

Kreon.

Von deinen Töchtern hab ich eine
dir bereits entrissen; gleich entführ'
ich auch die andre dir.

Nº4.

Allegro.

Corni in B.
Tromboni
Alto e Tenore.
Trombone
Basso.
Violino I.
Violino II.
Viola.
Tenore I. II.
Basso I. II.
Violoncello
e Basso.

CORO I. II.

Oedipus. Weh' mir!
Kreon. In Kurzem sollst du
mehr wehrufen noch!

Oedipus. Du raubtest meine
Tochter?
Kreon. Bald auch diese da.

Oedipus. Verlasst ihr mich, und
jagt aus eurem Lande
o Freunde, thun? nicht den Frevler fort?

Chorführer. Weich ohne Zögern,
Fremder: was du jetzo
thust,

Kreon. Ihr dort, entführet
ungesäumt dies
Mädchen mir.

mit Zwang, wofern
sie willig euch nicht
gehen will.

Antigone. Wo soll ich
hinfliehn?
Wehe mir!

Wo nehmi ich
Schutz von Göttern
oder Menschen her?

Strophe.

Chor. Was thust du, Freund?
Kreon. Nicht diesen Mann hier rühr'ich an, die Meine nur.
Oedipus. Ihr Landesfürsten!
Chor. Ungerechtes thust du, Freund!
Kreon. Gerechtes! Wie, Gerechtes?
Chor. Sie gehören mir! Wie, Gerechtes?
Kreon. O wehe, Stadt!
Oedipus. Wo-

Kreon. hin, Fremdling? Willst du nicht weichen? Gleich brauch ich Gewalt an dir! Zurück! Nicht vor dir, wagest du solche That!
Kreon. Mein Volk bekämpfst du, wenn du mir ein Leides thust.

Oedipus.
Und sag' ich die- Lass' un_gesäumt das Mädchen le_dig!
ses nicht zuvor?

Kreon.
Nicht gebent, wo Macht dir fehlt!

Kreon.
Dir sag' ich: lass' sie! Ich zu dir: Geh deinen Weg!
Hie-her, Bürger.

eilt, o eilt flugs her_an! Weh, es verhöhnt die Stadt, un_se_re Stadt Ge_walt!
So eilt flugs hie-her!

Lento.

Allegro come I.

So eilt flugs hie - her!

Antigone. Sie ziehn mich fort, die Arme!

Oedipus. Wo bist du, Tochter?

Antigone. Freund, o Freunde, helft!

Oedipus. Kind, reiche mir die Hände!

Antigone. Mit Gewalt davon geschleppt!

Kreon. Wie vermöcht'ich es? Ihr führt sie fort!

(Antigone wird von Kreon's)

Begleitern abgeführt.)

Oedipus. O weh' mir Unglückseligen!

Kreon. So wirst du denn, auf diesen Doppelstab gelehnt, nie mehr dahin ziehn!

Tempo I.

dem Zorn gehorchend,
der dir Unheil stets
erschafft!

Chor.
Du bleibst, o Fremdling!
Kreon.
Nicht berührt mich,
sag' ich euch!

Chor.
Dich lass' ich niemals,
da du diese mir geraubt!

Kreon.
Und bald ein Lösegeld an meine
höheres Stadt bezahlst du:

denn die Mädchen
nicht ergreif' ich
blös.

Bassi.

Chor.
Was willst du
mehr noch?

Kreon.
Diesen fass' und
führ' ich fort.

Chor.
Du redest keck!

Kreon.
Und gleichgethan
auch wird es sein,

wenn dieses Landes Herr-
scher mir es nicht verwehrt.

Oedipus.
Schamlose Zunge!

Legst du gar an
mich die Hand?

Kreon.
Sei stille, sag' ich!

Oedipus.
Mögen hier die Göt-
tinnen etc. bis:
mit Gewalt entrissen
hat! etc. bis:

Ja, lasse dafür dein Geschlecht
etc. bis:
Kreon.
Bin ich auch allein und alterschwer.
Oedipus. O wehe mir!

Gegenstrophe.

Ha, welch' dreister Stolz, wofern, Fremdling, du das zu vollen den denkst!
Kreon. Ich denks! Dieses

Kreon. Volk achtet' ich dann für Nichts!
Oedipus. Die Schwäche Vernehmst ihr, siegt auch über was er redet? Macht, ist ihr das Recht.
Kreon. Er wüsste das, nicht aber du! Hohn wäre

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The music is in a key with one flat and a common time signature. Dynamics include *f* and *ff*.

The second system features a vocal line for Kreon and piano accompaniment. The vocal line includes the lyrics: **Kreon.** dies nicht? Freilich; doch ertragt ihn nur! Wohlauf, alles Volk! Wohl auf, Landes herr! Eilet heran geschwind, eilet! Es dringt Gewalt ge-
 The piano accompaniment continues with chords and melodic lines, marked with dynamics like *ff*.

The third system is primarily piano accompaniment, consisting of six staves. It features dense chordal textures and melodic lines in both hands, with dynamics ranging from *f* to *ff*.

The fourth system features a vocal line for Theseus and piano accompaniment. The vocal line includes the lyrics: walt voll da her! — Wohl auf, alles Volk! Wohl auf, Landes herr! — **Theseus.** Welch ein Lärm!
 The piano accompaniment continues with chords and melodic lines, marked with dynamics like *ff*.

Oedipus.

Heil dir, o Theseus, dass du hegst solch edeln Sinn, und unser huldreich waltest mit Gerechtigkeit.

Nº 5.

Allegro vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Trombe in D.

Tromboni
Alto e Tenore.

Trombone
Basso.

Timpani
in D. A.

Violino I.

Violino II.

Viola.

Tenore I. II.

Basso I. II.

Tenore I. II.

Basso I. II.

Violoncello
e Basso.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboes, Clarinets in B, Bassoons), brass (Trumpets in D, Trombones Alto and Tenor, Trombone Bass), and percussion (Timpani in D). The string section consists of Violins I and II, Viola, and Violoncello and Bass. The bottom section is for the chorus, with Tenors I and II, and Basses I and II. The score is in common time (C) and begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro vivace'. Dynamics include piano (p), piano-piano (pp), and fortissimo (ff). Performance instructions like 'pizz.' (pizzicato) are present for the strings. The chorus part includes the lyrics: 'Strophe 1. Ach wär' ich, wo bald die Schaar der Feinde sich wenden wird, im'.

Allegro vivace.

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and voice parts. It features dynamic markings such as *p*, *cresc.*, and *pp*, and performance instructions like *arco*. The lyrics are in German: "e-hernen Kampf er-glüht, an Phöbos' Küsten, o-der am Ge-sta-de der Fa-ckeln, wo".

The musical score consists of several systems. The top system features a grand staff with treble and bass clefs, with a *cresc.* marking. The middle systems include piano accompaniment with *pp* and *p* dynamics. The vocal line is written in a single staff with lyrics in German. The bottom system includes piano accompaniment with *cresc.* and *p* dynamics.

cresc.

pp

cresc.

pp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

frommder Ehrwürdigen Paar mit heh - ren Weihndie Menschen fei - ern, welchen dort auch der Eu - mol - pi - den - priester gold - nes

p cresc.

cresc.

p

cresc.

The musical score consists of the following parts and markings:

- Violin I:** Starts with *ff*, then *p*, followed by *cresc.* and *f*. It features a long note at the end of the page.
- Violin II:** Starts with *ff*, then *p*, followed by *cresc.* and *f*. It features a long note at the end of the page.
- Viola:** Starts with *ff*, then *p*, followed by *cresc.* and *f*. It features a long note at the end of the page.
- Violoncello:** Starts with *ff*, then *p*, followed by *cresc.* and *f*. It features a long note at the end of the page.
- Violin III:** Starts with *pp*, then *f*. It features a long note at the end of the page.
- Violoncello II:** Starts with *pp*, then *f*. It features a long note at the end of the page.
- Violin IV:** Starts with *f*, then *pizz.* (*p*), then *arco* (*f*). It features a long note at the end of the page.
- Violin V:** Starts with *f*, then *pizz.* (*p*), then *arco* (*f*). It features a long note at the end of the page.
- Violoncello III:** Starts with *f*, then *pizz.* (*p*), then *arco* (*f*). It features a long note at the end of the page.
- Violoncello IV:** Starts with *f*, then *p*, followed by *cresc.* and *f*. It features a long note at the end of the page.
- Voice:** Lyrics: jungfräulichen Schwestern so - fort Theseus hül - reich jetzt das Schwert auf den Ge...

The first system of the musical score consists of multiple staves. The upper staves feature piano accompaniment with prominent triplet patterns in the right hand and bass line. Dynamics include piano (*p*), piano-piano (*pp*), and fortissimo (*f*). The lower staves show a vocal line with lyrics and a bass line with pizzicato (*pizz.*) markings.

fil - - den.

Gegenstrophe 1.

The second system continues the musical score. It features a vocal line with the lyrics: "Wenn et-wa gen Westen nicht zum schnee-i-gen Felsen sie aus Oe-as Ge-fil-d". The piano accompaniment includes a bass line with a *pizz.* marking and a piano (*p*) dynamic.

Violin I: *p*, *cresc.*, *p*, *sf*

Violin II: *p*, *cresc.*, *p*, *sf*, *sf*

Viola: *p*, *cresc.*, *p*, *sf*, *sf*

Violoncello I: *pp*, *cresc.*, *pp*, *pp*

Violoncello II: *pp*, *pp*

Bassoon: *cresc.*, *p*, *arco*, *cresc.*

flohn, auf Ros-sen, o - der auf denschnell hin - rol - lenden, Wa - gen. Man wird ihn fahn:

Vocal: *p*, *cresc.*, *p*, *arco*, *cresc.*

Bassoon: *cresc.*, *p*, *arco*, *cresc.*

stark ist der Landbe - woh - ner Muth, stark auch der The - seus - bür - ger Kraft. Sieh, es blitzt ein je - der Zü - gel ü - ber der

The first system of the musical score consists of ten staves. The top five staves are for the right hand, and the bottom five are for the left hand. The music is written in a complex rhythmic style, likely a minuet or scherzo. The right hand staves feature intricate patterns of eighth and sixteenth notes, often with triplets and slurs. The left hand staves provide a steady accompaniment with similar rhythmic motifs. Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando). There are also some rests and fermatas throughout the system.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are in German: "Ro - sse ge - schmücktem Haupt. Schon stürmte sie vorwärts, die A - thene, der Ro - sse froh, und mit ihr den". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The music is in a 3/4 time signature. Dynamic markings include *f*, *p*, *pizz.* (pizzicato), and *arco* (arco). There are also some rests and fermatas throughout the system.

Violins I: *p*, *cresc.*, *f*

Violins II: *p*, *cresc.*, *f*

Violas: *p*, *cresc.*, *f*

Cellos/Double Basses: *pp*, *f*

Flutes: *pizz.*, *p*, *arco*, *f*

Clarinets: *pizz.*, *p*, *arco*, *f*

Bassoons: *pizz.*, *p*, *arco*, *f*

Strophe 2. *f*

Be -

cresc. *f*

Meerherra, den Erd - reich - um - fas - ser, Rhe - - a's Sohn, fei - ern, ver - eh -

cresc. *f*

pizz., *p*, *arco*, *f*

The first part of the score consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each marked with *ff*. The fifth and sixth staves are for strings, with the fifth marked *p* and the sixth marked *cresc.*. The seventh and eighth staves are for brass (trumpets and trombones), with the seventh marked *trm* and *ff*, and the eighth marked *ff*. The bottom two staves are for piano accompaniment, with the left hand marked *p* and the right hand marked *f p*.

gann er, o - dersäumt der Kampf? Mir ahnt froh das Herz: - sie kehre bald wie - - der, die Schweres trug, und schweres

ren. Mir ahnt froh das Herz: - sie kehre bald wie - - der, die Schweres trug, und schweres

Musical score for piano accompaniment, including staves for right and left hand with various dynamics like *p*, *pp*, and *cresc.*

weis_sagt der Geist mir. Könt'ich, sturm_wind_gleich, wie schnell hinfliegen_de Täubchen, hoch zu des Aethers Gewölk ent_

weis_sagt der Geist mir. Könt'ich, sturm_wind_gleich, wie schnell hinfliegen_de Täubchen, hoch zu des Aethers Gewölk ent_

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamic markings such as *sf*, *cresc.*, and *tr*. The notation includes treble and bass clefs, key signatures, and time signatures. There are also some specific markings like *tr* (trill) and *tr* (trill) in the lower staves.

Gegenstrophe 2.

flohn, mit mei - nem Au - ge von dort - her die - se Kämpfer - rei - - chen! All - herrscher du der Götter, Zeus, -

Gegenstrophe 2.

flohn, mit mei - nem Au - ge von dort - her die - se Kämpfer - rei - - chen! All - herrscher du der Götter, Zeus, -

o All - se - hen - der, — für unsre Volks - für - sten ver - leih' zur Siegeswonne Glück, den ruhm - ge -

o All - se - hen - der, — für unsre Volks - für - sten ver - leih' zur Siegeswonne Glück, den ruhm - ge -

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations, including notes, rests, and dynamic markings such as *f* and *ff*. The woodwind section includes parts for flute, oboe, and bassoon. The brass section includes parts for trumpet and trombone. The string section includes parts for violin, viola, and cello.

krön - ten Fang zu thun, und Heh - re, du, Pallas A - thene! Dich, den Waidmann, Phö - bos ruf' ich! Dich, o

krön - ten Fang zu thun, und Heh - re, du, Pallas A - thene! Dich, den Waidmann, Phö - bos ruf' ich! Dich, o

Musical score for vocal parts, including lyrics and musical notation for the voice and basso continuo.

The first system of the musical score consists of ten staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The next two staves are for the Violoncello and Double Bass parts, both in bass clef. The remaining six staves are for the piano accompaniment, including the right and left hands of the grand piano and the harpsichord. The music is in a key with two sharps (D major) and a 3/4 time signature. It features complex textures with many sixteenth and thirty-second notes, and various dynamic markings such as *p*, *sf*, and *tr*.

Schwester, wel-che rasch die bunt-gefleckten Hir-sche, die flüch-ti-gen,jagt,

o naht mit eu-rem Bei-stand,o
o naht mit eurem Bei-

Schwester, wel-che rasch die bunt-gefleckten Hir-sche, die flüch-ti-gen,jagt,

o naht mit eu-rem
o naht mit

o naht mit eu-rem Bei-stand, ich
 o naht mit eu-rem Bei-stand, o naht, ich fleh euch, die-ses Landes Bür- - gern,
 naht mit eu-rem Bei-stand, ich
 stand, o naht, o naht, o naht, ich
 o naht mit eu-rem Beistand, o naht, ich
 naht mit eu-rem Bei-stand, o naht mit eu-rem Beistand, ich fleh euch, die-ses Landes Bür- - gern,
 Bei- - stand, o naht mit eu-rem Bei- - stand, ich
 eu-rem Bei-stand, o naht, o naht, ich

ritard. a tempo

Musical score for piano and orchestra. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns, Tuba), and percussion (Timpani, Snare Drum, Cymbals). The score features various dynamics such as *p*, *f*, *ff*, and *ritard.*, and tempo markings including *a tempo*. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

o naht, o naht, ich fleh' euch, ich fleh' euch, dieses Landes Bür . . . gern!

Musical staff for the first vocal line, showing the melody and accompaniment for the lyrics.

o naht, o naht, ich fleh' euch, ich fleh' euch, dieses Landes Bür . . . gern!

Musical staff for the second vocal line, showing the melody and accompaniment for the lyrics.

Musical staff for the piano accompaniment, showing the harmonic support for the vocal lines.

Theseus.

Ich will nicht prahlen; glaub' indess,
du bist in sicherm Schutze, wenn
mich selbst ein Gott beschützt.

Nº 6.

Andante.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Violino I. *pizz.* *mf* *f* *p*

Violino II. *pizz.* *mf* *f* *p*

Viola. *pizz.* *mf* *f* *p*

Tenore I. II. *Strophe.* *p*

Basso I. II. *p*

Tenore I. II. **CORO II.**

Basso I. II. **CORO II.**

Arpa. *mf* *f* *p*

Violoncello e Basso. *pizz.* *mf* *f* *p*

Andante.

kür - zeres Da - sein, thörichten Sinn bewahrt die - ser nach meinem Ermessen wahr - lich. Denn viel herbe Be - kümmer - niss

The musical score consists of several systems. The top system features five staves with piano accompaniment, marked with *pp*. The second system contains the vocal line and piano accompaniment, with dynamic markings *cresc.*, *f*, and *pp*. The third system includes the vocal line with German lyrics and piano accompaniment, featuring dynamic markings *cresc.*, *f*, *dim.*, and *p*. The fourth system shows piano accompaniment with dynamic markings *cresc.*, *f*, and *pp*.

führt langdauerndes Al - ter dir her - bei; doch das Er - freu - en - de wohl gewah - rest du nir - gendwo, wenn Einer läng' res

ad lib. **a tempo**

pp

pp

pp

pp

f **a tempo** *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *ad lib. dim.* **a tempo**

Reigen, Allen ge-meinsam, ein-stellt.

f *dim.*

Gegenstrophe.

Nie ge-bo-ren zu sein, ist der

f *ad lib.* **a tempo** *p* *f* *p*



Wünsche grösster; und, wenn du lebst, ist das An.de.re, schnell da - hin wie - der zu ge - hen, wo her du ka - mest.

The musical score is arranged in a system of staves. At the top, there are four empty staves for vocal parts. Below them are three piano accompaniment staves (treble, middle, and bass clefs). The piano part features a dynamic progression from *p* to *cresc.* to *f* to *pp*. The vocal line is written in a single staff with lyrics in German. The lyrics are: "Denn so lan - ge die Ju - gend blüht, leichten, thö - richten Sin - nes voll, wer lebt' oh - ne Be - küm - merniss? Wo blieb' ei - ne Be -". The vocal line also includes dynamic markings: *cresc.*, *f*, and *dim.*. The piano accompaniment continues with the same dynamic markings as the vocal line.

pp

pp

pp

pp

arco

pizz.

arco

pizz.

arco

pizz.

pp

cresc.

pp

schwerd' ihm fern? Mord, Hader, Aufruhr, Kriegeskampf, Neid und Hass: am düstern Ende naht sich, verachtet, öde, kraftlos, aller

cresc.

pp

arco

p

p

pp

pizz.

pp

The musical score consists of several systems. The first system includes five staves of piano accompaniment. The second system features a vocal line with lyrics in German: "lein, ü - ber - all, wie nördlich ei - nen See - strand Wogenschlag und Win - ter - or - kan' er - schüt - tern;". This system includes a vocal line, a piano accompaniment line, and a bass line. The third system is a piano accompaniment system with two staves. Dynamic markings such as *f*, *dim.*, *p*, and *cresc.* are used throughout the score to indicate changes in volume and intensity.

The musical score consists of several systems. The top system features a vocal line with a dynamic marking of *f*. The piano accompaniment includes a grand staff with a *cresc.* marking. The second system introduces a vocal line with a *a 2.* marking and a dynamic of *f*. The piano accompaniment continues with *cresc.* markings. The third system contains the vocal line with the lyrics: "al-so stürmen auf dich auch hoch-her bran-dend in ste-tem Wuth-grimme die Lei-den, und". The piano accompaniment includes *cresc.* markings and dynamic changes to *f* and *p*. The fourth system repeats the vocal line and piano accompaniment with similar markings. The fifth system shows the piano accompaniment with *cresc.* markings and dynamic changes to *f* and *p*.

dim. *p* *cresc.*
dim. *p* *cresc.*
dim. *p* *cresc.*
dim. *p* *cresc.*
a 2.
p cresc.
p dim. *p* *cresc.*
p dim. *p* *cresc.*
p dim. *p* *cresc.*
dim. *p* *cresc.*
dim. *p* *cresc.*
dim. *p* *cresc.*
p dim. *p* *cresc.*

ru - hen nim - mer, die - se von He - li - os' Niedergang, diese vom Aufgang her, diese vom Mit - tags - strah - le,
 ru - hen nim - mer, die - se von He - li - os' Niedergang, diese vom Aufgang her, diese vom Mit - tags - strah - le,

The first system of the musical score consists of eight staves. The top two staves are for the piano, and the bottom six are for the violin. The piano part includes dynamic markings such as *f*, *p*, and *sf*. The violin part includes markings for *pizz.* (pizzicato) and *dim.* (diminuendo).

The second system continues the piano accompaniment with dynamic markings *f*, *p*, and *dim.*

die dort — von den nächtlichen Rhi - pen.

The third system continues the piano accompaniment with dynamic markings *f*, *p*, and *dim.*

die dort — von den nächtlichen Rhi - pen.

The fourth system continues the piano accompaniment with dynamic markings *f*, *p*, and *dim.*

The fifth system continues the musical score with piano and violin parts, including dynamic markings *f*, *p*, *pp*, and *dim.*