

Chronologische Übersichtstafel.

AISCHYLOS.

- MEYERBEER, Die Eumeniden.
J. MASSENET, Les Erinnyes, franz. v. LÉCONTE DE LISLE, Paris 1873.
W. PARRAT, Agamemnon, Oxford 1880.
Erbprinz BERNHARD v. Sachsen-Meiningen, Die Perser, deutsch v. KÖCHLY,
Weimar 1882.
V. STANFORD, Die Eumeniden (griech.), Cambridge 1885.
H. PARRY, Agamemnon (griech.), Cambridge 1900.
F. WEINGARTNER, Orestes, eine Trilogie nach der Oresteia, Leipzig 1902.
M. SCHILLINGS, Musik zur Orestestrilogie, München 1902.

SOPHOKLES.

- A. GABRIELI, Edippo tiranno (ital.), Vicenza 1585.
(E. PURCELL, Music in Oedipus, London 1692.)
E. MÉHUL, Oedipus rex, ca. 1800, nicht aufgeführt.
F. MENDELSSOHN-BARTHOLDY, Antigone (DONNER), Potsdam 1841.
F. COMMER, Electra (FRITZE), Berlin 1842.
F. MENDELSSOHN-B. . . . -Oedipus auf Kolonos (DONNER), Potsdam 1845.
F. COMMER, Philoktet (FRITZE), Berlin?
F. LACHNER, König Ödipus (DONNER), München 1850.
H. BELLERMANN, Aias (griech.), Berlin 1856.
H. BELLERMANN, König Ödipus (griech.), Berlin 1858.
E. MEMBRÉE, König Ödipus, Paris 1858.
H. BELLERMANN, Ödipus auf Kolonos (griech.), Berlin 1860.
H. BELLERMANN, Antigone (griech.), Berlin?
E. LASSEN, König Ödipus (DONNER), Weimar 1874.
F. MARKULL, Aias (DONNER), Leipzig 1881.
G. MACFARREN, Aias (griech.), Cambridge 1882.
V. STANFORD, Oedipus tyrannus (griech.), Cambridge 1887.
M. SCHILLINGS, Sinfon. Prolog zu König Oedipus, ? 1891.

EURIPIDES.

- W. TAUBERT, Medea (DONNER), Berlin 1843.
ELWART, Alkestis, franz. v. HIPPOLYTE LUCAS, Paris 1847.
AD. SCHULZ, Hippolytus (FRITZE), Berlin 1851.
R. GADSBY, Alkestis, Oxford 1876.
R. GADSBY, Andromache, Oxford?
H. SELBY, Helena in Troas (?), Oxford 1886.
C. WOOD, Ion, Cambridge 1890.

Die griechische Tragödiennamen tragenden Konzertgesangwerke von
THEODOR GOUVY gehören nicht hierher.

Music in Oedipus.

Andante sostenuto.

Henry Purcell. (1658-95)

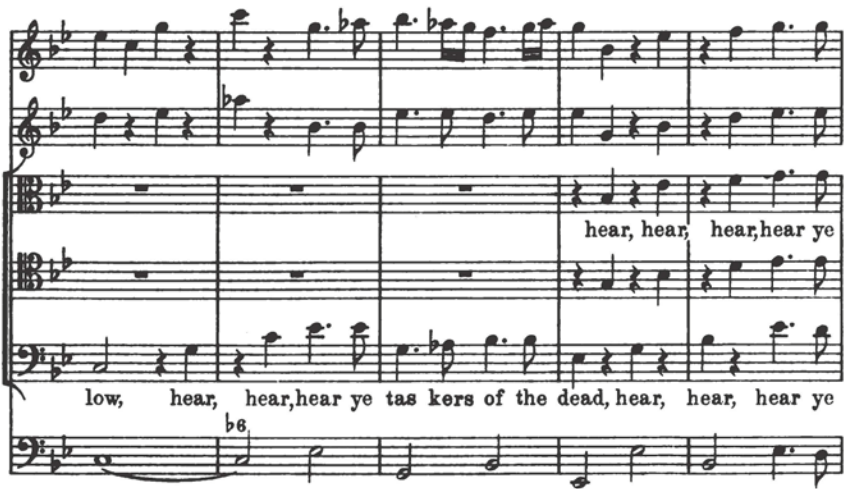
VIOLINE I.

VIOLINE II.

BASS.



Hear, hear, hear ye sul - len howers be.



hear, hear, hear, hear ye
low, hear, hear, hear ye tas kers of the dead, hear, hear, hear ye

sul.len howers be. low you that boiling cauldrons blow you that

sul.len howers be. low

6 6 7 6

scum _the mol. ten bad, hear, hear, hear ye sullen sul. len howers be.

hear, hear ye sullen

hear, hear ye sullen

low

you that pinch white red hot tongs you that drive the trembl

First system of musical notation. It includes a vocal line with lyrics: "ing hosts of poor, poor ghosts white your sharp . . . end pongs" and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a bass line with figured bass notation: 6 5, 4 b, 9 8 7 6, 6, 6.

Second system of musical notation. It includes a vocal line with lyrics: "hear you that thrust them off the brim", "hear, hear", "hear, hear", and "you that plunge them when they". The piano accompaniment continues with figured bass notation: 7, 6 5, 6 4 3.

Third system of musical notation, starting with the tempo marking "Alleg. o.". It includes a vocal line with lyrics: "Till they drown", "Till they drown", "Till they drown", "swim", "Till they drown", and "on a". The piano accompaniment continues with figured bass notation: 6.

till they drown, till they go on a row Down down down
Down down down
row till they drown, till they go on a row Down down

4 3 6 6 6

down ten thousand thousand fathoms low ten thousand thousand
down ten thousand thousand fathoms low ten
down down ten thousand thousand fathoms low ten thousand

7 6 9 6 9 6 7 9 8 7
4 4 4 4 5 4 4 7 6 5

fathoms low ten thousand thousand thousand fathoms low.
thousand fathoms low ten thousand thousand fathoms low.
thousand fathoms low ten thousand thousand fathoms low.

8 9 6 7 5 b9 8 8 b9 6 6 4 4 8
6 5 4 4 4 4 7 5 4 4 8

Musical score for the first system, featuring a treble clef, a bass clef, and a bass line with figured bass notation.

II.

Musical score for the second system, including a treble clef, a bass clef, and the word "Mu - sic" written above the staff.

Musical score for the third system, including a treble clef, a bass clef, and the lyrics "Mu - sic for a while shall all your cares be - guile shall all all".

Musical score for the fourth system, including a treble clef, a bass clef, and the lyrics "all shall all all all - shall all your cares be - guile won -".

Musical score for the fifth system, including a treble clef, a bass clef, and the lyrics ". dring won - . dring how your pains - were eas'd eas'd".

Musical score for the sixth system, including a treble clef, a bass clef, and the lyrics "eas'd and dis - doi - ning to be pleas'd Till A - lec - to free - the".

5*

dead Till A. lec - - to free the dead. From their e. ter -

- nal e. ter - - - - - nal bands.

f
Till the snakes drop drop drop drop drop drop drop drop

from their head and their whip and their whip from out her hands

p
Mu - sic Mu - - sic for a_ while shall all your ease be.

guile shall all all all shall all all all_ shall all your ease be.

guile all all all all all all shall all your ease be - guile.

III.

Allegretto.

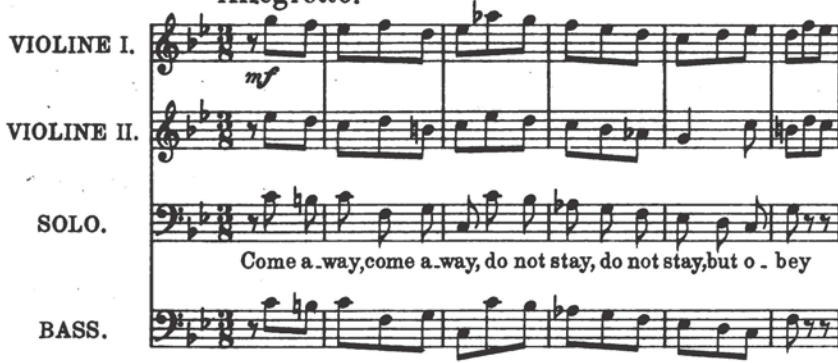
VIOLINE I. *mf*

VIOLINE II.

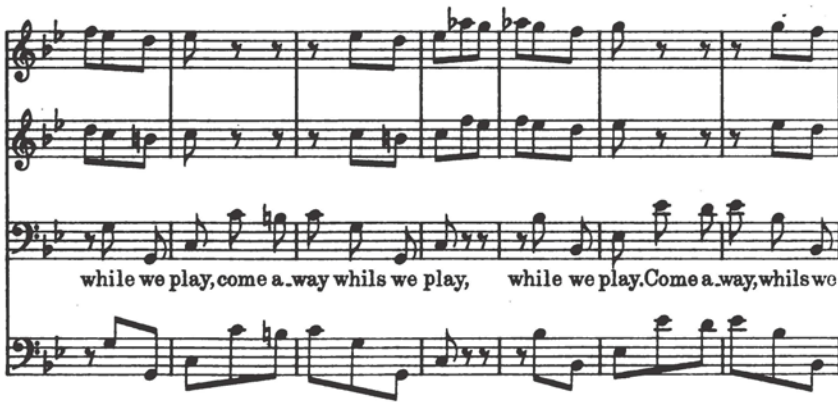
SOLO.

BASS.

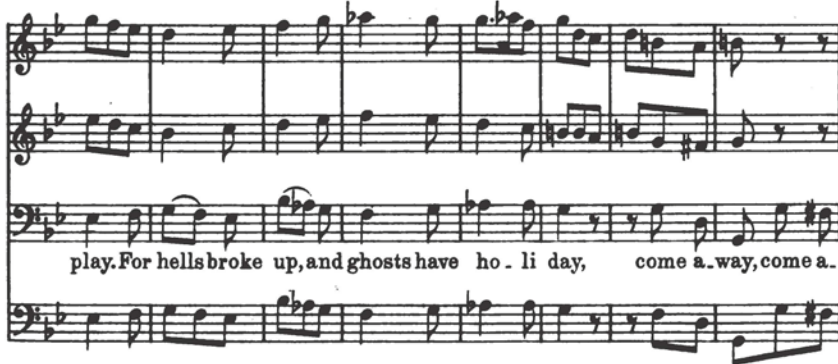
Come a way, come a way, do not stay, do not stay, but o - bey



while we play, come a way whils we play, while we play. Come a way, whils we



play. For hells broke up, and ghosts have ho - li day, come a way, come a.



(b)

way while we play while we play come a - way whilst we play

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The music is in a 4/4 time signature. The vocal line is on the third staff, with lyrics written below it. The piano accompaniment is on the first, second, and fourth staves.

come a - way, come a - way whilst we play, do not stay, do not

The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music is in a 4/4 time signature. The vocal line is on the third staff, with lyrics written below it. The piano accompaniment is on the first, second, and fourth staves.

stay but o - bey for hells broke up and ghosts have ho - li - day.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music is in a 4/4 time signature. The vocal line is on the third staff, with lyrics written below it. The piano accompaniment is on the first, second, and fourth staves.

Chorus.

VIOLINE I.

VIOLINE II.

CHOR. *p* Come a - way, come a - way do not stay, do not stay, but o -

BASS.

bey, come a - way while we play while we play, come a -

whilst we play, come a - way whilst we play.

way while we play while we play for hells broke up and ghosts have

while we play, come a - way while we play for

ho - li - day, come a - way, come a - way, come a - way, come a -

come a - way, come a - way, come a - way

way while we play, while we play, come a - way while we

while we play come a - way while we play while we

cresc.

play, while we play, do not stay do not stay but o - bey for

play, come a - way

hells broke up and ghosts have ho - li - day. Lai us
Lai us
Lai us

hear,hear, hear,hear and appear.By the fates that spun the thread,which are

three
By the furies fierce and dread,which are

which are three, three times three

three

By the judges of the dread By hells blue flame

by the Sty-gan lake and ley Demogorgous name at which ghosts

hear, hear and ap-pear.

Chor again
Come away etc.
and so end.

quake hear,

