Chorus). The music is in 3/4 time and features a key signature of one sharp (F#). The vocal line in measure 137 includes the lyrics 'des - we - gen! Ein gu - ter Beicht - va - ter ver - gisst die'. The Cello part has a 'pizz.' (pizzicato) marking in measure 140. The score includes various musical notations such as rests, notes, and dynamic markings.

142

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Sün - den sei - nes Beicht - kin - des!

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

mf

arco

arco

145

Fl. *mf*

Kl. (B) *mf*

Fg. *mf*

Perc.

A. Al - so, das ist mir jetzt

V.

L.

Chor

VI. I *mf* ord.

VI. II *mf* ord.

Vla. *mf* ord.

Vc. *mf*

Kb. *mf* pizz

148

Fl.

Kl. (B)

Fg.

Perc.

A.
auch nicht recht, dass du mei - ne

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

152

Fl.

Kl. (B)

Fg.

Perc. sus. Cymbal

A.
ehr - lich - en - Lei - den so schnell ver -

V.

L.

Chor

VI. I pizz arco

VI. II pizz arco

Vla. pizz arco

Vc. pizz arco

Kb. arco

Presto
♩. = 74

155 **accel....**

Fl.

Kl. (B)

Fg.

Perc. Timp.
sfz

Verteidiger bringt eine Geburtstagstorte!
Mit ihm treten auch Richter und seine Beisitzer auf!
Alle gratulieren Leonidas zum Geburtstag!
Richter öffnet Champagner,
Amelie und Leonidas beginnen zu tanzen!

Vera ab!

A. *gisst!*

V.

L.

Chor

VI. I **accel....**

VI. II

Vla. *f*

Vc. *f*

Kb. *f*

Presto
♩. = 74

160

Fl.

Kl. (B)

Fg.

Perc. Whip

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

164

Fl. *f*

Kl. (B) *f*

Fg. *f*

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 164, 165, and 166. The Flute (Fl.), Clarinet in B (Kl. (B)), and Bassoon (Fg.) parts are marked with a forte (*f*) dynamic and feature long, sweeping melodic lines with slurs. The Percussion (Perc.) part is silent. The Trumpet (A.), Violin (V.), and Viola (VI. I) parts are also silent. The Cello (Vc.) and Double Bass (Kb.) parts play a rhythmic accompaniment of eighth notes with slurs. The Chorus (Chor) part is silent. The score is written in a key signature of one flat and a 3/4 time signature.

167

Fl.
Kl. (B)
Fg.
Perc.
A.
V.
L.
Chor
VI. I
VI. II
Vla.
Vc.
Kb.

Detailed description: This page of a musical score covers measures 167, 168, and 169. The Flute (Fl.) part begins with a melodic line in measure 167, which is then sustained through measure 169. The Clarinet in B (Kl. (B)) and Bassoon (Fg.) parts also feature melodic lines in measure 167, with the Clarinet in B having a sharp sign on its first note. The Percussion (Perc.) part has a rhythmic pattern of quarter notes in measures 168 and 169. The strings (A., V., L., VI. I, VI. II, Vc., Kb.) provide a harmonic and rhythmic foundation. The Viola (Vla.) part has a continuous sixteenth-note pattern across all three measures. The Violin (Vc.) and Cello (Kb.) parts have melodic lines with slurs and ties.

170

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

sfz

The musical score for measures 170-172 is presented in a standard orchestral layout. The Flute (Fl.), Clarinet in B-flat (Kl. (B)), and Bassoon (Fg.) parts feature melodic lines with slurs and ties. The Percussion (Perc.) part has a rhythmic pattern in the third measure. The Trumpet (A.), Violin (V.), and Viola (L.) parts are silent. The Chamber Ensemble (VI. I and VI. II) parts are also silent. The Viola (Vla.), Cello (Vc.), and Double Bass (Kb.) parts have complex rhythmic patterns with slurs and ties. The dynamic marking 'sfz' is present in the Percussion part.

174

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

178

Fl.

Kl. (B)

Fg.

Perc. Peitsche

A.

V.

L.

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

This musical score page contains measures 178 through 181. The instruments are arranged as follows: Flute (Fl.), Clarinet in B-flat (Kl. (B)), Bassoon (Fg.), Percussion (Perc.) with a whip (Peitsche), Trumpet (A.), Violin (V.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). Measures 178 and 179 are mostly rests for the woodwinds and strings. In measure 180, the woodwinds and percussion enter with rhythmic patterns. Measure 181 continues these patterns. The woodwinds play eighth-note figures, while the strings play a more complex rhythmic accompaniment. The percussion part features a whip sound effect.

183

Fl. *mf*

Kl. (B) *mf*

Fg. *mf*

Perc.

A.

V.

L.

Chor

VI. I *mf*

VI. II *mf*
pizz

Vla. *mf*
pizz

Vc. *mf*
pizz

Kb. *mf*
pizz

187

Fl.

Kl. (B)

Fg.

Perc. Timpani
mf

A.

V.

L.

Chor

VI. I

VI. II

Vla. *arco*

Vc. *arco*

Kb. *arco*

Detailed description of the musical score: The score is for measures 187, 188, and 189. The Flute (Fl.) part features a melodic line with slurs and ties, starting on a high note and moving downwards. The Clarinet in B (Kl. (B)) part has a similar melodic line, often in parallel motion with the flute. The Bassoon (Fg.) part provides a rhythmic accompaniment with eighth notes. The Percussion (Perc.) part, specifically Timpani, has a rhythmic pattern of eighth notes, marked *mf*. The strings (A., V., L., VI. I, VI. II, Vla., Vc., Kb.) are mostly playing sustained notes or simple rhythmic patterns, with some parts marked *arco*. The Chorus (Chor) part is silent. The key signature has one sharp (F#) and the time signature is 3/4.

EPILOG
Larghetto
♩ = 64

195

Fl.

Kl. (B)

Fg.

Perc.

A.

V.

L.

Sopran 1
ff Wan - der - er, kommst du nach

Sopran 2
ff Wan - der - er, kommst du nach

Alt 1
ff Wan - der - er, kommst du nach

Alt 2
ff Wan - der - er kommst du nach

Chor
Tenor 1
ff kommst du nach

Tenor 2
ff kommst du nach

Bass 1
ff kommst du nach

Bass 2
ff kommst du nach

EPILOG
Larghetto
♩ = 64

Vl. I

Vl. II

Vla.

Vc.

Kb.

203

Fl.

Kl. (B)

Fg.

Perc. Tam Tam

A.

V.

L.

Spar - ta, ver - kün - di - ge dor - ten, du ha - best uns

Spar - ta, ver - kün - di - ge dor - ten, du ha - best uns

Spar - ta, ver - kün - di - ge dor - ten, du ha - best uns

Chor Spar - ta, ver - kün - di - ge dor - ten, du ha - best

Spar - ta, du ha - best

Spar - ta, du ha - best

Spar - ta, du ha - best

Spar - ta, du ha - best

VI. I

VI. II

Vla.

Vc.

Kb.

209

Fl.

Kl. (B)

Fg.

Perc. Tam Tam Timp. Tam Tam
ff

A.

V.

L.

lie - gen ge - seh'n, wie das Ge - setz es be - fahl!

lie - gen ge - seh'n, wie das Ge - setz es be - fahl!

Lie - gen ge - seh'n, wie das Ge - setz es be - fahl!

Chor
lie - gen ge - seh'n, wie das Ge - setz es be - fahl!

ge - seh'n, Ge - setz es be - fahl!

ge - seh'n, Ge - setz es be - fahl!

ge - seh'n, Ge - setz es be - fahl!

ge - seh'n, Ge - setz es be - fahl!

VI. I

VI. II

Vla.

Vc.

Kb.