

Symphonischer Prolog

†
✦ zu ✦

SOPHOKLES'

„König Oedipus“

†
für

grosses Orchester

†
von

MAX SCHILLINGS.

†
OP. 11.

Partitur.....	M. 6, _ netto.
Stimmen.....	M. 12, _ netto.
Streichstimmen.....	je M. 1, _ netto.
Klavier-Auszug zu vier Händen von Fritz Weinmann	M. 3, _
Für zwei Klaviere zu vier Händen ges. v. Hermann Behn	M. 3, _

Eigenthum der Verleger für alle Länder.

Aufführungsrecht vorbehalten.

ED. BOTE & G. BOCK, BERLIN.

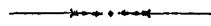
Hofmusikalienhändler

Sr. M. des Kaisers und Königs, I. M. der Kaiserin Friedrich und Sr. K. H. des Prinzen Albrecht von Preussen.

Gleich dem Nichts
 acht' ich der sterblichen Menschen Geschlechter.
 Wem, wem ward
 mehr vom Glück als des Wahnes Rausch
 und vom Rausch die Ernüchterung?
 Steht vor Augen mir, Oedipus,
 dein Verhängniss, ja deins, so scheint mir
 nichts mehr glücklich, was sterblich ist.



Abkürzungen der Instrumentation.



V. O. = Volles Orchester.

Str. = Streicher. — Bl. = Bläser. — Hbl. = Holzbläser. — Bbl. = Blechbläser.
 Vl. = Violinen. — Br. = Bratschen. — Vc. = Celli. — Cb. = Contrabässe.
 Pc. = Piccolo. — Fl. = Flöte. — Ob. = Oboe. — Cl. = Clarinette. — Eh. = Englisch Horn.
 Fg. = Fag.
 Tr. = Trompete. — Hn. = Horn. — Ps. = Posaune. — Tb. = Tuba. — Hf. = Harfe.
 Pk. = Pauke. — Gt. = Grosse Trommel. — Tt. = Tamtam.

v & i = pizzicato (bei den Str.) — ged. = gedämpft; gest. = gestopft. —



Symphonischer Prolog zu Sophocles' König Oedipus.

Max Schillings Op. 11.
Gesetzt von Hermann Behn.

The musical score is divided into three systems, each with two staves (I and II).
 System 1: **1 Grave.** The first staff (I) is for strings (*Str.*) with dynamics *f marcato espressivo*. The second staff (II) is for woodwinds (*Tr., Ps., Tb., Fg.*) with dynamics *mf marcato espressivo*. A piano part (*Pk.*) is indicated below the woodwind staff.
 System 2: The first staff (I) features woodwinds (*Hbl., Hn., Hf.*) with dynamics *p* and *ten.* markings. The second staff (II) features woodwinds (*Cb., Ps., Tb.*) with dynamics *f marcato* and *ten.* markings. A piano part (*Pk.*) is indicated below the woodwind staff.
 System 3: The first staff (I) is for strings (*Str.*) with dynamics *f marcato* and *p* markings. The second staff (II) is for woodwinds (*Tr., Ps., Tb., Fg.*) with dynamics *mf marcato* and *p* markings. A piano part (*Pk.*) is indicated below the woodwind staff.

NB¹⁾ Der Grundton ist auf dem zweiten Viertel bei aufgehobener Dämpfung unhörbar wieder anzuschlagen:

Copyright 1901 by Ed. Bote & G. Bock, Berlin.

I
Hbl. Hn. Hf. p
Ps.
Hbl. Hn. p
ten. NB²⁾

I
Hbl. Hf. mf
Str. mf
cresc.
II
Cl. Hn. mf
Tr. Ps. mf
Tb. mf
cresc.
& Fg.

I
& Hn. f
Hbl. Hf. p
ritard. p
a tempo
Tr. Ps. NB³⁾
Br. Vc. Hbl.
II
Hbl. f
Tr. Ps. p
ritard. p
a tempo
Cb. Ps. Tb.
Pk. mf

NB²⁾ cf. NB¹⁾: NB³⁾ cf. NB¹⁾: ; die Dämpfung muss mit dem sechsten Achtel des Taktes fallen.

4 Poco più mosso. (Andante mesto.)

I
Ps.
Tb.
Cb. *p*

II
Hf. *pespress. molto*

I

II *cresc. poco*

I
& Hbl. *p*
Hn. *p*

II
& Hn. *p*

Musical score for the first system, measures 1-4. It features two grand staves, I and II. Staff I contains parts for Horns (Hn.), VI. Flute (VI. Fl.), and Cello (Cb.). Staff II contains parts for Br. Vc. Hbl. and Horns (Hn.). Dynamics include *mf*, *p*, and *mp*. A *dim.* marking is present in the second measure of staff II.

Musical score for the second system, measures 5-8. It features two grand staves, I and II. Staff I contains parts for Horns (Hn.), & Ob., Tr., and VI. Flute (VI. Fl.). Staff II contains parts for Br. Vc., Fig., and Cb. Dynamics include *mp espr. molto* and *p*. A *dim.* marking is present in the second measure of staff II.

Musical score for the third system, measures 9-12. It features two grand staves, I and II. Staff I contains parts for & Ob. and VI. Flute (VI. Fl.). Staff II contains parts for Br. Vc. and Cb. Dynamics include *cresc. poco* and *mf*.

I
7 Vi. Hbl.
p *espress.*
Cl.
Fg.

II
7 Str. Hn.
p
Cb.

I
Fl.
Hn.
p
espress.

II
Str. Hn.
Eh.
Br.
Fg.
Cb.
Ve.
Cb.
p
espress.

I
VI.
Hbl.
mf *cresc.*
Fg. Ps.

II
Hbl. Hn.
Br.
Hn.
Str.
mf *cresc.*
Hbl.
Tr.

8

VI. Hbl. NB5)

I V.O. *f* *cresc.* *f molto*

Ps. *espr.*

Fg. Ps.

II *espr. molto* & Hn. NB5)

V.O. *f* *cresc.* *f molto*

NB4)

Cb. Bbl. Pk.

I *dim.* *espr.* *mf* *dim.* *espr.*

II *dim.* *mf* *dim.* *espr.*

Vc. Hn. & Eh.

Cb. Pk.

I *poco rall.* - Vl. Br. - Vl. - Ob.

Fg. *p* *r*

Dr.

II *poco rall.* - Vc. - Br. Vc. - Br. Vc. - Str. *p* - Str. *espr.*

Fg. *p* *r* *espr.*

NB4) In den beiden ersten Takten von 8 ist die Unteroctave des Themas zur Verstärkung der Klangwirkung hinzugefügt.
 NB5) Das 3. & 4. Viertel dieses Taktes etwas gedehnt und stark anwachsend.

9 Più mosso, ma solenne.

I

p *deciso (non legato)* *mf* *p*

Vc.
Cb.

Detailed description: This system shows the first part of the string section. The Violins (I) and Cellos/Double Basses (Vc. Cb.) play a rhythmic pattern of eighth notes. The Violins start with a *p* dynamic and a *deciso (non legato)* articulation. The Cellos/Double Basses play a similar pattern. The dynamic changes to *mf* and then back to *p*.

9 Più mosso, ma solenne.

II

p

Prk.

Tr. Ps.
Hn.
Hr.

p ma deciso

Detailed description: This system includes the second string part (II), Percussion (Prk.), and woodwinds (Tr. Ps., Hn., Hr.). The strings play a rhythmic pattern. The Percussion part has a simple accompaniment. The woodwinds enter with a *p ma deciso* dynamic.

I

mf & Fg.

Vc.
Cb.

Detailed description: This system shows the first part of the string section. The Violins (I) and Cellos/Double Basses (Vc. Cb.) play a rhythmic pattern. The Violins have a *mf* dynamic and *& Fg.* articulation. The Cellos/Double Basses play a similar pattern. The dynamic changes to *p*.

II

mf

Hbl. Tr.
Hn.

mf deciso.

Detailed description: This system includes the second string part (II), Percussion (Prk.), and woodwinds (Hbl. Tr., Hn.). The strings play a rhythmic pattern. The woodwinds (Horn and Trumpet) enter with a *mf deciso.* dynamic.

I

mf & Fg.

Vl. Br.

Detailed description: This system shows the first part of the string section. The Violins (I) and Cellos/Double Basses (Vc. Cb.) play a rhythmic pattern. The Violins have a *mf* dynamic and *& Fg.* articulation. The Violins (Br.) play a melodic line.

II

mf

Vl. Br.

Detailed description: This system includes the second string part (II), Percussion (Prk.), and woodwinds (Vl. Br.). The strings play a rhythmic pattern. The Violins (Br.) play a melodic line.

10

VI. Br. & Cl.

Ob.

mf

Str. Fg.

VI. Br. & Cl.

II

Hbl.

Br. Hbl.

Hn.

mf

marc.

Hn. marc.

VI. Br. & Fl.

Cl.

mf

II

Cl.

Tr. marc.

Br. In.

Fg.

Ps. marc.

11

VI. Ob.

V. O.

p cresc. sempre

Vc.

Cb.

II

Ps.

V. O.

Hn.

p cresc. sempre

Fg.

I

Tr.

Tr.

Br. Hbl. Hn.

I

Str. Hbl. Hn.

mf cresc.

poco largo

II

Br. Hbl. Hn.

mf cresc.

poco largo

Fg.

I

12 *a tempo*

Hbl.

V. O.

f pesante

Str.

Fg.

12 *a tempo* NB6)

II

Hbl.

V. O.

f pesante

Pk.

Cb.

NB6) Die arpeggierten Harmonieen sind *meno forte* zu spielen.

I

VI.

II

I

VI. b

VI. Hbl.

mf cresc.

poco

a

II

Br.

VI. Eb.

mf cresc.

poco

a

Cb.

I

Hn.

Fg.

poco

II

Br.

Str.

poco

2 1

Br. Hn.

Hn.

14 *marcato*

I V.o. Str. Hn. NB7)

II V.o. Tr. Cb. Bl. Pk. NB7)

I *cresc.* & Vc. *sempre*

II & Br. *cresc.* *sempre*

8 *al* *allargando* *ten.* *cresc.*

I Tr. Ps. & Pc.

II Str. Hbl. & Bbl. *al* *allargando* *ten.* *cresc.*

NB7) Die Unteroktaven des Themas in Hn. & Tr. sind nur zur Klangverstärkung hinzugefügt.

Tempo I.

15

I

V.O. *ff*

15

II

V.O. *ff*

Tr. Ps. *ff*

Ps. Tb. *ff*

Pk. Gt. *ff*

Tt. *ff*

I

Str. *sfp*

Hn. *sfp*

Fg. *sfp*

sfp (+ Hn. gest.)

16

Hbl. *p*

Hf. *p*

II

Ps. Tb. *f*

& Cb. *f*

16

Hbl. *p*

Ps. Tb. *pp*

Pk. *pp*

Cb. *pp*

Tt. *pp*

I

Hn. ged. *mf dim.*

al - *pp*

Tr. ged. *pp*

Tr. *pp*

ged. *pp*

Br. *pp*

Fl. solo

II

Tr. ged. *mf dim.*

al - *pp*

VI. Br. *pp*

Vc. *pp*

Cb. *pp*

Andante mesto.

17 *espress. molto*

Ob. solo

Cl. solo

vi. *pp*

17 *Andante mesto.*

VI. solo

pp

pp

p

pp

p dolce

Eh.

18

& Ob.

& Fl.

Br.

mp espress.

Cl.

& Vl.

Cl.

Cl.

Cl.

Cl. (NB⁸)

Vc.

Bl.

Cl.

Cl.

Cl.

18

Ob.

Hbl.

espress.

VI. solo

& Br.

Vl.

Fg.

Cb. Fg.

dolce

Pk.

NB⁹)

VI.

Br.

VI. *cresc. poco*

Vc.

VI.

& Eh.

18

cresc. poco

Vc.

Cb.

dim.

Eh.

NB⁸) Das eingeklammerte *fis* der Cl. ist auf dem Claviere unbedingt auszulassen.

NB⁹) Die in die Octaven der Hbl. auf den ersten Vierteln eingefügten Harmonietöne der ff. 6 Takte sind in der Partitur nicht vorhanden.

VI. #1
espress.
p subito
 Hn.
 Cl.
 Fg.
 & Hbl.
 Hn.
 Fg.
p
espr.

Br. Cl.
 Vc.
 Hn.
p subito
dolce espr.
 Fg.
 Ch.
 Hn.
 Br.
 Vc.
 Cb.
p
espr.

I
 Hn.
 & Ps.
mf cresc.

VI. Hbl.
 Br.
 Hn.
 & Ps.
mf cresc.

I
 Hn.
 Tr.

II
 Hn.
 Tr.

The musical score is divided into three systems, each with a Violin I (I) and Violin II (II) part. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8.

- System 1 (Measures 20-24):**
 - Violin I:** Starts with *f espr. molto*. Includes a *cresc.* marking and a *f molto* section. A *NB¹¹⁾* annotation is present above the staff.
 - Violin II:** Starts with *f espr. molto*. Includes a *cresc.* marking and a *f¹² molto* section. A *NB¹⁰⁾* annotation is present above the staff.
 - Other parts:** Horn (Hn.), Trumpet (Tr.), Trombone (Cb. Bbl. Pk.), and Piano (Pg.) parts are shown with various dynamics and articulations.
- System 2 (Measures 25-29):**
 - Violin I:** Starts with *dim.* and *mf dim.*. Includes a *poco rall.* marking and a *VI. Br.* annotation.
 - Violin II:** Starts with *dim.* and *mf dim.*. Includes a *poco rall.* marking and a *Vc. Hbl. Hn.* annotation.
 - Other parts:** Horn (Hn.), Piano (Pg.), and Bassoon (Cb.) parts are shown.
- System 3 (Measures 30-34):**
 - Violin I:** Starts with *mp dim.* and *p*. Includes a *Fg. solo* marking.
 - Violin II:** Starts with *mp dim.* and *p*. Includes a *Vc.* annotation.
 - Other parts:** Horn (Hn.), Piano (Pg.), and Bassoon (Cb.) parts are shown.

NB¹⁰⁾ Die beiden ersten Takte von 20 sind im Interesse der Klangwirkung etwas frei gestaltet.
 NB¹¹⁾ Das 3. & 4. Viertel dieses Taktes etwas gedehnt und stark anwachsend.

21 Tempo I.

I

p espress.

Vc. Cb.

Hbl. r.

p

mf

cresc.

Hbl. Hf.

II

21 Tempo I.

p marcato

mf

p

Hbl. Hn.

Fg. Hn.

I

p

p

p

Hbl.

Largo.

Hn.

p

mf

Cb.

II

p

p

p

Largo.

Tr.

Tr.

Ps. Ps. *mf espr. molto*

Tb.

f

Ps.

Pk.

I

Hbl.

mp

p

mf

NB¹²⁾ *p*

mf

Vc. Cb.

Hf.

Ps. Tb.

II

Hbl. *mp*

p

mf

Str. Hf.

Tr.

Ps.

NB¹³⁾ *p*

mf

Ps.

Tt.

Pk.

NB¹²⁾ Für die beiden
Schlusstakte von I
sei die folgende
freie Variante zur
Ausführung empfohlen.

I

p

cresc.

mf dim.

p

NB¹³⁾ Das eckig gestochne *a* ist mit der *l. H.*
drei Octaven tiefer (*A*) anzuschlagen.