

## Maestoso

Basses *largamente*

οἱ γέ-ρον-τες οἱ πα-λαι-οὶ μεμ-φό-  
We old fo-gies have a quar-rel with our

με-σα τῆ πό-λει. οὐ-γάρ ἀξ-ί-ως ἐ-χεί-νων ὧν ἐ-  
coun-try and its this. That we do not get the treat-ment which we

*cresc.*  
ναυ-μα-χή-σα-μεν γῆ-ρο-βο-σκού-μεσθ' ὑφ' ὑ-μῶν, ἀλ-λά  
earn'd at Sa-la-mis. We're the men who won your batt-les, yet you

*largamente*  
δει-νὰ πά-σχο-μεν, οἴ-τι-νες γέ-ρον-τας ἀν-δρας ἐμ-βα-  
treat us ver-y ill. In-to pub-lic suits you drag us, poor old

*mf*  
λόν-τες ἐς γρα-φάς ὑ-πό νε-α-νί-στων ἐ-ᾶ-τε κα-τα-γε-  
grey-beards that we are, Laugh-ing when we're chaff'd by ev'-ry call-ow

λᾶ - σθαι ῥη - τό - ρων, οὐ - δὲν ὄν - τας, ἀλ - λά κω - φούς και πα -  
 fledg - ling at the Bar. We who, deaf and dumb and both - er'd, play'd out

ρεξ - ηυ - λη - με - νους, οἷς Πο - σει - δῶν ἀσ - φά - λει - ὅς ἐ - στιν  
 flutes that groan and squeak, Might as well be in an earth-quake, if we

*allargando*

*ff*

ἡ βαχ-τη-ρί-α. Tenors  
 hadn't got our stick. *tempo* τον - θο - ρύ - ζον - τες δὲ γῆ - ρα τῶ λι -  
 Mumbling o'er some maundring nonsense at the

*tempo*

ἴω προσ - ἐ - στα - μεν, οὐχ ὀ - ρῶν - τες οὐ - δὲν  
 dock we take our place, Ab - le scarce to see the

*dim.*

*p*

εἰ μὴ τῆς δι - κης τὴν ἡ - λυ - γην. Tenors and Basses *f*  
 fog - gy out - lines of the mist - y case: *rit.* πᾶς δὲ  
 Mutt' - ring

*p*

*mf*



*slower*

λύ - ζει καὶ θα - ρύ - ει καὶ λέ - γει πρὸς τοὺς φί - λους, 'ὄ μ' ἐχ -  
sig - hing, grumb - ling, cry - ing each com - plains with pi - teous moan, 'What I

χρῆν σο - ρὸν πρί - α - σθαι τοῦτ' ὄφ - λων ἄ περ - χο - μαι.  
saved to buy my cof - fin, I must pay and get me gone!

*p* *rit.*

Rather slow

Tenors

*p.*  
 ταῦ - τα πῶς εἰ - χό - τα, γέ - ροντ' ἀ - πο - λέ - σαι πο - λι - ὄν  
 Where, oh wheres jus - tice vanish'd when be - fore the judge - ment seat

*loco*

ἄν - ὄρα πε - ρὶ κλε - ψύ - δραν, πολ - λὰ δὴ ξυμ - πο - γή -  
 Hoa - ry heads are brought to ruin, men who bore toil and heat,

*cresc.*  
 σαν - τα καὶ θερ - μὸν ἀ - πο - μορ - ξά - με - νὸν ἀν - ὄρι - χὸν ἰ -  
 Men who oft wiped from off their man - ly fore - head ho - nest sweat

*cresc.*

*f.*  
 ἔρω - τα δὴ καὶ πο - λύν, ἄνδρ' ἀ - γα - θὸν ὄν - τα Μα - ρα -  
 On the grim batt - le field, Serv - ing A - thens when they met the

θῶ - νι πε - ρὶ τὴν πό - λιν;  
 Per - sian foes at Ma - rath - on?

*cresc.*

εί - τα Μα - ρα - θῶ - - νι μὲν ὅτ' ἡ - μὲν εἰ - δι - ῶ -  
 Long a - go at Ma - rath - on it was we who charg'd

*cresc.*

- χο - μεν,  
 the foe:

*ff*

Tenors and Basses

νῦν δ' ὑπ' ἀν - ἐρῶν πο - νη - ρῶν σφό - δρα δι -  
 Now a - las! law - yers low Charge us gai - ly,

*cresc.*

ὠ - χό - με - θα, κα̃ - τα - πρὸς ἀ - λι - σχό - με - θα.  
 Charge us dai - ly, Charge and make us pay the char - ges.

*cresc.*

*ff* *allargando*

πρὸς ——— τά - δε τίς ἀν - τε - ρεῖ Marφ - - ί - ας;  
 To ——— de - ny I de - fy Marp - - si - as.

*Tempo Vivace*  
*f sempre cresc.*

*f slow*

ἀλλ' ἐ - But if

*cresc.* *slow*

πει - δὴ τοὺς γέ - ρον - τας οὐχ ἐ - ἄθ' ὑπ - νου τυ - χεῖν, ἐ - ξε -  
 you're re - solv'd the old must lose the sleep their toil has won, Be it



λού - νευ χρή τὸ λοι - πόν, κὰν φύ - γη τις ζή - μι - οὔν,  
 fine or be it ex - ile, e - ver let the prac - tice run

τὸν γέ - ρον - τα τῷ γέ - ρον - τι, τὸν γέ -  
 That the fa - ther sues the fa - ther And the

*rit.* **Allegro ff**

**Maestoso**

ον δὲ τῷ νέ - ω. son must sue the son.

**Maestoso** **Vivace**

*Cadenza for Orchestra*

**ff**

**allegro**

# IX.

Merrily.

The little pigs' Minuet.

The first system of the minuet, consisting of two staves. The music is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a piano (*p*) dynamic.

The second system of the minuet, continuing the melody and bass line from the first system. It maintains the same rhythmic character and concludes with a fermata over the final note.

Grazioso.

The first system of the 'Grazioso' section, consisting of two staves. The music is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and features a more graceful, flowing melody in the right hand and a supporting bass line in the left hand. The piece concludes with a fermata over the final note.

The second system of the 'Grazioso' section, continuing the melody and bass line from the first system. It maintains the same graceful character and concludes with a fermata over the final note.

The third system of the 'Grazioso' section, continuing the melody and bass line from the second system. It features a mezzo-forte (*mf*) dynamic and concludes with a fermata over the final note.

The fourth system of the 'Grazioso' section, continuing the melody and bass line from the third system. It features a mezzo-forte (*mf*) dynamic and concludes with a fermata over the final note.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and various rhythmic patterns, including eighth and sixteenth notes.

Second system of musical notation, continuing the piece with a piano (*p*) dynamic marking and complex rhythmic structures.

Third system of musical notation, showing a dense texture with many notes in both staves.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking and intricate melodic lines.

Fifth system of musical notation, including dynamic markings *dim. e rit.*, *pp*, and *mf*, and the tempo instruction *a tempo*.

Sixth system of musical notation, featuring a *cresc.* (crescendo) marking and a *f cresc.* (fortissimo crescendo) marking.

a tempo

*poco rit.*  
*dim.* *mf*

The first system of music consists of two staves. The upper staff begins with a *poco rit.* marking and contains a melodic line with slurs and accents. The lower staff provides harmonic support with chords and single notes. Dynamics include *dim.* and *mf*. The tempo is marked *a tempo*.

*f* *rit. e*

The second system continues the piece. The upper staff features a melodic line with a *f* dynamic and a *rit. e* marking. The lower staff continues with harmonic accompaniment. Dynamics include *f* and *rit. e*.

a tempo

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

The third system shows a melodic line in the upper staff with dynamics *dim.*, *p*, *f*, and *p*. The lower staff provides accompaniment. Dynamics include *dim.*, *p*, *f*, and *p*.

*f* *p* *f* *p*

The fourth system continues with a melodic line in the upper staff and accompaniment in the lower staff. Dynamics include *f* and *p*.

*poco rit.*

Tempo I.

*p* *p* *f*

The fifth system features a melodic line in the upper staff with dynamics *p*, *p*, and *f*. The lower staff provides accompaniment. Dynamics include *p*, *p*, and *f*.

*p* *mf* *f* *p*

The sixth system continues with a melodic line in the upper staff and accompaniment in the lower staff. Dynamics include *p*, *mf*, *f*, and *p*.



The musical score is written for piano and consists of six systems of staves. The first system includes dynamic markings *pp* and *mf*, and a *cresc.* marking. The second system continues the piece. The third system features *f*, *p*, and *dim.* markings. The fourth system has a *dim.* marking. The fifth system includes *mf* and *ff* markings. The sixth system begins with a *p* marking. The score is written in a key signature of one flat and a 3/4 time signature.

## X.

Acharnians-line 836.

Quaintly.

Tenors

εὐ - δαι - μο-νεῖ γ' ἄν - θρω-πος. οὐκ ἤ - κου-σας οἱ προ-  
 How fort - unate our friend is! Don't you see his ex-ult-

βαί - νει τὸ πρᾶγμα τοῦ βου-λεύ-μα - τος; καρ - πώ-σε-ται γὰρ ἄ-νηρ ἐν  
 a - tion? Quite soon he'll reap a harvest from his novel proclamation, Just

τὰ-γο-ρᾶ κα-θῆ-με-νος· εἰ-σι-η τις Κτη-σί-ας ἢ  
 sitting in his market-place. If Cte-si-as should show his face, Or

συ-κο-φάν-της ἄλ-λος, οἱ - μώ - ζων κα-θε - δεῖ - ται.  
 an - y new in - form - er, Off he'll go! rather warm - er.

Basses *mf*

οὐδ' ἄλ-λος ἀν-θρώ-πων ὑ - πο-ψω-  
 You'll have no fear lest some-one else in

*f*

γῶν σε πη - μα - νεῖ τι, οὐδ' ἐ - ξο - μόρ - ξε - ται Πρέ - πης τὴν  
 market - ing should best you, Or filth - y Prep - is by his nast - y

εὐ - ρυ - πρωκ-τί-αν σοι, οὐδ' ὡσ-τι - εἶ Κλε - ω - νύ - μω.  
 presence should molest you: Cle - on - y - mus won't jost - le you:

*mf*

χλαῖ - ναν δ' ἔ - χων φα - νήν δι - ει κοῦ  
 You'll keep your mant - le clean and new; Hy -

*ff*

ξυν - τυ - χών σ' Ὑ - πέρ - βο - λος δι - κῶν ἀ - να -  
 per - bo - lus won't pro - se - cute With writ and with

## Tenors and Basses

*mf*

πλή - σαι· οὐδ' ἐν - τυ - χών ἐν τὰ - γο - ρῆ πρό -  
 sta - tute. That clean - shav'd young Crati - nus too, the

*mf*

σει - σί σοι βα - δί - ζων Κρα - τῆ - νος ἀ - ει κε - χαρ - μέ - νος μοι - χὸν μι - ᾶ μα - χαίρα ὁ  
 id - le feck - less cal - lant, Won't trouble you in the market, with his hair dress'd à la gallant, Nor



πε - ρι - πό - νη - ρος Ἄρ - τέ - μων, ὁ τα - χύς ἄ - γαν τὴν μου - σι - χήν, ὁ -  
 ev - er shall laz - y Ar - te - mon, Who hurries his tunes and spoils his tone, From

ζων χα - ρὸν τῶν μασ - χα - λῶν πα - ρὸς Τρα - γα - σαί - ου  
 whose ar - om - a it's in - ferr'd His Saint is St. Goatherd.

Tenors *p*

οὐδ' αὖ - τις αὖ σε σὺ - ψε - ται Παύ - σων ὁ παμ - πό - νη - ρος Δυ -  
 No more will Pauson vex you with his im - pu - dent grim - aces, Nor

σί - στρα - τὸς τ' ἐν τὰ - γο - ρῶ, Χο - λαρ - γέ - ων ὁ - νει - δος, ὁ  
 shame - less old Ly - sis - trat - us, his par - ish who dis - grac - es, A

Basses and Tenors *p*

πε - ρι - α - λουρ - - - γος τῶς κα - κῶς, ρί -  
 doub-le-dy'd rogue \_\_\_\_\_ in villain - y; He

*poco dim.* *p*

γῶν τε καὶ πει - νῶν ἀ - εἰ πλεῖν ἢ τρι - ά - κονθ' ἢ μέ - ρας τοῦ  
 starves and shivers ceaseless-ly, No night or day can comfort lend From

*f*

μη - - - νος ἐ - κάσ - του.  
 years end to year's end.

*f*

*cresc.* *ff*

## XI.

Acharnians- line 929.

Animato.

Tenors *f*

CHORUS

Basses

ἐν- ὄη-σον ὡ βέλ-τισ-τε τῶ ξέ-  
Now pack him up, like glass, with care, Up-

νω κα-λῶς τὴν ἐμ- πο- λὴν οὐ- τως ὅ- πως ἀν μὴ φέ-ρων κα-  
-on your shoulders bind him fair: — But do be- ware Lest on the way you

τά- ξη.  
break it.

DICAEOPOLIS. *p*

ἔ-  
I'll

μοὶ με- λή-σει ταῦτ', ἐ- πεί ται καὶ ψο-φεῖ λά-λον τι καὶ πυ-ρορ-ρα-γές κάλ-  
watch. The crock rings crackd and thin As full of flaws, as full of sin, Without, within, As

λως θε - σι - σιν ἐχ-θρόν.  
 God and man could make it.

CHORUS. Basses. *mf*

τί χρή-σε - ται ποτ' αὐ - τῶ;  
 But who on earth could use it!

DICAEOPOLIS. *p*

πά-ρη-στον ἀγ - γος ἐσ - ται,  
 No wise man would refuse it!

*mf*  
 χρα - τήρ κα - κῶν,  
 A cup for ill,

*cresc.*

τριπ-τήρ δι - κῶν, φαί - νειν ὑ - πευ-θύ - νους λυχ - νοῦ-χος καὶ κύ - λιξ καὶ  
 A fire for bills, A lamp to throw of - fi-cial glare, And so pre-prepare Of -

*cresc.*

CHORUS Tenors *mf*

πράγ-ματ' ἐγ - κυ - χάσ-θαι.  
 -fi-cial bo - the - ration.

*mf*  
 πῶς  
 In



δ' ἂν πε-ποι-θοί-η τις ἀγ-γεί-ω τοι-ού-τω χρώ-με-νος κατ'  
 us - ing it, I'm ve - ry sure, A man could nev - er feel se-cure, Or

οἰ - χί - .αν το-σόνδ' ἀ - εἰ ψο-φοῦν - τι;  
 quite endure Its brok - en jangl - ing clat - ter.

DICAEOPOLIS.

ἴσ - χυ - ρόν ἐσ - τιν ὤ - γάθ', ὡστ' οὐκ ἂν κα - τά - γεί - η ποτ',  
 You'll find it strong. Just hang the loon, Like empty wine-jar, upside

εἰ - περ ἐχ πο-δῶν κα - τω - χά - ρα χρέ-μαι-το.  
 down, From heels to crown: That rock you'll nev - er shatter.

BOEOTIAN Clumsily

All CHORUS

ἤ - δη κα-λῶς ἔ - χει σοι.  
 Look now, your pack is ready.

λω γὰ ται ἑρίδδεν.  
make my profit steady.

*p* *pp* *L.H.*

*dim.* *pp* **Vivace.**

Basses and Tenors  $\leftarrow \rightarrow$

ἀλλ' ὦ ξε-νων βέλ-τισ - τε συν - θέ - ρι - ζε καὶ τοῦ-τον λαβῶν πρόσ-  
Make haste, my friend, Your way to wend, And take him off and fling the cur Up-

*f*

βαλλ' ὄ - παι βού-λει φέ - ρων \_\_\_\_\_ πρὸς πάν-τα συ - χο - φάν-την.  
on a dung-heap filthi - er \_\_\_\_\_ Than all ab - om - in - a - tion.

*f* **vivace**

**Vivacissimo.**

*mf* *ff*

## XII.

Acharnians-line 971.

Lively.

both voices

εἶ - δες ὦ εἶ - δες ὦ πᾶ - σα πό - λι τον φρό - νι - μον ἀν - δρα τον ὑ -  
 You have seen, you have seen, men of Athens, all that comes of cul - tiv - at - ing

πέρ - σο - φον, οἶ' ἔχ - ει σπαι - σά - με - vos  
 com - mon sense. Oh! how great all the favours

Tenors

ἐμ - πο - ρι - χὰ χρέ - μα - τα δι - εμ - πο - λᾶν,  
 on him shower'd, and his profits how immense!

Basses

τάδ' and

ὧν τὰ μὲν ἐν οἰ - κί - α χρέ - σι - μα,  
Things he has for house - hold use num - ber - less

αὐ̇ πρέ - πει χλι - α - ρὰ κα - τεσ - θί - εν. — αὐ̇ - τό - μα - τα  
dain - ties too, steam - ing in the fry - ing - pan; — Un - in - vited

παντ' ἀ - γα - θὰ τῶ - - - - δέ γε πο - ρί - ζε - ται.  
ev' - ry blessing crowns the phi - lo - so - phic man.

Tenors

οὐ - δέ - ποτ' ἐ - γὼ Πό - λε - μον οἴ - καδ' ὑ - πο -  
Nev - er, nev - er, will we welcome War again with -



δε - ξο - μαι, οὐ - δὲ παρ' ἐ - μοί πο - τε τὸν Ἄρ - μό - δι - ον  
 in our homes, Nev - er shall he, sitt - ing by us, chant 'The Conq'ring

ἄ - σε - ται ξυ - χα - ταχλι - νεῖς, ὅ - τι παρ -  
 he - ro comes! War's a nasty drun - ken fel - low,

οι - νι - κὸς ἀν - ἦρ ἐ - φυ, ὅσ - τις ἐ - πι πάντ' ἀ - γὰρ ἔ -  
 with the manners of a cad; Broke in on us in his revels,

χον - τας ἐ - πι - χω - μά - σας ἦρ - γά - σα - το πάν - τα χα - χά,  
 play'd the deuce with all we had, Paid us ev' - ry kind of in - sult,

*mf* *cresc.* *mf* *cresc. molto*

χάν - έτ-ρε-πε χάζ - έ-χει χά - μά-χε-το καὶ προ - σέ-τι πολ-λά προ-κα -  
 turn'd the tables on their ends, Chal - leng'd us to fight and spurnd us, when we of-fer'd

λου - μέ-νου 'πί - νε κα-τά - χει - σο λα-βè τήν - δε φί-λο - τη - σί - αν'  
 to be friends: 'Sit a-while in peace,' we murmur'd, 'drink a cup to friendship's claims;

both voices *poco allargando* **Slower.**

τὰς χά-ρα-κας ἤπ - τε πο-λύ μαλ - λον ἐν - τῷ πυ-ρί, ἐξ - έ-χει θ' ἡ-  
 But he on-ly threw our vine-props ruth - lessly up - on the flames, And from each be -

**Vivace.**

μῶν βί - α τὸν οἶ - - - νον ἐξ τῶν ἀμ - πέ-λων.  
 lov - ed vine He tramp - - - led out the good red wine.

*ff* *p* *dim.*

Tenors

*p*

ού - το - σι δ' ἐπ - τέ - ρω - ταί τ' ἐ - πι τὸ  
See! our friend's grown so proud, boast - ing of his

*p*

δειπ - νον ἄ - μα καὶ με - γά - λα δὴ φρο - νεῖ, τοῦ βί - ου δ' ἐξ - ἐβ - α - λε  
lus - cious din - ner, boast - ing of his cost - ly fare! See, oh see! just to show what

**Grazioso.**

δείγ - μα τά - δε τὰ πτε - ρὰ πρὸ τῶν θυ - ρῶν.  
birds he's eat - ing, how he scatters feath - ers there!

*mf*

*p*

ὦ Κύπρι - δι τῇ χα - λῇ καὶ Χά - ρι - σι  
Com - rade dear of Love the fair, and of all the

ταῖς φί - λαις ξύν - τρο - φε Δι - αλ - λα - γῇ, ὡς κα - λὸν ἔ - χου - σα τὸ πρόσ -  
Gra - ces three, Peace the blessed, Peace the true, Ah! how lovely is thy presence,

*cresc.*

ω - πον ἄρ' ἔ - λάν - θα - νες. πῶς ἂν ἔ - με καὶ σέ τις Ἐ - ρως ξυ - να - γά -  
yet thy face we scarce - ly knew. Oh! that Cupid may unite us, thee and me, in

*p grazioso*

γοι λα - βών, ὡς - περ ὁ γε - γραμ - μέ - νος ἔ - χων στέ - φα - νον ἀν - θέμ - ων.  
hol - y plight, Cu - pid as in pic - tures crown'd and gar - lanted with blos - soms white.



*f* *dim.*

Basses

*mf*

ἦ πά-νυ γε - ρόν - τι - ον ἴ - σως νε - νό - μι - χας με σύ;  
 Didst thou sad-ly gaz - ing on me think me old to live with thee?

*mf*

ἀλ - λά σε λα - βῶν τρί - α δο - χῶ γ' ἂν ἔ - τι προσ - βα - λεῖν. —  
 Nay, but I would clasp thee to me, make thee glad with off' - rings three: —

both voices

*p*

πρῶ - τα μὲν ἂν ἀμ - πε - λί - δος ὄρ - χον ἐλ - ἄ - σαι μακρόν,  
 First I'd plant thee vines un - tended, clust' - ring in a mer - ry row,

*p*

εἶ - τα πα - ρὰ τόν - δε νέ - α μωσ - χί - δι - α συ - χί - δων,  
 Next to them should stand the fig-tree, sweet - est sprout of all that blow,

*cresc.*

καὶ τὸ τρί - τον ἡμ - ε - ρί - δος ὄρ - χον, ὁ γέ - ρων ὁ - δί,  
 And the third the gen - tle grape-vine, tend - ed with an old man's care;

*allargando* *rit.*

καὶ πε - ρὶ τὸ χω - ρί - ον ἐ - λᾶ - σας ἅ - παν ἐν χύχ λω,  
 While a-round our lit - tle vine-plot grey - green o-lives fruit should bear,

*Slower. cresc.* *mf*

ὥστ' ἀ - λεί - φεσ - θαί σ' ἀπ' ἀντῶν χά - με ταῖς νο - υμ - νί - αις.  
 We should have our cruise of oil To cleanse us af - ter all our toil.

## XIII.

Acharnians- line '1008.

**Allegretto.** Tenors and Basses. *p*

ζη - λῶ σε τῆς εὐ-βου-λί-ας, μᾶλ-  
For such goodsense I en-vy you, And

λον δὲ τῆς εὐ-ω-λί-ας, ἄν-θρω-πε, τῆς παρού-σης.  
more for this first-rate me-nu, The theme, sir, of your boasting.

Acharnians- line 1015.

**Lively.** Tenors and Basses. *p*

ἦ - κου-σας ὡς μα-γει-ρι-κῶς κομ-  
You see with what an air of state, Like

φῶς τε καὶ δειπ-νη-τι-κῶς αὐ-τῷ δι-α-κο-νεῖ-ται;  
some great chef or gourmet, mate, This fellow does his roasting.

# XIV.

Acharnians - line 1037.

Gaily.

Tenors and Basses. *p*

άν-ήρ άν-ήύ - ρη-χέν τι ταίς σπον-  
He's found what sweets the treaty brings; His

δαϊ - σιν ή - δύ, χούκ ε - σι - χεν ού - δε - γι με - τα - δώ - σειν.  
conscience feels no gen'rous stings, To share them and to spoil them.

Acharnians - line 1042

Tenors and Basses.

ά - πο - χτε - νεις λι - μώ με και τους  
Look out, you'll kill the passers-by With

γει - το - νας χνί - ση τε και φω - νή τοι - αυ - τα λάσχων. *Vivace.*  
all that steam so sav-our-y: Your lusc-ious words will broil them.



## XV.

Acharnians- line 1147

Vivacissimo.

*poco allargando* *mf* *tempo*

ἴ-τε δὴ χαίροντες ἐ-πι στρα-τι-άν.  
Take my blessing and go where Fate calls - you:

*poco allargando* *mf* *tempo*

*mf*

ὡς ἀ-νο-μοί-αν ἐρ-χασθον ὁ-δόν. τῷ μὲν πί-νειν στεφα-νω-σα-μέ-νῳ.  
How different the lot that be-falls - you: One goes to feast in - garlands array'd

σοὶ δὲ ρι-γῶν καὶ προ-φυ-λάττειν.  
And one to shiver on-pa-ra-de.

*mf*

Ἄν - τι - μα - χον τὸν φα - κά - εος τὸν  
Send down upon Ant - imachus, splut-

*mf*

- μέ - λε - ον τῶν με - λέ - ων ποι - η - τήν, ὡς μὲν ἀπ - λῶ λό - γῳ κα - χῶς ἔ - ξο - λέ - σει - εν  
- tering compos - er of sorry verses, Send, father Zeus, at once, I pray, send him the worst of

*mf*

ὁ Ζεὺς. ὅς γ' ἐμὲ τὸν τλή - μο - να Δῆ - ναι - α χο - ρη - γῶν ἀ - πέ - λυσ' ἀ -  
curses: Sup - perless he sent me away, though my new play won him the prize of

*mf*

δειπνον.  
glory.

*p* *leggiero*

ὄν ἐτ' ἐ-πί-δοι-μι τευ-δί-δος δε-ό-με-νον, ἢ δ' ὠπ-τη-μέ-νη, σί-  
Oh! may I yet see him near the dish Clamouring for roasted cut-tle fish, May't

*p*

*mf* *cresc.*

ζουσα πά-ραλος ἐ-πί τρα-πέ-ζη χει-μέ-νη ὀ-κέλ-λοι· κα̇-τα μέλλοντος λαβεῖν αὐ-  
sizzle And fizzle All dish'd for carving, And may he go starving: When he stretches out his hand to

*mf* *cresc.*

*mf*

τοῦ χύ-ων ἀρ - πά - σα - σα φεύ - γοι. τοῦ -  
take his meal, Come, good dog, and snatch it. This

*mf*

*cresc.*

*p*

*cresc.* *cresc.*

- τομὲν αὐ-τῷ καχὸν ἕν, καὶ ἄρ' ἕ-τερον νυχ-τε-ριὸν γέ-νοιτο. ἡ-πι-α-λῶν γάρ  
 be my first curse, and the next soon may the thick darkness of night bring on him. Oh! as he trudges

*grazioso*

*cresc.*

οἰ-καδ' ἐξ ἰπ-πα-σί-ας βα-δί-ζων, εἰ-τα κα-τά-ξει-έ-τις αὐ-τοῦ  
 home at last sick of parade, spring on him, Burg-lar Orest-es with your mates, strike

*cresc.*

*sf* *sf*

- μεθύ-ων τῆς κε-φα-λῆς Ὁ-ρέστῃς μαι- νό-με-νος. ὁ δὲ λί-θον βαλεῖν  
 - at his skull, fracture it to the bone, Rav- ing with drink. Then as he stoops, a stone

*sf*



βου-λό-με-νος ἐν σότῳ λά-βοι τῇ χει-ρὶ πέ-λεθρον ἀρ-τί-ως κεχεσ-μένον.  
 Hoping to find, Al- most blind, I pray, His hand may grip at some muckin' gutters by the way:

*allargando* *ff*  
 ἐ-πά-ξει - εν δ' ἐ-χων τὸν μάρ-μα-ρον, χὰ-πειθ' ἄ - μαρ-τὼν βά-λοι Κρα-  
 And, hurling this foul weapon foes to slay, May miss the vi- nous, And hit Cra-

τῖ - νον.  
 ti - nus.

# XVI. Finale.

Acharnians - line 1190 - end.

Moderato.

*p* *mf*

LAMACHUS. *p*

ἀτ - τα-ταῖ ἀτ - τα-ταῖ στυ-γε-ρά τά-δε γε κρυ-ε-ρά πά-θη-α.  
Woe is me! Woe is me! Terrible, horrible, cruel my sufferings.

τά-λας ἐ - γώ. δι -  
Be-hold me here! I

ὄλ - λυ-μαι δο-ρός ὑ-πὸ πο-λε-μί - ου τυ-πείς. ἐ - κεῖ - νο δ' αἰ - αχ - τὸν ἄν γέ-  
faint and tot-tersmitten to death by the foeman's spear. But more than e'en death itself I

*mf*

νοι-το, fear Δι - και-ό-πο-λις εἰ μ' ἴ-δοι τε -  
My e - ne-my at home will see me

*f*

τρω - μέ-νον χάρτ' ἐχ - γά-νοι ταῖς ἐ-μαῖς τύ-χαισιν.  
lang - uish And burst with joy, laughing at my anguish.

DICAEOPOLIS.  
*cheerfully*

*mf grazioso*

ἀτ - τα - ταῖ ἀτ - τα - ταῖ· φι - λή - σα - τόν με μαλ-θα-χῶς ὦ  
Dea-rie me! Dea-rie me! Now kiss me gently, o my pair of

χρυ - σί - ω. LAMACHUS. τὸν For  
las - ses gold. *mf* *p*

ὦ συμ-φο-ρὰ τά-λαι - να τῶν ἐ - μῶν κακῶν.  
What tra-gic fate is mine, what ghastly woes untold!

γάρ χο-ᾶ πρῶ - τος ἐχ - πέ - πω-κα.  
I was the first - to drain my pitcher.

LAMACHUS

DICAEOPOLIS. *p*

ὀ - ἦ ὀ - ἦ  
Hullo! Hullo!

ὀ - ἦ ὀ - ἦ τραυ - μά-των ἐ - πω - δύ-λων.  
Alas! Alas! who could charm my pain away?

χαῖ - ρε Λα - μα-χί - πι - ον.  
La - machus old boy, good-day.

τί με σὺ κυ-νεῖς;  
What a dain-ty kiss!

στυ-γε-ρὸς ἐ - γώ.  
What an end is this!

τί με σὺ δάχνεις;  
See my fond caress!

τῶς Χου-οὶ γάρ τις  
Pray who made charges

μο-γε-ρὸς ἐ - γώ.  
See my dire distress!

τά-λας ἐ - γώ θυμ - βο-λῆς βα-ρείας.  
A - las! the fierce charge the foemen made!



ξυμ-βο-λὰς ἐ-πράτ-τε-το;   
 on the Fest-i-val-parade?

ἰ-ὦ ἰ-ὦ Παι-ἄν ἰ-ὦ Παι-   
 O god of heal - ing, help me now, on

*p Pleasantly*

ἀλλ' οὐ-χὶ νυ-νὶ τῆ-με-ρον Παι-ὠ-νι-α.   
 But don't you know to-day is not his Fest-i-val?

ἄν ἰ-ὦ.   
 thee I call.

ἴ-   
 Lend

*cresc.*

ὡς   
 Nay,

ρα - ζέ μ' ἐ-ξε-νέγ - κατ' ἐς τοῦ Πιτ-τά-λου   
 help - ing hands, my friends, and bear me hur - ry - ing

παι - ὠ-νί-αι-σι χερσίν.   
 To Pittalus the healer.

*mf*

τοὺς χρι-τὰς με φέ-ρε-τε· ποῦ' σιν ὁ βα-σι-λεύς; ἀ-πό-δο-τέ μοι τὸν   
 to the jud-ges car-ry me. Where can I find the king? My prize, O right - eous

ἀσ-χόν.  
 dealer!

λόγ-χη τις ἐμ - πέ-πη - γέ μοι δι' ὁσ - τέ-ων ὀ-δυρ-τά.  
 The foe - man's spear has pierc'd my flesh it's pierc'd my bones, oh dear oh!

ΔΙΚΑΕΟΠΟΛΙΣ. *p*

ὀ-ρά-τε του - το - νι ξε - νόν.  
 Behold my wine-skin's emptied dry,

CHORUS Basses *mf*

τή - νελ - λα καλ-λί - νι - κος.  
 come sing 'The Conqu'ring He - ro?'

τή - Since

ΔΙΚΑΕΟΠΟΛΙΣ. *mf*

*sempre cresc. poco a poco*

νελ-λα δῆτ', εἰ-περ καλεῖς γ', ὦ πρέσ-βυ, καλ - λί - νι - κος.  
 vic - to - ry is yours, old man, I'll hail you 'Conqu'ring He - ro?'

και  
 I

## DICAEOPOLIS.

πρός γ' ἄκρα-τον ἐγ - χέ-ας ἄ - μυσ-τιν ἐ - ξέ-λα - ψα.  
fill'd the bumper neat with wine and drain'd it without fear oh!

Tenors *mf*

CHORUS

Basses *mf*

τή - νελ - λα νυν ὦ γεν-νά-δα.  
Then take your prize and go, old man:

τή - Then

## DICAEOPOLIS.

χώ - ρει λα-βὼν τὸν ἄσ - κόν.  
I'll raise a heart-y cheer oh!

νελ - λά νυν ὦ γεν-νά-δα.  
take your prize and go old man:

χώ - ρει λα-βὼν τὸν ἄσ - κόν.  
I'll raise a heart-y cheer oh!

*gleefully*

πεσ - θε νυν ἄ - δον - τες ὦ  
fol - low me and lift your voice

τή - νελ - λα καλ-λί-νι - κος.  
and shout 'The Conqu'ring He - ro.'

ἀλλ' We'll

*sf*

*sempre cresc.*  
L. 320

*cresc.*

ἔ - ψό - μεσ - θα σὴν χά - ριν τῆ - νελ - λα καλ - λί - νι - κοσ ᾄ -  
fol - low then at your re - quest; The 'Conqu'ring He - ro' sing our best

*f*

ἄλλ' ἔ - ψό - μεσ - θα σὴν χά - ριν τῆ -  
We'll fol - low then at your request; The

*cresc.*

*ff*

δον - τες, τῆ - νελ - λα καλ - λί - νι - κοσ ᾄ - δον - τες σὲ καὶ τὸν  
For you, The 'Conqu'ring Hero' sing our best For you and for your

νελ - λα καλ - λί - νι - κοσ — τῆ - νελ - λα καλ - λί - νι - κοσ ᾄ - δον - τες σὲ καὶ τὸν  
'Conqu'ring He - ro' sing our best, The 'Conqu'ring He - ro' sing our best For you and for your

*ff*

*ff*

ἄσ - χόν. τῆ -  
wine - skin. Sing

ἄσ - χόν. τῆ -  
wine - skin. Sing

*sf*



νελ - - - λα καλ - - - λί - - - νι - - - κος.  
ho, the Conqu' - ring He - ro!

νελ - - - λα καλ - - - λί - - - νι - - - κος.  
ho, the Conqu' - ring He - ro!

*Grandioso*  
*cresc.* *ff*

*Vivacissimo*