

# The Wasps of Aristophanes.

English Translation by  
H.J. EDWARDS.

## No 1. Overture.

Composed by  
R. VAUGHAN WILLIAMS.

Allegro vivace.

PIANO.

A

B

*f dim.* *p*

This system contains the first two measures of the piece. The right hand plays a series of chords with a melodic line, while the left hand provides a rhythmic accompaniment. The dynamics start at *f dim.* and transition to *p* after a crescendo hairpin.

*simile* *f marcato* C

The second system continues the piece. It begins with a *simile* marking. The right hand features a more active melodic line. A section labeled 'C' begins in the fifth measure, marked with *f marcato*.

*mf*

The third system continues the piece. The right hand has a complex, flowing melodic line. The dynamic is marked *mf* (mezzo-forte).

*simile* 3 *simile* 3

The fourth system features a more rhythmic texture with triplets in both hands. The word *simile* is used twice to indicate that the playing style should be similar to the previous section.

D *simile*

The fifth system begins with a section labeled 'D'. The right hand has a melodic line with accents. The word *simile* is used to indicate a similar playing style to the previous section.

This system continues the piece with a similar melodic and rhythmic texture to the previous systems, featuring a mix of chords and moving lines in both hands.

Cantabile.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of notes, some beamed together, and rests. The music is marked with a piano (*p*) dynamic.

The second system continues the musical development from the first system. It features similar melodic lines in both staves, with some notes beamed together and rests. The piano (*p*) dynamic is maintained.

The third system is marked with a large 'E' above the treble staff. The music is marked with a forte (*f*) dynamic and a marcato (*marc.*) articulation. The treble staff features chords and some melodic fragments, while the bass staff continues with a steady rhythmic pattern.

The fourth system is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The music features a series of chords and melodic lines. The word 'simile' is written at the end of the system, indicating a return to the previous style.

The fifth system is marked with a 'sempre cresc.' instruction, indicating a continuous increase in volume. The music features a series of chords and melodic lines, with some notes beamed together.

The sixth system is marked with a large 'F' above the treble staff. The music is marked with a fortissimo (*ff*) dynamic and a marcato (*marc.*) articulation. The treble staff features chords and some melodic fragments, while the bass staff continues with a steady rhythmic pattern.

musical notation for the first system, featuring piano and mf dynamics and a simile instruction.

musical notation for the second system, featuring piano and f dynamics and a simile instruction.

musical notation for the third system, featuring piano and simile dynamics.

musical notation for the fourth system, featuring piano and ff dynamics, a G chord marking, and an 8-measure rest.

musical notation for the fifth system, featuring piano and dim. dynamics, and the instruction "Ritmo di tre battute."

musical notation for the sixth system, featuring piano and pp dynamics and a simile instruction.



This musical score is written for piano and consists of six systems of two staves each. The notation includes various dynamics and performance instructions:

- System 1:** Starts with a dynamic of *pp* and a marking *H p.*. It features a melodic line in the right hand and a more active bass line. Dynamics change to *p espr.* and then *simile*.
- System 2:** Continues the melodic and bass lines, maintaining the *simile* dynamic.
- System 3:** Shows further development of the melodic and bass lines with various articulations.
- System 4:** Features a dynamic of *pp* and a marking *J*. The right hand has a more active, rhythmic pattern, while the left hand is more melodic. The dynamic changes to *cantabile*.
- System 5:** Continues the *cantabile* section with similar melodic and rhythmic patterns.
- System 6:** Final system of the page, continuing the *cantabile* section.

The image displays a musical score for piano, consisting of six systems of staves. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system begins with the letter 'K' in the upper left corner and the instruction 'mf cantabile' below the treble staff. The score features a variety of musical notations, including sixteenth-note runs, eighth-note patterns, and chords. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte) are present. The sixth system includes the letter 'L' above the treble staff. The overall style is characteristic of late 19th or early 20th-century piano literature.

First system of musical notation. The right hand features a melodic line with a trill (tr) and a triplet (3). The left hand provides harmonic support. Dynamics include *pp*.

Second system of musical notation. The right hand has a melodic line with a trill (tr) and a triplet (3). The left hand has a bass line. Dynamics include *mf* and a marking *M*.

Third system of musical notation. The right hand has a melodic line with a trill (tr) and a triplet (3). The left hand has a bass line. Dynamics include *p* and *p dolce*.

Fourth system of musical notation. The right hand has a melodic line with a trill (tr) and a triplet (3). The left hand has a bass line. Dynamics include *pp*.

Fifth system of musical notation. The right hand has a melodic line with a trill (tr) and a triplet (3). The left hand has a bass line. Dynamics include *pp*.

Sixth system of musical notation. The right hand has a melodic line with a trill (tr) and a triplet (3). The left hand has a bass line. Dynamics include *poco rit.*, *a tempo*, and *ff*.

simile

*p*

*p simile*

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a piano (*p*) dynamic and a *simile* marking. There are various articulations such as accents and slurs throughout the piece.

*p cresc.*

This system continues the musical piece with two staves. It includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The notation shows a steady increase in volume across the measures.

*p grazioso*

*simile*

This system features two staves of music. It is marked with a piano (*p*) dynamic and a *grazioso* (graceful) character. A *simile* marking is also present. The music has a light and elegant quality.

This system consists of two staves of music. The upper staff has a treble clef and the lower has a bass clef. The key signature remains two flats. The music continues with various rhythmic patterns and articulations.

*cresc.*

*f marc.*

This system contains two staves of music. It features a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic with a *marcato* (*marc.*) character. The music becomes more pronounced and rhythmic.

This system is the final one on the page, consisting of two staves of music. It continues the piano (*p*) dynamic and concludes with various musical notations, including slurs and articulations.

First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is marked *p grazioso* and *simile*. The melody in the upper staff features eighth-note patterns, while the bass line has a more rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features two staves in the same key signature and time signature. The melody continues with eighth-note figures, and the bass line provides harmonic support with a steady eighth-note accompaniment.

Third system of musical notation. The upper staff contains a series of chords, marked *simile* and *cresc.* The lower staff continues with eighth-note accompaniment. The music shows a gradual increase in volume and intensity.

Fourth system of musical notation, marked with a large **R** above the first measure. This system introduces a change in key signature to three sharps (F#, C#, G#) and includes dynamic markings like *ff* and accents. The melody is more complex, featuring sixteenth-note patterns.

Fifth system of musical notation, continuing the key signature of three sharps. It features intricate sixteenth-note passages in both the upper and lower staves, with various dynamic markings and accents.

Sixth system of musical notation, the final system on the page. It returns to the key signature of two flats. The music features long, sweeping melodic lines in the upper staff and accompaniment in the lower staff, marked with *cresc.*

First system of musical notation. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a steady accompaniment with eighth notes.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo).

Third system of musical notation. The upper staff continues the melodic line. The lower staff includes the marking *simile* (simile) twice.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff includes dynamic markings: *f marc.* (forte marcato) and a *S* (Sforzando) marking.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff includes the marking *mf* (mezzo-forte).

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff includes the marking *simile* (simile) and features triplets in both staves.

First system of musical notation. Treble and bass staves. *f marc.* marking.

Second system of musical notation. Treble and bass staves.

Third system of musical notation. Treble and bass staves. *T cantabile* marking. Includes a *p* dynamic marking and a triplet in the bass staff.

Fourth system of musical notation. Treble and bass staves.

Fifth system of musical notation. Treble and bass staves. *f marc.* marking. *Ritmo di tre battute* marking.

Sixth system of musical notation. Treble and bass staves. Includes a *p* dynamic marking and a triplet in the bass staff.

simile

This system contains two staves of music. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

cresc.

This system continues the musical piece. The upper staff includes a triplet of eighth notes. The lower staff maintains the eighth-note accompaniment.

This system shows further development of the musical themes. The upper staff has a triplet of eighth notes. The lower staff continues with the eighth-note accompaniment.

U  
ff simile  
8<sup>ves</sup> ad lib.

This system is marked with a 'U' above the staff. The upper staff has a melodic line with a triplet of eighth notes. The lower staff features a more active eighth-note accompaniment. The dynamic marking is *ff* and the instruction is *simile*. The tempo marking *8<sup>ves</sup> ad lib.* is placed below the lower staff.

This system continues the musical piece with similar melodic and accompanimental patterns.

This system continues the musical piece with similar melodic and accompanimental patterns.

largamente  
a tempo, animato  
ff risoluto

This system is divided into two parts. The first part is marked *largamente* and features a melodic line with a triplet of eighth notes. The second part is marked *a tempo, animato* and *ff risoluto*, featuring a more rhythmic melodic line. The lower staff continues with the eighth-note accompaniment.



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Second system of musical notation, starting with a **V** section marker and a *ff* dynamic marking. It continues with eighth and sixteenth notes in the treble and quarter notes in the bass.

Third system of musical notation, featuring a long melodic line in the treble clef and quarter notes in the bass clef.

Fourth system of musical notation, consisting of eighth notes in the treble and quarter notes in the bass.

Fifth system of musical notation, starting with a **W** section marker and a *ff brillante* dynamic marking. It features a fast, rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Sixth system of musical notation, featuring a fast eighth-note pattern in the treble and quarter notes in the bass. A fermata is placed over the final notes of the treble staff.

Seventh system of musical notation, featuring a fast eighth-note pattern in the treble and quarter notes in the bass. A fermata is placed over the final notes of the treble staff.

# ACT I.

## No. 2. Introduction (Nocturne).

Adagio molto.

The first system of the musical score is in common time (C) and features a piano (pp) dynamic. It consists of two staves: a treble clef staff with a melodic line of eighth notes and a bass clef staff with a supporting accompaniment of eighth notes. The key signature has one sharp (F#).

(The curtain rises)

The second system continues the musical texture from the first system, maintaining the same melodic and accompaniment patterns in common time.

(Sosias stirs in his sleep)

The third system introduces a change in dynamics to mezzo-forte (mf). The melodic line continues with eighth notes, while the bass line features some chromatic movement and rests.

The fourth system is marked *stringendo*, indicating a slight increase in tempo. The music becomes more rhythmically active with sixteenth notes and triplets.

The fifth system is marked *cresc.* (crescendo). The volume of the music increases, and the accompaniment becomes more dense with chords and sixteenth notes.

*acceler.*

(Sosias wakes with a start)

Allegro.

The sixth system is marked *Allegro.* and begins with a dynamic of *mf*. The tempo increases significantly, and the music features a prominent melodic line with triplets and chromatic runs in both hands.

# No 3. Melodrama and Chorus.

ΞΑ.

Ουε. τί λέγεις; ἀλλά νῦν ὀρθρος βαθύς.

Allegro vivace.

ΒΑ. νῆ τὸν Δί' - - - - - μινυρίζοντες - - - - - τοῦτον. - - - - -

First system of musical notation. The vocal line (treble clef) has lyrics: ΒΑ. νῆ τὸν Δί' - - - - - μινυρίζοντες - - - - - τοῦτον. - - - - -. The piano accompaniment (bass clef) features a wavy, tremolo-like texture. Dynamics include *pp* and *mf*.

Second system of musical notation. The vocal line continues with lyrics. The piano accompaniment has a more active, melodic line. Dynamics include *pp* and *mf*.

Third system of musical notation. The vocal line continues. The piano accompaniment features a rhythmic pattern. Dynamics include *pp* and *mf*.

Fourth system of musical notation. The vocal line includes the Greek word *διασχεδῶ* above it. The piano accompaniment continues. Dynamics include *pp* and *mf*.

Fifth system of musical notation. This system is primarily piano accompaniment, showing a rhythmic and melodic development. Dynamics include *pp*.

Sixth system of musical notation. It begins with a section marked **A**. The piano accompaniment features a series of chords. Dynamics include *stacc.*, *fp*, and *molto cresc.*. A stage instruction in parentheses reads: *(A lamp appears in the darkness)*.

(Two more lamps appear )

(Several

more lamps appear)

B

(The Leader comes forward )

LEADER.

χω - ρει, πρό-βαιν' ἐρ - ρω - μέν - ως. ὦ  
 Push on, with stur-dy steps and strong! What,

Κω-μί-α, βρα-δύν-εις; μά τον Δί' οὐ μέν-τοι πρό τοῦ γ' ἀλλ' ἦσθ' ἰ - μάς κύν-ει - ος.  
 Kom-i - as a - lagging? It was not so in days of old; nay, thou wast tough as leather.

**C**

νυν - ἰ δὲ κρείττων ἑσ - τι σοῦ Χα - ρινά - δης βαδ - ἴξ -  
 But now, a bet - ter man than thou, Cha - ri - na - des can foot

- - - - - *elv.* *it.* Tell,

Στρυ - μό - θω - ρε Κον - θυ - λεῦ, βέλ - τισ - τε συν - δικ - ασ - τῶν, Εὐ -  
 Stry - modore of Kon - thy - le, most ex - cel - lent of ju - rors, Eu -

**D** (Two Sub-leaders come forward and sing) *mf*

ἐρ - γί - δης ἄρ' ἑσ - τι' που ἵναυθ', ἢ Χα - βης ὁ Φλυ - εὐς; κάρ -  
 erg - i - des, is he with you there, or Cha - bes of Phly - a? He's

εσθ', ὁ δὴ λοιπὸν γ' ἐτ' ἐσ-τίν, ἀπ - πα - παῖ πα - παι - - ἄξ,  
 here, a sor - ry rem - nant on - ly, wil - low, wil - low, wa - - ly!  
 CHORUS.  
 ἀπ - πα - παῖ πα - παι - - ἄξ,  
 wil - low, wil - low, wa - - ly!

*mf*  
 ἡ - βης ἐ-κείν - ης, ἡ - νίχ' ἐν Βυ-ζαν-τί - φ ξυν - ἦ - μεν φρουροῦντ' ἐ-  
 shade of a man - hood past, when at By - zan - ti - um to - geth - er, on sen - try  
*pp*  
 — ἀπ - πα - παῖ πα - παι - πα - παι - - ἄξ, πα - παι πα - παι πα -  
 — wil - low, wil - low, wil - low, wa - - - - ly, O wil - low woe! O

γώ τε καὶ σύ· χεῖ - ρα πε - ρι - πατ - οῦν - τε νύχ - τωρ  
 go, my - self and to - ther, pac - ing our beat noc - tur - nal,  
 πα - - - - ἄξ, πα - παι πα - παι - - -  
 wa - - - - - ly! O wil - low wa - - - -

της ἀρ-το-πώ-λι-δος λαθ-όντ' ἔ-κλέψ-α-μεν τὸν ὄλ-μον,  
 the ba-ker's tray we tricked a - way, when none was by to spy us;

ἀξ- ly! πα-παι πα-παι πα-παι πα-παι πα-παι πα-παι πα-παι πα-παι  
 O wil-low, woe! O wil-low, wil-low, wil-low,

*sempre pp*

*simile*

*simile*

καὶ ἤψ-α-μεν τοῦ κορ-χόρ-ου, κα-τα-σχί-σαν-τες  
 and chopp'd it quick to make a blaze, and set the pot a-

παι - ἀξ- πα-παι πα-παι πα-παι - ἀξ- κα-τα-σχί-σαν-τες  
 wa - ly! O wil-low, wil-low wa - ly! and set the pot a-

**E** From here the Leaders sing with the Chorus.

αὐ - τόν. boil - ing.

αὐ - τόν. boil - ing.

**TUTTI.** *mf* *poco a poco cresc.*

ἀλλ' ἐγ - χον-ῶ-μεν, But best foot for-ward,

*mp poco a poco cresc.*

ὤν - δρες, ὡς ἔσ - ται Δάχ - η - τι νυν - ί· σίμ - βλον δέ φα - σι  
com - rades, for now is the hour of La - ches: for he has wealth, a

*simile* *marcato*

χη - μά - των ἔχ - ειν ἅ - παν - τες αὐ - τόν. χθές οὖν Κλέ - ων ὁ  
hive of wealth, so ev - ry - bo - dy's say - ing. And there - fore Cle - on

χηδ - ε - μών ἡ - μῖν ἐφ - εῖτ' ἐν ὤ - ρα ἡ - χειν ἔχ - ον - τας  
yes - ter - day bade us be stir - ring ear - ly, and come with three days'

ἡ - μερῶν ὀργ - ῆν τρι - ὦν πον - η - - - - ράν ἐπ' αὐ - τόν, ὡς κο -  
ra - tions of ill - tem - per strong and strin - - - - gent, to check him for his

*ff*



(harshly) **F**

λω - μεν - ους      ὧν ἡ - - - - - οί - χη - σεν.  
 trick - e - ries,      his      pec - - - - - ca - dil - loes.

*simile*

*f risoluto*

ἀλ - λά σπεύ - δω - μεν, ὧν - δρες ἡ - λι - κες, πρὶν ἡ - μέρ - αν γεν -  
 Hurry a - long, my fel - low - ju - ry - men, be - fore the day ap -

*f risoluto*

έσ - θαι. χωρ - ῶ - μεν, ἄ - μα τε τῷ λύ - γῳ πάν - τη δι - α - σο -  
 pear - eth: move on - ward, and with the lan - terns' light search all a - round, a -

*mp*

πῶ - μεν, μή που λί - θος τις ἐμ - ποδ - ῶν ἡ - μᾶς κα - χόν τι δρᾶ - ση.  
 bout us, lest e'er a peb - ble in our path may strike our foot, to flout us.

*mp*

*cresc.* **G** ΠΑ. τὸν πηλόν, -

--- φύλαξαι.

ΧΟ. χάρφος --- πρόβυσον.

ΠΑ. οὐχ --- προβύσειν.

Musical score for the first system. The piano part consists of two staves with triplets and dynamic markings *p*, *f*, and *p*. The vocal line is on a single staff with lyrics: "φύλαξαι." (Chorus), "ΧΟ. χάρφος --- πρόβυσον." (Chorus), and "ΠΑ. οὐχ --- προβύσειν." (Paterfamilias).

ΧΟ. τί δὴ μαθῶν --- πρίασθαι.

ΠΑ. εἰ νῆ Δί' αἴθις

Musical score for the second system. The piano part includes a section marked "(Box on the ears)" with a *ff* dynamic. The vocal line has lyrics: "ΧΟ. τί δὴ μαθῶν --- πρίασθαι." (Chorus) and "ΠΑ. εἰ νῆ Δί' αἴθις" (Paterfamilias). Dynamics include *f* and *pp*.

κονδύλοις ---

Musical score for the third system, primarily piano accompaniment. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes.

Musical score for the fourth system, primarily piano accompaniment. It continues the complex rhythmic patterns from the previous system with triplets and sixteenth notes.

ΧΟ. --- κολλάζω.

ἀλλ' οὐτοσί μοι βέρβυρος φαίνεται πατοῦντι.

Musical score for the fifth system. The piano part includes a section marked "cresc.". The vocal line has lyrics: "ΧΟ. --- κολλάζω." (Chorus) and "ἀλλ' οὐτοσί μοι βέρβυρος φαίνεται πατοῦντι." (Chorus). Dynamics include *f* and *p*.

Musical score for the sixth system, primarily piano accompaniment. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* and *p*.

CHORUS. (Full.)

*mf*

τί χρημ' ἀρ' οὐκ τῆς οἰκί - ας τῆσ-δε συν-δικ-ασ - τῆς  
 But where's the good man of the house, pride of all the courts? What

πέ-πονθ - εν, ὡς οὐ φαίν - ε - ται δεῦ - ρο πρὸς τὸ πλῆ - θος;  
 has hap - pen'd, that he does not show here to meet the par - ty?

*J*

οὐ μὴν πρὸ τοῦ γ' ἐφ-ολκός ἦν, ἀλ - λά πρῶ - τος ἦ -  
 He was not used to hang be-hind: nay, but first of all:

*poco stringendo* *risoluto* *f* *Poco più mosso.*

- - μῶν ἦ - γεῖτ' ἂν ᾄ - δων Φρυ - νί - χου.  
 yea, he'd lead us chant - ing Phry - ni - chus. *simile*

*poco stringendo* *f* *marcato*

καὶ γὰρ ἓσ - τιν ἀ - νὴρ φιλ - ω - - - οὖς.  
 He's the one that fan - cies the chant - - - ing. *simile*

άλ - λά μου δο - κεῖ  
Come then, one and all,

στάν - τας ἐν - θάδ', ὧν - - ὄρες, ἄ -  
stand - ing here, good com - - rades, lift

*mf*

**K**

δον - τας αὐ - τὸν ἐκ - καλ - εῖν, ἦν τι πως ἀ -  
voi - ces loud to lure him out: he per - chance will

*mf*

κού - - σας τοῦ - μου μέλ -  
hear us, and hear - ing

*f risoluto*

ους ὑφ' ἠδ - ον - ῆς ἐρπ - ὑ - σῆ θύ - ρα - - ζε.  
this our round - e - lay, hell come out to cheer us.

*stringendo*

*simile*

*stringendo non legato*

*ff p*

The tenors and basses divide into two groups and prepare to serenade Philocleon.  
Gr. P. C. 1

# No 4. The Wasps' Serenade.

Moderato.

First system of piano introduction. Treble and bass staves. Dynamics: *f*, *p*, *pp*. Pedal marking: *Ped. e una corda*.

Second system of piano introduction. Treble and bass staves. Dynamics: *pp*. Pedal marking: *Ped.*. Asterisk: \*

Third system of piano introduction. Treble and bass staves. Pedal marking: *Ped.*. Asterisk: \*

Vocal and piano accompaniment, first system. Tenors. Dynamics: *mf*. **A** *Vibrante con troppo d'espressione*. Lyrics: τί ποτ' οὐ πρό θυ-ρών φαίν-ετ' ἄρ' / Why, O why to the door oom-eth he. Piano accompaniment includes *m.d.* and *p*. Asterisk: \*

Vocal and piano accompaniment, second system. Tenors. Basses. Lyrics: ἠ-μίην, ὁ γέρ-ων οὐδ' ὑπ-α - χού - ει; / nev-er, in the street no - where ap - pear - eth? *sotto voce*. Asterisk: \*

Vocal and piano accompaniment, third system. Basses. Lyrics: οὐδ' ὑπ-α - χού - ει; / no-where ap - pear - eth? Asterisk: \*

Tenors.

μῶν ἀπ-ὸλ-ώλ-ε-κεν τὰς ἐμ-βά-δας, ἢ προσ-έ-κοψ' ἐν  
Say, hath he lost his shoes, his on-ly shoes? Or in the dim and

Tenors.

τῷ σκό-τῳ τὸν δάχ-τυ-λὸν που, \_\_\_\_\_  
dusk-y night damaged his big toe? \_\_\_\_\_  
\_\_\_\_\_ τὸν δάχ-τυ-λὸν που,  
\_\_\_\_\_ damaged his big toe?

Basses.

εἰτ' ἐ-φλέγ-μη-εν αὐ-τοῦ τὸ σφυρ-ὸν γέρ-ον - τος ὄν - τος; *flebite*  
Ah, then his poor old an-kle is a fire with in - flam-ma - tion, *flebite*  
\_\_\_\_\_ γέρ-ον - τος  
\_\_\_\_\_ with in - flam-

B

*ritardando*

καὶ τὰχ' ἂν βου-βων - - - ι - φ - η.  
and perchance his thigh \_\_\_\_\_ is swollen.  
\_\_\_\_\_ ὄν - τος;  
\_\_\_\_\_ ma - tion, \_\_\_\_\_ βου - βων - ι - φ - η.  
\_\_\_\_\_ his thigh is swollen.  
*ritardando*

*a tempo*  
Tenors and Basses. *con più d'espressione*

η μὴν πο-λὺ δρι-μύ-τα-τός γ' —  
Yet sure, he was sharp-est by far —

*a tempo*

*pp*

*espr*

ἦν τῶν παρ' ἡ-μῖν, καί μόν-ος οὐκ ἂν ἐ-  
of all our fel-lows: he to a prayer nev-er

*cresc.*

πει-θετ', ἀλλ' ὁ-πότ' ἀν-τι-βελ-οί-η-τις,  
yield-ed; but when a li-ti-gant en-treat-ed,

χί-τω χύπ-των ἀν-ού-τω, — — — — —  
re-plied, bend-ing him low — — — — — so

*pp*

*poco rit.*

*f* *risoluto*

*a tempo*

λί-θον ἔψ-εις, ἔλ-εγ-εν.  
 "Cooking cobbles! Cook a-way!"

Tenors only.

*mf* **D**

τά-χα δ' ἄν-δι-ὰ τὸν χθιζ-ιν-ὸν ἄν-θρω-πον, ὅς  
 Is he sore for the lost vil-lain of yes-ter-day, who

ἡ-μᾶς δι-ε-δύ-ετ' ἔ-ξα-πατ-  
 slipt' thro' all our fingers, telling a

*pp* *parlando*

ὅς ἡ-μᾶς δι-ε-δύ-ετ'  
 who slipt thro' all our fingers,

ὠν-λέγων ὡς καὶ φιλ-α-θήν-αι-ος τὴν καὶ τὴν Σά-μω πρώ-τος κατ-  
 tale of his mighty pa-tri-o-tism—the knave! which first reveal'd trouble in

*espr.*



Tenors.

E

εί-ποι, Sa-mos. δι-α τοῦτ ὁδ-υν - 'Tis for this, I dare

τὴν Σά-μω πρώτος κατεί-ποι,  
first reveal'd trouble in Samos.

η-θεῖς εἶτ' ὅ-ως κεί-ται πυρ-έτ - - - των. η-venture, he to-day lies in a fe - - - ver.

κεί-ται πυρ ἑττων.  
lies in a fe-ver.

F

ἔσ-τι γὰρ τοῖ-ού - - - τος ἀν-ήρ. That's his way, the fine - - - old fel-low. rit.

ἔσ-τι τοῖ-ού - - - τος  
That is the fine - - - old

## Più mosso.

Tenors and Bases: *mf*

But now, sir, a - rise,

av-ῆρ.  
fel-low.

## Più mosso.

let no ill tem - per con - sume thee ut - ter - ly, nor in - dig -

na - tion: For such a prize cometh near us, such a

tra - tor, such a Thra - cer: come and pot him spee - di - ly.

(spoken: Ὑπαγ' ὦ παῖ, Ὑπαγε. (all) Ὑπαγ' ὦ παῖ, Ὑπαγε.  
Leader only) Get a-long, boy, get a - long! Get a-long, boy, get along!

Tempo I: (Moderato)

Philocleon comes up the chimney and tries to imitate the serenade, but sings out of tune.

PHILOCLEON.

φίλ - οι, τή - κο - μαι μὲν πά - λαι δι - ἄ τῆς ὀπ - ῆς ὑμ - ῶν ὑπ - - α -

(He stops and clears his throat.)

(spoken)

## No 5. Chorus.

Cue. ΦΙΛ. οὐ ξυλλήφεσθ' ----- μάλλον ἄγεσθαι;

Allegro molto.

*p* *f* *p agitato*

*p agitato* *simile*

εί - πέ μοι, τί μελλ - ο - μεν κιν - εῖν ἐ - κεῖν - ἣν τὴν χολ - ἦν, ἦν - παρ, ἦ - νί - κ'   
 Sir, I ask you, why for - bear we thus to ply our an - cient ire, rea - dy ev - er,

*simile*

*simile*

*A* *f*

ἂν τις ἡμ - ῶν ὀργ - ῖσ - ῃ τὴν σφηκ - ῖ - ἀν; νῦν ἐ - κεῖν - ο νῦν ἐ - κεῖν - ο   
 if a stranger stirs our wasp - nest in - to fire? Now to show it, now to show the

*f*

τοῦξ - ῦ - θυ - μον, ὤ - χο - λα - ζό - μεσ - θα, κέν - τρον ἐν - τέ - ται'   
 sharp - ly - tem - pered wea - pon of our ven - geance, sharp and rea - dy for

*p*

*p* *simile*

ὕξ - ῦ. ἀλλ - ᾶ θαλ - μά - τια βα - λόν - τες ὡς τάχ - ῖσ - τα, παι - δί - α,   
 sting - ing! Come, ye chil - dren, away with cloaks, and speed with all the speed you may,

*p* *simile*

B

θεῖ - τε καὶ βο - ᾶ - τε καὶ κλέ - ων - ι - ταῦτ' ἀγ - γέλ - λε - τε, καὶ κε - λεύ - ετ'  
 run and shout to Mas - ter Cle - on news of what shall be to - day: bid him hi - ther

αὐ - τὸν ἤ - κειν ὡς ἐπ' ἀν - ὄρα μιτ - ὁ - πολ - ιν ὄν - τα  
 haste in per - son, haste to catch a trai - tor - in - chief ram - pant;

C

καπ - ο - λού - μεν - ον, ὅ - τις τὸν - δε λῶγ -  
 ay, the rogue shall die cer - tain: shame - ful his

ὄν plea εἰς - φερ - ει, Courts of law μὴ δι - χάξ - ειεν δί - κας. none shall be! none shall be!

(screaming)

8

## No. 6. Chorus.

Cue: ΦΙΛ. τί γάρ φάθ' ὑμεῖς, ἦν ὁδὶ με τῷ λόγῳ κρατήσης;

Molto moderato:

(To be sung very precisely.)

οὐκ - ἔ - τι πρεσ - βυ - τῶν ὄχ - λος χρεῖ - σι - μος ἔστι  
 What is the use of old men now? Use-less are we,

οὐδ' ἄ - κα - ρῆ - σιωπ - τό - μεν - οι ἐν ταῖς ὁ - δῶς θαλ - λο - φό - ροι καλ -  
 use-less are we, jeer'd as we walk a - long the street, su-pers are we to

οὐ - μεθ', ἀν - τω - μό - σι - ὶν κελ - ὑ - φη.  
 ev'-ry-one, el-der-ly af-fi - da - vits.

**A**

*pp* *simile*

Poco più lento.

*p espr.*

ἀλλ' ὦ πε-ρὶ τῆς πάσ-ης μέλ-λων βα-σι-  
 Now come, to thy speech, sir plea-der, come, of our

λεί-ας ἀν-τι-λο-γῆ-σαι τῆς ἡ-με-τέρ-ας, νυν-  
 king-dom champion cho-sen; with courage and skill thy

**B** Più tranquillo.

ἰθαρ-ρῶν πᾶσ-αν γλῶτ-ταν βα-σάν-  
 task ful-fil, thy ver- - sa - ti - - li - ty

Tempo I.

ἰς - - - ε.  
 prov - - - ing.

*ppp* *simile*

No 7. Melodrama and Chorus.

Cue: ΦΙΛ. σκευήν βελέων ἀλεωρήν.

Allegro.

ΦΙΛ.  
A ἀρ' οὐ μεγάλην.

pp pp

ἀρχὴν ἀρχω -----

simile

----- "οἷον βροντῆ τὸ δίκαστήριον, ὦ Ζεῦ βασιλεῦ."

pp pp f

κἂν ἀστράψω -----

pp simile

pp B

.... ἔ γ' ὄ δ' (singing) ff

ἀ - πολ -  
I'll be

sim.



L'istesso Tempo.

οί - μη, εἴ σε δέ - δοι - χα.  
hang'd if ev - er I fear thee!

CHORUS. C *pp*

οὐ - πώ - ποτ' οὐ - τω χα - θαρ - ὤς  
Was nev - er heard, nev - er, I ween,

*portamento*

οὐδ - εν - ὄς ἡ - κού - σα - μεν οὐ - δέ Ξυ - γε - τῶς λέγ - ον - τος.  
ut - ter - ance so cun - ning and keen, — and so clear - ly spo - ken.

ΦΙΛ. (speaking) οὐχ, ἀλλ' ἐρήμας-----

----- κράτιστός εἰμι.

## D CHORUS.

*p*

ώς δὲ πάντ' ἐπ-  
How he touch'd on

*ff marc.* *p* *pp*

ἤλ - θε κούδ - έν τι παρ - ἤλθ - εν, ὡστ' ἔ - γωγ' ηῦ - ξαν - ό - μην ἄ -  
ev - ry theme, no - thing o - mit - ting, wonderful man! Big - ger I grew to

*f*

*con molta espress.*

κού - - - ων, χάν μα - χάρ - ων δίχ -  
hear - - - him, And in the ho - - - ly

*p cantabile* *espr.*

*pp*

α - - - ζειν αὐ - τός ἔ - δαξ - - α νή - -  
is - - - lands dream'd that I sate - - in judg - -

*pp*

- - σοις, ἡ - δόμ - ε - - νος λέγ - -  
- - ment. Such a de - - light to

*pp*

E

ον - - τι.  
hear him!

*pp* *ppp*

Ἐδ.

ΦΙΛ. (speaking)

ὡς δ' οὗτος ἤδη σκορδινᾶται χάσιν οὐκ ἐν αὐτοῦ. ἦ μὴν ἐγὼ σε τήμερον σκύτη βλέπειν

*p cresc.* *simile*

ποιήσω.

F

*f dim.*

CHORUS.

*p*  
 δεῖ δέ σε παν-τοί-ας πλέκειν εἰς ἀ-πό-φευξ-  
 Now thou must seek out ev'-ry turn, if thou wouldst win

*pp*



# No 8. Melodrama and Chorus.

ΒΔ.

*Cue.* κατὰ χοίρικα κριθῶν.

Moderato.

ὦν οὖνεκ' ἐγὼ σ' ἀπέκληρον αἰί,.....

*pp*

*sempre pp* .... βούλει σοι,

**A**(singing)

πλήν κωλ-αγ-ρέ-του γά-λα πίν - - - ειν.  
 save Treasu-ry-milk for thy drink - - - ing.

**CHORUS.** *p dolce*

ἦ που σο-φὸς ἦν ὅσ -  
 I hold he was wise who -

*p dolce*

τις ἔ-φα - σεν, πρὶν ἂν ἀμφ - σὶν μῦ - θεν ἀ - κού - σης, — οὐκ  
 ev-er did say 'Till you've heard both sides of a sto - ry — you

ἄν διχ-ά - σαις. ————— σὺ γὰρ οὖν νῦν μοι νι - -  
 should not de - cide'. ————— True, for thou hast won the

*allargando* **B** *a tempo*  
 κᾶν πολ - λῶ δε-δόχ - η - σαι· ὡστ' ἡ - δη τὴν ὀργ -  
 game, and none can dis - pute it. So hence-forth I my

ἦν χα-λά - σας τοὺς σί-πων - ας κα-τα - βάλ - λω. ——— ἀλλ' ὦ τῆς  
 wrath will a - bate, my staff of law I a - ban - don; ——— and thou, mine

ἡ - λι-ξί - ας ἡ - μὴν τῆς αὐ - τῆς συν - - θε - - α - -  
 old fa - - mi - liar friend, from days of youth con - stant

**C**

*f* *rit.* *a tempo*  
*mf*

σῶ - τα, πῖθ - οὔ πῖθ - οὔ πῖθ - οὔ  
com - rade, give heed, give heed, give  
heed, give heed

*f* *pp* *mf*

ἔω. \* ἔω. \* ἔω. \*

*piacevole*

οὔ, πῖθ - οὔ λόγ - οι - σι, μηδ' ἄ - φρων γέν - η, μηδ'  
heed, give heed to rea - son, cast thy fol - ly a - way: nor

*piacevole* *pp*

**D**

ἄ - τεν - ἡς ἄ - γαν ἄ - τε - ρά - μων τ' ἄν - ἡρ. εἶ  
show thy-self a cross-grain'd, hard-as-a-nail old man. O,

*mf* *pp*

*cresc.*

ὦ - φελ - ἐν μοι κηδ - ε - μῶν ἢ ξυγ - γεν - ἡς εἶ - ναι τις ὅσ -  
had I had a kins-man or a friend to-day, in such wise to

*p*

τις τοι - σὺτ' ἐ - νου - - - - θε - - - - τει.  
 set me right up - on - - - - my way!

*f* *pp*

**E** *mf dolce*

σοὶ δὲ νῦν τις θε - ὦν παρ - ὦν ἐμ - φαν -  
 But for thee, as is plain to see, with a

*mf dolce*

ἡς ξυλ - λαμ - βάν - ει τοῦ πράγ - μα - τος, καὶ δῆ - λός  
 might - - - y hand some god is work - ing, ay and none can

*p* *mf*

ἐσ - τιν εὐ ποι - ὦν. - - - - σὺ δὲ παρ - ὦν δέχ -  
 doubt his boon of grace. - - - - Take it of grace to -

*p* *mf* *p*



ΒΔ. καὶ μὴν θρέψω, - - - -

ου. day. **F**

*pp*

οὐ δύναται με προσέσθαι.

**CHORUS.** **G** *mf piacevole*

νε - νου - θέ - τη - χεν  
Our friend hath school'd his

*mf piacevole*

αὐ - τὸν ἐς τὰ πράγ-ματ', οἷς τὸν ἐπ-ε - μαιν-ετ'.  
tem - per, foo - lish now no more; fol - ly is o - ver.

*pp* *mf*

ἐγ - νω - κε γὰρ ἀρ - τί - ως, λογ -  
For now is he come to know and

*pp* *mf*

ἴ - ε - ται τ' ἐ - κεί - να πάνθ' ἁ - μαρ - τί - ας, ἃ σοῦ κελ - εύ - ον -  
 now ad-mits the er - rors of his for - mer days, which nev - er would he

τοσ οὐκ ἐ - πείθ - - - - ε - το.  
 see when thou told - - - - est him.

**H**

*mf espress.*  
 νῦν δ' ἴσ - ως τοῖ - σι σοῖς λόγ - οῖς πείθ - ε -  
 Now per - chance to thy plea - ding voice he will

ται, και σω - φρον - εἶ μέν - ται μεθ - ισ - τας  
 yield, and change his mood for days to be, a

ἔς τὸ λοιπὸν τὸν τρόπον  
 wis - er man for all to see:

πιθό - μέν - ὡς τέ σοι.  
 so shall he yield to thee.

K

## ACT II.

## Nº 9. Entr'acte and Introduction.

Molto moderato. *p* *simile*

*p* *simile* *f* *pp* *simile*

*simile* *mf* *leggiere*

*p*

Gr. P. C. 1

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth notes and triplets. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present in the second measure.

The second system continues the piece. The treble staff features a melodic line with some slurs and ties. The bass staff has a steady accompaniment. Dynamic markings include *pp* and *p*.

The third system is characterized by a large, sweeping arpeggiated figure in the treble staff, spanning across several measures. The bass staff continues with a rhythmic accompaniment. Dynamic markings are *pp* and *p*.

The fourth system features another large arpeggiated figure in the treble staff, similar in style to the one in the third system. The bass staff accompaniment remains consistent. Dynamic markings are *pp* and *p*.

The fifth system shows a transition in the music. The treble staff has a melodic line with some slurs. The bass staff accompaniment is present. A dynamic marking of *dim.* is used. The system concludes with a large arpeggiated figure.

The sixth system begins with a section labeled 'D'. It features a large arpeggiated figure in the treble staff. The bass staff accompaniment is present. A dynamic marking of *pp* is used.

*simile*

*simile*

*ppp*

*cresc.*

*f dim.*

(Curtain rises)

*pp*

*rall.*

# Nº 10. Melodrama and Chorus.

Βλ.  
Cue πρώτα τοῖς θεοῖς.

Andante con moto.

pp *solenne*

3 3

Detailed description: This system contains the first two measures of the piece. The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The left hand has a long, low note in the first measure and a triplet of eighth notes in the second measure. The tempo is marked 'Andante con moto' and the dynamics are 'pp' (pianissimo) and 'solenne'.

3 3

Detailed description: This system contains measures 3 and 4. The right hand continues with eighth notes. The left hand has a triplet of eighth notes in measure 3 and another triplet in measure 4.

A

Detailed description: This system contains measures 5 and 6. A section marker 'A' is placed above the right hand staff. The right hand continues with eighth notes. The left hand has a triplet of eighth notes in measure 5 and a long note in measure 6.

3 f

Detailed description: This system contains measures 7 and 8. The right hand continues with eighth notes. The left hand has a triplet of eighth notes in measure 7 and a long note in measure 8. The dynamics change to 'f' (forte) in measure 8.

f

Detailed description: This system contains measures 9 and 10. The right hand continues with eighth notes. The left hand has a long note in measure 9 and a long note in measure 10. The dynamics are 'f' (forte).

B dim.

3/4 3/4

Detailed description: This system contains measures 11 and 12. A section marker 'B' is placed above the right hand staff. The right hand continues with eighth notes. The left hand has a long note in measure 11 and a triplet of eighth notes in measure 12. The dynamics are 'dim.' (diminuendo). The time signature changes to 3/4 at the end of the system.

The LEADER of the CHORUS speaks.

και μὴν ἡμεῖς - - -

*ppp* (This passage in freetempo so as to finish with the speaker)

*ppp*

8va bassa.....

8va.....

..... Ξυνέβητον.

8va.....

*pp cresc.*

*f*

8va.....

C

*f*

*f*



## Pochettino più mosso.

B.A. (singing)

*f solenne*

εὐ - - φη - μί - α μὲν πρῶ - - τα νῦν ὑπ - -  
 Good peo - ple all, in si - lence now at - -

*pp*

D

αρ - χέ - τω. —  
 tend the prayer!

Tenors CHORUS.

*ff* Φοῖβ' Ἀ - πολ - λων Πύ - - θι', ἐπ' ἀ - γαθ -

Basses

Phoe - bus A - pol - lo, Hea - - - ler, grant of thy

*p*

ἢ τύ - χη τὸ πρᾶγμ' ὃ μῆ - χαν - ᾶ - - ται ἔμ - προσ - θεν  
 grace, we pray, that what our friend es - say - - - eth be - fore his

*mf*

*f*

*p*

οὐ - τος τῶν θυρ - ῶν, ἄ - πα - σιν ἡ - μῖν ἄρ - μό - σαι

house and home this day may bring for each and all — of us

**E** *f*

παυ - σα - μέν - οῖς πλάν - ῶν. Ἰ - ἡ - ἰ - ε Παί - άν.

rest from our err - ing way. All — hail to thee, — Pae - an!

*ff* **Tempo I.**

Ἰ - ἡ - ἰ - ε Παί - άν.

All hail to thee, — Pae - an!

**Tempo I.** *pp*

*8va* *bassa* .....

8<sup>va</sup> *bassa*.....

**F** ΒΙ. ὦ δέσποτ' ἄναξ, -  
*Meno mosso.*

*ppp*  
 8<sup>va</sup> *bassa*.....

8<sup>va</sup>.....

8<sup>va</sup>.....

(Repeat these 15 bars as often as necessary)

*Più mosso.*  
 Tenors.

*Pochettino più mosso.*

Basses. ξυν - ευ - χόμεσθα  
 A - men to that say

*Più mosso.*

*pp cresc.* *ff*

ταῦ - τά σοι κάπ - ἄδ - - - ο - μεν — νέ - αις - ιν ἄρ - χίς, -  
 all of us, ac - claim - - - ing loud — the new ar - range - ment,

*mf* **G** — ἔ - νε - κα τῶν προ - λε - λεγ - μέν - ων. εὖ - νοι γάρ ἐσ - μεν ἐξ  
 — and for the rea - sons be - fore — de - tailed. Good - will we bear, since we

οὐ τὸν δῆ - μον ἡσθ - ό - μεσ - θά σου φι - λῶν - τος ὡς οὐδ -  
 saw that thou dost love the peo - ple well, dost love the peo - ple

## H

εις ἀν-ήρ τῶν γε νε-ω-τέρ-ων. *f* Ἰ-ή-ι-ε Πατ-  
 well, 'tis true, more than the young men do. All hail to thee, Pae-

*ff* ἀν. Ἰ-ή-ι-ε Πατ-ἀν.  
 an! All hail to thee, Pae-an!

## Allegro. J

Bdelycleon walks quickly round shutting the doors.

*p* ΒΔ, εἴ τις  
 - εσφρήσομεν.

# Nº 11. March Past of the Witnesses.

ΒΔ.

Cue και τ'άλλα τὰ σκεύη τὰ προσκεκαυμένα.

Moderato alla marcia.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) plays a steady accompaniment of quarter notes. A dynamic marking of *pp* is placed at the beginning of the right-hand staff.

The second system continues the musical piece. The right hand features a triplet of eighth notes. A fermata is placed over the final note of the right-hand staff, and a breath mark (v) is located below the final note of the left-hand staff.

The third system begins with a dynamic marking of *fff* in the right hand, followed by a *pp* marking. A fermata is placed over the first note of the right-hand staff, and a breath mark (v) is located below the first note of the left-hand staff.

The fourth system continues the accompaniment with consistent rhythmic patterns in both hands.

The fifth system features a dynamic marking of *ff* in the right hand, followed by a *pp* marking. A fermata is placed over the first note of the right-hand staff, and a breath mark (v) is located below the first note of the left-hand staff.

The sixth system concludes the piece with a dynamic marking of *fff* in the right hand. A fermata is placed over the final note of the right-hand staff, and a breath mark (v) is located below the final note of the left-hand staff.

# No 12. (Parabasis)

Cue ΦΙ. ταῦτα νῦν, εἶπερ δοχεῖ.

Moderato.

*p cresc.*

Pa. 5

CHORUS.

*molto allarg.* *meno mosso*

ἀλλ' ἴ - τε χαί - ρον - - τες  
De-part with a bless - - ing

*f* *molto allarg.* *meno mosso*

*A a tempo*

*mp legato*

ὅ - ποι βούλ - εσθ'.

wher-e'er ye will.

ὕ - And

*mp legato*

μεῖς δὲ τέως, ὧ μύ - ρι - ά - δες  
you in your thou-sands, my-ri-ads, you,

ἀν - α - ρίθ - μη - - -  
num-ber-less na - - -

*p* *pp*

τοι, τῶν, νῦν τὰ μέλλοντ' εὐ λέγ-εσθ - αι μὴ πέσ-  
tion, lend your atten - tion, I pray you, lest the

ἢ φάυ - λως χα - μᾶζ' εὐ - - - λα - βεῖσ - θε. words that I shall say fall un - heed - ed:

τοῦ - το γὰρ ὀ - σχαι - ῶν θε - α - τῶν ἔσ - τι such a part for dull spec - ta - tors might be

*molto allarg.* **B** *meno mosso* *f*  
πάσ - χειν, χού πρὸς ὑ - μῶν. fit - ting, not for you, sirs.

*molto allarg.* *meno mosso*



*a tempo, tranquillo*

*p*

ἀλ-λά τὸ λοι-πὸν τῶν ποι-η-τῶν, ὦ δαι-  
 No, for the fu-ture, this I ask ye, O ye

*a tempo, tranquillo*

*pp*

μό-νι-σι, τοὺς ξη-τοῦν-τας και-νόν τι λέγ-ειν  
 pa- ragns, when a po- et ven-tures some-thing new,

*pp*

*ppp*

κάξ-ευρ-ίσχ-ειν στέρ-γε-τε μᾶλ-λον  
 and un- com- mon, smile on his es- say,

*mf*

**C**

καὶ θε-ρα-πεύ-ε-τε, καὶ τὰ νο-η-μα-τα σώξ-ειν  
 court him and flat-ter him, and in your me-mory store

*mf*

*f*

- - - εσθ' αὐ - τῶν ἐσ - βάλλ - ε - τέ τ' ἐς τὰς  
 his wis - dom; in cup-boards enshrine his

*mf* *p*

κι - βω - τούς με - τὰ τῶν μῆλ - - - ων.  
 mel - low lays with the mel - low fruit.

*pp* *p*

*sc.*

χάν ταῦ - τα ποι - ῆθ', ὕ - μιν δι' ἔ - τος τῶν ἱ - μα - τί - ων  
 And thus if ye do, your rai - ment thro' all the fol - low - ing year

*simile*

ὅς - ῃ - - - σει δεξ - ι - ό - τη - - -  
 will yield you mu - si - cal fra - - -

*pp* *p*

- - τος.  
- - grance,

*cresc.* *molto allargando*

*meno mosso* **D** *ff* *f* **E** *a tempo*

ος - η - σαι δεξ - - - ι - ό - τη - τος.  
will yield you mu - - - si - cal fra - grance.

*meno mosso* *ff* *f* *f dim.* *a tempo*

*affrettando* *p* *più p*

*dim.* *rit.*

*Andante sostenuto.* *pp*

## F CHORUS.

*p espress.*

ὦ πά-λαι ποτ' ὄν - τες ὑμ - εἰς ἄλ - χι - μοι μὲν ἐν χορ - οῖς,  
Long a - go, my faith-ful com-rades, we were stur-dy in the dance,

ἄλ - - χι - μοι δ' ἐν μάχ - αῖς,  
stur - - dy we for the fight,

καὶ κατ' αὐ - τὸ δὴ μόν - ον τοῦτ' ἄνδρες ἀλ - χι -  
and in this, the one thing need - - ful, men of all the

*Poco più mosso.*  
*f molto espress.*

μώ - - τα - τοι. πρὶν ποτ'  
stur - di - est. Long a -

ἦν, πρὶν ταῦ - - τα'  
 go, those glo - - ries,

νῦν δ' οὐχέ-ται κύκ-νου τε πο-λι-ώ - - τερ - αι ὁῦ αἰὸ' ἐπ-αν-  
 gone ut-ter-ly now, and these a-ged locks are fa - ding, white with the

*rall.* - - - *in tempo* *p*  
 θεῶ - - - σιν τριχ - ες. ἀλ-λά κάκ τῶν λειψ-αν-ων δεῖ  
 white - - - ness of swans. Yet from the re-lics of our

τῶν - δε ῥώ - μην νε - α - νι - χὴν σχεῖν.  
 man-hood take we a youthful vi- gour:

*p* *H pp*

ὡς ἐγ-ὼ τοῦ-μὸν νο-μί-ζω γῆ-ρας εἶ-ναι χρεῖτ-τον ἢ πολ-  
 nay, this my old age, I count it bet-ter than the fi-ne-ries and

λῶν χιχίν-νους νε-α-νι-ῶν καὶ σχῆμα.  
 fool-ish fashions of all the wild young gal-lants.

*smorzando*

*pp*

Maestoso *3* alla marcia. ♩ = 120.

*f risoluto* *simile*

*J*

## LEADER of the Chorus: SOLO.

εί τις ὑμ - ῶν, ὧ θε - α - ται, τὴν ἐ - μὴν ἰδ - ῶν φύ - σιν εἶ - τα θαυ - μάξ -  
 If a - mong you, O spec - ta - tors, there be those that won - der why they be - hold me

*p* *simile*

εἰ μ' ὀρ - ῶν μέσ - ον δι - εσ - φη - χω - μέν - ον, ἥ - τις ἐσ - τὴν  
 so wasp - waist - ed, me and all my com - pa - ny, ea - si - ly I'll

ἡ πί - νοι - α τῆσ - δε τῆς ἐγ - κεν - τρι - δος, ῥα - δί - ως ἐ - γὼ δι - δά - ξω,  
 tell the se - cret of this com - pli - ca - ted sting, ea - si - ly con - vince the dul - lards,

**K** (The Chorus march round.)

χὰν α - μου - - σος ἢ τὸ πρὶν.  
 though their brain's \_\_\_\_\_ a use - less thing.

*mf* *simile*

*marc.*

## L FULL CHORUS.

*cresc.* *f*

ἔσ - μὲν ἡμ - εἶς,  
We who stand be -

οἷς πρόσ - εσ - τι τοῦ - το τοῦρ - ρο - πύ - γι - ον, Ἄτ - τι - χοῖ μόν -  
fore you furnish'd with this for - mi - da - ble tail, We're the on - ly

*mf*

οἱ δὶκ - αῖ - ως ἐγ - γεν - εἶς αὐ - τό - χθον - ες, ἀν - δρι - κώ - τα - τον γέν -  
pro - per At - tics, na - tive - born o - ri - gi - nals: fin - est fighters in the

*simile*

ος field, καὶ πλεῖ - στα τήν - δε τὴν πόλ - ιν ὠφ - ἐλ - ῆσ - αν ἐν μάχ -  
we served our ci - ty in her need, served her in the hour of



(They appear to see the enemy approaching.)

*M. ff*

αισ-ιν, *bat-tle,* ἦν - ἰκ' ἦλθ' ὁ βάρ - βα-ρος, *- der came,*

*cresc.* *ff*

*ff*

τῷ καπ - νῷ τύ-φων ἄ - πασ - αν τὴν πόλ- *set - ting*

*ff*

ιν καὶ πυρ - πόλ - ὦν, *A - thens in a roar,* ἔξ - ελ - εἶν ἡμ - ὦν μεν - *in his rage to wreck and*

*ff*

σιγ - ὦν *rav-ish* πρὸς βί - αν τὰν - ἑρή - νι - α. *all the nests where we a - bide.*

*ff* *dim.*

(They fall back as if beaten.)

*pp* *ppp*

(The Leader starts up and the others follow him.)

*ff risoluto*

*ff*

εὐ - θε - ως γάρ ἐκ - ὄρα - μόν - τες εὖν ὀ - ρει εὖν  
Rush - ing straightway out to meet them, shield on arm and

ἀσ - πί - δι ἑ - μαχ - ὄ - μεσθ' αὐ - τοῖσ - ι, θυ - μόν ὀξ - ίν - ην πε -  
spear in hand, we caught and fought the foe - men, for our souls had drunk their

πω - κό - τες, σίας ἀν - ἦρ παρ' ἀνδρ', ὑπ' ὀργ - ῆς τὴν χελ - ὤν - ην  
fill of gall: man by man we stood, our lips for rage and pas - sion

*largamente*

ἐσθ - ί - ων ὑ - πό δὲ τῶν τοξ - ευ - μά - τῶν οὐκ ἦν ἰδ - εῖν τὸν οὐρ - - αν -  
bit - ing hard: and for the cloud of ar - rows ne'er an eye could see the migh - - ty

*largamente*



Tenors and Basses.

τὸν στρατὸν δι-έπτατο. εἶτα δ'

o'er the host there flew on owl. Soon up -

ἐσπομέμεθα θυνάκοντες εἰς τοὺς

on their heels we fol-low'd, po-king at the

*simile*

θυλάκους,

trou-ser-bags,

οἱ δ' ἔφουγον

set them fly-ing,

*R<sup>ff</sup>*

τὰς γνάθους καὶ τὰς ὀφθαλμοὺς

set our stings in-to their

*mf*

*p marcato*



Largamente.

(The Chorus march round in triumph.)

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth notes with accents and slurs, marked with a forte (*ff*) dynamic. The lower staff begins with a bass clef and a key signature of one sharp (F#). It also features eighth notes with accents and slurs, marked with a forte (*ff*) dynamic. The word *simile* is written above the lower staff. The system concludes with a *ff marcato* marking.

The second system of music consists of two staves. The upper staff continues with block chords and some melodic movement in the treble clef. The lower staff continues with a steady eighth-note accompaniment in the bass clef.

The third system of music consists of two staves. The upper staff features block chords and some melodic movement. The lower staff continues with a steady eighth-note accompaniment.

The fourth system of music consists of two staves. The upper staff features block chords and some melodic movement. The lower staff continues with a steady eighth-note accompaniment.

The fifth system of music consists of two staves. The upper staff features block chords and some melodic movement. The lower staff continues with a steady eighth-note accompaniment.

The sixth system of music consists of two staves. The upper staff features block chords and some melodic movement, ending with a 'T' marking above the staff. The lower staff continues with a steady eighth-note accompaniment.

Piano introduction in G major, 3/4 time. The right hand plays chords and descending lines, while the left hand plays a rhythmic pattern of eighth notes.

Allegro moderato. ♩ = 112.

First system of piano accompaniment. The right hand features a sixteenth-note scale with a sixteenth rest (6), and the left hand has a bass line. Dynamics include *f* and *mf*.

Second system of piano accompaniment, continuing the scale in the right hand and bass line in the left hand.

**U**

Vocal line and piano accompaniment for the first part of the song. The vocal line is in G major, 3/4 time, with lyrics in Greek and English. The piano accompaniment is marked *f cantabile*.

Yea, a - - a δεῖν - - ὅς ἦ τόσ' ὡς - τε  
 Yea, a ter - - ror tru-ly was I

Vocal line and piano accompaniment for the second part of the song. The vocal line continues with lyrics in Greek and English. The piano accompaniment continues with a similar texture.

πάν - - τα δὴ δε - δοικ-έν - αι,  
 then, and all men liv'd in fear;

καὶ κατ - - - ε - στρεφ - α - μὴν  
and my strong arm sub - dued

— τοὺς ἐν - αν - τί - οὺς,  
— all mine en - e - mies,

πλέων ἐχ - εἶ - σε ταῖς τριή -  
voyaging al - way with a fleet

- - - ρε-σιν.  
of war.

οὐ γὰρ ἦν ἡμῖν ὅ - πως ρῆσ-ιν εὐ λέξ-  
For we ne - ver gave a thought how to frame a



ειν ἐ-μέλλ-ο - μεν τότε, οὐ - δὲ συκ - ο - φαν - τή - σιν τι - νὰ  
 speech discreet in those days, ne'er a thought to compass down - fall of

φρον - τῖς, ἄλλ' ὅσ - τῖς ἐρ - έ - τῆς ἔ -  
 oth - ers; but who should row the best - why,

*mf* *simile*

σοι' ἀρ - ἰσ - τος. τοῖ - - - γαρ -  
 that we thought on. So of

**W**

οὖν πολ - λὰς πό - λεις Μή - - -  
 towns we took a big toll

- δων ἐλ - όν - τες, αἰ - τι - ώ - τα - - τοι φέρ -  
 — from the Persians: that's the why and that's the

εσ - - θαι τόν φόρ - ον  
 where - - fore tri - - - bute rolls

— δεῦρ' ἐσ - μέν, ὄν κλέπ -  
 — home hi - ther, for the

*X largamente* *f con espr.*

*largamente*

*ff appassionato*

του - σιν οἱ νε - ώ - τες - σι.  
 young A - the - nian drones to steal.

*meno f*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features chords and arpeggiated figures, while the lower staff has a more active melodic line with triplets. Dynamics include *p*, *piu p*, and *dim.*

Molto vivace.

Second system of musical notation, continuing the piece. The tempo is marked *Molto vivace*. The upper staff has a *p* *scherzando* dynamic, while the lower staff is marked *f*. The music is characterized by rhythmic patterns and dynamic contrasts.

Third system of musical notation. The upper staff begins with a *cresc.* marking. The lower staff features a *fp* dynamic. A text annotation in the lower right reads: *cresc. molto* raise their wings). The music shows a clear upward dynamic trend.

Fourth system of musical notation. The upper staff starts with a *ff dim.* dynamic. A text annotation in the lower right reads: (They crouch down). The lower staff begins with a *p* dynamic and ends with a *ff* dynamic. The music depicts a change in the wasps' posture.

Fifth system of musical notation. The upper staff starts with a *p cresc.* dynamic. The lower staff features a *ff* dynamic that transitions to *p*. The music continues with dynamic fluctuations.

Sixth system of musical notation. The upper staff begins with a *cresc.* marking. The lower staff starts with a *f* dynamic, moves to *ff*, and then to *fff*. A text annotation in the lower right reads: (The Wasps protrude their stings.). The music reaches its most intense dynamic level.

(The Wasps protrude their stings.)

## Allegro scherzando. ♩. 108.

*p*

Basses only.

*p scherzando*

πολλ - α - χοῦ σκοπ-οῦν-τες ἡμ-ᾶς εἰς ἄπ-ανθ' εὐρ-ῆσ - ε-τε τοὺς τρό-πους καὶ  
Mark us well, and you shall find us ve-ry wasps in each respect: wasps in form and

Tenors only.

τὴν δι-αι-ταν σφη-ξιν ἐμφερ - εσ - τάτους. πρῶτα μὲν γὰρ οὐδ - ἐν ἡ - μῶν  
wasps in fashion, wasps in passion wasp - i - est. Firstly, you should know that there's no

ζῶ - ον ἡ - ρε - θισ - μέν - ον μᾶλλ - ον ὄξ - ύ - θυ - μόν ἔσ - τιν  
creature, when its rage is roused, like a wasp for touch - y tem - per,

Z

οὐ - δὲ δυσ - χο - λῶ - τερ - ον  
black and yel - low bit - terness.

*p simile*

*stringendo*

*simile*  
**Aa** *poco f* **Basses. Più animato.**

εί - τα τάλλ' ὁ - μοι - α πάν - τα σφη - ξί μη - χαν - ὦ - - - - με -  
 Next, in each and ev' - ry ef - fort ve - ry wasps we strive. - - - - to

*poco f*  
**Tenors**

Ξυλ - λεγ - έν - τες γάρ καθ' ἑσμούς, ὡσ - περ εἰς τάν - θρη - - - - νι -  
 Here and there in swarms we ga - ther, like the wasps a - round - - - - the

θα.  
 be.

*poco f*  
 α, οἱ δὲ πα - ρὰ τοὺς  
 Some to sit by the

οἱ μὲν ἡ - μῶν οὖ - περ ἄρ - χων,  
 Some the ar - chon's court fre - quent - ing,

έν - δε - χα, οί δε πρὸς τοῖς  
dread E - lev'n, O - thers by the

οί δ'έν ῶ - δεί - ω δι - κάζουσι,  
Some to judge with - in th'O - de - um,

*f* **Bb** *ancora più animato* *poco a poco dim.*

τει - χί - οἰς ξυμ - βε - βυσ - μέ - νοι πυκ - νόν, νεύ - ον - τες  
ci - ty walls; all a - buzz - ing, close pack - ing, to earth - ward

*poco a poco dim.*

ξυμ - βε - βυσ - μέ - νοι πυκ - νόν, νεύ - ον - τες  
all a - buzz - ing, close pack - ing, to earth - ward

*ancora più animato* *simile*

*f* *poco a poco dim.* *simile*

ἐς τὴν γῆν, — μόλις ὡς - περ οἱ σῶ - λη - χες  
droop - ing down; — and scarce moving in our clus - ter,

ἐς τὴν γῆν, — μόλις ὡς - περ οἱ σῶ - λη - χες  
droop - ing down; — and scarce moving in our clus - ter,

ἐν τοῖς χυτ-τάροις χι - νού - - - - - μεν-οι.  
 like the ba-by grubs in - side the cells.

*p* *piu p*

*simile*

*pp* *pp* *p scherzando* *Cc*

*simile*

*simile* *simile*

Tenors and Basses.

Dd

ἔς τε τὴν ἄλλ-  
 And in all our

ἡν δὲ αἰ - τὰν ἐσμ - ἐν εὐ - πορ - ῶ - τα-τοῖ. πᾶν - τα γὰρ κεν-  
 dai - ly du - ties we're the shift - iest folk a-live: sting - ing is the

τοῦμ - εν ἀνδ - ρα κάκ - πορ-ίς - ο - μεν βί - ον.  
 rule we prac - tise, sting - ing is our staff of life.

*f ancora più animato*  
 ἀλ - λά γὰρ κη - φῆν - ες ἡ - μῖν εἰς - ἰν ἐγ - καθ -  
 Ah, but there be drones a-mong us, sit - ting i - dle  
*f marcato*



ἡ - με - νοί, οὐχ ἔχ - ον - τες  
 all day long: stings they have not

κέν - τρον· οἱ μέν - ον - τες ἐν - δον τοῦ φόρ - ου τὸν πό -  
 a - ny; stay - at - homes, they swallow all the store, all the

νον κατ-εσ-θί - ου-σιν, οὐ ταλ - αι - πω-ρού-μεν - σι.  
 tri-bute we have gathered, working not to gath-er more.

**Ee** *ancora più animato*

τοῦ - το δ'ἔστ' ἄλ - γισ - τον ἡ - μῖν, ἣν τις ἀ - στρά -  
 This it is that hurts us hard - est, when an in - do -

τεν - τος ὧν ——— ἐξ-ροφ-ῆ τὸν μισ - θὸν ἡ - μῶν,  
 lent pol - - troon ——— carries off the pay we've toil'd for,

τῆσ-δε τῆς χώρ - ας ὕ - περ ——— μῆ - τε χώ - πην  
 tho' he ne'er for coun - try's sake ——— held an oar, sirs,

*cresc.*

μῆ - τε λόγ - χην μῆ - τε φλύχ - ταιν - αν ——— λαβ-  
 held a spear, sirs, nev - er knew a blis - tered

*ff*

ὧν. ———  
 hand. ———

4

**Ff**  $\text{♩} - \text{♩}$ .

*f pesante*

ἀλλ' ἐ - μοι - δο - χεῖ τὸ λοι - πὸν τῶν πο - λι - τῶν ἔμ - βα -  
 So my rule - shall be here - af - ter, and I think you'll all a -

χὺς οὐδὲ τις ἀν - μὴ ἔχη τὸ κέν - τρον, μὴ φέρ - ειν τρι -  
 gree - who - so - e'er a sting is lack - ing, shall not have the

**Gg\*** *Andantino*  $\text{♩} = \text{♩}$  of the previous time.

ἐ - βολ - ὄν.  
 ju - ry - fee.

*f ma molto sostenuto*

\*) If required a cut may be made here from Gg to Hh. ( $\frac{3}{4}$  time)  
 Gr.P.C.1

*Hh* of the previous time.

*ff ma sostenuto*

## ACT III.

## №13. Entr'acte.

Δειπνοῦμεν· ἀπογενίμμεθ' ἤδη σπένδομεν.

Andante con moto.

*f marcato*

*f cantabile marc*

*dim.*

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a trill and a triplet. The left hand provides harmonic support with chords and moving bass lines. The instruction *p espr.* is written above the first measure.

Second system of musical notation. It begins with a section marker **B**. The right hand continues with a melodic line, including a triplet. The left hand features a *pp* (pianissimo) section with chords. The instruction *p espr.* appears again towards the end of the system.

Third system of musical notation. The right hand features a melodic line with a triplet. The left hand continues with a moving bass line and chords.

Fourth system of musical notation. It begins with a section marker **C**. The right hand features a melodic line with a triplet. The left hand features a *pp* section with chords. The instruction *mp* (mezzo-piano) is written below the first measure of the right hand.

Fifth system of musical notation. The right hand features a melodic line with a triplet. The left hand continues with a moving bass line. The instruction *simile* is written below the first measure.

Sixth system of musical notation. The right hand features a melodic line with a triplet. The left hand continues with a moving bass line and chords.

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains complex chordal textures with many accidentals. The bass clef contains a steady eighth-note accompaniment. A dynamic marking of *(b)* is present in the bass line. A section marker **D** is located at the end of the system.

Musical notation for the second system. The treble clef features a melodic line with slurs and ties. The bass clef continues the accompaniment. A *smorzando* instruction is written above the bass line.

Musical notation for the third system. The treble clef has a melodic line with slurs and ties. The bass clef has a more active accompaniment. Markings include *a tempo* and *p espr.*

Musical notation for the fourth system. The treble clef has a melodic line with slurs and ties. The bass clef has a more active accompaniment. Markings include **E**, *dim.*, and *pp*.

Musical notation for the fifth system. The treble clef has a melodic line with slurs and ties. The bass clef has a more active accompaniment. A *pp cresc.* marking is present in the bass line.

Musical notation for the sixth system. The treble clef has a melodic line with slurs and ties. The bass clef has a more active accompaniment. Markings include an **8** and *f*.

8. *f cantabile marcato*

8. 3

This system shows the first two measures of a musical piece. The key signature has two sharps (F# and C#). The first measure features a treble clef with a melodic line starting on G4, marked with an 8-measure slur and a fermata. The bass clef accompaniment consists of chords. The second measure continues the melodic line with a triplet of eighth notes.

8. 3

7 7

This system contains the next two measures. The first measure continues the melodic line with an 8-measure slur and a fermata. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

**F** *marcato*

*ff*

3 3 3

This system begins with a section change to the key of F major, indicated by a large 'F' above the staff. The tempo is marked 'marcato' and the dynamics are 'ff'. The first measure has a treble clef with a melodic line and a bass clef accompaniment. The second measure continues with a triplet of eighth notes in the bass.

3

This system contains two measures. The first measure continues the melodic line with a triplet of eighth notes in the bass. The second measure features a melodic line in the treble and a bass clef accompaniment.

**G**

2

This system begins with a section change to the key of G major, indicated by a large 'G' above the staff. The first measure has a treble clef with a melodic line and a bass clef accompaniment. The second measure continues with a bass clef accompaniment.

*ff*

This system contains the final two measures. The first measure continues the bass clef accompaniment. The second measure features a melodic line in the treble and a bass clef accompaniment, marked with 'ff'.



## Nº14. Introduction to Act III.

Adagio.

ΒΔ.  
Cue. μηδὲν ἡμᾶς ἰσχύτω.

Nº14<sup>a</sup> Repeat Nº13 from letter E.

## Nº15. Melodrama.

ΞΑ.  
Cue. ἦν τις αὐτῷ ξυντύχη.

Moderato alla marcia.

ὁδὶ δὲ ἐῖ καὶ σφαλλόμενος προσέρχεται.

ἀλλ' ἐκποδῶν ἄπειμι πρὶν πληγὰς λαβεῖν.

(Enter Philocleon and crowd)

Musical notation for the piano introduction, featuring a treble and bass staff with a melody in the treble and accompaniment in the bass. The dynamic marking *mf* is present.

**A**

ΦΙ. (Speaking in rhythm)

(The rest join in)

Vocal line for Philocleon and the crowd. The lyrics are: *ἄ - νε - χε, πά - ρε - χε. ἄ - νε - χε, πά - ρε - χε.* The piano accompaniment includes a *simile* marking and a star symbol in the first measure.

(Philocleon alone)

*stringendo*

Vocal line for Philocleon alone. The lyrics are: *κλαύσε-ταί τις τῶν ὀ - πισ-θεν ἐ - πα-χο-λου-θούν-των ἐ - μοί.* The piano accompaniment includes *cresc.* and *stringendo* markings.

Piano accompaniment for Philocleon alone, featuring a treble and bass staff with a complex rhythmic pattern. The dynamic marking *sf* is present.

\* With apologies to a great English composer.

# №16. Chorus.

ΒΑ.  
Cue. οἴμ' ὡς ἀπολῶ σ' αὐτοῖσι τοῖσι κανθάροις.

Moderato Piacevole.

*p* *pp* *simile*

κω. \*

*dolce e cantabile*

ξη - λῶ γε τῆς εὐ - τυ - χί - ας τὸν πρέσβυν, οἱ μετ -  
 Ah, luck-y man, I en-vy him the change in his de-

*simile*

έσ - τη ξη - ρῶν τρό - πων καὶ βι - οτ - ῆς·  
 mean-our from sur-ly ways and dismal days.

*cantabile*

**B**

έ - τερ - α δὲ νῦν ἀν - τι - μα - θῶν ἢ μέ - γα τι με - τα - πεσ -  
 And if he but learn this oth-er lore, why he will change out of all

*simile*

εἶ - ται ἐ - πι τὸ τρυ - φᾶν καὶ μα - λα - χόν.  
 know-ledge, with his lus-ty ways and dan-dy days.

*cantabile*

**C** *pp*

τάχα δ' ἂν ἴ-σως οὐχ ἐ-θέ-λοι. — τὸ γὰρ ἀ-πο-σπῆ-  
 If he do — but he may not a-gree: — scarce-ly a man may

και γα-λε-πόν — φύσ - ε - ος, ἦν ἔ - χαι τις ἀ-  
 part from the mood — that is his: na - - ture's na - ture al-

*mf*

**D** *pp* *mp*

εἰ. — και-τοι πολ-λοι ταυτ' ἔ-παθ-ον. — ξυν -  
 way. — Ma - ny men nath - less have been brought — to

όν-τες γνώ-μαις ἐτ-ερ-ων — μετ - ε - βάλ - ον - - το  
 change their fash-ion by their friends: we scarce re - mem - - ber

*mf* *mp*

*poco rit.*

**E** *- a tempo*  
*mp cantabile*

τοὺς τρέπ - οὺς. πολ - λοῦ δ' ἐπαί - νου  
 what they were. With grateful heart my

*poco rit.* *p*

παρ' ἐ - μοὶ καὶ τοῖς - ἰν εὖ φρον - οῦσ - ἰν τυχ - ῶν ἄ - πει - σιν  
 voice I raise, and wise men join in cho - rus, to ce - le - brate as it

*simile* *cantabile*

εἰ - ἅ τὴν φι - λο - πα - τρι - ἄν καὶ σο - φί - ἄν ὁ - παῖς ὁ φιλο - κλέ - ω - νος.  
 should be done this loy - al son of Phi - lo - cle - on for his du - ty and his de - vo - tion.

**F**

*mf*

οὐ - δε - νὶ γάρ οὕ - τως ἄ - γα - νῶ ξυ - ε - γεν - σμ - ἦν,  
 Never a man so winsome and wise have I chanced to meet,

*mf*



# №17. Melodrama.

ΕΑ.

*Cue.* καὶ τοὺς τραγῳδοὺς φησὶν ἀποδείξειν χρόνους

**Allegro.**

ΕΑΝ. τοὺς νῦν, διορχησάμενος ὀλίγον ὕστερον.

★ *pp*

\* Founded on a Cambridgeshire folk-song.

ΦΙΛ. (without) τίς ἐπ' ἀλείοισι θύραις θάσσει; ΕΑΝ. τοῦτι καὶ δὴ χωρεῖ

*simile*

τὸ καχόν. ΦΙΛ. κλῆρα χαλάσθω τάδε..... (enter Philocleon)

*cresc.*

**A**  
*f* *pp*

*pp*

**B**

**C**

**D**

ΦΙΛ. εἴ τις τραγῶδός φησιν  
 ἄρχεσθαι καλῶς, ἐμοὶ  
 εἰσπίτω. φησὶν τις,  
 ἢ οὐδεὶς;  
 ΒΛ. εἰς γ' ἐκείνοσι  
 μόνος.



## No. 18. Chorus and Dance.

Molto vivace.

CHORUS: A *f*

φέ-ρε νυν ἡ-  
Come a-long, my

*ff* *fp*

μεῖς αὐ-τοῖς ὀ-λί-γον ξυ-χωρ-ή-σωμ-εν ἅ-παν-τες,  
lads, and let us with-draw a space to make room for dan-cing:

*ff*

ἴν' ἐφ' ἡ-συ-χι-ας ἡ-μῶν πρόσ-θεν βεμ-βι-χιζ-ω-σιν ἐ-αυ-  
that with-out a-ny hind-rance we may see them whirl like whip-tops be-fore

*fp* *f*

B (The three sons of Carcinus prepare to dance)

τούς.  
us.

*Quasi cadenza*

*p*

(The first son of Carcinus dances.)

Moderato.

The musical score is written for piano and consists of seven systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The tempo is marked "Moderato." and the dynamic is "p". The second system continues the piece with similar notation. The third system is marked with a "C" time signature and a dynamic of "mf". The fourth system features a key signature change to one flat (B-flat) and includes a 4/4 time signature. The fifth system is marked with a dynamic of "f marc." and includes the instruction "simile". The sixth system is marked with a "D" time signature and also includes "simile". The seventh system concludes the piece with a key signature change to two flats and a 9/8 time signature. The score includes various musical notations such as slurs, ties, and articulation marks.

*p*

**E**  
*f marcato*

*stringendo*  
**Allegro vivace.**  
*ff*

**CHORUS.**

**F**  
*f*  
ἀγ', ὦ μεγ-αλ - ὠ-νυ-μα τέχ-να τοῦ θα-λασ-σί - σι - - - ο,  
Come, high-tit-led, high-kicking brood, whose sire is lord of o - - - cean;  
*ff*

πη - δᾶ - τε πα - ρὰ φά - μα - θον και θῖν' ἄ - λος ἄ - τρυ - γέ -  
 come, hop, skip and jump on the sand - y shore of the tide ev - er

*f* *f* *p*

## Moderato.

(The second son of Carcinus dances.)

ται - ο καρ - ἰ - θων ἄ - δελφ - - οί  
 rest - less, brother shrimps at - tend - - ing.

*f* *p cantabile*

*mf*

G *p*

*stringendo*

Piano introduction featuring a 4-measure arpeggiated figure in the right hand and chords in the left hand.

CHORUS.

**Allegro vivace.**

**H**

*f*  
 τα - χύν πό-δα κυκ-λο-σο-βεῖ-τε, καὶ τὸ Φρυ-νί-  
 Come, trip it a - round in a ring; and some-one fling the

Piano accompaniment for the first chorus line, starting with a forte (*f*) dynamic.

χει - ον ἐκ - λα-κτισ-ά - τω τις, ὁ - πως ἰδ-όν-τες, ἄν - ω σέ - λος ὡς -  
 high kick that Phry-ni-chus knew, till the peo-ple all e-cho 'High - er! High - er!

Piano accompaniment for the second chorus line, including a section marked with an 8-measure rest.

**J Moderato.**

*rall.*

(The third son of Carcinus dances.)

ω - σιν οἱ θε - - α - ται.  
High - er! Bra - vi! Bra - vi!

Piano accompaniment for the Moderato section, featuring a *sp* (quasi Tamburo) effect.

Piano accompaniment for the final part of the Moderato section.

K

Musical score for section K, piano accompaniment. The score is in 6/8 time and B-flat major. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

L

Musical score for section L, piano accompaniment. The score is in 6/8 time and B-flat major. It begins with a pianissimo (*pp*) dynamic and a *simile* dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

CHORUS.

Molto vivace.

M

*ff*

Musical score for the Chorus, vocal and piano accompaniment. The score is in 6/8 time and B-flat major. The vocal line begins with a mezzo-forte (*M*) dynamic and a fortissimo (*ff*) dynamic. The piano accompaniment is also fortissimo (*ff*). The lyrics are in Greek and English.

σπρό - βει, πα - ρά - βαι - νε κύ -  
Come, cir - cle with cir - cle en -

Musical score for the Chorus, vocal and piano accompaniment. The score is in 6/8 time and B-flat major. The vocal line continues with the lyrics. The piano accompaniment is fortissimo (*ff*).

κλω και γάσ - τρι - σον σε - αυ - τόν, ρίπ - τε σκέ - λος  
twine, and give your - self the heel - tap; up with the leg

Musical score for the Chorus, vocal and piano accompaniment. The score is in 6/8 time and B-flat major. The vocal line continues with the lyrics. The piano accompaniment is fortissimo (*ff*).

ού - ρά - νι - σν. βέμ - βιχ - ες έγ - γεν - έσ - θων. καύ - τος γάρ ό  
high as the sky; spin round like tops to - ge - ther. See, your sire, the

πον - το - μέ - δων ἄν - αξ πα - τῆρ προσ - ἔρ - πει ἡσ - θεις ἐν - ἰ τοῖς -  
 Lord o' the Deep, is creep - ing clos - er, clos - er; glad is he in his

ὣν ἐ - αυ - τοῦ πα - σί, τοῖς τρι - ὄρ - χους.  
 heart to see his nim - ble - foot - ed tri - o.

O

(The three sons of Carcinus dance.)

## CHORUS.

*Q* *ff*

στρό - βει, πα - ρά - βαι - νε κύ - κλω και  
Come, cir - cle with cir - cle en - twine, and

γὰς - τρι - σον σε - αυ - τόν, ῥίπ - τε σκέ - λος οὐ - ρά - νι - ον βέμ - βιχ - ες ἐγ - γεν -  
give yourself the heel - tap, up with the leg high as the sky; spin round like tops to -

*ffz*

έσ - θων. καὶ - τὸς γὰρ ὁ πον - το - μέ - δων ἄν - αξ πα - τήρ προσ - έρ - πει  
ge - ther. See, your sire, the Lord o' the Deep, is creep - ing clos - er, clos - er;

*ffz*

ἡσ - θεις ἐπ - ἰ τοῖς - εν ἐ - αυ - τοῦ παι - σί, τοῖς τρι - έρ - χους.  
glad is he in his heart to see his nim - ble - foot - ed tri - o.

*ffz* *ffz*



*ff*

ἀλλ' ἐξ-άγ-ετ', εἴ τι φιλ-εῖτ', ὁρ-χού-μεν-οι θύρ-α-ζε  
 Nay, dance us a-way, if it please you, dance us gai-ly homewards:

ἡ-μᾶς ταχ-ύ- τοῦ- - - το γάρ οὐδ-εἰς πῶ πά-ρος δέ-  
 haste, haste a - way! Sure, 'tis a no - tion no one else in -

*rall.* *R.* *ff* *molto allargando*

ὄρα- - - χεν, \_\_\_\_\_ ὁρ-χού-μεν-ον ὅσ-τις ἀπ-  
 ven - - - ted, \_\_\_\_\_ with dance and fling to speed the

*ancora allargando*

ῥλ-λαξ-εν-χο-ρόν τρυ-γφ- - - ὄων.  
 part - ing feet of co - mic cho - - - rus.

*ancora allargando*

110 General dance.  
Allegro vivacissimo.

S 8

*p* *simile*

*f*

*ff* *p*

T 8

*pp* *simile*

U

*p*

First system of musical notation. The right hand features a rapid sixteenth-note melody. The left hand has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present. A Roman numeral **V** is written above the staff.

Second system of musical notation. The right hand plays chords. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present. The word *simile* is written above the staff.

Third system of musical notation. The right hand plays chords. The left hand continues with eighth-note accompaniment.

W *Più mosso.*

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. A dynamic marking of *pp* (pianissimo) is present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. A dynamic marking of *cresc.* (crescendo) is present.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Dynamic markings include *f cresc.* (forte crescendo) and *simile*.

8

8

*stringendo*

**Presto.**

**Y** (They all dance off the stage.)

8

8

*mp dim.*

*p dim.*

(The stage is now clear with the exception of Philocleon, who has fallen asleep in a

*pp* *ad lib.* *slowly*

corner: he now gets up and dances out slowly, trying to imitate the sons of Carcinus.)

*Molto moderato.*

*p*

*Più lento.*

*stringendo* *rall.*

*quasi Cadenza* *molto rall.* *pp* *molto*

