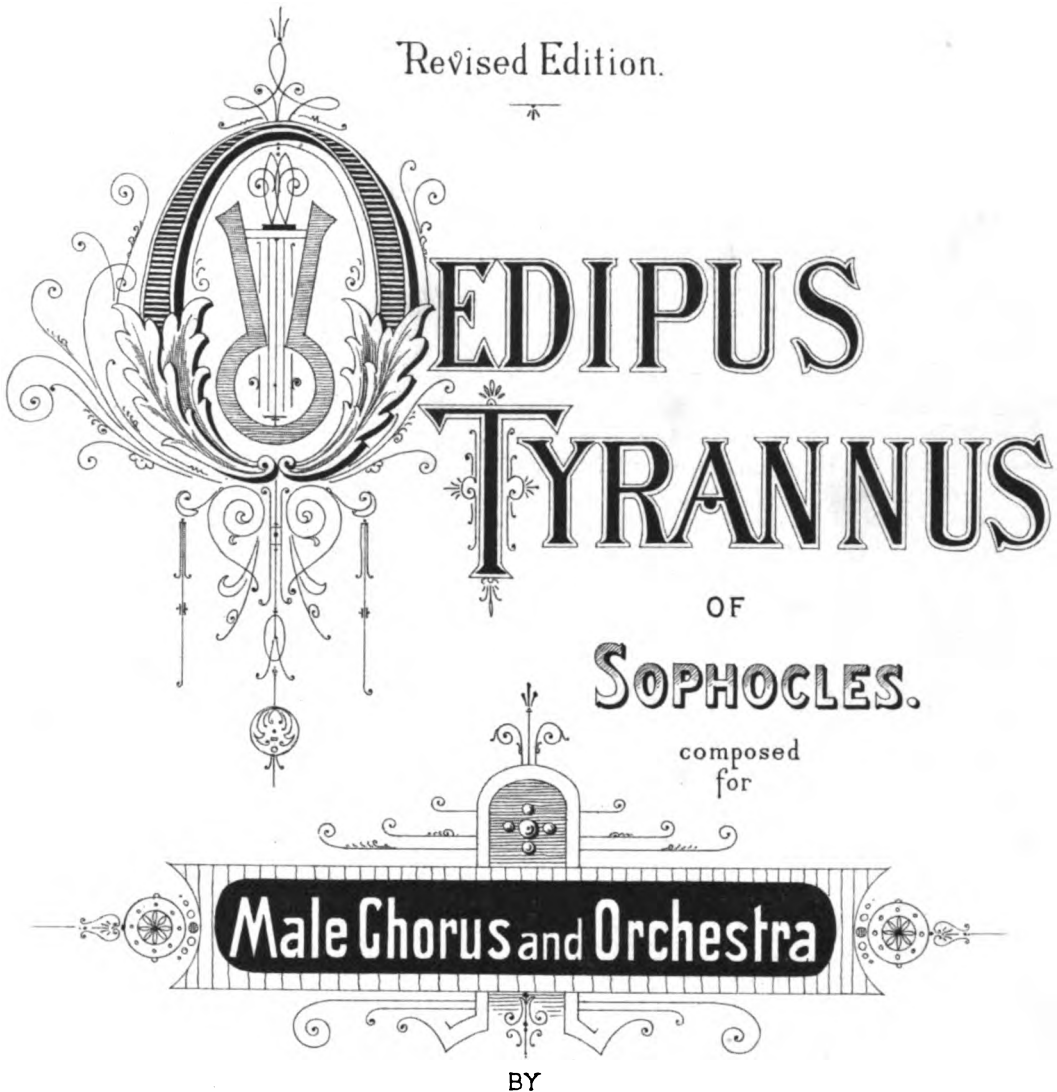
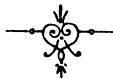


Revised Edition.



JOHN KNOWLES PAINE.

OP. 35.



PR. \$ 1. Mk. 3.

ARTHUR P. SCHMIDT.
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Argument.

Oedipus was of the royal family at Thebes, the Labdacidae, descended from Cadmus, the founder of Thebes.

Laius, son of Labdacus, being childless consulted the oracle of Apollo, which warned him that if he had a son, he should die by that son's hands. On the birth of a son therefore he desired Jocasta to destroy the babe; but she, not having the heart to do this, gave it to a shepherd slave to make away with; who took it to Mount Cithaeron with its feet* pierced through and tied together; and there falling in with a shepherd of Polybus, king of Corinth, in pity gave the child to him to take away to his own land. The child was adopted by the king Polybus and Merope who were childless, and brought up as their son. One day at a feast a drunkard taunted him with not being their genuine son; and as they did not satisfy him when he questioned them on the subject, he secretly went to Delphi to consult Apollo. The oracle merely answered that he was destined to kill his father and marry his mother; and to avoid, as he thought, all chance of this he would not return to Corinth. Travelling alone to Phocis he met in a narrow road Laius in a chariot (who was also going to Delphi, to ask whether his son was really dead). A quarrel having arisen, Oedipus, not knowing who he was, killed Laius and his attendants, except one slave who escaped. He then travelled on into Boeotia, and came to Thebes; where Creon, the queen's brother, himself a descendant of Cadmus, succeeded to the throne of Laius. Thebes was now in great distress from the Sphinx; a winged animal half woman and half lion, who posted herself on a rock near Thebes, and proposed to every Theban who passed a riddle, 'What animal is it that is both quadruped, biped, and triped, &c.?' Whoever was unable to solve it was killed by her. In this distress Creon promised the throne and the queen's hand to any one who should solve it. Oedipus solved the riddle, and married his mother Jocasta, with whom he shared the kingdom. Some time afterwards Thebes was wasted by a pestilence.

Here the plot of the play begins. The scene is the front of the royal palace.

Scene 1. A body of Thebans of all ages come as suppliants before the royal palace to beg the king to endeavor to help them; he answers that he had already sent Creon to consult the oracle at Delphi. Just then Creon returns from his mission, and says that the pestilence is because of the murder of Laius, and that Apollo requires that this be avenged. Oedipus, surprised at the murder of their king having been neglected by the Thebans, undertakes to search for the murderer. The Chorus enter, and with prayer to the gods for aid, describe their sufferings. (See Chorus 1.)

Scene 2. Oedipus denounces with curses any one who knowing about the murder refuses to declare it. Meantime by Creon's advice the old blind prophet Teiresias has been sent for; who, on his arrival, hesitating to declare the truth, is reviled by Oedipus, until, stung by the reproaches, he declares him to be the murderer. Oedipus enraged accuses Creon of having plotted against him; and Teiresias having added some mysterious hints about the further guilt of Oedipus, retires, led by his attendant; and Oedipus goes within the palace. Chorus refuses to believe these suspicions. (See Chorus 2.)

Scene 3. Creon enters to protest against the accusations of Oedipus, who, however threatens him with death. The quarrel calls Jocasta forth; and by her and the Chorus' intervention Creon is allowed to depart. (See Chorus 3.)

* From this originated his name Oedipus, i. e. *the swollen-footed*.

Scene 4. Jocasta tries to convince Oedipus that no confidence is to be placed in divination; and gives as a proof the oracle that Laius was to die by his son's hand, whereas in fact the son was exposed to death, and Laius was murdered by robbers. Her account of this murder however awakens Oedipus' suspicions, as it answers so closely to the quarrel he had on his way from Delphi to Thebes; and hearing that one slave had escaped, he entreats that he may be sent for, and he tells his wife so much of his own life as he knew, viz. of his residence at Corinth down to his flight from thence and his quarrel on the road; and shows that the only disagreement in Jocasta's account was that Laius was killed by robbers, whereas Oedipus was alone on the above occasion. This, however, leads Jocasta to speak scornfully of all oracles. The slave is sent for. The Chorus deprecates Jocasta's impiety. (See Chorus 4.)

Scene 5. A messenger from Corinth enters who announces the death of Polybus; this confirms Jocasta's disbelief in oracles; and Oedipus believes himself clear from half of the danger threatened him by Apollo, viz. that he should murder his father. But as he expresses his fear lest the other half should still come true, viz. his incest with his mother, the messenger (who happens to be the very man who took him as a child to Corinth) tells him that he was not the son of Polybus and Merope, and relates what he himself knew of his exposure on Mount Cithaeron. It then appears also that the slave who exposed him was the same man who escaped at the murder of Laius; so Oedipus is the more anxious to see him; but Jocasta, who knew what she had done with her child, has already caught the truth that the child was alive in Oedipus her husband, and in despair rushes out. Chorus speculates on some divine origin of their king, who had been thus found on the mountain. (See Chorus 5.)

Scene 6. The slave arrives and reluctantly tells Oedipus the rest of the story of his exposure; thus convincing him that he was Laius' son, and that he had really fulfilled the dreaded oracle. Exit Oedipus.

Scene 7. Chorus bewails the changes of fortune (see Chorus 6); then a messenger enters and tells that Jocasta had hanged herself; and that Oedipus, who had rushed frantic into the palace, seeing her, put out his eyes with her brooch.

Scene 8. Oedipus comes forth blindet. Creon, who now is left in charge of the state, addresses him kindly, and sends him within the palace till the will of the gods should be made known respecting him.

Dramatis Personae.

Oedipus, king of Thebes.	Jocasta, the queen.
Priest, spokesman of company of suppliants.	Messenger, sent from Corinth to announce the death of king Polybus.
Creon, brother-in-law of Laius first, and then of Oedipus.	Shepherd, slave of Laius, who carried Oedipus as a child to Mount Cithaeron.
Chorus of Theban elders.	Messenger from within the palace who tells of Jocasta's death, &c.
Teiresias, a celebrated blind Theban soothsayer.	

Priests, old men and youths, the company of suppliants, attendants, &c.

Einleitung.

Oedipus gehörte zum Königshause Thebens, den Labdaciden, die von Cadmus, dem Gründer Thebens stammten.

Laius, der Sohn des Labdacus blieb lange kinderlos und befragte deswegen das Orakel des Apollo. Ihm wurde die Antwort zu Teil, dass der Sohn, den er haben würde, sein Mörder sein sollte. Um dies zu verhüten, befahl er bei der Geburt des Kindes seiner Gemahlin Jocaste, dasselbe zu töten. Doch sie konnte die That nicht über's Herz bringen und beauftragte einen Sklaven damit. Dem Knaben wurden die Füße durchstochen; der Sklave sollte ihn auf dem Berge Citharon aussetzen. Doch er erbarmte sich des Kindes und übergab es einem Schäfer des korinthischen Königs Polybus. Der König Polybus und die Königin Merope, die kinderlos waren, nahmen den Knaben in ihr Haus auf und erzogen ihn als ihren Sohn. Eines Tages, bei einem Feste, wurde ihm seine unbekannte Herkunft vorgeworfen. Hierüber aufgeregt, reiste er heimlich zum Orakel nach Delphi. Das Orakel sagte ihm, er sei bestimmt, seinen Vater zu morden und seine Mutter zu heiraten. Um der Erfüllung des Spruches vorzubeugen, beschloss er nach seiner vermeintlichen Vaterstadt Corinth nicht mehr zurückzukehren. Auf seiner Reise durch Phocis begegnete er in einem Engpasse seinem ihm unbekannten Vater Laius, der auch in Delphi fragen wollte, ob sein Sohn wirklich tot sei. Ein Streit entstand zwischen ihnen und in demselben erschlug Oedipus den Laius. Oedipus setzte seine Reise fort und kam nach Theben. Dort hatte Creon, der Bruder der Königin Jocaste den Thron des Laius bestiegen.

Um dieselbe Zeit war Theben in grosser Gefahr wegen der Sphinx. Es war dies ein geflügeltes Geschöpf, halb Weib halb Löwe, welches auf einem Felsen sitzend, jedem Vorübergehenden die folgende Frage vorlegte: »Welch Geschöpf ist sowohl zwei-, wie auch drei- und vierfüssig?« Wer dies Rätsel nicht lösen konnte, musste sterben. In dieser Not versprach Creon demjenigen, der die Frage beantworten könnte, den Thron und die Hand der Königin. Dem Oedipus gelang es, das Rätsel zu ergründen. Er wurde Herrscher und heiratete seine Mutter ohne es zu wissen. Bald darauf wurde Theben von einer Pest heimgesucht.

Bei diesem Punkte beginnt die Handlung in der Tragödie.

Übersicht der einzelnen Scenen.

Ein Platz vor dem königlichen Palaste.

1. Scene: Thebanische Männer verschiedenen Alters kommen vor den Palast, um die Hilfe des Königs zu erlangen. Dieser teilt ihnen mit, dass er Creon schon nach Delphi geschickt habe, um dort das Orakel zu befragen. In diesem Augenblicke erscheint Creon, gerade von Delphi heimgekehrt, und berichtet den Spruch des Apollo: Die Pest sei verursacht durch die Ermordung des Laius, der Gott begehre Rache.

Der Chor tritt ein. Nach einem Gebete erzählt der Chor seine Leiden. (Siehe Chor 1.)

2. Scene: Oedipus verflucht jeden der wesentlich etwas über den Mord verheimlicht. Der blinde Seher Tiresias wird auf Creons Rat gerufen. Erst sträubt er sich die Wahrheit zu enthüllen, doch, von Oedipus gedrängt, erklärt er endlich Oedipus selbst für den Mörder. Oedipus in seiner Wut beschuldigt Creon, ihm nachgestellt zu haben. Tiresias macht noch einige geheimnissvolle Bemerkungen über Oedipus Schuld und wird dann von seinem Begleiter hinweggeführt. Oedipus kehrt in den Palast zurück. Der Chor weigert sich, diesen verdächtigen Äusserungen Glauben zu schenken. (Siehe Chor 2.)

3. Scene: Creon verteidigt sich gegen Oedipus Beschuldigungen; dieser jedoch bedroht ihn mit dem Tode. Durch den Streit der Beiden wird Jocaste herbeigerufen; auf ihre und des Chors Vorstellungen hin lässt Oedipus den Creon ziehen. (Siehe Chor 3.)

4. Scene: Jocaste versucht Oedipus von der Nichtigkeit der Sehergabe zu überzeugen. Als Beweis hierfür giebt sie an, dass Laius nach dem Orakelspruche von den Händen seines Sohnes sterben sollte, während in Wahrheit der Sohn dem Tode preisgegeben wurde und Laius von Räubern ermordet wurde. Sie beschreibt den Tod des Laius. Oedipus Verdacht wird erregt, da er sich erinnert, dass sein Abenteuer im Engpasse ganz ähnlich verlaufen sei. Er hört von Jocaste, dass ein Sklave des Laius damals entkommen sei. Man lässt den Sklaven holen. Unterdessen erzählt Oedipus der Jocaste alles, was er von seinem Leben weiss, auch sein Erlebniss im Engpass, das von Jocasten's Schilderung der Ermordung des Laius nur in einem Punkte verschieden ist. Oedipus war allein, während Jocaste die That einer Räuberbande zuschreibt. Jocaste giebt in zornigen Worten ihre Verachtung für Orakel kund.

Der Chor tadelt Jacasten's Lästerei. (Siehe Chor 4.)

5. Scene: Ein Bote aus Korinth meldet den Tod des Polybus, des vermeintlichen Vaters des Oedipus. Jocaste wird dadurch in ihrer Verachtung der Orakel noch bestärkt — denn Oedipus hatte ja, wie sie meint seinen Vater nicht ermordet, Polybus sei eines natürlichen Todes gestorben. Oedipus beruhigt sich also, doch fürchtet er, dass die andere Hälfte des Orakelspruches, er werde seine Mutter heiraten, noch eintreffen könnte. Man entdeckt, dass der Bote derselbe Mann sei, der einst Oedipus nach Korinth gebracht habe. Der Bote erzählt Oedipus alles was er von ihm weiss. Oedipus erfährt auch, dass derselbe Sklave, der bei des Laius Ermordung dem Tode entronnen sei, ihn als Kind ausgesetzt habe. Jocaste ahnt die Wahrheit, und eilt voller Verzweiflung hinaus.

Der Chor denkt, dass Oedipus vielleicht göttlichen Ursprungs sei, da er einst einsam im Gebirge gefunden wurde. (Siehe Chor 5.)

6. Scene: Der Sklave erscheint, und erzählt Oedipus widerwillig, was er weiss. Oedipus erfährt, dass er der Mörder seines Vaters und der Gatte seiner Mutter sei.

In Verzweiflung stürzt er hinaus.

7. Scene: Der Chor beklagt das wechselnde Geschick des Menschen. (Siehe Chor 6.)

Ein Bote erscheint mit der Meldung, dass Jocaste sich erhängt habe, und dass Oedipus in seiner Verzweiflung sich geblendet habe.

8. Scene: Der blinde Oedipus erscheint. Creon, jetzt das Oberhaupt des Staates, spricht ihm freundlich zu und sendet ihn in den Palast, bis die Götter ihren Willen kundgegeben hätten.

Personen des Dramas.

Oedipus, König von Theben.	Jocaste, Königin.
Ein Priester, Sprecher der schutzfliehenden Thebaner.	Ein Bote aus Korinth, der den Tod des Polybus meldet.
Creon, Schwager des Laius, später des Oedipus.	Ein Bote aus dem Palaste, der Jocasten's Tod meldet.
Chor thebanischer Greise.	Ein Sklave, der Oedipus auf dem Cithäron-Gebirge aussetzte.
Tiresias, ein blinder Seher.	

Priester, alte und junge Männer, Zuschauer etc.

OEDIPUS TYRANNUS

of
SOPHOCLES.

Prelude. Vorspiel.

JOHN KNOWLES PAINE, OP. 35.

Grave. **Maestoso.**

p *pp* *cresc.*

f accel. *ff* *pp* *fsf* *sf*

sf cresc. sf *ff* *dim.* *p*

cresc. ed accel. *f* *ff* *pp*

Maestoso.

fsf *sf* *sf string.* *sf* *sf* *sf* *sf* *sf*

Più mosso.

dim. *p dim. ed espress. pp*

Adagio.

cantabile e con gran espressione

7

The musical score is written for piano in 3/4 time, featuring a key signature of three sharps (F#, C#, G#). The tempo is Adagio, with the instruction "cantabile e con gran espressione". The score is divided into several systems, each with a treble and bass staff. The dynamics range from *p* (piano) to *ff* (fortissimo). The articulation includes slurs, accents, and various fingerings. The score includes the following markings:

- p* (piano)
- mf* (mezzo-forte)
- pp* (pianissimo)
- ff* (fortissimo)
- p dolce* (piano dolce)
- dim.* (diminuendo)
- Con moto.* (with motion)
- Con fuoco.* (with fire)
- accel.* (accelerando)
- dim. e ritard.* (diminuendo e ritardando)
- Grave.* (slowly)

The score also includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a *pp* (pianissimo) marking and a final cadence.

Allegro moderato. cantabile

p

cresc.

f

Ad. * *Ad.* *

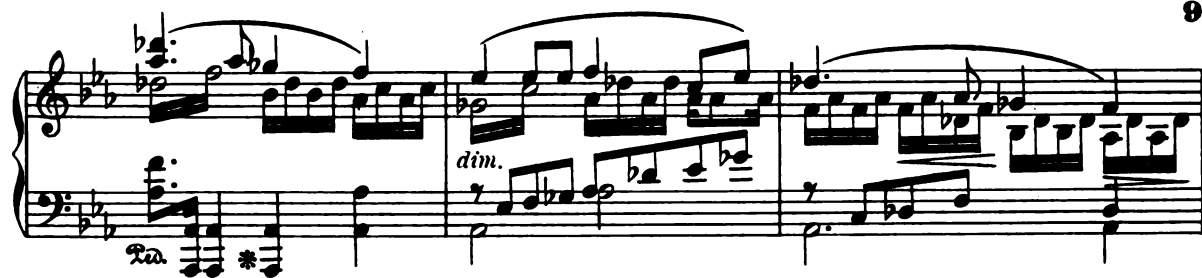
Ad. *

cresc.

f

Ad. *

The musical score is for a piano piece, page 8, in B-flat major (two flats). The tempo and mood are marked 'Allegro moderato. cantabile'. The piece begins with a piano (*p*) dynamic. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system introduces a crescendo (*cresc.*). The third system features a forte (*f*) dynamic. The fourth system includes a repeat sign and a first ending marked 'Ad.' (Adagio). The fifth system continues the 'Ad.' section with a repeat sign and a first ending marked '* Ad.'. The sixth system shows a repeat sign and a first ending marked '*'. The seventh system includes a repeat sign and a first ending marked '*'. The eighth system features a crescendo (*cresc.*) and a forte (*f*) dynamic. The ninth system includes a repeat sign and a first ending marked '*'. The piece concludes with a forte (*f*) dynamic and a repeat sign.



Adagio.

pp

pp

mf

p dolce dim.

cantabile

L.H.

mf

First system of musical notation. Treble and bass staves. The treble staff features a complex melodic line with many accidentals and slurs. The bass staff has a simpler accompaniment. Dynamics include *p dolce* and *cresc. e*. There are markings *ℳ* and *** below the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic development. The bass staff has a more active accompaniment. Dynamics include *poco più animato*, *p*, *cresc. ed accel.*, and *mf*. There are markings *ℳ* and *** below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs. The bass staff features a dense texture with many chords and triplets. Dynamics include *ff*. There are markings *ℳ* and *** below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs. The bass staff has a dense texture with many chords. Dynamics include *dim. e ritard.* and *f*. There are markings *ℳ* and *** below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs. The bass staff has a dense texture with many chords. Dynamics include *pp*, *f*, *pp*, *pp*, and *p*. There are markings *ℳ* and *** below the bass staff.

Sixth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs. The bass staff has a dense texture with many chords. Dynamics include *ritard*, *pp dim.*, *pp*, and *ppp*. There are markings *ℳ* and *** below the bass staff.

First Chorus.

Erster Chor.

PRIEST.

Only may Phoebus who hath sent this word,
Both saving health and sure relief afford.

Exeunt suppliants and enter Chorus.

PRIESTER.

Und möge Phöbus, der den Gottesspruch gesandt,
Ein Retter kommen und die Noth bewältigen!

Geht ab. Chor zieht ein.

Allegro.

TENOR I. STROPHE I.

Or - a - cle sweet - tongued of Zeus, what ti - dings from gol - den
*) Lieb - li - che Stim - me des Zeus, von Py - tho's er - hab' - nem

TENOR II.

Or - a - cle sweet - tongued of Zeus, what ti - dings from gol - den
Lieb - li - che Stim - me des Zeus, von Py - tho's er - hab' - nem

BASS I.

Or - a - cle sweet - tongued of Zeus, what ti - dings from gol - den
Lieb - li - che Stim - me des Zeus, von Py - tho's er - hab' - nem

BASS II.

*) The German translation has been kindly made by Mr. A. L. K. Volkmann.

The English cues are from Campbell's translation.

Die Deutschen Stichwörter sind aus Donner's Uebersetzung (9te Auflage).

Py - tho To Thebes il - lus - tr'ous dost thou bring? Fear - ful, ter - rified
 Schrei - ne, Was bringst du The - bens hei - t'rer Burg? Furcht er - grei - fet und

am I, with anx - ious heart in my bo - som, O Delian Pæ - an A - pol -
 Za - gen er - fas - - set schre - ckend die See - le, O De - lier Süh - ner A - pol -

am I, with anx - ious heart in my bo - som, O Delian Pæ - an A - pol -
 Za - gen er - fas - - set schre - ckend die See - le, O De - lier Süh - ner A - pol -

lo! lo! Rev'rend and dread is thy
 lo! lo! Eh - re und Scheu dei - ner

lo! lo! Rev'rend and dread is thy
 lo! lo! Eh - re und Scheu dei - ner

dim. p *mf*

power. What new-giv-en law Or des - ti - ny bright wilt thou dis - close
Macht. Wir prei - sen dei - ne Gna - de und eh - ren dei - ne Ga - - -

power. What new-giv-en law Or des - ti - ny bright wilt thou dis - close
Macht. Wir prei - sen dei - ne Gna - de und eh - ren dei - ne Ga - - -

Poco stringendo.
me? O thou child of gol - den Hope, im - mor - tal voice, Re-veal
ben. Sag' es, sag' es, gold - ner Hoff - nung Toch - ter, Du un - sterb -

me? O thou child of gol - den Hope, im - mor - tal voice, Re-veal
ben. Sag' es, sag' es, gold - ner Hoff - nung Toch - ter, Du un - sterb -

Poco stringendo.
me my fu - ture, re - veal me my fu - ture!
li - che Stim - me, un - sterb - li - che Stim - me!

me my fu - ture, re - veal me my fu - ture!
li - che Stim - me, un - sterb - li - che Stim - me!

A.P.S. 3530

espressivo

ANTISTROPHE I.

Daughter of Zeus, O im-mor - tal A - the-na, thee first in -
 Fle - hent-lich ru - fen wir dich, du Toch-ter des Zeus, A -

mf

Daughter of Zeus, O im-mor - tal A - the-na, thee first in -
 Fle - hent-lich ru - fen wir dich, du Toch-ter des Zeus, A -

mf

dim.

p

vok - ing, And earth - em-bra - cing Ar - te - mis, Guard - ing our
 the - na, Er - hab' - ne Göt - tin Ar - te - mis, Die du im

vok - ing, And earth - em-bra - cing Ar - te - mis, Guard - ing our
 the - na, Er - hab' - ne Göt - tin Ar - te - mis, Die du im

cantabile e marcato

land en-thron'd in the mart that sound-eth her prais-es, And A -
Mark - te strah-lest im Thro - ne herr - lich ge - prie - sen, Und A -

land en-thron'd in the mart that sound-eth her prais-es, And A -
Mark - te strah-lest im Thro - ne herr - lich ge - prie - sen, Und A -

pol-lo, far dar - - - ting:
pol-lo, den Tref - - - fer:

pol-lo, far dar - - - ting:
pol-lo, den Tref - - - fer:

Tri-ple de-fend-ers 'gainst fate, O shine on us now As once in Thebes' dark
Wen-der des Schicksals, ver - eint er - schei-net mir gnü-dig Auch jetzt, wie einst in

Tri-ple de-fend-ers 'gainst fate, O shine on us now As once in Thebes' dark
Wen-der des Schicksals, ver - eint er - schei-net mir gnü-dig Auch jetzt, wie einst in

A.P.S. 3530

days of mis' - ry! If ye then stay'd the fi - e-ry tide of
 The - ba's Drang - sal! Ihr wisst Rath und That in schwe - rer

days of mis' - ry! If ye then stay'd the fi - e-ry tide of
 The - ba's Drang - sal! Ihr wisst Rath und That in schwe - rer

woe, come now And help us, we pray you, O help us, we pray
 Noth, o hört Und kom - met und hel - fet! o kom - met und hel -

you!
 fet!

you!
 fet!

STROPHE II.

Ah pi-ty me!
Er - barmen! Ich

Ah pi-ty me!
Er - barmen! Ich

dim. *pp* *p*

mf *p* *mf* *mf*

numberless woes I bear, With all of my peo-ple sick with grief, And no
tra-ge un - end - lich Leid, Da - nie - der liegt al - les Volk ster - bend, Und des

numberless woes I bear, With all of my peo-ple sick with grief, And no
tra-ge un - end - lich Leid, Da - nie - der liegt al - les Volk ster - bend, Und des

mf *p* *mf* *mf*

mf *p* *mf* *mf*

Cmf

weapons are found to de-fend us! Blight and de-struc-tion are fall-en on fruit - ful
Ue-bels zu weh-ren kein Rath mir! We - der ge - deiht des ge - prie - se-nen Bo - dens

weapons are found to de-fend us! Blight and de-struc-tion are fall-en on fruit - ful
Ue-bels zu weh-ren kein Rath mir! We - der ge - deiht des ge - prie - se-nen Bo - dens

Cmf *mf*

Cmf *mf*

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lands, And in the dread hour of their trav-ail our wo-men Are sinking, ne'er to be
Frucht, Noch in der Stun - de qual - vol - ler We - hen Er - he - ben sich von dem

lands, And in the dread hour of their trav-ail our wo-men Are sinking, ne'er to be
Frucht, Noch in der Stun - de qual - vol - ler We - hen Er - he - ben sich von dem

freed from the throes of their an - guish. But one by one, one, one,
La - ger er - leich - tert die Frau - en, Und Schwarm auf Schwarm,

freed from the throes of their an - guish. But one by one, one, one,
La - ger er - leich - tert die Frau - en, Und Schwarm auf Schwarm,

like swift birds that fly forth strong-winged, Swift as the flames of the
gleich den Vö - geln schnell fort - flie - gend, Un - wi - der - steh - lich wie

like swift birds that fly forth strong-winged, Swift as the flames of the
gleich den Vö - geln schnell fort - flie - gend, Un - wi - der - steh - lich wie

f
 Sun-god, they pass a-way Be-yond the shore of dark - ness!
 Feu - er ent - flieh'n sie zu Des A - bend - got - tes Stran - de!

f
 Sun-god, they pass a-way Be-yond the shore of dark - ness!
 Feu - er ent - flieh'n sie zu Des A - bend - got - tes Stran - de!

f

dim.

ANTISTROPHE II.

p They per-ish un - numbered on ev' - ry hand! Un - pit - ied, en -
 Die Bür-ger sie fal - len schon son - der Zahl! Die Kin - der auch

p They per-ish un - numbered on ev' - ry hand! Un - pit - ied, en -
 Die Bür-ger sie fal - len schon son - der Zahl! Die Kin - der auch

p *sf* *espressivo*

sf.

cumbring the earth they lie, Breeding plague on their des-o-late coun - try.
 oh - ne Er - bar - men hin, Und sie las - sen den Tod unbe - stat - tet.

sf.

cumbring the earth they lie, Breeding plague on their des-o-late coun - try.
 oh - ne Er - bar - men hin, Und sie las - sen den Tod unbe - stat - tet.

E
mf.

Stricken with sor-row the sup-pli-ants cry for help; By ev' - ry al - tar
 Auch die Frau - en, grei-sen-de Müt-ter trau-ernd Knie - en auf des

mf.

Stricken with sor-row the sup-pli-ants cry for help; By ev' - ry al - tar
 Auch die Frau - en, grei-sen-de Müt-ter trau-ernd Knie - en auf des

f *poco ritard.* *pp.*

gray-haired mo-thers And matrons weep and wail with heart-rending an - guish. The
 Al - tars Stu - fe, In ar-gem Drang sie fleh'n und be - ten um Gna - de. Der

f *poco ritard.* *pp.*

gray-haired mothers And matrons weep and wail with heart-rending an - guish. The
 Al - tars Stu - fe, In ar-gem Drang sie fleh'n und be - ten um Gna - de. Der

f *poco ritard.* *pp.*

a tempo cresc. *f* *Fp* *cresc.*
 pæ - an clear mingles with cries for the dead and the
 Pæ - an schalt, Jam - mer - lau - te tö - nen
a tempo cresc. *f* *p* *cresc.*
 pæ - an clear mingles with cries for the dead and the
 Pæ - an schalt, Jam - mer - lau - te tö - nen
a tempo cresc. *f* *p* *cresc.*
a tempo *cresc.* *f* *p* *cresc.*
 Rit. * Rit. * Rit. *
 dy - ing! Hear, A - the - na's fair Daughter of Zeus re - nowned, And send us fair - eyed
 drein. O hör' uns, gold' - ne Toch - ter des Zeus, mit hol - dem Au - ge hel - fend
ff *ff* *ff*
 dy - ing! Hear, A - the - na's fair Daughter of Zeus re - nowned, And send us fair - eyed
 drein. O hör' uns, gold' - ne Toch - ter des Zeus mit hol - dem Au - ge hel - fend
ff
 suc - cor!
 nah' uns!
 suc - cor!
 nah' uns!
 Rit. *

STROPHE III.

Drive swift-ly a - far ra - vening War, who with-
 Wend' gnä - dig uns ab A - res Ge - walt, der ohn'

Drives swift-ly a - far ra - vening War, who with-
 Wend' gnä - dig uns ab A - res Ge - walt, der ohn'

out his bra - zen shield, Consumes me, fiercely con - front - ing me with loud
 Schild und Waf - fen uns Be - drängend, fürchterlich naht mit grausem Schrei -

out his bra - zen shield, Consumes me, fiercely con - front - ing me with loud
 Schild und Waf - fen uns Be - drängend, fürchterlich naht mit grausem Schrei -

cries, And turn him back in head-long flight, an out
 - en, Und heiss' ihn wen - den sei - nen Schritt in schnell -

cries, And turn him back in head-long flight, an out
 - en, Und heiss' ihn wen - den sei - nen Schritt in schnell -

* *Ad.* * *Ad.*

— law from our land To O - cean-grot - to a - far, where dwelleth Amphi - tri -
 - ler Flucht Aus un - serm Hei - math - land zu der Meer - grot - te der Am - phi - tri -

— law To O - cean-grot - to a - far, where dwelleth Amphi - tri -
 - ler Flucht Aus Hei - math - land zu der Meer - grot - te der Am - phi - tri -

te;
 te;
 Or drive him to an-chor-age
 Treib ihn zu dem schrecklichen

te;
 te;
 Or drive him to an-chor-age
 Treib ihn zu dem schrecklichen

cru - el, Thra - ce's ra - ging bil - low, For if the wa - ning night spares
 Stran - de Thra - ziens un - be - woh - net! Denn was zu - rück uns liess die

cru - el, Thra - ce's ra - ging bil - low, For if the wa - ning night spares
 Stran - de Thra - ziens un - be - woh - net! Denn was zu - rück uns liess die

aught Day that fierce-ly doth as-sail, So come Thou Fa - -
 Nacht, Raf - fet weg von uns der Tag. All - mächt' - - ger Va - -

ther Zeus, Wiel - der of the lightning's power, And with thy
 ter Zeus, Ro - ther Bli - tze Kraft be - herr - schend, Schlag' mit

thun-derbolt's bane - ful fire de - stroy
 Don - ners - ge - walt den Gott der Ra -

thun-derbolt's bane - ful fire de - stroy
 Don - ners - ge - walt den Gott der Ra -

Slargando.

him!
che!

him!
che!

Slargando.

ANTISTROPHE III. Tempo I.

A - pol - lo, help!
A - pol - lo, hilf!

A - pol - lo, help!
A - pol - lo, hilf!

Tempo I.

thine is the power; from thy gol - den bow let fly Thine ar - rows swift and po - tent to
dein ist die Macht un - be - zwun - gen, ei - lend jagt Von dei - ner gold - nen Seh - ne der

thine is the power; from thy gol - den bow let fly Thine ar - rows swift and po - tent to
dein ist die Macht un - be - zwun - gen, ei - lend jagt Von dei - ner gold - nen Seh - ne der

aid and suc - - - cor! And fier - y torch-es bring, our
Pfeil zum Zie - - - le! Auch dei - ne Fa - ckeln, Göt - tin

aid and suc - - - cor! And fier - y torch-es bring, our
Pfeil zum Zie - - - le! Auch dei - ne Fa - ckeln, Göt - tin

Ar - te - mis, where with Thou dartest o'er high mountain tops, wing-ed with fire and
Ar - te - mis, lass schei - nen, Die dir im Wald, ja - gend schnell, leuchten auf Berg und

Ar - te - mis, where with Thou dartest o'er high mountain tops, wing-ed with fire and
Ar - te - mis, lass schei - nen, Die dir im Wald, ja - gend schnell, leuchten auf Berg und

blaz - - ing! O come, thou rev - el - ling Bac - chus,
Hö - - hen. O komm, du herr - li - cher Bac - chus,

blaz - - ing! O come, thou rev - el - ling Bac - chus,
Hö - - hen. O komm, du herr - li - cher Bac - chus,

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p Hushed with wine and joy - ous, The - ban named from this our land, Wand - ring wild with
Schützer un - sers Lan - des; The - ben gab den Na - men dir, Schweifend mit Mä -

p Hushed with wine and joy - ous, The - ban named from this our land, Wand - ring wild with
Schützer un - sers Lan - des; The - ben gab den Na - men dir, Schweifend mit Mä -

Mae - nad throng, O come with burn - - ing torch! —
 na - den Schwarm, O komm mit dei - - nem Brand!

Mae - nad throng, O come with burn - - ing torch! —
 na - den Schwarm, O komm mit dei - - nem Brand!

Kp cresc. Be our hel - per and al - ly A - gainst the dread - ful god —
p cresc. Komm und hilf uns wen - den A - res furcht - bar! Gieb uns Stär - -

p cresc. Be our hel - per and al - ly A - gainst the dread - ful god —
p cresc. Komm und hilf uns wen - den A - res furcht - bar! Gieb uns Stär - -

Kp cresc. Be our hel - per and al - ly A - gainst the dread - ful god —
p cresc. Komm und hilf uns wen - den A - res furcht - bar! Gieb uns Stär - -

Kp cresc. Be our hel - per and al - ly A - gainst the dread - ful god —
p cresc. Komm und hilf uns wen - den A - res furcht - bar! Gieb uns Stär - -

whom all the gods,
- ke ge - - gen Drang -

whom all the gods,
- ke ge - - gen Drang -

all the gods dis - hon -
sal, o gro - sser Bac -

all the gods dis - hon -
sal, o gro - sser Bac -

our!
chus!

our!
chus!

Pia. v. Pia. *

Second Chorus.

Zweiter Chor.

TIRESIAS.

Ponder my words; and if thou find'st them false,
Then term my prophet-gift a senseless skill.

Exeunt.

TIRESIAS.

Wenn du mich auf Lügen triffst,
Dann sage, völlig mangle mir die Seherkunst.

Ab.

Andante.

STROPHE I.

TENOR I. *mf*
Thou Del-phic Rock! Who can this be thou nam'st with voice pro -
O gro - sser Gott! Wer ist der Mann, den uns dein Wort ver -

TENOR II. *mf*

BASS I. *mf*
Thou Del-phic Rock! Who can this be thou nam'st with voice pro -
O gro - sser Gott! Wer ist der Mann, den uns dein Wort ver -

BASS II. *mf*

cantabile

p *mf* *f*

phet - ic? Who hath done with mur - der - ous hands this deed of
kiin - det, Der be - ging die gräss - li - che That mit mord - be -

p *mf* *f*

phet - ic? Who hath done with mur - der - ous hands this deed of
kiin - det, Der be - ging die gräss - li - che That mit mord - be -

p *mf* *f*

dim. poco rit. a tempo

all most dread - ful?
fleck - ten Hän - den?

dim. poco rit. a tempo

all most dread - ful?
fleck - ten Hän - den?

dim. poco rit. a tempo

a tempo

dim. poco rit. cresc. f dim. p

Ad.

Allegro con fuoco.

p cresc.

'Tis time now for him in swift flight Mightier to
Auf! flieh' er von uns in Flucht schnell, Fort aus dem

p cresc.

Allegro con fuoco.

pp cresc.

f

'Tis time now for
Auf! flieh' er von

f

ply his feet Than fast - fly - ing storm - steeds!
Lan - de The - bens, Schneller als Winds - braut, 'tis
von

him in swift flight Mightier to ply his feet Than fast fly-ing storm -
 uns in Flucht schnell, Fort aus dem Lan-de Thebens, Schneller als Winds - -

him in swift flight mightier feet to ply Than fast fly-ing storm -
 uns in Flucht schnell, aus dem Lan-de Thebens, Schneller als Winds - -

steeds! See! there leaps down up - on him in mighty pow'r Son of Zeus, armed with
 braut. Sieh! es folgt sei-nem Pfad mit der Flamme Macht Und mit Feu - er und

steeds! See! there leaps down up - on him in mighty pow'r Son of Zeus, armed with
 braut. Sieh! es folgt sei-nem Pfad mit der Flamme Macht Und mit Feu - er und

fire and the lightning's flash, and fol - - low him
 Blitzen der Sohn des Zeus; es fol - - gen die

fire and the lightning's flash, And fol-low him, fol - - low him close
 Blitzen der Sohn des Zeus; Es fol-gen die Par - - zen, sie fol - -

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close the dread-ful fates, the dreadful fates, dread - ful
 Par - zen furchtbar nah, sie fol - gen nah, Par - zen,
 close the dread-ful fates, the dread - ful
 Par - zen furchtbar nah, die Par - zen,
 the dread - ful fates, the dread - ful
 gen furcht - bar nah, die Par - zen,

dim. e ritard. molto **pp** **Andante.**
 fates un - err - ing.
 un - ab - wend - bar.
dim. e ritard. molto **pp**
 fates un - err - ing.
 un - ab - wend - bar.
dim. e ritard. molto **pp**

Andante.
dim. e ritard. molto **pp** *cresc.* **f** *dim.*

ANTISTROPHE I.
 E'en as the morn streams o'er the crest of
 Denn laut er - scholl uns das Ge - bot vom
 E'en as the morn streams o'er the crest of
 Denn laut er - scholl uns das Ge - bot vom

p **pp** **p** **mf**

snow - y cap't Par - nas - sus, Springs to light God's own com-
 schnee' - gen Haupt Par - nas - sus; Geht und sucht, und folgt der

snow - y cap't Par - nas - sus, Springs to light God's own com-
 schnee' - gen Haupt Par - nas - sus; Geht und sucht, und folgt der

mf mand, *f* find this man of dark - ness!
mf Spur nach dem Un - be - kann - ten!

mf mand, *f* find this man of dark - ness!
mf Spur nach dem Un - be - kann - ten!

mf *a tempo* *pdim.e ritard. pp* *a tempo* *cresc.*

Allegro con fuoco.

f *dim.* *p* *pp* *cresc.*

In wild forest depths and
 Der wandert al - lein in

Ed. *

cresc.
cav - erns Blindly he wan - ders round, Like bull of the moun -
Wäl - dern, Tief in dem Stein - ge - klüft Her - um, wie der Berg -

cresc.
In wild forest depths and cav - erns Blind - ly he wanders
Der wandert al - lein in Wäl - dern Tief in dem Steinge -

f
tain, wild for - est depths and caverns Blindly wanders
stier, der wandert weit in Wäldern in dem Steinge -

ff *D marcato*
round, Like bull of the moun - tain. All for - sa - ken and lone - ly, with dreary
klüft Her - um, wie der Berg - stier. Ein - sam geht der Ver - lass - ne auf sei - nem

ff
round, Like bull of the moun - tain. All for - sa - ken and lone - ly, with dreary
klüft Her - um, wie der Berg - stier. Ein - sam geht der Ver - lass - ne auf sei - nem

ff *D marcato*

tread, Shunning Earth's central place and the prophet - voice; But
Pfad, Sich ver - ber - gend vor Menschen und Göt - ter - wort: Das

tread, Shunning Earth's central place and the prophet - voice; But ev - er it lives
Pfad, Sich ver - ber - gend vor Menschen und Göt - ter - wort: Das kreiset, das krei -

ev - er it lives and haunts him, and haunts him, hov -
krei - set um - her auf e - wig, das lebt und schreckt

ev - er it lives and haunts him, hov -
krei - set um - her auf e - wig, und schreckt

ev - er lives and haunts him, hov -
set um - her auf e - wig, und schreckt

dim. e ritard. molto **pp** **E** **Allegro.** **STROPHE II.**
- er - ing a - round him. Dread - ful and dire!
ihn, ihn ver - fol - gend. Schreck - li - ches Leid!

er - ing a - round him. Dread - ful and dire!
ihn, ihn ver - fol - gend. Schreck - li - ches Leid!

dim. e ritard. molto **pp** **E** **Allegro.** **p** **agitato**

p Dreadful and dire! Im-pending woe! Words of the Seer!
Schreckli-ches Leid! Schicket A-poll schwer auf das Land!

p Dreadful and dire! Im-pending woe! Words of the Seer!
Schreckli-ches Leid! Schicket A-poll schwer auf das Land!

p Doubt stirs my heart. What shall I say to this? Shall I as-sent?
Soll ich ver-wei-nen o-der glau-ben? Sehn-lich mein Herz

p Doubt stirs my heart. What shall I say to this? Shall I as-sent?
Soll ich ver-wei-nen o-der glau-ben? Sehn-lich mein

agitato

dim. e rall. poco a poco
 Shall I de-ny?
ringt nach Ent-schluss.

dim. e rall. poco a poco
dim. e rall. poco a poco
 - sent? Shall I de-ny?
 Herz ringt nach Ent-schluss.

dim. e rall.
p espressivo

F Adagio espressivo.

See-ing neith - er past nor
Zwischen Angst und Hoffnung

See-ing neith - er past nor
Zwischen Angst und Hoffnung

sempre

F Adagio espressivo.

fu - ture, flutters now my heart with hope, See - ing neith - er past nor
schwe - bend Steh' ich hül - los oh - ne Rath; Ob ich schau - e vor und

fu - ture, flutters now my heart with hope, See - ing neith - er past nor
schwe - bend Steh' ich hül - los oh - ne Rath; Ob ich schau - e vor und

fu - ture, flutters now my heart with hope. Friendship ev - er
rück - wärts, Nirgends scheint der Wahr - heit Licht. Friedlich stets mit

fu - ture, flutters now my heart with hope. Friendship ev - er
rück - wärts, Nirgends scheint der Wahr - heit Licht. Friedlich stets mit

Gp

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bound our King to Lai-us In the past, and now I know no cause for
 Lai-us Kindern Leb-te un-ser Herr in Ein-tracht nur, Nun seh' ich

bound our King to Lai-us In the past, and now I know no cause for
 Lai-us Kindern Leb-te un-ser Herr in Ein-tracht nur, Nun seh' ich

this Ill - fa - ted strife. *dim.e ritard. p* **H a tempo**
 kein'n Grund für die - sen Streit.

this Ill - fa - ted strife. *dim.e ritard. p* **a tempo**
 kein'n Grund für die - sen Streit. Nor can I test the
 In Wort und in

our King, whom all
 In Wort und in

tale Nor bring aught against our King, whom all love
 That bin ich stets ihm Treu und fest, ja, in That

love, whom all love And re - vere,
 That bin ich stets ihm Treu und fest.

all love ich ihm and re - vere, that may
 bin ich ihm Treu und fest. Find' ich

that may tar - nish his glo - ry, that may tar - nish his
 Find' ich je den Ver - bre - cher, Den der Gott uns ver -

tar - nish his glo - ry, that may tar - nish his
 je den Ver - bre - cher, Den der Gott uns ver -

glo-ry, Or con - vic - tion bring a - gainst him to a - venge The dark
 kündet ihn zu stra - fen Ob des Fre - vels sol - cher grau - sa - men

glo-ry, Or con - vic - tion bring a - gainst him to a - venge The dark
 kündet ihn zu stra - fen Ob des Fre - vels sol - cher grau - sa - men

glo-ry, Or con - vic - tion bring a - gainst him to a - venge The dark
 kündet ihn zu stra - fen Ob des Fre - vels sol - cher grau - sa - men

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dim.e ritard. pp a tempo

mys - try of this hid - den death.
 Tha - ten in The - bens heil'gem Land?

dim.e ritard. pp a tempo

mys - try of this hid - den death.
 Tha - ten in The - bens heil'gem Land?

dim.e ritard. pp a tempo

mys - try of this hid - den death.
 Tha - ten in The - bens heil'gem Land?

dim.e ritard. pp a tempo

mys - te - ry of this hidden death.
 Tha - ten in Thebens heil'gem Land?

dim.e ritard. pp rall. ppp

Allegro. ANTISTROPHE II.

p f p f p f

Zeus and A - pol - lo, they are wise, Knowing full well
 Zeus und A - poll kennen für - wahr Jeg - li - chen Drang

p f p f p f

Zeus and Ap - pol - lo, they are wise, Knowing full well
 Zeus und A - poll kennen für - wahr Jeg - li - chen Drang

Allegro.

p agitato f p f p f

mor - tal af - fairs; But that a man though he be pro - phet
 menscli - cher Brust; Doch auch die Wahr - heit immer klar zu sehn

p f p f p f

mor - tal af - fairs; But that a man though he be pro - phet
 menscli - cher Brust; Doch auch die Wahr - heit immer klar zu sehn

p agitato f ff

Knows more than I, knows more than I
 Gab Zeus dem Mann gleich dem Pro - phet,

dim. e rall. poco a poco

Knows more than I, knows more than I
 Gab Zeus dem Mann gleich dem Pro -

dim. e rall. poco a poco

was nev - er yet, nev - er yet
 Gab Zeus dem Mann gleich dem Pro -

dim. e molto ritard. pp

I phet, was Gab nev - er yet Mann proved nev - er yet
 gleich, gleich dem Pro -

dim. e molto ritard. pp

a tempo
 proved.
 phet.
a tempo
 proved.
 phet.
a tempo

a tempo
 cantabile
f

Red. 4

Adagio espressivo.

Musical score for voice and piano, featuring the text:

Men of wis - dom oft sur - pass All the
 Oft aus bra - ven Man - nes Herz kommt der

Men of wis - dom oft sur - pass All the
 Oft aus bra - ven Man - nes Herz kommt der

know - ledge others show. Nev - er then will I confirm the blame they
 Wahr - heit klares Wort; Und schon oft des Vol - kes Stim - me Wahrer

know - ledge others show. Nev - er then will I confirm the blame they
 Wahr - heit klares Wort; Und schon oft des Vol - kes Stim - me Wahrer

Musical markings include: *Adagio espressivo*, *ritard. molto*, *p dolce*, *a tempo*, *cantabile*, *dim.*, *pp ritard.*, and various performance instructions like *Rea.* and ** Rea.*

cast on his great name, Nev-er, nev-er will I then con-
 sprach als Se - hers Mund. Schuldig kann ich ihn nicht sprechen,

cast on his great name, Nev-er, nev-er will I then con-
 sprach als Se - hers Mund. Schul-dig kann ich ihn nicht sprechen,

firm the blame they cast on his great name un - til I die
 Bis des Se - hers Klag' recht - lich be - steh; Und bis die

firm the blame they cast on his great name un - til I die
 Bis des Se - hers Klag' recht - lich be - steh; Und bis die

find the charge Is proved. For all-wise he was
 Spur der Schuld dim. e ritard. p a tempo klar. a tempo Weises Wort in der

dim. e ritard. pp cantabile mf

This musical score is for the song "The Sphinx" (Die Sphinx) by Franz Schubert, from the collection "Six Songs for Voice and Piano, Op. 93". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in both German and English. The score includes vocal staves for Soprano and Bass, and piano accompaniment staves. The lyrics are as follows:

German Lyrics:
 found Noth when the Sphinx came forth and sang;
 zu der Sphinx Er ein - stens sprach;
 wise he was found and kind to The -
 Wort in der Noth zu der Sphinx er einstens
 ev - er kind found to The -
 in der Noth wei - ses Wort er
 I p bē, sprach;
 And his name was be - lov - - ed, was be -
 Ja, das Volk seinen Na - - men Nann't mit
 I p bē, sprach;
 And his name was be - lov - - ed, was be -
 Ja, das Volk seinen Na - - men Nann't mit

English Lyrics:
 found Noth when the Sphinx came forth and sang;
 zu der Sphinx Er ein - stens sprach;
 wise he was found and kind to The -
 Wort in der Noth zu der Sphinx er einstens
 ev - er kind found to The -
 in der Noth wei - ses Wort er
 I p bē, sprach;
 And his name was be - lov - - ed, was be -
 Ja, das Volk seinen Na - - men Nann't mit
 I p bē, sprach;
 And his name was be - lov - - ed, was be -
 Ja, das Volk seinen Na - - men Nann't mit

The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). It also features performance instructions like *Ca.* (Cadenza) and **mf* (mezzo-forte with an accent). The piano part includes a variety of musical textures, including arpeggiated figures and block chords.

f. molto ritard. e dim. p dolce a tempo

lov'd by the peo-ple. Nev-er words shall pass my lips or doubt a -
 Stolz und mit Lie-be. Niemals Spre-chen mei-ne Lip-pen Wor-te

f. molto ritard. e dim. p dolce a tempo

lov'd by the peo-ple. Nev-er words shall pass my lips or doubt a -
 Stolz und mit Lie-be. Niemals Spre-chen mei-ne Lip-pen Wor-te

a tempo

molto ritard. e dim. p dolce

dim. e ritard. pp

rise In my heart of my Lord's true wor-thi-
 ge - gen un- sern Herrn, die ihn zei- hen bö- ser

dim. e ritard. pp

rise In my heart of my Lord's true wor- thi-
 ge - gen un- sern Herrn, die ihn zei- hen bö- ser

dim. e ritard. pp

rise In my heart of my Lord's true wor- thi-
 ge - gen un- sern Herrn, die ihn zei- hen bö- ser

dim. e ritard. pp

ness. That. a tempo

ness. That. a tempo

a tempo pp ritard. ppp

*Ra. * Ra. * Ra. * Ra. **

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Third Chorus.

Dritter Chor.

JOCASTA.

But also me, and these who stand by thee.

JOCASTE.

Dann mich und diese Männer, die dir nahe steh'n!

STROPHE.

TENOR I.
Moderato con moto.

O hearken, King! Wisdom hear! Be thou calmer I im-plore!
O hö - re Herr! Wü - ge Rath, Weistich und wohl im Herz!

TENOR II.

BASS I.

BASS II.

Moderato con moto.

OEDIPUS. What wilt thou then that I yield?

Re-

OEDIPUS. Wo willst du, dass ich folgen soll?

In

Re-

In

spect this man, nev-er false, who is strong in the so - lemn oath he swears.
 Acht und Ehr' halt' den Mann, der mit mäch-ti-gen Wor - ten schwur den Eid.

spect this man, nev-er false, who is strong in the so - lemn oath he swears.
 Acht und Ehr' halt' den Mann, der mit mäch-ti-gen Wor - ten schwur den Eid.

OEDIPUS. Knowest thou thy wishes? Yea, King.
 OEDIPUS. Bedenkst du, was du forderst? Ja, Herr.

Yea, King.
 Ja, Herr.

f *sf* *sf* *sf* *p* *dim.*

A
 OED. Say on, then, what thou wilt. Do not disgrace and shame for merely ru - mour'd wrong,
 OED. So rede denn! Den Mann, der oft in Nö - then so ge - treu - lich half,

Do not disgrace and shame for merely ru - mour'd wrong,
 Den Mann, der oft in Nö - then so ge - treu - lich half,

A *a tempo*
Pritard. e dim. pp *p*

Più mosso e con brio.

Thy friend of long a-go, who now takes his oath.
 Nenn' ich nicht schuldig oh-ne Beweis der That.

Thy friend of long a-go, who now takes his oath.
 Nenn' ich nicht schuldig oh-ne Beweis der That.

Più mosso e con brio.

cresc. **ff**

B

OED. Then know that seeking this thou seekest for my death,
 Or else to make me quit for aye this land of mine.
 OED. So wisse: wenn du dieses willst, so willst du mein
 Verderben oder meine Flucht aus diesem Land.

O nay, I swear by
 Nein, nein, ich schwör' es

O nay, I swear by
 Nein, nein, ich schwör' es

B

Meno mosso. *accel.* **Maestoso.** **ff**

thee, the chief of all the gods, O *) He - li -
 vor dem höchsten al - ler Göt - ter, He - li -

thee, the chief of all the gods, O He - li -
 vor dem höchsten al - ler Göt - ter, He - li -

Meno mosso. *accel.* **Maestoso.** **ff**

p *accel.* **ff**

*) In singing pronounce the first syllable of this word, Hay.

Andante con moto.

os! Let me godless and friendless die, In tor - tures dread - ful and
 os! Mög' ich ster-ben in Noth und Pein, In Drang - sal hülff - los ver-

os! Let me godless and friendless die, In tor - tures dread - ful and
 os! Mög' ich ster-ben in Noth und Pein, In Drang - sal hülff - los ver-

Andante con moto.

lone - ly, if such e-vil thought I hide. But oh! the wasting
 las - sen, wenn das mir Im Sin - ne lag! Doch ach! des Landes

lone - ly, if such e-vil thought I hide. But oh! the wasting
 las - sen, wenn das mir Im Sin - ne lag! Doch ach! des Landes

poco a poco accel.ed agitato *f*

poco a poco accel.ed agitato *f*

poco a poco accel.ed agitato *f*

poco a poco accel.ed agitato *f*

sf *sf* poco a poco accel.ed agitato *f*

land o'erwhelms my soul, In stirring now this hate - ful
 Noth be - trübt Mein Herz, und furchtbar Leid durch die - sen

land o'erwhelms my soul, In stirring now this hate - ful
 Noth be - trübt Mein Herz, und furchtbar Leid durch die - sen

ff *ff* *ff* *ff*

C Più mosso e con fuoco.

sf *sf* *sf* *sf* *sf* *sf*

strife ye bring fell De-struc - tion on the
 Streit be - drän - - get Das Land, end - - lo - se

strife ye bring fell De-struc - tion on the
 Streit be - drän - - get Das Land, end - - lo - se

sf

land; aye, heap - ing woe
 Qual und e - wig Sorg'

land; aye, heap - ing woe
 Qual und e - wig Sorg'

poco stringendo

poco stringendo

poco stringendo

La. poco stringendo

on woe.
 und Hass.

on woe.
 und Hass.

** La.*

OEDIPUS. Then let him range, though I must die outright,
Or be thrust forth with violence from the land.

OEDIPUS. *So mag er gehen, müsst' ich ganz verderben auch,
Und würd' ich ehrlos mit Gewalt von Land gejagt.*

OEDIPUS. Not for his voice but thine, which wrings my heart:
He, whereso'er he live, shall have my hate.

OEDIPUS. *Die Klage deines Mundes, nicht die seine, stimmt
Mich milder; dieser, wo er sei, bleibt mir verhasst.*

CREON. You show yourself as sullen when you yield,
As unendurable in your fury's height,

KREON. *Voll Hasses, seh' ich, gibst du nach; doch wenn der Zorn
Verbraust, bereust du.*

CREON. Such natures justly give themselves most pain.

KREON. *Solcher Art Naturen sind
Sich selbst mit Recht unleidlich und die herbste Qual!*

OEDIPUS. Let me alone, then, and begone!

OEDIPUS. *So lass mich und entferne dich!*

CREON. I go unchanged to these, though I have found thee blind.

KREON. Ich eile fort, Von dir erkannt, vor diesen aber rein, wie sonst.

Exit.

Ab.

f p dim. e rall. *pp morendo*

E **Tempo I.** **ANTISTROPHE.**

mf *p*

My la - dy, why de - lay - est thou? Why not lead thy hus - band home?
 O ed - le Her - rin, zaudert nicht! Füh - ret nun ihn fort in's Haus!

E **Tempo I.**

f *p*

p

JOCASTA. I first must learn how this arose. Un-
 JOCASTE. Erst möcht' ich wissen, was gescheh'n. Ein

p

p

Un-
 Ein

p

f *sf* *sf* *sf* *dim.* *pp* *f*

founded doubt quickly sought words That ev - en the false ac - cus - er wounds.
 dunkles Wort schuf Verdacht, denn Es kränkt auch der un - ge - rech - te Wahn.

JOCASTA. Did both speak hotly?
 JOCASTE. Durch Schuld der Beiden?

Aye, both.
 Frei - lich.

Aye, both.
 Frei - lich.

Joc. Tell me what was said. A-las! enough for me, here hath the quar - rel ceased;
 Joc. Und wie kam es so? Sei es genug, be - denke doch des Lan - des Noth!

A-las! enough for me, here hath the quar - rel ceased;
 Sei es genug, be - denke doch des Lan - des Noth!

a tempo
p ritard. e dim. pp

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Più mosso e con brio.

Then let it rest; our land no more grief can bear.
 Friede und Eintracht herrsche in uns'rem Land!

Then let it rest; our land no more grief can bear.
 Friede und Eintracht herrsche in uns'rem Land!

Più mosso e con brio.

pp *cresc.* *ff*

OED. Dost see to what thou'rt come though a man of good intent,
 Forgetting strait my cause, and blunting too my wrath?
 OED. Sieh, wo du hinkommst, wenn du, Mann von edler Art,
 Von mir dich abkehrst, meinen Zorn zu brechen suchst.

O prince, 'tis true, not
 O Herr, ich sagts schon

O prince, 'tis true, not
 O Herr, ich sagts schon

Meno mosso. *p cresc. accel.* **Maestoso.** *ff*

once a - lone I spoke out thus, But hear me
 oft, doch gnä - dig hö - re mich Noch ein - mal

once a - lone I spoke out thus, But hear me
 oft, doch gnä - dig hö - re mich Noch ein - mal

Meno mosso. *p cresc. accel.* **Maestoso.** *ff*

now! Know that mad I should be in truth If I base-ly de-sert-ed thee my
 an! Wis-se, dass ich verstand-los wär; Wenn ich sei-ge ver-liess' dich jetzt, O

now! Know that mad I should be in truth If I base-ly de-sert-ed thee my
 an! Wis-se, dass ich verstand-los wär; Wenn ich sei-ge ver-liess' dich jetzt, O

F Andante con moto.

p *sfp* *sf* *sf*

ru - ler, Who bravely grasped the helm when our dear land was
 Kö - nig, Der du mein theu-res Land, in Müh - sal ir-rend,

ru - ler, Who bravely grasped the helm when our dear land was
 Kö - nig, Der du mein theu-res Land, in Müh - sal ir-rend,

poco a poco accel. e cresc. *f* *poco a poco accel. e cresc.* *f* *poco a poco accel. e cresc.* *f* *poco a poco accel. e cresc.* *f*

Più mosso e con fuoco *sf* *ff* *ff*

Tem - pest - beat - en, And steer'd her safe through stor - my
 Noth - er - lei - dend, mit star-ker Hand ge - len - ket

Tem - pest - beat - en And steer'd her safe through stor - my
 Noth - er - lei - dend, mit star-ker Hand ge - len - ket

Più mosso e con fuoco. A *sf* *ff* *sf*

war, O King! if thou canst be her
hast. O Herr! wir flehn, wen - - - de die

sav - iour, her sav -
Noth, O du gro -

sav - iour, her sav -
Noth, O du gro -

our now!
- sser Hort!

our now!
- sser Hort!

poco stringendo

Ca.

Ca.



Fourth Chorus.

Vierter Chor.

JOCASTA.

I will do naught but what may pleasure thee.

Exeunt.

JOCASTE.

Denn nichts beginnen mücht' ich, was dir nicht gefällt.

Ab.

Allegro maestoso.

TENOR I.

TENOR II.

BASS I.

BASS II.

STROPHE I.

O may my life be
O lass mich wandeln

Allegro maestoso.

spent in vir - tue, Truth-ful, ho - ly,
mei - ne We - ge rein Und hei - lig

sin-less in my thoughts And right in my ac-tions,
 in al-len mei-nen Tha-ten Und Wor-ten

sin-less in my thoughts And right in my ac-tions, For this is ruled On
 in al-len mei-nen Tha-ten Und Wor-ten ge-treu dem Ur-ge-

For this is ruled On high, in heav'n -
 ge-treu dem Ur-ge-se-tze, Das lebt

high, On high, On high, in heav'n -
 se-tze, Das lebt, Das lebt, das lebt

- ly air, in heav'n - ly air be - got - ten, With snow - clad O -
 in Himmels heh - rem Haus er - zeu - get, Vom Schoo - sse des

- ly air, in heav'n - ly air be - got - ten, With snow - clad O -
 in Himmels heh - rem Haus er - zeu - get, Vom Schoo - sse des

f lym - pus - ters their migh - - - ty father, **B**
 Ya - ters O - lym - - - pos stammend. **mf** >

lym - pus - ters their migh - - ty father, No mor-tal nor
 Ya - ters O - lym - - pos stammend. Kein' sterb-li - che

lym - pus - ters their migh - - ty father,
 Ya - ters O - lym - - pos stammend.

f **B** **mf** >

No mor - tal nor hu - man pow - er je
 Kein' sterb - li - che Man - nes - kraft je

hu - man, hu - man pow - er je
 Man - nes - kraft je gab, je

No mor - tal nor hu - man pow - er je
 Kein' sterb - li - che Man - nes - kraft je

No mor - tal nor hu - man pow - er je
 Kein' sterb - li - che Man - nes - kraft je gab, je

dim. e ritard. **pp**
 com-passed Their birth or e'er be - got them,
 gab Le - ben Sol - chem ho - - - hen Wor - te,

dim. e ritard. **pp**
 com-passed Their birth or e'er be - got them,
 gab Le - ben Sol - chem ho - - - hen Wor - te,

dim. e ritard. **pp**
 com-passed Their birth or e'er be - got them,
 gab Le - ben Sol - chem ho - - - hen Wor - te,

dim. e ritard. **pp**

a tempo **pp** *cresc.*

Nor shall Le - the's ob - liv - ion ev - er
 nie - - - - - *cresc.* mals hül - let es Le - the In Ver -

a tempo **pp** *cresc.*

Nor shall Le - the's ob - liv - ion ev - er
 nie - - - - - *cresc.* mals hül - let es Le - the In Ver -

a tempo **pp** *cresc.*

cause their sleep.
 ges - sen - - - *hwit.*

a tempo **pp** *cresc.*

cause their sleep.
 ges - sen - - - *heit.*

C **ff**

God is mighty here, He will
 Es be - lebt sie mäch - tig ein

C **ff**

God is mighty here, He will
 Es be - lebt sie mäch - tig ein

nev - er grow old, Yea, migh - ty is God, He
Gott, der nie al-tert. E - wig ist Gott; e - wig

lives for - ev - er - more.
wal - tet sei - ne Macht.

lives for - ev - er - more.
wal - tet sei - ne Macht.

Più Allegro e con fuoco.

decresc. sempre

p dim.

D

pp

ANTISTROPHE I.

pp *cresc. poco a poco*

From shameful pride springs the ty - rant, that pride If i - dly
 Der eit - le Wahn zeugt Ty - ran - nen, Wenn Ue - ber-muth sich

pp *cresc. poco a poco*

From shameful pride springs the ty - rant, that pride If i - dly
 Der eit - le Wahn zeugt Ty - ran - nen, Wenn Ue - ber-muth sich

pp *cresc. poco a poco*

sur - feited and wan - ton Doth bring to light things un - time -
 paa - ret sei - nem Stol - ze, Wenn er im Wahn sei - ner Macht

pp *cresc. poco a poco*

sur - feited and wan - ton Doth bring to light things un - time -
 paa - ret sei - nem Stol - ze, Wenn er im Wahn sei - ner Macht

E *f* *3*

ly, And scaling the top-most height, and scaling the top-most,
 steigt zum Gipfel Des Un - rechts hoch, mit Ue - bermuth trotzend

f *3*

ly, And scaling the topmost height, and scaling the topmost,
 steigt zum Gipfel Des Un - rechts hoch, mit Ue - bermuth trotzend

E *f* *3*

Red. *** *3*

64

cresc. *ff*

aw - ful height
Heil' - gem Wort

cresc. *ff*

aw - ful height
Heil' - gem Wort

cresc. *ff*

aw - ful height
Heil' - gem Wort

cresc. *ff*

8

cresc. *ff* *dim. sempre*

Meno mosso

The image shows a musical score for the piece "The Hind" by John Williams. It is a vocal and piano score. The vocal part is written for a soprano or alto voice, and the piano part is for a piano. The score is in 4/4 time and the key signature has one flat (B-flat). The tempo is marked "Meno mosso." The vocal line begins with a rest for five measures, followed by the lyrics "is hurled down The bis e - lend hin -". The piano part also begins with a rest for five measures, followed by the same lyrics. The piano part includes a mezzo-forte (mf) dynamic marking. The score is written on four staves: two for the voice and two for the piano.

Meno mosso.

is hurled down The
bis e - lend hin -

F Allegro moderato.

deep a - byss of woe: But great deeds that
ab ins Grab er sinkt. Doch den Kampf für

Serve our coun-try's wel - fare, God grant they may Nev - er
 The - bens Ruhm und Eh - re, Nie - mals, O Gott, lass ihn

cease with men! God will al - ways be, My pro -
 en - den uns! Gott soll mein Ver - theid' - ger und

tec - tor while I live, God will always be, my pro -
 Hel - fer in - mer sein, Gott soll mein Ver - theid' - ger und

tec - - tor and sure help-er while I live,
Hel - - fer sein, und e - wig - lich mein Hort.

p *ritard. e dim.* 1. *pp*

p *ritard. e dim.* *pp*

p *ritard. e dim.* *pp*

p *ritard. e dim.* *pp*

p *ritard. e dim.* *pp*

while I live.
lich mein Hort.

pp *a tempo* **G Più Allegro.**

while I live.
lich mein Hort.

pp *a tempo* **G Più Allegro.**

But if there lives a man,
Doch wer in Wort und That

a tempo **G Più Allegro.**

pp *a tempo* **f**

scorn - ful in words And deeds, who ven-erates neither jus - tice, Nor re-
Fre - vel nur ü - bet stets, Wem nicht vor der Stra-fe grau - et, wem nicht

scorn - ful in words And deeds, who ven-erates neither jus - tice, Nor re-
Fre - vel nur ü - bet stets, Wem nicht vor der Stra-fe grau - et, wem nicht

veres the shrines of Gods, may e - vil Fate be - fall
 Göt - ter hei - lig sind, den tref - fe arg Ver - der - -

him for his wick - ed wan - ton - ness, Un -
 ben, Schnö - den Ue - ber - mu - thes Lohn, will

less he gain his gains right - ly, and keep Him from un - ho - ly deeds, and
 er Ge - se - tze Nicht eh - ren, und wan - deln der Sün - de Bahn, Und

H L'istesso tempo.

H L'istesso tempo.

A.P.S. 3530

[illegible]

The image shows a page from a musical score for "The Last Supper" by Johann Sebastian Bach. The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a Piano accompaniment. The key signature is D major (two sharps) and the time signature is 6/8. The lyrics are in German and English. The German lyrics are: "wer hoffet zu beschützen sein Frevler von den feurigen Pfeilen der Rache Scharfem Pfeile? Wer den". The English lyrics are: "who hopes to shield His soul from the fiery darts of ven-geance? Why, if". The score includes dynamic markings such as "dim." (diminuendo) and "I" (first ending). The piano part features a rhythmic accompaniment with chords and single notes.

I

who hopes to shield His soul from the fie-ry darts of ven-geance? Why, if
mag solch ein Frev-ler tro-tzen der Ra-che Scharfem Pfei-le? Wer-den

who hopes to shield His soul from the fie-ry darts of ven-geance? Why, if
mag solch ein Frev-ler tro-tzen der Ra-che Scharfem Pfei-le? Wer-den

I

deeds like these are hon - or'd, Should I serve be - fore God?
sol - che Tha - ten Hei - lig, was ehr' ich die Göt - ter?

deeds like these are hon - or'd, Should I serve be - fore God?
sol - che Tha - ten Hei - lig, was ehr' ich die Göt - ter?

Nev-er-more will I
 Nimmer-mehr zu dem

Nev-er-more will I
 Nimmer-mehr zu dem

Allegro maestoso.

pp cresc. ff

seek yon ho - ly fane Of A - bae, nor Earth's cen - tral
 ho - hen Tem - pel wall' ich Fromm und in hei - li - - ger

seek yon ho - ly fane Of A - bae, nor Earth's cen - tral
 ho - hen Tem - pel wall' ich Fromm und in hei - li - - ger

shrine, nor bow Down be - fore the dread O - lym - pian or - a - cle,
 Scheu, und fle - hend Gna - de von dem mächt' - gen Got - te mehr, Wenn

shrine, nor bow Down be - fore the dread O - lym - pian or - a - cle, Un -
 Scheu, und fle - hend Gna - de von dem mächt' - gen Got - te mehr, Wenn

mf

K

these things are Clear - ly man - i - fest. O
 der Göt - ter Wort er - fül - let ist. O

less in sight of all men these things are Clear - ly man - i - fest. O
 nicht vor al - ler Au - gen der Göt - ter Wort er - fül - let ist. O

K

f Zeus! if thou art Right - ly called our sov' - reign who ru - leth O - ver
 Zeus! so wir recht Dich allmächtig prei - sen, und als höchsten

f Zeus! if thou art Right - ly called our sov' - reign who ru - leth O - ver
 Zeus! so wir recht Dich allmächtig prei - sen, und als höchsten

L

ff all, O let this not hide from
 Herrn, Deck' auf dies Un - recht ver - -

ff all, O let this not hide from
 Herrn, Deck' auf dies Un - recht ver - -

dim.

dim.

dim.

dim.

dim.

p *dim. e ritard.* *pp*

thee, Or thy deathless Em -
 bor - gen, Herr - scher un - sterb -

p *dim. e ritard.* *pp*

thee, Or thy deathless Em -
 bor - gen, Herr - scher un - sterb -

p *dim. e ritard.* *pp*

p *dim. e ritard.* *pp*

a tempo *ff*

pire! For now the or - a-cles
 lich! Der Göt - ter ur - al - tes

a tempo *ff*

pire! For now the or - a-cles
 lich! Der Göt - ter ur - al - tes

a tempo *ff*

pire! For now the or - a-cles
 lich! Der Göt - ter ur - al - tes

a tempo *p cresc.* *ff*

Red. *

Giv'n to La - ius in scorn are held by
 Wort zu La - ius Sie ach - ten ei - tel

Giv'n to La - ius in scorn are held by
 Wort zu La - ius Sie ach - ten ei - tel

ff

M

them, in scorn are held, And van - ish, and King A - pol - lo's
 Tand, sie ach - ten ei - tel Tand nur, Und A - pol - los

poco string. *ff*

poco string. *ff*

poco string. *ff*

M

ff

hon - ored Now here more nor are the Gods o - beyed.
 Schrein ist nicht ge - ehrt, Noch schallt der Göt - ter Lob.

ritard. *a tempo*

ritard. *a tempo*

ritard. *a tempo*

a tempo

ritard. *a tempo*

a tempo

ritard. *a tempo*

ritard. *a tempo*

ritard. *a tempo*

Fifth Chorus.

Fünfter Chor.

OEDIPUS.

That I need shrink to delve this to the root.

OEDIPUS.

Bei solcher Abkunft tracht ich nicht nach Andreem mehr,
Als nach dem Einen, mein Geschlecht an's Licht zu stehn.

Allegretto con moto.

TENOR SOLO.
STROPHE.

If the pro - phet's gift I
 Wenn mir im Gei - ste Se - her -

hold And in my wis - dom learn the
 kraft, Und wenn Ver - stand im Bu - sen

truth, May O - lym - pus hear me now, O Ci - thæ - - ron!
 wohnt, Sing O - lym - pus Ber - gen laut, O Ci - thä - - ron!

When tomor - row's moon is high, Thou shalt hear thy praises loud - ly
 Wenn der Mond am Him - mel strahlt, Hö - ren sollst du dei - nen Lob - ge -

p
f
cantando
f

A

sung, Thou the mighty mo - - ther of Oe-di-pus Who gave him
sang, Dass du bist der Lands - ge-noss des Oe-di-pus, Mut-ter

f *mf*

molto ritard. e dim. *ad lib.*

birth and nursed him ten-der-ly, Yea, we will dance and sing to
auch und Am - me ihm so lieb, Preis dir im Rei-gen und mit

a tempo *cantabile* *p* *mf*

molto ritard. e dim.

B

thee.
Tanz.

a tempo *cresc.* *mf* *tr.*

p

TENOR I. *pp*

We will dance and sing to thee And glo-ri-fy thee for thy kind-ness shown our
Heil, A-pol-lo prei-set laut mit Reigen und Tanz, Da er schü-tzet un-tern

TENOR II. *pp*

BASS I. *pp*

We will dance and sing to thee And glo-ri-fy thee for thy kind-ness shown our
Heil, A-pol-lo prei-set laut mit Reigen und Tanz, Da er schü-tzet un-tern

BASS II. *pp*

p *pp*

C TENOR SOLO.

O Phoe - bus,
 Heil dir, O

cresc.
 King, for thy ten - der kind - ness shown our King.
 Herrn, Lie - be Ga - ben bracht er dem Kö - - nig.

cresc.
 King, for thy ten - der kind - ness shown our King.
 Herrn, Lie - be Ga - ben bracht er dem Kö - - nig.

cresc.
 King, for thy ten - der kind - ness shown our King.
 Herrn, Lie - be Ga - ben bracht er dem Kö - - nig.

cresc.
 hail, O Phoe - bus! O grant this
 Phoe - bus, Phoe - bus! O sieh' es

mf All hail, O Phoe - bus! Phoe - bus!
Heil dir, O Phoe - bus! Phoe - bus!

mf All hail, O Phoe - bus! Phoe - bus!
Heil dir, O Phoe - bus! Phoe - bus!

mf All hail, O Phoe - bus! Phoe - bus!
Heil dir, O Phoe - bus! Phoe - bus!

dim. p

may find fa - vor in thy sight,
 freund - lich an, ja, freundlich an, *dim.*

O grant this may find fa - vor in thy sight, Phoebus,
 O sieh' es freundlich an, ja, freundlich an, Heil, O *dim.*

O grant this may find fa - vor in thy sight, Phoebus,
 O sieh' es freundlich an, ja, freundlich an, Heil, O *dim.*

ritard. a tempo *ritard.* **Adagio.** *pp* a tempo

Heil, o Phoe-bus, heil! sieh' es freundlich an!

may this find fa - vor in thy sight.
 Phoe bus, heil! sieh' es freund - lich an!

may this find fa - vor in thy sight.
 Phoe bus, heil! sieh' es freund - lich an!

ritard. a tempo *ritard.* **Adagio.** a tempo *pp*

E

f *dim.*

Al *Al* ** Al* ***

a tempo *poco meno mosso*

pp poco meno mosso *p* *pp dim. e rall.*

F **ANTISTROPHE.**

a tempo *p*

Who, O child, hath
Wer, mein Kind, hat

giv'n thee birth Of all the long lived
dich ge bo ren Von al len Nym phen

nymphs of earth? Was she loved by roving Pan or be-
die - ser Erd? War es Pan auf Ber-ges - höhn, o - der

cantabile *f*

guil'd she The bliss-ful hour, bliss-ful hour in A-
lagst du in Lie-ber Stunde ru - hend süß in A-

pol - lo's bow - er, Who delights to roam o'er hill and
 pol - los Arm? Ihm ge-fällt durch Thal und Feld zu

f *mf*

dale, And to whom the fields and for - ests all are dear, the fields and
 geh'n, Jagend schnell ü - ber Berg und Thä - ler weit. Feld und

ritard. e dim. *ad lib.* *a tempo* *cantabile*

forests all are dear.
 Au'sind sein Re - vier.

a tempo *mf* *p cresc.*

H TENOR I. *pp*
 Tell me, was it he who rules Cyl-le - ne's height. Or Bac - chic God who
 Sag' mir, war's der Herrscher auf Cyl - le - ne's Berg, War's Bac - chus dro - ben

TENOR II. *pp*

BASS I. *pp*
 Tell me, was it he who rules Cyl-le - ne's height. Or Bac - chic God who
 Sag' mir, war's der Herrscher auf Cyl - le - ne's Berg, War's Bac - chus dro - ben

BASS II. *pp*

a tempo *p* *pp*

I TENOR SOLO.

From one of his
Von ei-ner der

cresc. *f* *pp*

dwellet on mountain top. Who took thee as a foundling and charge.
wohnend auf Ber-ges-höh'n, Der dich gewann als Pfand und als Schatz,

cresc. *f* *pp*

dwellet on mountain top. Who took thee as a foundling and charge.
wohnend auf Ber-ges-höh'n, Der dich gewann als Pfand und als Schatz,

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

play - - - mates among the Nymphs With whom he
 Nym - - - phen im hol-den Chor, Mit dem er

mf *dim.* *p* *p* *pp*

From one of his play - mates 'mong the Nymphs,
 Von ei-ner der Nym - phen,

mf *dim.* *p* *p* *pp*

From one of his play - mates 'mong the Nymphs,
 Von ei-ner der Nym - phen,

mf *dim.* *p* *p* *pp*

tr *dim.* *p* *p* *pp*

pass - es, he pass-es the joy-ful hours, he pass-
 ko - set, er ko - set in Freud' und Scherz? er ko -

With whom he pass - es, pass-es the joy-ful hours, joyful, hap -
 Mit dem er ko - set, ko - set in Freud' und Scherz Nymphen, mit

With whom he pass - es the joy-ful hours, joyful, hap -
 Mit dem er ko - set in Freud' und Scherz Nymphen, mit

With whom he pass - es the joy-ful hours, joyful, hap -
 Mit dem er ko - set in Freud' und Scherz Nymphen, mit

With whom he pass - es the joy-ful hours, joyful, hap -
 Mit dem er ko - set in Freud' und Scherz Nymphen, mit

es the joy-ful, joy - ful, hap-py hours.
 set in Freud' und Scherz, in Freud' und Scherz?

py dem hours, joy-ful, hap - py hours.
 er ko - set in Freud' und Scherz?

py dem hours, joy-ful, hap - py hours.
 er ko - set in Freud' und Scherz?

py dem hours, joy-ful, hap - py hours.
 er ko - set in Freud' und Scherz?

ritard. a tempo ritard. Adagio. a tempo
 p mf pp cresc.

p cresc. f p poco rit. pp

Sixth Chorus.

Sechster Chor.

OEDIPUS.

In those I live with, and in those I slew.

Exeant.

OEDIPUS.

Gedurft, verkehrte, - wen er nicht gedurft, erschlug!

Ab.

Moderato con moto e patetico.

STROPHE I.

TENOR I.

TENOR II.

BASS I.

pp

BASS II.

*pp*O Weh' race of
euch, der

Moderato con moto e patetico.

*tremolo**cantabile**pp**p**cresc.*O Weh' race of
euch, der*p**cresc.*mor - tal men!
Erd' Ge - schlecht!*p**cresc.*

mor - tal men! How as noth - ing-worth
 Erd' Ge - schlecht! Wie so äh - lich dem
 How as noth - ing-worth
 Wie so äh - lich dem
 I re - gard you While liv - ing, here in this world
 Nichts doch seid ihr, Wäh - rend ihr le - bet auf die -
 I re - gard you While liv - ing, here in this world
 Nichts doch seid ihr, Wäh - rend ihr le - bet auf die -
 of woe! For where does the
 - ser Welt! Denn wo leb - te
 of woe!
 - ser Welt!
 A
 A
 pp

man ex - ist Who a - chieves more of
je der Mann, Der des Glü - ckes sich

hap - pi - ness Than so much as to hap - py seem, And
mehr ge - wann, Als so viel ihm der Wahn verleiht? Bis

seem - ing, fall in - to sor - row? With
Wahn ihn führt zu dem Gra - be? Ge -

cresc. *p* *dim.* *p dim.* *cantabile* *B*

cantabile

With
Ge
cantabile

thy warnt doom be - fore my eyes, With
durch dein grau - ses Loos, Ge -

cresc. thy warnt doom be - fore my eyes, O wretch - ed
durch dein grau - ses Loos, O ar - mer

cresc. thy warnt doom be - fore my eyes, O wretch - ed
durch dein grau - ses Loos, O ar - mer

cresc. Oed - i - pus, O wretch - ed Oed - i - pus,
Oe - di - pus, O ar - mer Oe - di - pus,

Oed - i - pus, O wretch - ed Oed - i - pus,
Oe - di - pus, O ar - mer Oe - di - pus,

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dim. sempre

Noth - ing mor - tal can I deem
Preis ich Nichts an Sterb - li - chen

dim. sempre

Noth - ing mor - tal can I deem
Preis ich Nichts an Sterb - li - chen

dim. sempre

pp ritard. *a tempo* **C** ANTISTROPHE I. *p*

bless - ed. Thou 'twas, with un -
se - lig. Du, der ü - ber

pp ritard. *a tempo* *p*

bless - ed. Thou 'twas, with un -
se - lig. Du, der ü - ber

pp ritard. *a tempo* *p*

tremolo **C**

cresc.

ri - valled skill, Who a - chieved the
Stau - nen gross, Trafst das Ziel mit

cresc.

ri - valled skill, Who a - chieved the
Stau - nen gross, Trafst das Ziel mit

cresc.

no - - blest prize Bliss - - ful for - tune could
star - - ker Hand, Herr - - lich hoch war dein

no - - blest prize Bliss - - ful for - tune could
star - - ker Hand, Herr - - lich hoch war dein

dim. grant thee, *p* bliss-ful for-tune could *p*ritard. grant thee,
dim. Schick - sal, *p* herr-lich hoch war dein *p*ritard. Schick - sal,

dim. grant thee, *p* bliss-ful for-tune could *p*ritard. grant thee,
dim. Schick - sal, *p* herr-lich hoch war dein *p*ritard. Schick - sal,

a tempo *D* *mf* And, O Zeus! with peer-less wit soon destroyed the *dim.* rid - dle-sing-ing prophet-
Als du die Räth-sel-Maid nie - derschlugst Mit *dim.* schar-fem Witz und Weisheit

mf *a tempo* *a tempo* *mf* O Zeus! with peer-less wit soon destroyed the *dim.* rid - dle-sing-ing prophet-
a tempo *mf* Als du die Räth-sel-Maid nie - derschlugst Mit *dim.* schar-fem Witz und Weisheit

a tempo *D* *a tempo* *mf* *dim.*

ess. klar. *p* *cresc.* *f* *p* *E* *p* Whence thou art ev-er
Seit - dem bist du ge -

ess. To save our land thou didst rise as a tow - er, Whence thou art ev-er
klar. Und als ein Thurm du erstandst dem Lan - de, Seit - dem bist du ge -

called my King, whence thou art ev-er, ev - er called my King!
nannt mein Herr, Seit - dem bist du ge - nannt, ge-nannt mein Herr!

called my King, whence thou art ev-er called my King!
nannt mein Herr, Seit - dem bist du ge - nannt mein Herr!

And crown'd with
Ge - prie - sen

And crown'd with honor's no-blest fame Thou art the sov'reign
Ge - prie - sen je mit höch-stem Lob, Heil dir, der Kö - nig

honor's no-blest fame, Thou art the sov'reign
je mit höch-stem Lob, Heil dir, der Kö - nig

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f*

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ff

Lord And migh-ty mas - - ter of great Thebes.
 gross Und mächtig Herr - - scher von The - - ba!

Lord And migh-ty master of great Thebes.
 gross Und mächtig Herrscher von The - - ba!

ff

Red. *F* * *Ad.* *v.* STROPHE II. *f*

But
Doch

But
Doch

dim. *ritard.* *pp* *mf*

now whose state can be more pit-i - ful? Where lives one curs'd with deeper woes and
 jetzt, wer war wohl jam - mer - vol - ler je? Wer ist dem Leid und wildem Flu - che

dim. *ritard.* *pp* *mf*

now whose state can be more pit-i - ful? Where lives one curs'd with deeper woes and
 jetzt, wer war wohl jam - mer - vol - ler je? Wer ist dem Leid und wildem Flu - che

dim. *ritard.* *pp* *mf*

dim. *ritard.* *pp* *mf*

griefs Than thou by for - tune's ruth - less change?
mehr Wie du dem Un - glück Preis und Noth?

dim. *pp* **G** *p*

dim. *pp*

dim. *pp*

dim. *pp* **G** *p*

thou great and no - ble Oed - i - pus!
ruhm - vol - les Haupt des Oe - di - pus!

O thou great and no - ble Oed - i - pus!
O ruhm - vol - les Haupt des Oe - di - pus!

O thou great and no - ble Oed - i - pus!
O ruhm - vol - les Haupt des Oe - di - pus!

Who found place in one haven Ample for son and sire, As bride-groom to haunt with
 Der Raum fand in dem selbigen Ha-fen für Sohn und Herr, Ver - der - ben er - zeu - gend

Who found place in one haven Ample for son and sire, As bride-groom to haunt with
 Der Raum fand in dem selbigen Ha-fen für Sohn und Herr, Ver - der - ben er - zeu - gend

nup - tial fire,
 dei - nem Stamm,

nup - tial fire,
 dei - nem Stamm,

How could thy father's spir - it rest,
 Wie konnt' des Va - ters Schatten ruh'n,

How en - dure, this wrong, O wretch - ed man, Thou and thy
 Wie es tra - gen, ar - mer, ar - mer Mann, Dies gro - sse

How en - dure, this wrong, O wretch - ed man, Thou and thy
 Wie es tra - gen, ar - mer, ar - mer Mann, Dies gro - sse

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dim. sempre

mo - ther wrought so long in
Leid von dir in tie - - - fem

dim. sempre

mo - ther wrought so long in
Leid von dir in tie - - - fem

dim. sempre

mo - ther wrought so long in
Leid von dir in tie - - - fem

dim. sempre

ppritard. *a tempo* **I ANTISTROPHE II.**

si - - - lence? These deeds all see-ing Time hath
Schwei - - - gen? Die Zeit all - sehend bracht' die

ppritard. *a tempo* *p*

si - - - lence? These deeds all see-ing Time hath
Schwei - - - gen? Die Zeit all - sehend bracht' die

ppritard. *a tempo* *p*

tremolo **I**

ppritard. *a tempo* *p*

cresc.

brought to light, And shown thee guil - ty in this
That ans Licht, Und fand ihn schul - dig in dem

cresc.

brought to light, And shown thee guil - ty in this
That ans Licht, Und fand ihn schul - dig in dem

cresc.

cresc.

hid - eous bond, Un - ho - ly wed - lock
 ar - gen Bund, Dem Bund der Mut - ter

none should know. A - las! fa - tal son of La - i - us!
 mit dem Sohn, O weh, ar - mer Sohn des La - i - us!

Would I ne'er had known thee, Un-hap-py one! I be-wail thy lot With bit-ter
 Hätt' ich, hätt' ich doch nim - mer dich ge-seh'n! Un - auf - halt - sam von der Lip - pe

Would I ne'er had known thee, Un-hap-py one! I be-wail thy lot With bit-ter
 Hätt' ich, hätt' ich doch nim - mer dich ge-seh'n! Un - auf - halt - sam von der Lip - pe

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ff
sorrow, and my heart cries loud, My heart cries loud for thee, bro - ken with
Tönt des Jammers Kla - ge, Und mein Herz schreit laut nach dir, Du Un - glück -

ff
sorrow, and my heart cries loud, My heart cries loud for thee, bro - ken with
Tönt des Jammers Kla - ge, Und mein Herz schreit laut nach dir, Du Un - glück -

ff
an - guish. Tru - ly it was thou who renewed My life
se - li - ge! Wahr - lich, dir Ver - dan - ke ich mein Le - ben,

dim. *p* *p* *p*
an - guish. Tru - ly it was thou who renewed My life
se - li - ge! Wahr - lich, dir Ver - dan - ke ich mein Le - ben,

dim. *p* *p* *p*
and gave me rest.
du gabst mir Schlaf.

pp *sempre* *dim.*
and gave me rest.
du gabst mir Schlaf.

pp *sempre* *dim.*
and gave me rest.
du gabst mir Schlaf.

ritard. *dim.* *pp* *sempre* *dim.*
R.H.

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Postlude.

Nachspiel.

CHORUS. Ye who dwell in Thebes our city, fix on Oedipus your eyes,
Who resolved the dark enigma, noblest liver and most wise.

CHOR. *Ihr Bewohner meiner Thebe, sehet, das ist Oedipus,
Der entwirrt die hohen Räthsel und der Erste war an Macht.*

Grave.

Glorious, like a sun he mounted, envied of the popular throng; Now he sinks in seas of anguish, quenched
the stormy waves among.
Dessen Glück die Bürger alle priesen und beneideten, Seht, in welches Missgeschickes grause Wogen er versank!

Maestoso.

cresc.

Grave.

Therefore I await the final hour, to ancient wisdom known,
Drum der Erdensöhne keinen, welcher noch auf jenen Tag

Ere I call one mortal happy. Never shall that thought be shown, Till he end his earthly being, scathless
of a sigh or groan. (Exit chorus.)
*Harrt, den letzten seiner Tage, preise du vorher beglückt, Eh' er drang an's Ziel des Lebens, unberührt von Schmerz
und Leid.*

First system of musical notation, measures 1-8. Treble and bass staves. Dynamics: *ff*, *sf*. A bracket labeled "8" spans measures 1-8.

Second system of musical notation, measures 9-16. Treble and bass staves. Dynamics: *dim.*, *p dolce*, *pp*. A bracket labeled "8" spans measures 9-16.

Third system of musical notation, measures 17-24. Treble and bass staves. Dynamics: *mf*, *cantab.*. Rhythmic markings: *Ra*, *Ra*, *Ra*.

Fourth system of musical notation, measures 25-32. Treble and bass staves. Dynamics: *cresc. ed accel.*, *fff*. Rhythmic markings: *Ra*, *Ra*, *Ra*, ***, *Ra*, *Ra*. A bracket labeled "8" spans measures 25-32.

Fifth system of musical notation, measures 33-40. Treble and bass staves. A bracket labeled "8" spans measures 33-40.

Sixth system of musical notation, measures 41-48. Treble and bass staves. Dynamics: *p*, *dim.*. A bracket labeled "8" spans measures 41-48.

Poco Adagio.

b.cantabile

pp
dim. e ritard.
p espressivo
ppp
dim.
cresc.
f
ff
dim.
p dim. e ritard.
pp morendo
ppp a tempo
ppp
sempre