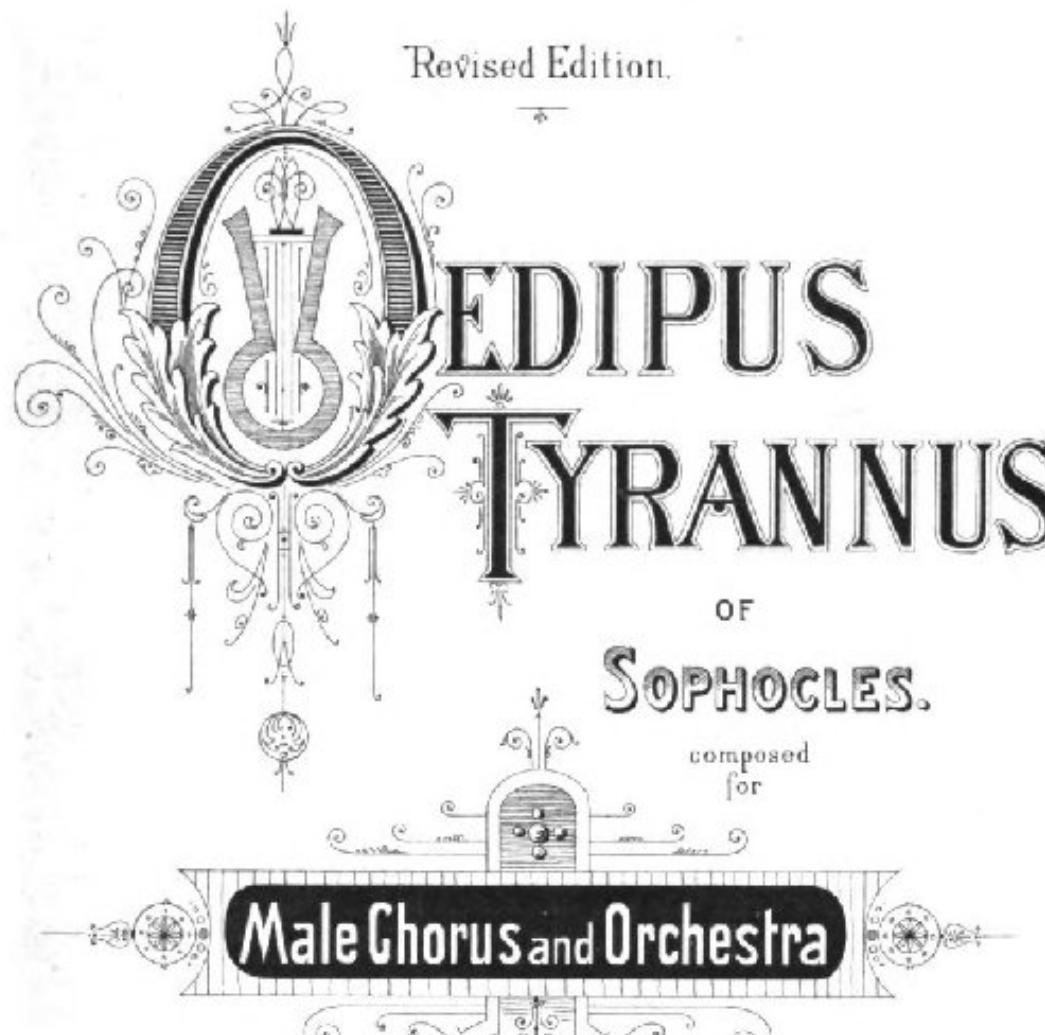


Revised Edition.



**EDIPUS  
TYRANNUS**  
OF  
**SOPHOCLES.**

composed  
for

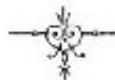


**Male Chorus and Orchestra**

BY

**JOHN KNOWLES PAINÉ.**

OP. 35



PR. \$ 1  
Mk. 3

ARTHUR P. SCHMIDT.  
BOSTON, NEW YORK & LEIPZIG.

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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.)

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\* 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.

Priest, spokesman of company of suppliants.

Creon, brother-in-law of Laius first, and then  
of Oedipus.

Chorus of Theban elders.

Teiresias, a celebrated blind Theban sooth-  
sayer.

Jocasta, the queen.

Messenger, sent from Corinth to announce the  
death of king Polybus.

Shepherd, slave of Laius, who carried Oedipus  
as a child to Mount Cithaeron.

Messenger from within the palace who tells of  
Jocasta's death, &c.

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 vorzubürgen, beschloss er nach seiner vermeintlichen Vaterstadt Corinth nicht mehr zurückzukehren. Auf seiner Reise durch Phocis begegnete er in einem Engpass 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 Vortbergehenden 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 verschiedenem Alters kommen vor den Palast, um die Hilfe des Königs zu erflehen. 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 begehrte Rache.

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

**2. Scene:** Oedipus verflucht jeden der wissentlich etwas über den Mord verheimlicht. Der blinde Seher Tiresias wird auf Creons Rat gerufen. Erst sträubt er sich die Wahrheit zu enthalten, 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 geheimnisvolle 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 Orakelspruch 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 tadeln Jacasten's Lästerung. (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 der 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 schutzliebenden 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.**

**a tempo**

**cresc.**

**ff**

**pp**

**sf**

**dim.**

**p**

**Grave.**

**cresc. ed accel.**

**f**

**ff**

**pp**

**Maestoso.**

**sf**

**string.**

**sf**

**sf**

**sf**

**Piu mosso.**

**dim.**

**p dim. ed espress. pp**

**Adagio.***cantabile e con gran espressione*

Piano score for the Adagio section. The music is in 3/4 time, key signature is A major (three sharps). The left hand provides harmonic support with sustained notes and chords, while the right hand plays melodic lines. Articulation marks like 'p' (piano), 'ff' (fortissimo), and 'mf' (mezzo-forte) are used. The dynamic 'p' is indicated at the beginning of the first measure. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12.

Continuation of the Adagio section, measures 7 through 12. The dynamics remain consistent with the previous section, with 'p' at the start of each measure. The right hand continues its melodic line over the harmonic foundation provided by the left hand.

Further continuation of the Adagio section, measures 13 through 18. The musical style remains the same, with the right hand playing melodic lines and the left hand providing harmonic support. The dynamic 'p' is present at the start of each measure.

**Con moto.**

Transition to the 'Con moto' section. The key changes to A minor (no sharps or flats). The dynamic 'p dolce dim.' is indicated. The right hand begins a melodic line, and the left hand provides harmonic support. Measures 19 through 24 are shown.

**Con fuoco.**

Con fuoco section, measures 25 through 30. The dynamic 'mf' is indicated. The right hand plays a more energetic melodic line, and the left hand provides harmonic support. The dynamic 'ff' is indicated in the final measure.

Further continuation of the Con fuoco section, measures 31 through 36. The dynamic 'dim. e ritard.' is indicated. The right hand continues its melodic line, and the left hand provides harmonic support. The dynamic 'ff' is indicated in the final measure.

**Grave.**

Grave section, measures 37 through 42. The dynamic 'pp' is indicated. The right hand plays a melodic line, and the left hand provides harmonic support. The dynamic 'pp' is indicated in the final measure.

*Allegro moderato. cantabile*

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The musical score consists of six staves of piano music. The top staff begins with a treble clef, a key signature of two flats, and a tempo marking of  $\frac{4}{4}$ . It features a series of eighth-note patterns with slurs. The second staff starts with a bass clef and a dynamic of *p*, followed by *dolce* and *pp* markings. The third staff continues with a bass clef and a dynamic of *p*. The fourth staff begins with a treble clef and a dynamic of *cresc. ed agitato*. The fifth staff starts with a bass clef and a dynamic of *ff*. The sixth staff concludes with a bass clef and a dynamic of *dim.*

Adagio.

Musical score for piano and orchestra, page 40, Adagio section. The score consists of eight staves. The top two staves are for the piano (treble and bass clef), followed by six staves for the orchestra: two oboes, two violins, cello/bass, and two horns. The music is in 3/4 time, key signature is B-flat major (two flats). The score includes dynamic markings such as *pp*, *p dolce dim.*, *cantabile*, *hd.*, and *L.H.*. The vocal parts are marked with *Xa.* and *\*Xa.*

*p dolce*

*cresce*

*poco più animato*

*p*

*cresc. ed accel.* *mf*

*ff*

*dim. e ritard.*

*f*

*Grave.*

*Allegro moderato.*

*pp*

*pp*

*p*

*ritard pp dim.*

*pp*

*ppp*

### First Chorus.

PRIEST-

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

*Ksant suppliants and enter Chorus.*

### **Erster Chor.**

PRIESTER.

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

geht ab. Char zieht ein.

### **Allegro.**

The image shows two staves of musical notation for a piano. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). The key signature changes from C major to G major. Measure 11 starts with a forte dynamic (f) in the right hand. Measure 12 begins with a piano dynamic (mf) in the left hand. The music includes various note values such as eighth and sixteenth notes, and rests. Measures 11 and 12 conclude with a repeat sign and a double bar line.

TENOR L.

### STROPHE I.

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

## TENOR II.

## BASS I.

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

## BASS II.

<sup>\*)</sup> 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 Dönges' Übersetzung (9<sup>te</sup> Auflage).

Py - tho To Thebes il - lus - trous dost thou bring? Fear - ful, ter - rified  
 Schrei - ne, Was bringst du The - bens hei - ter Burg? Furcht er - grei - fet und

Py - tho To Thebes il - lus - trous dost thou bring? Fear - ful, ter - rified  
 Schrei - ne, Was bringst du The - bens hei - ter 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 -

- - - - - lol! Rev'rend and dread is thy  
 - - - - - lol! Eh - re und Schen dei - ner

- - - - - lol! Rev'rend and dread is thy  
 - - - - - lol! Eh - re und Schen dei - ner

*Ria* *dim. piano.* *A*

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  
*den. Sag' es, sag' es, gold - ner Hoff - nung Toch - ten 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!*

*espressivo*

*R.W.* *R.W.* *R.W.*

ANTISTROPHE I.

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

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

*mf*

*dim.* *mf*

*v.* *R.W.* \*

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-  
 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 -

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

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

## STROPHE II.

Ah pi - ty me!  
Er - barmen! Ich

Ah pi - ty me!  
Er - barmen! Ich



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

numberless woes I hear, 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



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 - deicht 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 - deicht des ge - prie - se-nen Bo - dens



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-ter 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-ter We-hen Er-he-ben sich von dem*

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

freed from the throes of their an-guish. But one by 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*

Sun-god, they pass a-way Be-yond the shore of dark - ness!  
*Feu - er ent - fliehn sie zu Des A - bend - got - tes Strand - de!*

Sun-god, they pass a-way Be-yond the shore of dark - ness!  
*Feu - er ent - fliehn sie zu Des A - bend - got - tes Strand - de!*

*Antistrophe II.*

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*

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

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.

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

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

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

E

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

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

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*a tempo cresc.* *f* *F p* *cresc.*  
 pae - an clear mingles with cries for the dead and the  
 Pä an schalt, Jam - mer - lau - te tö - nen  
*a tempo cresc.* *f* *p* *cresc.*  
 pae - an clear mingles with cries for the dead and the  
 Pä an schalt, Jam - mer - lau - te tö - nen  
*a tempo cresc.* *f* *p* *cresc.*  
*a tempo* *cresc.* *f* *p* *cresc.*  
 dy - ing! Hear, A - the-nas 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*  
 dy - ing! Hear, A - the-nas 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!*  
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## STROPHE III.

23

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

Drive 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 - sen 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 - sen uns Be - drängend, fürchterlich naht mit grausem Schrei -

cries,  
 en,

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

cries,  
 en,

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

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 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; Or drive him to an-chor-age  
 te; Treib ihn zu dem schrecklichen  
 te; Or drive him to an-chor-age  
 te; 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 - hr - 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 Fa -  
 aught Day that fierce-ly doth as-sail, So come Thou Fa -  
 Nacht, Raf - fet weg von uns der Tag. All - mächt' - ger Fa -  
  
 ther Zeus, Wiel - der of the lightning's power, And with thy  
 ter Zeus, Ro - ther Blit - zte Kraft be - herr - schend, Schlag' mit  
  
 ther Zeus, Wiel - der of the lightning's power, And with thy  
 ter Zeus, Ro - ther Blit - zte 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!

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-zwin-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-zwin-gen, ei-lend jagt Von dei-ner gold-nen Seh-ne der

J

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

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

*f*

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 darkest 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,

*f*

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p flushed 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 flushed 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 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!

K p cresc.

p cresc.

p cresc.

Be our hel - per and al - ly A - gainst the dread - ful god  
 Komm und hilf uns wen - den A - res furcht - bart Gib uns Stär -

Be our hel - per and al - ly A - gainst the dread - ful god  
 Komm und hilf uns wen - den A - res furcht - bart Gib uns Stär -

K p cresc.

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!