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The Music
to the R.M.
Aphigenia in Tauris
of
Euripides
composed
by
CHARLES WOOD.

The English Translation by
A.W. VERRALL, Litt. D.

Entered Stationers Hall.

Price 3 Shillings net.

CAMBRIDGE,
Published for the Greek Play Committee.

1894.

Printed by C. G. Röder, Leipzig.



Iphigenia in Tauris.

ACT I.

Nº 1. Prelude.

Charles Wood.

Lento.

PIANO.

p espress.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked "Lento." and the dynamics are "p espress.". The second system features a forte section with "fz" markings and triplets. The third system includes "p cresc.", "f", "fz", and "dim." markings. The fourth system has "p", "dim.", "stacc.", and "mp" markings. The fifth system ends with "p espr." and "s." markings.

p *poco agitato*

6

3

3

3

Detailed description: This system contains the first three measures of the piece. The right hand features a melodic line with eighth-note triplets and a half note. The left hand plays a steady eighth-note accompaniment. The first measure has a piano (*p*) dynamic and the tempo is marked *poco agitato*. Measure numbers 6, 3, and 3 are indicated below the staff.

fz *fz*

cresc.

3

Detailed description: This system contains measures 4, 5, and 6. The right hand continues with eighth-note triplets. The left hand accompaniment remains consistent. The dynamic increases to *fz* (fortissimo) in measure 5, and the tempo is marked *cresc.* (crescendo). A measure number 3 is shown below the staff.

fz *fz*

f marcato *fz*

3

Detailed description: This system contains measures 7, 8, and 9. The right hand has a more active melodic line with eighth-note triplets. The left hand accompaniment is more rhythmic. The dynamic is *fz* (fortissimo) and the tempo is marked *f marcato* (f marcato). A measure number 3 is shown below the staff.

fz *fz*

3

Detailed description: This system contains measures 10, 11, and 12. The right hand features a melodic line with eighth-note triplets. The left hand accompaniment is rhythmic. The dynamic is *fz* (fortissimo). A measure number 3 is shown below the staff.

fz *dim.*

rall.

cantabile *a tempo*

p

Detailed description: This system contains measures 13, 14, and 15. The right hand has a melodic line with eighth-note triplets. The left hand accompaniment is rhythmic. The dynamic is *fz* (fortissimo) and the tempo is marked *dim.* (diminuendo). The tempo changes to *rall.* (rallentando) in measure 14 and then *a tempo* in measure 15. The dynamic is *p* (piano) in measure 15. The tempo is marked *cantabile* in measure 15. A measure number 3 is shown below the staff.

Detailed description: This system contains measures 16, 17, and 18. The right hand has a melodic line with eighth-note triplets. The left hand accompaniment is rhythmic.

dolce

6

6

Detailed description: This system contains measures 19, 20, and 21. The right hand has a melodic line with eighth-note triplets. The left hand accompaniment is rhythmic. The dynamic is *dolce* (dolce). Measure numbers 6, 6, and 6 are indicated below the staff.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains chords and melodic lines, while the bass clef features a steady eighth-note accompaniment.

Second system of musical notation. The treble clef continues with chords and melodic lines. The bass clef accompaniment is consistent. A *cresc.* (crescendo) marking is placed above the bass clef staff.

Third system of musical notation. The treble clef has a *trem.* (trémolo) marking over a melodic line. The bass clef has an *f marcato* marking. The tempo is marked *un poco più mosso.* (a little more moving).

Fourth system of musical notation. The treble clef has a *Ped.* (pedal) marking. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation. The treble clef has a *Ped.* marking. The bass clef accompaniment continues with eighth notes.

Sixth system of musical notation. The treble clef has a *dim. e rall.* (diminuendo e rallentando) marking. The bass clef accompaniment continues with eighth notes.

Seventh system of musical notation. The treble clef has a *Tempo I.* marking. The bass clef has a *p* (piano) marking. The treble clef has a *rall.* (rallentando) marking. The bass clef has a *Spa tempo* marking. The system concludes with a key signature change to one sharp (F#).

espr.
p *poco agitato*

fz *fz* *fz* *fz*
cresc.

f marcato *fz*

ff *fz* *fz* *fz* *accel.*

fz *fz* *fz* *fz* *dim. e rall.* *cantabile* *p* *a tempo*

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests. The word *dolce* is written in the treble clef.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. Triplet markings (3) are present in the bass clef.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. The word *cresc.* is written in the bass clef, and *trem.* is written above the treble clef. The tempo instruction *Più mosso.* is written above the treble clef. The word *f marcato* is written in the bass clef, and *fz* is written below the bass clef.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests. The word *Red.* is written below the bass clef, and a flower-like symbol is present at the end of the system.

Red. * Red.

This system contains the first two measures of the piece. The right hand features a complex, rhythmic melody with many beamed sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines. The first measure is marked 'Red.' and the second measure is marked '* Red.'.

p *f appassionato* *f*

* Red.

This system contains measures 3 and 4. The right hand continues with melodic lines, while the left hand has a more active, rhythmic accompaniment. The first measure is marked '* Red.'. The second measure is marked '*f appassionato*', and the third measure is marked '*f*'.

f *p* *ff* *fz* *fz*

This system contains measures 5 and 6. The right hand has melodic phrases, and the left hand features dense, rhythmic accompaniment with many chords. The first measure is marked '*f*', the second '*p*', the third '*ff*', and the fourth and fifth measures are marked '*fz*'.

Tempo I.

fz *fz* *fz* *fz* *p dolente*

This system contains measures 7 and 8. The right hand has melodic lines, and the left hand has a dense, rhythmic accompaniment. The first four measures are marked '*fz*', and the fifth measure is marked '*p dolente*'. The tempo marking 'Tempo I.' is placed above the system.

dim..

This system contains measures 9 and 10. The right hand has melodic lines, and the left hand has a steady accompaniment. The first measure is marked '*dim..*'.

Molto Adagio. Curtain.

pp *pp*

This system contains measures 11 and 12. The right hand has melodic lines, and the left hand has a steady accompaniment. The first measure is marked '*pp*', and the second measure is marked '*pp*'. The tempo marking 'Molto Adagio.' and the instruction 'Curtain.' are placed above the system.

Nº 2.

ΙΦΙΓΕΝΕΙΑ ...κείμαι σφαχθεῖσ' ἄ τλάμων.

Andante sostenuto.

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Andante sostenuto".

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.
- System 2:** Continues the melodic and harmonic development. The right hand has a more active line with slurs and ties.
- System 3:** The right hand has a more complex, flowing melodic line. The left hand accompaniment becomes more rhythmic. Dynamic markings include *cresc.* and *espr.* (espressivo).
- System 4:** The right hand continues with a melodic line, and the left hand accompaniment features a steady eighth-note pattern. A *cresc.* marking is present.
- System 5:** The right hand has a melodic line with some grace notes. The left hand accompaniment is more active. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano).
- System 6:** The right hand has a melodic line with a *dim.* marking. The left hand accompaniment features a steady eighth-note pattern with a *pp* (pianissimo) dynamic.

Nº 3. Chorus.

ΙΦΙΓΕΝΕΙΑ. ... οὐδένα γὰρ οἶμαι δαιμόνων εἶναι καχόν.

Andante.

p espress. *cresc.* *f*

Allegro giusto.

p *cresc.*

cresc. *p*

cresc.

f

fz *dim.*

mp

Straits of the blue, straits of the sea, of the sur - ges meet - - ing, O
 Κυ - άν - ε - αι κυ - άν - ε - αι σύ - νο - δοι θα - λάσ - - σας, Ω'

tell, tell me the tale of the wan - der - ers. Blue seas that be-held the
 αἶσ - - τρος ὁ ποτ - ῶ - μεν - ος Ἄρ - γο - θεν ἄξ - - εν - ον ἐπ' αἰὸς - μα

sor - row - ful chace of I - - - ο as she flew from the
 δι - επ - ἐρ - ασ - εν Ἴ - - - ους Ἄ - σι - ἡ - - τι - δα

cresc.

horn - - et lance aye sharp on her tra - - ces!
 γαῖ - - αν Εὐ - ρώ - - πας δι - α - μεί - - ψας.

f *dim.* *p*

mf

O say comethey from Spar - tan land, from the ree - dy
 τί - νες ποτ' ἄ - ρα τὸν εὐ - υδ - ρον δο - ναχ - ὄχ - λο -

cresc. *mf*

cresc. - *f*

frin - ged banks of Eu - ro - pas? Or
 ον λι - πόν - τες Εὐ - ρώ - ταν ἢ

cresc. *f*

come they from ho - ly Dir - ce? O what should have car - ried their
 ρεύ - μα - τα σεμ - νά Διὸς - χας ἔ - βασ - αν ἔ - βασ - αν αἰ -

bark un - blest to shores for - bidden, whose fell god -
 ιχ - τον αἰ - αν, ἐν - θα κού - ρα δῖ - α τέγ -

p

cresc. -

- - - - - dess paints her fane with a crim - - - - - son
 - - - - - γει βω - μους και πε - ρι - χί - ον -

cresc. -

ff

dyed hor - ror, hor - ror of man's
 ας να - οὺς αἰ - μα βρό - τει

blood?
ον:

ff fz fz fz fz fz fz fz

fz fz fz dim.

mp

Say was it greed, was it the pe-ri-lous lure of gain —
ἦ ῥο-θι-σας εἰ-λα-τι-νας δι-χρο-τοι-σι κώ-

mp

drew them on, tempted a-way on the rol-ling main, while hope at the oar pulled —
- πας ἐπ-εμ-ψαν ἐ-πί πόν-τι-α κύ-μα-τα νά-ι-ον ὄχ-η-μα

stroke up-on stroke be-guil- - ing aye the un-mer- - ci-ful
λι-νο-πόρ-οι-σί ταῦ- - ρατε φι-λό-πλου- - τον ἄμ-

cresc.

toil with tale of wealth to be hoard -
 ιλ - λαν αυξ - ον - τες με - λά - θροι -

f *dim.* *3*

ed? O strange ma-gic of coun - ted gold
 σιν; φί - λα γάρ 'ε - γέ - νει' 'ελ - πιδ' έν -

p *cresc.* *mf*

spell ir - re - sis - ti - ble to win the bold bold
 τε πο - θή - μα - σιν άπ - λησ - τος 'αν - θρώ

cresc. *3*

heart, thou, thou art the witch - ing tempt - er. Yes,
 ποις, 'ελ - βου βά - ρος οί φέ - ρον - ται πλά -

f

thine is the spi - rit - ing wand that speeds the merch - ant reckless. Gold
 νη - τες έν' οί - θμα πό - λεις τε βαρ - βά - ρους πε - ρώντες χοι -

mp *p*

still gold: few be
 va dó - ξα. γνώ - μα δ'

they that will not be fooled, will not
 οἷς μὲν ἄ - αι - ρος ὄλ - βου, τοῖς

slave for a sur - feit.
 δ'εἰς μέ - σον ἦ - - - - - χεῖ

marcato
 Past the clash-ing Bar-ri-ers bold and shores by the
 πῶς πέ - τρας τὰς συν - ὄρο - μα - δας, πῶς Φι - νε - ἰ -

Har - pies haunt - ed they flew and they flew to a
 δας ἰ - ὑπ - νους ἀχ - τὰς ἐπ - ἔ - ρα - σαν ἀ -

hi - de - ous fate, the re - so - lute guest pur - su - ing un - a - bashed,
 λί - με - νον αἰ - γι - α - λὸν ἐπ' Ἀμ - φι - τρι - τας ῥό - δι - ον

un - daunted.
 δρα - μόν - τες,

dolce
 ὅπ - ου ἔν - ηρ they heard the Maids of the Main, with
 πέν - τή - χον - τα χο - ρῶν Νῆ -

mu - sic and dance, mu - sic and dance tripping on still on
 ῥῆ - ῶν πο - σὶ χο - ραὶ μέλ - που - σιν ἔγ -

by the prow.
 χυκ λί - σις.

And gen - tle breath of the wind still sang, sang
 πλη - σισ - τί - σι - σι πνο - αις συ - ριζ - όν -

en - er a - bove them out, out, out.
 των κα - τα πρόμ - γαν εύ - vai - ων

o - ver the deep, east ward and east ea - ger of eye, they
 η - θα - λι - ων αυ - ρατ - σιν νο - τί - αις η

drew and they drew to the port.
 πνεύ - μα - σι Ζε - φύ - ρου

mf dim.

p cresc.

Past by the
τὰν πλοῦ-
θου

p dolce

p cresc.

shore, White with the wild - fowl the my-stic home of A -
 ὄ- ρο - νι - θου 'επ' αἰ - αν, λευ - χὰν ἀχ-τὰν, Ἀ - γιλ-

f

chil - les A - chil - les' glo - ri - ous ghost,
 ἦ - ος ὁρὸ - μους χαλ - λισ - τα - δί - ος,

cresc.

out and east to des - truc - tion.
 ἄξ - ει - νον χα-τὰ πόν - τον;

ff

ff

ff

fz

fz

fz

fz

fz

Quasi Recit.

Might I win one boon of the fates I
 εἶδ' εὐ - χαῖ - σιν δεσ - ποσ - ὕν - νοις. Ἄη -

know what my heart should pray for I'd pray that the winds should
 δας Ἐλ - ε - να φί - λα παῖς ἔλ - θοῦ - σα τυ - χοι τὰν Τρω -

waft us up hith-er He-len! I'd pray to see her at the
 ἰ - δα λι - ποῦ - σα πό - λιν, ἴν' ἀμ - φι χαί - τα δρό - σον

al - tar boun - den see her blood run red on the
 αἱ - μα - τη - ρὰν εἰ - λιχ - θεῖ - σα λαί - μο - τό -

Tau - ric al - - - tar! O for re -
 μω δεσ - - - ποῖν - - - ας χε - ρὶ θά -

venge, o for re-venge for re-
 νη ποι - - - νὰς δοῦσ' ἀν - - - τι - πά -

venge! But sweet - er
 λους ἦ - διστ' ἐρ ἀν

mp *cresc.*

yet were the sound of Gre - - cian tongue that should
 δ'αγ - γε - λί - αν δεξ - αί - - μεθ', Ἐλ - λά - δος

cresc.

tell me Thou art no long - er a slave,
 ἐχ γὰς πλω - τή - ρων εἴ τις ἔ - βα

f *p*

art no pri - son - er, more. Home, home we call
 δοῦ - λεί - ας ἐ - μέ - θεν δει - λαί - ας παν -

dim. *dim.*

rall.

— thee to home!
— — σί - πο - γος.

Adagio.

Hel - las in dreams now on - ly I see thee, — I see thee
τά - ν γάρ όν - εί ροις ά - πο - βαί - η — δό - μοις πό -

cresc. - - - - - f

on - ly in slum - ber: — now wak - ing wak - ing is woe,
λει τε πατ - ρώ - α — τερπ - νών ύμ - νων άπ - ό - λου

p cresc. *rall.* *ff a tempo*

— but slum - ber is joy - — — — — ous.
εν και - νάν χά - ριν όλ - — — — — βω.

a tempo

End of Act I.

ACT II.

Nº 4. Introduction.

Molto Adagio.

PIANO.

p espress.

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a half note F#4, followed by a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The left-hand staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a whole rest, followed by a whole note F#3, and then a whole note G3.

The second system continues the piano introduction. The right-hand staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The left-hand staff provides harmonic support with a half note F#3, a half note G3, and a half note A3.

The third system continues the piano introduction. The right-hand staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The left-hand staff provides harmonic support with a half note F#3, a half note G3, and a half note A3.

The fourth system continues the piano introduction. The right-hand staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The left-hand staff provides harmonic support with a half note F#3, a half note G3, and a half note A3. The dynamic marking *dim. - pp* is present.

The fifth system concludes the piano introduction. The right-hand staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The left-hand staff provides harmonic support with a half note F#3, a half note G3, and a half note A3. The dynamic marking *pp* and the instruction *Curtain.* are present. The system ends with a double bar line and a small asterisk.

Nº 5. Chorus.

ΙΦΙΓΕΝΕΙΑ..παρόν σοι πόλιν ἔχειν εὐδαίμονα.

Andante sostenuto.

Ec - ho,
Ἔρ - νις,

ec - ho me, hal - cy - on; mourn, ο mourn with me, hal - cy - on,
ἄ πα - ρὰ πετ - ρί - νας πόν - του δει - ρά - θας ἄλ - χυ - ών,

Cry to the rocks and the o - cean Plain-er than words in thy sor-row-ful
 ἔ - λε - γον οἶ - κ - τρον ἄ - εἰ - δεῖς εὐξ - ύν - et - ον ξυ - νε - τοῖ - σι βο -

note, Cry of the wi-dow a spouse be-loved la - men - ting. And
 ἄν, ὅ - τι πό - σιν κε - λα - δεῖς ἄ - εἰ - μολ - παῖς ἔ -

semprep

I, I am as sad as thou (ah me, if but I had thy
 γῶ σοι πα - ρα - βάλ - λο - μαί θρη - νους, ἄπ - τε - ρος ὄρ -

pp

wings!) with yearn - ing for Hel - las and home, the old gods and the
 νις, πο - θούε' Ἑλ - λά - ων ἀγ - ὄ - ρους, πο - θούε' Ἄρ - τε - μιν

mf

ways of home. O for an hour by the Cyn - thian hill - side
 ὁλ - βί - αν, ἄ πα - ρὰ Κύν - θι - ον ὄχ - θον οἰ - χεῖ

De - los and De - li - an palm bay - tree bright, glim -
 φοί - vi - xa θ' άβ - ρο - κό - μαν δάφ - ναν τ'εὐ - ερ -

- mer-ing grey of or - chards rich with De - li - an o - live, dear -
 νέ - α xai γλαυ - χᾶς θαλ - λῶν ἰ - ρὼν ἐλ - αί - ας Λα -

to La - to - na di - vine!
 τοὺς ὠ - δῆ - νι φίλ - ον,

mp espress.

poco rit. a tempo There, there sail - ing the round of the mere mer - ri - ly, sing hap - py
poco rit. a tempo λιμ - ναν θ' εἰ - λισ - σου - σαν ὕδ - ωρ κύ - χλι - ον, ἐν - θα κύχ -

*Red. * Red. * Red. * Red. ** *cresc.*

f dim. swans a hym - nal note, wor - ship in har - mo -
 νοε με - λῶ - δος Μού - σας θε - ρα - πεύ -

f dim. - p *rall.* *rall.*

a tempo

ny.
et.
a tempo

espress.

rall. *a tempo*

Ah, me, tears did I pour as rain,
ὦ πολ - λὰ δα - χρύ - ων λί - βες,

rall. *a tempo*

rained, ah me as the win - ters rain wear - ly, ah
αἶ παρ - η - ί - δας εἰς ἐμ - αὐ ἔπ - ε - σον, ἄ -

me, when I saw my home dis - ap - pear on the edge of the
- - - νί - χα πύρ - γων ὄλ - λυ - μέν - ων ἑ - πι ναυ - σὶν ἔ -

sea, looking my last on the towers, the trees, the moun -
 βαν πο-λα-μί-ων ἔ-ρετ-μοῖ-σι καὶ λόγ -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics in English and Greek. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

sempre p
 tains. They stole me to be sold a - way
 χαις, ζαχ - ρύ - σου δὲ δὶ ἐμ - πο-λαῖς

The second system continues the musical score. It includes the dynamic marking *sempre p* (piano) and *dim.* (diminuendo). The piano accompaniment shows a change in texture with more sustained chords in the right hand.

sold, sold, sold to a dis - tant land. Now de-vote to the
 νόσ- - τον βάρ-βα-ρον ἤλ - - θον, ἐν - θα τὰς ἐ-λα-

The third system continues the musical score. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

poco cresc.
 hun - tress queen a bond - slave in a tem - ple court, I must be -
 φοχ - τό-νου θε - ἄς ἀμ - φί-πο - λον - κό-ραν παῖδ' Ἄ - γα -

The fourth system includes the dynamic marking *poco cresc.* (poco crescendo). The piano accompaniment continues with a steady eighth-note pattern.

hold when the hor - ri-ble knife slays, slays - mine in - no-cent
 μεμ - νο-νί-αν λα - τρέυ - ω βω, μούς. Ἐλ - λη-νο-θύ -

The fifth system concludes the musical score. It includes a double bar line and a repeat sign. The piano accompaniment features a final cadence with sustained chords.

kin. Best, best it were if I ne'er had been hap-py He, that hath not lost -
 τους. ζῆ - λῶ δε τὸν δι - ἄ παν - τὸς δυσ - δαί - μον'. ἐν γὰρ ἀν - ἄγ - χαις

cresc.

mf *cresc.*

— feels noth - ing ne'er having known feels not, feels not, ne'er having
 οὐ χάμ - νει σὺν - τροφος ὧν τᾶ πά - λαι δυσ - δαί - μο - νι -

f dim. *f dim.*

known.

p *poco rit.*

p espr. *poco rit.*

On - ly for hap - pi - ness lost the heart is sore,
 τὸ δε μετ εὐ - τυ - χι - αν χα - ροῦ - - - σθαί

a tempo cresc. *a tempo cresc.* *f*

sore — — — — — τῶς for the lost the lost.
 θνα - - - - τῶς βα - ρὺς αἰ - - - - - *espr.* ὧν.

p *rall.* *a tempo*

p *rall.* *a tempo*

poco a poco accel.

mp

Now with en-vy and vain de-sire,
 καὶ σὲ μὲν, πότνι, Ἄρ-γεί-α

I shall sigh at the ship's de-part -
 πεν-τη-κόν-το-ρος οἰ-κον ἄξ-

Allegro moderato.

p

ing
 εἰ

ship that takes my la-dy a-way
 συ-ρίζ-ων δ' ὁ κη-ρο-δέ-τας

takes her and
 κά-λα-μος

leaves me lone,
 οὐ-ρεῖ-ου Παν-

heart-sick heart-sick
 νός κώ-

for the
 -παις ἔ-πι-

mer-ry
 θω-υῆ-ει,

pi-ping.
 -ει,

poco f

For Pan, Pan will mer-ri-ly pipe Pan with his pipe and the harp of
 ὁ Φοῖ - βός θ'ὁ μάν-τις ἔχ - ῶν χέ - λα - δον ἐπ - τα - τό - νου λύ -

cresc.

lord A-pol - - lo, all the way of the sea, lead the bark to
 ρας ἀ - εἰ - - δων πέμ - - ψει λι - πα - ρὰν εὖ σ' Ἀ - θη - ναί -

ff *un poco più mosso. fappass.*

har - - bour a - long and
 ῶν ἐ - πι γὰν ε - μέ

dim.

I, I sitting sad - - - ly hark, hark to the dy - ing
 δ'αὐ - τοῦ προλι - ποῦ - - - σα βή - - σει ῥο - θί - ος πλα - - -

(♩ = ♩) *p*

note
tāv.

Sweet in the shrouds the mu-si-cal wind, with a summoning
 ἄ - ἐρ-ι δ'ἰσ - τί - α πρό-το - νοι χα - τὰ πρῶ-ραν ὑπ-

cresc.

voice like a call to the dance crieth "Home, to home crieth home, to
 ἔρ στό-λον ἐχ-πε-τάσ-ου - σι πό - δεσ τε να - ὄς ὦ - κυ - πόμ -

cresc.

f

home
που.

f *fz* *fz* *fz* *fz* *fz* *fz* *marcato*

Agitato.

O to fly with them
λαμπρόν ἱπ-πό-δρο-

all the way, O to pause where the sun-light falls on fair green sward
 μον βαί - ην, ἐνθ' εὐ - ά - λι - εν ἔρ - χε - ται πῦρ. αἰ - χεί - ων δ'ὑπ-

that I know, folding a wea - ry wing, while like a lark swift ly I
 ἐρ θα-λάμων πτέ-ρυ-γας ἐν νώ - τοις ἀ - μοῖς - λήξ - - αι - μι θο -

ff

dim. e rall. - - - Allegretto tranquillo. *p dolce*
 sink home - wards! For there,
 ἄς - - - οὐ - - σα' χο - ροῖς

dim. e rall. - - - p

there the dances are set, e'en as I saw them in years gone by e'en as I
 δε σταί-ην, ὅ - τι καὶ πά-ρεδρος εὐ-δο-κί-μων γά - μων, πα-ρὰ πόδ'

danced them, mother and I, fair - ly matched with rivalling fair, with a
 εἰ - λίσ - σουσα φίλ - ας ματ-ρὸς ἡ - λί-κων θι-ά - σσις, ἐς ἀμ -

gay robe and my hair, light and loose from
 ἴλ - - λας χα-ρίτων, ἄβ - - - ρο - - πλού - - from -

cresc. *fp*

pri - soning braid, flung to the wan - ton wind as a veil, as a
 του τε χλι-δάς εις ερ-τυ ορ-μέ-να, πο-λυ-πρό-χι-λα

cresc. *fp*

poco a poco cresc.

veil, as a veil to a face that was rea-dy for blus - hes red
 φά-ρε-α και πλο κά-μους πε-ρι-βαλ-λο-μέ-να γέ-

poco a poco cresc.

ripe - ness of in - no-cent blush - es.
 ρυψ σου - νεσ - χί - αζ - ος

f *p*

p *trang.*

mf

dim. *pp* *cresc.*

mf *dim. e rall.*

End of Act II.

Nº 6. Entr'acte.

Poco Allegretto.

p
sempre staccato
cantabile

First system of musical notation, featuring a treble and bass clef. The treble clef contains complex chordal textures with many accidentals. The bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *fz* (forzando).

Second system of musical notation. The treble clef continues with complex chords. The bass clef features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *fz* (forzando).

Third system of musical notation. The treble clef has long, sustained chords. The bass clef has a rhythmic accompaniment. Dynamics include *fz* (forzando), *p cresc.* (piano crescendo), and *ff* (fortissimo).

Fourth system of musical notation. The treble clef is marked *cantabile* and *p* (piano). It features a melodic line with long notes. The bass clef has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef has sustained chords. The bass clef has a rhythmic accompaniment.

Sixth system of musical notation. The treble clef has sustained chords. The bass clef has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo) and *dolce* (dolce).

Seventh system of musical notation. The treble clef has sustained chords. The bass clef has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and melodic lines, while the bass clef part features a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef part includes a fermata over a chord. The bass clef part continues with eighth-note accompaniment. Dynamic markings include *cresc.* and *f*.

Third system of musical notation. The treble clef part features a dense texture of sixteenth-note chords. The bass clef part has a melodic line with accents. Dynamic markings include *p*, *sf*, and *cresc.*

Fourth system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part features a melodic line with accents. Dynamic markings include *sf*, *f*, *dim.*, and *p*. The word *stacc.* is written below the bass clef part.

Fifth system of musical notation. The treble clef part is mostly empty, with notes appearing in the bass clef part. The bass clef part features a rhythmic accompaniment of eighth notes. Dynamic marking is *pp*.

Sixth system of musical notation. Both treble and bass clef parts feature rhythmic accompaniment of eighth notes. The treble clef part includes a melodic line with accents.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with complex rhythmic patterns.

Third system of musical notation, showing dense chordal textures in both hands.

Fourth system of musical notation, marked with a forte *f* dynamic.

Fifth system of musical notation, marked with a piano *p* dynamic and the tempo instruction *tranquillo*.

Sixth system of musical notation, concluding the page with dynamic markings *piu p*, *dim.*, *rall.*, and *pp*.

ACT III.

Nº 7. Introduction.

Allegro con brio.

f marcato

Curtain.

sf

sf

sf

sf

sf

sf

sf

Nº 8. Chorus.

ΙΦΙΓΕΝΕΙΑ θεοῖς σοί τε σημαίνω, θεά.

Maestoso.

p

cresc. poco a poco

sf

sf

sf

ff marcato

ff

All glo - ry be to Le - to's son!
 εὐ - παῖς ὁ Λα - - τοῦς γόν - ος

mf dolce

Far in the De - li - an isle, boun - ti - ful mo -
 ὄν πο - τε Δη - λι - ά - σιν καρ - πο - φό - ροις

mf cantabile

dim.

- ther of good, she bare him gold - en of hair, skilled in the har - per's craft
 γυ - ά - λοις ἔ - τιχ - τε χρυ - σο - κό - μαν ἐν κι - θά - ρα σο - φόν ᾶ -

proud of the bow that yet arm - - eth his hand for the fight,
 τῆ - πι τόξ - - - ων εὖσ - - το - χί - α γά - νυ - ται,

cresc.

and depart - ing with her child from the searing rock me - men - to glo - - ri - ous
 φέρε δ' ἴν - - ἰν ἀ - πο δει - ράδος εἰ - να - λί - ας λο - χεῖ - α κλει - νά λι -

cresc. *ff*

left a ceaseless foun - tain, poured e - ter - - - nally forth.
 ποῦσ' ἀσ - τάχ - - - των μα - τέρ' εἰς ὑ - δά - των,

ff *marcato*

fz *fz* *fz* *fz* *fz* *fz* *fz*

f marcato

They passed to thy mount, Dion -
 τὰν βὰχ - χεῦ - σι - σὰν Δι - σι -

sempre f e marcato

y - sus Par - na - sus haun - - - ted of
 ὕ - σω Παρ - νά - - σι - σι - ον χο - ρο -

sprites.
φάν,

ff *fz* *fz* *fz* *fz* *fz* *fz*

But soon as they came to the well,
ὅ-θι ποι-χι-λό-νω-τος οἰ - - -

mp *fz* *fz* *fz* *p*

there by the well, in the shade of the lau-rel shone gleams as of
νω - - πός δρά-κων σκι-ε-ρᾶ χα-τά-χαλ-κος εὐ - - - φύλ - - λω δάφ-

fz *tr* *tr*

mail. Mo - - ther Earth her or - acle there with a
να, γᾶς πελ-ώ - - - ρι-ον τέρας, ἄμ - - - φε-πε

p *dim.* *dim.*

mon - - - strous snake for a guard de - fend - - ed!
μαν - - - τεί - - - ον χθό-νι - - - ον φυ-λάσ - - - σων.

pp *cresc.* *pp* *cresc.* *pp* *cresc.*

But the babe had a bow; and the toy of a god, through he be
 σου δέ νιν ἔ-τι βρέφος, ἔ-τι ψί-λας ἔ-πι μα-

p

f p stacc. 3

- but a babe, will strike his quar-ry death full-y.
 - τέ-ρος ἀγ-χά-λαι-σι θρώσ-κων ἔχ-α-νες,

cresc. *ff*

cresc. *f* *fz*

Ay, Phoebus, thine
 ὦ Φαῖ-βε, μαν-

mf

fz *fz* *fz* *fz* *f*

arm quick-ly had con- quered the foe!
 τει-ών δ' ἔ-πε-βας ζα-θέ-ων

cresc. *mf* *ff* *fz* *fz*

mf cresc. *ff* *fz* *fz*

So on the tri- pod en- throned
 τρί-πο-δί τ' ἐν χρυσο-έ-ω

p dolce

poco rall. *a tempo dolce*

fz *fz* *fz* *p*

— thou spa - kest wis - - dom to men, and there
 θάσ - - σεις, ἐν ἀψ - - - ευ - - - δεῖ θρό - νω

from all, ends of the earth came the folk to learn of thy
 μαν - τει - - - ας βρο - τῶς θεο - φάτων νέμ - ων ἀ - δυ -

gra - cious lips at the mir - ac - u - lous fount Cas - ta - ly
 τῶν ὑ - πο, Κασ - τα - λί - ας ῥε - ἐθ - ρων γεί - - - τῶν

and temple mid - most in all
 μέ - σον γὰρ ἐχ - ῶν

cresc. *f dim.*

the round world.
 μέλ - αῖ - - ρον.

p tranquillo *dim.* *pp* 3 3b

p *dim.* *pp cresc.*

f marc. *p*

But soon as the tri-umph-ing
 Θέ - μιν δ' ἐπ - εἶ γα - ῖ -

Phoe-bus had chased from her seat The-mis the daugh - ter of Earth, she
 ὠν παῖς ἄ - πε - νί - σ - σεν ὅ λα - τῶ - ρ αἰ - πο ζα - θε - ὦν χρη -

rall. *Adagio.* *pp sempre*

sought re - venge. — And the Earth sent — up at
 στη - ρί - ὦν, νύ - χι - α χθῶν ἐτ - εχ -

rall. *pp sempre*

night from her sha - dowy ca - verns dreams that re - veal -
 νύ - σα - το φασ - ματ' ὀ - νεί - ρων, οἱ πο - λέ - σιν

ed to all, as they slum - bered what-so-ev - er was
 με - ρό - πων τά τε πρῶ - τα τά τ'έ - πειθ' ὅσ' ἐμ -

des - tined to be, so soon as laid up - on earth, they op -
 ἐλ - λε τυχεῖν ὑπ - νοῦ κα - τὰ ὄνομαρ - ἄς χα - μεῦ -

cresc.

ened their hearts un - - - to the dreams.
 νας ἐφ - ραζ - - - ον σχοτί - ον

f dim. *p*

Più mosso.

So had Phoebus nought of his wis - dom, nor
 μαν - τεῖ - ον δ'ἄφ - εἰ - λε - το τι - μάν Φαι -

pp *f*

an - y paid him a fee So in an - ger he went to
 βαν φθόνῳ ἑν - γα - τρός τα - χύ - πους δ'έε' Ὀλυμπ - ον

p agitato *3*

heaven's high king his father and hung to his throne, and
 ὁρ - μα - - - θεῖς ἄν - αξ χέ - ρα παῖδ - νὸν ἔλιξ - εν

prayed his aid that so might his Delphian fane be released from the
 ἐχ Ζῆ - - - νος ἠρό - νων Πυ - θί - ων δό - μων χύονί - αν ἀ - φε -

cresc.

fraud and the damage of Earth's re-veal - - - - ing
 λείν μῆ - - - νιν νυ - χί - ως τ'ὄν - εἰ - - - - ρους

Poco Adagio. *p*

Then
 γε -

f *dim. e rall.* *p* *tranquillo*

Zeus with a smile for the greed of the boy to be lord yet a - gain of
 λα - σε δ', ὅ τι τέ - κος ἄφ - αρ ἔ - βα πολ - ῦ - χερυ - σα θέ λων λατ -

gold - - en Py - - - tho, gave him his pro - - - mise
 ρεύ - - μα - τα σχαῖν· ἐ - πι δ' ἔσ - ει - -

sure and true Earth's harm should be ta - ken a - -
 σεν κό - μαν, πύ - - - σεν μν - χί - ουσ ἐ - νο - -

cresc.

p cresc.

way πᾶς, So was the ὁ - πό δ' ἄ -

rall. - - - - Tempo I.

f *fz* *fz* *fz* *dolce*

truth nev - er more seen as be - fore by mor - - - tals
 λα - θο - σύ - νην νυκ - - τω - πόν ἐξ - - - εἶ - -

while they slept, and so once a - gain Phoebus had his
 λεν βρο - τῶν καὶ τι - - μὰς πᾶ - λιν ἦ - κε Λοξ - ἰ -

gold, and the tribes of men came to re -
πο - λυ - αν - - ο - ρι ο'έν ξε - νό -

ceive at his chair both say and
εν - τι θρό - νω θάρ - - - ση βρο -

sooth, sure to go re -
τοῖς θεσ - - φα - των α -

ward ed.
αι - δαις.

marcato

Nº 9.

Adagio.

p cresc. *f* *sf dim.*

pp

ΑΘΗΝΑ. ... ποῖ ποῖ διωγμὸν
..... χ. τ. λ.

Nº 10. Final Chorus.

ΑΘΗΝΑ. σώζους' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.

Allegro maestoso.

mf *ten.*

mf *cresc.* *mf*

Fare ye well, speed a - way be for - tune your
it' ἐπ' εὐ - τυ - χί - α τῆς σωζ -

cresc.

friend and all hea - ven's blessings at - tend you.
φρ - ἐν - ης μοί - ρας εὐ - - δαί - μο - νες ὄν - τες

Fare ye well speed a-way be for - tune your friend, your friend, and all
 ἴτ' ἐπ' εὐ - τυ - χί - α τῆς σωζ - ομ - ἐν - ης μοί - ρας

hea - ven's blessings at - tend you. O mighty
 εὐ - δαί - μο - νες ὄν - τες. ἀλλ' ὦ

god - dess, mighty both in heaven and on earth, and on earth. Pal - las A -
 σεμ - νή, πα - ρά τ' ἄ - θα - νά - τοις καὶ πα - ρά θνη - τοῖς, Παλ - λὰς Ἀ -

the - ne, low in o - be - dience bow we to thee and in
 θά - να, δρᾶ - σομεν οὐ - τως ὡς σὺ κε - λεύ - εις. μά - λα

thank - ful - ness thy most welcome word hearing we re - ceive and praise, and praise
 γὰρ τερπνὴν χάν - ἐλ - πισ - τον φή - μην ἄ - χο - αῖ - σι δέ - δεγ -

cresc.

thee.
ματ.

f

rall.

a tempo
ff marcato

Hear us, O Vic - to - ry, O hear,
ὦ μέ - γα σεμ - νή Νί - χη, ὦ

a tempo
ff marcato

god - dess, hear and crown us. Still a - bide with us, still, still a -
μέ - γα σεμ - νή Νί - χη, τὸν ἐμ - ὄν βί - ο - τὸν χα - τέ -

bide crown us, crown us crown, O crown
χοῖς καὶ μὴ λή - γοις στε - φαν - οῦ -

fff

rall.

us!
σα.

a tempo *f* *fz rall.* *fz* *fz*