



ΗΛΕΚΤΡΑ

GRANVILLE BANTOCK

MUSIK ZU

ELECTRA VON SOPHOCLES

MIT GRIECHISCHEM UND ENGLISCHEM TEXT

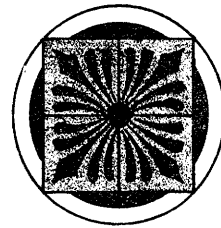
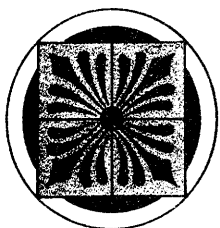


KLAVIERAUSZUG

EIGENTUM DER VERLEGER FÜR ALLE LÄNDER

• BREITKOPF & HÄRTEL • LEIPZIG •  
BERLIN • BRÜSSEL • LONDON • NEW YORK •





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Performed for the first time by Bedford College, (University London)  
on July 15<sup>th</sup>, 16<sup>th</sup> & 17<sup>th</sup> 1909 at the Court Theatre, London.

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Scored for 2 Flutes, Oboe, Violoncello, and Double Bass, Tambourine, Cymbals and  
2 Harps.

Chorus of Female Voices (15 in number).

# ELECTRA.

## 1. Prelude

(Dorian mode).

Granville Bantock.

**Pianoforte.**

**Maestoso.**

Fl. Ob.

Hp. *f marc. Vcl.*

*sost.*

*espr.*

*cresc.*

*più cresc.*

*poco rall.*

*dim.*

*p sost.*

## 2. Parodos.

[Exeunt Paedagogus L, Orestes and Pylades R. Enter Electra from the house.]

## a. Threnody.

Lento.

ΗΛ. ὦ φάος ἄγνόν και γῆς ἰσόμοιρ' ἀήρ, ὡς μοι  
 E. Hail holy light, and air that swathes the earth,  
 Ob.  
*espr.*

Hp.

πολλές μὲν θρήνων ᾠδάς, πολλές δ' ἀντήρεις ἥθου στέρνων πληγὰς αἵμασσομένων,  
 How oft my songs, of wail, my blows on this ensanguined breast Have greeted thee when

ὅπταν δνοφερά νύξ ὑπολειφθῆ· τὰ δὲ παννυχίδων ἤδη στυγεραὶ ξυκίσασ' εὐναὶ μογερωῶν οἴκων,  
 night gave way to dawn! Aye, and thro' wakeful nights Within this curst abode

ὅσα τὸν δύστηνον ἐμὸν θρηγῶ πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν φοίνιος Ἄρης οὐκ ἐξένισεν,  
 My wretched couch hath seen My mourning for my sire, Hapless, whom Ares spared to feast afar;

*sempre pp*

μήτηρ δ' ἡμῆ χά κοινολεχῆς Αἴγισθος, ὅπως ἄρῶν ὑλοτόμοι, σχίζουσι κάρα φονίῳ πελέκει,  
 But she, my mother, and her paramour, Ægisthus, cleft his strull With murderous steel

*poco cresc.*

κούδεις τούτων οἷχτος ἀπ' ἄλλης ἢ μοῦ φέρεται, σοῦ, πάτερ, οὕτως αἰχῶς οἰκτρῶς τε θανόντος.  
 as woodmen cleave an oak. Yet, save for mine, Father, no balm of pity Is shed about

*dim.* *p*

ἀλλ' οὐ μὲν δὴ λήξω θρήνων συγερῶν τε γόων,  
 thee Thus foully, pitifully slain. But I, in truth, Will cease not from my groans and  
**Più lento.**

*dim.* *pp* 2 Fls.

ἔστ' ἂν παμφεγγεῖς ἄστρων ῥιπᾶς, λεύσσω δὲ τόδ' ἡμαρ,  
 songs of wail While I behold the glory of the stars and day's fair beams: Yea, like



μη οὐ τεχνολέτειρ' ὡς τις ἀηδῶν ἐπὶ κωκυτῶ τῶνδε πατρῶων πρὸ θυρῶν ἡχώ πᾶσι προφωνεῖν.  
 that nightingale who slew her young My cries of woe I'll raise In all men's ears around these gates ancestral.

Musical score for the first system, featuring a vocal line and a piano accompaniment with triplets.

ὦ δῶμ' Ἀΐδου καὶ Περσεφόνης, ὦ χθόνι' Ἑρμῆ καὶ πότνι' Ἀρά, σεμναί τε θεῶν παῖδες Ἑρινύες,  
 O House of Hades and Persephone! Hermes of nether gloom, and thou dread Curse! Erynnes of the

Musical score for the second system, including the instruction *sempre pp*.

αἱ τοὺς ἀδίκως θνήσκοντας ὄραθ', αἱ τοὺς εὐνάς ὑποκλεπτομένους, ἔλθετ', ἀρήξατε, τείσασθε πατρός  
 seed divine!— avengers Of murder and of those Wronged in the marriage - bed, Come yield us vengeance

Musical score for the third system, including the instruction *cresc. poco*.

φόνον ἡμετέρου, καὶ μοι τὸν ἐμὸν πέμψατ' ἀδελφόν· μούνη γὰρ ἄγειν οὐκέτι σωκῶ  
 for our fathers' death! Oh send my brother to mine aid; Grief's crushing load no more may

Musical score for the fourth system, including the instructions *più p* and *dim.*.

λύπης ἀντίρροπον ἄχθος.  
 I endure.

Musical score for the fifth system, including the instruction *p espr.* and *pp*.



b. Entry of Chorus.

Sostenuto.

2 Fls.

*mf espr. p mf mp p dolce*

*rall. dim. segue*

c. Strophes.

Strophe I.

Largamente.

X. ὦ παῖ, παῖ, δῦσ-τα-νο-τά-τας Ἡ-λέχ-τρα ματ-ρός, τίν' ἀ-εῖ  
 Ch. Child, oh Child of mother most dire, E- lec- tra why ever dost pine

Hps. *f cresc. p colla voce*

Ob. *p colla voce*

τάξεις ὧδ' ἀ-χόρ-εστ-ον οἰ-μωγ - ἄν τὸν πάλαι ἐχ δολερ - ᾶς ἀθ-ε - ὠ - τα-τα  
 Wailing still A - gamemnon, who of yore Was by the wiles of thy mother betrayed to his

2 Fls. *p dim.*

Ob. *p dim.*

ματρός ἀλόγτ' ἀπ-ά-ταις Ἀ-γα-μέμ-νο-να χα-κῆ τε χει-ρι πρό-δο-τον;  
 death by the hand of the shame-less a - dul- te - rer. May he who wrought such wicked-ness

*p dim.*

ὡς ὁ τά-δε πορ-ὼν ὅλ - οῖτ', εἴ μοι θέμις τάδ' αὐδᾶν. ΗΛ. ὦ γε-νέθ-λα γεν-ναί-ων,  
 Bow to e'en such a fate, If sinless thus I may pray. E. Maidens of noble lineage!

2 Fls. *p mp*

ἦ - κετ' ἐμ - ῶν χαμ - ἀτ - ῶν πα - ρα - μύ - θι - ον. ο - ἴ - δά τε καὶ ξυ - νί - ημι τάδ', οὐ τί με  
 Well do I know that ye come but in sym.pa.thy, On - ly to soothe me in heart - rending mi - se - ry;

Ob.

*pp*

φυγγάν - ει οὐδ' ἐθέλω προ - λιπεῖν τό - δε, μὴ οὐ τὸν ἐμὸν στενάχ - ειν πα - τέρ' ἄθ - λι - ον.  
 Nought is it hid from me, yet for the hor - ri - ble Fate of my sire will I cease not from sor - row - ing.

*p*

ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναί χάριν, ἔατέ μ' ὦδ' ἀλύειν, αἰαῖ, ἰκνοῦμαι.  
 Yet oh ye who share my varying moods, Leave me this last sad luxury of grief; yea, I entreat  
 2 Fls. you!

*pp*

**Antistrophe I.**

X. ἀλλ' οὐ - τοι τὸν γ' ἐξ Ἄϊδα παγ - - χοί - νου λίμνας πα - τέ - ρα ἀν -  
 Ch. Yet by la - men - ta - tions and prayers May'st thou ne'er thy fa - ther re - call

Ob.

Hps. *f cresc.*  
*p colla voce*

- στάσεις οὐ - τε γόοις οὔτε λιταῖσ - - ιν. ἀλλ' ἀ - πό τῶν μετρί - ῶν ἐπ' ἀ - μή - χανον  
 From the Stygian flood, of all flesh the goal. 2 Fls. But in ex - tra - va - gant wailings and grief without  
 Ob.

*p*  
*dim.*

ἄλ - γος ἀ - εἰ στε - νά - χου - σα δι - όλ - λυ - σαι,  
End thou art pin - ing in mea - sure - less wretchedness

ἐν οἷς ἀ - γά - λυ - σίς ἐστ - ἴν  
By that road ne'er shalt thou find re -

οὐ - δε - μί - α καχῶν. τί μοι τῶν δυσφόρων ἐφίει;  
lease and healing of ill: Why then art set on unavailing grief.

ΗΛ. γήπιος ὄς τῶν οἰκτρῶς  
E. Senseless the soul and brutish

οἰχ - ομ - ἐν - ων γον - έ - ων ἐπ - ιλ - άθ - ετ - αι. ἀλλ' ἐμ - έ γ'ά στονό - εσσ' ἄρ - αρ - εν φρένας,  
Who of his kin foul - ly slain lo - seth me - mo - ry: Nay but to me the sad bird ev - er mur - muring

ἄ "Ιτ - υν, αἰ - ἐν "Ιτ - υν ὀλ - οφ - ύρ - ετ - αι, ὄρν - ις ἀτ - υς - ομ - ἐν - α Δι - ὄς ἄγγελ - ος.  
Itys, O Itys! for mo - ther trans - formèd to Zeus's fair swallow, is dea - rer and lo - ve - lier.

ἰὼ παντλάμων Νιόβα, σέ δ' ἔγωγε νέμω θεόν, ἄτ' ἐν τάφῳ πετραίῳ αἰεὶ δακρύεις.  
All hail, O Niobe! Divine I hold thee Who in thy rock-hewn tomb Weepest for aye.

## Strophe II.

X. οὐ - τοὶ σοὶ μου - νας, τέχ-νον, ἄχ - ος ἐφ - άν - η βροτ-  
 Ch. Yet not to thee of mortals a lone cometh sor - row,  
 2 Fls.

(beat 1)

*mf* *mf* *cresc.*

Tmb.

-ων, πρὸς ὅ τι σὺ τῶν ἐν - δον εἶ περ - ισσ - ά, οἷς  
 child! Of such kind as here thou art mourning wail - ing, Tho'

*dim.* *mp* *p*

ὁμ - ὄσ - εν εἶ καὶ γον - ᾶ ξύν - αιμ - ος, οἷ - α Χρυσ - ὀθ - εμ - ις ζώ - ει καὶ  
 thou dost o'er - pass those with - in, thy kin - dred— Ev - en Chry - so - the - mis, who lives, and

*cresc.*

Ἰφ - ιάν - ασσ - α, κρυπ - ᾶ τ'ἀχ - έων ἐν ἡβ - ε, ὀλβ - ι - ος, ὄν  
 I - phia - nas - sa, And him in youth sad - pin - ing Yet hap - py in

*p* *mp*

ἄ κλειν - ᾶ γὰρ ποτ - ε Μυκ - ην - αί - ων δέξ - ετ - αι εὐπ - ατρίδ -  
 that day when My - cenoe's fair land her son Sped by the coun - sel of

*dim.* *cresc.*

-αν, Διὸς εὐφ - ρονι βή - ματι μολ - όντ - α τάν - δε γᾶν Ὁρ - έστ - αν.  
 Zeus, in glad home-coming, Shall welcome at last with joy— her own O - rest - es.

Musical score for the first system, featuring piano accompaniment with a *cresc.* marking.

ΗΑ. όν γ'έγώ ά - χάμ-ατ-α προσμέν - ούς, ά - τεχν - ος, τάλ - αιν' ά - νύμφ - ευ - τος  
 E. Him ev-er un - tir-ing I wait for, sad and child - less, My wea-ry path following

Musical score for the second system, featuring piano accompaniment with *ob.*, *mp espr.*, and *dim.* markings.

άί - εν οίχν - ω, δάχρυσι μνδ-αλέ - α, τόν άν - ήν - υτον οίτον έχ - ουσα καχ-ών. ό δέ λάθεται  
 lonely, un - wed - ded, Tears ever wet on my cheeks for my wearisome Burden of sorrow un- ending; but he still is

Musical score for the third system, featuring piano accompaniment with *p*, *mp espr.*, and *cresc.* markings.

ών τ'έπαθ' ών τ'έδά η. τί γάρ ούκ έμοι έρχεται άγγελ-ί - ας άπατ - ώμεν - ον; ά - ει μέν  
 Mindless of wrong and the crime he hath learnt of: for Which of his promises cometh not fruitlessly? For us he

Musical score for the fourth system, featuring piano accompaniment with *mp*, *cresc.*, and *mf* markings.

γάρ ποθ - ει, ποθ - ών δ'ούχ άξ - ι - οϊ φαν - ήναι.  
 yearneth sore, Yet, yearning still, ap - peareth not.

Musical score for the fifth system, featuring piano accompaniment with *dim.*, *p*, *mf*, and *cresc.* markings.

Hps.

## Antistrophe II.

X. Θάρσ - ει μοι, Θάρσ - ει, τέχ-νον· ἔτ - ι μέγας οὐρ - αν - ῶ Ζεὺς,  
 Ch. Take heart, dear child, take heart, still a - bove in the hea - ven dwells. Great

ὃς ἐφ-ορ - ᾶ πάντ-α καὶ κρατ - ύν - ει ᾧ τὸν ὑπ-ερ - αλγ - ῆ χόλ - ον νέμ-  
 Zeus who be - holds all, and all things ru - leth: To him commit all this thy bit - ter

- ουσ - α μήθ' οἷς ἐχθ - αῖρ - εις ὑπ-ερ - ἀχθ - εο μήτ' ἐπι - λάθ - ου. χρόν - ος γὰρ εὐμαρ -  
 quar - rel. 'Gainstthy ha - ted foes be not worth over much nor for - get them; For Time doth sof - ten

- ῆς Θεός. οὐτ - ε γὰρ ὁ τὰν Κρῖσ - αν βού - νομον ἔχ - ων ἀκτ - ἄν  
 'an - guish. Nor he that at Cris - a dwells Where kine by the peace - ful shore

παῖς Ἀγα - μεμ - νονίδ - ας ἀπερ - ἰτρ - οπος, οὐθ' ὁ παρ - ἄ τὸν Ἀχέρ - ον - τα θεὸς ἀν - άσσ - ων.  
 Browse he, the son of A - tri - des the Troyqueller - For - getteth, nor he who by A - che - ron is ru - ler.

ΗΑ. ἀλλ' ἐμ-έ μὲν ὁ πολ-ὺς ἀ-πολ-έ-λοιπ-εν ἡδ- - η βί-οτος ἀν-  
 E. But swiftly my life ebbeth from me And leaves me hopeless. No lon-ger  
 Ob.

Musical score for the first system, featuring a piano accompaniment with dynamics *mp*, *espr.*, and *dim.*

-ἐλπ-ιστ-ος, οὐδ' ἔτ' ἀρχ-ῶ. ἄτ-ις ἀν-ευ τεχ-έ-ων κατ-α-τάχ-ομαι,  
 now can I en-dure my sorrow. Lorn of my parents I'm wast-ing in lone-ness

Musical score for the second system, featuring a piano accompaniment with dynamics *p* and *mp espr.*

ᾧ φίλος οὐτ-ις ἀν-ὴρ ὑπ-ερ-ίστ-ατ-αι, ἀλλ' ἀπ-ερ-εῖ τις ἐπ-οικ-ος ἀν-αξ-ί-α  
 Shield-ed by no loving war-ri-or's ten-derness, But like an a-lien, yea a poor slave-woman,

Musical score for the third system, featuring a piano accompaniment with dynamics *cresc.* and *mp*.

οἶκ-ον-ομ-ῶ θαλάμ-ους πατρός ᾧδ-ε μὲν ἀ-ει- - χει σὺν στολ-ᾷ,  
 Here do I serve in my father's own pa-la-ces, In these mean garments clad,

Musical score for the fourth system, featuring a piano accompaniment with dynamics *cresc.* and *mf*.

κεν-αῖς δ'ἀμφ-ίστ-αμ-αι τραπ-έζ-αις.  
 And nourished at a scan-ty board.

Musical score for the fifth system, featuring a piano accompaniment with dynamics *dim.*, *p*, and *mf cresc.*

Hps.



**Strophe III.**

X. οἰκτρά μὲν νόστοις ἀδ - ά,  
Ch. Oh direful cry of homing!  
2 Fls.

οἰκτρά δ' ἐν κοίταις πατρῶαις  
Oh direful cry from festal couch

ὅτ-ε οἱ παγχάλκων ἀνταί-α  
When the biting axe of bronze swooped down

γενύ-ων ὠρμάθ-η πλαγά.  
Swift upon thy father's temple!

δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,  
Cruel craft wove the guile and 'twas lust that  
slew,

δεινὰν δεινῶς προφυτεύσαντες  
Of dreadful shape the begetters dread—

μορφάν, εἴτ' οὖν θεὸς εἴτ-ε βροτῶν  
If 'twere some god or of mortals a seed

ἦν ὁ ταῦ-τα πράσσων.  
All these evils working.

ΗΛ. ὦ πασᾶν κείνα πλέον ἄμερα  
E. O Day! O Dawn, most bitter, most dire!

ἐλθουσ' ἐχ-θίστα δὴ μοι  
Of all to me most hate-ful!

ὦ νύξ, ὦ δειπ - νων ἀρρήτων  
O night! Oh horror of that feast—

ἔκπαγλ' ἄχθη,  
That dread ban-quet!

τοὺς ἐμὸς ἴδ-ε πατ-ῆρ  
Woe for the pi-ti-less stroke

θαν-άτ-ους αἰχ - εἰς δι-δύμ-αιν χειρ-οῖν,  
That my sire received from the hands of those



σὴ δυσ-θύμῳ τίχτουσ' ἄ - εἰ  
By sullenness begetting strife:

φυγᾷ πο-λέμους· τὰ δὲ τοῖς δυ-να-τοῖς  
'Tis foolish to kindle and rouse into rage

οὐκ ἐ - ρι - στὰ πλάθειν.  
Conflict with the mighty.

Musical score for the first system, featuring piano accompaniment with dynamics *dim.*, *mp*, and *p*.

ΗΑ. δεινοῖς ἠναγκάσ - θην, δεινοῖς·  
E. Constraint was on me sore constraint;

ἔξοιδ', οὐ λάθει μ' ὀργά.  
I know, nor blink, mine anger;

ἀλλ' ἐν γὰρ δεινοῖς οὐ σήσω  
Yet, for so hateful was the cause,

Musical score for the second system, featuring Ob. and piano accompaniment with dynamics *mp espr.*, *cresc.*, and *mf*. Measure numbers 12, 8, and 4 are indicated.

ταύτας ἄτας,  
While life lasteth

ὄφρα με βίος ἔχη.  
Ne'er will I cease from these plaints

τίνι γὰρ ποτ' ἄν, ὦ φίλῃ γενέθλα,  
For to whom, kindly sisterhood, feeling wright,

Musical score for the third system, featuring piano accompaniment with dynamics *p* and *cresc.*, and *mf*. Measure numbers 12, 8, and 15 are indicated.

πρόσφορον ἀκούσαιμ' ἔπος,  
Would this word of counsel of thine

τίνι φρονούντι καίρια;  
Worthy of praise and noble seem?

ἄνετέ μ', ἄνετε, παράγοροι  
Nay leave me, nay leave me, dear comforters!

Musical score for the fourth system, featuring Ob. and piano accompaniment with dynamic *mp*. Measure numbers 15 and 8 are indicated.

τάδε γὰρ ἅλντα κεκληθήσεται,  
These woes must be reckoned past  
remedy.

οὐδέ ποτ' ἐκ χαμάτων ἀποπαύσομαι  
Ne'er shall I know any respite from sor-  
rowing.

ἀνάριθμος ὡδε θρήνων.  
From limitless lamentation.

Musical score for the fifth system, featuring piano accompaniment with dynamics *espr.* and *dim.*. Measure number 15 is indicated.

**Epode.**

X. ἀλλ' οὖν εὐν-σί - α γ' αὐ - δῶ, μάτηρ ὡσ-εί τις πιστά, μὴ τίττειν σ' ἄταν ἄτ - αῖς.  
 Ch. In love alone I spake it, Like faithful mother warning, Lest woe on woe thou win thee.

ΗΑ. καὶ τί μέτρ - ον καχότ - ατ - ος ἔ - φυ; φέρε; πῶς ἐπὶ τῷς φθιμέν - οῖς ἀμελ - εῖν καλόν; ἐν τίνι  
 Nay, are there now any bounds to my mi - se - ry? How, too, a - ban - don our dead in for - getfulness? Breathed e'er on

τοῦτ' ἔ - βλαστ' ἀνθρ - ὄπων; μὴτ', εἶην ἔντιμος τούτοις, μὴτ', εἴ τῳ πρόσχει - μαι χρηστῷ,  
 earth such im - pious mor - tal? From praise of such de - liver me! Nay, should release from pain e'er come,

Ξυνναίωμ' εὐκηλος, γονέων ἐκτίμους ἴσχουσα πτέρυγας ὀξυτόνων γών.  
 I would not cling to ignoble ease Of shrill lament restraining the wings, Slighting my father's shade -

εἰ γὰρ ὁ μὲν θανῶν γὰρ τε καὶ οὐδὲν ὄν κείσ-εται τάλας, οἱ δὲ μὴ πάλιν  
 Dead if he lie in dust, meedless, a thing of naught, While the murderers 'scape Debt of blood for blood,  
*ten.*

δώσουσ' ἀντιφόνους δίκας, ἔρρ-οι τ' ἄν αἰδῶς ἀπάντων τ' εὐσέβ-ει-α θνατ- - - ὦν.  
 Sure-ly shame before man and reverence meet for gods Utterly from men shall pass a-way.

### 3. Stasimon I.

Dance.

(Phrygian mode.)

[Cue:- Exit of Chrysothemis.]

Allegretto grazioso.  $\text{♩} = 2$  Fls.

*p* *dim.* *p*

*mf poco marc.* *cresc.*

*dim.* *p poco cresc.*

*dim.* *poco rall.* *mf*

*Fine.*

*Con moto.*

*f*

*pp* *cresc.* *poco ritard.*

*Dal Segno.*

## Strophe.

X. εἰ μὴ γὰρ παράφρων μάντις ἔφυν καὶ γνώμας λειπομένη σοφᾶς, εἶσιν ἂ πρόμαντις  
 So I be not a seer erring and vain, Of wisdom void and foreseeing gaze, Justice thus presaging—

Ob.  
*mf espr.* *dim.*

Hp.

Δί-κα, δί-αι-α φερομένη χερσὶν κράτη· μέ-εισιν, ὦ τέκνον, οὐ μακροῦ χρόνου.  
 Ap-pointed is, y-clad in triumphant righteous power, To come, O Child, swiftly come for vengeance meet:

*mp* *dim.*

ὑπ-εστὶ μοι θράσος, ἀδ-υπνό-ων κλύ-ουσάν ἀρτί-ως ὄν-ειράτ-ων·  
 Fresh courage fills my heart, Fresh hope, thro' tidings of this vision Breathing comfort sweet.

*p*

οὐ γὰρ ποτ' ἀμναστ-εῖ γ' ὁ φύσας σ' Ἑλλάν-ων ἄν-αξ, οὐδ' ἂ παλ-αι-ὰ χαλκό-πλακτος  
 For not for-get-ful is thy sire, of Hel-len-ès the king: And not for-get-ful is the two-edged

*cresc.* *espr.* *mf*

ἀμφ-άχ-ης γέν-υς, ἄ νιν κατέ-πεφνεν αἰσ-χίστ-αις ἐν αἰλί-αις.  
 axe of bit-ting bronze That bit thro' his brow of yore and slew him cru-el-ly.

*dim.* *p*

segue



## Dance.

## Allegretto grazioso.

2 Fls.

First system of the musical score. The upper staff (Flutes) begins with a whole rest, followed by a series of chords and eighth notes. The lower staff (Piano) starts with a piano introduction marked *mf*. Dynamic markings include *mf espr.* and *dim.*

Second system of the musical score. The upper staff continues with chords and eighth notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *poco cresc.*

Third system of the musical score. The upper staff continues with chords and eighth notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *dim.*, *p*, and *poco cresc.*

Fourth system of the musical score. The upper staff continues with chords and eighth notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *p* and *dim.*

Fifth system of the musical score. The upper staff continues with chords and eighth notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *p* and *mf poco marc.*

Sixth system of the musical score. The upper staff continues with chords and eighth notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *cresc.*

*dim.* *poco cresc.*

*dim.* *mf* *poco rall.*

**Antistrophe.**

X. ἤξει καὶ πολὺ-πους καὶ πολὺ-χει ἅ δεινῶς κρυπ-τομέν-α λόχ-οις χαλκό-πους Ἐρ-ιν-ύς.  
 Ch. Clad in my-riad might as of an host With brazen tramp from her lurking-place comes the dread E-rin-ys

*mf espr.* *dim.*

Ob.  
Hp.

ἄ-λεχτρ' ἄ-νυμφα γὰρ ἐπέ-βα μι-αι-φόν-ων γάμ-ων ἀμ-ιλλ-ήμαθ' οἷσιν οὐ θέμ-ις.  
 For fired by lust the lecherous pair 'gainst law were driven To bed for-bid, bridal's curst, and blood-stained vows.

*mp*

πρὸ τῶνδέ τοί μ' ἔ-χει (θάρσ-ος τι) μή ποθ' ἡμ-ῶν ἀφ-εγ-ές πελ-ᾶν τέρ-ας  
 Then must it sure-ly be The portent bringeth vengeance on the partners in the crime.

*p*

τοῖς ἐρώσι καὶ συνδράωσιν. ἢ τοι μαντ - εἰ - αι βροτῶν  
Yea ve - ri - ly, for ne - ver may blind mor - tals pro - phe - cy

οὐκ εἶσιν ἐν δεινῶσι ὄν - εἶροις  
By o - ra - cles, nor dreams, nor bodings

ὅσδ' ἐν θεσφά - ταις,  
of fu - tu - ri - ty

εἰ μὴ τότε φάσμα νυχ - τὸς εὖ κατ - ασχῆσ - ει.  
If vi - sion like this should pass, nor find ful - filment due.

Dance.

Allegretto grazioso.

2 Fls.

## Epode.

X. ὦ Πέλοπος ἄ πρόσθ-εν πολ-ύπνονος ἵππ-εί-α, ὡς ἔμολες αἰ-αν-ῆς τᾶδε γᾶ.  
 Ch. Oh chariot-race of Pelops, fruitful of grief and shame! What troubles untold on this land hast brought!

εὖ-τε γὰρ ὁ ποντ-ισθ-εις Μυρτίλος ἐ-κοιμ-άθ-η, παγχρυσ-έ-ων δίφρ-ων δυσ-τάνοις αἰχ-ι-αις  
 For since to his rest wave-whelmèd, Myrtilus sank long syne, By wicked hand hurled from the gold-a-dor-nèd car

πρό-ρριζος ἐχ-ριφθ-εις, οὐ τί πω ἔ-λειπεν ἐχ τοῦδ' οἴκ-ου πολ-ύπνονος αἰχ-ί-α.  
 To ut-ter doom, ne'er un-til this day, Hath mi-se-ry, cur-sèd fruit of violence left this house.

## Dance.

Poco lento.

[Enter Clytemnestra.]

## 4. Kommos I.

Con moto.

2 Flutes.

I. *mf* *cresc.*

II. *mp* *cresc.*

## Strophe I.

X. ποῦ ποτε χερ - συν - οἱ Διός, ἢ ποῦ φαέθ - ων 'Αλ - ιος, εἰ ταῦτ' ἐφορ - ῶντ -  
 Ch. Where tarrieth Zeus? Where are his bolts? He - lios where? How do they gaze, calm and unmoved,

I. *p espr.*

II. *p espr.*

-ες κρύπτ-ουσιν ἔχ - ηλ - οἱ; ΗΛ. ἔ ἔ αἰ - - αἰ. X. ὦ παῖ, τί δαχρ - ύ - εις;  
 Mute, such deeds o-ver - see - ing? E. Ai! Ai! Woe! Ai - ai! Ch. Oh child, wherefore weep - est?

*p espr.*

*p espr.*

ΗΛ. φεῦ. X. μηδὲν μέγ' αὔσ - ης. ΗΛ. ἀπο - λείς. X. πῶς; ΗΛ. εἰ τῶν φανερ - ῶς οἴχ - ομέν - ων  
 E. Ai! Ch. No rash word utter. E. I am slain Ch. How? E. If hope thou suggest, Hope for their fate

*p*

*p espr.*

εἰς 'Αἴδ - αν ἐλπίδ' ὑπ - οἴσ - εις, κατ' ἐμ - οῦ ταχ - ομέν - ας μᾶλλον ἐπ - εμ - βάσ - ει.  
 Who beyond hope Hades have won, Only the more rendest my heart Trampling u - pon my grief

*dim.*

## Antistrophe I.

*mf cresc. dim.*

X. οἶδ' - α γὰρ ἄν - ακτ' Ἀμφι - ἄρ - εων χρυσοδέτ - οἰς ἔρ - χεσι χρυφθ - έντα γυν - αἰ -  
 Ch. Yet this do I know, Tho' Amphiarus passed to his death, Snared by his wife mad for the gold

*dim. p espr.*

ῶν· καὶ νῦν ὑπὸ γαί - ας. ΗΛ. ἔ· ἔ· ἰ - - ῶ. X. πᾶμ - φυ - χος ἄν - ἄσσ - - ει.  
 Yet in Earth's hollow ca - verns E. Ai! Ai! Woe, Ai - ai! Ch. Reigns he in his great - ness.

*p espr. p*

ΗΛ. φεῦ. X. φεῦ δῆτ' ὄλο - ἄ γὰρ ΗΛ. ἐδάμ - η. X. ναί. ΗΛ. οἶδ' οἶδ' ἔφάν - η γὰρ μελέτ - ωρ  
 E. Woe! Ch. Yea woe! Yet the mur - dress E. She was slain. Ch. Yea. E. I know it, I know it, for to him

*p p espr.*

ἀμ - φιτόν ἐν πένθει ἔμ - οἰ δ' οὔτις ἐτ' ἔσθ' ὅς γὰρ ἐτ' ἦν, φροῦδος ἀναρπ - ασθ - εις.  
 Rose an a - ven - ger for the dead; But unto me champion is none: He who was left is gone.

*dim. p*

Strophe II.

*f cresc.* *mf cresc.* *dim.*

X. δει - λαί - α δει - λαί - ων κυρ - εἰς. ΗΛ. χάγ - ω τῶδ' ἴστ - ωρ, ὑπερίστ - ωρ,  
 Ch. Hap-less thou! Hap-less is thy lot! E. Well know I that, yea all too well,

*mp espr.* *mp poco cresc.*

παν - σῦρτῳ παμμήν - ῳ πολλ - ῶν δειν - ῶν στυγν - ῶν τ' αἰ - ῶν - ι.  
 Whose life is but a tide of woes From month to month aye rol - ling.

*dim.*

X. εἶδ - ομεν ἄθρ - ῆν - εἰς. ΗΛ. μή μέ νυν μηχέτ - ι παρ - αγ - ἀγ - ης, ἴν' οὐ. X. τί φῆς;  
 Ch. Yea, we have seen thy grief. E. Let me wail free from blame Now that ye know that naught -  
 Ch. How say'st?

*mp espr.* *p* *cresc.* *p*

ΗΛ. πάρ - εισ - ιν ἐλπ - ἰδ - ῶν ἔτ - ι κοινοτόχ - ῶν εὐπατριδ - ᾶν ἀρ - ωγ - αί.  
 E. That naught can bring me hope a - gain, comfort of him, seed of my sire, my bro - ther.

*mp* *dim.* *p*



Antistrophe II.

X. πᾶσι θνατοῖς ἔμφυ μῶρος.  
Ch. Un - to all co-meth death a - like.

ΗΑ. ἦ καὶ χαλ - αργοῖς ἐν ἀμίλλ - αῖς οὐτ - ως ὡς κείνῳ δυστάν - φ τιμητ - οῖς ὄλκ -  
E. Do all, then, die as that ill-starred one, 'Mid hooves of racing coursers fleet, By shapely

οῖς ἐγ - κῦρσ - αῖ; X. ἄσ - κοπος ἁ λώβ - α. ΗΑ. πῶς γὰρ οὐχ; εἰ ξέν - ος ἄτερ ἐμ - ᾶν χερ -  
reins en - tang - led? Ch. Cruel his doom, past words. E. Surely, yea, far from home, far from my lov - ing

ᾶν. X. παῖα. ΗΑ. κέ - κευθεν, οὐτ - ε του τάφ - ου ἀντ - ιάσ - ας οὔτε γό - ων παρ ἡμ - ᾶν.  
hands— With-out due rites and honours borne Un-to the tomb Reft of my tears and wai - ling.  
Ch. A - las!

[Enter Chrysothemis.]

# 5. Stasimon II.

Dance.  
Tempo majestico.

[Cue: Exit of Chrysothemis and Electra.]

The musical score for the Dance section consists of four systems of staves. The first system features a piano accompaniment for Harp (Hps.) and Violin & Bass (Vcl. & B.) in 3/4 time, marked *mf*. The Oboe (Ob.) part is marked *espr.*. The second system features two Flutes (2 Fls.) in the upper staff, marked *mp* and *cresc.*, and the Oboe (Ob.) in the lower staff, marked *f*. The third system features the Harp (Hps.) in the upper staff, marked *mf* and *(2nd Time p)*, and the piano accompaniment in the lower staff, marked *cresc.*. The fourth system features the piano accompaniment in both staves, marked *ff* and *poco dim.*, ending with a *p* dynamic.

## Strophe I.

X. τί τοὺς ἄν - ωθ - εν φρονι - ωτ - άτ - ους οἰ - ων - ους ἐσθρ - ώμ - εν - οι τροφ - ᾶς  
Ch. When fowls of heaven see we with instinct rich-ly dowered Nourishing those who gave them life,

The musical score for Strophe I consists of two systems of staves. The first system features two Flutes (2 Fls.) in the upper staff, marked *mf* and *mp espr.*, and the Violin (Vcl.) in the lower staff. The second system features the Trombone (Tmb.) in the upper staff, marked *mf*, and the Violin (Vcl.) in the lower staff.

χη - δομέν - ουσ ἀφ' ὧν τε βλάστ - ωσ - ιν ἀφ' ὧν τ' ὄν - ασ - ιν εὔρ - - ωσ - ι, τάδ' οὐκ ἐπ' ἴσ -  
 Those who have fed their in - fan - cy, Wherefore do we not al - so pay Recompense due unto

mp cresc.

-ας τελ - οῦμ - - εν; ἀλλ' οὐ τὰν Διὸς ἀστραπ - ἄν καὶ τὰν οὐρ - ἀνί - αν Θέμ - ιν,  
 those who bred us? But, by Zeus's dread lightning-flash, Yea, by Themis in hea - ven throned,

mf

δαρ - ὄν οὐκ ἀπόν - ητ - οι. ὦ χθονί - α βροτ - οἰσ - ι φά - - μα, κατὰ μοι βό -  
 Sure - ly sin bringeth sor - row. Voice to the ghosts in Ha - des dim! Ut - ter a pi - teous

mp Ob. mp espr.

-ασ - ον οἰκ - τρὰν ὅπα τοῖς ἐν - ερθ' Ἀτρ - εῖ - - δαις, ἀ - χόρ - ευτ - α φέρ - ουσ' ὄν - εἶδη.  
 word, I pray, Un - to the sons of A - treus there - Word full of grief and dis - hon - our sore.

ritard. dim. p

(Dance.)

Animato.

mf Hp. Vel. & B. p Fl. Ob. mf

Ob. Fl. Ob. Fl. Ob. Fl.

*dim.* *p*

### Antistrophe I.

X. ὄτ - ι σφιν ἦδ - η τὰ μὲν ἐκ δόμ - ων νοσ - εῖ (δῆ,) τὰ δὲ πρὸς τέχν - ων διπλ - ῆ  
 Ch. In e - vil case, tell them, now stand their ancient house: And for the daughters, wor - dy strife

2 Fls. *f* *p espr.* Tmb. *mf* Vel.

φύλ - σις οὐκ - ἐτ' ἐξ - ισ - οῦ - ται φιλο - τασ - ί - ω δι - αί - τᾶ. πρόδοι -  
 Breaketh the peace of hap - pier days. Sole doth Elec - tra brave the storm, Hapless be -

*mp*

- ος δὲ μόν - α σαλ - εύ - - ει Ἥλέτρι - α, τὸν ἄ - εἰ πατρ - ὄς δει - λαί - α στενάχ -  
 wail - ing her fa - ther e - ver Like the grief - laden night in - gale, Still un - wearied with

*cresc.* *mf*

- οσο; ὅπ - ως ἅ πάν - δυτος ἄ - ηδ - ῶν, ὄν - τε τι τοῦ θαν - εῖν προ - μη - θῆς, τότε μὴ βλέπ -  
 sad la - ment. Naught of death is she fear - ful: Rea - dy is she to leave the light Could she but lay a -

Ob. *mp espr.*

-ειν ἐτ. - σί - μα, διδύμ - αν ἐλ - οὔσ' Ἐρ - ι - νύν. τίς ἂν εὐπ - ατρὶς ᾧδ - ε βλάστοι;  
 low the bane - Two - fold E - ri - nys of her house. Match ye such daughter of such a sire?

*ritard.*

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *dim.* and *p*.

**Dance.**

**Tempo majestico.**

Musical score for the second system, starting with "Dance. Tempo majestico." It includes an Oboe (Ob.) part and piano accompaniment (Hps.). Dynamic markings include *mf* and *espr.*

Musical score for the third system, featuring two Flutes (2 Fls.) and Oboe (Ob.) parts. Dynamic markings include *mp*, *cresc.*, and *f*.

Musical score for the fourth system, featuring piano accompaniment (Hps.). It includes a "(*p* 2<sup>nd</sup> Time)" marking and dynamic markings *mf* and *cresc.*

Musical score for the fifth system, featuring piano accompaniment (Hps.). Dynamic markings include *ff*, *poco dim.*, and *p*.

**Strophe II.**

X. οὐδέεις τῶν ἀγα - θῶν (γάρ) ζῶν κα - κῶς εὐ - κλειαν αἰσχῦν - αι θέλ - ει νῶν - υμος, ὦ παῖ παῖ.  
 Ch. Nob. le heart will not live on, Smirching fair re - pute and leaving tarnished name Af - ter them, Child, O Child!

2 Fls.

*mp espr.* *dim.*

ὡς καὶ σὺ πάγ - κλαυτον αἰ - ῶν - α κοινὸν εἶλ - ου, τὸ μὴ καλ - ὄν καθ - σπλ - ἰσ - ασ - α  
 As thou hast willed all thy days Still to mourn the sufferer, Hast spurned dishonour winning double

Ob.

*mp espr.* *mp espr.*

Hp.

δύ - ο φέρ - εις ἐν ἐν - ἰ λόγ - ω σοφ - ά τ' ἀρ - ἰστ - α τε πᾶις κε - κλῆσθ - αι.  
 honour and praise in one for thy meed - As mai - den wise, Aye, and best of daugh - ters.

2 Fls.

*mp* *dim.* *ritard.*

Hp. Vel.

(Dance.)  
**Animato.**

*mf* *espr.* *mf*

Hp. Vel & B. *p*

*dim.*

34 Antistrophe II.

X. ζῶ-ης μοι καθύπ-ερθ-εν χειρὶ καὶ πλούτ-ω τε-ῶν ἐχθρ-ῶν ὅσ-ον νῦν ὑπό-χειρ ναί-εις.  
 May'st thou yet live to flourish Raised in might and wealth above thy foes, as now Thou art beneath their hand!

ἐπ-εί σ' ἐφ-εύρ-ηκ-α μοῖρ-α μὲν οὐκ ἐν ἐσθλ-ᾷ βε-βῶσ-αν· ἃ δὲ μέγ-ιστ' ἔ-βλαστε  
 For troubled now is thy lot, Banned by adverse For-tune. Nathless, for those mighty laws that rule su-  
 ob.

νόμι-α, τῶν-δε φερομ-έν-αν. ἄρ-ιστ-α τᾷ Ζην-ὸς εὖσ-εβ-εί-α.  
 preme over all, thou farest right well, In sight of Zeus first for pi-e-ty named.  
 rall.-

Enter Orestes with Pylades and two attendants bearing a funeral urn.

6. Lyric.

(Dialogue between Electra and Orestes.)

Strophe.

Lento sostenuto.

Hp. & 2 Fls.

ἐμολετ' ἀρτίως, ἐφηύρετ', ἤλαετ', εἶσεθ' οὐδ' ἐχρήζετε. Ο. πάρεσμεν· ἀλλὰ  
 hast thou come, and beholdest her whom thou desirest. O. Yea, I am with thee; yet for a while hold thy peace.



σίγ' ἔχουσα πρόσμενε. ΗΛ. τί δ' ἔστιν; Ο. σιγαῖν ἄμεινον, μή τις ἐνδοθεν κλύη.  
 E. Wherefore then? O. Silence were best, lest some within should hear. E. But nay! By maiden-Artemis,

dim.

ΗΛ. ἀλλ' οὐ μά την ἄδμητον αἰὲν Ἄρτεμιν τόδε μὲν οὐ ποτ' ἀξιώσω τρέσαι περισσὸν ἄχθος  
 ne'er will I stoop to fear such women— stay - at - homes, vain cumberers of the ground.

mp p cresc.

ἔνδον γυναικῶν ὄν ἀεί. Ο. ὄρα γε μὲν δὴ κὰν γυναῖξιν ὡς Ἄρης  
 O. Yet even in women Ares' spirit dwells; sure proof of that the past hath shewn thee.

2. Fl. espr.

ἔνεστιν· εὖ δ' ἔξοισθα πειραθείσά που. ΗΛ. ὅτοτοτοτοῖ τοτοῖ,  
 E. Alas, alas! Thou hast brought to my remembrance an evil never to be divined, removed,

1. Fl. cresc. mf

ἀνέφελον ἐνέβαλες οὐ ποτε καταλύσιμον, οὐδέ ποτε λησόμενον  
 or forgotten— Yea, such was ours. O. Yea, I too know it, and when the occasion comes

cresc. f

ἀμέτερον οἶον ἔφυ καχόν. Ο. ἔξοιδα καὶ ταῦτ' ἀλλ' ὅταν παρουσία φράζει, τότε ἔργων τῶνδε μεμνηθῆναι  
 I will not forget it. χρεῶν.

Musical score for the first system, featuring piano accompaniment with dynamics like *dim.* and *p*.

**Antistrophe.** Ε. Each moment of time were occasion meet to speak of it: and scarce  
 ΗΛ. ὁ πᾶς ἐμοί, ὁ πᾶς ἂν πρόποι παρῶν ἐννέπειν

Musical score for the second system, including vocal lines and piano accompaniment with dynamics like *pp*, *mp dolce*, and *espr.*

τάδε δίχθ' χρόνος· μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα. Ο. ζύμφημι καγὼ ταιγαροῦν σῶζου τόδε.  
 is my utterance freed at last. Ο. 'Tis true: therefore preserve thy freedom.

Musical score for the third system, featuring piano accompaniment with dynamics like *espr.* and *cresc.*

ΗΛ. τί ἐρῶσα; Ο. οὔ μὴ ᾔστυ καιρὸς μὴ μακρὰν βούλου λέγειν. ΗΛ. τίς οὖν ἂν ἀξίαν  
 E. What must I do? Ο. Speak not out of season. E. Who then, at

Musical score for the fourth system, featuring piano accompaniment with dynamics like *dim.*

γε σοῦ πεφνηότος μεταβάλοιτ' ἂν ὧδε σιγὰν λόγων; ἐπεὶ σε νῦν ἀφράστως  
 thy coming, could give silence for speech— now when I see thy face, past

Musical score for the fifth system, featuring piano accompaniment with dynamics like *mp*, *p*, and *cresc.*

ἀέλπτως τ' ἔσειδον.  
hope and thought?

Ο. τότ' εἶδες, εὔτε θεοί μ' ἐπώτρυναν μολεῖν υ - υ - υ - υ - υ - υ -  
Ο. Thou hast looked upon me, for the gods have put into my heart wisdom

espr. cresc.

ΗΛ. ἔφρασας ὑπερτέραν τᾶς πάρος ἔτι χάριτος, εἴ σε θεὸς ἐπόρισεν ἀμέτερα πρὸς  
and strength. Ε. Thou speakest of a still greater joy, if a god hath brought thee hither;

mf cresc. f

μέλαθρα· δαιμόνιον αὐτὸ τίθην' ἐγώ.  
this I account a divine omen.

Ο. τὰ μὲν σ' ὄκνω χαίρουσαν εἰργασεῖν, τὰ δὲ δέδοικα λίαν  
ἡδονῇ νικωμένην.  
Ο. I am loth to check thy gladness; yet thine excess of joy moves me  
to fear.

dim. dim.

### Epode.

ΗΛ. ἰὼ χρόνῳ μακρῷ φιλιτάταν ὁδὸν ἐπαξιώσας ὧδέ μοι φανῆναι, μή τί με, πολύπονον  
Ε. Ο thou, who after so long hast deigned to come, to make glad my sight, do not, now that thou

mp espr.

ᾧδ' ἰδῶν. Ο. τί μὴ ποιήσω;  
seest me in my woe— Ο. Do not what?

ΗΛ. μή μ' ἀποστερήσης τῶν σῶν προσώπων ἄδονάν μεθέσθαι.  
Ε. Do not rob me of the joy of thy presence: do not make me forego it.

f dim.

O. ἡ χάρις καὶ ἄλλοισι θυμὸν ἰδῶν.      ΗΛ. ξυναιεῖς;      O. τί μὴν οὐ;  
 O. Nay in truth; it would anger me to see any      one attempt it.      E. My prayer is granted?

*mf*

ΗΛ. ὦ φίλοι, ἔκλυον ἂν ἐγὼ οὐδ' ἂν ἤλπισ' αὐδάν.      < οὐδ' ἂν > ἔσχον ὄρμᾶν  
 O. Surely.      E. O friends, I hear a voice that I hoped not to hear again:

*più cresc.*      *dim.*      *mp dolce*

2. Fl.

ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα.      τάλαίνα· νῦν δ' ἔχω σε· προῦφάνης δὲ  
 how could I keep silence and restrain my passion of gladness!      Ay me! I have thee,

*mp dolce*

1. Fl.

φιλιτάταν ἔχων πρόσωπον,      ἃς ἐγὼ οὐδ' ἂν ἐν χαοῖς λαθοίμαν.  
 I have thee! I look upon that dear face, which never could I forget even in the depth of

*espr.*      *più p*      *dim.*

2. Fl.

1. Fl.

sorrow. —      *rall. molto*      *pp sost.*

# 7. Stasimon III.

(Mixolydian mode.)

Cue: **Electra** enters the house.

**Strophe.**

**Grave.**

Ἴδεθ' ὅπου προνέμεται  
Lo! Ares stalketh on

2. Hps. & Cym.

*mf* *mp* *cresc.*

τὸ δυσέριστον αἶμα φουσῶν Ἄρης.  
Breathing relentless vengeance,

βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι  
Dread, irresistible!

*mf*

μετάδρομοι χαῶν πανουργημάτων  
Yea, now the avengers,

*più mf* *dim.* *mp*

ἄφυκτοι χύνες,  
The hounds that none may 'scape,

*mf*

ὥστ' οὐ μαχρὰν ἔτ' ἀμμεῖ  
Have passed beneath yon roof.

*rall.*

τοῦμὸν φρενῶν ὄνειρον αἰωρούμενον.  
Soon shall I be fulfilled of my desire!

*cresc.* *pp*

**Antistrophe.**  
Tempo I.

παράγεται γὰρ ἐνέρων  
The champion of the slain

Musical score for the first system, featuring piano accompaniment with *mf* and *mp* dynamics.

δολιόπους ἀρωγὸς εἴσω στέγας,  
Enters the house ancestral,

ἀρχαιοπλοῦτα πατρὸς εἰς ἐδώλια,  
His fathers' rich abode,

Musical score for the second system, featuring piano accompaniment with *mf cresc.* dynamics.

νεακόνητον αἶμα χειρῶν ἔχων.  
Bearing the whetted death:

Musical score for the third system, featuring piano accompaniment with *piii*, *f*, *dim.*, and *mp* dynamics.

ὁ Μαιᾶς δὲ πᾶσις  
And Hermes, Maias son,

Musical score for the fourth system, featuring piano accompaniment with *mf* dynamics.

Ἑρμῆς σφ' ἄγει δόλον σκότῳ  
Veiling the guile in gloom,

*rall.*

κρύφας πρὸς αὐτὸ τέρμα, κούκέτ' ἀμμενεί.  
Untarrying leads him on.

Musical score for the fifth system, featuring piano accompaniment with *cresc.* and *pp* dynamics.

Enter **Electra**  
from the house.

## 8. Kommos II.

{ ΗΛ. φρουρήσουσ' ὅπως Αἴγισθος ἡμᾶς μὴ λάθῃ μολῶν ἔσω.  
Cue E. Lest that Ægisthus take us by surprise—

1. *Agitato molto.* *sost.* *ffz* *cresc.* *8*.....

Clytæmnestra within.

(1) ΚΑ. αἰαῖ· ἰὼ στέγαι  
φίλων ἔρημοι,  
τῶν δ' ἀπολλύντων  
πλέαι.

Cl: (1) Woe, alas! Woe  
for the house  
Void of friends,  
of murderers full!

{ Χ. ὥστε φρίξαι—  
Cue Ch. I heard,—ah me! Dread sounds I heard, and shuddered!

2. *sost.* *ffz* *cresc.* *8*.....

(2) ΚΑ. οἴμι τάλαινα·  
Αἴγισθε, ποῦ ποτ'  
ὦν κυρεῖς;

Cl: (2) Oh wretched me!  
Ægisthus! Woe!  
Where art thou?

{ ΗΛ. ἰδοὺ μάλα ἄθροεῖ τις.  
Cue E. Hearken again the voice!

3. *sost.* *sfz* *dim.*

(3) ΚΑ. ὦ τέχνον τέχνον,  
οἵκτιρε τὴν τεχοῦσαν.

Cl: (3) Child of my womb!  
have ruth for her who  
bare thee!

{ Χ. ὦ πόλις, ὦ γενεὰ τάλαινα, \* \* \* \* φθίνει φθίνει.  
Cue Ch. Accursèd city! Accursèd race!— the curse at last fulfilment finds and dies.

4. *sost.* *sfz* *dim.*

(4) ΚΑ. ὦ μοι πέπληγμα.

Cl: (4) Ah! I am smitten!

{ ΗΛ. παῖσον, εἰ σθένεις, διπλῆν.  
Cue E. Smite once again if thou hast nerve! Again!

5. *sost.* *sf* *dim.*

(5) ΚΑ. ὦ μοι μάλ' αὔθις.

Cl: (5) Woe! Woe!  
Again—ah me!



# 9. Exodos.

Cue. X. ὦ σπέρμ' Ἀτρέως ....  
.... τῆ νῦν ὄρμῃ τελεωθέν.

Largamente.

Fls. & Ob.  
*f marc.*  
*dim. Hp.*  
Vcl. *f*

Sostenuto Cantabile.

*p*  
*dim.*  
*mf*

First system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) plays a triplet of eighth notes. The dynamic marking *cresc.* is present.

Second system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) continues with triplet eighth notes. The dynamic marking *più f* is present.

Third system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) continues with triplet eighth notes. The dynamic marking *dim.* is present.

Fourth system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) continues with triplet eighth notes. The dynamic marking *p* is present.

Fifth system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) continues with triplet eighth notes. The dynamic marking *più dim.* is present.

Sixth system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) continues with triplet eighth notes. The dynamic marking *pp* is present. The word *lunga* is written above the right hand staff, and *morendo* is written below the left hand staff.





# Granville Bantock

- 
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