

*The Sacrificer*  
Chamber Opera in One Act  
by Martin Halpern

Freely based on Euripides' *Iphigenia in Tauris*

Characters: Iphigenia (pronounced with a hard G, accent on the 3rd syllable), soprano; King Thoas, baritone; Orestes, tenor; the Goddess Artemis, mezzo-soprano.

*Lights come up slowly on a bare stage where Iphigenia, dressed in the robes of a temple priestess, stands gazing out at the audience.*

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composer, 2010

Adagio ♩ = 60

Piano *mp*

Iphigenia ♩ = 36

They named me Iph - i - gen - ia, a syn - o - nym for Sac - ri - fice.

*mf*

Iphigenia

12

And a fit - ting name it has been.

*mp*

Iphigenia

14

For I am she \_\_\_\_\_ whom all Greeks think \_\_\_\_\_

*mf*

Iphigenia

16

\_\_\_\_\_ was sac - ri - ficed at Aul - is, so the grand ar - mad - a

Iphigenia

18 led by my fath - er, Ag - am - em - non, could sail on to Troy

Iphigenia

20 and win that war, fought bru - tal - ly

Iphigenia

22 for a du - bi - ous cause. But in fact,

Iphigenia

24

I was not sac - ri - ficed at Aul - is.

Iphigenia

25

For she whom they claimed had de - mand - ed it,

Iphigenia

26

the god - dess Art - e - mis, — laid a deer on the pyre dis - guised as me,

Iphigenia

28

and as *it* was be - ing sac - ri - ficed,

Iphigenia

29 *I* was some - how trans - port - ed *here,* — to Taur - is,

Iphigenia

31 where ev - er since I have served — as high priest - ess in her tem - ple.

*mp*

Iphigenia

33 And here, in - stead of the sac - ri - ficed,

Iphigenia

36 I am the sac - ri - fic - er, forced to con - demn to death

Iphigenia

all for - eign - ers who land on these shores.

Iphigenia

Can it be Art - e - mis who wills this?

Iphigenia

Or just that fan - at - ic - al ty - rant, Tho - as, king of this realm,

*mf* *f*

Iphigenia

who claims to act in her name.

Iphigenia

44

Oh may the day come soon.

*mp*

Iphigenia

45

when she re - veals her true self,

Iphigenia

46

put - ting an end to these cru - el - ties

*mf*

Iphigenia

47

and free - ing me from this bit - ter bon - dage!

(Thoas enters quickly from the left.)

Iphigenia

Oh may that day come soon!

*f*

Iphigenia

49 poco piu mosso  $\bullet = 40$

What is it, Tho - as? \_\_\_

Priest - ess!

Iphigenia

What brings you in - to my tem - ple?

Iphigenia *mf* What kind of news?

Thoas Wel - come news!

Thoas A ship has an - chored in our har - bor, and a young man wad - ed a - shore

Thoas whom my sol - diers quick - ly cap - tured and brought to me.

56

Thoas

He won't speak a word,

57

Iphigenia

A Greek?

Thoas

but by the looks of him he must be a Greek. \_\_\_\_\_ The first Greek man

59

Thoas

ev-er to grace these shores. *poco meno*  $\text{♩} = 36$  How pleased Ar-te-mis will be

61

Toas

to see him dragged be - fore her stat - ue and sac - ri - ficed there!

61

61

Detailed description: This system contains measures 61 and 62. The vocal line (bass clef) starts with a whole note rest, followed by a melodic line with a slur over measures 61-62. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Measure 61 has a 9/8 time signature, and measure 62 has a 3/8 time signature. The lyrics are: "to see him dragged be - fore her stat - ue and sac - ri - ficed there!"

62

Toas

But first, you must quest - ion him, find out why he's come,

62

62

Detailed description: This system contains measures 62 and 63. The vocal line (bass clef) starts with a whole note rest, followed by a melodic line with a slur over measures 62-63. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Measure 62 has a 9/8 time signature, and measure 63 has a 3/8 time signature. The lyrics are: "But first, you must quest - ion him, find out why he's come,"

64

Toas

who else is on that ship, and whe - ther they're here to at - tack us.

64

64

Detailed description: This system contains measures 64 and 65. The vocal line (bass clef) starts with a whole note rest, followed by a melodic line with a slur over measures 64-65. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Measure 64 has a 9/8 time signature, and measure 65 has a 3/8 time signature. The lyrics are: "who else is on that ship, and whe - ther they're here to at - tack us."

66

Thoas

For if they are, force will meet force,

68

Thoas

and we'll slaught - er \_\_\_\_\_ the lot of them

69

Thoas

in re - turn for what *they* did at Troy.

70 *poco piu* ♩ = 40

Iphigenia  
Ver - y well, bring him to me.

Thoas  
And let the

*mp*

72 *(Thoas exits quickly.)* *poco meno* ♩ = 36

Thoas  
god - dess' - s will be done!

*mf* *f* *mp*

75

Iphigenia  
A young Greek man. The first ev - er to grace these shores.

Iphigenia

77

Al - as for the fate in store for him.

77

*mf*

Iphigenia

79

Now sud - den - ly last night's dream \_\_\_\_\_ comes back to me.

79

79

Iphigenia

81

I was home a - gain in Ar - gos, a - sleep in my bed,

81

81

Iphigenia

83

when a roll of thun - der shook the ground, a - wak - ing me.

83

83

*f*

Iphigenia

85 I jumped out of bed, ran out-side,

Iphigenia

87 and saw the cop-ing fall, the cross-beams break and give way,

Iphigenia

89 and the whole pal-ace, roof to base, plunge to the ground.

Iphigenia

91 Oh hor - rid sight!

Iphigenia

93

But was it *on - ly* a dream, best for - got - ten like all such dreams?

*mf* *f*

Iphigenia

95

Or could it have brought me a mes - sage?

Iphigenia

96

That my fam - il - y has per - ished, one and all,

*mf*

Iphigenia

98

and I the sole sur - viv - or, wife to no man

Iphigenia <sup>100</sup>

and moth - er of no child?

Iphigenia <sup>101</sup>

If that is so,

Iphigenia <sup>102</sup>

would I had per - ished at Aul - is!

*(Thoas re-enters, dragging a chained Orestes by his arm.)*

Thoas

Here he is, Priest - ess.

(Throwing Orestes  
to the floor)

104

Thoas

Find out all you can from him. If he won't co - op - er - ate,

104

104

106

Iphigenia

I am a - ware of those ways.

Thoas

we have ways to make him.

106

*mf* *f*

108

Iphigenia

The worst kind of tor - ture. They will not be used here!

108

108

Iphigenia

110

Now loos-en his hands. In this tem-ple court,

*mf*

(*Thoas looks dubiously at Orestes, then back at Iphigenia.*)

Iphigenia

113

chains are un-hal-owed things.

Iphigenia

115

And I make the rules here.

*f*

Thoas

115


All right, Priest-ess,

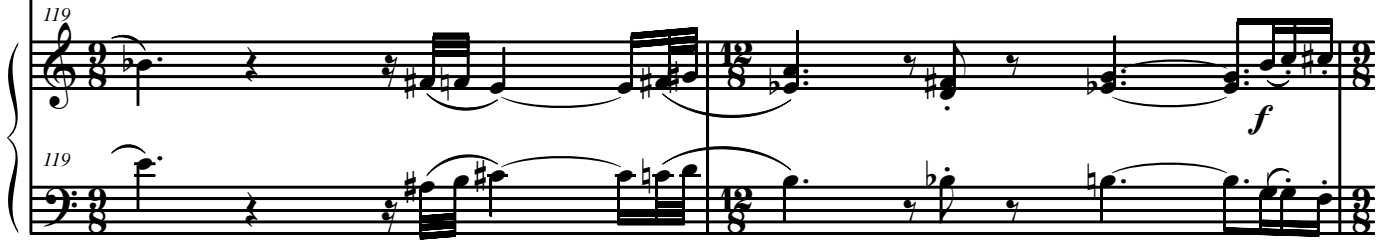
(Thoas removes the chains from Orestes' hands.)

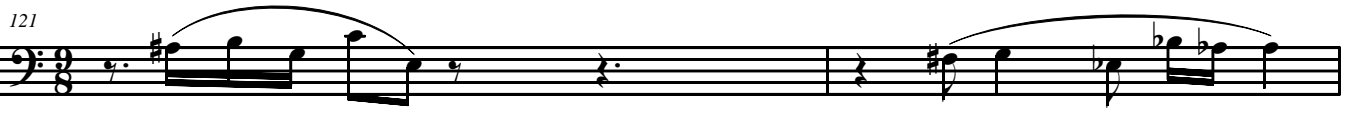
117 Iphigenia  I in - sist! Thank you.

Thoas  - if you in - sist.

 *mf*

119 Iphigenia  Now leave us, Tho - as. He is my res - pons - ib - il - i - ty now.

 *f*

121 Thoas  But watch him close - ly. He may look in - no - cent,

 *mf*

123

Thoas

but he's still a Greek, and all Greeks are de- ceit - ful.

123

123

125

Iphigenia

Thoas

If he gives me an - y troub - le,  
All Greeks are treach - er - ous.

125

125

127

Iphigenia

I'll call to you. Oth - er - wise,

127

127

Iphigenia

128

stay out there with your sol-diers till I've fin-ished quest-ion-ing him.

Thoas

130

As you wish. This is your tem-ple,

130

Thoas

132

and here you are in charge. *(He prods Orestes with his foot.)*

132

*f*



♩ = 60

137 (Thoas exits. Iphigenia watches him go, then turns to stare down at Orestes.)

Thoas

hah!

137

142

♩ = 36

Iphigenia

So:

are you wil - ling to talk to me?

Orestes

You seem...

142

145

Orestes

gent - ler than them.

At least you had me un - chained.

145

(She lifts him to a kneeling position.)

147 Iphigenia So I did. But are you a-ware of what hap-pens here,

Orestes

147 *mf*

149 Iphigenia to for - eign - ers? \_\_\_\_\_

Orestes No I'm not.

149

150 Iphigenia Well you should have been, be - fore you set foot on that shore.

150

151  
Iphigenia They must, by my com - mand, be sac - ri - ficed

152  
Iphigenia be - fore the stat - ue of the god - dess Art - em - is.

Orestes Ap - ol - lo's or - ac - le

154  
Iphigenia Ap - ol - lo's or - ac - le?

Orestes nev - - - er told me that.

155 Iphigenia On a ship sent to at-tack Taur-is? —

Orestes Who said I must come here. Oh no!

157 Orestes It is not that kind of ship. Its pur- pose is peace- ful.

*mp*

159 Iphigenia What is that pur- pose?

Orestes As far as I know,

*mf*

161

Iphigenia

On - ly for

Orestes

on - ly to bring me here.

162

Iphigenia

that?

Orestes

I was told where to board it and where it would take me.

163

Iphigenia

How strange! So you simp - ly wad - ed a - shore, —

Orestes

Noth - ing more.

*f* *mp* *mf*

165

Iphigenia

all a - lone? Not know - ing why?

Orestes

All a - lone, yes.

167

Orestes

Ex - cept that some - how it might ex - pi - ate

*f*

168

Iphigenia

What kind of crime?

Orestes

a crime I'd com - mit - ted. And I sup - pose that meant

*mp*

Orestes

170

I'd be sac - ri-ficed here. If so, let it be soon.

*mf*

Iphigenia

172

I will de - cide when that hap - pens. But

Iphigenia

173

first, tell me what crime you com - mit - ted.

174 Iphigenia I must know all there is to know.

Orestes Must you know that? \_\_\_\_\_

175 Iphigenia Well? What was your crime?

176 Iphigenia Come! Hold noth - ing back!

Iphigenia 177

What crime did you com - mit?

Iphigenia 178

Orestes 8

Your I mur - dered my moth - er.

Iphigenia 179

moth - er? Ah! An act of just - tice then!

Orestes 8

For mur - der - ing my fath - er.

Orestes

181

8

So I thought. At the time.

Iphigenia

Orestes

183

8

Where the or- ac- le  
But soon, re- morse ov - er - came me, and I fled to Del - phi.

Iphigenia

185

8

told you that here, and on - ly here, could your guilt be cleansed?

Orestes

187  
8  
Here and on - ly here. But will my sac - ri - fice do that?

Orestes

189  
8  
Or is all this for noth - ing? Might ev - en Ap - ol - lo

Orestes

191  
8  
be as blind, \_\_\_\_\_ con - fused,

192  
Orestes  
8  
and ig - nor - ant as I am?

193  
Iphigenia  
Per - haps so,  
Orestes  
8  
Per - haps on - ly fools be - lieve in or - a - cles.

193  
*mf*

195  
Iphigenia  
per - haps not. But I must know more.

195

197

Iphigenia

So tell me: what was her name,

198

Iphigenia

that moth - er you mur - dered? \_\_\_\_\_

Orestes

Does it mat - ter? I am con - demned to death here,

200

Orestes

not for *that*, but just for be - ing — a for - eign - er.

Iphigenia 202

You are not con - demned un - til I say you are.

Iphigenia 203

There may be more to this than you un - der - stand.

*mp*

Iphigenia 205

What if you were - n't sent to be sac - ri - ficed, but for some oth - er rea - son?\_\_\_

*mf*

207  
Iphigenia

Orestes

What oth - er rea - son could there be?

208  
Iphigenia

One which on - ly Ap - ol - lo - un - der - stands. Now speak!

*mp* *f*

210  
Iphigenia

Orestes

What was your moth - er's name? Her name,

*mp*

♩ = 48

212 Iphigenia Cly - tem - nes - tra?

212 Orestes for what it's worth to you, was Cly - tem - nes - tra.

212 *mf*

212 *ff*

214 Iphigenia Of Ar - gos? — (Looking up at her)

214 Orestes Queen of Ar - gos. But how can you know that?

214 *mf*

♩ = 36

216 Iphigenia Then the hus - band she mur - dered

216 *f*

218  $\bullet = 36$

Iphigenia was King Ag - a - mem - non! Who or - dered the death of his daught - er

220 (Turning away from him)

Iph - i - gen - ia at Aul - is!

Orestes How can you know all this?

220 *ff* *mf* *f*

222

Iphigenia My dream! It was true! But on - ly part - ly!

222 *mf*

Iphigenia

224

My fath - er and moth - er are dead, but my broth - er,

Iphigenia

226

my on - ly broth - er, is not!

Orestes

8

Your on - ly broth - er?

226

Iphigenia

227

A lit - tle boy when last I saw him!

227

*mp*

228 *(Turning back to him)*

Iphigenia

But now - - - Yes! Oh yes!

229

Iphigenia

You are he! You are Or - es - tes!

230

Iphigenia

And I am your sis - ter I - phi - gen - ia!

231

Iphigenia

Orestes

8

How can that be?

No!

She was...

*mf*

233

Iphigenia

It was a deer they sac - ri - ficed!

I was brought here, to

235

Iphigenia

serve in this tem - ple!

Orestes

8

Is all this pos - sib - le?

Orestes

237

8

Or am I dream-ing it? Your voice is like the voice of a god-dess!

Iphigenia

239

No, mere-ly a wom-an, saved by a god-dess.

*mp*

(She lifts Orestes to his feet.) (She pulls him into her arms.)

Iphigenia

241

to em-brace her be-lov-ed broth-er!— Oh dear-est Or-es-tes!—

Orestes

8

Oh

*mf*

rit. ----- ♩ = 32

(She draws back 45  
from him.)

243

Iphigenia

Orestes

8 dear - est Iph - i - gen - ia!

243 *tr*

243 *mp*

245 ♩ = 44

Iphigenia

To think that I near - ly put you to death!

245

245

246

Iphigenia

Which I still must do.

8

Orestes

Which you still must do.

246

246

247  $\bullet = 36$

Iphigenia

Un - less a mir - a - cle pre - vents it.

248

Orestes

I don't be - lieve in mir - ac - les. Or did - n't, un - til now.

(She takes his hands in hers.)

250

Iphigenia

Lis - ten, dear broth - er.

251

Iphigenia

I know now that you were - n't sent here

Iphigenia 252

to be sac-ri-ficed, but to make that mir-ac-le hap-pen!

Iphigenia 254

Yes, oh ye-es!

Orestes 8

What do you mean? \_\_\_\_\_

Iphigenia 256

I sud-den-ly see \_\_\_\_\_ Ap-ol-lo's pur- pose in this!

mf

Iphigenia 258

The ver - y crime that drove you here could be your sal - va - tion!

Iphigenia 260

And mine as well! So do as I say.

Orestes 8

I don't un - der - stand.

Iphigenia 262

Go down on your knees a - gain,

Iphigenia 263

and stay that way while I deal with the king.

Iphigenia 264

Lis - ten to all I tell him, but don't speak a word.

Orestes 266

*(He goes down on his knees again.)*  
Ver - y well, though I still don't...

Iphigenia 267

*(Calling off left)* Tho - as! *(Thoas rushes in.)* I need you here!

268 *poco piu* ♩ = 40

Iphigenia

Musical notation for Iphigenia's vocal line, measures 268-271. The staff shows a melodic line with a fermata at the end of measure 271.

Thoas

Musical notation for Thoas's vocal line, measures 268-271. The staff shows a melodic line with a fermata at the end of measure 271. A dynamic marking of *f* is present at the beginning.

Yes? — What is it?

Is he giv - ing — you troub - le? —

In a sense.

Piano accompaniment for measures 268-271, consisting of two staves (treble and bass clef). The music features complex harmonic textures with many accidentals.

Iphigenia

Musical notation for Iphigenia's vocal line, measures 270-271. The staff shows a melodic line with a fermata at the end of measure 271.

No, not *that* kind of troub - le. —

Thoas

Musical notation for Thoas's vocal line, measures 270-271. The staff shows a melodic line with a fermata at the end of measure 271.

Well in *that* case...

What kind then?

Piano accompaniment for measures 270-271, consisting of two staves (treble and bass clef). A dynamic marking of *mf* is present in the middle of the piece.


Iphigenia


272 *poco meno* ♩ = 36

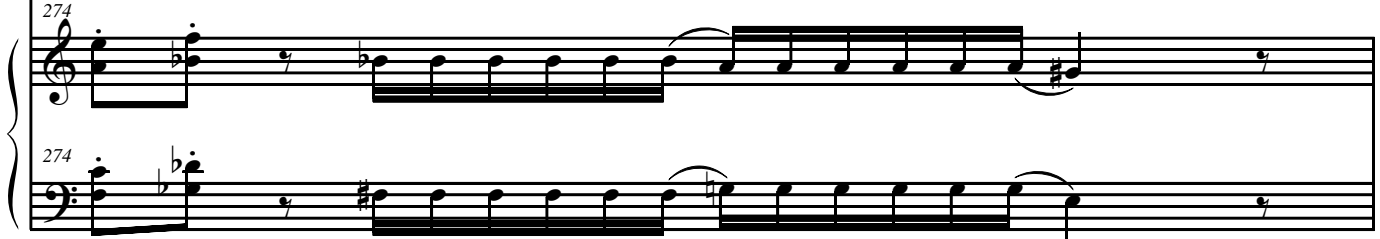
Musical notation for Iphigenia's vocal line, measures 272-275. The staff shows a melodic line with a fermata at the end of measure 275.

You are a - ware, of course, of the law for - bid - ding de - file - ment

Piano accompaniment for measures 272-275, consisting of two staves (treble and bass clef). The music features complex harmonic textures with many accidentals.

Iphigenia  of Art - em - is - 's stat - ue, by an - y - one.

Toas 



Iphigenia 

Toas  course. A law strict - ly en - forced.



Iphigenia  Well then, that means that this Greek may not be sac - ri - ficed there.

Toas  Why not?



Iphigenia

278

He comes to us stained with a ter - rib - le crime.

Thoas

279

What kind of crime?

Iphigenia

280

He has con - fessed to mat - ri - cide.

Thoas

280

To what?

Iphigenia 281  
 To kill - ing his own moth - er.

Thoas  
 His own moth - er? —

Iphigenia 282 *poco piu* ♩ = 40  
 Mon - strous — in - deed. That stat - ue

Thoas  
 How mon - strous! —

Iphigenia 284  
 is al - read - y de - filed by his ver - y — pres - ence here.

(She turns to look down at Orestes.)

286

Thoas

So what are we to do?

286

*mf*

286

288

Iphigenia

Both he and the stat - ue must be washed clean, — im - med - i - ate - ly,

288

*f* *mf*

288

290

Iphigenia

in the wat - ers of the o - cean,

290

*f* *mf*

290

poco meno ♩ = 36

Iphigenia

then brought back here for the sac-ri-fice.

Thoas

It shall be done— at once!

Thoas

I'll have a boat pre-pared for that pur-pose.

Iphigenia

But un-der-stand this, Tho-as: On-ly he and I

*mp*

Iphigenia 296 will go in that boat. No one else.

Thoas On-ly you and he?

mf

Thoas 298 But who will man the oars and pro- tect you?

Iphigenia 299 We will man the oars our- selves. And he will give me no troub- le.

Iphigenia 301

For he is as ea - ger to be cleansed as we are to cleanse him. —

Thoas

Ver - y well.

301

Iphigenia 303

Thoas

I just hope you know what you're do - ing. —

303

Iphigenia 304

know ver - y well what I'm do - ing. —

304

Iphigenia

305

Now go! Have that boat pre - pared for us!

Thoas

306

(Thoas exits.)

At once, Priest - ess, at once!

306

*ff* *mp*

Iphigenia

308

(Iphigenia turns to Orestes and lifts him to his feet.)

*rit.*  $\bullet = 66$   $\bullet = 48$

If we suc - ceed in this,

Iphigenia

312

*poco meno*  $\bullet = 40$

all three of us, you, my - self, and the stat - ue,

312

*mf*

314  $\bullet = 36$

Iphigenia will board the ship that brought you here, and sail back to Greece!

Orestes Back to Greece?

316

Orestes Oh A - pol - lo! — How could I doubt your or - ac - le?

318

Orestes But will we suc - ceed in this?

Orestes

320

8

When they see us head for that ship,

Iphigenia

321

If so, they may be too late.

Orestes

8

won't they fol - low?

Iphigenia

323

Come let us pray for that,

*(She eases him down to his knees,  
then kneels beside him.)*

Iphigenia

324

to A - pol - lo and to Art - em - is.

Iphigenia

326

Oh div - ine ones, \_\_\_\_\_ bring us safe - ly \_\_\_\_\_

Orestes

8

Oh di - vine ones, \_\_\_\_\_ bring us safe - ly \_\_\_\_\_

Iphigenia

328

to the ship that will free us. \_\_\_\_\_

Orestes

8

That will free us.

Iphigenia

330

Grant mer - cy to him for an act com - mit - ted in rage,

*mp* *mf*

Iphigenia

332

which he came to re - pent.

332

Orestes

333

And atill re - pents with all his heart.

333

335

Iphigenia

And guide us both, \_\_\_\_\_ in the ways of wis - dom, \_\_\_\_\_

Orestes

8

And guide us both, \_\_\_\_\_ in the ways of wis - dom, \_\_\_\_\_

337

Iphigenia

from this day forth, \_\_\_\_\_ to the ends of our lives. \_\_\_\_\_

Orestes

8

from this day forth, \_\_\_\_\_ to the

339

(Thoas re-enters.)

Iphigenia

Orestes

8

ends of our lives.

340

Thoas

All right, Priest - ess,

*mp*

341

Thoas

the boat will be read - y when you reach the shore.

(Rising)

342

Iphigenia

Good!

Thoas

See that the clean - sing is thor - ough,

343

Thoas

so that he and the stat - ue are fit for the ho - ly sac - ri - fice.

343

345

Iphigenia

It will be thor - ough, Tho - as. It will be thor - ough e - nough.

345

347

Thoas

Go then, with Art - em - is - 's bless - ing.

347

(Taking Orestes' hands  
and lifting him up)

Iphigenia

349

Come, Greek. The waters of the ocean await us.

*mf*

*tr*

(She leads Orestes off left.)

(Thoas watches them go.)

351

*mp*

*tr*

Thoas

353

Killed his own mother. Would any Taurian do

*mf*

Thoas

355

as that Greek has done?

*mp*

357

Toas

And they are called civ - il - ized,

357

357

358

Toas

while we are called bar - bar - i - ans! Ha!

358

358

*mf*

*mp*

360

Toas

Let the gods de - cide which is which!

360

360

(In a dim light upstage,  
Artemis appears.)

361 *molto rit.* -----  $\bullet = 36$

Artemis

Tho - as! King Tho - as,

361 *mp*

363

Artemis

heark - en to me! It is the voice of Art - em - is you hear!

363

365

Artemis

The true Art - em - is! Not her whom you claim to serve!

Thoas

The voice of..?

365 *mf*

Artemis

367

The stat - ue of me

Artemis

368

you have long de - filed with in - no - cent blood

Artemis

369

will soon re - side where it right - ly be - longs.

Artemis 370 At my tem - ple in Greece. — Where jus - tice and mer - cy,

Thoas Your tem - ple in Greece?

370 *f*

Artemis 372 not cru - el - ty and vi - o - lence, are wor - shipped and prac - ticed.

372 *f* *tr*

Artemis 374 And my priest - ess goes with it. —

Thoas Goes with it?

374 *mp*

Artemis *375*  
 To - geth - er with him you'd have sac - ri - ficed. My broth - er Ap - ol - lo

Thoas

No!

*375* *mf*

Artemis *377*  
 sent him here to make this hap - pen.

*377*

Thoas *378* **poco piu** ♩ = 40  
 Then I've been tricked!

*378*

379

Toas

By those de - ceit - ful, teach - er - ous Greeks!

380

Toas

I must send some - one af - ter them at once!

381

Artemis

You will send no one! — You will stay where you are

*mf*

Artemis 383

and go down on your knees!

Artemis 385

For the time of judgment has come!

Artemis 386

Down on your knees, Tho - as,

Artemis 387

and hear that judgment! Down on your knees I say!

*(Thoas sinks slowly to his knees.)*

*mf*

Artemis 389

Good!

Artemis 391  $\bullet = 36$

Though the Greeks, too, have blood on their hands,

Artemis 392

your fan - at - i - cal hat - red of them

*f* *mf*

Artemis 393

makes you far worse than they are.

Piano accompaniment for measures 394-395. The score is in 12/8 time and features a key signature of one flat. The right hand contains a melodic line with several triplet markings. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Artemis

395 And to claim div - ine sanc - tion

Vocal line and piano accompaniment for measures 395-396. The vocal line is in 12/8 time and includes the lyrics "And to claim div - ine sanc - tion". The piano accompaniment continues with a similar harmonic structure to the previous system.

Artemis

396 for your murd - er - ous deeds

Vocal line and piano accompaniment for measures 396-397. The vocal line includes the lyrics "for your murd - er - ous deeds". The piano accompaniment features a more active bass line with eighth-note patterns.

Artemis

397 is a crime a - gainst gods as well as men.

Vocal line and piano accompaniment for measures 397-398. The vocal line includes the lyrics "is a crime a - gainst gods as well as men.". The piano accompaniment concludes with sustained chords in the right hand and a final bass line in the left hand.

398

Artemis

Can you un - der - stand that?

398

399

Artemis

Can you, Tho - as?

Thoas

I sup - pose I have no choice

399

*mp*

401

Artemis

Good!

Thoas

but to un - der - stand.

401

*mf*

402  
Artemis

So crawl now,

402

402

Detailed description: This system contains measures 402 and 403. The vocal line (Artemis) starts with a whole rest in measure 402, followed by a half note G4, a quarter note A4, and a quarter note B4 in measure 403. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes in both hands.

403  
Artemis

out \_\_\_\_\_ of this sa - cred place

403

403

Detailed description: This system contains measures 403 and 404. The vocal line continues with a long note in measure 403, followed by a half note G4, a quarter note A4, and a quarter note B4 in measure 404. The piano accompaniment continues with a similar rhythmic pattern.

404  
Artemis

and out of my sight.

404

404

Detailed description: This system contains measures 404 and 405. The vocal line has a long note in measure 404, followed by a half note G4, a quarter note A4, and a quarter note B4 in measure 405. The piano accompaniment continues with a similar rhythmic pattern.

405  
Artemis

Con - fess all this to your peop - le,

405

405

Detailed description: This system contains measures 405 and 406. The vocal line has a long note in measure 405, followed by a half note G4, a quarter note A4, and a quarter note B4 in measure 406. The piano accompaniment continues with a similar rhythmic pattern, ending with a triplet in both hands.

406  
Artemis

and beg for - give - ness for lead - ing them as - tray!

407  
Thoas

But they may kill me for that!

408  
Artemis

If they are tru - ly bar - bar - i - ans, they may.

409  
Artemis

So pray that they are not,

410  
Artemis

ex - cept as you have made them so.

411  
Artemis

Crawl now, Tho - as, crawl!

*(Thoas crawls off left.)*

412

*mp*

♩ = 52

414  $\bullet = 40$

Artemis

Iph - i - gen - ia and Or - est - es,

417

Artemis

may a strong wind speed you home!

418

419

Artemis

And may all Greeks, and peop - les ev - 'ry - where,

Artemis

421  $\bullet = 40$

learn from your stor - y the fol - ly of wars

Artemis

423

fought for du - bi - ous caus - es,

Artemis

425  $\bullet = 36$

and the crime of sac - ri - fic - ing in - no - cent lives

427

428  
Artemis  
to gods con - ceived in the im - age

429  
Artemis  
of man at his ver - y worst.

*mp*

rit. (Lights fade to black.)

431  
*p* *pp*