

3. Kommos (Admetus, Chorus)

Euripides, *Alcestis*, lines 860–77 and 911–32 ('reduced' setting).
First produced in Athens in 438 BCE. Set to music by Armand D'Angour and
Barnaby Brown for performances at Bradfield College, UK, 22–27 June 2019

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

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

Anguished

Voice

Megara
aulos

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

6 ADMETUS
i - aw__

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

15 i-aw moi_ moi,__ ai - ai__ Poi_ baw, poi_staw?

20 Ti le-gaw, ti de mē? Paws an o - loi-mēn? Ē ba-rū dai-mo-na

24

mē-tēr m'e-te-ken. Zdē-law pt-hi-me-nous, kei-nawn

28

e-ra-mai; kein' e-pit-hū-maw daw-ma-ta nai-ein. Ou-te gar au-gas

33

khai-raw pro-so-rawn, out' e-pi gai - as po-da pez-deu-awn, toi-on ho-mē-ron

38

m'a-po-sū - lē - sas Hai-dēi T-ha-na-tos pa-re-daw-ken.

42 **Strophe**

CHORUS: Pro-ba, pro-ba: bat - hi keut-hos oi - kawn. ADMETUS: ai - ai

47

Pe-pont - has a - xi' ai - ag-ma-tawn. Di' o - dü-nas e-bas,

52 p-heu p-heu i - aw moi moi

sap-h'oi-da, tan nert-he d'ou-den awp-he-leis.

57

To mē - pot' ei - si-dein p-hi-li-as a-lok-hou pro-saw-pon s'e-san - ta lüp-ron.

63 Tempo 1

68 ADMETUS

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

72

me-ta-pip-ton-tos dai-mo-nos? Oi- moi! Po-lü gar to me-son to-te men,

77

peu-kais sün Pē - li-a-sin sün t'hü-me-nai-ois, es-teik-hon e-saw, p-hi-li-as

82

a-lok-hou khe-ra bas - taz-dawn, po-lü-ak - hē-tos d'ei-pe-to kaw - mos,

86

tēn te t-ha-nou - san kam' ol - biz - dawn.

89

Haws eu - pat-ri-dai kap' amp - ho-te-rawn on-tes a-ris - tawn!

93

Süz-dü-ges ei-men.

98

Nünd' hü-me-nai-awn, go-os an - ti-pa-los;

102

leu-kawn_ te pep-lawn, me-la-nes stol-moi pem-pou-

106

si m'e-saw, lek-trawn koi-tas es e-rē-mous.

111

Epode *CHORUS*

Par' eu-tük-hē

115

soi pot-mon ēlt-hen a-peiro-ka-kaw tod' al-gos, all' e-saw-sas bi-o-ton kai

120

psük-han. Et-ha-ne da-mar e-li-pep-hi-li-an.

124

Ti ne-on to-de? Pol-lous ē-dē pa-re-lū-sen T-ha-na-tos da-mar-tos.

128

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‘Reduced’ setting (lines 860–77 and 911–32). A ‘light’ setting is also available with fewer lines for Admetus and a repetition of the strophe.

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

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.

Zdēlaw p-ht-himenous, keinawn eramai;
I envy the dead, I long to be with them;

kein’ epit-hūmaw dawmata nai-ein.
I long to live in their house.

Oute gar augas khairaw prosorawn,
I take no pleasure in seeing the sunlight,

out’ epi gaias poda pezdeuawn,
nor in setting my foot upon the earth,

toion homēron m’aposülēsas
such a precious hostage has been stolen from me

Haidēi T-hanatos paredawken.

by Death and given to Hades.

chorus (STROPHE)

admetus

Proba, proba: bat-hi keut-hos oikawn.

aiai

Go on, go on: enter the house.

Pepont-has axi' ai-agmatawn.

e e

Your sufferings perfectly justify these cries.

Di' odūnas ebas, sap-h' oida,

p-heu p-heu

You have endured agony, I really understand,

tan nert-he d' ouden awp-heleis.

i-aw moi moi

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 lūpron.

is painful indeed.

[lines 878–910 omitted]

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! Polū gar to meson

Alas! So much has happened since

tote men, peukais sūn Pēliasin

the day when, with pine torches from Pelion

sūn t'hūmenaiois, esteikhon esaw,

and wedding songs, I went inside,

p-hilias alokhōu 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.

Haws eupatridai kap' amp-hoterawn
How noble and royal on both sides

ontes aristawn! Süzdüges eimen.
our families were! We were joined together.

Nünd' hümenaiawn, go-os antipalos;
But now, instead of wedding songs, there is grieving;

leukawn te peplawn, melanes stolmoi
instead of white garments, black robes

pempousi m'esaw,
accompany me inside,

lektrawn koitas es erēmous.
into my desolate marital bed and halls.

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 parelüsen T-hanatos damartos.
From many men Death has taken away their wives.

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Euripides, Alcestis, lines 860–77 and 911–32, 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,
στύγναι πρόσοδοι,
στύγναι δ' ὄψεις
χέρων μελάρων.
ἰὼ μοί μοι. αἰαῖ.

ποῖ βῶ; ποῖ στῶ;
τί λέγω; τί δὲ μή;
πῶς ἂν ολοίμην;
ἦ βαρυδαίμονα
μήτηρ μ' ἔτεκεν.

ζηλῶ φθιμένοους,
κείνων ἔραμαι,
κεῖν' επιθυμῶ
δῶματα ναίειν.

οὔτε γὰρ αὐγὰς
χαίρω προσορῶν

865

οὐτ' ἐπὶ γαίᾳς
πόδα πεζεύων:

τοῖον ὅμηρόν
μ' ἀποσυλήσας
ἄϊδη θάνατος
παρέδωκεν.

870

χορός, ἄδμητος (STROPHE)

πρόβα, πρόβα: βᾶθι κεῖθος οἴκων.

αἰαί

πέπονθας ἄζι' αἰαγμάτων.

ἐ ἐ

δι' οδύνας ἔβας, κάφ' οἶδα.

φεῦ φεῦ

τὰν νέρθε δ' οὐδὲν ωφελεῖς.

875

ἰὼ μοί μοι

τὸ μήποτ' εἰσιδεῖν φιλίας ἀλόχοῦ
πρόσωπόν σ' ἔσαντα λυπρόν.

[lines 878–910 omitted]

ἄδμητος

ὦ σῆμα δόμων,
πῶς εἰσέλθω,
πῶς δ' οἰκήσω,
μεταπίπτοντος

ΔΑΪΜΟΝΟΣ; ΟΪΜΟΙ.

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

915

ΠΟΛΥΑΧΗΤΟΣ
Δ' ΕΪΠΕΤΟ ΚΩΜΟΣ
ΤΗΝ ΤΕ ΘΑΝΟΥΣΑΝ
ΚΑΜ' ΟΛΒΙΖΩΝ
ΩΣ ΕΥΠΑΤΡΙΔΑΙ
ΚΑΠ' ΑΜΦΟΤΕΡΩΝ
ΟΝΤΕΣ ΑΡΙΣΤΩΝ
ΣΥΖΥΓΕΣ ΕΙΜΕΝ:

920

Νῦν Δ' ὙΜΕΝΑΪΩΝ
ΓΟΟΣ ΑΝΤΙΠΑΛΟΣ
ΛΕΥΚΩΝ ΤΕ ΠΕΠΛΩΝ
ΜΕΛΑΝΕΣ ΣΤΟΛΜΟΙ
ΠΕΜΠΟΥΣΙ Μ' ΕΣΩ
ΛΕΚΤΡΩΝ ΚΟΪΤΑΣ
ΕΣ ΕΡΗΜΟΥΣ.

925

ΧΟΡΟΣ (EPODE)

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

930