



Malcolm Hill

(1944 -)

WOMEN ON TOP

A Comedy-Opera

based on Aristophanes' play

The Assembly Women

SMTBarB and Piano

mj335

2013

www.malcolm-hill.co.uk

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WOMEN ON TOP

**Malcolm Hill's cross-dressing comedy-opera based on
Aristophanes' *Ecclesiazusae* (aka *The Assembly Women*)
- Sex and Socialism in Ancient Athens.**

In ancient Athens, the women take over the government from the men, and pass new laws establishing common ownership and sexual equality. Based on Aristophanes' timeless, surreal and politically incorrect satire *The Assembly Women* with more cross-dressing and toilet humour than any Christmas panto, Malcolm Hill's music evokes operatic styles from Handel to Stravinsky.

The cast, which needs a minimum of five singers, in order of appearance:

Praxagora, an Athenian campaigning matron	Soprano
Woman follower of Praxagora	Mezzo-Soprano
Blepyrus, husband of Praxagora	Bass Baritone
Young Athenian citizen	Tenor
Chremes, friend of Blepyrus	Baritone
Cantankerous neighbour of Blepyrus	Tenor
Young loose woman	Mezzo-Soprano
Young man attracted to her	Soprano
'Shrill' female herald	Mezzo-Soprano
1st old prostitute	Bass Baritone
2nd old prostitute	Baritone
3rd old prostitute	Tenor
Praxagora's maid	Mezzo-Soprano

Accompanied on Piano

More than five singers would be needed if costume-changes would take too long in those theatres whose green-rooms are distant from the stage.

Duration, excluding gaps between scenes: 72 minutes

SYNOPSIS

Athens, 391 BC, has won a major battle against Sparta. Athens' favourite comedy-writer, Aristophanes, writes the play *Ecclesiazusae* (*The Assembly Women*, or *Women on Top*).

Scene 1: Just before dawn Praxagora summons the women of Athens to a meeting. Her motives are not made clear. The women plan to enter the Assembly, disguised as men, in order to 'have their say' in the government of Athens. The women discuss what they will propose, with various degrees of ability, before Praxadora outlines five reasons that women are more dependable and therefore would be better at taking charge of the state.

Scene 2: *Mid-morning on the same day.* Praxagora's husband, Blepyrus, wakes to find his clothes and his wife gone. He needs to relieve his painful constipation and is forced to dress in his wife's clothes. A passing neighbour has also mislaid his cloak, staff and wife. Blepyrus meets his friend Chremes who relates that unrecognised pale-faced men have taken over the Assembly and voted women as Athens' leaders. But this will mean that now it will be the women that have to work from day-break while the men can be the ones who gossip. Praxagora returns home and is falsely accused of visiting her male lover. In the ensuing row it becomes clear that she is now President of the Assembly.

Scene 3: *Late afternoon on the same day.* All private property is now to be shared and all needs to be communally provided. Chremes bids farewell to his precious possessions before taking them to the Forum. A cantankerous Athenian citizen is reluctant to give up all his worldly goods and decides to wait and see if everyone else does. A herald orders all to draw the lot which will assign where each shall sup at the awaiting feast. Chremes takes his goods to the Forum.

Scene 4: *Early evening on the same day.* An elderly prostitute summons her lovers. A young man is looking for a dalliance with his favourite young vamp, but hears that the Assembly has decreed that before he can woo a young woman he must first do the same with an elderly one. Three ancient sluts battle over whom he must favour. Insults lead to a general free-for-all. Eventually the young man frees himself from the battle and is joined by Praxagora's maid who calls everyone to a communal feast.

Dramatis Personae:

Script	Original Name	Description	M/F	Singer	1st Entry
S Prax	Praxàgora	Campaigning matron	F	Soprano	SL
M Kalo	“Kalonike”	1 st Woman, Prax’s follower	F	Mezzo	SR
B Blep	Blepyrus	Husband of Praxagora	M	Bass	SL
T Tryg	“Trygaeus”	Ageing Citizen, small beard	M	Tenor	SR
Q Crem	Chremes	Friend of Blep	M	Baritone	SR
T Ctzn	Citizen	Heavily bearded Man	M	Tenor	SL
M Slut	Young Woman	Attractive prostitute	F	Mezzo	SR
S Chap	Young Man	Attractive chap	M	Soprano	SR
M Hrlld	Female Herald	Any age	F	Mezzo	SR
B Cron	1 st Old Woman	Unattractive slut, Crone	F	Bass	SR
Q Hag	2 nd Old Woman	Even less attractive slut	F	Baritone	SR
T Tart	3 rd Old Woman	Exceedingly ugly slut	F	Tenor	SL
M Maid	Maidservant	Prax’s servant, any age	F	Mezzo	SR

Notes:

M Kalo incorporates original 1st, 2nd and 3rd Woman.

The three Old Women are all elderly prostitutes, and in no way pretty.

Praxagora has main stress on the second syllable.

Names Kalonike and Trygaeus come from other plays.

Anachronisms have been included on purpose, especially with the articles Chremes takes to the Forum.

Greek tax increase was 2% not 20%, the original play had lowering of salt tax not budget cuts.

Theatrical Considerations

SETTING:

The action takes place in a public square in a suburb of ancient Athens. A house on each side of the stage [possibly with a gap (alley) between the houses for alternative exits]. Each house has a window (or door/curtain) through which singers can be seen and heard. A narrow bench, not too long, is at the back of stage, mid-SL.

All four scenes are in the same location, moving between pre-sunrise and early evening. Scenes need only be separated by a few seconds, to allow lighting to be changed (possibly with blackout after each scene).

PROPS:

Sop: For Prax: a lamp (not red),
a beard with ribbons to tie it on,
a chaplet.

Mez: For Kalo: a lamp (not red),
a large and heavy-looking staff,
man's cloak (over her arm),
wool (to card),
under one arm hair,
a prop beard with ribbons to tie around the head,
portable looking glass.

For Herald: a scroll which can be unwrapped,
a hand-bell.

For Maid: goblet(s).

Tenr: For Tryg: small beard
For Ctzn; large beard
For Tart: a walking stick.

Bar: For Crem to bring onto stage (possibly all carried in a large sack):
A sieve for sifting meal,
a sooty porridge-pot,
black tripods with their water-pitchers,
a cock-a-doodle,
lesser personal belongings,
more tripods and a cruse of oil,
a modern hot water bottle,
a large, modern, bed-time teddy bear (initially covered over).
For Hag: a walking stick.

Bass: For Blep: yellow petticoat,
women's ornate bedroom-slippers (any era).
For Cron: a red lamp (with red light) suspended with coloured wool,
a scroll under her smock.

LIBRETTO

The first text which Malcolm Hill accessed was Adolphus von Velsen's 1883 Greek version with Latin footnotes. R. Smith's verse translation of 1833 was used as the basis for the final libretto; most of the verse was turned into prose but a few verse passages were "borrowed" towards the end of the work. Later translations were found to be either too verbose or still in copyright and thus discarded. The Greek "rule-of-three" for characters' names was upheld in the libretto. In order to maintain Aristophanes' inclusion of current events, a few "Shakespearean anachronisms" were purposely incorporated (e.g. Chremes' household goods).

The first performance of the 72-minute *Women on Top*
was given by Bath Chamber Opera
at the Rondo Theatre, Bath on 11th February 2015.
It was preceded by Malcolm Hill's 37-minute comedy-opera
How the Viking got his Horns
which used the same cast plus a Narrator and female Chorus.

ORIGINAL CAST

JANE HUNT Soprano roles
JULIA RUSHWORTH Mezzo roles
ROBERT JACK Character Tenor roles
SIMON CALDWELL Baritone roles
PAUL FELDWICK Bass roles
MALCOLM HILL Composer, Director, Pianist

Pictures of this performance can be seen in "Others" section

For this performance, Malcolm Hill wrote: "After several performances of Chekhov's *The Bear*, I spent many months looking for another Russia-based comedy which could be set for just one soprano and two basses. Most plays were far too long, had copyright problems or were just not suitable for comedy-opera. It became apparent that more singers would be needed and/or Bath Russian Opera might have to broaden its Russian ethos. I found an excellent 1833 verse translation by R. Smith of *Assembly Women* and with some rewriting

into prose, I saw that the play could be managed by a cast of five who might just have time to change costumes. With the rewriting came a need to link the operatic scenes – instead of prologues I wrote pseudo-Sapphic odes to open the outer scenes and set them to the same music. I kept the politically incorrect lines in the original play as much as I dared.”

Aristophanes’ play contains the longest word in Greek, transliterated (by Wiki) as:

[lopadotemachoselachogaleokranioleipsanodrimupotrimmatosilphio-karabomelitokatakechumenokichlepikossuphophattoperisteralektruonopto-kephallioikigklopeleiolagóiosiraiobaphètraganopterugón,](#)

or, in the Greek alphabet:

λοπαδοτεμαχοσελαχογαλεοκρανιολειψανοδριμυποτριμματοσιλφιο-
καραβομελιτοκατακεχυμενοκιχλεπικοςσυφοφαττοπεριστεραλεκτρονο-
νοπτο-
κεφαλλιοκιγκλοπελειολαγωσιραιοβαφητραγανοπτερύγων.

Liddell and Scott translate this as the “name of a dish compounded of all kinds of dainties, fish, flesh, fowl, and sauces.” The Greek word contains 171 letters, which far surpasses Shakespeare's 27-letter word, “[honorificabilitudinitatibus](#)” in *Love's Labour's Lost*.

Malcolm amended R. Smith’s translation (which lists the dishes) in order to fit the rhythm of the opera’s final chorus: “Limpets and oysters and salted fish and skate too a dish, lampreys with the remains of sharp sauce and birds’ brains with honey so luscious, plump blackbirds and thrushes, cocks’ combs and ring doves, also wood-pigeons blue with juicy snipes too, and spanakones, ortikia, calimari, barbouni, moussaka and kleftikon.”

BATH CHAMBER OPERA

In autumn 2011, Malcolm Hill organised a three-day Russian Festival at the Rondo Theatre which consisted of Russian folk-tales performed by Fire Springs (Anthony Nanson and Kirsty Hartsiotis) illustrated with music by Malcolm sung by the Chandos Singers. The second evening included his revised version of the comedy-opera *The Bear* using Gene Tyburn’s libretto based on Chekhov’s play. This was sung by Julia Rushworth, Simon Caldwell and Paul Feldwick. As part of the Russian Festival, the group was named Bath Russian Opera, and in later years they performed under that title, with an expanding repertoire which included dramatic scenes from Tchaikovsky’s *Eugene Onegin*. The communist aspects of *Women on Top* and the Novgorod setting of *The Viking* meant that the group was still concentrating on Russia, but when Russia annexed the Crimea, Bath Russian Opera changed its name to Bath Chamber Opera. Details of the ensemble appear at BathChamberOpera.co.uk

Women on Top

1

Libretto by Malcolm Hill,
based on Aristophanes' *The Assembly-Women*

Scene 1

Malcolm Hill
2012 mj335

*The stage should be a public square in a suburb of ancient Athens, a house on each side of the stage [possibly with a gap (alley) between for alternative exits].
A narrow bench, not too long, is at back of stage, mid-SL. It is an hour or two before dawn.*

PRAXAGORA *Prax enters SL, swinging a lantern*

S Prax

Piano

Prax looks at them, goes to bench mid-SL and places lamp on it. She makes an obeisance to it, steps back and sings Sapphic Ode

3

S Prax

Where can I hang this lamp to ral-ly my wo-men?

Hands and naked arms of other cast members stick out suddenly from behind screens, cupped palm upwards.

M Kalo

8 $\text{♩} = 54$

S Prax

Blaze, O lamp light; blaze with all fer-vour bright-ly, To my wo-men, sum-mon-ing

$\text{♩} = 54$

Prax turns to the Audience

11

S Prax

them to come here Now, as we have some-thing to do to-ge-ther; I need you all___

*Prax turns back
to the lamp*

15

S Prax

now._____ Blaze, O lamp-light shine like you've ne-ver e-ver__ Shone be-fore, to bring all the

19

S Prax

wo-men sworn to Make this ci - ty best in the run of things and Best in its run -

*Prax stands back
and looks around.*

Worried:

23

S Prax

-ing._____ Dawn's approach-ing, the As - sem-bly will be start-ing

29 *Angrily* $\text{♩} = 69$

S Prax

soon and no-one's here! This real - ly will not do!_____

34 *Prax stamps around the stage* *Suddenly:*

S Prax

Yoiks! I can see a light com- ing - I'd

39 **Più mosso** *Prax hides SL*

S Prax

bet-ter hide_____ in_____ case_ it_____ turns_____ out to be a man!

Più mosso

Kalo enters SR, laden with a large staff, men's sandals and cloak over her arm. She goes to the lamp. $\text{♩} = 76$ *Kalo looks around and sees Prax*

43 $\text{♩} = 76$

M Kalo

47

M Kalo

Come on, come on! The cock was crow-ing for the se-cond time when I left

51

S Prax

To the Audience:

And I've been wait - ing for_

M Kalo

home - it's time we were off, Prax - a-go-ra.

56

S Prax

hours!_____

M Kalo

p My dear! it's been so dif-fi-cult to es-cape from my hus-band!

59

M Kalo

He got in-di-ges-tion, poor thing; all through the night no-thing but burp, burp, burp.

62

S Prax

No mat-ter. Let's check that we are rea-dy. Ev' - ry day I've_____rubb'd

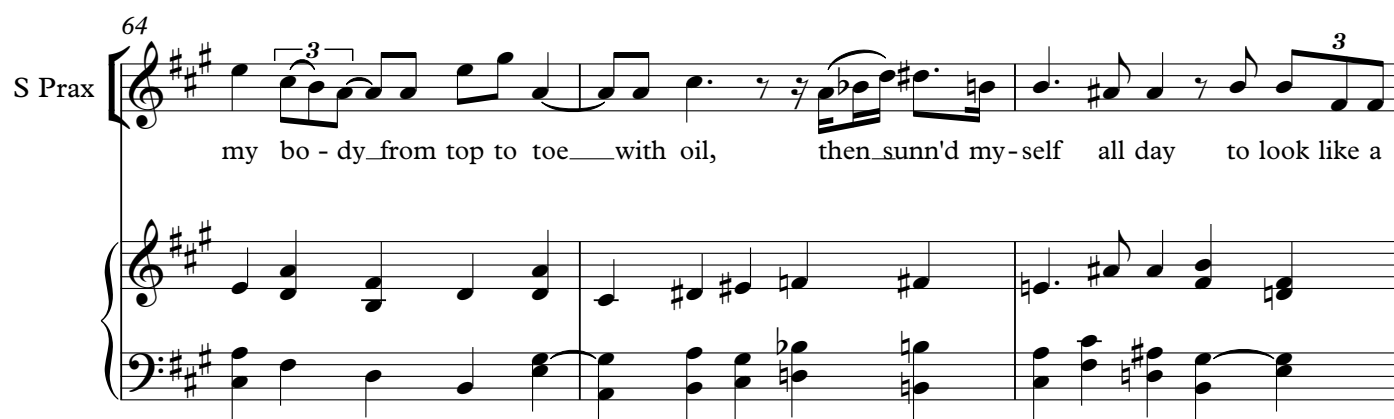
M Kalo



64

S Prax

my bo - dy from top to toe_____with oil, then sunn'd my-self all day to look like a



67

S Prax

man.

M Kalo

inspecting her

You'd ne-ver know it! I threw my ra-zor a-way and now boast a



69

S Prax

Have you brought a beard for the As-sem-bly?

M Kalo

displays mighty growth to Prax and Audience

good man-ly growth un-der my arm.

Kalo pulls out a beard from her bag and shows it to Prax

72

M Kalo

Of course, and the staff whose weight makes my hus-band fart.

74

S Prax

Splen-did.

To the Audience and Kalo, in exasperation:

Prax snatches the wool from her and throws it away.

sf

Wool! In the As

M Kalo

Kalo holds up the wool

And I've brought my wool to card du-ring the As-sem-bly.

77

S Prax sem-bly! A man pick-ing wool?

M Kalo Since when did un-ra-vel-ling wool

80

S Prax That's not the point. At the As - sem-bly we must not

M Kalo stop me lis-ten-ing to men?

83

Più mosso *Kalo searches in her bag for more things*

S Prax be mis-ta - ken for wo-men. Come

Più mosso

86

S Prax on- we'll co-ver our breasts with our beards, and don our hus-band's

Meno mosso

♩.=69

90

S Prax

cloaks, _____ then on to the As-sem-bly _____ we'll save the ship _____

Meno mosso
♩.=69

94

S Prax

_____ of state _____ which at the mo - -

sim.

99

S Prax

- ment _____ no mere man seems a - ble _____ to sail _____

105

S Prax

_____ or row. _____

M Kalo

How will we

110

S Prax

That's why we've met, _____

M Kalo

wo - men man - age with _____ all that o - ra - t'ry? How will we

p

tasto solo

115

S Prax

_____ to plan _____ the speech _____ for _____ the As - sem - bly.

M Kalo

wo - men man - age with _____ all that o - ra - t'ry? _____

121

To the Audience on her side of the stage:

S Prax

Why have so few come at all? _____ Each one

124

S Prax

knew just how vi - tal it was to be here. Where are the wo - men with

127

S Prax

brains, so we can im prove our lot; where__ are all those who pro-mised to come, they

132

S Prax

— sure - ly aren't so__ weak in their minds: If they knew just

135

S Prax

who's ar-rived, I'm sure__ they'd not be pleased, she's such__ a nin - con -

139

S Prax

poop! Oh, Why have so few come at all?_____ Each one knew just how vi - tal it

To the Audience on her side of the stage:

M Kalo

Why's she giv - ing me such ug - ly

tasto solo

143

S Prax

was to be here. Where art the wo-men with brains, so we can im prove our

M Kalo

looks? Why does she give me such dir - ty

147

S Prax

lot; where are all those who pro-mised to come, the sure ly aren't so

M Kalo

looks? When I'm the on - ly one who's come to sup - port her.

151

S Prax

weak in their minds: If they knew just who's ar-rived, I'm sure they'd not be

M Kalo

Why's she giv - ing me such ug - ly looks? Af - ter all,

155

S Prax
pleased, she's such a nin - com poop! I've done all I

M Kalo
I'm the on - ly one who's bo-thered to come. Oh, why are no oth-ers here? I'd

tasto solo

160

S Prax
can to spread the word, Ma - ny pro - mised they would come, I've

M Kalo
not come at all if I'd known. Why are no oth - ers here? So

164

S Prax
done all that I can to spread the word, to spread the word to sup-

M Kalo
help me, I think I'll go home. She made a list of what we must bring, but

168

S Prax

port me. She's such a sil - ly bird brain,

M Kalo

gave no clue a-bout why we should. All she does is cri - ti - cize and

172

Più mosso

S Prax

but now she's here I'll have to give her a chance be - fore I take o'er.

M Kalo

pull a face at me. Oh! What a control freak!

Più mosso

Prax taps Kalo on her shoulder

177

S Prax

But first we'll don our beards

*They both help each other tie on the beards
with ribbons knotted above the head*

*While putting
on the beards:*

M Kalo

181

These beards look like strings of

*In a style of the
Assembly's chairman. **Slower**
To the Audience:*

S Prax

186

Si - lence!

M Kalo

cut - tle - fish!

Slower

Ped.

*Still as
chairman:*

S Prax

190

Who wish-es to speak? "Take the chap-let, and may suc-cess at-tend you."

M Kalo

Me.

*Kalo takes the chaplet, puts it on her head,
then gets a mirror out and fussily adjusts the chaplet's position.*

M Kalo

194

198

Prax as Prax:

S Prax

Stop fuss-ing a-bout, start your speech.

M Kalo

What? Be-fore

Più mosso

202

Prax gives her a dirty look. To the Audience:

S Prax

First she wants to card, now she wants al-co hol! News!

M Kalo

drink ing? Don't men drink be fore

Più mosso

206

S Prax

News! Men drink; men drink.

M Kalo

speak-ing in the As-sem-bly? Yes, by Ar-te-mis, and that's why all their i

210 $\text{♩} = 66$

M Kalo

deas come from mad-ness and booze. Just look at the acts_____ they

215

M Kalo

pass, these law - giv - ers were the worse for wear. The li -

218

M Kalo

ba - tions that they make to the gods_____ soon go down_____ their own

221

M Kalo

throats,_____ They brawl_____ like

225

M Kalo

ta - - vern tip - - plers, -

228

M Kalo

the loud-est wins the

232

S Prax

Prax again like the Assembly's chairman: **f**

Back to your seat; your speech is wand'r-ing

votes.

235

M Kalo

Kalo looks downhearted, and takes off the chaplet

She looks up again and:

I'd like a - no - - ther

S Prax

Keep your chap-let, then; but speak with dig-ni - ty, lean-ing on your

M Kalo

go.

S Prax

Kalo goes to collect staff

staff, keep your lan-guage man - ly. Come on - quick, quick.

Prax interrupts her, jogging hands with palms downwards

S Prax

f Low - - er: you're sup-posed to be a man!

M Kalo

Ta - vern-keep - ers and...___ Ta - vern

M Kalo

keep-ers and pub - li - cans fill___ their wine - jars with wa - ter;___

*Prax repeats her hand-
movements to bring
Kalo's pitch lower.*

19

250

S Prax

M Kalo

Pub - li - cans_ and ta - vern - ers_ must be called to ac - count. No_

253

M Kalo

long - er can I to - le - rate this shame - ful prac - tice - I

255

S Prax

M Kalo

God-ess es!_ A man swear ing by God ess-es? You are un-re

call on the two God-ess-es to_

258

S Prax *p* li - a ble, e-ven if the rest of your speech had a point.

M Kalo *p* Just one more try?__ I

262

S Prax *Prax reluctantly nods* *f* You

M Kalo *f* pro-mise to be much more care ful.__ Lords,__ La - dies and... *>*

265

S Prax bird-brain! There are no la-dies in the As-sem - bly! Sit down and learn!

M Kalo

268

S Prax

E-vi-dent-ly I—my-self will have to speak for us all.

*Kalo, depressed, takes off the chaplet,
and throws it to the floor*

M Kalo

272

S Prax

Prax picks up the chaplet, and fixes it on her own head.

276

Meno mosso

p

S Prax

"I pray that the Gods guide my words, to pro duce a suc-cess-ful out-come."—

Meno mosso

279

Più mosso

$\text{♩} = 100$

S Prax

Più mosso

$\text{♩} = 100$

Fel low coun-try-men, the cur-rent

S Prax

state of our land is dear to us all; it there fore grieves me to see how

S Prax

low we have sunk. You were on - ly too hap-py to a ward your-selves a great

S Prax

rise in pay, straight out of pub - lic cof - fers - each

S Prax

one of you has an eye to self a -

293 23

S Prax

lone! The state's _____ con-di-tion comes from

295

S Prax

one___ thing on - ly: mal - ad - mi - nis - tra - tion.

298

S Prax

If___ you___ re - place the lead - er - ship_____

300

S Prax

with a - no - ther man, the chan - ces are that we won't do a - ny

302 *f*

S Prax

bet-ter. But, I su - gest there is a way out of this mess:

307

S Prax

we should put wo - men at the helm of go - vern-ment.

311

S Prax

Af-ter all, we trust them with our

314

S Prax

homes: why not with the state?

M Kalo

Kalo runs up to Prax, and hugs her while she sings:

317 *Prax pushes her off, angrily.*

S Prax

Aph-ro-di- te? You stu-pid wench.

M Kalo

By Aph - ro-di te! What a flow_ of e lo-quence!

320

S Prax

On - ly say__ man ly things... How much bet-ter are wo-men's

M Kalo

Kalo gives a slight shrug. *Kalo returns to her place and sits down.* *Kalo is angry at having been belittled so often:*

324 *Prax takes heed, but continues without addressing Kalo.*

S Prax

ways than ours... I'll list five ways__ in which__ wo - men are

M Kalo

Kalo waives her arms, palms down, to get Prax to sing lower.

Low-er.

sim.

328

S Prax

mf *p*

more — de-pen - da-ble: One: — As in the old - en days, they wash

331

S Prax

mp *p*

wool - len gar - ments in warm — wa - ter - (You'll

334

S Prax

f *p*

ne - ver find wo - men chang ing for the sake of change); Two: — As in the

337

S Prax

mp

old - en days, they bake the bread sit-ting down - (You'll ne - ver find wo - men

340

S Prax

chang-ing for the sake of change); Three:_____ as in old - en

342

S Prax

times they beat_____ their hus- bands; Four:_ They please ev-ry one_ with their

345

S Prax

food and wine; Five:_____ not least_____ a-mong their vir - tues, and_

349

S Prax

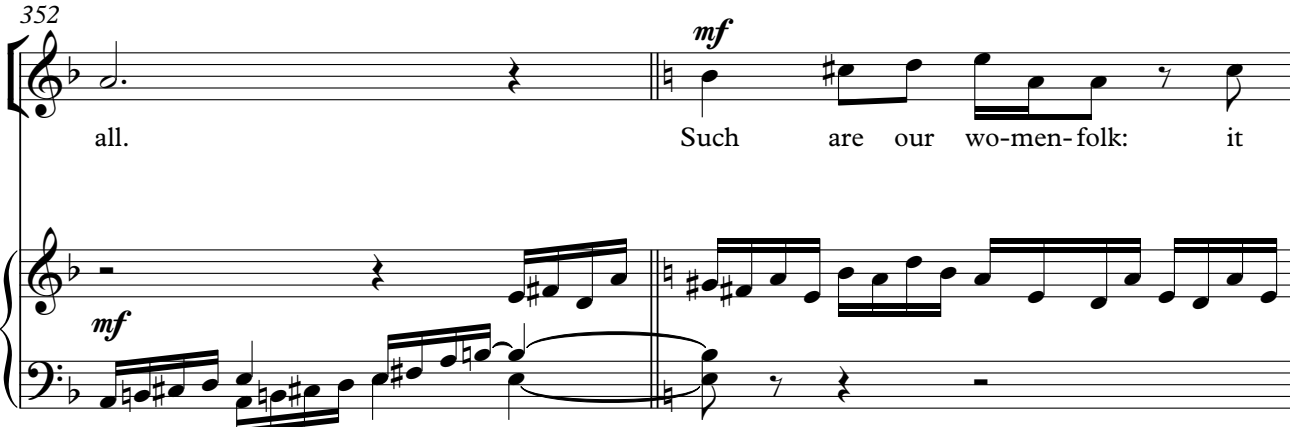
just as in old-en times, they have melt - ing hearts_____ for

Red. *Red.* *sim.*

352 *mf*

S Prax

all. Such are our wo-men-folk: it



354

S Prax

fol-lows that we, the men, re - sign at



356

S Prax


once the helm of state to



358 *mp*

S Prax

them, with - out wast-ing good drink-ing-time de - ba - ting



360 29

S Prax

"What if this_____ or that." With wo-men in charge, our state_____ will sure - ly

f *3*

Ped. *Ped.* *sim.*

*Prax pats Kalo
on the head, as
at last she has
used a God's name.*

363

S Prax

flour-ish._____

M Kalo

Well said,_____ well said,_____ by Ze-us, well said._____

3 *3* *3* *3*

*Prax now sings
to Kalo and to
the women in
the Audience:*

366

S Prax

Come, fas-ten your coats,_____ straight-en your beards, fling your hus-bands' cloaks o - ver

3 *3*

371

S Prax

ev-ry-thing, take hold, in a man-ly grasp, your hus - bands' staves,

376

S Prax

Now, off to th'Ass-em - bly, sit at the front, and claim the at-tend - ance fee;—

M Kalo

Kalo stands

380

S Prax

— and re - mem-ber to vote with your bare — arm held

384 *Praxs puts beard on* **allargando**

S Prax

high. Come, let's now sing a rus - tic roun-de-lay.

allargando

388 *Both get ready to depart*

S Prax

Men of A - thens drink their socks off when de - ba - ting in th'Ass em - bly,

392 *Prax pauses while securing Kalo's beard*

S Prax

men of A - thens drink their heads off _____ e-ven while they vote.

397 *when they are both ready, they march around the stage*

S Prax

Men of A - thens drink their socks off when de - ba - ting in th'Ass em - bly,

M Kalo

Men of A - thens, at th'Ass-em - bly, drink through the

401 *Prax picks up lamp*

S Prax

men of A - thens drink their heads off e ven while they vote.

M Kalo

night; men of A - thens, once as-sem-bled, drink through the night.

they head towards exit SR
Prax carrying the lamp

406

S Prax

When they vote they wave their arms up, know-ing not the rea-son for it,

M Kalo

When they vote they wave their arms up, know-ing not the rea-son for it,

410

by now, they have exited SR

S Prax

men of A - thens, at th'Ass-em - bly, drink through the night.

M Kalo

men of A - thens, at th'Ass-em - bly, drink through the night.