

Nº1. Maestoso. ♩=92.

Flauti.

Oboi. *mf* a 2.

Clarineti in C. *mf* a 2.

Fagotti. *mf* a 2.

Corni in C. *mf*

Trombe in C. *mf*

Tromboni Alto. Tenore. *mf*

Trombone Basso. *mf*

Timpani in C.G.

Violino I.

Violino II.

Viola.

Strophe 1.

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

Basso I. II. *f*

Strahl des He-li-os, schönstes Licht, das der sieben-tho-ri-gen Stadt Thebe's nimmer zu-vo-r er-

Arpa.

Violoncello e Basso.

Maestoso.

Ob.  
Clar.  
Fag.  
Cor.  
Tromb.  
Tr.

CORO I.

schien! Du strahlst endlich des goldenen Tags Aufblick, herrlich herauf, über Dirke's strömende Fluthen wandelnd; und

a 2.  
cresc. -  
a 2.  
cresc. -  
cresc. -  
cresc. -  
cresc. -  
cresc. -  
cresc. -

ihn, der mit leuchtendem Schild kam von Argos in voller Wehr, triebest du flüchtig in eilendem Lauf fort mit





CORO II.

Fl.

Viol. I.

Viol. II.

Viola.

un - se - rem Dach um - gähnt' er den sie - ben - tho - ri - gen Mund mit blut -

Arpa.

Bassi.

lech - zen - den Spee - ren rings, und floh, eh - e mit un - serm Blut er voll Gier - de den

*sf* *cresc.* *sf*

*sf* *cresc.* *sf*

*sf* *cresc.* *sf*

*sf* *cresc.* *sf*

*sf* *cresc.* *sf*

*sf* *cresc.* *sf*

*sf* *dim.* *p*

Schlund fül - - len mocht', und eh - - e der Thürm' Um - Um - - krän - zung tilgt He.

*sf* *dim.* *p*

*sf* *dim.* *p*

*sf* *dim.* *p*

*sf* *dim.* *p*

*sf* *dim.* *p*

*cresc.* *f*

phä - stos in Fa - ckel - - glut. Al - so tost' im Rü - cken ihm her A - res' Ge.

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

wühl; schwer wur - de sein Kampf, denn ihn drängte der Dra - che.

*sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.*

Più lento e poi poco a poco accelerando

*p pesante* *cresc.* *a2.*

*p pesante* *cresc.*

*p pesante* *cresc.*

*p pesante* *cresc.*

*p* *cresc.*

Ja schwer hasst Zeus grosssprechender Zung' aufblühenden Stolz; und als er ihr Heer, den her - an - wo - genden

*p pesante* *cresc.*

*p pesante* *cresc.*

*p pesante* *cresc.*

Più lento e poi poco a poco accelerando





The first part of the score consists of ten staves. The top two staves are vocal parts, with the upper staff starting at a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The lower staff is a bass line, also starting at *p* and reaching *ff*. The middle six staves are instrumental accompaniment, featuring various textures and dynamics, including triplets in the lower staves.

**Strophe 2.**

**CORO I. II.**  
UNISONO.

The second part of the score is for a chorus in unison. It features two vocal staves and two accompaniment staves. The lyrics are: "Nie dergeschmettert zur dröhnenden Erde stürzt er, welcher, bewehrt mit der Fackel, in trunk' nem Wahnsinn, in". The music includes dynamics such as *p*, *cresc.*, *f*, and *ff*.



*cresc.* - - - - - *f*

*cresc.* - - - - - *f*

*cresc.* - - - - - *f*

*cresc.* - - - - - *f*

*cresc.* - - - - - *f*

hängt an-de-re Loos' A-res der wildwirrende Treiber, schaltend zur Rech - - - ten. Denn die Sieben, um

*cresc.* - - - - - *f*

*cresc.* - - - - - *f*



Tempo I.

This system contains the piano accompaniment and string parts. It features five staves for piano (treble and bass clefs) and five staves for strings (treble and bass clefs). The piano part includes dynamic markings of *p* (piano) and *f* (forte). The string parts include a *triummum* marking. The music is in 4/4 time and begins with a *p* dynamic.

CORO I.

Coro I vocal part with lyrics:
   
 A - ber die na - men - verlei - hen - de Ni - ke kam
   
 Ni - ke kam

CORO II.

Gegenstrophe 2.

Coro II vocal part with lyrics:
   
 A - ber die na - men - verlei - hen - de Ni - ke kam ja, gnä - dig ver.

This system continues the piano accompaniment and string parts. It features five staves for piano and five staves for strings. The piano part includes dynamic markings of *mf* (mezzo-forte) and *p*. The string parts include a *triummum* marking. The music is in 4/4 time and begins with a *mf* dynamic.

Tempo I.





*animato* *a 2.*

*f* *f* *f* *f* *f* *f*

*animato* *f* *f* *f* *f* *f*

*tr*

*animato* *ff* *f* *f* *f* *f*

*animato* *ff* *f* *f* *f* *f*

mehr; Lasst in Nachtreigen uns tanzend um - her - ziehn zu der Stadt Tempeln vor.

mehr; *2.* *animato* Lasst in Nachtreigen uns tanzend um - her - ziehn zu der

*f* *ff* *f* *f* *f* *f*

*animato* *f* *f* *f* *f* *f*



Adagio.

Recitativo.

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The music is written in a key with one flat and a 2/4 time signature. Dynamic markings include *ff* (fortissimo) and *f* (forte). The tempo is marked *Adagio*. The style is *Recitativo*.

an he-be sich Bac-cheus,

The - - - - - ben er - schüt - - - - - ternd!

**Der Chorführer.**  
**SOLO.**

The - - - - - ben er -

Doch hier naht uns des Me-nökeus

Stadt Tempeln, vor-an he-be sich Bac - - cheus,

Theben er - schüt - - - - - ternd!  
The - ben er -

Adagio.

Recitativo.

sempre Recitativo.  
(senza tempo)

Viol. I  
*p*

Viol. II.

Viola.

**CORO I. II. unis.**

*pp* Ihm wogt ein  
*pp*

Sohn. Kre-on der neu-wal-ten-de Herrscher, er - regt von dem neu-en Ge - schick, das Göt-ter ver - hängt.

Bassi.

ho - her Ge - dank' in der Brust, weil e - ben der Greis' ehr - wür - di - gen Rath er hie - her lud

*pp*

*pp*

*pp*

*p*

zum Ver - sammlungs - ort, durch He - rolds - ruf sie be - schei - - dend.

*pp*

Stichwort zum folgenden Chor.  
**Wächter.**  
Denn über mein Erwarten  
und mein Hoffen jetzt ge-  
rettet, schuld' ich grossen  
Dank den Himmlischen.

Nº 2. Andante con moto.  $\text{♩} = 144.$

Flauti.

Clarineti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Tenore I. II.

Basso I. II.

Violoncello.

Basso.

**CORO I.**

**Strophe 1.**  
 Vie-les Ge-wal-ti-ge lebt, doch nichts ist ge-wal-ti-ger als der

Andante con moto.

Mensch, drum selbst ü-ber die dun-ke-le Meer-fluth zieht er, vom Süd umstürmt, hin-wandelnd zwischen den Wo-gen den-



CORO II.

*cresc.*  
*f*  
*p*  
*a 2.*  
*p*  
*p cresc.*  
*f*  
*p*

Gegenstrophe 1.

Flüch-tiger Vö - gel leich - te Schaar und wild - schwärmendes Volk im Wald, Thier' auch,

*cresc.*  
*dim.*  
*p*  
*cresc.*  
*dim.*  
*p*  
*cresc.*  
*dim.*  
*p*  
*cresc.*  
*dim.*  
*p*  
*cresc.*  
*dim.*  
*p*

welche das Meer er - zog, fängt er, listig um - stel - lend, ein in netz - ge - sponne - ner Win - - dung, der

viel - er - fahr - ne Mensch; gewandt be - zwingt er auch des Lan - des Ber - ge durch - wan - deln des

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Wild, und den mäh - ni - gen Na - cken um - schirrt er dem Ross mit dem Jo - che rings, auch dem

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

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Più mosso. ♩ = 66.

The first system of the musical score consists of five staves. The top staff is for the piano, and the second and third staves are for the violin. The piano part includes dynamic markings such as *p*, *cresc.*, and *f*. The violin parts also feature *cresc.* and *f* markings, along with *pizz.* (pizzicato) instructions. The music is in a major key with a key signature of two sharps (F# and C#).

Strophe 2. *cresc.*

un-bezwungenen Berg - - - stier,

Und das Wort und den luftigen

The second system includes a vocal line and piano accompaniment. The vocal line has lyrics in German. The piano accompaniment continues with dynamic markings like *p*, *cresc.*, and *f*. The tempo marking *Più mosso.* is placed at the end of the system.

Più mosso.

The third system is primarily instrumental, featuring piano and violin parts. It includes *arco* markings for the violin parts, indicating that they should be played with the bow. Dynamic markings such as *cresc.* and *f* are present throughout the system.

Flug — des Ge — dan — kens erlernt' er, er — sann staatord — nende Sa — tzungen, weiss dem un — gast — lichen Froste des

The fourth system includes a vocal line and piano accompaniment. The vocal line has lyrics in German. The piano accompaniment features dynamic markings like *cresc.* and *f*. The tempo marking *Più mosso.* is repeated at the end of the system.





*cresc.*  
*p cresc.*  
*cresc.*  
*p cresc.*  
*pizz. cresc.*  
*cresc.*  
*pizz. cresc.*  
*cresc.*  
*pizz. cresc.*  
*cresc.*  
*arco cresc.*  
*arco cresc.*  
*arco cresc.*

CORO I.

*cresc.*  
 lung. In Er-fin-dungen li-stiger Kunst — gewandt, neigt bald er zum Ar-gen, zum Gu - ten  
*cresc.*

CORO II.

*cresc.*  
 In Er-fin-dungen li-stiger Kunst — wohl ü-ber Verhoffen gewandt, neigt bald er zum Ar-gen, zum Gu - ten  
*cresc.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

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

*p* *cresc.* *cresc.* *al*

*p* *cresc.* *cresc.* *al*

*p* *cresc.* *cresc.* *al*

*f* *pizz.* *arco* *cresc.* *cresc.* *al*

*f* *pizz.* *arco* *cresc.* *cresc.* *al*

*f* *pizz.* *arco* *cresc.* *cresc.* *al*

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

13 *f* *p* *cresc.* *cresc.* *al*

ach - tet bald, ach - tet hoch der Heimath Ge - setz, der Götter schwur - hei - lig Recht. Segender Stadt,

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

13 bald, ach - tet hoch der Heimath Ge - setz, — der Götterschwurheilig Recht. Se - gender Stadt, Segender

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

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

The first system of the score consists of eight staves of piano accompaniment. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The dynamics range from fortissimo (f) to pianissimo (pp), with some passages marked sf (sforzando) and p (piano). The texture is dense, with many sixteenth and thirty-second notes.

Segen der Stadt! A.ber zum Fluch lebt ihr, wer ge.sellt dem Laster voll Trotz sich bläht; — nicht an ei.nen Heerd mit mir ge.

The first vocal entry is shown in a single staff with a bass clef. It includes the vocal line and its accompaniment. The dynamics are marked f and pp.

Stadt! — A.ber zum Fluch lebt ihr, wer ge.sellt dem Laster voll Trotz sich bläht; — nicht an ei.nen Heerd mit mir ge.

The second vocal entry is shown in a single staff with a bass clef. It includes the vocal line and its accompaniment. The dynamics are marked pp and p.

The second system of the score continues the piano accompaniment with similar complexity and dynamics as the first system.

The musical score is arranged in a system of staves. The top section consists of five staves: the first two are for piano (p) and the last three are for vocal parts. The piano part includes a treble and bass clef staff, with dynamic markings such as *p* and *dim.* and a tempo marking *a 2.*. The vocal parts are in a soprano and alto register, with lyrics written below the notes. The lyrics are: "lan-ge, noch in meinen Rath solch ein Frev - - - - - ler!". The bottom section consists of two staves for piano accompaniment, with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written in a clear, professional style with standard musical notation.

Allegro. Recitativo. (senza tempo)

**CORO I.I.**  
unisono

Was seh' ich?      Erscheint von den Göt-tern gesandt dies Wunder?      Ich weiss, wie läug-net' ich's

Allegro. Recitativo. (senza tempo)

Detailed description: This block contains the musical score for the Coro I.I. unisono. It includes a vocal line with lyrics and piano accompaniment. The tempo is marked 'Allegro. Recitativo. (senza tempo)'. Dynamics include *ff*, *f*, and *p*. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment features chords and moving lines, with dynamics ranging from *ff* to *p*.

**Viol. I.**  
*cresc.* *f* *p*

**Viol. II.**  
*cresc.* *f* *sp* *p*

**Viola.**  
*cresc.* *f* *sp* *p*

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

noch, dass die Jungfrau dort An-ti-go-ne sei? Un-glück-liches Kind von dem Unglücksva-ter, dem Oe-di-pus, ach! was

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

Detailed description: This block contains the musical score for the string ensemble (Violins I and II, Viola, Basses) and a vocal line. The tempo is marked 'Allegro. Recitativo. (senza tempo)'. Dynamics include *cresc.*, *f*, *sp*, and *p*. The key signature has one sharp (F#) and the time signature is common time (C). The string parts feature crescendos and dynamic markings. The vocal line includes lyrics and dynamic markings. The tempo is marked 'Allegro. Recitativo. (senza tempo)'. Dynamics include *cresc.*, *f*, *sp*, and *p*.

*cresc.* *sf* *cresc.* *ff*

*cresc.* *sf* *cresc.* *ff*

*cresc.* *sf* *cresc.* *ff*

*cresc. ed accelerando* *f* *sempre* *cresc.* *ff*

ahnt mir? Füh-ren sie dich hier - her, weil du die Ge - bo - te des Kö - ni - ges brachst, und er -

*cresc. ed accelerando* *f* *sempre* *cresc.* *ff*

*cresc.* *sf* *cresc.* *ff*

*ten.* *ff* *Allegro.*

*ten.* *ff*

*ten.* *ff*

*ten.* *ff*

*lento*

griffen dich ü-ber dem Wagstück? **Der Wächter.** (sehr laut.) Die ist es, diese, die den Frevel ausgeübt. Sie trafen wir beim Grabe!

*ten.* *ff* *Allegro.*

(Stichwort zu N<sup>o</sup> 23)

**Kreon.**

Hinab denn kommend, liebe, wenn du Lieben musst die drunten: doch nie zwingt ein Weib mich Lebenden!

**N<sup>o</sup> 23 Andante. ♩ = 80.**

Flauti. *pp*

Clarineti in B. *pp*

Fagotti. *pp*

**Der Chorführer.**

Dort naht vom Thor Ismene sich uns, die Thränen der Lieb um die Schwester vergießt; ein Gewölk um die Braün

**Andante.**

*dim.* *sf*

*dim.* *pp*

*sf* *dim.* *pp*

(Stichwort zum folgenden Chor.)

**Kreon.**

Demn auch die Trotzigen, traun, entfliehn, sobald sie sehn, dass ihrem Leben nahe schon der Hades ist. (Antigone und Ismene werden in den Palast abgeführt.)

Nº 3. Moderato.  $\text{♩} = 60.$

Oboi.

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Basso I del  
Coro I Solo.

Tenore I. II.

Basso I. II.

Violoncello  
e Basso.

**CORO I. II.**  
unisono

Strophe 1.

Ihr Se - ligen, de - ren Geschick nie kos - tet' Un - - heil!

Moderato.

Wem sein Wohn - haus Göt - ter er - schütterten, niemals lässt der Fluch ihn, von Ge.







The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in bass clef, starting with a *pp* dynamic marking. The third and fourth staves are part of a grand staff (treble and bass clefs). The fifth staff is another piano accompaniment in bass clef. The music is in a 4/4 time signature and features a key signature of one flat.

**Basso II del Coro I Solo.**      **Gegenstrophe 1.**

Wohl seh' ich in Lab - da - kos' Haus ur - al - - tes Lei - - den

The second system continues the musical score with five staves. The vocal line (top staff) continues with the lyrics. The piano accompaniment (second staff) includes a *pp* dynamic marking. The grand staff (third and fourth staves) and the bottom piano accompaniment (fifth staff) provide harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third system of the musical score consists of five staves. The vocal line (top staff) continues with the lyrics. The piano accompaniment (second staff) continues with the *pp* dynamic. The grand staff (third and fourth staves) and the bottom piano accompaniment (fifth staff) provide harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

fort und fort auf's Leid der Ge - schied - - - nen sich häu - fen, nicht Be-

The fourth system of the musical score consists of five staves. The vocal line (top staff) continues with the lyrics. The piano accompaniment (second staff) continues with the *pp* dynamic. The grand staff (third and fourth staves) and the bottom piano accompaniment (fifth staff) provide harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

frei - - ung schafft ein Ge - schlecht - - dem Ge - schlecht; hin - - ab stürztein

*cresc.* - - - - - *f*

*cresc.* - - - - - *f*

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

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

*cresc.* - - - - - *f*

Gott sie, löst nicht ihren Fluch.

Dem die letz - te Wur - zel, derglück - li - ches - Licht er - strahlt' in dem

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

*pp* *cresc.* - - - - - *f*

auch die mäht nun der To - des - göt - ter blu - - tig -  
 Haus des Oe - di - - pus,  
 Haus des Oe - di - - pus,

ro - - the Si - - - chel ab, des Sin - - - nes Thor - - heit, und der Seel' E -  
 auch die mäht nun der Todes - göt - - - ter Si - - -  
 göt - - - ter

rin - - nys.  
- chel ab.

Allegro con fuoco.  $\text{♩} = 100$ .

Strophe 2.  
CORO I.  
CORO II.

Wer mag dei - ne Ge - walt, o Zeus, kühn auf - halten in frevlem Hochmuth? die nimmer der Schlaf fes -

Allegro con fuoco.

52

52

selt, der Allentkräfte, nimmer der Götter rasche Monden. In nie alternder

selt, der Allentkräfte, nimmer der Götter rasche Monden. In nie alternder

Vel.

sempre f

sempre f

a2.

sempre f

sempre f

sempre f

sempre f

Zeit bewohnst du des Olympus lichten strahlenden Gipfel, Herrscher! für vergangne Zeit und Zukunft, und

Zeit bewohnst du des Olympus lichten strahlenden Gipfel, Herrscher! für vergangne Zeit und Zukunft, und

sempre f

je\_tzo be\_ste\_het dies Ge\_setz: **Basso I del Coro I Solo.**

Nimmer na\_het im Le\_ben das Glück lau\_ter und frei von Lei\_de.

je\_tzo be\_ste\_het dies Ge\_setz:

Bassi,

**CORO.**

**Gegenstrophe 2.**

Nimmer na\_het im Le\_ben das Glück lau\_ter und frei von Lei\_de. Denn die schweifende

Nimmer na\_het im Le\_ben das Glück lau\_ter und frei von Lei\_de. Denn die schweifende

54

Hoff-nung bringt oft wohl vie-len der Männer Se-gen, doch vie-len der leichtsin-nigen Wünsche Täuschung, manchen be-

Hoff-nung bringt oft wohl vie-len der Männer Se-gen, doch vie-len der leichtsin-nigen Wünsche Täuschung, manchen be-

a 2.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

schleicht sie arg-los, bis er den Fuss senget an hei-sser Flamme. Das ge-

schleicht sie arg-los, bis er den Fuss senget an hei-sser Flamme. Das ge-

*Vel.*



First system of musical notation, including piano and organ parts. Dynamic markings include *sf* and *ff*. The organ part features a repeating rhythmic pattern.

priesne Wort drum scholl von des Weisen Mun - de: es be - dünke Bö - ses gut oft dem, welchem ein scholl

priesne Wort drum scholl von des Weisen Mun - de: es be - dünke Bö - ses gut oft dem, welchem ein scholl

Second system of musical notation, including vocal lines and piano accompaniment. The lyrics are repeated for two different vocal parts.

Third system of musical notation, featuring piano and organ parts. The piano part is marked *sempre f*. The organ part continues with its characteristic pattern.

Gott den Sinn in das Ver - der - ben - len - ke;

Gott den Sinn in das Ver - der - ben - len - ke;

**Basso I del Coro II Solo.**

Bassi. nur flüch - ti - ge Zeit wandeln wir frei von Lei -

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are repeated for two different vocal parts. The organ part is present in the background.

nur flüch - ti - ge Zeit  
 nur flüch - ti - ge Zeit wandeln wir frei von Lei - de.  
 nur flüch - ti - ge Zeit  
 nur flüch - ti - ge Zeit  
 nur flüch - ti - ge Zeit wandeln wir frei von Lei - de.  
 nur flüch - ti - ge Zeit  
 nur flüch - ti - ge Zeit

**CORO.**

den, nur flüch - ti - ge Zeit

*dim.* **Recitativo. (senza tempo)**

*dim.* *pizz.* *arco*  
*dim.* *pp* *p*  
*dim.* *pp* *arco*  
*dim.* *pp* *p*  
*dim.* *pp* *arco*  
*pp* *p*

Sieh, Hämon er - scheint, der deinem Geschlecht am letzten ent.  
 Sieh, Hämon er - scheint, der deinem Geschlecht am letzten ent.

*pizz.* *arco*  
*pp* *p*

Tempo Andante.

Ob.  
Viol. I.  
Viol. II.  
Viola.

spross; wohl ü - ber das Loos der ver - bun - de - nen Braut An - ti - go - ne, naht er, von Jam - mer er -  
spross; wohl ü - ber das Loos der ver - bun - de - nen Braut An - ti - go - ne, naht er, von Jam - mer er -

Bassi.

Tempo Andante.

Recit.

*p* *perdendosi* *dim.*

*p* *perdendosi* *dim.*

*p* *perdendosi* *dim.*

*p* *perdendosi* *dim.*

füllt, um der Hoch\_zeit Raub sich be\_trü\_bend.

**Kreon.**  
Bald wissen wir's genauer  
als die Seher selbst. etc.

füllt, um der Hoch\_zeit Raub sich be\_trü\_bend.

*p* *perdendosi* *dim.*

(Stichwort zum folgenden Chor.)

**Kreon.**

Vielleichtkennt sie endlich auch, dass unbelohnt sich mühe, wer verehere, was im Hades ist.

Nº 4. Adagio non troppo.  $\text{♩} = 76.$

Trombé in C.

Corni in C.

Tromboni Alto. Tenore.

Trombone Basso.

Timpani in D.G.

Tenore I. II.

Basso I. II.

Fagotti.

**SOLI.**

Strophe.

O E-ros, All-sie-ger im Kampf! O E-ros, ein-stürmend in

Adagio non troppo.

Heer - den, der Nachts auf schlummernder Jungfrau zart-blü-hen-den Wangen wé - bet! du schweifst ob Meer-fluthen, besuchst



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The piano part includes a cymbal roll in the bass line. Dynamics include *p* and *pp*.

Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Sinn des edlen Mann's, ihn zu ver - der - ben; auch die - sen Ha - der er - reg - test du - bei den ver - wandten Män - nern. Im". Dynamics include *f*, *pp*, *dim.*, and *p*.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part is mostly rests, indicating a silent passage for the instrument.

Fourth system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Blick der hold - se - li - gen Braut wal - tet der Sehnsucht Macht sieg - reich, die in dem Rath der höchsten Ge - se - tze". Dynamics include *cresc.* and *f*.

thront, und es ge - winnt im Spie - le den Sieg Aph - ro - di - te kampf - los.

und es ge - winnt im Spie - le den Sieg Aph - ro - di - te kampf - los.

*pp dolce* *cresc. f* *dim. al* *pp*

*pp* *p<>* *p<>* *pp*

*attaca.*

Allegro moderato. ♩ = 112.

Flauti. *mf*

Oboi. *mf*

Clarineti in B.

Fagotti. *mf*

Violino I.

Violino II.

Viola. *mf*

Tenori. *p dolce*

Bassi. *p dolce*

Violoncello. *mf*

Basso.

**CORO I. II.**  
unisono.

(Antigone wird herbeigeführt.)

Auch mich führt schon, was ich ansehen muss, weit

Allegro moderato.

ü - ber die Bahn des Ge - se - tzes hin - aus, nicht län - ger be - zwing' ich der Thrä - nen Er - guss, da ich

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

se - he, wie nun An - ti - go - ne dort in das al - les ver - schlin - gen - de Grab

*dim.* *p* *dim.* *pizz.* *pizz.* *dim.* *dim.* *p* *dim.* *pizz.* *pizz.*



Recitativo.

Musical score for the first recitativo section. It consists of several staves. The top two staves are vocal lines with notes and rests. The lower staves are instrumental accompaniment, including a cello/bass line with notes and rests, and a piano accompaniment with chords and melodic lines. Dynamic markings include *pp* and *ppp*. There are also some markings like *pp* and *ppp* in the lower staves.

Antigone.

eilt.

O seht mich, seht, Bürger der Väterheimath,  
 wie ich den letzten Weg dahinwandle, den letzten Strahl sehen soll von Helios Glanz, und nie wieder!

Musical score for Antigone's entrance. It includes a vocal line with the lyrics and an instrumental accompaniment. The vocal line starts with the word "eilt." followed by the main text. The instrumental accompaniment includes a cello/bass line and a piano accompaniment. Dynamic markings include *p* and *arco*.

Recitativo.

a tempo

Recit.

a tempo

Musical score for the second recitativo section. It consists of several staves. The top two staves are vocal lines with notes and rests. The lower staves are instrumental accompaniment, including a cello/bass line with notes and rests, and a piano accompaniment with chords and melodic lines. Dynamic markings include *p*, *pp*, and *arco*. There are also markings like *pp* and *arco* in the lower staves.

Lebend entführt Hades, All' aufnehmend in Ruh, mich zu den Ufern Acherons;

(mit den Noten gesprochen)

Hy - me - nä - en erschollen nicht

Musical score for the final part of the recitativo section. It includes a vocal line with the lyrics and an instrumental accompaniment. The vocal line continues with the lyrics. The instrumental accompaniment includes a cello/bass line and a piano accompaniment. Dynamic markings include *p*, *pp*, and *arco*.

a tempo

Recit.

a tempo

a tempo

kein bräut.li.ches Lied fei . er . te mich mit Festklängen, Acheron ruft ins Brautbett mich! Doch wür . dig des Ruhms und mit

a tempo

Lo . be geschmückt wandelst du hin dort in der To . den Gemach, nicht zeh . ren . de Krankheit raff . te dich hin, noch

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

traf — dich ein Schwert, das Ra-che ge-zückt; nach ei-ge-ner Wahl, und le-bend, al-lein von den

Sterb-li-chen gehst du zum Ha - - - des. **Antigone.** Ich hörte, wie Tantalos Tochter, jene Phrygerin

Recit.

Flauti. *pp* *a tempo*

Violino I. *pp*

Violino II. *pp*

Viola. *pp* *a tempo*

jammervoll einst auf Sipylos' Höh'n erstarrt; gleich des Epheu's schlingendem Grün, rankt' um sie der sprossende Fels; rast - los

Flauti. *pp*

Clarinetti. *pp*

zehrt der Re - gen an ihr, lau - tet die Sa - ge, der Schnee lä - sset sie nim - mer, und

Flauti. *dim.* *pp*

Clarinetti. *dim.* *pp*

ba - det un - ter den thrä - nen - den Brau'n e - wig den Bu - sen ihr. Al - so bet - tet der Tod zur Ruh' auch mich!

*a tempo*

Flauti. *mf*

Violino I. *mf*

Violino II. *mf*

Viola. *mf*

Bass. *mf*

Ja, sie war Göt - tin, gött - li - chen Stamm's, wir Sterb - li - che nur aus Men - schen - geschlecht: Doch gross ist auch des Ge -

*a tempo*

Recit.

dim. dim. dim. dim. dim. p p p

schiedenen Ruhm, ein Loos mit Göttern zu theilen!

Antigone.

Weh! Weh! Verlacht werd' ich! O Götter meiner Väter! Wie kannst du mich lebend höhnen,

dim. dim. p p

Recit.

Viol. I. mf cresc. Viol. II. mf cresc. Viola. Stadt, und o, meiner Stadt Männer, reich an Beszung! Und du Dirka's Brunnquell, Lusthain du Der wagenberühmten Thebe! Als Zeugen beschwör' ich euch alle, wie unbeweiht von Freunden, kraft welches Spruchs Vel. mf cresc. Basso mf cresc.



sf dim. p

sf dim. p

sempre f dim. p

sempre f dim. p

sempre f dim. p

pp

sf dim. p

sf dim. p

dim. p

dim. p

**Antigone.**  
 Du regest herzkränkende Qual mir auf im Busen,  
 Das Jammergeschick des Vaters,  
 Kundbar in aller  
 Welt, und das ganze Loos,  
 Das uns, Labdakos' Stamm fiel.

**Fl. Recit.**

Cl. *pp < sf*

Viol. I. *pp < sf*

Viol. II.

Viola.

Bassi.

Weh! Weh! Fluchvoll mütterlich Elibett, wo dem leiblichen Sohn die Mutter, ach! unserm Vater beiwohnte, aus welchem ich entspross, die Unselge,

**Recit.**





Recit.

The first system of the musical score consists of ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The music is in a minor key and 4/4 time. Dynamic markings include *sempre f*, *f*, *dim.*, and *p*. The piano part features a prominent tremolo in the right hand.

äch - ten, ziemt sich nimmer - mehr; ja, dich stürzt eig - ne Wahl ins Un - heil! — Unbeweint, ohne Freund, unver-

Antigone.

The second system continues the musical score with five staves. It includes vocal lines and piano accompaniment. Dynamic markings include *sf*, *dim.*, and *p*. The piano part continues with a tremolo in the right hand.

Recit.

a tempo

Musical score for piano accompaniment, measures 1-10. The score consists of ten staves. The first two staves are treble clef, and the last two are bass clef. The middle four staves are empty. Dynamics include 'cresc.' and 'p'.

mählt dahin werd'ich geführt, schon bereit ist der Pfad! Nimmer das hei\_lige Auge der himmlischen Leuchte darf ich sein, ich Arme!

(mit den Noten)

Musical score for piano accompaniment, measures 11-14. The score consists of four staves. The first two are treble clef, and the last two are bass clef. Dynamics include 'p'.

a tempo

Tempo I.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, and the remaining eight are piano accompaniment. The music is in a minor key and 4/4 time. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The tempo is marked *Tempo I.*

(Stichwort zu N<sup>o</sup> 5.)

**Antigone.**

Sind aber diese schuldig,  
dann komm' über sie nicht  
Herb'es, als sie wider Recht  
an mir gethan.

(Kreon kommt.)

The second system of the musical score consists of two staves. The top staff is a vocal line with the German lyrics: "Meinen Tod ehren die Fremde nicht mit Thränen, noch mit Klage." The bottom staff is piano accompaniment. The music continues with the same tempo and key signature as the first system.

The third system of the musical score consists of two staves. The top staff is a vocal line and the bottom staff is piano accompaniment. The music concludes with dynamic markings of *p*, *dim.*, and *pp*. The tempo is marked *Tempo I.*