

Antigone und Oedip.

Gedicht von Joh. Mayrhofer.

Für zwei Singstimmen mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

Nº 309.

FRANZ SCHUBERT.

Op. 6. Nº 2.

Dem Sänger Michael Vogl gewidmet.

März 1817.

Langsam. ♩ = 54. **Antigone.**

Singstimme.

Ihr ho - hen Himmlischen, er - hö - ret der Toch - ter

Pianoforte.

p

Detailed description: This is the first system of the musical score. It features a vocal line for Antigone and a piano accompaniment. The tempo is marked 'Langsam.' with a quarter note equal to 54 beats. The key signature has one sharp (F#). The piano part consists of a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

herz - entström - tes Fle - hen, lasst ei - nen kü - len Hauch des Tro - - - stes in Oe - dip's grosse

Detailed description: This is the second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features a prominent eighth-note accompaniment in the left hand.

See - - le wehn! Ge - nü - get, eu - ren Zorn zu sünnen, dies jun - ge Le - ben,

Detailed description: This is the third system of the musical score. The piano part includes a grand staff with both treble and bass clefs, showing the interplay between the hands.

nehmt es hin, und eu - er Ra - chestrahl vernich - te die tief - - - be - trüb - te

Detailed description: This is the fourth system of the musical score. The piano part continues with its characteristic rhythmic accompaniment and chordal support.

Dul - - derin. De-müthig fal-te ich die Hände, das Firmament - bleibt glatt und rein, und

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'Dul' followed by a quarter rest, then continues with a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *p* and *fp*.

stil - le ist's, nur lau - e Lüf - te durchschau - - ern noch den

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'stil' followed by a quarter rest, then a melodic phrase. The piano accompaniment features a more active eighth-note pattern. A *pp* marking is present at the beginning of the system.

al - ten Hain!

The third system shows the vocal line with a half note 'al' followed by a quarter rest, then a melodic phrase. The piano accompaniment continues with its rhythmic pattern. The system concludes with a double bar line.

.Etwas geschwinder. *Recit.*
Was seufzt und stöhnt der blei-che

The fourth system begins with a tempo change instruction *.Etwas geschwinder.* and a recitative instruction *Recit.* The vocal line starts with a half note 'Was' followed by a quarter rest, then a melodic phrase. The piano accompaniment is more active, with a *p* marking. The system ends with a double bar line.

Va-ter? ich ahn's, ein furchtbares Ge -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note 'Va-ter?' followed by a quarter rest, then a melodic phrase. The piano accompaniment continues with its rhythmic pattern. The system ends with a double bar line.

Schnell.

sieht verschleucht von ihm den leich - ten Schlummer, er springt vom Rasen auf,

Mässig.

Oedip.

er spricht! Ich träum - te ei - nenschweren Traum!

$\text{♩} = 104.$

Schwang nicht den Scep - ter die - se Rech - te? Doch

cresc.

Ho - heit lös - ten star - ke Mäch - te dir auf, o Greis, in nicht - gen Schaum!

Trank

ich in schönen Tagen nicht in meiner gro - ssen Vä - - ter Hal - le, beim Helden-

p

sang — und Hör - ner.schal - le, o He - li - os, dein gol - den Licht, dein

p *cresc.*

gol - den Licht, das ich nun nim - mer schau - en kann?

ff *p*

Zerstörung ruft von al - len Seiten, zum To - de sollst du dich be -

ff *p* *ff* *p*

rei - - ten, dein ir - disch Werk ist ab - ge - than, ist ab - ge - than.

pp