

Evan Meier

Libretto by Lucas Richmond

The Last Act of Revolution

A Chamber Opera in One Act

CHARACTERS

Andreas Baader (Baritone)	Leader of the Red Army Faction
Gudrun Ensslin (Light Lyric Soprano)	Baader's girlfriend and second in command
Ulrike Meinhof (Soprano)	An RAF member, writer of its manifesto and public statements
A Lawyer (Tenor)	

PERFORMANCE NOTES

Singers should take some freedom with the rhythms. The text should be declaimed in a natural, speechlike manner.

Sprechstimme is indicated by "x" noteheads. The singer should produce the indicated pitch, then quickly fall away from it. The pitch should not be sustained for its printed duration. Sprechstimme is also modified with the directions "nearly spoken" and "spoken."

Accidentals carry through the measure, but do not carry across octaves.

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The Last Act of Revolution

Scene: The high security wing of Stammheim prison where the leadership of the Red Army faction are being held during trial. Their specialized "prison within the prison" consists of several cells, all connected to a common room where they may meet for certain hours of the day to plan their defense. The cells themselves are full of possessions they have been permitted to accumulate in prison: books, record players, papers, and food. The common room, much larger than the cells, contains only a fold out table and some chairs. The guards are never seen, as they only enter the room to bring meals and to open or close cells, otherwise they observe from a glass booth some thirty or forty feet away, at the end of the large common room. For our purposes, only the common room and Ulrike's cell will be represented. The time is the afternoon and evening of May 8th, 1976.

Scene I

Ulrike sits in the common room, alone. Andreas and Gudrun enter, angry.

Piano

Excited ♩ = 144

A

6

Andreas *fp* ——————

Colla voce *f*

Swine! _____ Rat fuck-ing

Colla voce

Pno.

A

11

Giusto **Colla voce** **Giusto** **p sub.**

swine! _____ trea-che-rous rat fuck-ing swine! _____ That

Pno.

Giusto **Colla voce** **Giusto** **p sub.**

f **Ped.**

15

Gudrun *f*

G
A
Pno.

Fas- cist! Fas- cist!

stooge that cro - ny that...

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19 *mp* 3 3 *f*

A I should have smashed his fas - cist face! _____

Pno. *p sub.* 3 5 *f*

Ped.

23

Ulrike ***mp***

U: What has hap-pened now An-dre-as?

A: Den ied!

Pno.

fp

p

f

Qd.

27

U: What has been de nied

A:

Pno.

fp

p

Qd.

31

— An - dre- as?

A: Wit-ness-es, rea-son ing, the

Pno.

1

f

mp

f

Qd.

35

A 
 jus - tice of our strug - gle._____
 He's sche - ming to thwart us at eve - ry

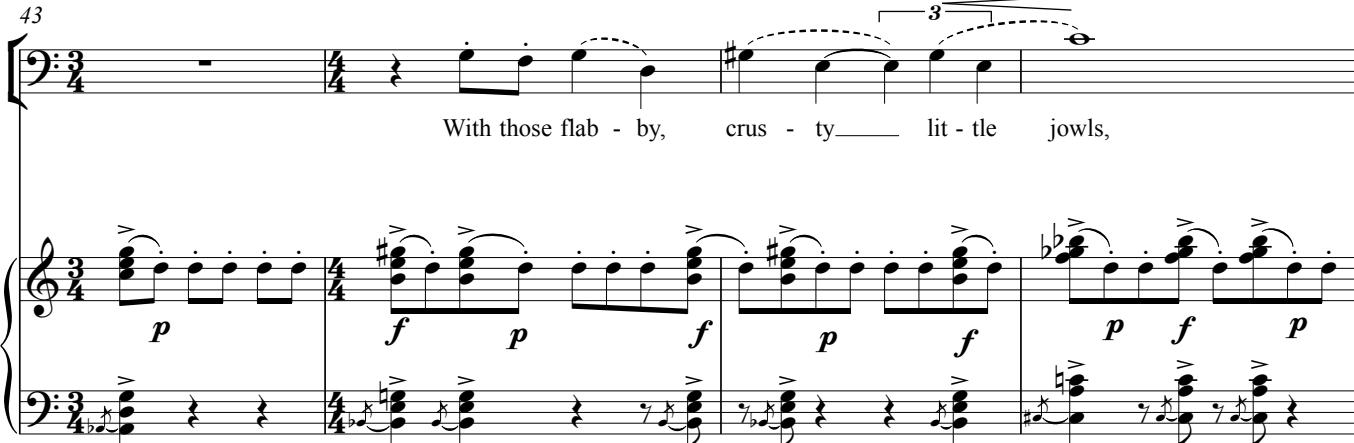
Pno.

39

A 
 mo - ment._____
 He puts up such a pre - tense.

Pno.

43

A 
 With those flab - by, crus - ty lit - tle jowls,

Pno.

47

U Of whom do you speak An-dre-as?
A spout-ing off that bour-geois crap.
That cron-y,
Pno.

51

A — that min-ion, that lack-ey, that
Pno.

56

G That cron-y, that min-ion, that lack-ey, that
A stooge. That cron-y, that min-ion, that lack-ey, that
Pno.

60 ***ff*** **Colla voce** **Giusto**

G stooge.

U

A stooge. That cock - suck-er judge is tryin' to rob us of our voi - ces!

Pno. ***f*** ***ff*** **Colla voce** **Giusto**

8^{vb}

64 **rit.** **2** **Meno mosso** $\text{J} = 120$ **dolce** ***p***

G The

U hap-pened now, Gu-drun?

Pno. **rit.** **2** **Meno mosso** $\text{J} = 120$ ***pp*** ***p***

8^{vb}

67

G mat - ter in the court? Our job in Ham - burg.

Pno. ***p***

(8)

70

G

We blast - ed that base that shipped the bombs to

Pno.

mf

p

73

G Vi - et - nam. The judge tries to dis-

Pno.

mp

p

76

G cre - dit our just rea - sons, our pure and self - less mo - tives.

Pno.

mf

f

p

mf

f

mp

80

G

3

mp

If we killed a few sol - diers,

Pno.

3

mp

rit.

A tempo $\text{J} = 120$ Colla voce

G

we saved ten thou - sand inn-o-cent.

U

But who'd

Pno.

rit.

A tempo $\text{J} = 120$ Colla voce

p

pp

pp

Ped.

88

G

Giusto

imperiously

mp

We did not

U

tes- ti - fy to that?

What wit-ness- es?

Pno.

p

92

G hope for tes - ti-mo-ny, we hoped for a con-fes - sion. So we

Pno.

96 *f*

G called to court the men that led that gen - o - ci - dal war. *f*

A Ni - xon

Pno.

99 *f* *mf* 4

G and Hen - ry Kiss - en - ger.

U What's the point of a show like that?

Pno. *mf* 4 *L.H.* *mp*

G 104

Of course, the show's the point.

Pno.

107

G

We called his bluff in front of Ger - ma - ny.

Pno.

110

G *p* *rit.*

They'll ne - ver try a guil - ty man.

Pno. *mf* *p* *rit.*

114

A tempo $\text{J} = 120$ *rit.*

G They won't of - fend A - me - ri - ca.

Pno. *f sub.* *pp* *rit.*

118 **5** Brooding $\text{J} = 92$ with quiet intensity

A *p* *rit.*

This tri-al_____ is a scheme cooked up to

5 Brooding $\text{J} = 92$

Pno. *mp* *pp* *pp* *pp*

pp

12
G 123 *cantabile*
mp
But through this pup-pet show_ we can reach out_ to the
A *make us_ in to mon - sters.*
Pno.

127 *mf* — *mp* *p*

G 

peo - ple, — we can speak to the world and show them what we are.

A 

And how close free-dom's

Pno. 

mf — *p*

Ped. 

A

131

Pno.

ri - vals make their dens.

135 **6** *with increasing exasperation* **p** **poco a poco accel.**

U But what are you ex pec - ting? We're trapped a-gainst the wall.

6 **poco a poco accel.**

Pno. **pp sub.** **Ped.**

139 **Urgent** $\text{J} = 126$ **f**

U We're bound and tied, they're beat-ing us, we play this game in court each day_ and the

Urgent $\text{J} = 126$

Pno.

143 **ff** **Subito** $\text{J} = 92$

U peo - ple see a joke.

Subito $\text{J} = 92$

Pno.

149

G

Pno.

7

surprised

p

But you said your-self Ul-ri - ke:

154

G

Pno.

"we must re - sist.

The na-tion is a fas-cist state.

158

G

Pno.

All Eu-rope is a pri - son."

8

misterioso

pp

But the sparks of re-vo

8

misterioso

ppp sub.

163

G lu - tion may come from with-in these cells.

A There are em - bers ready

Pno. alla marcia p

167

A ev - ery where to set the world a - light.

Pno. f

U Ulrike shrinks rit.

9 Meno mosso $\text{J} = 72$

pp

Of course, I did-n't mean to doubt.

Pno. rit.

9 Meno mosso $\text{J} = 72$

pp sub.

$\frac{8}{8}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

176 *pp* 6 rit.

G Yet you won't at-tend the tri-al.

U Be-cause I can-not stand the smell. rit.

Pno. (8)

179 Excited ♩ = 132 10 Colla voce Giusto
Nev-er mind.

Excited ♩ = 132 10 Colla voce Giusto

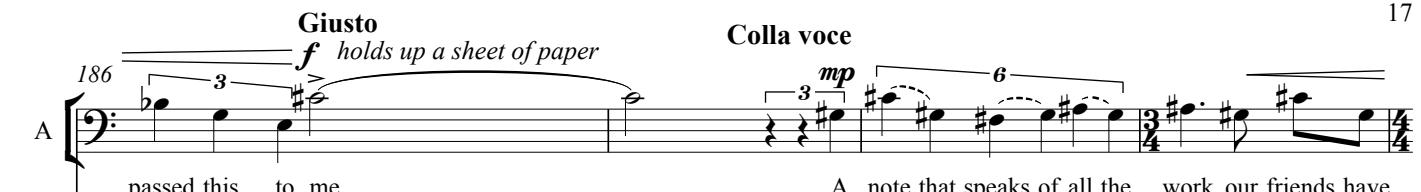
Pno. p f mf

182 Colla voce Giusto Colla voce
I have some-thing else. To - day in court our law-yers

Colla voce Giusto Colla voce

Pno. mf 3 3 3 3

Giusto *f holds up a sheet of paper*

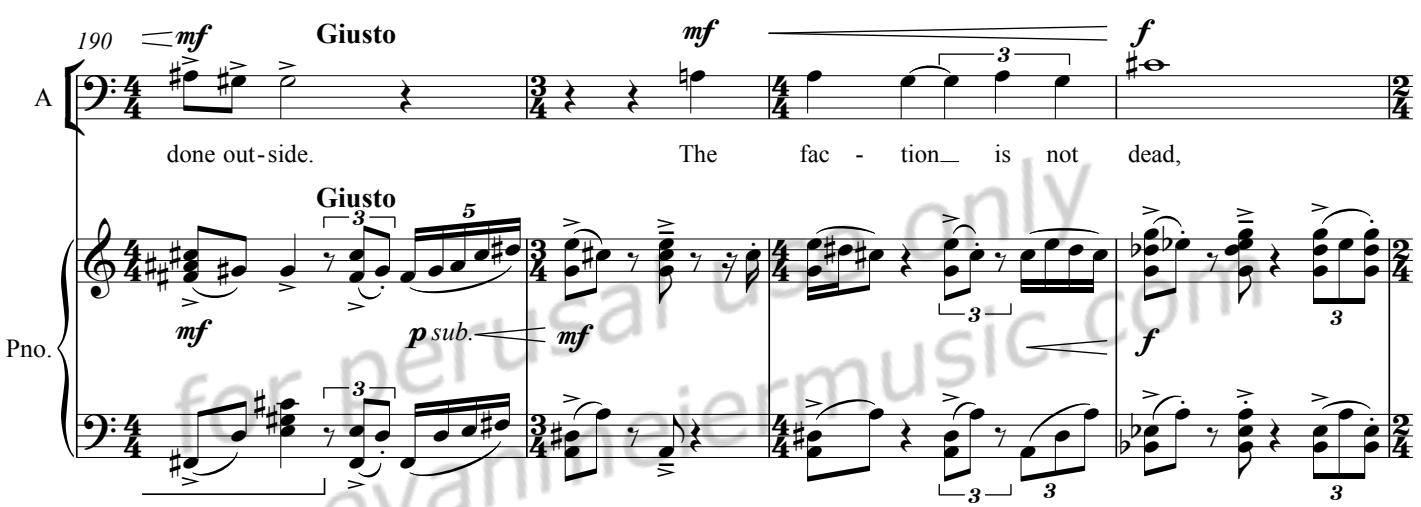
A 186 

A note that speaks of all the work our friends have

Giusto

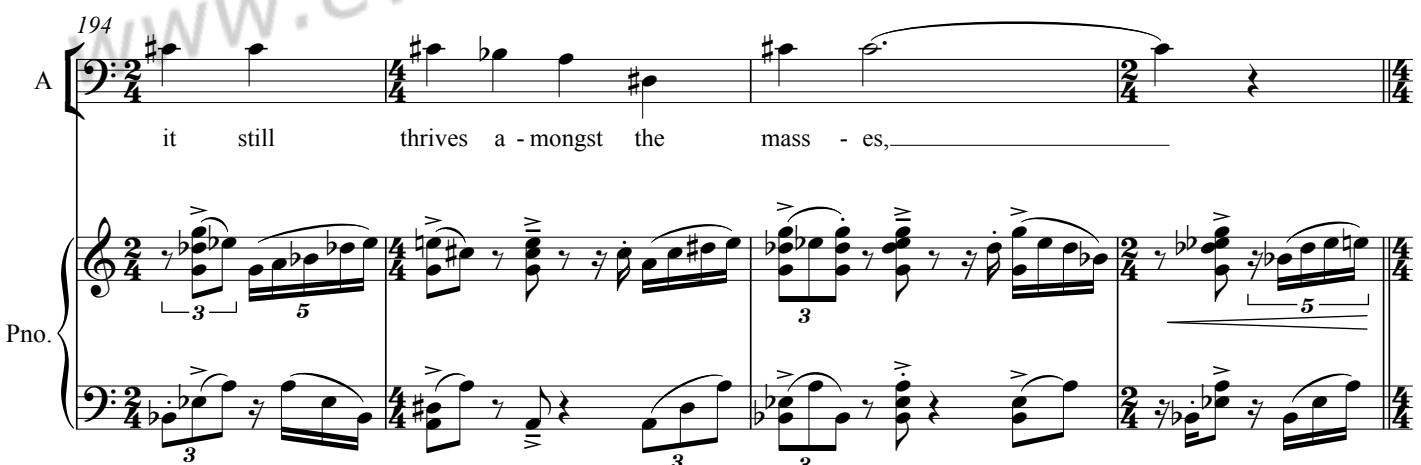
Pno. 

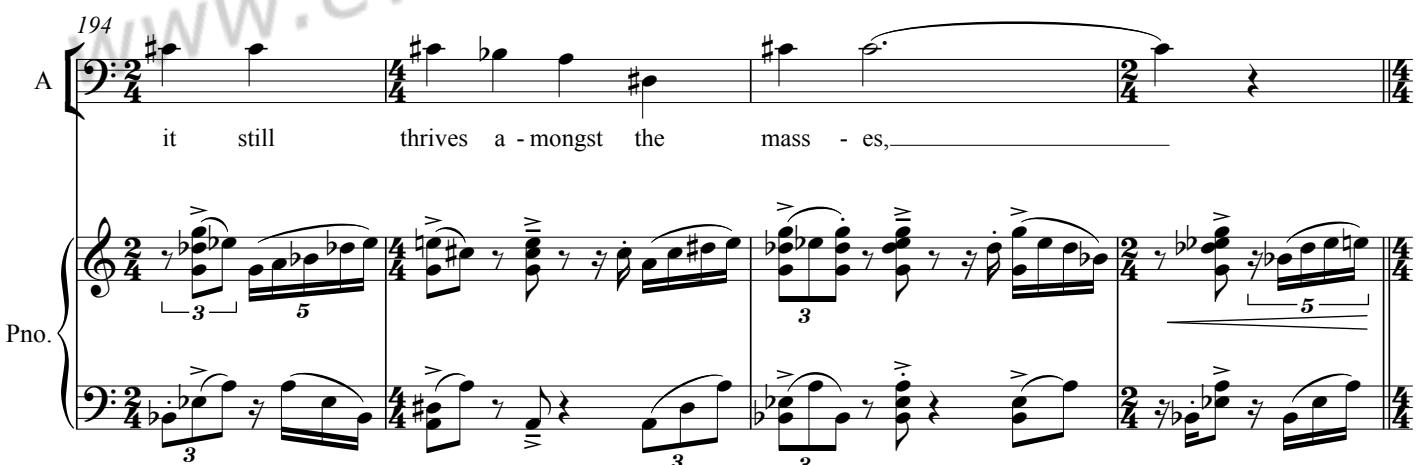
Colla voce

A 190 

The fac - tion is not dead,

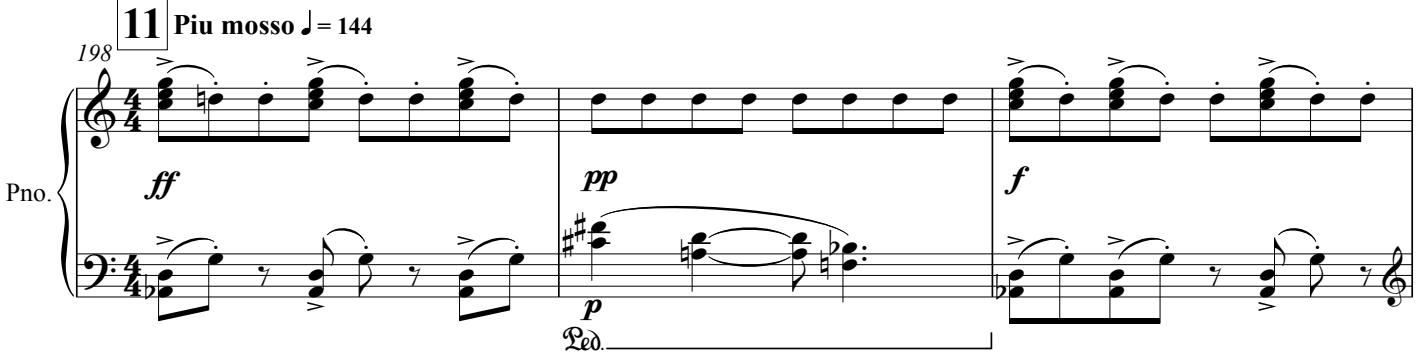
Giusto

Pno. 

A 194 

it still thrives a - mongst the mass - es,

11 Piu mosso $\text{J} = 144$

Pno. 

201

A *mp*
and now they've hatched a plan to spring us from this

Pno. *pp*
mp *ped.*

205 *p*
hole. *p* *p* *molto rit.*

Aft - ter four ex - cru-tia-ting

Pno. *p* *pp* *molto rit.*

209 A tempo $\text{J} = 144$ *f*
What plan?

U *f*
What plan?

A *f*
years.

A tempo $\text{J} = 144$
f *mp* *mf* *ped.*

12

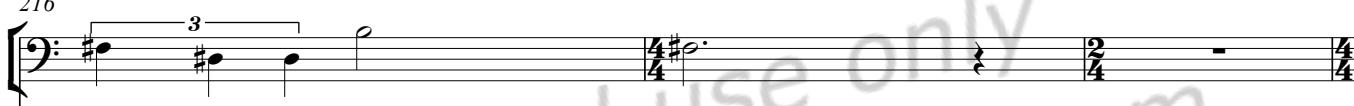
213 *conspiratorially*

A 

They have mo-ney now and wea - pons. They've been

Pno. 

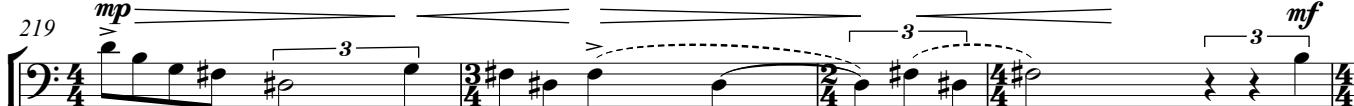
216

A 

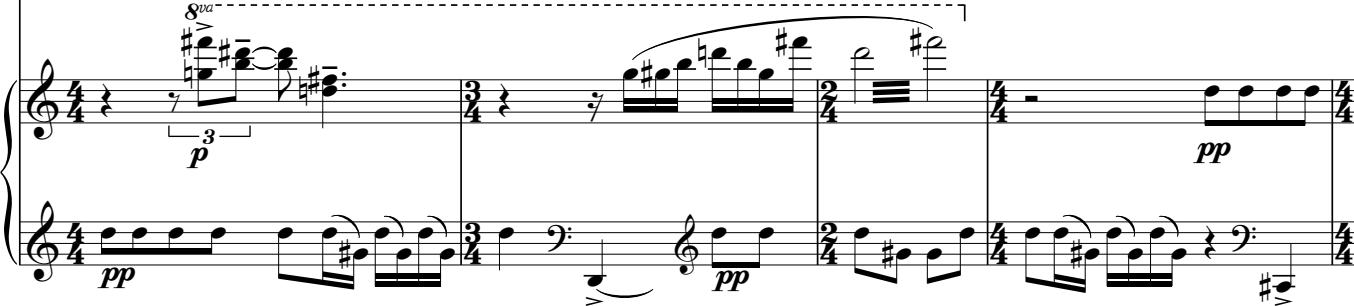
helped by our al - lies.

Pno. 

219

A 

An-y kind of fool could think of some - thing they can do. Luft

Pno. 

223

A [Bassoon] an - sa runs a hun - dred flights, they'll bor - row

Pno. *mf* *pp* *=mf* *f*

226

G With hos-tag - es?—

A one or two.

Pno. *f* *pp sub.* *mf* *6* *pp* *pp*

Re

13 **Meno mosso** $\text{J} = 126$

229 Just so. For the re - vo - lu - tion. They'll

Pno. *mp* *mf* *3* *mp* *3* *mp*

13 **Meno mosso** $\text{J} = 126$

Pno. *p* *8va* *pp* *p* *mp* *8vb*

232

A [Bassoon] *mf*
take the plane from Ham - burg,
mp or some-place full of swine,

Pno. (8) 5 6

235

A [Bassoon] *mp*
fly it off to Sy - ri - a, *mf* 3
or A - fri - ca.

Pno. (8) 6 3 *mp*
(8) 8vb

238

A [Bassoon] *mf* *f*
First kill off the pi - lots,

Pno. (8) 6 3 5 6 *fp* *f*

242

A a - ny cops, ci - vil ser - vants, the ste - wards

Pno.

245

A too and each and e-very one,

Pno.

Heavy $\downarrow = 76$

p

un-til they

Heavy $\downarrow = 76$

fp

$b\breve{t}$

$\breve{R}ed.$

249

A **fp** $\overbrace{-3}$ **f**

free us from this hole.

Pno.

14

cantabile

p sub. $< fp$

f

253

G *mp*

It's high time _____ for this chance.

Pno. *p sub.*

p *mf*

mf

256

G *f*

These hun - ger strikes and white cells drive me

Pno.

3 p

259 *f*

15

G *#f*

mad.

U *mf*

For who's sake will we do this?

Pno. *f*

p sub.

5

15

261

G *mp* Not on - ly for our - selves.

A *mf* A re-vo-lu-tion's wait - ing.

Pno. *mp* *mf*

263

G *mf* The mass - es are drunk with ig - no - rance.

Pno. *fp* *f*

265

G *ff* We must shock them to re - volt.

Pno. *f* *ff* *mp* *ff*

268

Pno.

16

pp

mf

mf

271

U

pp

long

But at the price of life?

Pno.

p

pp

pp

p

Pantomime:

Ulrike retreats to a corner; sulking, while Andreas and Gudrun review the hijacking plans with increasing excitement.

276 rit.

G

pp

Colla voce

nearly spoken

3

At an-y price, a life in chains is not a life at all.

17 Alla marcia $\text{J} = 82$

rit.

Pno.

pp

Colla voce

8

8

17 Alla marcia $\text{J} = 82$

ppp

sim.

281

Pno.

poco a poco accel

3

p

3

Ulrike's mood begins to lift

285

Pno.

289

18 $\text{J} = 108$

Pno.

293

poco a poco accel.

Pno.

Ulrike joins Andreas and Gudrun

296

mf

f

Pno.

300

Pno.

19 ♩ = 126**Piu mosso** ♩ = 132

303

G U A

Free - dom Free - dom Free - dom

19 ♩ = 126**Piu mosso** ♩ = 132

Pno.

ff

307

G U A

Free - dom Free - dom comes
Free - dom Free - dom comes
Free - dom Free - dom comes

Pno.

310

G dear - ly, let blood pay the cost.

U dear - ly, let blood pay the cost.

A dear - ly, let blood pay the cost.

Pno.

313

p **mf**

G The world is a night - mare, full of greed and hor - ror.

U The world is a night - mare, full of greed and hor - ror.

A The world is a night - mare, full of greed and hor - ror.

Pno.

p **mf**

p **mf**

p **mf**

p **mf**

Ped.

317

f

Pno.

3

Ped.

20

321 *mp*

U At peace in pla - ces, yet stand-ing on the brink. A trif - ling

Pno.

326 *f*

U act - ion could send it to the fire. *f*

A free - dom

Pno.

330 *f* *ff*

G free - dom *ff*

U free - dom *ff*

A free - dom *ff*

Pno.

21*p*

333

G The people of this coun - try are fools to be so blind. The

U The people of this coun - try are fools to be so blind. The

A The people of this coun - try are fools to be so blind. The

21*p**mf*

Pno. *pp* *mf*

G peo - ple of this coun - try are fools to be so blind.

U peo - ple of this coun - try are fools to be so blind.

A peo - ple of this coun - try are fools to be so blind.

Pno. *f*

342

A { **22**

Let them taste their free - dom

Pno. { **ff**

mf

f

A 345
from the bar - rel of a gun. Let them taste that

Pno.

mf *f* *mf*

348

A [Clef: Bass] [Key: F#] [Tempo: Poco]

free - dom.

Pno. [Clef: Treble] [Key: B-flat] [Tempo: Poco]

23

351 ***ff***

G Let them taste their free - dom from the bar - rel of a gun.

U Let them taste their free - dom from the bar - rel of a gun.

A Let them taste their free - dom from the bar - rel of a gun.

Pno. **23**

354

G Let them taste their free - dom from the

U Let them taste their free - dom from the

A Let them taste their free - dom from the

Pno.

357

G bar - rel of a gun. And

U bar - rel of a gun. And

A bar - rel of a gun. And

24

Pno.

24 *sffz*

Pno.

360

G once we've wiped the slate, we will make the

U once we've wiped the slate, we will make the

A once we've wiped the slate, we will make the

sffz

sffz

Pno.

363

G world a - gain.

U world a - gain. So we'll

A world a - gain.

Pno.

sfz

sfp

367

U go on with the plan. spoken May the strug- gle ne-ver end.

A free- dom

Pno.

mf

pp sub.

25

25

371

G *mp*

U *mp*

A *pp* *Andreas exits*

Pno.

free - dom

free - dom

free- dom

375

G *3*

U *3*

Pno.

free- dom

free - dom

free - dom

379

G

U

Pno.

pp Ulrike exits

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382

pp Gudrun exits

End Scene I

G

Pno.

Repeat as needed

Scene II

Ulrike, alone in her cell, composes her memoirs at a typewriter.

26 **Misterioso** $\text{♩} = 84$

Piano

385 8va
P.
386
387
388

Pno.

(8)
389
Pno.
390
391

Pno.

392 *molto espressivo*
Pno.
393
394

Pno.

395
Pno.
396
397

399

27 Piu mosso $\text{♩} = 92$

U

To think that all this work be-gan in col-umns. The

27 Piu mosso $\text{♩} = 92$

Pno.

403

U

strug- gle of the wri - ter and the keys.

Pno.

406

U

Call-ing for change with dem - o - cra - tic

Pno.

409 **f** **28** *mp*

U fer - vor, re - ly-ing on a sys-tem I des - pised

Pno.

414 *mf*

U My hus- band_ and my read-ers were

Pno. *mp sub.* *solo* *pp*

417 **29** *Urgent* *f* *p*

U left - ists. But their re-vo-lu-tion was an art. A

Pno.

420

U theor - y, not a prac-tice. An in - te - llec - tual cha-lle-nge,

Pno.

Pno.

422

rit.

U a par-lor game, for the cle-ver-ist e-lite. An - dre-as what

Pno.

rit.

30 Maestoso $\text{J} = 92$

U

Pno.

425

U fools you made of us! Wri-ting your the - sis scrawled in fire,

Pno.

Pno.

428

U *f*

light-ing up the night, show-ing us our blind - ness, we

Pno.

430

U *ff*

ra-di-cals, we think-ers who could ne - ver cross the line. An-dre-as!

Pno.

31

433

U *ff*

An-dre - as!

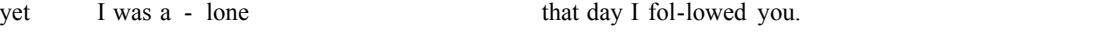
Pno.

31

Musical score for piano, page 13, measures 437-438. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 437 starts with a forte dynamic. Measure 438 begins with a piano dynamic. The piano part features sustained notes and eighth-note patterns.

444

U 

Pno. 

449

U *mf* *p*

no one from my cir - cle join me?

Pno.

mf *f*

Was it the blood they saw a - head?

452

U *ff*

These hu - man sa____ cri - fi- ces?

Pno.

33 *Con moto* $\text{J} = 88$

33 *Con moto* $\text{J} = 88$

ff p sub.

Ped.

455

U *f*

If I have tak - - en life,

Pno.

fp *6*

fp *6*

f

457

U have sur - ren - dered mine! My daugh - ters'

Pno.

459

U laugh - ing voic - es, the love a mo - ther

Pno.

462

U shares, I've gi - ven that a - way,

Pno.

464

U I've gi - ven that a - way.

Pno. *f*

466

U Does that not prove me righ- teous? Does that not prove me

Pno. *sfz* *p* *fp* *p* *5* *f* *p* *5*

469

U *mf* righ- teous?

Pno. *sfz* *p* *f* *p*

Colla voce *p* *3* *Giusto*

Does that not show?

Colla voce *f* *Giusto* *8va* *8va*

472 **Colla voce** *p* **Giusto**

U Does that not show?—

Colla voce **Giusto** *8va* *ff*

Pno.

474 (8) Does that not show I've

34 **Meno mosso** *J=84* *ffff* *ppp* *ffff*

G *offstage* ah ah

U cause for shedd-ing blood? Who's there?

L *offstage* ah ah

A *offstage* ah ah

34 **Meno mosso** *J=84* *ffff sempre* *ffff sempre* *ffff* *ffff*

Pno. *ffff* *ffff*

485

G: *ff* ah *ppp* *ff* *ppp*

U: sake me now? *ff* *ppp*

L: ah *ff* *ppp*

A: ah *ff* *ppp*

Pno. { *vfo* *ff* *f* *f* *8vb*

490 *p*

U But stop. Don't doubt. Those years of wri - ting were a

Pno.

35 *Piu Mosso* $\text{d} = 92$

U game where not a sin - gle inch was gained. This

Pno.

35 *Piu Mosso* $\text{d} = 92$

ppp

game where not a sin - gle inch was gained. This

Pno.

500

U ruth - less figh - ting is the on - ly way. Is

Pno.

mf

Pno.

507

U that not so? Is that not so? An-dre - as?

Pno.

(8)-----
Ped.

511

Ulrike weeps silently

Pno.

(8)-----
Ped.

36

516 recovering herself, suddenly hostile *f spoken*

U Who the fuck are you?

L Lawyer enters *mp*

Good day, _____ Frau Mein - hof. In - de - pen - dant

36 *secco*

Pno.

mf sub. pp

(8)-----
Ped.

mf

pp

Ped.

U

525

have no need.

This tri - al has been fixed.

And no - thing you

Pno.

37

U pigs can say _____ will change the way it goes.

L Please mad - am,

Pno. sim.
Ped.

533

L I was not sent by the court. *mp*

Pno.

I come here in good will. *p*

Pno.

539

L to lend a hand. *pp*

Pno.

Please, let me ask you some simple questions, *mp* *mf*

Pno.

545

U

38

I can-not keep the flies a way, *mf* *3*

L I'm sure you'll find me use - ful. *p*

Pno.

38

p *mf sub.*

549 *mp* *p*

U So ask me what you like.

L Thank you for indulging me.

Pno. *pp* *mp*

Ped.

554 *mp* *p* *mf* *mp*

L Now, to prepare a defense we must gauge your motives... Now,

Pno. *fp*

560 *p* *mf* *p*

L if your revolution is a labor meant to birth a better state...

Pno.

39

565 *mf*

U You have-n't any nation what this re - vo - lu - tion

Pno. *mf*

568

U is. We could not seize the go-vern-ment o-ver-night. Our goal is to trans

Pno.

571

U form the pub - lic mind, — to show the

Pno.

574

U peo - ple they're ruled by fas - cist bour-geois

Pno.

577 Giusto

U swine!

Pno.

40

579

U *p* And so we'll hold our course

L Yet the pub - lic still re - jects your cause.

Pno. *pp* *ped.*

583

U un-til things change

L *mp* But is hold-ing this course so wise?

Pno.

587

L *mf* In - ac-tive, a-fraid to speak at tri - al?

Pno. *mp*

591 **41** *mf* ————— *fp* ————— *f*
 U How dare you come here taunt - ing me.
41
 Pno. *fp* ————— *f* —————
 L 593 *p* I on - ly wish_ to aid your de - fense.
 Pno. *pp* —————
 L 596 *mp* This tri - al is a chance to re - vive the move - ment.
 Pno. *mp* —————
 L 599 *pp sub.* But Gu - drun and An - dre - as are like
 Pno. *pp sub.* —————

602 *mf*

L - wreck-ing balls.

Pno.

pp You should be speak- ing for the R - A - F.

pp sub.

42

Pno. *f* *mf* *ff* *p*

U -

Don't you dare in-struct me. I'd

Pno. *f*

612

U kill you if I could. An - dre - as is a lea - der who in -

Pno.

614 rit. *mf*

43 *Affettuoso* $\text{♩} = 63$

U pires, he lights the way for us to

Pno. *p sub.* $\overbrace{\text{6}}^{\text{rit.}}$ *f* *mp* *pp* $\overbrace{\text{3}}^{\text{p}}$

43 *Affettuoso* $\text{♩} = 63$

p *pp* *molto accel.* *mf*

618 fol - low. An - dre - as is our soul. *pp* *molto accel.*

Pno. *pp* *molto accel.*

44 *Misterioso con rubato* $\text{♩} = 100$

L $\frac{8}{8}$ Lead - ing by ex - am -

Pno. *pp* *mf* *pp sub.*

44 *Misterioso con rubato* $\text{♩} = 100$

L $\frac{8}{8}$ ple, Yes I see. *p* Much as he did

Pno. *p*

L 630 *mp*
in the hun - ger strikes that killed your com - rade

Pno.

L 633 *mf*
and near - ly took your life. They

Pno.

L 636 say you were gi - ven meals each day yet threw out ever - y

Pno.

L 639 *f*
crumb, lived in a - go - ni - zing pain un-

Pno.

642
L til the guards _____ se - da-ted you and force fed
Pno.
molto rit.
L you through tubes.
Pno.
45 Affettuoso $\text{♩} = 63$
L Now An - dre - as, I've heard he hoard-ed food, He
Pno.
45 Affettuoso $\text{♩} = 63$
L ate quite well. Un-like you, he cheat-ed
Pno.

657 *fff*

46 *molto accel.*

U Get out!

L As you wish, but I think I will re-turn. My work could be a

Pno. *fff* *mf* *Ped.*

46 *molto accel.*

L Lawyer exits. Ulrike puts her head in her hands.
great help in your case.

Pno.

667 $\text{♩} = 116$

Pno. *f*

672 *ff* *rit.*

47 Strike sits up with
Relaxed $\downarrow = 94$

Ulrike sits up when she overhears Andreas and Gudrun in the common room.

Relaxed $\text{J}=94$

A 677 - *Andreas* *mp* 5 *mf* The prob-lém on this point is e - du-

47 Relaxed $\text{J}=94$

Pno. *Ped.*

A 681 ca - tion. Re-e-du - ca tion. The state,

Pno. *Ped.*

A 685 to it's own peo ple, must oc - cu - py their minds.

Pno. *Ped.*

A 689 Must claim them as pro - duc - tive means to ca-pi - tal and

Pno. *f*

Gudrun *mf* *Colla voce*

48 *Piu mosso* $\text{♩} = 120$

G - That's ver-y good. Here she comes. *mf*

U -

A - spoken What's

A - pow-er.

Pno. - *Colla voce*

48 *Piu mosso* $\text{♩} = 120$

Pno. - *pp sub.* *f* 3 Ped.

Pno. - *p* Ped.

698

G - - - - -

U *3* - - - - -

A go-ing on? *p* - - - - - *mf*

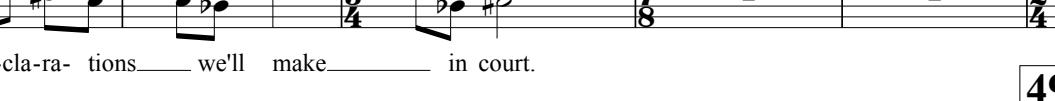
A Plan-ning a new tac- tic_ for the tri - al.

Pno. - - - - - *mf*

Ped.

This musical score page features four staves. The top three staves are vocal parts: G (soprano), U (alto), and A (bass). The bass staff (A) contains lyrics: "go-ing on?", "Plan-ning a new tac- tic_ for the tri - al.", and "A set of". The piano part is at the bottom. Measure 698 starts with a common time signature, followed by measures in 3/4, 2/4, 3/4, and 2/4. Various dynamics like *p* and *mf* are used. Measure 699 begins with a common time signature, followed by measures in 3/4, 2/4, 3/4, and 2/4. Measures 700 and 701 show a continuation of the piano part with dynamic *mf*. Measure 702 starts with a common time signature, followed by measures in 3/4, 2/4, 3/4, and 2/4. The bass staff includes a pedal marking (*Ped.*) at the end of measure 702.

49

G 702 

708

Colla voce

Giusto

G

A

Pno.

reading from notes at first

Locked a-way for years in white si-lent rooms. We

"What is this?"

Colla voce

Giusto

G 714 *p* The judge will say, "Ir-re-le-vant Herr Baa-der!"
 A guessed your ob - jec - tive was our mad ness. Not
 Pno.

Musical score for orchestra and choir, page 50, ending 718. The score includes a title 'Colla voce' and dynamic markings 'f' and 'mf'. The vocal line continues with lyrics: 'so._____ We know_____ the deep goal of this tor - ture.____ To_'. The score also includes a bassoon part with a melodic line.

50

Colla voce

Pno.

impersonating the judge

729 *mf*

G The judge asks "Herr Baa - der,"

A let the peo - ple hear us speak.

You

Pno.

732 *ff* *f*

G I'll ex - pell you do not be ob - scene."

A ass - holes have... Par-don

Pno.

52 *ff* *f*

A me. You fas - cist ass - hole. We know

Pno.

52 *ff* *f*

Pno.

740

U - - - - - *f*

A why you want to make us fools: If the peo - ple learn to

Pno.

Meno mosso $\text{♩} = 94$

U won-der ful! *p*

A But he'll throw us out.

53 **A tempo** $\text{♩} = 120$

A fear us, per -haps they'll sub - mit.

Meno mosso $\text{♩} = 94$

Pno.

53 **A tempo** $\text{♩} = 120$

Leō.

748

A - - - - - *mf*

The point is that we must have bet-ter

Pno.

mp

again as the judge

752 *mf*

G "Herr Baa - der, I do not see the point of
 A treat-ment, more com - mon time to plan our de -
 Pno.

756 *fp* *mf*

G this dis - play!" "Herr Baa - der, I
 A fense. And for our health the court should con
 Pno.

760

G do not see the point!"
 A vene just twice a week.
 Pno.

54

54

764 *f*
A Fur-ther- more, I de-mand an end to sex - u-
Pno. (tr) *tr*

768 *mp* *f*
A al se - gre-ga-tion, we want a co-mmon cell for
Pno. (tr) *ppp*

771 *ff*
A Com-rade En - sslin and my - self. And we
Pno. (tr) *ff*

774 *#** *** *** *** need more God-damned smokes you fuck - ing pigs!
Pno. 3 3 3 3

777 **Colla voce**
A *solemnly p*

And if these things are not done, we'll pro - test with a-no-ther
Colla voce

Pno.

rit.

783 **55** **Meno mosso** $\text{J} = 92$

G *ff*

Let's see how they take that!

A hun - ger strike.

55 **Meno mosso** $\text{J} = 92$

Pno.

786 *mf* *ff* *p*

Pno.

788 **Piu mosso** $\text{J} = 100$ *pleading p*

U An dre - as,

Pno. *f* *p*

Reo.

791 *p*

U you can not make those decadent demands. O-pin-ion will not

Pno.

796 *f*

U turn on jokes like that.

A It's not a joke, I'm tired of this shit. And the spoken

Pno.

800

56 *f*

U Some ac - tion. Steal - ing planes and

A hi-jack-ing will free us an-y-way.

56

Pno.

804

G

U

Pno.

These are the mea-sures tak en...

shoot - ing pi - lots.

f

3

These are the mea-sures tak en...

shoot - ing pi - lots.

811

U ness is apt to snuff it out. This reck-less vio-lence

poco rit.

Pno.

57

Furioso ♩ = 76

— pp

814 **Furioso** ♩ = 76

U

won't set us free.

A

They'll let us go to save those fools,

pp ff

57

Furioso ♩ = 76

Pno. {

Measures 1-5:

- Measure 1: Bass clef, 4/4 time, B-flat key signature. Notes: (b) (b), #, #, #, #, #.
- Measure 2: Change to 3/4 time. Notes: (b), (b).
- Measure 3: Change to 4/4 time. Notes: #, #, #, #, #.
- Measure 4: Dynamics: *ppp*, *tr*. Measures 5-6: Dynamics: *ff*.
- Measure 5: Bass clef, 3/4 time. Notes: #, #, #, #, #.
- Measure 6: Treble clef, 3/4 time. Notes: #, #, #, #, #.

818

p spoken **f** **ff**

A [Orchestra parts] you stu-pid bitch. We'll pay them back with bul - lets. We'll

Musical score for piano (Pno.) in 3/4 time. The score consists of two staves. Measure 8 starts with a forte dynamic (f) and a trill over the left hand's bass notes. Measure 9 begins with a trill over the left hand's bass notes, followed by a dynamic marking *fp*. The right hand plays eighth-note chords. Measure 10 starts with a dynamic marking *ff*.

821

A

poco accel.
mf

mass-a-cre those judges,
we'll skin those kings of pigs,
we'll

Pno.

8va

3

poco ac

A tempo $\text{J} = 76$

825

A

burn their fuck-ing hous-es to the ground.

ff rit.

A tempo $\text{J} = 76$

Pno.

mf

ff

Pedi.

58 A tempo $\text{J} = 76$
to Andreas

829 dolce *p*

G

Don't waste words on this hy-po - crite. Her mo-ther-ing mind is soft-end by pi-ty for the

58 A tempo $\text{J} = 76$

Pno.

with disgust

833

G

damned. This bour-geois milk-ing cow; her friends hat-ed her bit-ter taste.

Pno.

837

G *p* 3 *mp* 3 *f*

They threw her out. It was our worst mis-take to take her in.

Pno. *p*

841

G - 2 - 4 - 4 *p*

You've joined a re - vo - lu - tion You'll

U - *f* - *mf*

I've fought as hard as you.

Pno. *ff* *mf* *p*

begin spoken, gradually add pitch

846

G ne - ver un-der - stand. You are a knife stuck in the Fac-tion's

Pno. *ff*

851 **59**

G back.

U I've sa - cri - ficed,

Pno. **59**

pp *f* *6* *6* *6*

853

U I've sa - cri - ficed,—

Pno. *p sub.* *3* *3* *3*

856

G Now that is

U I've sa - cri-ficed my life.

Pno. *p* *mf* *mf* *p*

Reed.

60

859 *Andreas and Gudrun exit*

G some-thing use - ful you can do.

Pno.

60

molto rit.

864 *Ulrike exits*

Pno. *p sub.* — *f* *p* *pp*

8va

Allegro $\text{J} = 120$

869 *Ulrike exits*

Pno. *ppp* *p* *sost.*

5

End Scene II

873 *ff*

Pno. *Ped.*

Scene III

Ulrike sits alone in the common room.

877

Grave $\text{♩} = 72$

Piano { *pp* sim. *Ped.*

881

Pno. {

884

Pno. {

887

Pno. { *poco accel.* *poco rit.* *pp* *Ped.*

*Gudrun, offstage***Colla voce**

892 *pp* rit. 61 Moving $\text{d} = 82$

G Wel-che Nied-rig-keit be - ginst du nicht um die Nied-rig-keit aus-zu - til-gen?

Colla voce rit. 61 Moving $\text{d} = 82$

Pno. *ppp* *pp* *p*

Lawyer enters, or appears onstage

898 L *p* *mf* Where does it all end Frau Mein-hof? Where does it end?
Pno. *mp*

902 U *mf* The pig's re-turned to tor-ture me.
L *mf* I've come be-cause I
Pno. *mf* *f* *ff*

905

L know how lit - tle time you have. The jud - ges_ are im - pa - tient, a blood - debt

Pno.

909

U That debt is on this na - tion's back, not

L must be paid.

Pno.

912

U mine.

L But what a - bout your tri - al?

Pno.

62

916

L Do you not yearn for free dom? Do you not

62

Pno.

919

U I yearn to show the world the

L ache for it?

Pno.

922

U sick - ness it is hid - ing. Free-dom is tan - gen - tial.

Pno.

926

U An - dre - as would a - gree.

L What does Baa - der think of that?

Pno.

63 Sensuously $\text{J} = 88$

930 L A-bout his free-dom? I think not.—

Pno. *sfp* 6 7 *fp* 6 7

932 L The urge for it eats at him, He knows... he'll lose the

Pno. *fp* 6 *fp* 3 *p* 3 3 3 3

935

L tri - al. It is - n't hard to guess

Pno.

938

64 Allegro $\text{J} = 144$

U You spy! You

L he has a plan.

Pno.

64 Allegro $\text{J} = 144$

941

U dog! You've giv-en us a-way! Not so.

L Baa - der gives him - self a-way.

Pno.

945

U — Not so. —

L 8 Come now, — what is it?

Pno.

949

L 8 A bomb- ing? — A shoot - ing? — Per-haps a

Pno.

954

L 8 trade — for hos - ta - ges?

Pno.

Ulrike turns to the lawyer; but stops herself to hide her reaction.

65

L 958 An - dre - as will taste his blood - soaked free - dom...

Pno.

L 961 Are you be-hind this

Pno.

964 **poco rit.**

U I don't

L too?

66 **Meno mosso** $\text{J} = 112$ **p**

Pno.

967

U kill for my-self.

L You don't? That's

Pno.

971

rit.

U I've al-ways spo-ken hon-est - ly.

L good. We have to use that one.

Pno.

67 A tempo

976

L Then let me hear your ho - nest - ty.

Pno.

67 A tempo

979

L Must Mein-hof have her free - dom? Is Gu - drun need-ed too?

Pno.

982

L Will lib - er at - ing Baa - der

Pno.

985

U An - dre - as lights the way, His

L help the cause?

Pno.

68

An - dre - as lights the way, His

help the cause?

68

989

U guid-ance has no price.

L - - - - - *p* Or per haps - - - - -

Pno. - - - - - *fp* *p sub.* - - - - -

994

L it comes quite cheap - ly, *f* 3 rit. 3 bought with a dead

Pno. - - - - - 3 3 3 3 *f* rit. - - - - -

997

69 *Meno mosso* $\text{♩} = 76$

U - - - - - *f* - - - - - **Colla voce**

L - - - - - 3 *mp* - - - - -

Pno. - - - - - *sffz* - - - - -

U You lis-tened to us!

L stew-ard-ess or two. *pp* I'm your law-yer.

69 *Meno mosso* $\text{♩} = 76$

U - - - - - *mf* - - - - -

L - - - - - *sffz* - - - - -

Pno. - - - - - *pp sub.* - - - - -

1000

L It's con-fi-den-tial. So tell me, if you three are freed by vio - lence does that

Pno.

mf

f

Reed.

1005 Giusto

70 Piu mosso $\text{J} = 88$

U No! No! No!_

L help the R - A - F?—

Pno.

mf

Giusto

70 Piu mosso $\text{J} = 88$

1009 Colla voce rit. A tempo $\text{J} = 88$

U The pub-lic will des-pise us.

L And hate your cause in turn.

Pno.

p

Colla voce rit.

A tempo $\text{J} = 88$

Reed.

1012 **Meno mosso** $\text{J} = 76$ *mf*

U So what is to be done?

L rit. $\text{J} = 66$ *pp*

Pno. **Meno mosso** $\text{J} = 76$ *mf*

I can't quite say,

pp sub.

1015 *f* *pp sub.*

U ...is a loss. A hope-less sham.

L The tri - al... That's so.

Pno. *mf* *sffz* *pp sub.* *p* *mf*

pp sub.

Ped.

1019 *mf* **poco rit.** $\boxed{71}$ **Poco piu mosso** $\text{J} = 69$

U Then what is to be done?

L You could stay here and rot,

Pno. *mf* *pp* *p*

poco rit. $\boxed{71}$ **Poco piu mosso** $\text{J} = 69$

Pno. *mf* *pp* *p*

1023

L 8 slow-ly fade a - way, drift-ing in to si - lence

Pno.

1027 rit. 72 A tempo $\text{J} = 69$

L 8 in the dark. Or, be-come a voice of pro - test, a

Pno.

rit. 72 A tempo $\text{J} = 69$

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1030 f

L 8 chained, li - ving mar - tyr, a vic - tim of the state you

Pno.

1033

L rit.

dared de - fy. Do you have the en - er - gy for that?

Pno. rit. $\begin{smallmatrix} 8va \\ 3 \end{smallmatrix}$

p f mp Ped.

73 Piu mosso $\text{♩} = 72$

1036

U mp accel.

For years of tire - less scream - ing?

73 Piu mosso $\text{♩} = 72$

Pno. mp accel.

1038

U $\text{♩} = 84$

Cry - ing through the wall? Begg - ing that my

Pno. $\text{♩} = 84$

1041

U fail - ing voice be heard?

Pno.

mf

1043

U -

Pno.

Subito meno mosso f rit.

I won't play con - science

Subito meno mosso rit.

1046

U for the pigs who con - demned me.

L rit. Can this be true,

Pno.

pp **74** *Misterioso* $\text{J} = 84$

rit. **74** *Misterioso* $\text{J} = 84$ *p*

1051

L Ul - ri - ke? From the wo - man who sac - ri - ficed her

Pno.

1054

L life? Who turned a - way her child - ren,

Pno.

1057

U You name what I've re - ject - ed.

L her friends, her piece of mind?

Pno.

1061 rit. **75** accel. *mf* $\text{♩} = 92$

U 3

I've gained a great-er pur - pose.

L 8 *mp* —————— *mf*
So tell me what you've gained?—
A

Pno.

rit. **75** accel. *mf* $\text{♩} = 92$

f

1065 *f* *ff*

L pur pose steeped in blood and fire. Is that the path

Pno.

ff

1068 *p sub.* —————— *ff* *p sub.* ——————

L 2 4 2
you choose? Is that the path you choose?

Pno.

p sub. *sff* *p sub.*

Ulrike retreats to a corner, assuming a fetal position, covering her hands and face

95

Pno.

1071

1074

8va

p sub.

f

p sub.

(8)

1077

f

p sub.

rit.

76 *Meno mosso* $\text{♩} = 84$

Gudrun offstage

G

1081

ffffp fffffp

ah ah

to Ulrike fff

Lis- ten!

Andreas offstage

A

ah

ah

76 *Meno mosso* $\text{♩} = 84$

Pno.

ffff sempre

ffff sempre

8va

ffff

ffff

wailing,
molto vib.

1086 *fff* *f* *fff*

G ah ah

L *ppp* *ff* Do you hear? Do you hear it?

A *ppp*

Pno (8) *fff* *fff* 8va

1090 *ffp* *ppp* *ff* *ppp*

G ah ah

L *ffp* *ppp*

A ah

Pno *ff* *ff* 8va 8vb

77 Agitato $\text{J} = 138$

1094 Ulrike leaps up

U [Treble Clef] $\frac{4}{4}$ *f* $\overbrace{\text{3}}$ Free - dom! $\overbrace{\text{3}}$ I must have

Pno. [Treble Clef] $\frac{4}{4}$ $\overbrace{\text{5}}$ $\overbrace{\text{6}}$ $\overbrace{\text{5}}$ $\overbrace{\text{6}}$ $\overbrace{\text{5}}$ $\overbrace{\text{6}}$ $\overbrace{\text{5}}$ $\overbrace{\text{3}}$

1098

U [Treble Clef] $\frac{4}{4}$ $\overbrace{\text{5}}$ $\overbrace{\text{6}}$ free - dom! $\overbrace{\text{3}}$ This a - go - ny must end.

Pno. [Treble Clef] $\frac{4}{4}$ $\overbrace{\text{5}}$ $\overbrace{\text{6}}$ $\overbrace{\text{6}}$ $\overbrace{\text{6}}$

78

1101 U [Treble Clef] $\frac{4}{4}$ *f* $\overbrace{\text{4}}$ $\overbrace{\text{4}}$ This quar - rel with An - dre - as must sub -

Pno. [Treble Clef] $\frac{4}{4}$ $\overbrace{\text{6}}$ $\overbrace{\text{5}}$ *sfp* $\frac{3}{4}$ $\overbrace{\text{5}}$ *sfp* $\frac{4}{4}$

1105

U side. I must car - ry on. Even though these mea - sures...

L Can - not

Pno.

f

p sub.

p *f* 3

1109

L jus - ti - fy them - selves? E - ven though they light the

Pno.

f

p *f* 3

1112

L way to re - vo - lu - tion's ru - in? That rea - son-ing,

Pno.

poco rit. 3

poco rit. 3

mf 3

1116

L ma dam,- has had its way. You have-n't got the guts
rit. *p*

Pno.

1122

L to take this path.
79 Musterioso $\text{J} = 88$
pp *p*

Pno.

1124

U There is no oth - er
p

Pno.

1126 *mp*

U path.

Pno.

The pub - lic voice is

1128 *mf*

U si - - - - lent.

Pno.

1129 *ff*

U Blood must pour and rouse them or else the Fac - tion

Pno.

1132

U dies.

L *p* What blood do you dare spill?

Pno.

80

1137 *p* Will you end this re - vo - lu - tion,

80

Pno. *p* *mf*

1139

L by trad - ing lives for

Pno.

1141 ***ff***

L free - dom?

Pno.

1143 ***ff***

U No! No! Not for the good.

Pno.

1146

U Not for in - jus - tice. Not for my free - dom.

Pno.

1149

U Not for my free - dom.

Pno.

1152

Pno.

1156

Pno.

81 Grave $\text{J} = 60$

1162

U

The re - vo - lu - tion fal - ters when we take thought for our -

rit.

1167

U

My in - de-pen-dant mo-tives must be

A tempo $\text{J} = 60$

Pno.

3
Ped.

A tempo $\text{J} = 60$

3
Ped.

H71

U cut out from my mind.

82 My hope— of free re-

82

Pno.

H76

lease, my hope of in - sur - rec - tion,

rit.

Pno.

H79 Piu mosso $\text{♩} = 72$

my hope to ex - tir - ate the liv-ing death of__ bour geois life.

molto rit.

Piu mosso $\text{♩} = 72$

pp

f

molto rit.

Pno.

83 **Meno mosso** $\text{♩} = 48$ **accel.** **pp** with increasing resolve

U 1183 I know what must be done. I'll

83 **Meno mosso** $\text{♩} = 48$ **accel.**

Pno.

1185 **A tempo** $\text{♩} = 72$ **mf**

U make my own re - bel - lion.

Pno.

1187 **f** **rit.** **ff** > **mp**

U The last act of re - bel - lion.

Pno.

106

84

accel.

pp

U Free my - self for - ev - er, as I

A tempo $\text{J} = 72$

84

accel.

A tempo $\text{J} = 72$

Pno.

Ped.

1193

set the world a - light.

U

Pno.

1195

Mea - sure out my hat - red in de -

U

Pno.

85 Grave $\text{J}=60$

1197

U ni - al of my life. rit. The last act of re

Pno.

85 Grave $\text{J}=60$

1201 $mf > p$

U bel - lion; that is death. A re-bel's death. A mar-tyr's death.

Pno.

rit.

1206

U A mar-tyr's death.

L p A mar-tyr's death A mar-tyr's death Frau Mein-hof, good-night.

Pno.

86 Excited $\text{J} = 138$

1210

G - - - - | 5 - - - | 4 - - - | - - - - |

L Lawyer exits, or disappears - - - | 5 - - - | 4 - - - | - - - - |

A - - - - | 5 - - - | 4 - - - | - - - - | *to Gudrun* f

Swine!

Pno. rit. 86 Excited $\text{J} = 138$

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$\text{D} \frac{5}{4} \text{ B} \frac{5}{4} \text{ A} \frac{5}{4} \text{ G} \frac{5}{4} \text{ F} \frac{5}{4} \text{ E} \frac{5}{4}$

$\text{D} \frac{5}{4} \text{ B} \frac{5}{4} \text{ A} \frac{5}{4} \text{ G} \frac{5}{4} \text{ F} \frac{5}{4} \text{ E} \frac{5}{4}$

1216 to Andreas f

G - - - - | 3 - - - | 4 - - - | - - - - |

U The swine will give us free - dom! to herself f

A The swine are led to

Swine! Swine!

Pno. $\text{G} \frac{3}{4} \text{ F} \frac{3}{4} \text{ E} \frac{3}{4} \text{ D} \frac{3}{4} \text{ C} \frac{3}{4} \text{ B} \frac{3}{4} \text{ A} \frac{3}{4} \text{ G} \frac{3}{4}$

$\text{G} \frac{3}{4} \text{ F} \frac{3}{4} \text{ E} \frac{3}{4} \text{ D} \frac{3}{4} \text{ C} \frac{3}{4} \text{ B} \frac{3}{4} \text{ A} \frac{3}{4} \text{ G} \frac{3}{4}$

$\text{G} \frac{3}{4} \text{ F} \frac{3}{4} \text{ E} \frac{3}{4} \text{ D} \frac{3}{4} \text{ C} \frac{3}{4} \text{ B} \frac{3}{4} \text{ A} \frac{3}{4} \text{ G} \frac{3}{4}$

$\text{G} \frac{8}{8} \text{ F} \frac{8}{8} \text{ E} \frac{8}{8} \text{ D} \frac{8}{8} \text{ C} \frac{8}{8} \text{ B} \frac{8}{8} \text{ A} \frac{8}{8}$

$\text{G} \frac{8}{8} \text{ F} \frac{8}{8} \text{ E} \frac{8}{8} \text{ D} \frac{8}{8} \text{ C} \frac{8}{8} \text{ B} \frac{8}{8} \text{ A} \frac{8}{8}$

1221

U: slaughter.

A: The word has come at last,

Pno. (Piano) accompaniment with dynamic *f*.

Ped.

1225

A: our plan to strike is hatched. These ty-rant walls will fall and we'll have

Pno. (Piano) accompaniment.

Pno. (Piano) accompaniment.

87

1229

G: free - dom, freed - dom.

A: free - dom.

Pno. (Piano) accompaniment.

87

1232

G

U

A

Pno.

Blood will pour to buy this free

p *f*

1236

U

A

Pno.

dom.

A furious revolution will en-

p

f

1239

G *f*

A just and sa - cred fire_burns...

U *f*

A gulf this land a - gain.

poco rit..

Pno.

poco rit..

1243

88 A tempo $\text{J} = 138$ *p*

G Life_ for the in-no-cent, death to the in-do-lent.

U black and rest-less hate.

A Life_ for the in-no-cent, death to the in-do-lent.

Pno.

88 A tempo $\text{J} = 138$ *p*

mp

1247

G Life for the in-no-cent, death to the in-do-lent. Fight! Fight!

U Death for their re - bel - lion.

A Life for the in-no-cent, death to the in-do-lent. Fight! Fight!

Pno

1250

G Jus - tice through ac - tion. Li - ber - ate for - ev - er,

U Jus - - - tice is o -

A Jus - tice through ac - tion. Li - ber - ate for - ev - er,

Pno

1253

G bro - ther-hood for all. Fight! Fight! Fight! Jus-tice through ac - tion

U bli - vi - on. Death for their re -

A bro - ther-hood for all. Fight! Fight! Fight! Jus-tice through ac - tion

Pno.

1256

G Li-ber ate for-ev - er, bro-ther-hood for all.

U bel - - - - lion. Li - ber - ate us

A Li-ber ate for-ev - er, bro-ther-hood for all.

Pno.

Pno.

1260

G: *f*
U:
A: *f*

Fight! Fight! Fight!
all.
Jus - - - tice is o - bli - vi - on.
Fight! Fight! Fight!
Jus-tice.
Bro-ther- hood._

Pno. *f*

1264

G: *mf*
U:
A: *mf*

poco rit.
Life is a re - sis - tance.
Death
Life is a re - sis - tance.

Pno. *p*

poco rit.
p
Ped.

1268

G: - - - - | - - - - | 2 2 4 4 | **p** 3 | This way brings

U: - - - - | 3 3 3 3 | 2 2 4 4 | - - - - | is a re - bel - lion. |

A: - - - - | - - - - | 2 2 4 4 | - - - - | **p** 3 | This way brings

Pno. (piano) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

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Ulrike turns to address Andreas and Gudrun,
who begin to exit, ignoring Ulrike.

1273

poco rit. | - - - - | - - - - | - - - - | - - - - |

G: # - - - | - - - - | - - - - | - - - - | - - - - |

U: free - dom. | - - - - | **f** | **mf** | Death for us all. | Death for us

A: # - - - | - - - - | - - - - | - - - - | - - - - |

Pno. (piano) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

89 $\text{J} = 100$

poco rit. | - - - - | > > > > | - - - - | **f** | **mf** | - - - - |

89 $\text{J} = 100$

1278

U *all.* I know the path to

Pno. *Ped.*

1282 free - dom. I'll light the way to free - dom.

Pno.

Andreas and Gudrun complete their exit.

1287 rit. 90 Grave $\downarrow = 72$

U Join one, join all, in

Pno. rit. 90 Grave $\downarrow = 72$ sim.

1294

U so - li - da - ri - ty we'll car - ry on.

The lights begin to fade.

In so - li - da - ri - ty,

1298 rit.

U in so - li - da - ri - ty.

rit.

The stage is dark.

Fine

1300

Pno.