

Now

such as propitious Fates still - aid in arraying χω -

ζον-τες, ὃν ὄλ-βι - αι Μοῖ - ραι ξυν - ά-γουσιν

Detailed description: This system contains the first musical system. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is two sharps (D major). The vocal line has lyrics in English and Greek. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

haste we to the flow'-ry meads where bloom a - bun - dant ro-ses, and

ρῶ - μεν ἐς πο-λυρ - ρό - δους λει - μῶ - νος άν - θε - μώ - δεις τὸν

Now haste we χω - - - ρῶ - - - - - - - - - - - μεν

Detailed description: This system contains the second musical system. The vocal line continues with lyrics in English and Greek. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps.

sport in the way we know with song and with fairest dance, E'en such as propit-ious Fates still

ἡ - μέ - τε - ρον τρόπον τὸν καλ - λι - χο - ρώ - τα - τον παί - ζοντες ὃν ὄλ - βι - αι Μοῖ -

Now haste we χω - ρῶ - - - - - - - - - - - μεν

Detailed description: This system contains the third musical system. The vocal line concludes with lyrics in English and Greek. The piano accompaniment concludes with a similar rhythmic pattern. The key signature remains two sharps.

— aid in ar-ray-ing. For us a-lone the day is glad and

— ραι ξυν - ε - γου - σιν. μό - - νοις γάρ ἡ - μῖν ἡ - λι - ος καὶ

For us a-lone the day is glad and

μό - - νοις γάρ ἡ - μῖν ἡ - λι - ος καὶ

glad the hea-ven-ly sun-light

Who learnt at E-leu-sis;

φέγ-γος ἱ - λα-ρόν ἐσ - τιν ὅσ - οὶ με - μυ - ἡ - μεθ'

glad the hea-ven-ly sun-light

Who learnt at E -

φέγ-γος ἱ - λα-ρόν ἐσ - τιν ὅσ - οὶ με - μυ -

And who ho-li-ly lived with all, still just to our country-men, And just to the

εὐ - σε-βῆ τε δι - ἡ - γο-μεν πρό - πον πε-ρὶ τοὺς ξέ-νους καὶ τοὺς ἰ - δι -

leu-sis; And who ho-li-ly lived, still just to our coun - try -

ἡ - μεθ' εὐ - σε-βῆ τε δι - ἡ - γο-μεν πε-ρὶ τοὺς ξέ -

A strang - - - er. Then haste we,  
 ώ - - - - τας (As they dance off the stage.) χω - ρῶ - - - - μεν  
 men, And just to the stranger. Then haste we,  
 νους καὶ τοὺς ἰ - δι - ῶ - τας χω - ρῶ - - - - μεν

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is two sharps (F# and C#). The vocal line begins with a melodic phrase for 'A stranger' and then a shorter phrase for 'Then haste we,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand. There are two systems of vocal lines and one system of piano accompaniment in this section.

Then haste we!  
 χω - ρῶ - - - - μεν.  
 Then haste we!  
 χω - ρῶ - - - - μεν.

The second system continues the vocal and piano parts. It features two systems of vocal lines and one system of piano accompaniment. The vocal lines repeat the phrase 'Then haste we!' with the Greek lyrics 'χω - ρῶ - - - - μεν.'. The piano accompaniment continues with a similar rhythmic and melodic pattern. The key signature remains two sharps.

The third system consists of two systems of piano accompaniment. The first system shows a continuation of the piano part from the previous system, with a melodic line in the right hand and a rhythmic line in the left hand. The second system concludes the piano part with a final chord and a fermata. The key signature remains two sharps.

End of Act I.

# ACT II.

## Nº 8. Entréacte.

### Scene I.

Whipping scene.

Allegro molto.

The first system of the piano accompaniment consists of two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a forte dynamic (*f*) and a sforzando (*sf*) marking. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand maintains its rhythmic pattern, and the left hand continues with eighth notes. The dynamics remain consistent with the first system.

The third system is marked with a section letter 'A' and a piano (*p*) dynamic. The right hand has a more melodic line with some rests, while the left hand continues with eighth notes. The tempo remains 'Allegro molto'.

The fourth system is marked with 'poco cresc.' (poco crescendo). The right hand has a more active melodic line, and the left hand continues with eighth notes. The dynamics are increasing.

The fifth system is marked with a section letter 'B' and a forte (*f*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. The tempo remains 'Allegro molto'.

The sixth system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. The dynamics are consistent with the previous system.



C

*p*

*p*  
*sf*  
*sf*

*cresc.*

*sf*  
*sf*

*sf*  
*ff*

## Nº 9. Chorus.

*p* *dim.*

Muse of the dan-ces di-vine come advance, take thy

*mf*

Μοῦ - σα χο - ρῶν ἰ - ε - ρῶν ἐ - πί - βη - θί χαι

joy of my mu-sic come hi-ther to me

Look on the my-ri-ad peo-ple be-hold all

*poco cresc.*

ἐλθ' ἐ - πί τέρ-ψιν ἄ - σι - δας ἐ - μάς τὸν πο - λὺν ὀ - ψο - μέ - νη λα - ῶν ὄχ - λον,

*poco cresc.*

wis-dom a-round in her countless thousands

Who are kee-ner for glo-ry than Cleophon

ὅν σο - φί - αι μυρ - ι - αι χά - θην - ται φι - λο - τι - μό - τε - ραι κλε - ο - φῶν - τος

up - on whose chit - ter - ing chat - ter - ing lips ho - vers a swallow from Thrace, roars

εφ' ου̇ ο̇η̇ χει - λε - σιν αμ - φι - λα - λους δει - νον ε - πι - βρε - με - ται ὄρη

— like a - ny li - on: on a leaf of a bar - ba - rons tree it a -

χι - α̇ χει - λι̇ ὄων̇ ε - πι̇ βαρ - βα - ρον̇ εζ - ο - με - νη̇ πε - τα

**A** lights

and intones a sad dirge as a sorrowful nightingale

λον̇ κελα̇ - δειδ' ε - πι - κλαυτονα̇ - η̇ - ὄσι - ον νόμον̇

there death awaits him though the votes be equal!

ὡς α - πο - λει - ται̇ χαν̇ ἴ - σαν̇ γε - νωνται̇

BASSES only.

Now tis our part as sa - cred cho rus joint ly to ad - vise the state

Τὸν ἱ - ε - ρὸν χορὸν δι - και - ὄν ἐσ - τι χρησ - τὰ τῆ πόλει

what may best be - fit her hon - our: first - ly then we in - culcate equal rights for all our townsmen

Ἐμ - πα - ραινεῖν και δι - δάσκειν. πρῶτον οὖν ἡ - μῖν δοκει ἐξ - ι - σῶ - σαι τοὺς πο - λί - τας

amnes - ty for all their fears. Phry - nichus that arch in - triguer tripped up ma - ny in past years

κά - φε - λειντὰ δεῖ - ματα κεί τις ἡ - μαρ - τε σφαλεῖς τι Φρυ - νί - χου πα - λάισ - μασι

Let not those who slipped a foretime be denied the grace to plead, should they ask to make atonement

ἐγ - γενέσθαι φη - μὶ χρῆναι τοῖς ὀ - λισθού - σιν τό - τε αἰ - τί - αν ἐκ - θεῖσι λῦ - σαι

for an - y past and gone mis deed.

**B** Further hold we no A - the - nian

τάς πρό-τε-ρον ἄ - μαρ - τί - ας εἶτ' ἄ - τι - μόν ψη - μι χρῆ - ναι

should be stripped of ci - vil right

while 'tis plain - ly shame that those who

μη - δέν' εἰν' ἐν τῇ πό - λει καὶ γὰρ αἰσχ - ρόν ἐσ - τι τοὺς μὲν

fought in just one na - val fight

earned at once Pla - taean

sta - tus

ναυ - μα - χή - σαν - τες μί - αν καὶ Πλα - ταῖ - ας εὐ - θύς εἶ - ναι

slaves be - fore but mas - ters now.

Af - ter all

may be

'twas bet - ter

κάν - τι δού - λων δεσ - πό - τας κού - δε ταῦτ' ἔγωγ' ἔ - χοιμ' ἄν



ra - ther will I e'en a - vow That the action

μη χα-λῶς φασ - χεῖν ἔ - χεῖν ἀλλ' ἐ - παί - νῳ

is to your credit that alone was shrewdly done; All the more then for your townsmen

μόνα γὰρ αὐ - τα νοῦν ἔχοντ' ἐ - δρά - σε - τε πρὸς δε τούτοις εἰ - κὸς ὑμᾶς,

whose misfortune was but one Pass it now o-ver they entreat you, they whose fathers all have stood

οἱ μεθ' ὑμῶν πολ - λά δὴ χοῖ πα - τέ - ρες ἐ - ναυ - μά - χησαν καὶ προσή - κουσιν γένοι

by your side in many a seafight in whose veins runs common blood

τὴν μί - αν ταύτην παρῆ - ναι ξυμ - φορὰν αἰ - του - μένοις

**C** Nay! re - mit your an - ger, hea - ven made you wi - sest of man kind

ἀλ - λὰ τῆς ὀρ - γῆς ἀν - ἐν - τες ὦ σο - φώ - τα - τοι φύ - σει

Welcome ev - ry man as Kinsman grant him with an e - qual mind

πάν - τας ἀν - θρώπους ἐ - κόν - τες συγ - γε - νεῖς κτη - σώ - με - θα

All the rights of free A - the - nians if he fought on A - thens side

κά - πι - τί - μους καὶ πο - λί - τας ὅσ - τις ἀν ἕν - ναυ - μαχ - ῆ

Boast not o - ver much your Ci - ty swell not in vain glo - rious pride

εἰ δὲ τοῦτ' ὀγ - κω - σό - μεσ - θα κά - πο - σεμ - νο - νού - με - θα

still the angry waves embrace our ship I charge you all take care

τὴν πό - λιν καὶ ταῦτ' ἔ - χον - τες κυ - μά - των ἐν ἀγ - κάλαις

ύσ - τέ - ρω χρό - νω ποτ' αὖ - θις εὖ φρονεῖν οὐ δο - ξο - μεν

TENORS only.

If I can judge of the life and the ways of a man who shall suf - fer for them

εἰ δ' ἔ γω ὁρ - θῶς ἰ - δῶν βί - ον ἀ - νέ - ρος ἠ - τρώ - πον ὅς - τις ἐτ' οἰ -

safe as fate Sure ly the pes - ti - lent ape who  
μώ - ξε - ται οὐ πο λὺν οὐδ ὁ πί - θη - κος

ventures to trou - ble us now, Clei - ge - nes the pu - ny!  
οὐ - τος ὁ νῦν ἔ - νοχ - λῶν Κλει - γέ - νης ὁ μιχ - ρός

**D** Is not destined to stay very long with us vilest bath man of all who dispense soap of  
*p sempre cresc.*

ὁ πο-νη-ρό-τατος βα-λα-νεὺς ὁ-πόσοι κρα-τῶν-σι κυ-χη-σι τε φρου ψευ-δο

*p poco a poco cresc.*

so - da badly boiled Fullers earthen of dirt, Though he knows he is fore doomed Yet

λίτρου κο-νί-ας καὶ κι-μω-λίας γῆς χρόνον ἐν-δι-α-τρίψει ἰ-

still he's row-dy, He fears that some night in his cups, if he walk with his blud - geon for -

δῶν δὲ τὰδ' οὐκ εἰ-ρη-νί-κος ἐσθ', ἵ-να μη πο-τε κά-πο-δυ-θῆ με-θύ-

got his foes may meet and strip him!

ων ἀνευ ξύλου βα-δί-ζων

*f dim.*

Often have we thought the city's case was truly much alike Both regarding ol-der coinage

*p*

πολ-λάχις γή-μῖν ἔ-δοξεν ἡ κίολις πε-πον-θέναι ταυ-τὸν ἔς τε τῶν πο-λι-τῶν

and this common gold we strike So regarding these our townsmen here the lowest there the best,

τούς καλούς τε χά-γαθούς ἔς τε τάρ-χαῖ-ον νόμισμα καὶ τὸ και-νὸν χρυ-σί-ον

Ne ver do we use pure metal all submit-ted to the test Unalloyed and stamped precisely

*p*

οὐ - τε γὰρ τούτοι-σιν οὐ-σιν οὐ κε-κιβ-δη-λευ-μένους ἀλ-λά καλλίστοις ἀ-πάντων,

with an i-mage straight and fair, Best of all that's struck in Hel - las

ὡς ὀο-χῆι, νο-μισ-μάτων, καὶ μόνοις ὀρ-θῶς χο-πεῖ-σι



best abroad best e - verywhere,

**E** This we use not; ra-ther use we

καὶ κε-χω-δω-νισ-μέ-νοις ἐν τε τοῖς ἑλ-λη-σι καὶ τοῖς

all the vi - lest bronze we may

stamped a wry with vile im - pres - sion  
*sempre cresc.*

βαρ - βάρ-οι - σι παν - τα-χοῦ χρώ - μεθ' οὐ-δέν, ἀλ - λά τόν-τοις

*sempre cresc.*

min - ted is - sued yes - ter - day

Thus we treat our fel low townsmen

τοῖς πο-νη-ροῖς χαλ - κί-σις χθές δὲ καὶ πρῶ - ην κο-πέι - σι

heap in - dig - ni - ties and scorn.

TENORS and BASSES.

**F** *p* E - ver on the wise of A - thens

τῷ καχίσ-τῳ κόμ - μα-τι τῶν πο-λι-τῶν θ' οὐς μεν ἴσ-μεν

*f* *p*

those we know are gen-tle born

Those we know are men the best and

noblest traing in man-ly wise

εὐ γενεῖς καὶ σώφ-ρονας ἄνδρας ὄν-τας καὶ δι-καί-ους καὶ καλοὺς τε κα-γαθοὺς

Fit to tread a ho - ly measure

fit to win a po-ets prize.

Yes! the men we use are strangers

καὶ τραφεν τας ἐν παλαίστραις καὶ χοροῖς καὶ μου-σι-κῇ προσε λούμεν, τοῖς δὲ χαλκοῖς

bra - zen ruf - fians ev - ery one

Each the last ar - rived a - mong us

καὶ ξέ-νοις καὶ πυρ - ρί - αις καὶ πο - νη - ροῖς καὶ πο - νη - ρῶν

vi - lest fa - thers vi - ler son

Such we call to ev - ery ser - vice

εἰς ἅ - παν - τα χρώ - με - θα ὅ - σ - τά - τοις ἀ - φιγ - μέ νοι - σιν

men the ci - ty long a - go Scarce had brought her - self to swal - low

οἰ - σιν ἡ πό - λιν πρὸ τοῦ οὐ - δὲ φαρ - μα - κοῦ - σιν εἰ χῆ

*f* *mf* *dim.*

for a purge right well I know *rit.*

ραῶ - ἰ - ως ἔχ - ρῆ - σατ' ἄν

*dim.*

Meno mosso.

Come ye men of lit - tle wis - dom

TENOR.

BASS.

*p*

ἄλ - λὰ καὶ νῦν ὦ νό - η - ται

Meno mosso.

leave at last your e - vil ways Use a - gain the good a - mong you

με - τα βα - λόν - τες τοὺς τρώ - πους χρῆσ - τε τοῖς χρῆσ τοῖς - ἰν αὖ - θις

Should you hap to pros-per then all will praise. But should mis-hap be -

καὶ κατ-ορ-θώ-σα-σι γὰρ εὐ λο γον κά ν τι σφαλῆτ' ἐξ

*f*

fall, the wise will say that God In that he is pleas'd to smite you smites you with a

ἀ - ξί - ου γού ν τοῦ ξύ - λου ἦ ν καὶ τι πά σ - χη - τε, πά σχειν τοῖς σοφοῖς δο -

*p*

worthy rod!

κῆ - σε - τε

*a tempo* *rit.*

*p* *f* *dim.* *p*

## Nº 10. Chorus.

Allegro.  
TENORS.

Dread and ter - ri - ble sight will the

TENORS. *f* η που δει-γόν ε - ρι - βρε - μέ  
 BASSES. *f*

Allegro.

Thun - de - ver be in his an - ger!

See - ing his chat - ter - ing ri - val, his

τας χό-λον έν - δο - θεν έ - ξει,  
 η - νίχ' άν ό - ξύ - λα λον πα - ρί

tusks for bat - tle a - whet - ting: Then his

eye - balls.

δη θή - γον - τας ό - δόν - τα άν - τι - - τέχ - νου



Will in fi - er - y fu - ry tre-men-dous, Roll and glare u - pon the foe,

τό - τε δὴ μα - νί - ας ὑ - πὸ δει - νῆς ὄμ - μα - τα στρο - βήσ - ε - ται

He with crested bat-talions of sheen-i - ly hel- met-ed phra-ses, He with his

ἔσ - ται δῖπ - πο - λό - φων τε λό - γων κο - ρυ - θαί - ο - λα νεί - κη σκιν - δα - λά -

chi - sellings dainty and sub - tle workmanship po - lished, Work of a wight who is

μων τε πα - ρα - ζό - νι - α σμι - λεύ - μα - τά τ' ἔρ - γων φω - τὸς ἄ - μυ - νο - μέ -

ward ing the night y cre a tors

Words like war ring Ca val ry

μου φρε-νο-τέχ-το-νος άν-δρως ῥή-ματ' ίπ-πο-βά-μο-να

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in G major and contain lyrics in Greek and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Here with le - o - nine crest and with

φρί-ξας δ'αύ-το-κό-μου λο-φι-

The second system continues the vocal and piano parts. The vocal lines are in G major and contain lyrics in Greek and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

hor - ror of brist-tes e - rect - ed

Knit - ting his ter - ri - ble brows with a

ας λα-σι-αύ-χε-να χαι-ταν

δει-γών ἐ-πισ-χύ-νι-ον ξυ-νά-

The third system continues the vocal and piano parts. The vocal lines are in G major and contain lyrics in Greek and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

roar the po - et will ut - ter

Ver - ses up - torn with a crash as of split - ting of  
*cresc.*

γων βου - χώ - με - νος ἦ - σαι ῥή - μα - τα γομ - φο - πα - γῆ πι - να - χη δόν ἄ -

*cresc.*

tim - ber Huge Ti - ta - nic bel - lowings:

Then the artificer glib with the tongue

πο - σπων γη - γε - νεῖ φυ - σή - ματι. ἔν -θεν ὁῦ στοματοργὸς ἐκῶν

*p*

for the test - ing of ver - ses

Free - ly un - rolled to its length let - ting

βα - σα - νί - σ - τρι - α λίσ - πη γλῶσ - σ' ἄ - νε - λισ - σο - μέ - νη φθο - νε -

*p*

loose the reins of his ma - lice

Words that are wrought by the lungs

ρούς κι - ναύ - σα χα - λι - νους ρή - μα - τα δαι - ο - μέ - νη

of his la-bouring foeman

shrewd - - - ly will re - fine a -

χα - τα - λεπ - τή - σα - γή - σει πνευ - - - μόνων πο - λὺν πό -

way:

vov.

dim.

*p*

# ACT III.

## Nº 11. Introduction.

*Allegro feroce.*

Poet's tempers.

The musical score is written for piano and consists of six systems of staves. The first system begins with a bass clef and a common time signature (C). The tempo is marked *Allegro feroce*. The first two systems are primarily bass-line driven, with the right hand providing harmonic support through chords and occasional melodic fragments. The third system introduces a more active right hand with sixteenth-note patterns. The fourth and fifth systems continue this rhythmic intensity, with the right hand playing a series of slurred sixteenth-note figures. The sixth system is marked with a large 'A' above the first measure and concludes with a *dim.* (diminuendo) marking. The key signature features one sharp (F#) and one flat (Bb), and the overall mood is one of intense, stormy energy.



First system of musical notation, featuring a grand staff with two staves. The left hand (bass clef) plays a complex, rhythmic accompaniment with many beamed notes and rests. The right hand (bass clef) plays a melodic line with slurs and accents. A dynamic marking *p* is present at the beginning.

Second system of musical notation, continuing the grand staff. The right hand (treble clef) enters with a melodic line, while the left hand continues its accompaniment. The music features various accidentals and slurs.

Third system of musical notation, continuing the grand staff. The right hand (treble clef) has a melodic line with accents and slurs. The left hand (bass clef) continues with a rhythmic accompaniment. The system ends with a few chords in the right hand.

**B** *Meno mosso. Allegro tragico.*

Fourth system of musical notation, starting with the section header. The right hand (treble clef) has a melodic line with a large slur. The left hand (bass clef) plays a rhythmic accompaniment with chords. The system ends with a change in the right hand's accompaniment.

Fifth system of musical notation, continuing the grand staff. The right hand (treble clef) has a melodic line with a slur. The left hand (bass clef) plays a rhythmic accompaniment with chords. The system ends with a change in the right hand's accompaniment.

Sixth system of musical notation, continuing the grand staff. The right hand (treble clef) has a melodic line with a slur. The left hand (bass clef) plays a rhythmic accompaniment with chords. The system ends with a change in the right hand's accompaniment.



## N<sup>o</sup> 12. Chorus. Invocation.

Lento.

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments in a major key with two sharps (F# and C#). The left hand provides a steady accompaniment with eighth notes and chords. A dynamic marking of *p* (piano) is placed at the beginning.

TENORS and BASSES. *p* Daughters of Zeus, ye pure Nine who from high - est hea - ven

The vocal line for Tenors and Basses begins with a *p* dynamic. The lyrics are: *ὦ Δι - ὄς ἐν - νέ - α παρ - θέ - νοι ἄγ - ναὶ Μοῦ - σαι*. The piano accompaniment starts with a *dim.* (diminuendo) marking, followed by a *f* (forte) dynamic, and then returns to *p*. The piano part features chords and some melodic movement in the right hand, with a steady accompaniment in the left hand.

Look on the wits of mankind very cle - ver and subtle; wits that coin many saws, Come and

The vocal line continues with the lyrics: *λεπ - το - λό - γους ἐυ - νετὰς φρένας αἰ κα - θο - ρᾶ - τε ἀν - ὄρων γῶ - μοτύπων ὄ - ταν*. The piano accompaniment continues with chords and melodic fragments, maintaining the *p* dynamic.

look on their prowess, when e - ver such face one an - o - ther like wrestlers e - vad - ing, and

The vocal line concludes with the lyrics: *εἰς ἔρ ἰν ὄξ - υ - με - ρίμ - νοις ἔλ - θω - σι στρεβλῶ - σι παλαιο - μασιν ἀν - τι - λο -*. The piano accompaniment features a *cresc.* (crescendo) marking. The right hand has a more active melodic line, while the left hand provides a strong accompaniment.

gripping

Come and look down on their prowess

and skill,

γούν-τες ἔλ-θει' ἑ-πο-ψό-με-νοι δύ- - να-μιν

Mark the keen words that they grind for their

us - ing

οει - νο - τά - τειν στο - μά - τειν πο - ρί - σασ - θαι

Mark the word filings that fly from their stone

ρή-μα-τα καὶ παρα πρίσματ' ἑ - πῶν

Come for the sa-ges are arm-ing, the bat-tle soon will be de - ci - - ded!

νῦν γὰρ ἀγῶν σο-φί-ας ὁ μέ-γας χω - ρεῖ πρὸς ἔρ - γον ἡ - - - δη.

## Nº 13. Chorus.

Allegro.

Piano introduction for the chorus, marked *f*. The music is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes in both hands.

TENORS and BASSES.

Come then tell us, every one praise ye, wisest of men, what war - dy warfare

καὶ μὴν ἡ - μεῖς ἐ - πι - θυ - μοῦ - μεν πα - ρὰ σο - φοῦν ἀν - ὄρωιν ἀ - κοῦ - σαι

Vocal and piano accompaniment for the first line. The vocal line is marked *p*. The piano accompaniment is marked *p*. The music is in 2/4 time with a key signature of one sharp (F#).

What a path of dis - pu - ta - tion hostile and awful ye venture.

τι - να λόγων ἐμ - μέλειαν ἐ - πι - τε δα - ί - αν ἔδον

Vocal and piano accompaniment for the second line. The vocal line is marked *mf*. The piano accompaniment is marked *f*. The music is in 2/4 time with a key signature of one sharp (F#).

Tongues have now been lashed to fu - ry nei - ther spi - rit shirks the bat - tle

γλῶσ - σα μὲν γὰρ ἡ - γρί - ω - ται λῆ - μα δ' οὐκ ἄ - τολ - μον ἀμ - φοῖν

Vocal and piano accompaniment for the third line. The vocal line is marked *f* and *p*. The piano accompaniment is marked *p*, *f*, *p*, and *cresc.*. The music is in 2/4 time with a key signature of one sharp (F#).



nor sluggard soul is ei-ther

οὐδ' ἄ - χί - νη - ται φρένες

Be we sure that one will ut - ter

προσδο - χᾶν μὲν εἰ - κός ἐσ - τι

Andantino grazioso.

Something neat and turned ur - bane - ly,

Some thing polished ve - ry

τὸν μὲν ἀσ - τεῖ - οῦ τι λέ - - ξαι καὶ κα - τερ - ρι - νη - μέ -

Andantino grazioso.

Allegro.

smooth;

While the o-ther fal-ling on him

Pulls his

Musical notation for the first system. The vocal line (treble clef) has lyrics: "While the o-ther fal-ling on him Pulls his". The piano accompaniment (bass clef) has lyrics: "νον Τονδ' ἄ νασπῶντ' αὐ-το - πρέμνους Τοῖς λό -". Dynamics include *p*.

Allegro.

Piano accompaniment for the second system. Dynamics include *p*.

phra-ses from the roots up;

Rends and tears

hurl-ing wide his

Musical notation for the third system. The vocal line (treble clef) has lyrics: "phra-ses from the roots up; Rends and tears hurl-ing wide his". The piano accompaniment (bass clef) has lyrics: "γοι - σιν ἐμ - πέ - σόν - τα σус - ке - δᾶν πολ - λὰς ἄ - λιν -". Dynamics include *cresc.*.

Piano accompaniment for the fourth system. Dynamics include *cresc.*.

roll - ing verses.

Musical notation for the fifth system. The vocal line (treble clef) has lyrics: "roll - ing verses.". The piano accompaniment (bass clef) has lyrics: "δή - θρας ἐπ ὧν". Dynamics include *f*.

Piano accompaniment for the sixth system. Dynamics include *ff*.

# Nº 14. Chorus.

Allegro.

TENORS and BASSES.

Say can ye tell what the

τί πο-τε πράγμα γε-

end shall be?

For much we pon-der

νή - σε - ται φρον - τί - ζειν γὰρ ἔ -

much we doubt how will he censure a po-et;

Who of all the men that be

γαγ' ἔ-χω τίν' ἄ-ρα μέμψιν ἐ - ποίσει ἀν-δρὶ τῷ πολὺ πλείστα δὴ

Makes more lovely ve-ry well known verses

Than a-ny - bo-dy!

καὶ κάλλισ-τα μέλη ποι-ή - σαντι τῶν ἔ-τι νυ-νί

TENORS. We wonder much how that will be, will he censure the po-et, the

θαν - μά-ζω γάρ ε - γωγ' ό-πη μέμ - ψεται πο-τε τούτον τον

BASSES. We wonder much how that will be, Will he censure the

θαν-μά-ζω γάρ ε γωγ' ό-πη μεμ - ψεται πο-τε

God in - spir - ed mo narch, We trem-ble for his

βαχ - χει - ον ά ναχ - τα και όέ - δοιχ' ύ - πέρ

po - et the God in spir - ed mo-narch, We trem-ble for his

τού - τον τον βαχ - χει - ον ά ναχ - τα και όέ - δοιχ ύ πέρ

safety!

αύτου

safety!

αύτου

# No 15. Chorus.

Allegro.

TENORS and BASSES.

Mightily toil the

é - πί πο - νοί γ' οί

cle - ver bards, here is the last new - est mar - vel, a marvel most strange and

δε - ξι - οί τό - δε γάρ έ - τε - ρον αυ τέ - ρας νε - οχ - μόν, ά - το - πί -

won - der - ful

Who in the world would have thought of such things

ας πλέων, ό τίς άν έ - πε - νό - η - σεν άλλος.

Not we e - gad' nor,

μά τον έ - γώ μέν



faith, had some one, one of our chance ac - quain - tan - ces told us

οὐδ' ἄν εἶ τις ἔ - λε - γέ μοι τῶν ἐ - πι - τυ - χόν - των,

We should have li - stened, think - ing on - ly That he just was

ἐ - πι - θό - μην, ἀλλ' ὠ - σό - μην ἄν αὐ - τόν αὐ - τὰ

ly - ing. **Animato.**

λη - ρεῖν.

*accelerando*

## Nº 16. Chorus.

Allegretto.

How *mf*  
μα -

*mf*

blest who - e - ver tru - ly holds ac - cu - rate know - ledge and as - sured

μά - ρι - ος γ'αὐ - ἡρ ἔ - χων ξύ - νε - σιν ἡ - χρι - βω - μέ - νην

we can tell from ma - ny a case.

πά - ρὰ δὲ πολ - λοῖ - σιν μα - θεῖν

*p cresc.*

He who is judged the wisest poet, now to his home returns a -

*p* *cresc.*

ὁ - δε γὰρ εὖ φρο-νεῖν δο - χή - σας πά - λιν ἄ - παι - σιν οἴ - καδ'

gain

Well will it be for all the ci - ty, well will it be for

*p*

αὐτὸν ἐπ' ἀ - γα - θῶ μεν τοῖς πο - λί - ταις ἐπ' ἀ - γα - θῶ δὲ

all his kinsmen well too for his friends, for he is proved ve - ry wise and

*cresc.*

τοῖς ἐ - αυ - τοῦ ξυγγε - νέ - σι καὶ φί - λοι - σι δι - ἅ τὸ συ - νε -

*cresc.*

sage in - deed.

τὸς εἶ - ναι

*f*

Detailed description: This system contains two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in G major and contain the lyrics 'sage in - deed.' and 'τὸς εἶ - ναι'. The piano accompaniment begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Best not to sit by

χα - ρί - εν οὖν μὴ

*p*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in G major and contain the lyrics 'Best not to sit by' and 'χα - ρί - εν οὖν μὴ'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

So - cra-tes, chat-ter-ing all the live long day, cast-ing a - way the

Σωκ - ρά - τει πα - ρα κα - θή με - νον λα - λειν ἄ - πο - βα - λόν - τα

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in G major and contain the lyrics 'So - cra-tes, chat-ter-ing all the live long day, cast-ing a - way the' and 'Σωκ - ρά - τει πα - ρα κα - θή με - νον λα - λειν ἄ - πο - βα - λόν - τα'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

po - ets crown All that is best and greatest ne-glecting, all the art of

*cresc.*

μου - σι - χήν τα τε μέ - γισ - τα πα - ρα - λι - πόν - τα τῆς τρα - γω - δι -

tra - ge - - dy.

χῆς τέχ - - νης—

Ve - ri - ly this con - ten - tious quibbler the trif-ter with

*mf*

τὸ δὲ - πὶ σεμ - νοῖ - σιν λό - γοι - σι καὶ σα - ρι - φησ -

*mf*



words so - no - rous

loi - ter - ing long for e - ver

id - ling

μου - σι λή - ρων δι - α - τρι - βήν ἄρ - γὸν ποι - εῖς - θαι

*f*

*f*

is but a fool and mad - - man

πα - ρα - φρο - νούν - τος ἀν - - δρος

*p*

*p*

*animando*

*f*

*rit.*

# Nº 17. Finale. Chorus.

Allegro moderato.

*mf* *cresc.*

Gods *f*  
πρω-

of the shadows be-low, to the bard who leaves us and has - tens

τα μὲν εὐ - ο - οί - αν ἀ - γα - θην ἀ - πι - όν - τι ποι - η - τῆ

Up to the light of the hea-ven, give good suc - cess on his jour - ney.

εἰς φά - ος ὁρ - νυ - μέ - νω ὁό - τε, δαί - μο - νες ὀι χα - τὰ γαί - ας

grant to the ci - ty a - bove no - ble thoughts \_\_\_\_\_ of the no - blest of

τῆ ὁὲ πό - λει με - γά λων ἀ - γα - θῶν \_\_\_\_\_ ἀ - γα - θὰς ἐ - πι

blessings

So may we  
*p poco cresc.*

ut - ter - ly cease from our dire and

νοί - ας πύ - χυ γάρ ἐκ με - γάλων ἀ χέ - ων παυ -

ter - ri - ble sufferings

Cease from the clash of fac - tions and of

σαί - μεθ' ἂν οὐ - τως ἀρ - γαλέων τ' ἐν ὄπ - λαις συ - νό -

war

And if one should de - sire it

δων Κλε - ο - φῶν τε μα - χέσ - θω

Cleophon's self or o - ther, he can fight on the soil of his

*cresc. molto*

*rit.*

κάλ-λος ὁ βου - λό - μενος τού - των πα - τρί - ος ἐν ἀ -

*cresc. molto*

*3*

fa - thers . .

ρούραις.

**Animando.**



*3*

*3*

*3*

*3*

*3*

*3*