

3. Kommos (Admetus, Chorus)

Euripides, *Alcestis*, lines 860–5, 872–7, 911–9 and 926–32.

A more complete setting is available, with three times as many lines for Admetus, at figshare.com/articles/Euripides_Alcestis_for_Bradfield/7770731

First produced in Athens in 438 BCE. Music composed by Barnaby Brown in collaboration with Armand D'Angour for performances at Bradfield College, UK, 22–27 June 2019

Two Classical Attic vowel sounds exist in French and German but not in English:

ē = les, mes, c'ēst, c'ētait; zehn, lederhosen, wie geht's? | ü = tu, sur, plus; für, fünf, über, tschüß

Anguished

Voice

Megara Aulos

L3, H2 (3 sliders closed on the Low pipe, 2 on the High)

6

ADMETUS

i - aw__

11

Phrygian harmonia (diatonic genus) at Dorian pitch in the Aristoxenian system

Stüg-nai pro-so-doi, stüg-nai d'op-seis khē-rawn me-lat-hrawn.

15

i-aw moi__ moi, ai - ai__

19

Strophe

CHORUS: footsteps on every bar line, sticks beating on every half-bar (till bar 42)

25 *ADMETUS: ai - ai__*

Pro-ba, pro-ba: bat - hi keut - hos oi - kawn. Pe-pont - has a -

30 *e__ e__ p-heu*

xi' ai - ag-ma-tawn. Di' o - dü-nas e-bas, sap-h'oi-da,

35 *p-heu i-aw__ moi__ moi__*

tan nert-he d'ou-denawp-he - leis. To mē - pot' ei-si-dein

41

p-hi-li - as__ a-lok-hou pro-saw - pon s'e-san-ta lüp - ron.

45 **Tempo 1** *ADMETUS* 1.

Poi_ baw,

50

poi_ staw? Ti le-gaw, ti de mē? Paws an o - loi-mēn?

54



Ē ba-rū dai-mo-na mē-tēr m'e-te-ken.

58 *2. Mixolydian harmonia (switching to the conjunct tetrachord in the Unmodulating System)*



Aw skhē - ma do-mawn, paws_ ei - selt - haw? Paws_ d'oi - kē - saw,

62



me-ta-pip-ton - tos dai-mo - nos? Oi- moi! Po-lū gar to me-son

66 *Spondeion scale at Dorian pitch (returning to the disjunct tetrachord)*



to-te men, peu-kais sūn Pē - li-a-sin sūn t'hū-me-nai-ois, es-teik-hon e-saw,

71



p-hi-li - as a-lok-hou khe-ra bas - taz-dawn, po-lū-ak - hē - tos

75



d'ei - pe-to kaw - mos, tēn te t-ha-nou-san kam' ol - biz-dawn.

79

**Epode**

83

CHORUS Mixolydian harmonia (within a Dorian Unmodulating System)

88



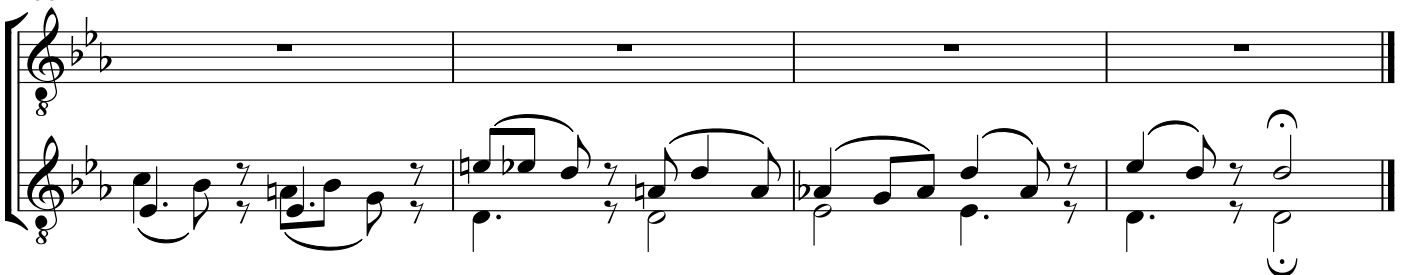
92



96



100



3. Kommos (Admetus, Chorus)

‘Light’ setting (lines 860–5, 872–7, 911–9 and 926–32). A ‘reduced’ setting is also available with three times as many lines for Admetus.

Two sounds exist in French and German but not in English:

ē = les, mes, c’est, c’était; zehn, lederhosen, wie geht’s? | ü = tu, sur, plus; fünf, über, tschüß

admetus (cries of anguish in red)

iaw Stügnai prosodoi,
Hateful entrance,

stügnai d’opseis khērawn melat-hrawn.
hateful sight of my widowed halls.

iaw moi moi, aiai

chorus (STROPHE)

Proba, proba: bat-hi keut-hos oikawn.
Go on, go on: enter the house.

Pepont-has axi’ ai-agmatawn.
Your sufferings perfectly justify these cries.

Di’ odünas ebas, sap-h’ oida,
You have endured agony, I really understand,

tan nert-he d’ ouden awp-heleis.
but all your grieving does nothing for the dead.

To mēpot’ eiseidein p-hilias alokhōu
Never again to see your dear wife’s face

prosawpon s’esanta lüpron.
is painful indeed.

admetus

aiai

e e

p-heu p-heu

i-aw moi moi

admetus

Poi baw, poi staw?
Where shall I go, where shall I remain?

Ti legaw, ti de mē?
What shall I say, what shall I not say?

Paws an oloimēn?
How can I die?

Ē barü daimona mētēr m'eteken.
To a heavy fate my mother bore me.

chorus (STROPHE REPEATED)

admetus

Proba, proba: bat-hi keut-hos oikawn.
Go on, go on: enter the house.

aiai

Pepont-has axi' ai-agmatawn.
Your sufferings perfectly justify these cries.

e e

Di' odünas ebas, sap-h' oida,
You have endured agony, I really understand,

p-heu p-heu

tan nert-he d' ouden awp-heleis.
but all your grieving does nothing for the dead.

i-aw moi moi

To mēpot' eisidein p-hilias alokhon
Never again to see your dear wife's face

prosawpon s'esanta lüpron.
is painful indeed.

admetus

Aw skhēma domawn, paws eiselt-haw?
Oh house-structure, how will I enter you?

Paws d'oikēsaw, metapiptontos daimonos?
How will I live with this fall in my fortune?

Oimoi! Polü gar to meson
Alas! So much has happened since

tote men, peukais sün Pēliasin
the day when, with pine torches from Pelion

sün t'hümenaiois, esteikhon esaw,
and wedding songs, I went inside,

p-hilias alokhon khera bastazdawn,
holding my dear wife by the hand,

polüakhētos d'eipeto kawmos,
and a noisy party followed,

tēn te t-hanousan kam' olbizdawn.
blessing my dead wife and me.

chorus (EPODE)

Par' eutükhē
From a state of good fortune

soi potmon ēlt-hen apeirokakaw tod' algos,
this sad lot befell you who are unaccustomed to adversity,

all' esawsas bioton kai psükhan.
but you still have your own life and soul.

Et-hane damar elipe p-hilian.
Your wife is dead, your love for her remains.

Ti neon tode?
What is new in that?

Pollous ēdē parelūsen T-hanatos damartos.
From many men Death has taken away their wives.

3. Kommos (Admetus, Chorus)

Euripides, Alcestis, lines 860–5, 872–7, 911–9 and 926–32, ed. David Kovacs (1994)
<http://data.perseus.org/texts/urn:cts:greekLit:tlg0006.tlg002>

Font: Biblical Uncial, based on Codex Bezae Cantabrigiensis (5th century CE)
<http://guindo.pntic.mec.es/~jmag0042/palegreek.html>

*Rough breathing marks: ῑ (first half of the letter Η).
Smooth breathing marks removed, line breaks revised.*

ἌΔΜΗΤΟΣ (cries of anguish in blue)

ἰὼ,
στῦгнаὶ πρόσοδοι,
στῦгнаὶ δ' ὄψεις
χέρων μελάρων.
ἰὼ μοί μοι. αἰαῖ.

860

ΧΟΡΟΣ, ἌΔΜΗΤΟΣ (STROPHE)

πρόβα, πρόβα: βᾶθι κεῖθός οἱκῶν.
αἰαῖ
πέπονθας ἄζι' αἰαγμάτων.
ἐ ἐ
δι' οδύνας ἔβας, κάφ' οἶδα.
φεῦ φεῦ
τὰν νέρθε δ' οὐδὲν ὠφελεῖς.
ἰὼ μοί μοι
τὸ μήποτ' εἰσιδεῖν φιλίας ἀλόχοῦ
πρόσωπόν σ' ἔσαντα λυπρόν.

872

ΆΔΜΗΤΟΣ

ΠΟΪ ΒΩ; ΠΟΪ ΣΤΩ;
ΤΙ ΛΕΓΩ; ΤΙ ΔΕ ΜΗ;
ΠΩΣ ἂΝ ΟΛΟΪΜΗΝ;
Ἡ ΒΑΡΥΔΑΪΜΟΝΑ
ΜΗΤΗΡ Μ' ΕΤΕΚΕΝ.

863

ΧΟΡΟΣ, ΑΔΜΗΤΟΣ (STROPHE REPEATED)

ΠΡΟΒΑ, ΠΡΟΒΑ: ΒᾶΘΙ ΚΕΨΘΟΣ ΟΙΚΩΝ.

872

ΛΙΑΪ

ΠΕΠΟΝΘΑΣ ἈΖΙ' ΛΙΑΓΜΑΤΩΝ.

Ε Ε

ΔΙ' ΟΔΥΝΑΣ ΕΒΑΣ, CΑΦ' ΟΪΔΑ.

ΦΕΨ ΦΕΨ

ΤΑΝ ΝΕΡΘΕ Δ' ΟΥΔΕΝ ΩΦΕΛΕΪΣ.

ΙΩ ΜΟΪ ΜΟΙ

ΤΟ ΜΗΠΟΤ' ΕΙCΙΔΕΪΝ ΦΙΛΙΑΣ ΑΛΟΧΟΥ
ΠΡΟΣΩΠΟΝ C' ΕCΑΝΤΑ ΛΥΠΡΟΝ.

ΆΔΜΗΤΟΣ

Ω CΧΗΜΑ ΔΟΜΩΝ,
ΠΩΣ ΕΙCΕΛΘΩ,
ΠΩΣ Δ' ΟΙΚΗΣΩ,
ΜΕΤΑΠΙΠΤΟΝΤΟΣ
ΔΑΪΜΟΝΟΣ; ΟΪΜΟΙ.

911

ΠΟΛΥ ΓΑΡ Τὸ ΜΕΣΟΝ:
ΤΟΤΕ ΜΕΝ ΠΕΥΚΑΙΣ
ΣΥΝ ΠΗΛΙΑΣΙΝ
ΣΥΝ Θ' ὙΜΕΝΑΪΟΙΣ
ΕΣΤΕΙΧΟΝ ΕΣΩ
ΦΙΛΙΑΣ ΑΛΟΧΟΥ
ΧΕΡΑ ΒΑΣΤΑΖΩΝ,

ΠΟΛΥΑΧΗΤΟΣ
Δ' ΕΪΠΕΤΟ ΚΩΜΟΣ
ΤΗΝ ΤΕ ΘΑΝΟΥΣΑΝ
ΚΑΜ' ΟΛΒΙΖΩΝ.

ΧΟΡΟΣ (EPODE)

ΠΑΡ' ΕΥΤΥΧΗ
ΣΟΙ ΠΟΤΜΟΝ ΗΛΘΕΝ ΑΠΕΙΡΟΚΑΚΩ
ΤΟΔ' ΑΛΓΟΣ:
ΑΛΛ' ΕΣΩΣΑΣ ΒΙΟΤΟΝ ΚΑΙ ΨΥΧΑΝ.
ΕΘΑΝΕ ΔΑΜΑΡ, ΕΛΙΠΕ ΦΙΛΙΑΝ:
ΤΙ ΝΕΟΝ ΤΟΔΕ;
ΠΟΛΛΟΨ ΗΔΗ ΠΑΡΕΛΥΣΕΝ
ΘΑΝΑΤΟΣ ΔΑΜΑΡΤΟΣ.

926