

### 3. Kommos (Admetus, Chorus)

Euripides, *Alcestis*, lines 860–77 and 911–32. 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'ēst, c'ētait; zehn, lederhosen, wie geht's? | ü = tu, sur, plus; für, fünf, über, tschüß

**Anguished** **ADMETUS**

8 i - aw Stüg-nai pro-so-doi,  
8 stüg-nai d'op-seis khē-rawn me-lat-hrawn. i-aw moi\_ moi, ai - ai  
13 Poi\_ baw, poi\_ staw? Ti le-gaw, ti de mē? Paws an o-  
18 loi - mēn? Ē ba-rū dai - mo-na mē - tēr m'e - te-ken.  
22 Zdē - law pt-hi-me-nous, kei-nawn e-ra-mai; kein' e-pit-hū-maw  
26 daw-ma-ta nai-ein. Ou-te gar au-gas khai-raw pro-so-rawn, out' e-pi  
31 gai - as po-da pez - deu-awn, toi - on ho-mē-ron m'a-po-sü - lē - sas  
35 Hai - dēi T-ha-na-tos pa - re-daw - ken.

38 **Strophe** ADMETUS: ai - ai\_\_

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

43 e\_\_ e\_\_ p-heu

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

49 p-heu i - aw\_\_ moi\_\_ moi\_\_

tan nert-he d'ou-den awp-he-leis. To mē -

54

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

59 **Tempo 1**

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

64 **ADMETUS**

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

68

to-te men, peu-kais sün Pē - li - a-sin sün t'hü-me-nai-ois,

72

es-teik-hon e-saw, p-hi-li-as a-lok-hou khe-ra bas - taz-dawn,

76

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

80

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

85  
  
 Aws eu - pat-ri-dai kap' amp-ho-te-rawn on-tes a-ris-tawn!

90  
  
 Süz-dü-ges ei - men.

94  
  
 Nünd' hü-me-nai-awn, go-os an - ti-pa-los;

98  
  
 leu-kawn te pep-lawn, me-la-nes stol-moi pem-pou-

102  
  
 si m'e - saw, lek - trawn koi - tas es e - rē- mous.

105  
  
 si m'e - saw, lek - trawn koi - tas es e - rē- mous.

109 **Epode** *CHORUS*  
  
 Par' eu-tük-hē soi pot-mon ělt-hen a-pe-ro-ka-kaw tod'

113  
  
 al-gos, all' e-saw-sas bi-o - ton kai psük-han.

118  
  
 Et-ha-ne da-mar e - li - pe p - hi - li - an. Ti ne-on to-de?

121  
  
 Pol-lous ē - dē pa-re-lü-sen t-ha-na - tos da-mar-tos.

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**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)

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.*

[lines 878–910 omitted]

## admetus

aiai

e e

p-heu p-heu

i-aw moi moi

## 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.*

Aws 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 parelūsen 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,  
στῦγναὶ πρόσοδοι,  
στῦγναὶ 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.

**λαί**

πέπονθας ἄζι' ἀιαγμάτων.

**ἐ ἐ**

δι' οδύνας ἔβας, κάφ' οἶδα.

**φεῦ φεῦ**

τὰν νέρθε δ' οὐδὲν ὠφελεῖς.

875

**ὦ μοί μοι**

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

[lines 878–910 omitted]

**ἄδμητος**

ὦ σχῆμα 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' ἌΛΓΟΣ:  
ΑΛΛ' ἘΣΩΣΑΣ ΒΙΟΤΟΝ ΚΑΙ ΨΥΧΑΝ.  
ἘΘΑΝΕ ΔΑΜΑΡ, ἘΛΙΠΕ ΦΙΛΙΑΝ:  
ΤΙ ΝΕΟΝ ΤΟΔΕ;  
ΠΟΛΛΟῦΣ ἪΔΗ ΠΑΡΕΛΥΣΕΝ  
ΘΑΝΑΤΟΣ ΔΑΜΑΡΤΟΣ.

930