

The Music

to

THE WASPS
OF
ARISTOPHANES

composed
by

R. Vaughan Williams

The English Translation
by
H. J. EDWARDS, M.A.

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The Wasps of Aristophanes.

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No 1. Overture.

Composed by
R. VAUGHAN WILLIAMS.

Allegro vivace.

PIANO.

A

B

First system of musical notation. The treble clef staff contains a sequence of chords with accidentals: F#3, G#3, A3, B3, C4, D4, E4, F4. The bass clef staff contains a melodic line starting with a whole note G3, followed by eighth notes. Dynamics include *f dim.* and *p*.

Second system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure. The bass clef staff contains a rhythmic accompaniment. Dynamics include *simile* and *f marcato*. A section marker 'C' is present.

Third system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth notes. The bass clef staff contains a rhythmic accompaniment. Dynamics include *mf*.

Fourth system of musical notation. The treble clef staff contains chords with triplets. The bass clef staff contains a rhythmic accompaniment with triplets. Dynamics include *simile*.

Fifth system of musical notation. The treble clef staff contains a melodic line with accents. The bass clef staff contains a rhythmic accompaniment. Dynamics include *f* and *simile*. A section marker 'D' is present.

Sixth system of musical notation. The treble clef staff contains a melodic line with chords. The bass clef staff contains a rhythmic accompaniment.

Cantabile.

The first system of the piece consists of two staves. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature. The music features a series of chords and melodic lines, with some notes marked with a piano (*p*) dynamic. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns.

The second system continues the musical development. The treble clef staff shows a continuation of the melodic lines, while the bass clef staff maintains the accompaniment. The dynamics remain consistent with the first system.

The third system is marked with a large 'E' above the treble clef staff, indicating a change in mood or dynamics. The tempo is marked *f marc.* (forzando marcato). The music becomes more dense and expressive, with a focus on sustained chords and slower-moving lines.

The fourth system is marked *p cresc.* (piano crescendo) in the bass clef staff. The music features a series of chords and melodic fragments, with a *simile* marking at the end of the system, suggesting a continuation of the previous style.

The fifth system is marked *sempre cresc.* (sempre crescendo) in the bass clef staff. The music continues to build in intensity, with a focus on sustained chords and a slower, more dramatic pace.

The sixth system is marked with a large 'F' above the treble clef staff, indicating a final change in mood or dynamics. The tempo is marked *ff marc.* (forzando fortissimo marcato). The music reaches a powerful and dramatic conclusion with a focus on sustained chords and a slower, more dramatic pace.

Musical notation for the first system, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes. Dynamics include *mf* and *simile*. There are also some triplet markings.

Musical notation for the second system, continuing the complex texture. Dynamics include *simile* and *f*. There are also some triplet markings.

Musical notation for the third system, continuing the complex texture. Dynamics include *simile*.

Musical notation for the fourth system, continuing the complex texture. Dynamics include *ff*. A *G* chord marking is present above the treble staff.

Musical notation for the fifth system, continuing the complex texture. Dynamics include *dim.*. An instruction *Ritmo di tre battute.* is written above the treble staff.

Musical notation for the sixth system, continuing the complex texture. Dynamics include *p* and *pp*. An instruction *simile* is written below the bass staff.

8 H. p. pp p espr. simile

This system contains the first two staves of music. The upper staff begins with a measure marked '8' and contains a series of chords and notes. The lower staff also begins with a measure marked '8' and features a melodic line with dynamic markings: *pp*, *p espr.*, and *simile*. The music is written in a key with one sharp (F#) and a common time signature.

simile

This system contains the next two staves. The upper staff continues the melodic line with various ornaments and dynamics. The lower staff provides harmonic support with chords and bass notes. The *simile* marking is present in the upper staff.

pp

This system contains the next two staves. The upper staff features a more active melodic line with triplets and slurs. The lower staff continues with harmonic accompaniment. A *pp* marking is present in the lower staff.

J *pp* *cantabile*

This system contains the next two staves. The upper staff begins with a measure marked 'J' and features a melodic line with slurs. The lower staff has a *pp* marking and then a *cantabile* marking. The music transitions to a key with two flats (Bb).

This system contains the next two staves. The upper staff has a continuous melodic line with slurs. The lower staff has a steady accompaniment. The key signature remains Bb.

This system contains the final two staves of music on the page. The upper staff continues the melodic line with slurs. The lower staff continues the accompaniment. The key signature remains Bb.

K

mf cantabile

6 6 6 6 6 6 6 6 6 6 6 6

3 8

L

p

6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6

First system of musical notation. Treble and bass staves. Dynamics include *pp*. Features a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics include *mf*. Features a large slur over the treble staff and a measure marked with a large 'M'.

Third system of musical notation. Treble and bass staves. Dynamics include *p* and *p dolce*. Features a triplet of eighth notes in the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *pp*. Features a large slur over the treble staff and a measure with a dotted line.

Fifth system of musical notation. Treble and bass staves. Dynamics include *pp*. Features a large slur over the treble staff and a measure with a dotted line.

Sixth system of musical notation. Treble and bass staves. Dynamics include *poco rit.* and *a tempo*. Features a large slur over the treble staff and a measure with a dotted line.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a rhythmic accompaniment. The key signature has two flats. The word *simile* is written above the first measure of the upper staff. The dynamic *p* is written below the first measure of the lower staff.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with a trill in the fourth measure. The lower staff continues the accompaniment. The dynamic *p cresc.* is written below the fourth measure of the lower staff.

Third system of musical notation. It consists of two staves. The upper staff begins with a piano *P* dynamic. The lower staff continues the accompaniment. The word *p grazioso* is written below the second measure of the lower staff, and *simile* is written below the fifth measure of the lower staff.

Fourth system of musical notation. It consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment.

Fifth system of musical notation. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The word *cresc.* is written below the second measure of the lower staff, and *marc.* is written below the seventh measure of the lower staff.

Sixth system of musical notation. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), and a common time signature (C). The music features a melody in the right hand and a bass line in the left hand. The right hand starts with a quarter note followed by eighth notes. The left hand has a steady eighth-note accompaniment. Performance markings include *p grazioso.* and *simile*.

Second system of musical notation, continuing the piece. The right hand melody continues with eighth notes and quarter notes. The left hand accompaniment remains consistent. The system concludes with a half note in the right hand.

Third system of musical notation. The right hand features a series of chords, each with a dotted quarter note followed by an eighth note. The left hand continues with eighth notes. Performance markings include *simile* and *cresc.*

Fourth system of musical notation, marked with a **R** (Ritardando). The right hand has chords with accents. The left hand has a more active eighth-note pattern. The system ends with a quarter rest in the right hand.

Fifth system of musical notation. The right hand has chords with accents. The left hand continues with eighth notes. The system ends with a quarter rest in the right hand.

Sixth system of musical notation. The right hand has a melodic line with a long slur. The left hand has eighth notes. Performance markings include *cresc.*

First system of musical notation, featuring a treble and bass staff with complex melodic lines and slurs.

Second system of musical notation, including dynamic markings *dim.* and *pp*.

Third system of musical notation, including the dynamic marking *simile*.

Fourth system of musical notation, including dynamic markings *f marc.* and *S*.

Fifth system of musical notation, including the dynamic marking *mf*.

Sixth system of musical notation, including the dynamic marking *simile* and articulation marks.

First system of musical notation, featuring a treble and bass clef. The tempo is marked *f marc.* The music consists of chords and eighth-note patterns in both hands.

Second system of musical notation, continuing the piece with similar chordal and rhythmic textures.

Third system of musical notation, marked *T cantabile*. It features a melodic line in the treble clef with a slur and a triplet in the bass clef.

Fourth system of musical notation, continuing the *T cantabile* section with flowing melodic lines and slurs.

Fifth system of musical notation, marked *f marc.* and *Ritmo di tre battute*. It features a rhythmic pattern in the bass clef and chords in the treble clef.

Sixth system of musical notation, featuring a key signature change to three flats and a time signature change to 3/2. It includes a triplet in the treble clef and a piano (*p*) dynamic marking.

simile

This system shows the first 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 chords and triplets. The word "simile" is written in the lower staff.

cresc.

This system continues the musical notation. The word "cresc." is written in the lower staff. It includes triplets in both staves.

This system continues the musical notation with various chordal textures and rhythmic patterns.

U
ff simile
8^{ves} ad lib.

This system begins with a large "U" above the staff. The word "ff" is in the lower staff, followed by "simile" and "8^{ves} ad lib." below it. The music consists of a melodic line in the upper staff and a more active line in the lower staff.

This system continues the musical notation with complex rhythmic patterns in the lower staff.

This system continues the musical notation with various chordal textures and rhythmic patterns.

largamente
a tempo, animato
ff risoluto

This system concludes the page. It features a change in tempo and dynamics. The word "largamente" is in the lower staff, followed by "a tempo, animato" above the upper staff and "ff risoluto" in the lower staff. The time signature changes to 2/4.

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 chords 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 chords in the bass.

Third 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 chords in the bass.

Fourth 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 chords in the bass.

Fifth system of musical notation, starting with a **W** section marker and a *ff brillante* dynamic marking. It features a treble and bass clef with a key signature of two flats. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats. It includes a first ending bracket labeled '8' and a *ff* dynamic marking. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

Seventh system of musical notation, featuring a treble and bass clef with a key signature of two flats. It includes a first ending bracket labeled '8' and a *ff* dynamic marking. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

ACT I.

No. 2. Introduction (Nocturne).

Adagio molto.

pp

(The curtain rises)

(Sosias stirs in his sleep)

mf

stringendo

cresc.

acceler.

(Sosias wakes with a start)
Allegro.

mf

No 3. Melodrama and Chorus.

ΞΑ.

Ουε. τί λέγεις; ἀλλά νῦν ὀρθρος βαθύς.

Allegro vivace.

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

Musical notation for the first system, featuring piano (*pp*) and forte (*f*) dynamics. The score includes a vocal line and a piano accompaniment.

Musical notation for the second system, featuring piano (*pp*) and forte (*f*) dynamics. The score includes a vocal line and a piano accompaniment.

Musical notation for the third system, featuring piano (*pp*) and forte (*f*) dynamics. The score includes a vocal line and a piano accompaniment.

Musical notation for the fourth system, featuring piano (*pp*) and forte (*f*) dynamics. The score includes a vocal line and a piano accompaniment.

Musical notation for the fifth system, featuring piano (*pp*) and forte (*f*) dynamics. The score includes a vocal line and a piano accompaniment.

Musical notation for the sixth system, featuring piano (*pp*) and forte (*f*) dynamics. The score includes a vocal line and a piano accompaniment.

A (A lamp appears in the darkness)

stacc. *fp* *molto cresc.* *pp*

(Two more lamps appear)

(Several

Piano accompaniment for the first system, featuring a treble and bass clef with various dynamics like *p* and *ff*.

more lamps appear)

B

Piano accompaniment for the second system, including the instruction *f marcato*.

(The Leader comes forward)

Piano accompaniment for the third system, featuring a tempo change to quarter note and dynamic markings like *ff* and *p*.

LEADER.

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

Vocal line for the Leader and piano accompaniment for the fourth system, including the instruction *simile*.

Κω-μί-α, βρα-δύν-εις;
 Kom-i - as a-lagging?

μά τον Δί' οὐ μέν-τοι πρό τοῦ γ' ἀλλ' ἦσθ' ἰ - μάς κύν-ει - ος.
 It was not so in days of old; nay, thou wast tough as leather.

Vocal line and piano accompaniment for the fifth system.

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 λοιπόν γ' ἐτί ἐσ-τίν, ἀπ-πα-παῖ πα-παι - - άξ,
 here, a sor-ry rem-nant on-ly, wil-low, wil-low, wa - - ly!
 CHORUS.
 ἀπ-πα-παῖ πα-παι - - άξ,
 wil-low, wil-low, wa - - ly!

mf
 ἡ - βης ἐ-κείν - ης, ἡ - νίχ' ἐν Βυ-ζαν-τί - φ ξυν - ἤ - 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 - - - άξ, πα-παι πα-παι πα -
 — wil-low, wil-low, wil-low, wa - - - ly, O wil-low woe! O

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

της ἀρ-το-πώ-λι-δος λαθ-όντ' ἑ-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 χορ-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 - ῶν πον - η - - - - ράν ἐπ' αὐ - τόν, ὡς κο -
ra - tions of ill - tem - per strong and strin - - - - gent, to check him for his

f

ΠΑ. οὐχ --- προβύσειν.

--- φύλαξαι.

ΧΟ. χάρφος --- πρόβυσον.

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." and "ΧΟ. χάρφος --- πρόβυσον." The system concludes with the vocal line: "ΠΑ. οὐχ --- προβύσειν."

ΧΟ. τί δὴ μαθῶν --- πρίασθαι.

ΠΑ. εἰ νῆ Δί' αἴθις

Musical score for the second system. The piano part features a "Box on the ears" annotation and dynamic markings *ff*, *f*, and *pp*. The vocal line includes the lyrics: "ΧΟ. τί δὴ μαθῶν --- πρίασθαι." and "ΠΑ. εἰ νῆ Δί' αἴθις".

κονδύλοις ---

Musical score for the third system, primarily piano accompaniment. It features two staves with complex triplet patterns and various chordal textures.

Musical score for the fourth system, continuing the piano accompaniment with similar triplet patterns and harmonic structures.

ΧΟ. --- κολάζω.

ἀλλ' οὐτοσί μοι βέρβυρος φαίνεται πατοῦντι.

Musical score for the fifth system. The piano part includes a *cresc.* marking. The vocal line has the lyrics: "ΧΟ. --- κολάζω." and "ἀλλ' οὐτοσί μοι βέρβυρος φαίνεται πατοῦντι." Dynamic markings *f* and *p* are present.

Musical score for the sixth system, piano accompaniment. It features dynamic markings *f* and *p* and concludes with a *p* marking and the word *simile*.

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 - γείτ' ἄν ᾄ - δων Φρυ - νί - χου.
 yea, he'd lead us chant - ing Phry - ni - chus. *simile*

poco stringendo *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 στάν - τας ἐν - θάδ', ὧν - - ὄρες, ἄ -
 Come then, one and all, stand - ing here, good com - - rades, lift

K

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

f risoluto

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

stringendo

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

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: *

Tenors. *Vibrante con troppo d'espressione* *mf*

τί ποτ' οὐ πρό θυ-ρῶν φαίν-ετ' ἄρ'
Why, O why to the door oom-eth he

Fourth system. Tenor vocal line and piano accompaniment. Dynamics: *mf*, *p*. Piano markings: *m.d.*, *tr*. Asterisk: *

Tenors.
Basses.

ἡ - μῖν, ὁ γέρ-ων οὐδ' ὑπ-α - χού - ει;
nev-er, in the street no - where ap - pear - eth?

sotto voce

Fifth system. Tenor and Bass vocal lines and piano accompaniment. Dynamics: *sotto voce*. Asterisk: *

οὐδ' ὑπ-α - χού - ει;
no-where ap - pear - eth?

Sixth system. Piano accompaniment for the second vocal line. Asterisk: *

Tenors.

μῶν ἀπ - ὀλ - ῶλ - ε - κεν τὰς ἐμ - βά - δας, ἢ προσ - ἐ - χοφ' ἐν
Say, hath he lost his shoes, his on - ly shoes? Or in the dim and

Tenors.

τῷ σκό - τῳ τὸν δάχ - τυ - λὸν ποῦ, _____
dusk - y night damaged his big toe? _____
_____ τὸν δάχ - τυ - λὸν ποῦ,
_____ damaged his big toe?

Basses.

εἰτ' ἐ - φλέγ - μῃ - εν αὐ - τοῦ τὸ σφυρ - ὄν 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 τάχ' ἂν βου - βων - - - - - ἰ - φ - η.
and perchance his thigh _____ is swollen.
_____ ὄν - τος;
_____ ma - tion, _____ βου - βων - ἰ - φ - η.
_____ his thigh is swollen.
ritardando

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

a tempo
pp
espr

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

cresc.

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

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

C *pp* *poco rit.*

χί-τω χύπ-των ἀν οὐ- - - - 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. ven-ure, he to-day lies in a fe - - - ver.

κεί-ται πυρ ἔττων. 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 Basses: *mf*

ἄλλ' ὦ γὰρ, ἀν-ίς - -
But now, sir, a - rise, -

av-ῆρ.
fel-low.

Più mosso.

- τασο, μηδ' οὐτ - ως σε - αυ - τὸν ἐσ-θι - ε, μηδ' ἀ-γα -
let no ill tem - per con - sume thee ut-ter-ly, nor in-dig-

νά - τει. καί γὰρ ἀν-ῆρ παχὺς ἦ - χει τῶν προ-
na - tion: For such a prize cometh near us, such a

δόν - τωv τὰ - πι Θρα-κῆς ὃν ὁ - πως ἐγ - χυτ-ρι-εῖς.
trai - 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.

(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 ἥ - 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

καί - 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 γὰρ φάθ' ὑμεῖς, ἦν ὁδὶ με τῷ λόγῳ κρατήσης;

Molto moderato:

(To be sung very precisely.)

οὐκ - ἐ - τι πρε - συ - τῶν ὄχ - λος χρε - ῖ - μος ἔστι
 What is the use of old men now? Use-less are we,

οὐδ' ἄ - κα - ρῆ - σκωπ - τό - μεν - οι ἐ' 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 ἄρ' οὐ μεγάλην.

pp pp

ἀρχὴν ἀρχω -----

simile

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

pp pp f

κἂν ἀστράψω -----

pp

pp B

.... ἔ γῶ δ' (singing) *ff*ἀ - πολ -
I'll be

sim. ff

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 - ῶς
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 - ἐν τι παρ - ἤλθ - εν, ὡστ' ἔ - γωγ' ἠύ - ξαν - ὁ - μιν 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 δίκ -
hear him, And in the ho - - - ly

p cantabile *espr.*

pp

α - - - ζειν αὐ - τὸς 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*

And.

ΦΙΛ. (speaking)

ὡς δ' οὗτος ἤδη σκορδινᾶται χάστιν 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 *p*

No 8. Melodrama and Chorus.

ΒΔ.

Cue. κατὰ χοίρικα κριθῶν.

Moderato.

ὧν ὄννεκ' ἐγὼ σ' ἀπέκληρον αἰί,.....

pp

sempre pp

.... βούλει σοι,

A (singing)

πλήν σωτῆρος γάλα πίνειν.
save Treasu-ry-milk for thy drink-ing.

CHORUS.

p dolce

ἢ που σοφὸς ἦν ὅς -
I hold he was wise who -

p dolce

τις ἔ-πα - 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

allargando *a tempo*

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

f

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

f

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*

ἄω. * ἄω. * ἄω. *

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

pp

piacevole

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!

E *mf dolce*

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

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

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

ΒΔ. καὶ μὴν θρέψω, - - - -

ου. day. **F**

οὐ δύναται με προσέσθαι.

CHORUS. **G** *mf piacevole*

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

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

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

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

cresc.

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

pp

H

mf espress.

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

mf espress.

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

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

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

Rev.
Gr. P. C. 1

End of Act I. *

ACT II.

No 9. Entr'acte and Introduction.

Molto moderato. *p* *simile*

p *simile* *pp* *simile*

simile *mf* *leggiero*

p *leggiero*

A.

B.

First system of musical notation. Treble clef contains a complex melodic line with triplets and sixteenth notes. Bass clef contains a rhythmic accompaniment. A 'C' time signature is present. Dynamic marking *mf* is shown.

Second system of musical notation. Treble clef features chords and melodic fragments. Bass clef continues the accompaniment. Dynamic markings *pp* and *p* are used.

Third system of musical notation. Treble clef has a large arpeggiated figure with fingerings 5, 6, 6, 6. Bass clef has a steady accompaniment. Dynamic markings *pp* and *p* are present.

Fourth system of musical notation. Treble clef has a large arpeggiated figure with fingerings 6, 6, 5, 6. Bass clef continues the accompaniment.

Fifth system of musical notation. Treble clef has a large arpeggiated figure with fingerings 6, 6. Bass clef has a steady accompaniment. Dynamic marking *dim.* is used.

Sixth system of musical notation. Treble clef has a large arpeggiated figure with fingerings 6, 5. Bass clef has a steady accompaniment. Dynamic marking *pp* is used. A 'D' time signature is present.

simile

simile **E** *ppp*

cresc.

F *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 include 'pp' 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 dynamic 'f' is marked 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 dynamic 'f' is marked in measure 10.

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 long note in measure 12. The dynamic 'dim.' is marked in measure 11. 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

Pochettino più mosso.

BA. (singing)

f solenne

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

D

αρ - χέ - τω. —
 tend the prayer!

CHORUS.

Tenors

ff

Φοῖβ' Ἀ - πολ - λον Πύ - θι', ἐπ' ἀ - γαθ -

Basses

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

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

οὗ - τος τῶν θυρ - ῶν, ἅ - πα - σιν ἡ - μῖν ἄρ - μό - σαι

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

παυ - σα - μέν - οἱς πλάν - ῶν. Ἰ - ἡ - ἰ - ε Παί - ἄν.

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

Ἰ - ἡ - ἰ - ε Παί - ἄν.

All hail to thee, — Pae - an!

Tempo I.

pp

Svabassa.....

8^{va} *bassa*.....

F ΒΙ. ὦ δέσποτ' ἄναξ, -
Meno mosso.

8^{va} *bassa*.....

8^{va}.....

8^{va}.....

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

p
 οὐ τὸν δεῖ - μόν ἡσθ - ὁ - μεσ - θά σου φι - λούν - τος ὡς οὐδ -
 saw that thou dost love the peo - ple well, dost love the peo - ple

H

είς ἀν-ήρ τῶν γε νε-ω-τέρ-ων. Ἰ-ή-ι-ε Πατ-

well, 'tis true, more than the young men do. All hail to thee, Pae-

άν. Ἰ-ή-ι-ε Πατ-άν.

an! All hail to thee, Pae-an!

Allegro. J

Bdelycleon walks quickly round shutting the doors.

8

ΒΔ, εἴ τις ἐσφρήσομεν.

Nº 11. March Past of the Witnesses.

ΒΔ.

Cue και τ'άλλα τὰ σκεύη τὰ προσκεκαυμένα.

Moderato alla marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*pp*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment of chords.

The second system continues the piece. It features a triplet of eighth notes in the upper staff, marked with a '3' above the notes. The bass line continues with a consistent accompaniment. The dynamic remains piano.

The third system begins with a forte (*fff*) dynamic in the upper staff, followed by a piano (*pp*) dynamic. The music includes a repeat sign with first and second endings. The bass line continues with a steady accompaniment.

The fourth system continues the piece with a steady accompaniment in both staves. The upper staff features a melodic line with some grace notes, while the bass line provides a consistent harmonic support.

The fifth system features a forte (*ff*) dynamic in the upper staff, followed by a piano (*pp*) dynamic. It includes a repeat sign with first and second endings. The bass line continues with a steady accompaniment.

The sixth system concludes the piece with a forte (*fff*) dynamic. It features a triplet of eighth notes in the upper staff and a repeat sign with first and second endings. The bass line continues with a steady accompaniment.

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

meno mosso
f *molto allarg.*

A a tempo

mp legato

ὅ - ποι βούλ - εσθ'. ὕ -
wher-e'er ye will. And

μεῖς δὲ τέως, ὦ μυ-ρι-ά-δες ἀν - α - ρίθ - μη - - -
you in your thou-sands, my-ri-ads, you, 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, κού πρὸς ὑ - μῶν.
fit - ting, not for you, sirs.

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-ε-τε
 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 μήλ - - - ων.
 mel - low lays with the mel - low fruit.

pp *p*

sc.

χάν ταῦ - τα ποι - ῆθ', ὕ - μιν δι' ἑ - τούς τῶν ἰ - 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

G Poco più mosso.
f *molto espress.*

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

dim. *pp* *f* *agitato*

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- μόν- νο-μι-ζῶ 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 εἰ - 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

ἢ πύ - 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

mf

simile

ος field, καὶ πλεῖ - στα τήν - δε τὴν πόλ - ιν ὡφ - ἐλ - ῆσαν 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, when the great In - va - der came,

cresc. *ff*

ff

τῷ καπ - νῷ τυ-φῶν ἄ - πασ - αν τὴν πόλ- with a smoke of con-fla-gra-tion, set - ting

ff

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

N

σιγ - ὦν πρὸς βί - αν τὰν - ἑρή - νι - α. rav-ish 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

Off

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

ἀσ - πι - δι ἑ - μαχ - ὄ - μεσθ' αὐ - τοῖσ - ι, θυ - μόν ὄξ - ἰν - 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 - ὦν - ην
fill of gall: man by man we stood, our lips for rage and pas - sion

largamente

ἐσθ - ἰ - ὦν ὑ - πό δὲ τῶν τοξ - ευ - μά - τῶν οὐχ 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 -

ἐσπόμεθα θυνάκοντες εἰς τοὺς
 on their heels we fol-low'd, po-king at the

simile

θυλάκους, τρούμας
 trou-ser-bags,

οἱ δ' ἔφουγον
 set them fly-ing,

ff

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 is in treble clef and the lower in bass clef. Both are in the key of D major. The music begins with a piano (p) dynamic and features a triplet of eighth notes in the right hand. The tempo is marked 'Largamente'. The first measure is marked with a forte (ff) dynamic. The second measure is marked 'simile'. The third measure is marked 'ff marcato' and features a rapid sixteenth-note run in the right hand.

The second system continues the piano and bass staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

The third system continues the piano and bass staves. The right hand features chords and melodic fragments, while the left hand maintains the eighth-note accompaniment.

The fourth system continues the piano and bass staves. The right hand has chords and some melodic movement, while the left hand continues the accompaniment.

The fifth system continues the piano and bass staves. The right hand has chords and some melodic movement, while the left hand continues the accompaniment.

The sixth system continues the piano and bass staves. The right hand has chords and some melodic movement, while the left hand continues the accompaniment. The system ends with a 'T' marking above the right hand.

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.

Vocal entry with lyrics in Greek and English. The piano accompaniment is marked *f cantabile*. The lyrics are:
 Ἰα - - - α δεῖν - - ὅς ἦ τόσ' ὡσ - τε
 Yea, a ter - - ror tru - ly was I

Vocal continuation with lyrics in Greek and English. The piano accompaniment continues with a similar texture. The lyrics are:
 πάν - - τα δὴ δε - δοικ - ἐν - 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 - ις - τος. τοι - - - γαρ -
 that we thought on. So of

W

οἰν 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 is mostly rests, while the lower staff has a rhythmic accompaniment. Dynamics include *p scherzando* and *f*.

Third system of musical notation. The upper staff has a melodic line with a *cresc.* marking. The lower staff continues the accompaniment. Dynamics include *cresc.* and *fp*. A text annotation reads: *fp* (The Wasps raise their wings).

Fourth system of musical notation. The upper staff has a melodic line with a *ff dim.* marking. The lower staff continues the accompaniment. A text annotation reads: *p* (They crouch down). Dynamics include *ff dim.*, *p*, and *ff*.

Fifth system of musical notation. The upper staff has a melodic line with a *p cresc.* marking. The lower staff continues the accompaniment. Dynamics include *p cresc.*, *ff*, and *p*.

Sixth system of musical notation. The upper staff has a melodic line with a *cresc.* marking. The lower staff continues the accompaniment. Dynamics include *cresc.*, *f*, *ff*, and *fff*.

(The Wasps protrude their stings.)

Allegro scherzando. ♩. 108.

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.

stringendo

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

εἶ - 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.

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

οἱ μὲν ἡ - μῶν οὗ - 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 πυχ - 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 πυχ - 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,

έν τῶς 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

ές τε την άλλ-
And in all our

ην δι-αι-τάν έσμ-έν εύ-πορ-ώ-τα-τοι. πίν-τα γάρ κεν-
dai-ly du-ties we're the shift-iest folk a-live: sting-ing is the

τουμ-εν άνδ-ρα χά-πορ-ίζ-ο-μεν βί-ον.
rule we prac-tise, sting-ing is our staff of life.

f *ancora più animato*
άλ-λά γάρ κη-φῆν-ες ή-μῖν είσ-ιν έγ-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 μὲν - 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 marc.

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 -

f pesante

χὺς οὐ - - 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 - - - - ον.
 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

Cresc.

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 with a key signature of two flats. 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 staff.

Second system of musical notation. It begins with a section marked **B**. The right hand continues with a triplet. The left hand has a *pp* dynamic marking. The system concludes with a *p espr.* instruction.

Third system of musical notation. The right hand features a triplet. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation. It begins with a section marked **C**. The right hand has a triplet. The left hand has a *mp* dynamic marking. The system concludes with a triplet in the left hand.

Fifth system of musical notation. The right hand features a complex melodic line with a trill. The left hand continues with a steady eighth-note accompaniment. The instruction *simile* is written below the staff.

Sixth system of musical notation. The right hand features a melodic line with a trill and a triplet. The left hand continues with a steady eighth-note accompaniment.

D

smorzando

a tempo
p espr.

E

dim.
pp

pp cresc.

f

f cantabile marcato

F *marcato*
ff

G

ff

№14. Introduction to Act III.

Adagio.

ΒΔ.
Cue. μηδὲν ἡμᾶς ἰσχύτω.

№14^a Repeat №13 from letter E.

№15. Melodrama.

ΞΑ.
Cue. ἦν τις αὐτῷ ξυντύχη.

Moderato alla marcia.

ὄδῃ δὲ ἐπὶ καὶ σφαλόμενος 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 star symbol (*) and the marking *simile*.

(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 the marking *cresc.* and *stringendo*.

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*

Ad. **A** *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-στή-
 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*

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

poco rit. *p*

παρ' ἐ - μοὶ καὶ τοῖς - ιν εὖ φρον - οῦσ - ιν 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,

№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.

Here follows the entry music of the "sons of Carcinus" which will vary according to season.

No. 18. Chorus and Dance.

Molto vivace.

CHORUS: A *f*

φέ-ρε νυν ἤ-
Come a-long, my

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:

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

B (The three sons of Carcinus prepare to dance)

τούς.
us.
Quasi cadenza

(The first son of Carcinus dances.)

Moderato.

First system of musical notation, measures 1-4. The piece is in 9/8 time. The right hand features a melodic line with slurs and a fourth measure rest. The left hand provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking is *p*.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and a fourth measure rest. The left hand accompaniment remains consistent. The dynamic marking is *p*.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and a fourth measure rest. The left hand accompaniment continues. The dynamic marking is *mf*.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and a fourth measure rest. The left hand accompaniment continues. The dynamic marking is *mf*.

Fifth system of musical notation, measures 17-24. The right hand has a melodic line with slurs and a fourth measure rest. The left hand accompaniment continues. The dynamic marking is *f marc.* with a *simile* instruction.

Sixth system of musical notation, measures 25-32. The right hand has a melodic line with slurs and a fourth measure rest. The left hand accompaniment continues. The dynamic marking is *f marc.* with a *simile* instruction.

Seventh system of musical notation, measures 33-40. The right hand has a melodic line with slurs and a fourth measure rest. The left hand accompaniment continues. The dynamic marking is *f marc.* with a *simile* instruction.

p

E

f marcato

Allegro vivace.

stringendo *ff*

CHORUS.

F

f

ἄγ', 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* *p*

mf

G *p*

stringendo

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth-note patterns and a four-measure phrase. The left hand provides harmonic support with chords and eighth-note accompaniment.

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, featuring a rhythmic pattern of eighth notes in both hands.

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, continuing the rhythmic pattern with some dynamic changes.

J Moderato.

(The third son of Carcinus dances.)

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

Piano accompaniment for the Moderato section, featuring a 3/4 time signature and a quasi-tamburo effect in the right hand.

Piano accompaniment for the final part of the Moderato section, showing a continuation of the rhythmic and melodic motifs.

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 - τός γάρ ό
high as the sky; spin round like tops to - ge - ther. See, your sire, the

πον - το - μέ - δων άν - αξ πα - τήρ προσ - έρ - πει ήσ - θεις έρ - ι τοίς -
 Lord o' the Deep, is creep - ing clos - er, clos - er; glad is he in his

ιν έ - αυ - τοῦ παι - σί, τοίς τρι - όρ - χοίς.
 heart to see his nim - ble - foot - ed tri - o.

fff *fff*

(The three sons of Carcinus dance.)

p

P *pp*

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 - ιν ἐ - αυ - τοῦ παι - σί, τοῖς τρι - έρ - χις.
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. A dynamic marking of *f* is present.

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 *Z* *ad lib.* *slowly*

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

Molto moderato.

p 8 2 4

Più lento.

stringendo *rall.*

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

8
Curtain on the pause.
End of the Wasps.

