

THE MUSIC TO

The **ACHARNIANS** of

ARISTOPHANES

AS WRITTEN FOR PERFORMANCE BY THE
OXFORD UNIVERSITY DRAMATIC SOCIETY

1914

BY

C. HUBERT H. PARRY.

WITH AN ENGLISH VERSION OF THE CHORUSES

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I Overture.

C. Hubert H. Parry.

Lively.

The first system of musical notation for the piano part, consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a forte (*sf*) dynamic. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a fermata over a chord in the right hand.

The second system of musical notation. The right hand continues with a melodic line of eighth notes, marked with a piano (*p*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the right hand towards the end of the system.

The third system of musical notation. The right hand features a melodic line with some rests, marked with a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment. A *sf* (sforzando) marking is present in the left hand. The system ends with a *p* marking in the right hand.

The fourth system of musical notation. The right hand has a melodic line with some rests, marked with a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand towards the end of the system.

The fifth system of musical notation. The right hand features a complex, rhythmic melody with many beamed notes, marked with a *cresc.* (crescendo) marking. The left hand continues with eighth-note accompaniment. The system concludes with a fermata over a chord in the right hand.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. It includes dynamic markings such as *p* (piano) and various articulations like slurs and accents.

Second system of musical notation, continuing the piece. It features a *cresc.* (crescendo) marking and includes slurs and accents.

Third system of musical notation, featuring a *mf* (mezzo-forte) dynamic marking and various articulations like slurs and accents.

Fourth system of musical notation, featuring various articulations like slurs and accents.

Fifth system of musical notation, featuring a *p* (piano) dynamic marking in the first measure and a *mf* (mezzo-forte) dynamic marking later in the system. It includes slurs and accents.

Sixth system of musical notation, featuring a *cresc.* (crescendo) marking and various articulations like slurs and accents.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, starting with a *ff* dynamic and moving towards *mf* and *cresc.* The left hand (bass clef) plays a rhythmic accompaniment of eighth notes with slurs.

Second system of musical notation. The right hand continues the melodic line, ending with a triplet of eighth notes. The left hand continues the eighth-note accompaniment. Dynamics include *p* and *grazioso*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Third system of musical notation. The right hand plays a melodic line of eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic is marked *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. Dynamics include *ff* and *p*.

Fifth system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment.

Sixth system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand features a more complex accompaniment with slurs and accents. The dynamic is marked *p dolce*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many slurs and accents. The bass staff provides a steady accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff has a more rhythmic accompaniment. Performance markings include *accel.* (accelerando) and *agitato* (agitato).

Third system of musical notation. The treble staff features a series of slurred chords and melodic fragments. The bass staff has a prominent accompaniment of slurred chords. A *ff* (fortissimo) dynamic marking is present.

Fourth system of musical notation. The treble staff has a dense texture of slurred chords. The bass staff features a series of slurred chords. A *ff* (fortissimo) dynamic marking is present.

Fifth system of musical notation. The treble staff has a melodic line with a *p* (piano) dynamic marking. The bass staff has a melodic line with a *mf* (mezzo-forte) dynamic marking and a *dim.* (diminuendo) marking.

Sixth system of musical notation. The treble staff has a melodic line with a *p* (piano) dynamic marking. The bass staff has a melodic line with a *mf* (mezzo-forte) dynamic marking.

Slower. peacefully

Musical notation for the first system, featuring a piano (*p*) dynamic and a ritardando (*rit.*) marking. The music is in a key with one sharp (F#) and a common time signature.

Musical notation for the second system, featuring a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The music continues with flowing lines in both hands.

Musical notation for the third system, featuring a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a **Vivace.** tempo marking. The music becomes more rhythmic and energetic.

Musical notation for the fourth system, showing a continuation of the **Vivace.** tempo. The music features a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

Musical notation for the fifth system, featuring a crescendo (*cresc.*) marking. The music builds in intensity and volume.

Grandioso pomposo.

Musical notation for the sixth system, featuring a **Grandioso pomposo.** tempo marking. The music is grand, majestic, and features a powerful, rhythmic accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). The music features a complex, rhythmic melody in the right hand with many slurs and accents. The left hand provides a steady accompaniment. The dynamic marking *mf cresc.* is present.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with intricate melodic patterns, while the left hand maintains a consistent accompaniment. The dynamic marking *mf* is visible.

Più Vivace.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The tempo is marked *Più Vivace*. The right hand has a more active, rhythmic character. The dynamic marking *mf* is present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of sixteenth-note patterns. The left hand accompaniment is steady. The dynamic marking *mf* is present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with rhythmic patterns. The left hand accompaniment is steady. The dynamic marking *mf* is present.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a more melodic line. The left hand accompaniment is steady. The dynamic marking *p* is present, followed by *cresc.*

f cresc.

ff *p*

Vivace. ♩ = ♩

mf cresc.

ff

II.

Ancient Grudges.

Fiercely.

The musical score is written for piano in a minor key with a 4/16 time signature. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The second system introduces a mezzo-forte (*mf*) dynamic and includes a melodic line in the right hand. The third system is marked *sempre cresc.* and shows a steady increase in volume. The fourth system is marked *cresc.* and *ff* (fortissimo), and includes a section labeled 'A' with a key signature change to one sharp. The fifth system continues the fortissimo texture with complex rhythmic patterns in both hands.

f

sempre cresc.

B

Con fuoco.

C *poco rit.*

mf

f

a tempo

mf

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation, measures 5-8. The musical texture continues with eighth-note patterns in the right hand and a supporting bass line.

Third system of musical notation, measures 9-12. The music includes dynamic markings *dim.* and *rit.* (ritardando). The right hand features arched eighth-note figures.

dolce

Fourth system of musical notation, measures 13-16. The tempo and dynamics are marked *dolce*. The eighth-note accompaniment in the right hand is prominent.

Fifth system of musical notation, measures 17-20. The music includes dynamic markings *cresc.* and *f* (forte). The bass line becomes more active with chords.

Sixth system of musical notation, measures 21-24. The music concludes with a *dim.* (diminuendo) marking. The right hand continues with eighth-note patterns.

12

D

p

p

cresc.

mf

The image shows a page of musical notation for piano, consisting of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a dynamic marking of *p* and a section marked **D**. The second system continues with *p*. The third system features a *cresc.* marking. The fourth system has a *p* marking. The fifth system has a *mf* marking. The sixth system concludes the page. The notation includes various rhythmic values, slurs, and articulation marks.

Tempo. Daintily.

rit.

The first system of music features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The treble staff begins with a *dim.* marking. The bass staff includes a *p* marking. The key signature is two flats (B-flat and E-flat).

The second system continues the piece, with a *mf* marking in the treble staff. The musical texture remains consistent with the first system.

The third system shows a *cresc.* marking in the treble staff, indicating a gradual increase in volume. The key signature changes to one flat (B-flat).

The fourth system features a *cresc. molto* marking in the bass staff and an 'E' marking above the treble staff. The key signature changes to two flats (B-flat and E-flat).

The fifth system continues the musical development, with various rhythmic patterns and articulation marks. The key signature remains two flats.

The sixth system concludes the piece with a *sf* marking in the bass staff. The key signature changes to three flats (B-flat, E-flat, and A-flat).

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a *mf* dynamic. The second system continues the melodic and harmonic development. The third system features a *cresc.* marking. The fourth system includes *dim.* markings in both staves. The fifth system starts with a *p* dynamic in the bass staff and a *pp* dynamic in the treble staff. The sixth system concludes with *dim.* markings and a *p* dynamic. The score is rich in musical detail, including slurs, accents, and fermatas.

III. Chorus.

Line 204.

Furioso.

Musical score for the first system of the Chorus, featuring a piano accompaniment in 12/16 time with a forte dynamic marking.

Musical score for the second system of the Chorus, continuing the piano accompaniment.

CHORUS (A11)

Musical score for the third system, including the vocal line and piano accompaniment.

τῆ-δε πᾶς ἔ-που, εἰ-ω-κε, καὶ τὸν ἄν-δρα πυν-θά-νου τῶν ὀ-δοι-πό-ρων ἅ-πάν-των.
 This way this, my friends, pursue him; ask of ev'-ry pas-ser-by, Have they seen him. We must seize him.

Musical score for the fourth system, including the vocal line and piano accompaniment.

τῆ πό-λει γὰρ ἄ-ξι-ον ξυλ-λα-βεῖν τὸν ἄν-δρα τοῦ-τον. ἄλ-λά μοι μη-
 'Tis a du-ty you and I, Ev'-ry townsman, owes his country. Tell me, tell me,

-νύ σα - τε, εἴ τις οἶδ' ὁ - ποι τέ - τραπ - ται γῆς ὁ τὰς σπον -
 I de-mand, Where on earth the fel - low's va - nish'd with his tru - ces

δὰς φέ - ρων.
 in his hand.

Tenors
mf ἐξ - πέ - φυγ', οἴ - χε - ται φροῦ - δος. οἴ - μοι τὰ - λας τῶν ἑ - τῶν τῶν ἑ - μῶν.
 He is off! He has gone! He has fled us! Oh! a - las! Heav - y age on us leans.

Basses
mf *cresc.* *ff*

f

mf both voices

οὐκ ἂν ἐπ' ἐ-μῆς γε νε-ό - τη - τος, ὅτ' ἐ - γὼ φέ - ρων ἀν - θράκων φορ - τί - ον
 He would ne-ver in our boy-hood thus have led us, while I was still a lad in my teens.

mf

mf

ἡ - χο - λού - θουν Φα - ύ - λω τρέ - χων, ὦ - δε φά - λως ἂν ὁ σπον - δο - φόρος οὐ - τος ὑπ' ἔ -
 When with my bag of coal on my back Lightly I ran dead heat with Phayl - lus; ah! we ne-ver

cresc.

mf

μοῦ τό - τε εἰ - ω - κό - με - νος ἔξ - έ - φυ - γεν οὐδ' ἂν ἔ - λα -
 in the old days met a man whose pace could kill us, In our boy - hood

φρῶς ἂν ἀ - πε - πλί - ξα - το.
 when we light-ly bore the sack.

ff

f

νῦν δ'έ - πει - δὴ στερρόν ἤ - δὴ τοῦ - μὸν ἀν - τικ - νή - μι - ον,
Ah! but now when knees are stif - fer, now that poor old Frost - y - face

ff

καὶ παλαιῶ Λαχρατείδῃ τὸ σκέλος βαρύ - νε - ται, αἶ - χε - ται.
Feels his legs so slow and heavy, far too hea - vy for a race, He has gone!

ff

mf

δι - ω - τέ - ος δέ· μὴ γὰρ ἐγ - χά - νη πο - τὲ
Yet nev - er shall he laugh to find our ef - ferts slack,

mf

tempo rit.

μη - δέ περ γέρον - τας ὄν - τας ἐχ - φυ - γών Ἀ - χαρ - νέ - ας.
Nor es - cape with old Acharnae's doughty burghers on his track.

poco rit. *allargando* *mf*

A little slower, in suppressed rage.

p

ὄσ - τις ὦ Ζεῦ πά - τερ καὶ θε - οὶ τοῖ - σιν ἐχ - θροῖ - σιν ἐσ - πεί - σα - το,
 He has dared, o ye gods! with the foe Truce to make, e - venthough dead - ly strife,

p cresc.

cresc.

οἱ - σι παρ' ἐ - μοῦ πό - λε - μος ἐχ - θρο - δο - πός ἀν - ξε - ται τῶν ἐ - μῶν χω - ρί - ων.
 Twixt them rag - ing and Acharnae's an - cient yeo - men, For our hearths and our homes still is rife.

mf Tenors

χοῦχ ἀ - νή - σω πρὶν ἂν σχοῖ - νος ἀν -
 Like a rush dri - ven home to the hilt

f p cresc.

cresc.

τοῖ - σιν ἀν - τεμ - πα - γῶ. ὁ - ξὺς ὀ - δου - νη - ρὸς ἀ - νι - α - ρὸς ἐ - πί -
 or a sharp stake I'll pierce to their inwards, Prodding, pricking, splitting, sticking,

cresc.

κω-πος ἵ-να μὴ - πο-τε πα-τῶ - σιν ἐ-τι τὰς ἐ-μὰς ἀμ-πέ-λους.
 ere the blood of all my vineyards'neath the trampling of the foe shall be spilt.

accelerando Tenors **Feroce.** *2* *2*

ἀλ-λά δεῖ ζητεῖν τὸν ἄν-δρα καὶ βλέπειν Βαλλῆ νά-δε
 Come, let's chase the fellow quick and let him see us do our worst;

Basses *2* *2*

sempre cresc. ed accel.

καὶ δι-ώξειν γῆν πρὸ γῆς, ἐ-ὡς ἂν εὐ-ρε-θῇ πο-τέ· ὡς ἐ-γὼ βάλλων ἐ-κεῖ-νον
 And when once we've found him, let us play the game of Ston-y-hurst; Hus-tle, stone him, stone him, hus-tle,

ff

cresc.

Prestissimo feroce.

οὐχ ἂν ἐμπλή-μην λί-θοις.
 stone him till we're fit to burst.

IV. Chorus.

Line 359.

Allegro.

CHORUS Basses *f*

τί οὐν οὐ λέ-γεις, ἐ-
Come, do what you can! Your

-πί- -ξη-νον ἐξ- -ε-νεγ- -χών θύ-ραζ'
block quick pro-duce And speak like a man;

ὅ τι ποτ' ὦ σκέτ-λι-ε τὸ μέ-γα τοῦτ' ἔ-χεις;
Tell us, good Sir, what's the use Of your great sec-ret plan

πά-νυ γὰρ ἐ-μέ-γε πό-θος
 For I'm all it-ching to lis-ten
 ὅ-τι φρονεῖς ἔ-χει.
 How you de-fend your truce.

ἀλλ' ἢ - περ αὐ - τός τὴν δι - χὴν δι -
 Since you your self de - vised this hor - rid

- ω - ρί-σω, θεῖς δεῦ-ρο τοῦ-πί-ξη-νον ἐγ-χεί-ρει λέ-γειν.
 pen - al-ty Bring out the block and do your best to make your plea.

V. Chorus.

Line 385.

Quick.

Piano introduction for the V. Chorus, marked "Quick." and "f". The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves, treble and bass clef, with a dynamic marking of *f* (forte).

CHORUS Tenors *f*

First system of the Chorus Tenors vocal line and piano accompaniment. The vocal line is marked *f* and includes the following lyrics: τί ταῦτα στρέφει τεχ - Why wrigg - - le and fuss? Why

Second system of the Chorus Tenors vocal line and piano accompaniment. The vocal line includes the following lyrics: νά - ζεις τε καὶ πο - ρί - ζεις τρι - βίας; scheme and de - lay? It's all one to us:

Third system of the Chorus Tenors vocal line and piano accompaniment. The vocal line includes the following lyrics: λα - βὲ δ'έ - μοῦγ' ἔ - νε - κα παρ' Ἰ - ε - ρω - νύ - μου For all I care, you may make Hier - o - nymus. The piano accompaniment features triplet markings (3) over the vocal line.

σκο-το - δα - συ - πικ - νό - τρι - χα
Lend you his hel - met of dark - ness,

τιν' 'Α - ἰ - δος κυ - νῆν.
Shag - gy to hide the fray.

f
εἰρ'
Let

p leggiero
ἔξ - ά - νοι - γε μη - χα - νας τας
loose the arts and crafts of Si - sy -

p

mf
Σι - σύ - φου, ὡς
- phus straightway, You've

p cresc.
σχι - ψιν ά - γων οὔ - τος οὐχ έσ - δέ - ξε - ται.
got to fight a case that will not brook de - lay.

mf

p cresc.

dim.

VI. Chorus.

Line 490.

Moderato.

mf

CHORUS Tenors *mf*

τί δρά - σεις; τί φή - σεις; ἀλλ' ἴσ - θι νυν ἀν -
 How will it all end? You're stout as a stock, — I

CHORUS Basses *mf*

τί δρά - σεις; τί φή - σεις ἀλλ' ἴσ - θι
 How will it all end? You're stout as a

αισ - χυν - τος ὦν σι - δη - ροῦς τ' ἀ - νήρ, ὅσ -
 tell you, my friend, And firm as a rock. In

νυν ἀν - αισ - χυν - τος ὦν σι - δη - ροῦς τ' ἀ - νήρ, ὅσ -
 stock, I tell you, my friend, And firm as a rock. In

τις παρ-ασ-χών τῇ πό-λει τὸν αὐ-χέ-να
 sight of all up - on the block lay down your head,

ἄ - πα - σι μέλλεις εἰς λέγειν τὰ -
 And what you have to say with courage

τις παρ-ασ-χών τῇ πό-λει τὸν αὐ-χέ-να
 sight of all up - on the block lay down your head,

ἄ - πα - σι μέλλεις εἰς λέγειν τὰ -
 And what you have to say with courage

mf rit. dim.
 ναν-τί-α.
 be it said.

ἄ-νηρ οὐ τρέμει τὸ πρᾶγμ' εἰ-ά νυν
 Now since you've no terror, Come let us know with-

ναν-τί-α.
 be it said.

mf
 ἄ-νηρ οὐ τρέ-μει τὸ πρᾶγμ' εἰ-ά
 Now since you've no terror, Come let us

cresc. mf

rit.
 -πει - δὴ-περ αὐ - τος αἰ - ρεῖ , λέ-γε.
 out chance of er - ror What you've to show.

p

νυν εἰ-πει - δὴ-περ αὐ - τος αἰ ρεῖ , λέ-γε.
 know without chance of er - ror What you've to show.

tempo

rit. p p p

VII. Chorus.

Line 557.

Vivacissimo.

CHORUS Basses.

ἄ - λη - θες, ὄ - πί - τριπ - τε καὶ μι - α -
 What's this, you bare fac'd knave, you scoun-drel-ly

ρώ - τα - τε; τρυ - τι οὐ τολ - μᾶς πτω - χὸς ὧν ἡ -
 mount - a-bank. You sneak - ing beg - gar, will you taunt Ath -

μᾶς λέ - γειν, καὶ συ - χο - φάν - της εἴ τις ἦν ὧ -
 - en - ians thus? What if there was some poor in - for - mer

- νεί - δι - σας;
why this fuss?

Grazioso.
CHORUS Tenors.

νή τὸν Πο-σει - δῶ και λέ-γει γ' ἄ-περ λέ-γει δί - και - α
Ye gods — in hea-ven, truth he speaks in ev'-ry word, There's not a

Allegro Tempo I.
CHORUS Basses.

πάν - τα κού - δὲν ἀν - τῶν φεύ - δε - ται. εἶτ'
lie, I swear, — in an - y - thing we've heard And

εἰ δί - και - α, τοῦ - τον εἰ - πείν οὐκ ἐχ-ρήν. ἀλλ'
if it's true, he's not the man to speak, that's clear: At

οὐ τι χαι - ρων ταῦ - τα τολ - μή - σαι λέ - γειν.
 least he'll find his bra - zen words have cost him dear.

Grazioso.
Tenors.

οὐ - τος οὐ ποῖ θείς; οὐ με - νεῖς; ὡς εἰ - θε - νεῖς τὸν
 Stay there! don't touch him! if you don't at once let loose My

ἄν - δρα τοῦ - τον, αὐ - τος ἀρ - θή - σαι τά - χα.
 friend the far - mer, you shall feel the hang - man's noose.

Grandioso pomposo.
Basses.

Ho!

-ὦ Λά-μάχ', ὦ βλέ-πων ἀ-στρα-πᾶς, βο-ή-θη-σον
 La-mach-us! ho! Flash light through our gloom, Give aid to us,

ὦ, ho! γορ-γο-λό-φα, φα-νεῖς, ἰ-ὦ Λα-μάχ'
 Lord of the Gorgon plume! Help La-mach-us,

Vivace.

ὦ φίλ', ὦ φν-λέ-τα.
 send, Our neigh-bour and friend.

Tenors and Basses.

mf cresc.

εἴ-τε τις ἑὸς-τι τα-ξί-αρ χός-τις
 Help, if any friend is near, help, men of

cresc.

war, ——— τει - χο - μά - χας ἄ - νήρ, βο -
sap- per or eng - in - eer, or

cresc.

η - θη - σά - τω ——— τις ἀν - ύ - σας.
colo - nel of corps! Come to my aid,

Vivacissimo.

ἐ - γὼ ——— γὰρ ἔ - χο - μαι μέ - σος
make haste! Foe-men have gripped my waist.

VIII. Chorus.

Parabasis line 626.

Allegro confortabile.

Tenors and Basses.

ἄ - νῆρ νι - κῆ τοῖ - σι λό - γοι - σιν καὶ
Our friends quite right in making his truce, and he'll

τὸν δῆ - μον με - τα - πεί - θει πε - ρι τῶν σπον - δῶν.
soon win the mob to his fancies: For it's peace they need.

ἄλλ' ἄ - πο - δύν - τες τοῖς ἄ - να - παῖστοις ἐ - πί -
But off with our cloaks, let's turn to our anapaest

ω - μεν.
dances.

mf >
 ἐξ οὐ γε χοροῖ-σιν ἔ-φε-στη-κεν τρυ-γι-
 Ever since the first day that our poet be-gan to make

χοῖς ὁ δι-δά-σχα-λος ἡ-μῶν, οὐ-πω πα-ρέ-βη πρὸς τὸ θέ-α-τρον λέξ
 way in the play-wright's pro-fes-sion, He ne-ver was used to face you and boast of his

ων ὡς δε-ξι ὅς ἐ-στιν. εἰ-α-
 marvellous gifts of ex-pression; But

mf
 βαλ-λό-με-νος δ' ὑ-πὸ τῶν ἐχ-θρῶν ἐν Ἀ-θη-ναί-οις τα-χυ-βού-λοις, ὡς
 now since de tractors are trying to prove_ for they know that Athenians are fickle_ That he

κω - μω - δεῖ την πό - λιν ἢ μῶν καὶ τὸν δῆ - μον κα - θυ - βρί - ζει, ἄ - πο -
 take the democ - racy off in his plays and in - sults us his au - dience to tick - le, He has

χρί - νασ - θαι δεῖ - ται νυ - νὶ πρὸς Ἀ - θη - ναί - ουσ με - τα - βού - λους.
 made up his mind, for he knows how you change, to ap - pear and ans - wer these char - ges.

Φη -
 Our

σὶν δ'εἶ - ναι πολ - λῶν ἀ - γα - θῶν ἄξ - ι - ος ὑ - μῖν ὁ ποι - η - τῆς, παύ -
 po - et main - tains that the more he can write, the mo - re your debt he en - lar - ges: For he

σας ὑ - μᾶς ξε - νι - κοῖ - σι λό - γοις μὴ λή - αν ἐ - ξα - πα - τᾶσ - θαι,
 saves you all from be - ing de - ceived by the flattering words of the stranger;

Grazioso.

μὴδ' ἤ - δεσ - θαι ὁ - ρα - πει - ο - μέ - νους μὴδ'
 He won't let you hear smooth talk or be taught to

εἶ - ναι χαν - νο - πο - λί - τας.
 shut your eyes to your dan - ger.

Vivace.
Basses

mf

πρότερον δ' ἡμᾶς ἀπὸ τῶν πόλεων εἶ
But of old when am-bass-adors came from the states, they

πρέσβεις ἔξαπαντῶν - τες κρῶ - τον μὲν ἰο - στεφάνους ἐ - χά - λουν κά -
cried, for they knew you pre-ferred it, That yours was the town of the vi - o - let crown: and the

πει - δῆ τοῦ - τό τις εἶ - ποι, εὐ - θύς δι - ἀ τοὺς στεφάνους ἐπ' ἄ - χρων τῶν
mo - ment you all of you heard it, You smiled and sat up, all ting - ling with joy, and
cresc.

mf

πυ - γι - δί - ων ἐ - χά - θησ - θε.
straightened your backs with e - mo - tion.

p

Tenors.

εἰ δέ τις ὑ-μᾶς ὑ-ποθω-πέυ-σας λι-πα-ράς κα-λέ-σει-εν Ἄ-θή-νας,
 When the town was said to be glist'ning with oil, you all clapp'd you hands at the no-tion;

cresc.
 ἤ-ρε-το πᾶν ἄν δι-ὰ τὰς λι-πα-ράς, ἀ-φύ-ων τι-μὴν πε-ρι-ά-φας. ταῦ-
 If he gave you praise that was fit for sardines, an-y speaker could get what he needed. So

- τα ποι-ή-σας πολ-λῶν ἀ-γα-θῶν αἴ- - τι-ος ὑ-μῶν γε-γέ-νη-ται, καὶ
 - that's what I mean when I say or I sing, "Hap - py you our po-et who heeded?" He
 Bases.

allargando
 τοὺς δὴ-μους ἐν ταῖς πο-λε-σιν δει-ξας ὡς δη- - - μο-κρα
 sav'd you and show'd you what ev-ils a-rise when the mob isn't ruled by its

Tenors and Bases

τοῦνται.
betters.

φη- - σιν δ' ὑ - μᾶς πολ - λὰ δι - δά - ξειν ἀγάθ',
And he promis - es now, if you take his ad - vice, he will

p

ὥστ' εὐ - δαί - μο - νας εἶ - ναι, οὐ θω - πεύ - ων οὐδ' ὑ - πο - τεί - ων μισ -
leave you more clearly his deb - tors, For never a word of de - ceit will you hear nor

θους οὐδ' ἐ - ξα - τύλ - λων, οὐ - δὲ πα - νουρ - γῶν οὐ - δὲ κα - τάρ - εων ἀλ -
promise of pro - fit un - founded, No vil - la - ny base nor hint of dis - grace, but

dolce
p
dim.

p dolce

ἔϋ - ρο Μοῦσ ἔλ - θε φλε - γυ - ρά πυ - ρὸς ἔ - χου - σα μέ - νος
 Hith - er Muse, bring thy burn - ing song, with fer - vour glow - ing white.

ἔν - το - νος Ἀ - χαιρ - νι - κή, οἶ - ον ἔξ αν - θρά - κων
 Me - lo - dy Ach - arn - i - an, e'en as this flame so bright

πρι - νί - νων φέ - ψα - λος ἀ - νή - λατ' ἔ - ρε - θι - ζό - με - νος
 Leaps on high, leaps from out the em - bers, when the bel - lows clat - ter,

οὐ - ρί - ζα ρί - πί - τι, ἢ - νίχ' ἀν' ἐ - παν - θρα - χί - δες
 Flick - er - ing, glit - ter - ing, while the sar - dines on the plat - ter

ὦ - σι πα - ρα - χεί - με - ναι, οἱ δὲ θα - σί - αν ἀ - να - χυ -
 Glis - ten rea - dy to be fried, and the slaves are mak - ing pick - le,

κῶ - σι λι - πυ - ράμ - πυ - χα, οἱ δὲ μάτ - τω - σιν, οὐ -
 Stir - ing up the bubb - ling oil, knead - ing cakes, rich with treacle.

allarg.
 τω σο - βα - ρὸν ἐλ - θε μέ - λος ἐν - το - νον ἀ - γροι - κό - τε - ρον
 Come and bring thy song me - lo - dious, bring thy lus - ty strains har - mo - ni - ous,

ὡς ἐ - μέ λα - βοῦ - σα τὸν δη - μό - την.
 O come quickly, bring to me Re - vel - ry.

dim. *dim.* *allargando*
sf