

LYSISTRATA

a new musical adaptation by
David Jacklin
of the original Greek comedy by
Aristophanes

PIANO-VOCAL SCORE

© 2017/2024
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Lysistrata
Piano-Vocal Score
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No. 1 - Overture

Fast!
♩=240!

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Piano

1 2 3 *tr* 4

5 6 7 8 9

10 11 12 13

14 15 16 17

18 19 *f* 20 21

22 23 24 25

26 27 28 29

No. 1 - Overture

30 31 32 33

Musical notation for measures 30-33. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 30: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note G2. Measure 31: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note A2. Measure 32: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note B2. Measure 33: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note C3.

34 35 36 37

Musical notation for measures 34-37. Measure 34: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note D2. Measure 35: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note E2. Measure 36: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note F2. Measure 37: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note G2. A dynamic marking *f* is placed above measure 35.

38 39 40 41

Musical notation for measures 38-41. Measure 38: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note A2. Measure 39: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note B2. Measure 40: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note C3. Measure 41: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note D3.

42 43 44 45

Musical notation for measures 42-45. Measure 42: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note E2. Measure 43: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note F2. Measure 44: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note G2. Measure 45: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note A2. A large watermark "PERUSAL COPY ONLY CONTACT AUTHOR FOR RIGHTS" is overlaid across the system. A dynamic marking *mp* is placed above measure 43.

46 47 48 49

Musical notation for measures 46-49. Measure 46: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note B2. Measure 47: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note C3. Measure 48: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note D3. Measure 49: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note E2.

50 51 52 53 54 55

Musical notation for measures 50-55. Measure 50: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note F2. Measure 51: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note G2. Measure 52: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note A2. A dynamic marking *sfz* is placed above measure 51. Measure 53: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note B2. A tempo marking "Slowly" and a metronome marking "♩=50" are placed above measure 52. Measure 54: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note C3. Measure 55: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note D3.

56 57 58 59 60 61

Musical notation for measures 56-61. Measure 56: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note E2. Measure 57: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note F2. Measure 58: Treble has a quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Bass has a dotted half note G2. Measure 59: Treble has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass has a dotted half note A2. Measure 60: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a dotted half note B2. Measure 61: Treble has a quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Bass has a dotted half note C3.

No. 1 - Overture

Faster
♩=130

Musical notation for measures 62-65. The score is in treble and bass clefs. Measure 62 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 63 changes to a bass clef and a key signature of two flats (Bb and Eb). The tempo is marked 'Faster' with a metronome marking of 130. The music features a mix of eighth and sixteenth notes in the treble and bass lines, with some rests and dynamic markings like 'v'.

Musical notation for measures 66-69. The score continues in the same clefs and key signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some chords and dynamic markings.

Musical notation for measures 70-74. The score continues in the same clefs and key signature. The music features a mix of eighth and sixteenth notes, with some chords and dynamic markings. A large watermark is overlaid across this section.

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Musical notation for measures 75-78. The score continues in the same clefs and key signature. The music features a mix of eighth and sixteenth notes, with some chords and dynamic markings.

Musical notation for measures 79-82. The score continues in the same clefs and key signature. The music features a mix of eighth and sixteenth notes, with some chords and dynamic markings.

Musical notation for measures 83-87. The score continues in the same clefs and key signature. The tempo is marked 'Slower again' with a metronome marking of 70. The music features a mix of eighth and sixteenth notes, with some chords and dynamic markings. There are also some triplet markings (indicated by a '3' over a group of notes).

No. 1 - Overture

Musical notation for measures 88-91. The score is in 3/4 time with a key signature of two flats. Measure 88 features a triplet of eighth notes in the right hand. Measure 89 has a triplet of eighth notes in the right hand. Measure 90 has a triplet of eighth notes in the right hand. Measure 91 has a triplet of eighth notes in the right hand. The word *Accelerando* is written above the staff in measure 91.

Musical notation for measures 92-96. Measure 92 has a triplet of eighth notes in the right hand. Measure 93 has a triplet of eighth notes in the right hand. Measure 94 has a triplet of eighth notes in the right hand. Measure 95 has a triplet of eighth notes in the right hand. Measure 96 has a triplet of eighth notes in the right hand.

Musical notation for measures 97-100. Measure 97 has a triplet of eighth notes in the right hand. Measure 98 has a triplet of eighth notes in the right hand. Measure 99 has a triplet of eighth notes in the right hand. Measure 100 has a triplet of eighth notes in the right hand. A large watermark is overlaid across the page: PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

Musical notation for measures 101-105. Measure 101 has a triplet of eighth notes in the right hand. Measure 102 has a triplet of eighth notes in the right hand. Measure 103 has a triplet of eighth notes in the right hand. Measure 104 has a triplet of eighth notes in the right hand. Measure 105 has a triplet of eighth notes in the right hand. The tempo marking *a tempo* with a metronome mark of 120 is above measure 101. The dynamic marking *ff* is below measure 105.

Musical notation for measures 106-108. Measure 106 has a triplet of eighth notes in the right hand. Measure 107 has a triplet of eighth notes in the right hand. Measure 108 has a triplet of eighth notes in the right hand. The word *tr* is written above the staff in measure 108. The word *tr* is written below the staff in measure 108.

No. 2 - Athens

Brightly ♩=135

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Piano

f

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand features a melodic line with a forte dynamic, including a triplet of eighth notes and a four-measure phrase. The left hand provides a simple harmonic accompaniment.

S.
Ath- ens, in the fine old, warm old, clas- si- cal days. Ath- ens, the Ac- ro- pol- is is up and the

A.
Ath- ens, in the fine old, warm old, clas- si- cal days. Ath- ens, the Ac- ro- pol- is is up and the

T.
Ath- ens, in the fine old, warm old, clas- si- cal days. Ath- ens, the Ac- ro- pol- is is up and the

B.
Ath- ens, in the fine old, warm old, clas- si- cal days. Ath- ens, the Ac- ro- pol- is is up and the

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in 4/4 time, key of D major. The lyrics are: "Ath- ens, in the fine old, warm old, clas- si- cal days. Ath- ens, the Ac- ro- pol- is is up and the".

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Pno

Piano accompaniment for the first vocal phrase, consisting of two staves in 4/4 time, key of D major. The right hand plays chords and the left hand plays a simple bass line.

S.
Ag- or- a's down Ath- ens, in the good old, bad old, myth- ic- al days. Ath- ens, Ev- en

A.
Ag- or- a's down Ath- ens, in the good old, bad old, myth- ic- al days. Ath- ens, Ev- en

T.
Ag- or- a's down Ath- ens, in the good old, bad old, myth- ic- al days. Ath- ens, Ev- en

B.
Ag- or- a's down Ath- ens, in the good old, bad old, myth- ic- al days. Ath- ens, Ev- en

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in 4/4 time, key of D major. The lyrics are: "Ag- or- a's down Ath- ens, in the good old, bad old, myth- ic- al days. Ath- ens, Ev- en".

Pno

Piano accompaniment for the second vocal phrase, consisting of two staves in 4/4 time, key of D major. The right hand plays chords and the left hand plays a simple bass line.

15 16 17

S. E- gypt will ad- mit that it's a won- der- ful town. It's good to be Greek. We've dem-

A. E- gypt will ad- mit that it's a won- der- ful town. It's good to be Greek. We've dem-

T. E- gypt will ad- mit that it's a won- der- ful town. It's good to be Greek. We've dem-

B. E- gypt will ad- mit that it's a won- der- ful town. It's good to be Greek. We've dem-

Pno

18 19 20

S. o- cra- cy for all. Yes, it's good to be Greek, be- hind a thir- ty foot wall. It's

A. o- cra- cy for all. Yes, it's good to be Greek, be- hind a thir- ty foot wall. It's

T. o- cra- cy for all. Yes, it's good to be Greek, be- hind a thir- ty foot wall. It's

B. o- cra- cy for all. Yes, it's good to be Greek, be- hind a thir- ty foot wall. It's

Pno

21 22 23

S. good to be Greek. We're free and we're brave. Yes, it's good to be Greek, un-

A. good to be Greek. We're free and we're brave. Yes, it's good to be Greek, un-

T. good to be Greek. We're free and we're brave. Yes, it's good to be Greek, un-

B. good to be Greek. We're free and we're brave. Yes, it's good to be Greek, un-

Pno

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No. 2 - Athens

24 25 26 27

S. less you're a slave.

A. less you're a slave.

T. less you're a slave.

B. less you're a slave.

Pno

classical Greek dance break

28 29 30 31 32

S. We'll me-

A. We'll me-

Pno

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33 34 35 36

S. an- der to the syn- a- gogue in bor- e- al- is light, We're a

A. an- der to the syn- a- gogue in bor- e- al- is light, We're a

T. her- o- ic- ally phil- an- der with a dex- trous ne- o- phyte.

B. her- o- ic- ally phil- an- der with a dex- trous ne- o- phyte.

Pno

37 38 39

S. pol- y- lgot of cul- ture; Our po- li- ti- cal struc- ture gal- van-

A. pol- y- lgot of cul- ture; Our po- li- ti- cal struc- ture gal- van-

T. we've en- cy- clo- pae- dic taste. gal- van-

B. we've en- cy- clo- pae- dic taste. gal- van-

Pno

40 41 42 43 44 45

S. ized the hu- man race! Ath- ens, in the

A. ized the hu- man race! Ath- ens, in the

T. ized the hu- man race! Ath- ens, in the

B. ized the hu- man race! Ath- ens, in the

Pno

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46 47 48 49

S. weird old, strange old, ter- ri- ble days. Ath- ens, for __ twen- ty years __ now, we've been __

A. weird old, strange old, ter- ri- ble days. Ath- ens, for __ twen- ty years now, we've been

T. weird old, strange old, ter- ri- ble days. Ath- ens, for __ twen- ty years __ now, we've been __

B. weird old, strange old, ter- ri- ble days. Ath- ens, for __ twen- ty years now, we've been

Pno

50 51 52 53 54

S. fight- ing a war. Ath- ens, in the cruel old. hard old, vi- o- lent days. Ath- ens, Ar- is-

A. fight- ing a war. Ath- ens, in the cruel old. hard old, vi- o- lent days. Ath- ens, Ar- is-

T. fight- ing a war. Ath- ens, in the cruel old. hard old, vi- o- lent days. Ath- ens, Ar- is-

B. fight- ing a war. Ath- ens, in the cruel old. hard old, vi- o- lent days. Ath- ens, Ar- is-

Pno

55 56 57

S. toph- an- es is ask- ing what we're fight- ing it for. It's good to be Greek. in our

A. toph- an- es is ask- ing what we're fight- ing it for. It's good to be Greek. in our

T. toph- an- es is ask- ing what we're fight- ing it for. It's good to be Greek. in our

B. toph- an- es is ask- ing what we're fight- ing it for. It's good to be Greek. in our

Pno

58 59 60

S. old Hel- len- ic home. Yes, it's good to be Greek. At least it's not Rome.

A. old Hel- len- ic home. Yes, it's good to be Greek. At least it's not Rome.

T. old Hel- len- ic home. Yes, it's good to be Greek. At least it's not Rome.

B. old Hel- len- ic home. Yes, it's good to be Greek. At least it's not Rome.

Pno

61 62 63 64 65 66 67

S. *It's a*

T. *You'll laugh!*

SOLO: You see, that's an anachronistic joke, because Rome won't be a world power for another three hundred years -- but in three hundred years! --

Pno

68 69 70

S. *dy- na- mite phe- nom- e- non, hy-*

A. *fan- tas- tic in its scope.*

T. *A phil- o- soph- ic sym- phon- y*

B. *hy-*

Pno

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71 72 73 74

S. *per- bo- le can't tel- e- scope. we gave it soap! Ul- tim- ate- ly then, it's*

A. *Our ped- a- go- gic dy- nast to the world: we gave it soap!*

T. *Our ped- a- go- gic dy- nast to the world: we gave it soap!*

B. *per- bo- le can't tel- e- scope. we gave it soap!*

Pno

75 76 77 78

S. ex- cel- lent to be di- chro- ma- tic,

A. an an- cient, eu- phem- is- tic,

T. met- ro- pol- i- tan, eu- lo- gis- tic,

B. chron- ic,

Pno

79 80 81 82

S. gen- tle, bib- li- o- phile! It's

A. hyp- er- cri- tic- al, bib- li- o- phile! It's

T. par- a- bras- ing, bib- li- o- phile! (SOLO) From Phil- a- del- phi- a!

B. bar- i- tone bib- li- o- phile! It's

Pno

83 84 85

S. good to be Greek. It's our class- i- cal age. Yes, it's good to be Greek. We in-

A. good to be Greek. It's our class- i- cal age. Yes, it's good to be Greek. We in-

T. good to be Greek. It's our class- i- cal age. Yes, it's good to be Greek. We in-

B. good to be Greek. It's our class- i- cal age. Yes, it's good to be Greek. We in-

Pno

86 87 88 89 90 91

S. ven- ted the stage! So, all you gods, look down this way. Smile on us and

A. ven- ted the stage! **Invocation!** So, all you gods, look down this way. Smile on us and

T. ven- ted the stage! **Invocation!** So, all you gods, look down this way. Smile on us and

B. ven- ted the stage! So, all you gods, look down this way. Smile on us and

Pno

92 93 94 95 96 97

S. on our play. Thes- pis, Di- on- y- sus, too, don't squish us while we of- fer you. Lys- i- stra- ta,

A. on our play. Thes- pis, Di- on- y- sus, too, don't squish us while we of- fer you. Lys- i- stra- ta,

T. on our play. Thes- pis, Di- on- y- sus, too, don't squish us while we of- fer you. Lys- i- stra- ta,

B. on our play. Thes- pis, Di- on- y- sus, too, don't squish us while we of- fer you. Lys- i- stra- ta,

Pno

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98 99 100 101 102

S. by Ar- i- stoph- an- es! Ath- ens, in the fine old, warm old, clas- sic- al days.

A. by Ar- i- stoph- an- es! Ath- ens, in the fine old, warm old, clas- sic- al days.

T. by Ar- i- stoph- an- es! Ath- ens, in the fine old, warm old, clas- sic- al days.

B. by Ar- i- stoph- an- es! Ath- ens, in the fine old, warm old, clas- sic- al days.

Pno

S. 103 104 105 106 107

Ath-ens, and the pro-logue's through.

A. Ath-ens, and the pro-logue's through.

T. Ath-ens, and the pro-logue's through.

B. Ath-ens, and the pro-logue's through.

Detailed description: This block contains four vocal staves labeled S., A., T., and B. Each staff has a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/2. Measures 103 and 104 are in 3/2 time, while measures 105, 106, and 107 are in 4/4 time. The lyrics "Ath-ens, and the pro-logue's through." are written below each staff. The notes are: S. (A4, G4, F#4, E4, D4), A. (A3, G3, F#3, E3, D3), T. (A3, G3, F#3, E3, D3), B. (A2, G2, F#2, E2, D2).

Pno

Detailed description: This block shows the piano accompaniment for measures 103-107. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The time signature is 3/2 for measures 103-104 and 4/4 for measures 105-107. The music features chords and melodic lines in both hands. A large watermark "PERSONAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the piano part.

Pno

108 109 110

Detailed description: This block shows the piano accompaniment for measures 108-110. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features chords and melodic lines in both hands. Measure 108 has a treble clef staff with notes G4, A4, B4, C5 and bass clef staff with notes F#3, C4, G3. Measure 109 has a treble clef staff with notes G4, A4, B4, C5 and bass clef staff with notes F#3, C4, G3. Measure 110 has a treble clef staff with notes G4, A4, B4, C5 and bass clef staff with notes F#3, C4, G3.

No 2a - A Greek Scene Change

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$\text{♩} = 110$
drums solo ->

mf

4 5 6

7 8 9

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10 11 12

ff

13 14

No. 3: Lysistrata's Plan

Moderately
♩=130

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1 2 3 4 5

LYSISTRATA: Your hus- bands, your child- ren's

6 7 8

fath- ers, don't you miss them when they're off to the war? My

10 11

Ly- con's now been gone for three months and two days, I've for- got- ten what the darn thing is

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stouter about ♩=100

12 13 14

for.

CALONICE: MYRRHINE:

Mine's been in Thrace three months, six days. Mine in Py- los since the fall! Came

15 16 17

home for a day, now he's on his way. We're mar- ried just two hen- e- kain- e- all LAMPITO: My

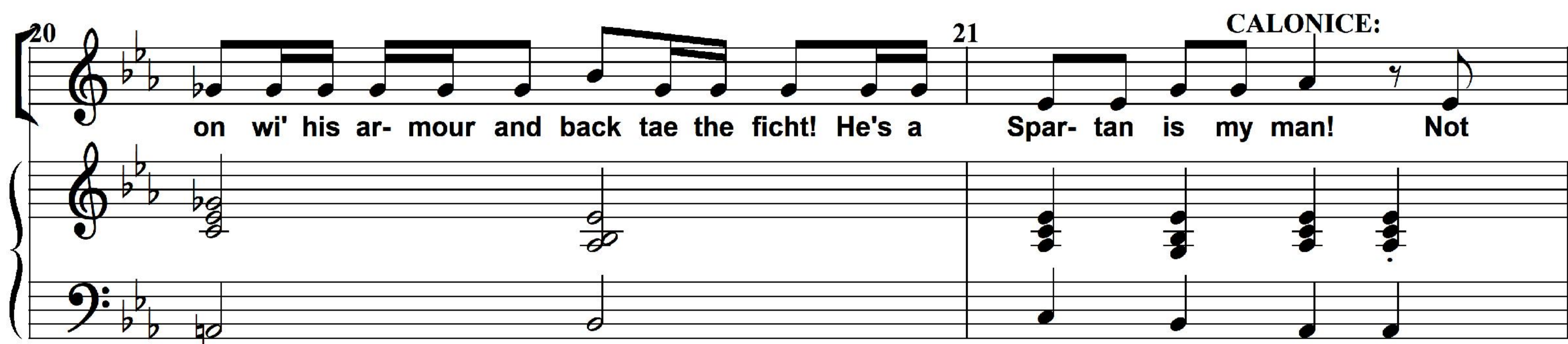
No. 3: Lysistrata's Plan

18 mon, if he ev- er does caim ham, it's 19 wham, bam, thank ye, ma'am! Then,



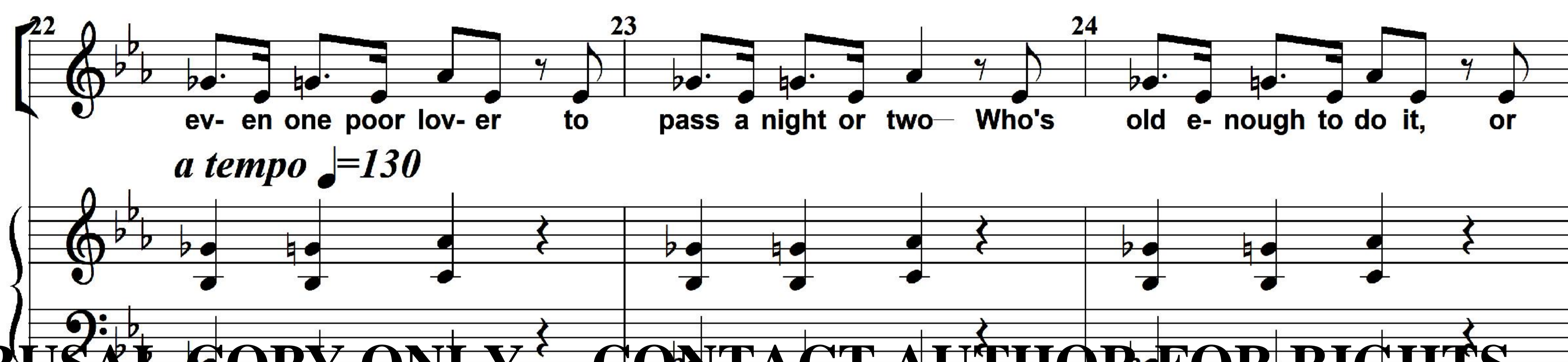
20 on wi' his ar- mour and back tae the ficht! He's a 21 Spar- tan is my man! Not

CALONICE:



22 ev- en one poor lov- er 23 to pass a night or two— Who's 24 old e- nough to do it, or

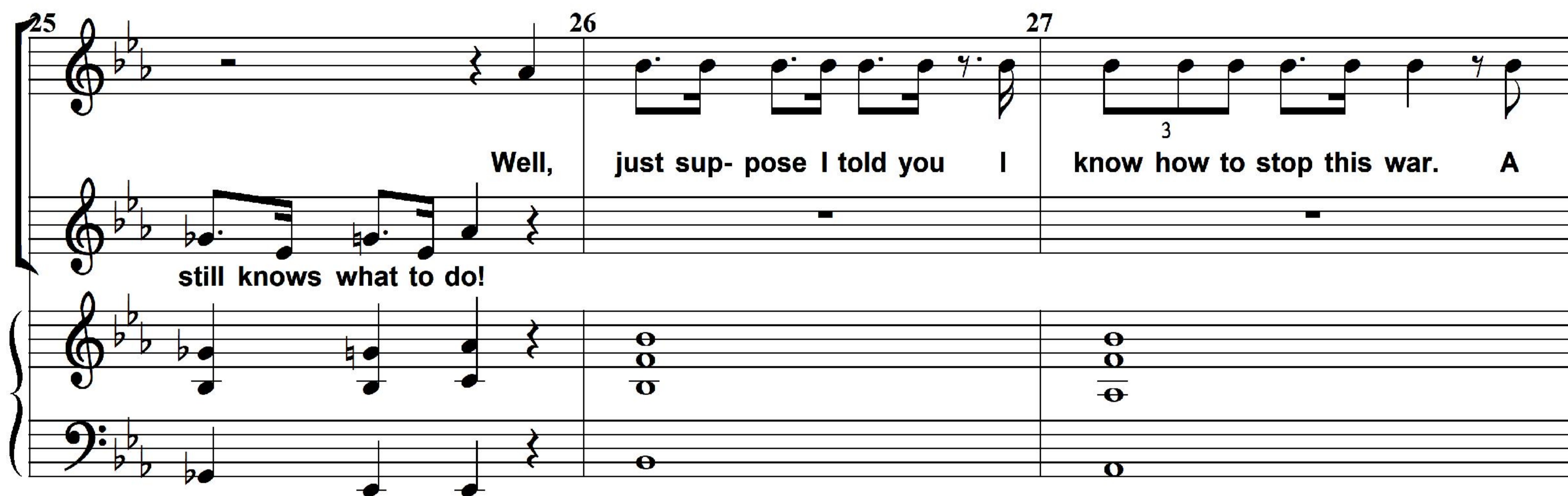
a tempo ♩=130



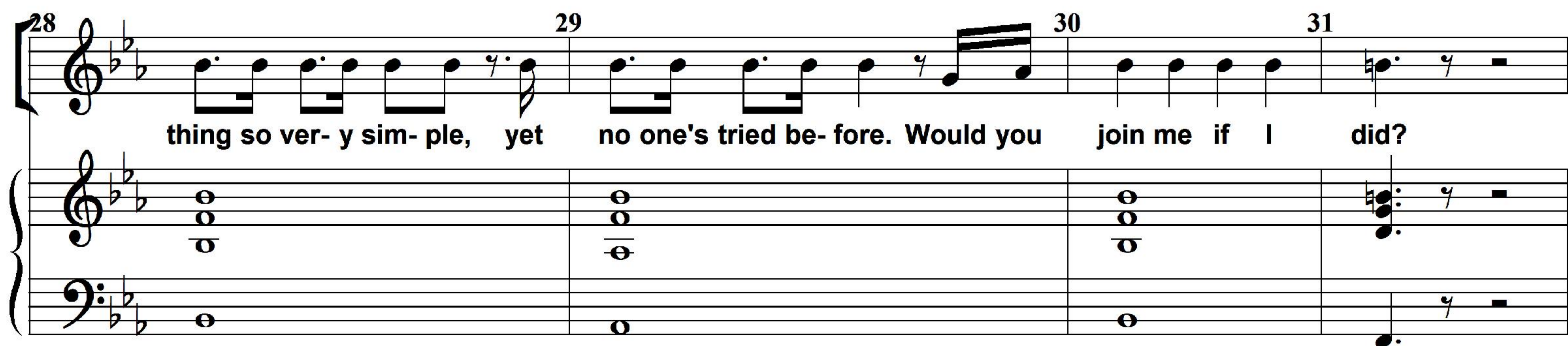
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25 Well, 26 just sup- pose I told you I 27 know how to stop this war. A

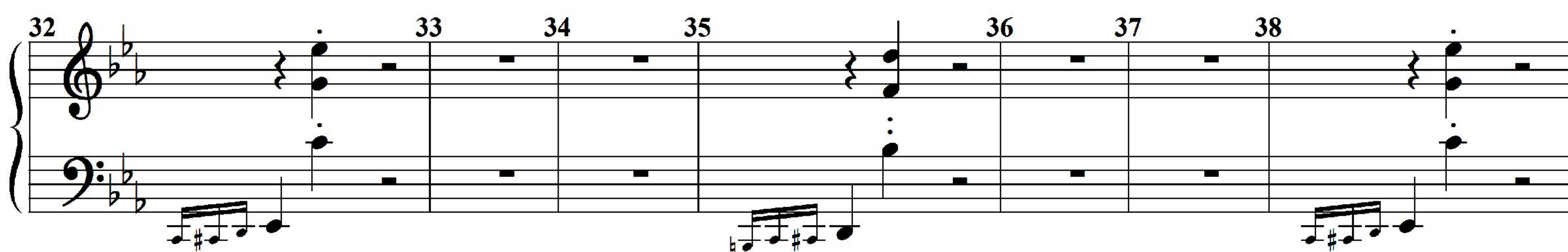
still knows what to do!



28 thing so ver- y sim- ple, yet 29 no one's tried be- fore. Would you 30 join me if I 31 did?



32 33 34 35 36 37 38



No. 3: Lysistrata's Plan

Musical notation for measures 39-44. The system consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 39, 40, and 41, followed by notes in measures 42, 43, and 44. The piano accompaniment features a steady bass line and chords in the right hand.

Musical notation for measures 45-48. The vocal line contains the lyrics: "I have a plan to bring peace to Greece, and it's so simple, too." The piano accompaniment continues with chords and a bass line.

Musical notation for measures 49-51. The vocal line contains the lyrics: "If you love your man and think Greece should have peace, all we". The piano accompaniment continues with chords and a bass line.

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Musical notation for measures 52-55. The vocal line contains the lyrics: "have to do... All we have to do... but". The piano accompaniment continues with chords and a bass line.

Musical notation for measures 56-59. The vocal line contains the lyrics: "may- be it's too sim- ple, aft- er all. Here is my". The piano accompaniment continues with chords and a bass line.

No. 3: Lysistrata's Plan

60 61 62

plan to bring peace to Greece, But, you'll hear me out?

63 64 65

We wo- men can en- force, po- lice the peace— and you'll

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66 67 68 69

fol- low through? First, we must re- nounce... First, we

70 71 72 73

must re- nounce... Sex. Well, where is ev- 'ry- bo- dy go- ing

WHAT?

No. 3: Lysistrata's Plan

74 75 76 77

to?

78 79 80 81

82 83 84 85

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86 87 88 89

Wan- ton to the core, all of you! The po- ets had it right:

90 91 92 93

No- thing at the core of the lot of you - of the lot of you,

No. 3: Lysistrata's Plan

94 95 96 97

and es- pecia- lly you! but wham, bam, thank you... MAN!

98 99 100

Spar- tans, though, are made of stron- ger stuff! Lam- pi- to, won't you join me in my

101 102 103 104

quest. Ev- en if it's just the two of us, we'll show them our in- tentions for the

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105 106 107 108 109 110

best! By the Twa Goads, it's nae guid for a woman But...aye! Lampito, you're my only true friend, among this pack of nymphos! Greek word!

LAMPITO: tae sleep alain, wi'oot a man pole for comp'ny.

111 112 113

MYRRHINE: WOMEN:
But! just sup- pos- ing that we did re- nounce...

No. 3: Lysistrata's Plan

114 ³ MYRRHINE: 115 WOMEN: 116 MYRRHINE:

(Hea- ven for- bid!) But, if we did re- nounce... (Oh, no! Not that!) If we

117 118 119 120

did re- nounce... sex... just how would that help to end the war?

121 122 123 124

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Slow and slinky but accelerando

125 126 127

lounge a- round the house, with rouge up- on our cheeks, in slink- y silk- en shifts;

128 129 130

all plucked neat and trim, the way that pleas- es him and wait for our hus- bands to come

No. 3: Lysistrata's Plan

131 132 133 134

home.

135 136 137

Just one look at us, and At- lan- tis will rise. They'll soon be beg- ging us to

a tempo

138 139 140

op- en our arms. That's the time we've got them! That's the time that's ours. They

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141 142 143

can- not stand for long, if they have to stand for long!

144 145 146

It's a thing to re- mem- ber, girls, it's told in ev- 'ry song, the

It's a thing to re- mem- ber, girls, it's told in ev- 'ry song, the

No. 3: Lysistrata's Plan

147 148 149

men can nev- er beat us, if they have to stand for long! They're so smart and hand- some;

men can nev- er beat us, if they have to stand for long! They're so smart and hand- some;

150 151 152

they're so big and strong, but they can- not stand for long, if they have to stand for long!

they're so big and strong, but they can- not stand for long, if they have to stand for long!

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153 154 155 156 157

In just a lit- tle time, and a

158 159 160

ver- y tle time, if I know my man, they'll be pant- ing for a piece,

161 162 163

which they'll nev- er get from us 'til we get a Peace. A piece and a peace? It's a

No. 3: Lysistrata's Plan

164 165 166

pun! It's a thing to re- mem- ber, girls, it's told in ev- 'ry song, the

Greek word! It's a thing to re- mem- ber, girls, it's told in ev- 'ry song, the

167 168 169

men can nev- er beat us, if they have to stand for long! They're so smart and hand- some;

men can nev- er beat us, if they have to stand for long! They're so smart and hand- some;

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170 171 172

they're so big and strong, but they can- not stand for long, if they have to stand for long!

they're so big and strong, but they can- not stand for long, if they have to stand for long!

173 174 175

It's a thing to re- mem- ber, girls, it's

It's a thing to re- mem- ber, girls, it's

No. 3: Lysistrata's Plan

176 177 178

told in ev- 'ry song, the men can nev- er beat us, if they have to stand for long!

told in ev- 'ry song, the men can nev- er beat us, if they have to stand for long!

179 180 181

They're so smart and hand- some; *they're so big and strong*, but they can- not stand for

They're so smart and hand- some; *they're so big and strong*, but they can- not stand for

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182 183 184 185

long, if they have to stand for long

long, if they have to stand for long

186 187 188

No. 3a - A Greek Fanfare

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Moderately ♩=105

Women

Men

Piano

2 3 4 5

E-vo- é! E-vo-é! E-vo- é!

tr *tr* *tr* *tr*

3 3 3 3

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No. 4 - Another Greek Scene Change

With urgency
♩=110

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Piano

ff

Drum solo intro

1 2 3

4 5 6 7

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8 9 10

11 12 13 14

15 16 17

Musical notation for measures 18, 19, and 20. The score is in treble and bass clefs. Measure 18 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 19 has a long note in the treble and a bass line with quarter notes. Measure 20 continues the treble melody and bass line.

Musical notation for measures 21, 22, and 23. The score is in treble and bass clefs. Measure 21 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 22 has a long note in the treble and a bass line with quarter notes. Measure 23 continues the treble melody and bass line.

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Musical notation for measures 24, 25, 26, and 27. The score is in treble and bass clefs. Measure 24 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 25 has a long note in the treble and a bass line with quarter notes. Measure 26 continues the treble melody and bass line. Measure 27 features a chord in the treble and a bass line with quarter notes. A dynamic marking of *fff* is present in measure 25. A fermata is placed over the final chord in measure 27.

No. 5 - Entrance of the Old Men's Chorus

Steadily
♩=110

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Piano

drum upbeat

PHIL.

Move a-head, Ath-en-ian men, I know your shoul-der's sore from

PHIL.

carry-ry-ing this heav-y wood, That's what a wo-man's for!

MEN

Oh,
how could it have come to this, our own be-lov-ed wives, whom

PHIL.

how could it have come to this, our own be-lov-ed wives, whom

MEN

how could it have come to this, our own be-lov-ed wives, whom

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No. 5 - Entrance of the Old Men's Chorus

MEN

we have cared for, loved and fed, bring shame in- to our lives! Come

MEN

on, Ath- en- ian men, and let us hur- ry to the height, and

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MEN

build a soar- ing wood- en tow'r and set the thing a- light!

PHIL.

Shame- less wo- men, 'gainst the gods and us they do con- spire. We'll

MEN


Shame- less wo- men, 'gainst the gods and us they do con- spire. We'll

No. 5 - Entrance of the Old Men's Chorus

PHIL. ²²
burn them all to- geth- er in one vast and righ- teous fire. With
MEN
burn them all to- geth- er in one vast and righ- teous fire. With




PHIL. ²⁴
one ac- cord, we vote that all have for- feit- ed their lives; and
MEN
one ac- cord, we vote that all have for- feit- ed their lives; and




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PHIL. ²⁶
first in- to the blaz- ing pyre goes Ly- con's wick- ed wifel By
MEN
first in- to the blaz- ing pyre goes Ly- con's wick- ed wifel By



PHIL. ²⁸
Dem- e- ter, they shall not brag from Pal- las' sac- red ease, the
MEN
Dem- e- ter, they shall not brag from Pal- las' sac- red ease, the



No. 5 - Entrance of the Old Men's Chorus

PHIL. ³⁰
ver- y spot where we all fought the Spar- tan Cle- o- men- es! Oh,
MEN
ver- y spot where we all fought the Spar- tan Cle- o- men- es! Oh,
rit. *a tempo*

PHIL. ³²
that was a fight! That was a seige. We held our ranks for days on end.
MEN
that was a fight! That was a seige. We held our ranks for days on end.
tr *tr*

PHIL. ³⁴
That was a fight! That was a seige, for we were young and we were
MEN
That was a fight! That was a seige, for we were young and we were
tr *tr*

No. 5 - Entrance of the Old Men's Chorus

PHIL. ³⁶
men. I did- n't have this back pain then. Our

MEN
men. I did- n't have this back pain then.

PHIL. ⁴⁰
wives up in the ci- ta- del think they'll beat us to our knees, but

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PHIL. ⁴²
they're the en- e- mies of the gods and of Eu- ri- pi- des!

MEN
They've


MEN ⁴⁴
stol- en the Ac- ro- pol- is, locked tight with bolts and bars, and

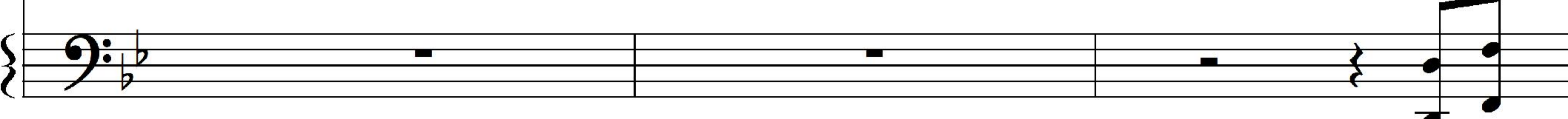
No. 5 - Entrance of the Old Men's Chorus

PHIL. 

MEN 
now we must con- front them there, A- then- ian sons of Mars! We know! Mars is a



MEN 
Ro- man god but Ar- ies is too hard to rhyme. They



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MEN 
nev- er will suc- ceed for we will stand and take them on, or



PHIL. 
Oh,

MEN 
else our lof- ty mon- u- ment won't stand at Mar- a thon! Oh,



rit.

No. 5 - Entrance of the Old Men's Chorus

56

PHIL. *3* that was a fight! *3* That was a seige. A stor- y told on vase and freize.

MEN *3* that was a fight! *3* That was a seige. A stor- y told on vase and freize.

58

PHIL. *3* That was a fight! *3* That was a seige, the day we beat that punk Xer-

MEN *3* That was a fight! *3* That was a seige, the day we beat that punk Xer-

60

PHIL. xes. Oh, stand- ing here's hard on my knees.

MEN xes. Oh, stand- ing here's hard on my knees.

No. 5 - Entrance of the Old Men's Chorus

PHIL. ⁶³

But here is a fight! Here is a seige. They'll sing and dance our vic- to- ry

MEN

But here is a fight! Here is a seige. They'll sing and dance our vic- to- ry

PHIL. ⁶⁶

Here is a fight! Here is a seige! Our way- ward wives we'll pil- lo- ry! I'll

MEN

Here is a fight! Here is a seige! Our way- ward wives we'll pil- lo- ry! I'll

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PHIL. ⁶⁹

catch cold in this freez- ing breeze!

MEN

catch cold in this freez- ing breeze!

No. 5 - Entrance of the Old Men's Chorus

STRAT. ⁷²

I see some- thing ris- ing in the air! A pil- lar to the sky! Our

The first system of music for measures 72-74. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "I see some- thing ris- ing in the air! A pil- lar to the sky! Our".

STRAT. ⁷⁵

hus- band's gath- ered there! It can't be ris- ing high! They've a fire _

The second system of music for measures 75-77. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "hus- band's gath- ered there! It can't be ris- ing high! They've a fire _".

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The piano accompaniment for the second system, measures 75-77. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple bass line.

STRAT. ⁷⁸

burn- ing out our friends. We must help them now! Run swift- ly on, be- fore they

The third system of music for measures 78-80. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "burn- ing out our friends. We must help them now! Run swift- ly on, be- fore they".

No. 5 - Entrance of the Old Men's Chorus

81

STRAT. per- ish for their vow!

WOMEN They told us migh- ty war- rior men were

83

WOMEN march- ing on our prize, with logs e- rect be- fore — them of

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85

WOMEN quite e- nor- mous size, but who is it? Our hus- bands there, with

87

STRAT. are

WOMEN knob- bly knees and thighs and prom- is- es of gi- ant wood are

No. 5 - Entrance of the Old Men's Chorus

89

STRAT. *sim- ply more men's lies! A drib- bling band of grey- beards come*

WOMEN *sim- ply more men's lies! A drib- bling band of grey- beards come*

91

STRAT. *hob- bling to the fray! How did our hus- bands rouse them- selves so*

WOMEN *hob- bling to the fray! How did our hus- bands rouse them- selves so*

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93

STRAT. *ear- ly in the day? Oh, god- dess of the high place,*

WOMEN *ear- ly in the day? Oh, god- dess of the high place,*

PHIL. *But here is a fight! Here is a seige. They'll*

MEN *But here is a fight! Here is a seige. They'll*

No. 5 - Entrance of the Old Men's Chorus

95

STRAT. aid us to our goal. Save our sac- red Grec- ian state from

WOMEN aid us to our goal. Save our sac- red Grec- ian state from

PHIL. sing and dance our vic- to- ry Here is a fight! Here is a seige! Our

MEN sing and dance our vic- to- ry Here is a fight! Here is a seige! Our

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97

war and keep it - keep it whole!

WOMEN war and keep it keep it whole!

PHIL. way- ward wives we'll pil- lo- ry!

MEN way- ward wives we'll pil- lo- ry!

100

No. 6 - Shut Your Mouth

Moderately
♩=120

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Chorus

Piano

Lys.

Chorus

Pno

Lys.

Chorus

Pno

Lys.

Chorus

Pno

Lys.

Pno

Lys. 21 22 23
what did our dear hus- bands say? Just shut your mouth and mind your wo- man's
Chorus
Just shut your mouth and mind your wo- man's
Pno
rit *a tempo*

Lys. 24 25 26
bus- 'ness. Look to your kit- chen and tend the lit- tle brat. Dumb and
Chorus
bus- 'ness. Look to your kit- chen and tend the lit- tle brat. Dumb and
Pno

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Lys. 27 28 29
pre- ty- si- lent! is most pleas- in! A wo- man's bus- 'ness is- n't more than
Chorus
pre- ty- si- lent! is most pleas- in! A wo- man's bus- 'ness is- n't more than
Pno

Lys. 30 31 32
that! Shut your mouth! Go, mind your bus- iness.
Chorus
that! Shut your mouth! Go, mind your bus- iness.
Pno

No. 6 - Shut Your Mouth

Lys. ³³ ³⁴ ³⁵
Keep the home, don't start a sil- ly fight! Shut your mouth! Go, mind your

Chorus
Keep the home, don't start a sil- ly fight! Shut your mouth! Go, mind your

Pno

Lys. ³⁶ ³⁷ ³⁸ ³⁹
bus- iness, and leave the men to set old Ath- ens right! And we did!

Chorus
bus- iness, and leave the men to set old Ath- ens right! And we did!

Pno

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Lys. ⁴⁰ ⁴¹ ⁴² ⁴³
So through all the years, we kept

Pno

Lys. ⁴⁴ ⁴⁵ ⁴⁶
qui- et, but sure e- nough, the next thing we knew, you'd

Chorus
QUI- ET! We knew!

Pno

47 48 49

Lys. make an ev- en sil- li- er de- ci- sion, and the list of lost bat- tles

Chorus Mmm- hmm! and the list of lost bat- tles

Pno

50 51 52

Lys. grew! We said "Lov- er, why are you still per- sis- ting with this

Chorus grew! We said "Lov- er, why are you still per- sis- ting with this

Pno

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53 54 55

Lys. stu- pid end- less war pol- i- cy?" And got "Wo- man, bet- ter get back to your

Chorus stu- pid end- less war pol- i- cy?" And got "Wo- man, bet- ter get back to your

Pno

56 57 58

Lys. spin- ning, and leave the war to big strong men like me!" What's the

Chorus spin- ning, and leave the war to big strong men like me!" What's the

Pno *rit.* *a tempo*

No. 6 - Shut Your Mouth

Lys. 59 60 61 ³
point of wait- ing an- y long- er? Lis- ten to us and we'll make a

Chorus
point of wait- ing an- y long- er? Lis- ten to us and we'll make a

Pno

Lys. 62 63 64 65
deal. With our ad- vice the coun- try will be strong- er. We'll make the laws;

Chorus
deal. With our ad- vice the coun- try will be strong- er. We'll make the laws;

Pno

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Lys. 66 67 68 69
you can make the meal! Shut your *mouth!* We'll mind your bus- iness!

Chorus
you can make the meal! Shut your *mouth!* We'll mind your bus- iness!

Pno

Lys. 70 71 72
Put an end to all these use- less fights! Shut your mouth! We'll mind your

Chorus
Put an end to all these use- less fights! Shut your mouth! We'll mind your

Pno

73 74 75 76

Lys. bus- iness, and we'll set old Ath- ens right! And we will!

Chorus bus- iness, and we'll set old Ath- ens right! And we will!

Pno

77 78 79 80

Lys. Don't you think it's real- ly kind of

Chorus Don't you think it's real- ly kind of

Pno

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81 82 83

Lys. fun- ny (That is pe- cu- liar, and that's a Greek word, too!), no

Chorus fun- ny (That is pe- cu- liar, and that's a Greek word, too!), So Greek! no

Pno

84 85

Lys. mat- ter what the loss in men or mon- ey, "It's for

Chorus mat- ter what the loss in men or mon- ey, "It's for

Pno

No. 6 - Shut Your Mouth

86 87

Lys. Ath- ens!" is the on- ly tune you knew? We've

Chorus Ath- ens!" is the on- ly tune you knew? We've

Pno

88 89

Lys. wait- ed long e- nough and we've kept qui- et while

Chorus wait- ed long e- nough and we've kept qui- et while

Pno

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90 91

Lys. Ath- ens has been run in- to the ground. And,

Chorus Ath- ens has been run in- to the ground. And,

Pno

92 93 94

Lys. now we've got a plan, we're gon- na try it, Save what's left of the

Chorus now we've got a plan, we're gon- na try it, Save what's left of the

Pno

95 96 97

Lys. Ath- ens that we've found! Shut your mouth! We'll mind your

Chorus Ath- ens that we've found! Shut your mouth! We'll mind your

Pno

98 99 100

Lys. bus- iness! Put an end to all these use- less fights! Shut your

Chorus bus- iness! Put an end to all these use- less fights! Shut your

Pno

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101 102 103

Lys. mouth! We'll mind your bus- iness, and we'll set old Ath- ens

Chorus mouth! We'll mind your bus- iness, and we'll set old Ath- ens

Pno

104 105

Lys. right! and we'll set old Ath- ens

Chorus right! (You'd bet- ter be- lieve it!) and we'll set old Ath- ens

Pno

No. 6 - Shut Your Mouth

106 107 108

Lys. right! We'll set you right!

Chorus right! (While we still can re-trieve it!) We'll set you right!

Pno

109 110 111 112

Lys. Oh, Er-os and Aph-ro-di-te, breathe your glow up-

Pno

113 114

Lys. on our sus-ti-cious bos-oms and our thighs. Keep us

Chorus Sigh ___!

Pno

115 116 117

Lys. faith-ful to our cause and to our vow and raise the pil-lars of our men-folk

Pno

118 119

Lys. high! un-til the hor-i-zon is pil-__ lared,

Chorus And keep them that way un-til the hor-i-zon is pil-__ lared,

Pno

120 121 122

Lys. point- ing in vain to the heav- ens, and for the sake of a piece, all the

Chorus point- ing in vain to the heav- ens, and for the sake of a piece, all the

Pno

Detailed description: This system contains measures 120, 121, and 122. The Lysistrata part (top staff) has lyrics: "point- ing in vain to the heav- ens, and for the sake of a piece, all the". The Chorus part (middle staff) has the same lyrics. Both parts feature triplet markings over the first two notes of each measure. The piano accompaniment (bottom two staves) consists of chords in the right hand and single notes in the left hand.

123 124 125 126

Lys. men will make peace, and we will be hailed as the sav- iours of Greece!

Chorus men will make peace, and we will be hailed as the sav- iours of Greece!

Pno

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Detailed description: This system contains measures 123, 124, 125, and 126. The Lysistrata part (top staff) has lyrics: "men will make peace, and we will be hailed as the sav- iours of Greece!". The Chorus part (middle staff) has the same lyrics. Both parts feature triplet markings over the first two notes of each measure. The piano accompaniment (bottom two staves) consists of chords in the right hand and single notes in the left hand. A large watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the system.

127

Pno

Detailed description: This system shows measure 127, which is a piano accompaniment part. It consists of two staves (treble and bass clef) with chords in the right hand and single notes in the left hand.

No. 7 - All You Men

Marked
♩=120

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Piano

Piano accompaniment for the first system, measures 1-4. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

PHIL.

Vocal line for Philostrate, measures 6-8. The lyrics are: "All you men who are still men, a- rise at last and read- y stand".

Pno

Piano accompaniment for the second system, measures 6-8. The right hand has a chordal accompaniment with some melodic movement, and the left hand continues with a steady bass line.

PHIL.

Vocal line for Philostrate, measures 10-11. The lyrics are: "For I seem to smell in this some de- vice most per- i- lous."

Pno

Piano accompaniment for the third system, measures 10-11. The right hand features a melodic line with eighth notes, and the left hand has a steady bass line.

M. CHOR.

Vocal line for the Male Chorus, measures 13-15. The lyrics are: "They would place us un- der them, and not the way you".

Pno

Piano accompaniment for the fourth system, measures 13-15. The right hand has a chordal accompaniment, and the left hand has a steady bass line.

M. CHOR.

Vocal line for the Male Chorus, measures 16-17. The lyrics are: "seem to think. Trea- son's where their scheme must stem. I'd".

Pno

Piano accompaniment for the fifth system, measures 16-17. The right hand has a melodic line with eighth notes, and the left hand has a steady bass line.

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PHIL. 18 19 20 21
 M. CHOR.
 Pno

Oh, gods!
 real- ly, real- ly like a drink.

PHIL. 22 23 24
 Pno

Wo- men ven- tur- ing to prat- tle, of arms and the man and

PHIL. 25 26 27
 Pno

bal- tle. Mak- ing trea- ties with soa- rers!

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PHIL. 28 29 30
 M. CHOR.
 Pno

Peo- ple I would soon- er fart on!
 Tyr- an- ny is

M. CHOR. 31 32 33
 Pno

what they plan, so on our guard, we all must stand.

No. 7 - All You Men

M. CHOR. 34 35 36
Wear your sword and ar- mour, too, stand- ing in the mark- et queue.

Pno

PHIL. 37 38 39 40
All you men who are still men, a- rise at last and

M. CHOR.
All you men who are still men, a- rise at last and

Pno

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PHIL. 42 43 44
read- y stand As we see on vase and frieze, read- y, read- y, thus!

M. CHOR.
read- y stand As we see on vase and frieze, read- y, read- y, thus!

Pno

PHIL. 44 45 46 47
And keep old Ath- ens free! We're Greek!

M. CHOR.
And keep old Ath- ens free! We're Greek!

Pno

No 8 - All You Men, reprise

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Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

W. CHOR. 6 7
Come then, cour- a- geous hearts. Down

PHIL.
All you men who are still men, a- rise at last and

Pno

Measures 6-7. The vocal parts (W. CHOR. and PHIL.) enter with lyrics. The piano accompaniment continues with a steady bass line and chords in the right hand.

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W. CHOR. 8 9 10
pit- chers, all, and on! Each take her part.

PHIL.
read- y stand For I seem to smell in this some de- vice most per- i- lous.

Pno

Measures 8-10. The vocal parts continue with lyrics. The piano accompaniment features a more active right hand with eighth notes and chords.

W. CHOR. 11 12 13
Sprung from

PHIL.
Ev- 'ry man here

Pno

Measures 11-13. The vocal parts conclude the phrase. The piano accompaniment provides a final harmonic support.

No 8 - All You Men, reprise

W. CHOR. 14 15 16
most val- iant wombs, grand- moth- ers whom we
PHIL.
knows what tal- ent they have in the sad- _ dle.
Pno

W. CHOR. 17 18 19
know hid sav- age hearts!
PHIL.
Ev- 'ry one from girl- ish youth long prac- ticed how to strad- _ dle.
Pno

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Pno

PHIL. 20 21 22
No mat- ter how they're jogged there, up and
Pno

PHIL. 23 24 25
down ___, they're nev- er, ev- er, ev- er thrown ___.
Pno

PHIL. 26 27 28
Let's stick quick with- in the stocks the necks of ev- 'ry one of them _!

M. CHOR.
Let's stick quick with- in the stocks the necks of ev- 'ry one of them _!

Pno

STRAT. 29 30 31 32
Don't rouse me or I shall loose the dra- gon that is

Pno

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STRAT. 33 34 35
chained up here. You'll be howl- ing for a truce. Howl- ing out in ab- ject fear!

Pno

STRAT. 36 37 38 39
Don't rouse me or I shall loose the

W. CHOR.
Come then, cour- a- geous

PHIL.
All you men who are still men, a-

M. CHOR.
All you men who are still men, a-

Pno

No 8 - All You Men, reprise

40 41 42

STRAT.
dra- gon that is chained up here. You'll be howl- ing for a truce!

W. CHOR.
hearts. Down pit- chers, all, and on! Each take her

PHIL.
rise at last and read- y stand As we see on vase and frieze,

M. CHOR.
rise at last and read- y stand As we see on vase and frieze,

Pno

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43 44 45 46 47

STRAT.
How-ling out with fear! We'll make you howl with fear! We're Greek!

W. CHOR.
part. We'll make you howl with fear! We're Greek!

PHIL.
read- y, read- y, thus! And keep old Ath- ens free! We're Greek!

M. CHOR.
read- y, read- y, thus! And keep old Ath- ens free! We're Greek!

Pno

No 9 - Lycon My Husband

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♩ = 50

Piano

The piano introduction consists of four measures. The right hand plays a melody in G major, 6/8 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords in the bass register.

5 You wild god- dess- es, 6 who 7 dart a- cross the 8 sky,

Measures 5-8. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords in the right hand and rests in the left hand.

10 hear me, I pray. 11 Hear what I say, and 12 see him safe- ly home.

Measures 10-12. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords in the right hand and rests in the left hand.

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13 Back to our home 14 back to our bed. 15 You hold that gift, though

Measures 13-15. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords in the right hand and rests in the left hand.

16 Fates may hold the 17 thread. 18 While we live,

Measures 16-18. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords in the right hand and rests in the left hand.

19 let us shine. 20 Let there be no 21 thought of griev- ing. 22 Life can last but a

Measures 19-22. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords in the right hand and rests in the left hand.

23 24 25 26

mo- ment, fleet- ing. And time de- mands ___ its toll and an end.

Detailed description: This system contains measures 23 through 26. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 24 has a half note D5, followed by quarter notes E5 and F5. Measure 25 has a half note G5, followed by quarter notes A5 and B5. Measure 26 has a half note C6, followed by quarter notes B5 and A5. The piano accompaniment (treble and bass clefs) features a steady bass line with chords in the right hand.

27 28 29 30 31

While we live, let us shine. Let ___ there be no griev- ing. Life's but a

Detailed description: This system contains measures 27 through 31. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 28 has a half note D5, followed by quarter notes E5 and F5. Measure 29 has a half note G5, followed by quarter notes A5 and B5. Measure 30 has a half note C6, followed by quarter notes B5 and A5. Measure 31 has a half note G5, followed by quarter notes F5 and E5. The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

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32 33 34 35 36

mo- ment. And time de- mands ___ its toll and an end.

Detailed description: This system contains measures 32 through 36. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 33 has a half note D5, followed by quarter notes E5 and F5. Measure 34 has a half note G5, followed by quarter notes A5 and B5. Measure 35 has a half note C6, followed by quarter notes B5 and A5. Measure 36 has a half note G5, followed by quarter notes F5 and E5. The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

37 38 39 40 41 42

Detailed description: This system contains measures 37 through 42. The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

43 44

Detailed description: This system contains measures 43 through 44. The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

No. 10 - A Greek Entr'Acte

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moderately ♩=48

Piano *mp*

Musical notation for measures 1-4. The piece is in 6/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'moderately' with a quarter note equal to 48 beats. The dynamics are marked 'mp' (mezzo-piano). The notation is for piano, with a grand staff showing both treble and bass clefs.

Musical notation for measures 5-8. The notation continues in the same key and time signature. Measure 6 features a complex chordal texture with some notes beamed together.

Musical notation for measures 9-12. The notation continues in the same key and time signature. A large watermark is overlaid on this section.

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Musical notation for measures 13-16. The notation continues in the same key and time signature. Measure 16 ends with a double bar line and repeat dots.

Musical notation for measures 17-20. The notation continues in the same key and time signature. Measure 17 features a melodic line with a fermata. Measure 19 has a fermata over a whole note. Measure 20 ends with a fermata over a whole note.

No. 10 - A Greek Entr'Acte

Musical notation for measures 21-24. The piece is in a key with three flats (E-flat major or C minor) and a 7/8 time signature. Measure 21 features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measures 22-24 continue with similar rhythmic patterns and chordal accompaniment.

Musical notation for measures 25-27. The treble clef part continues with eighth-note patterns, while the bass clef part provides a steady accompaniment of quarter notes.

Musical notation for measures 28-30. A large watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the entire page, including this system.

Musical notation for measures 31-33. The treble clef part shows a melodic line with some rests, and the bass clef part continues with a consistent quarter-note accompaniment.

Musical notation for measures 34-35. Measure 34 contains a melodic line with eighth notes. Measure 35 features a triplet of eighth notes in the treble clef and a single quarter note in the bass clef.

No. 11 - Oh, Melanion!

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$\text{♩} = 120$

Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of one sharp (F#). The melody in the right hand consists of quarter notes and eighth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

M.

Long, long a- go, my gran'- ma told me so, there was a boy, Mel- an- i- on, who

Pno

Measures 5-8 of the vocal and piano accompaniment. The vocal line continues with quarter notes and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

M.

feared he'd old- er grow. A- way from wom- en and from love, this will- ful young boy ran, to

Pno

Measures 9-10 of the vocal and piano accompaniment. The vocal line continues with quarter notes and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

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M.

spend his life a- lone and wild, a hap- py un- wed man. Oh, Mel- an- i- on!

Pno

Measures 11-13 of the vocal and piano accompaniment. The vocal line continues with quarter notes and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

M.

Oh, Mel- an- i- on! All on his own, with

Pno

Measures 14-17 of the vocal and piano accompaniment. The vocal line continues with quarter notes and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

No. 11 - Oh, Melanion!

M. 18 19 20

no- one but his dog, he set his snares for rab- bits and he hunt- ed fen and bog. He

Pno

M. 21 22 23

lived a- lone up in the hills, as on- ly bach- 'lors can. Nev- er found by wom- an kind, a

Pno

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M. 24 25 26 27

wise and sin- gle man. Oh, Mel- an- i- on! Oh, Mel- an- i- on!

Pno

W. 28 29 30

Lay off on- ions, first!

M. Come, let's have a kiss, now!

Pno

W. ³¹ ³² ³³
Your hed- ges need some prun- ing!

M.
Right, let's have a kick, now! An

Pno

M. ³⁴ ³⁵
un- der- growth like that just shows the for- est still can grow. Just

Pno

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M. ³⁶ ³⁷ ³⁸
think of black My- ron- i- des, whose hairs his heirs did sow! Oh, Mel- an- i- on!

Pno
rit. *a tempo*

W. ³⁹ ⁴⁰ ⁴¹ ⁴²
You had your say.

M.
Oh, Mel- an- i- on!

Pno

No. 11 - Oh, Melanion!

W. 43 44 45
Now, it's our turn, too. We'll tell you of a no-ble man, called Ti- mon, tall and true. Like

Pno

W. 46 47
your My- ron- i- des, our Ti- mon's beard was thick- ly thatched. A

Pno

W. 48 49 50
man, not of a wo- man born, but from a Fur- y hatched. Oh, Ti- mon!

Pno

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W. 51 52 53 54
Oh, Ti- mon! He nev- er trust- ed men, whose

Pno

W. 55 56 57
ev- il he de- plored. So Ti- mon took him- self a- way and lived so far a- broad. He

Pno

W. 58 spent his life as far from men as 59 he could safe-ly go, sur- 60 round- ed by his on- ly friends, the

Pno

W. 61 wo- men he loved so. 62 Oh __, Ti- __ mon! 63

Pno

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W. 64 Oh __, Ti- __ mon! 65 66 How 'bout a lit- tle kiss, dear?

Pno

W. 67 How 'bout a great big kick, dear? 68 69

M. I won't let you near! And show what's dang- ling there __?

Pno

No. 11 - Oh, Melanion!

W. 70 71 72
De- spite our age and un- like you, it's all in work- ing trim. We

Pno

W. 73 74 75
keep the hedge- rows sculp- ted back to let the sun- light in!

M. Oh, Mel- an- i- on!

Pno *rit.* *a tempo*

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W. 76 77 78
Oh, we sing for Ti- _ mon! Oh, we sing for Ti- _ mon!

M. Oh, Mel- an- i- on! Oh, Mel- an- i- on!

Pno

W. 79 80
He's the man for me!

M. He's the man for me!

Pno

No. 12 - Baby, I'm not saying I don't love you

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Piano

$\text{♩} = 120$

A.
Ba- by, I'm not say- ing I don't love you.

T.
Let's go home, then, ba- by.

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T.
Or that I don't miss you late at night.

T.
Let's go home, then, doll.

A.
We could go do all the things that love do, but

T.
Let's go home, then, ba- by.

No. 12 - Baby, I'm not saying I don't love you

A. 14 do you real- ly think that would be 15 right? 16 May- be we could sneak down to Pan's

T. Yes, I do!

A. 17 grot- to. 18 19 There's a coz- y spot there, made for

T. Let's get sneak- ing, ba- by.

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A. 20 two. 21 22 But Pan's rev- ell- ers are there, all 23 blot- to

T. Let's get sneak- ing, doll. Who'll be

A. 24 and I must 25 real- ly have a wash be- fore we 26 do!

T. peek- ing, ba- by? Take a dip in the hol- y spring

A. 27 28 29
You're ask- ing me to break a sac- red oath. Be-
T. on the way! Our wed- ding vows!

A. 30 31 32
fore the Hol- y Two, I took them both. But I don't want to see you suf- fer
T. Our wed- ding vows!

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A. 33 34
an- y- more like this. I'll show you my in- ten- tion with a
T. Thank you!

A. 35 36 37
soft and lov- ing kiss. But be- fore we do, I see that some- thing is a- miss. Just
T. All right! What?

No. 12 - Baby, I'm not saying I don't love you

A.

38 39 40

hold that thought, we'll soon be wrapped in bliss.

Detailed description: This system contains the first three measures of the piece. The voice part (A) is on a single treble clef staff. Measure 38 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 39 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 40 has a quarter note G5. The piano accompaniment consists of two staves. The right hand has a whole note chord in measure 38, followed by a quarter rest, and then a triplet of eighth notes in measures 39 and 40. The left hand has a whole note chord in measure 38, followed by a quarter rest, and then a quarter note in measure 39 and a quarter note in measure 40.

T.

41 42 43

Well, at least I know that she

Detailed description: This system contains measures 41-43. The voice part (T) is on a single treble clef staff. Measure 41 has a quarter rest. Measure 42 has a quarter rest. Measure 43 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of two staves. The right hand has a triplet of eighth notes in measure 41, a quarter rest in measure 42, and a triplet of eighth notes in measure 43. The left hand has a quarter note in measure 41, a quarter note in measure 42, and a quarter note in measure 43.

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T.

44 45 46

loves me. I'm a pre-ty luck-y guy at that.

Detailed description: This system contains measures 44-46. The voice part (T) is on a single treble clef staff. Measure 44 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 45 has a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 46 has a quarter note G5. The piano accompaniment consists of two staves. The right hand has a quarter note in measure 44, a quarter note in measure 45, and a quarter note in measure 46. The left hand has a quarter note in measure 44, a quarter note in measure 45, and a quarter note in measure 46.

T.

47 48 49

But I think she' mak- ing fun of me, Say- ing that we need a sleep- ing

Detailed description: This system contains measures 47-49. The voice part (T) is on a single treble clef staff. Measure 47 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 48 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 49 has a quarter note G5. The piano accompaniment consists of two staves. The right hand has a quarter note in measure 47, a quarter note in measure 48, and a quarter note in measure 49. The left hand has a quarter note in measure 47, a quarter note in measure 48, and a quarter note in measure 49.

A. 50 51 52 53
Don't you want to, ba- by?

T. mat! Ba- by, let's for- get a- bout the grot- to.

A. 54 55 56
Looks real co- zy, hon.

T. There's a com- fy spot just ov- er there.

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A. 57 58 59
It's been fun, too, ba- by.

T. "Do it when we can" has been our mot- to. And,

A. 60 61 62
So could I! But

T. right now, I could do it an- y- where!

No. 12 - Baby, I'm not saying I don't love you

A. 63 first I think I'd bet- ter get a 64 pil- low for your head And 65 then, per- haps, some per- fumes to en-

T. No pil- low, please!

A. 66 chant our lov- ing bed. But 67 I don't want to see you suf- fer-

T. No damn per- fume! You don't want to see me suf- fer.

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A. 68 such a ten- der nerve. I'll 69 just slip off this silk- y gown that

T. Thank you!

A. 70 clings to ev- 'ry curve, 71 But it's chil- ly, so a blan- ket's 72 just the thing to serve. Just

T. Oh, gods! What!

A. 73 74 75 76

hold that thought, you'll get what you de- serve.

T. 77 78 79

There she goes a- gain! Gone and

T. 80 81 82

left me! Left me stand- ing here, high and dry!

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T. 83 84

Zeus, strike down the one who first made per- fume!

T. 85 86 87

Her- cu- les him- self would sit and cry!

No. 12 - Baby, I'm not saying I don't love you

88 89 90 91

A.
Dar- ling, now you see, I'm back __.

T.
I can

92 93 94 95

A.
I've got just the thing you lack __.

T.
see that, ba- by. I can see that, ba- by.

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96 97 98

A.
But, be fore we jump in- to the sack __,

T.
Come on ov- er, ba- by.

99 100 101

A.
Do just one thing for me. Just one lit- tle thing for

T.
What's that?

A. 102 me. 103 Will you do one lit- tle thing for 104 me? 105 Go

T. Oh, gods! An- y- thing!

A. 106 back and make a peace. 107 And then you'll get a piece. No

T. Do what? I can't!

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A. 108 piece with- out a Peace! 109 Oh,

T. By Zeus! All I need is a screw!

A. 110 ba- by, you've been screwed! But, 111 dar- ling, I prom- ise that

No. 12 - Baby, I'm not saying I don't love you

A. 112 113 114 *Port.* 115

once we get a Peace, You'll get a piece of me _____!

A. 116 117 118

Re- mem- ber, sweet- heart, vote for Peace!

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No 13 - Baby, I'm not saying, reprise

♩=120

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Piano

Wmn

Men

Pno

There's no beast more fear- some than a wo- man The

Why — fight us, then?

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Wmn

Men

Pno

hate I bear them's an un- dy- ing flame.

We — should be friends.

Wmn

Men

Pno

Head held high, she dares to be our foe- man. And

Do we fright you men?

No 13 - Baby, I'm not saying, reprise

Wmn 14 15 Well, you are!

Men fool- ish- ly says men are all to blame.

Pno

Wmn 16 17 18 Stand- ing there, you're lost with- out your tu- nic.

Men I real- ly feel the chill.

Pno

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Wmn 19 20 21 Let me put it on you once a- gain.

Men I think I need my pill.

Pno

Wmn 22 23 24 Now you look just like the day we mar- ried.

Men My walk- er, if you will.

Pno

Wmn 25 Stand- ing there like that, I'll kiss you 26 still! 27 Yes, we will! It's

Men No, you won't! It's

Pno

Wmn 28 true we can't live with you, but we 29 sure can't live a- lone, and

Men true we can't live with you, but we sure can't live a- lone, and

Pno

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Wmn 30 both of us have had en- ough of 31 gnaw- ing at this bone. Let

Men both of us have had en- ough of gnaw- ing at this bone. Let

Pno

No 13 - Baby, I'm not saying, reprise

Wmn
Men
Pno

32 33 34

by-gones all be by-gones and the past be dead and gone! For now it's our in-ten-tion to go

by-gones all be by-gones and the past be dead and gone! For now it's our in-ten-tion to go

Wmn
Men
Pno

35 36

home and spoon till dawn. All po-lit-ic-al dis-sen-sion we will

home and spoon till dawn. All po-lit-ic-al dis-sen-sion we will

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Pno

Wmn
Men
Pno

37 38 39

lov-ing-ly dis-miss. When we get home we'll

lov-ing-ly dis-miss. When we get home we'll

Pno

The musical score consists of three staves. The top staff is for the Women's part (Wmn) in treble clef, with lyrics 'soon be wrapped in bliss.' The middle staff is for the Men's part (Men) in bass clef, with the same lyrics. The bottom staff is for the Piano (Pno) accompaniment, showing a complex texture with arpeggiated chords and melodic lines in both hands. The score is divided into measures 40, 41, 42, and 43. Measure 40 contains the first part of the vocal line. Measure 41 contains the second part. Measure 42 contains the third part, including a triplet in the piano accompaniment. Measure 43 contains the final part of the vocal line and piano accompaniment.

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No 14 - Entrance of Reconciliation

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♩=110

Piano

Drum solo intro

f

ff

sfz

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The musical score is written for piano in 4/4 time with a tempo of 110 beats per minute. It consists of 16 measures. The first four measures feature a 'Drum solo intro' in the bass clef, indicated by 'x' marks, while the right hand is silent. From measure 5, the piano begins with a melody in the right hand and accompaniment in the left hand. The dynamics range from *f* (forte) in measure 3 to *ff* (fortissimo) in measure 15, and *sfz* (sforzando) in measure 16. The score includes various musical notations such as slurs, accents, and dynamic markings.

No. 15 - My Mama Never

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$\text{♩} = 135$

2 3 4 5

My Ma-ma nev-er

7 8 9

raised her up no fools! And Na-ture gave me

10 11 12 13

quite a set of tools. I'm a wo-man, but I've

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14 15 16

got some com-mon sense I in-tend to use in ev-'ry one's de-fense.

17 18 19

I say that both sides here are e-qual-ly to blame __. You'd

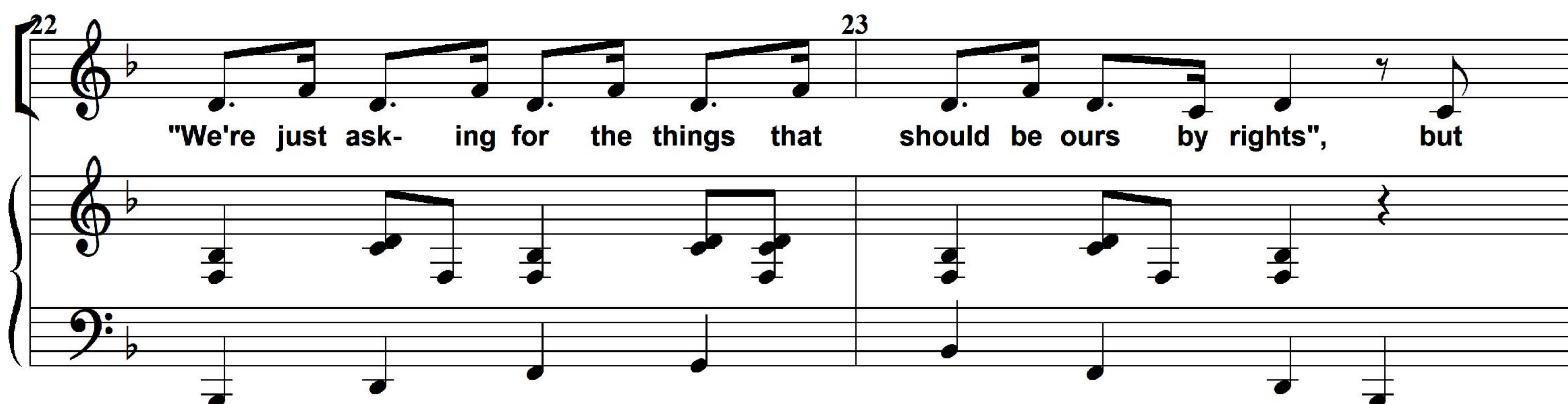
sfz sfz *f*

No. 15 - My Mama Never

20 think that you were 21 play- ing chil- dren's games __. You say



22 "We're just ask- ing for the things that 23 should be ours by rights", but



24 still you spill Hel- len- ic blood on 25 Hel- les' sac- red sites. 26 We

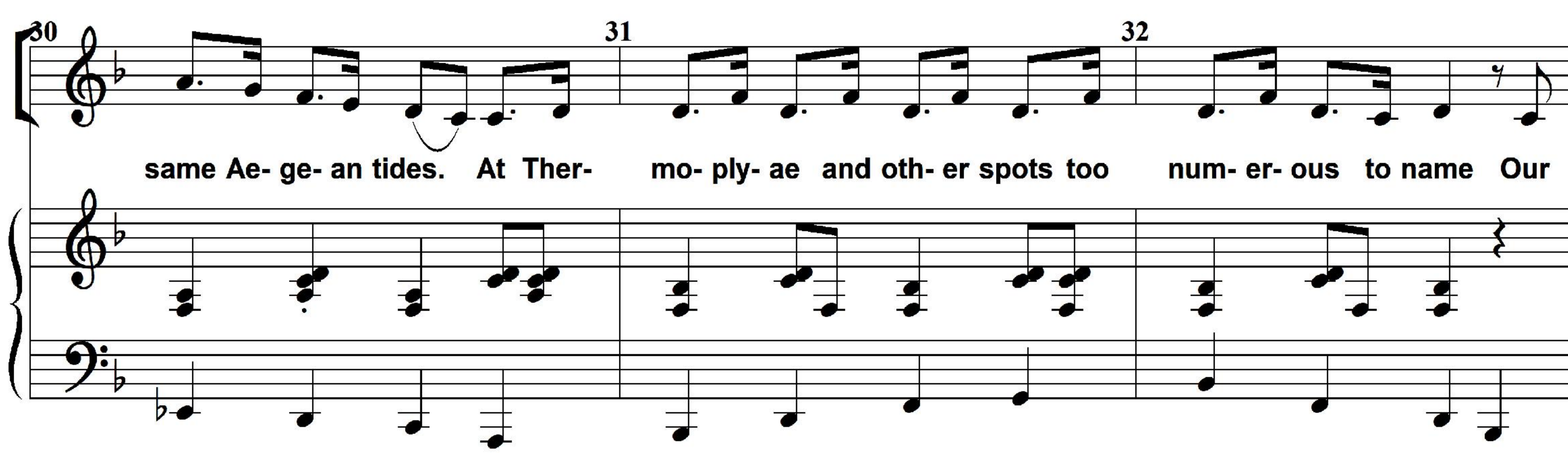
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27 wor- ship at the 28 al- tars side by side. 29 Our ships float on the



30 same Ae- ge- an tides. At Ther- 31 mo- ply- ae and oth- er spots too 32 num- er- ous to name Our



33 34 35

sol- diers stood there side by side and put our foes to shame. And yet, here you go a- gain,



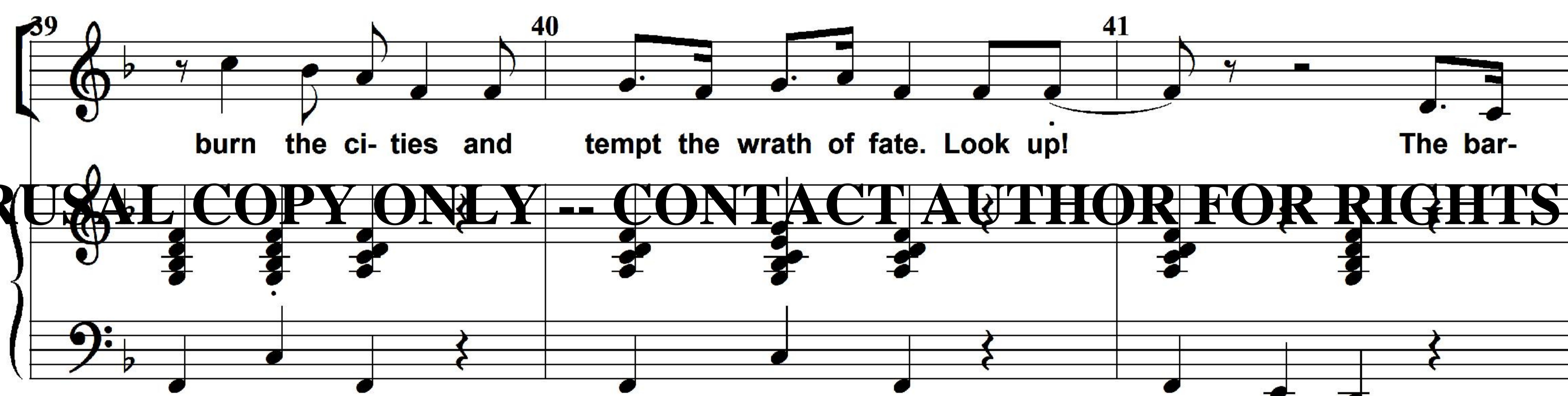
36 37 38

cut- ting throats a- gain. Do- in' all you can to do each oth- er in. And while you



39 40 41

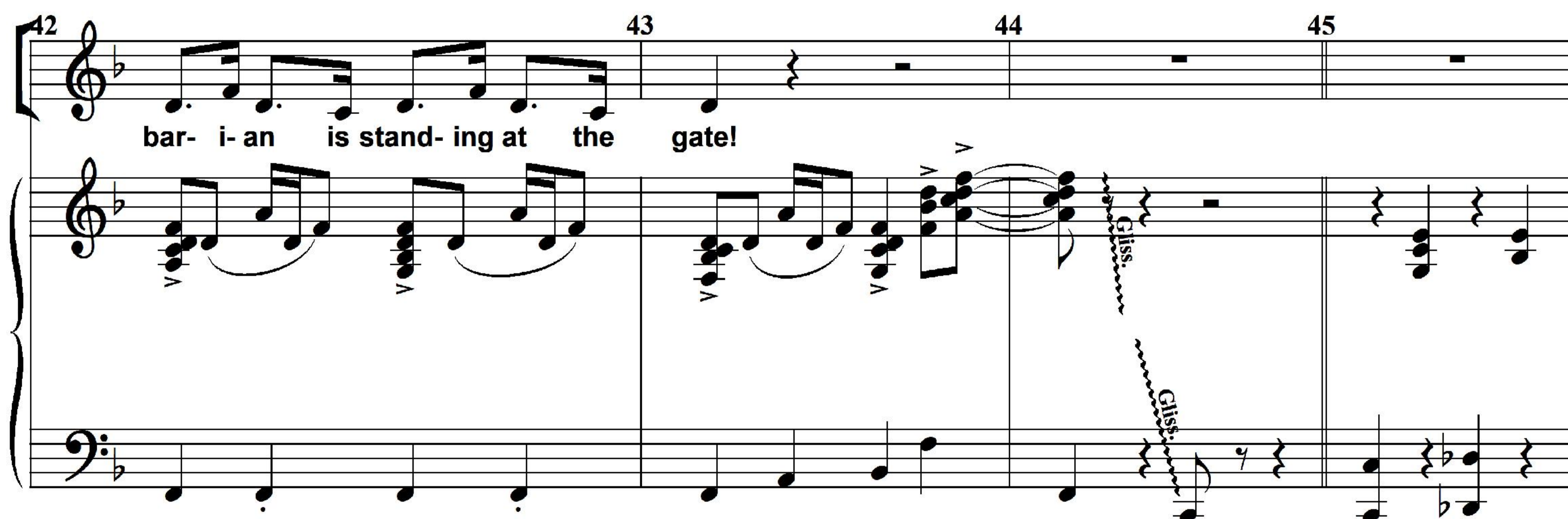
burn the ci- ties and tempt the wrath of fate. Look up! The bar-



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42 43 44 45

bar- i- an is stand- ing at the gate!



46 47 48 49

Now, you La- con- i- ans, have you for-

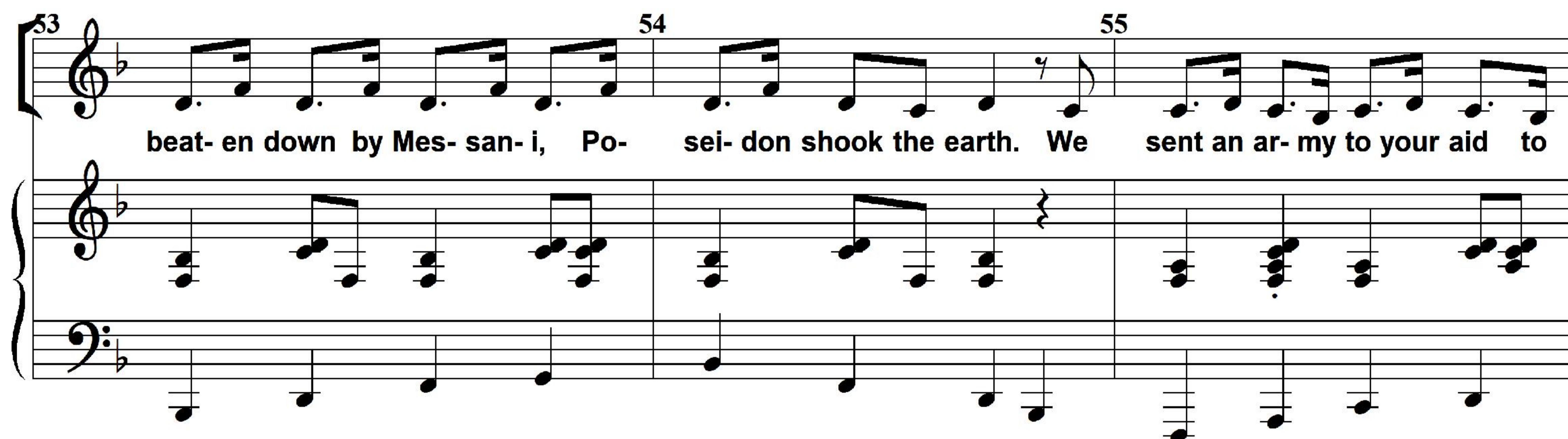


No. 15 - My Mama Never

50 got Per- i- cli- des __, who 51 knelt here, beg- ging help, on 52 raw and bleed- ing knees __. You were



53 beat- en down by Mes- san- i, 54 Po- sei- don shook the earth. We 55 sent an ar- my to your aid to

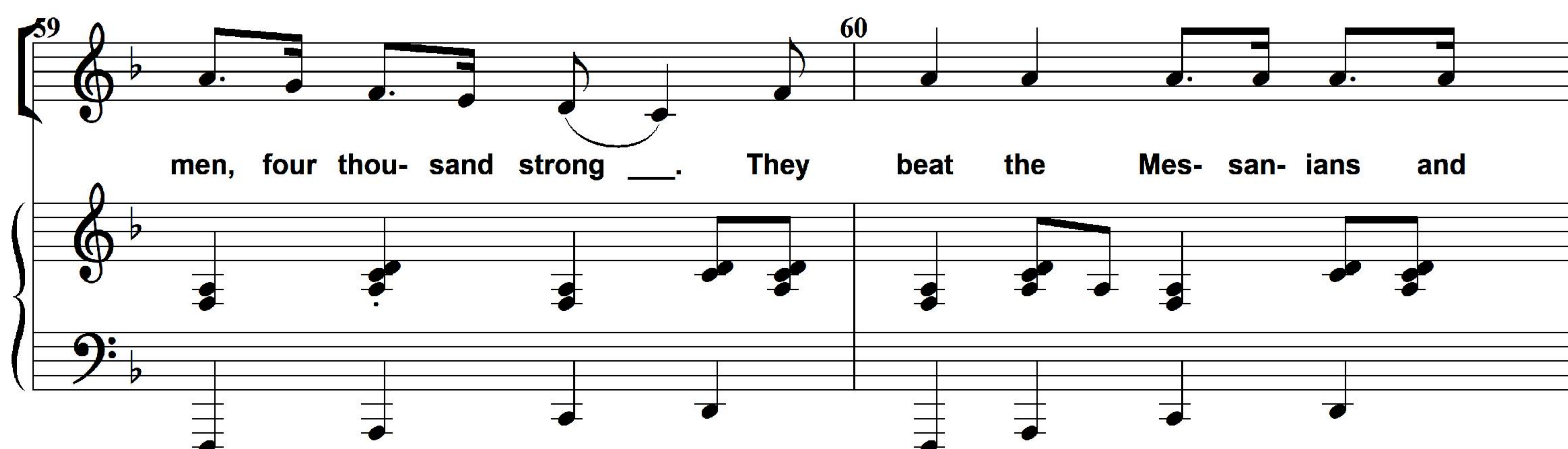


56 show what friend- ship's worth. 57 Gen- eral Ci- ron led his 58

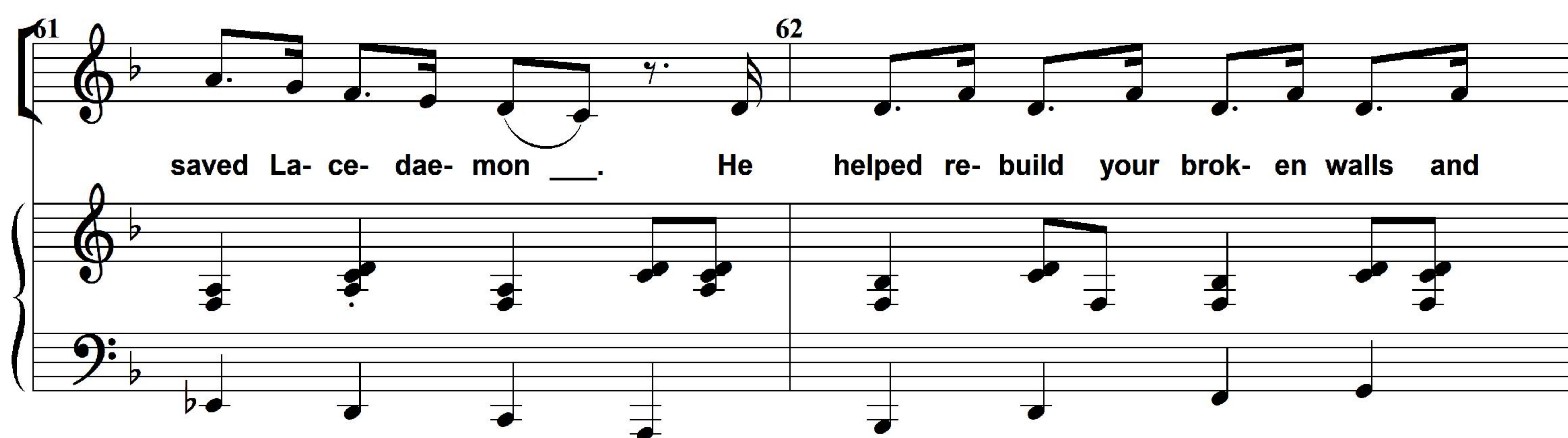
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59 men, four thou- sand strong __. They 60 beat the Mes- san- ians and

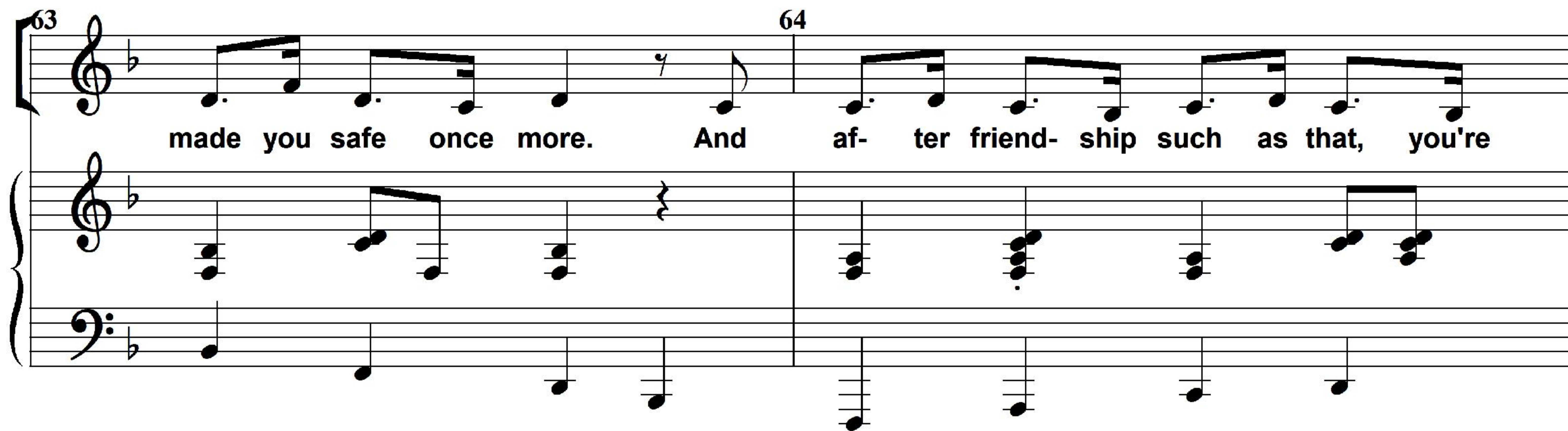


61 saved La- ce- dae- mon __. He 62 helped re- build your brok- en walls and



63 64

made you safe once more. And af- ter friend- ship such as that, you're



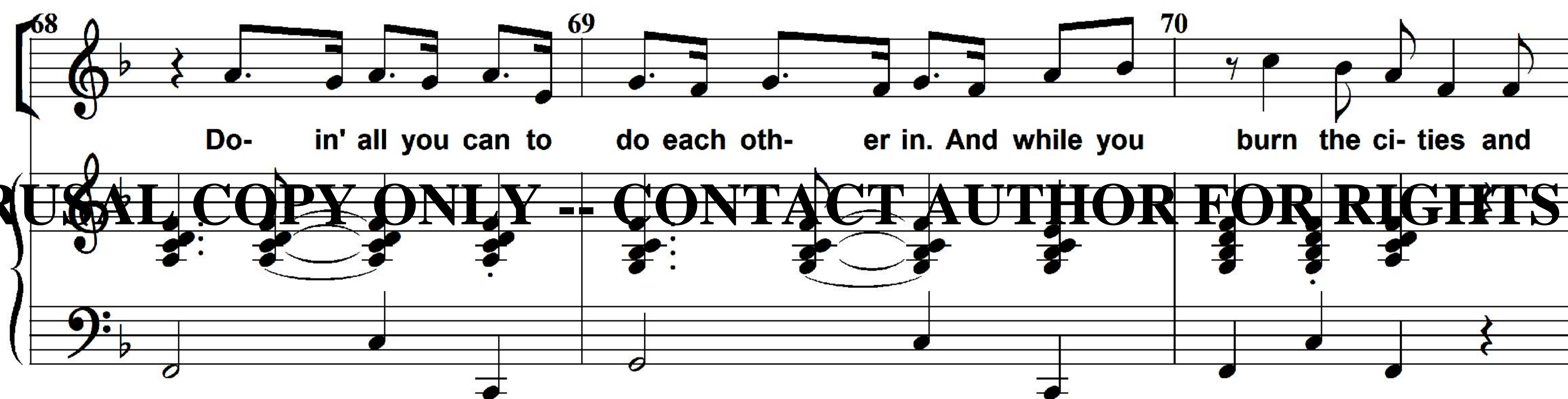
65 66 67

break- ing down our door! Ah yes, here you go a- gain, cut- ting throats a- gain.



68 69 70

Do- in' all you can to do each oth- er in. And while you burn the ci- ties and



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71 72 73

tempt the wrath of fate. Look up! The bar- bar- i- an is stand- ing at the



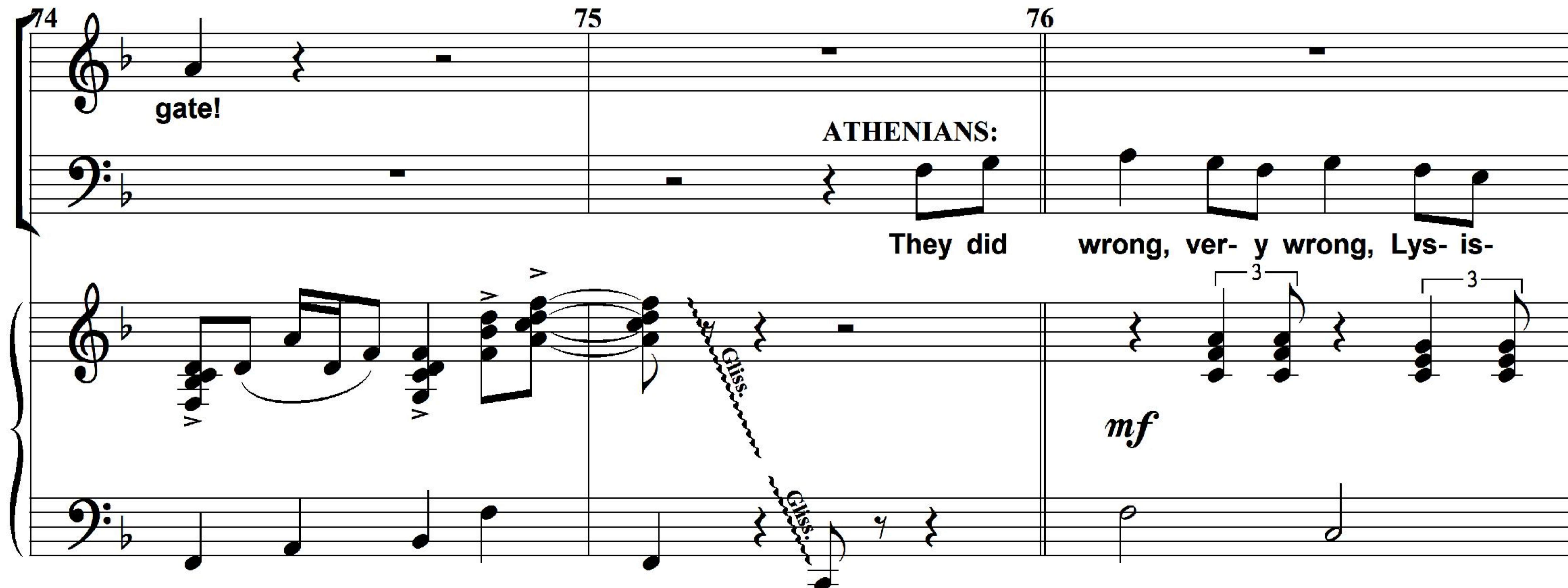
74 75 76

gate!

ATHENIANS:

They did wrong, ver- y wrong, Lys- is-

mf



No. 15 - My Mama Never

77 78 79

tra- ta, ver- y wrong! SPARTANS: We'll en-

We did wrong, ver- y wrong, in your eyes. We'll en-

80 81

deav- our to re- cov- er our be- hav- iour, Lys- is- tra- ta. Oh, great

deav- our to re- cov- er our be- hav- iour, Lys- is- tra- ta. Oh, great

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82 83 84

A- the- ni- ans! Have you for- got,

gods, what a love- ly pair of thighs!

gods, what a love- ly pair of thighs!

sfz

85 86

back when you were slaves, how La- con- i- ans came, spear in hand, and

87 88 89

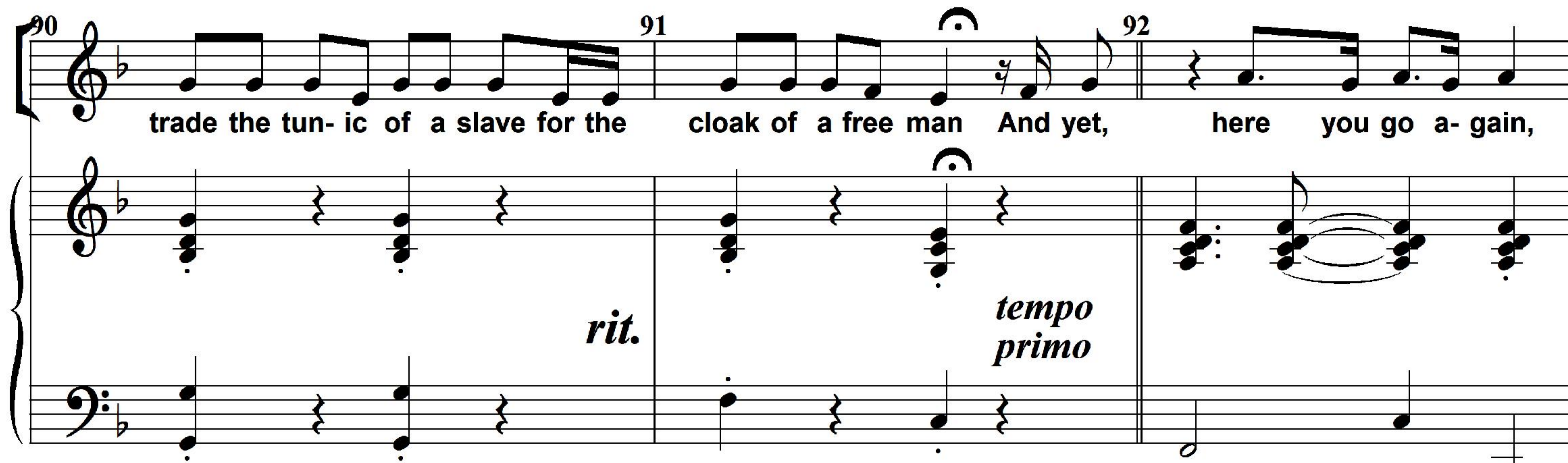
3
broke the bar- bar- ian waves? They a- lone fought by your side on that blood- y strand, to



90 91 92

trade the tun- ic of a slave for the cloak of a free man And yet, here you go a- gain,

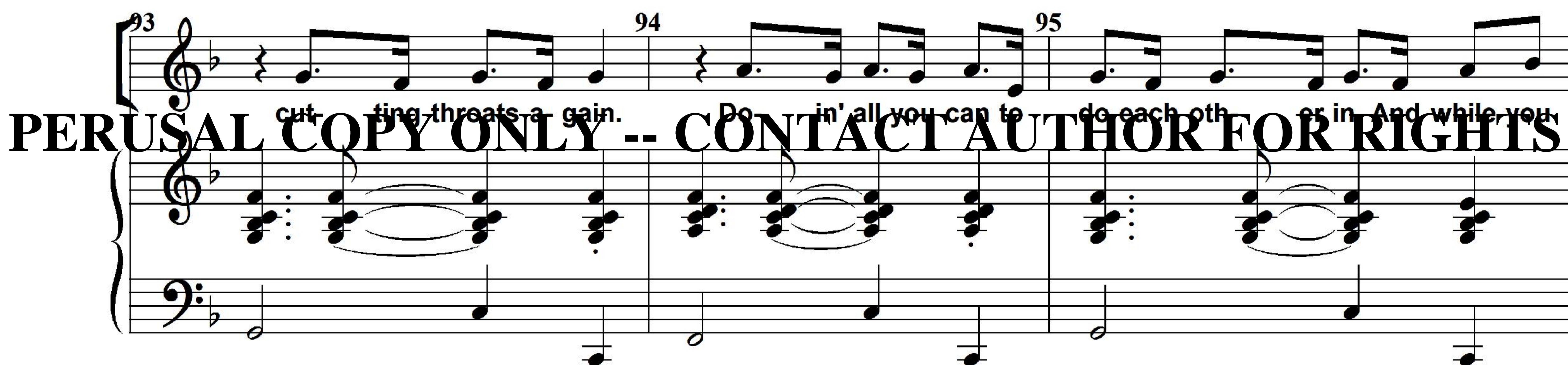
rit. *tempo primo*



93 94 95

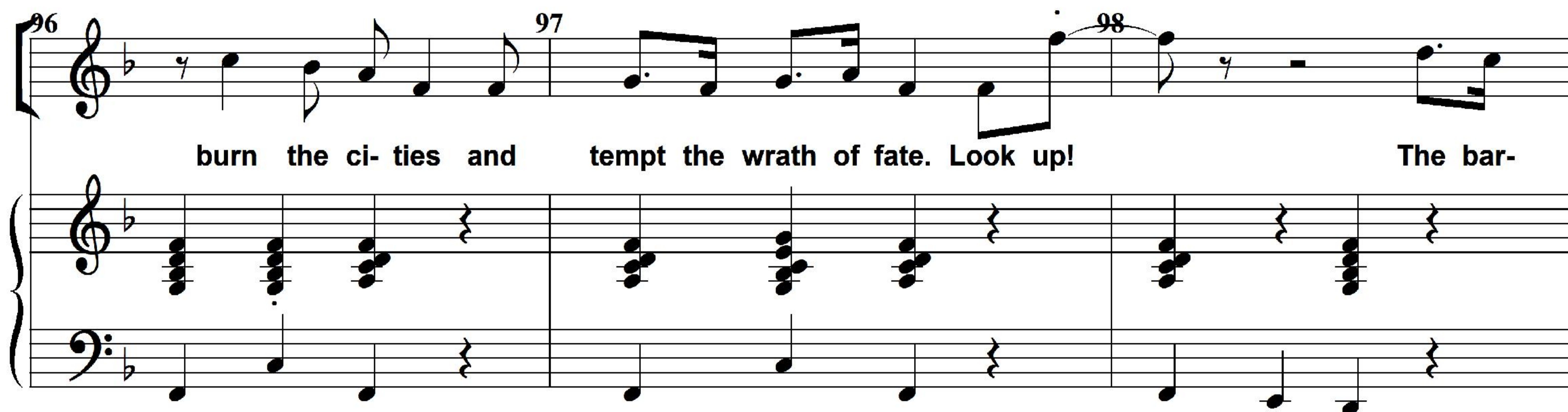
cut- ting- threats a- gain. Do in' all you can to do each oth- er in. And while you-

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96 97 98

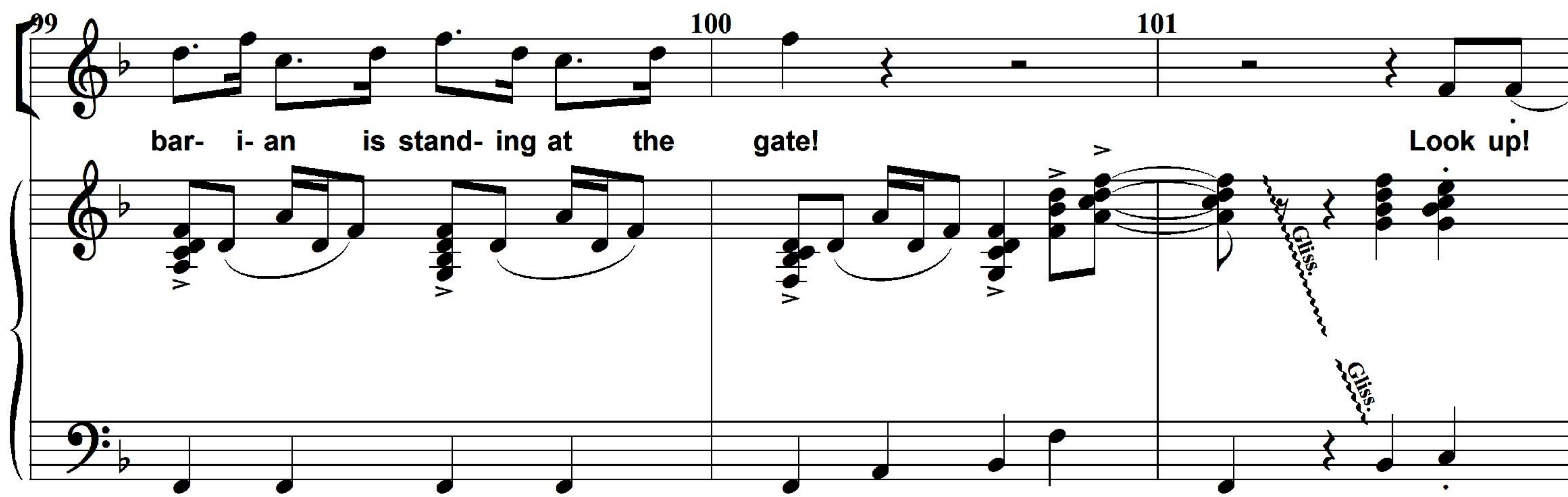
burn the ci- ties and tempt the wrath of fate. Look up! The bar-



99 100 101

bar- i- an is stand- ing at the gate! Look up!

Gliss.



No. 15 - My Mama Never

102 103 104

There are bet- ter things than liv- ing with this hate.

105 106 107

Look up! It's your chil- dren who'll be shar- ing in your

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108 109 110 111

fate. Look up!

No. 16 - Io Paeon

(Ee-oh Pay-an / Evvo-hay)

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Moderately ♩=105

Women

NOTE: Singers play tambourine rhythms to bar 33 similar to above notated.

Piano

W. *mf*

Danc-₃ers, for- ward! Lead forth the Gra-₃ces!

M.

Danc-₃ers, for- ward! Lead forth the Gra-₃ces!

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W.

Call forth A- pol- lo, danc- er of ₃ the sky!

M.

Call forth A- pol- lo, danc- er of ₃ the sky!

W.

Ar- te-₃mis, hun- tress, en- treat with your voi-₃ces.

M.

Ar- te-₃mis, hun- tress, en- treat with your voi-₃ces.

No. 16 - Io Paean

W. 11 12
Di- on- y- sus, call with your nois- es.
M. 11 12
Di- on- y- sus, call with your nois- es.

W. 13 14
Zeus with light- ning, Her- a, queen. All the gods, call to be
M. 13 14
Zeus with light- ning, Her- a, queen. All the gods, call to be

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W. 15 16
wit- ness- es of the peace we've made. Thanks be to Ath-
M. 15 16
wit- ness- es of the peace we've made. Thanks be to Ath-

W. 17 18 19
en- a, our aid! I- o pae- an! I- o pae- an!
M. 17 18 19
en- a, our aid!

W. 20 21

Dance and leap for the peace that we've won! E- vo-

M.

E- vo-

First system of the score, measures 20-21. It includes vocal staves for Soprano (W.) and Alto (M.), and a piano accompaniment. The vocal lines have lyrics: 'Dance and leap for the peace that we've won! E- vo-'. Measure 21 features a triplet of notes and a trill. The piano accompaniment has a triplet in the right hand and chords in the left hand.

W. 22 23

é! E- vo- é! E- vo- é! E- vo- é!

M.

é! E- vo- é! E- vo- é! E- vo- é!

Second system of the score, measures 22-23. It includes vocal staves for Soprano (W.) and Alto (M.), and a piano accompaniment. The vocal lines have lyrics: 'é! E- vo- é! E- vo- é! E- vo- é!'. Measure 23 features a triplet of notes. The piano accompaniment has a triplet in the right hand and chords in the left hand.

W. 24 25

Dance and leap for the peace on this day. I-

M.

Dance and leap for the peace on this day. I-

Third system of the score, measures 24-25. It includes vocal staves for Soprano (W.) and Alto (M.), and a piano accompaniment. The vocal lines have lyrics: 'Dance and leap for the peace on this day. I-'. Measure 25 features a triplet of notes and a trill. The piano accompaniment has a triplet in the right hand and chords in the left hand.

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No. 16 - Io Paean

W. 26 o pae- an! I- 27 o pae- an! 28 Dance and leap for the

M. o pae- an! I- o pae- an! Dance and leap for the

W. 29 peace that we've won! E- vo- é! 30 E- vo- é! E- vo-

M. peace that we've won! E- vo- é! E- vo- é! E- vo-

W. 31 é! E- vo- é! 32 Dance and leap for 33 the peace on this day.

M. é! E- vo- é! Dance and leap for the peace on this day.

FAST! ♩=240

34 35 36 37

ff

38 39 40 41

42 43 44 45

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46 47 48 49

50 51 52 53

No. 16 - Io Paean

Musical notation for measures 54-57. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 54 features a treble staff with eighth notes and a bass staff with chords. Measure 55 has a treble staff with a half note and a bass staff with chords. Measure 56 has a treble staff with eighth notes and a bass staff with chords. Measure 57 has a treble staff with eighth notes and a bass staff with chords, including a triplet in the bass line.

Musical notation for measures 58-61. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 58 has a treble staff with a half note and a bass staff with chords. Measure 59 has a treble staff with eighth notes and a bass staff with chords, including a triplet in the bass line. Measure 60 has a treble staff with eighth notes and a bass staff with chords. Measure 61 has a treble staff with eighth notes and a bass staff with chords.

Musical notation for measures 62-65. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 62 has a treble staff with eighth notes and a bass staff with chords. Measure 63 has a treble staff with eighth notes and a bass staff with chords. Measure 64 has a treble staff with eighth notes and a bass staff with chords. Measure 65 has a treble staff with eighth notes and a bass staff with chords. A large watermark "PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of this system.

Musical notation for measures 66-69. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 66 has a treble staff with eighth notes and a bass staff with chords, including a triplet in the bass line. Measure 67 has a treble staff with eighth notes and a bass staff with chords. Measure 68 has a treble staff with eighth notes and a bass staff with chords. Measure 69 has a treble staff with eighth notes and a bass staff with chords.

Musical notation for measures 70-73. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 70 has a treble staff with eighth notes and a bass staff with chords, including a triplet in the bass line. Measure 71 has a treble staff with eighth notes and a bass staff with chords. Measure 72 has a treble staff with eighth notes and a bass staff with chords. Measure 73 has a treble staff with eighth notes and a bass staff with chords.

Musical notation for measures 74-77. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 74 features a melodic line in the treble and a bass line with chords. Measures 75-77 continue the melodic and harmonic development.

Musical notation for measures 78-80. The system consists of a grand staff with a treble clef and a bass clef. Measure 78 has a melodic line in the treble and a bass line with chords. Measures 79-80 continue the melodic and harmonic development.

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Musical notation for measures 81-83. The system consists of a grand staff with a treble clef and a bass clef. Measure 81 has a melodic line in the treble and a bass line with chords. Measure 82 continues the melodic line. Measure 83 features a melodic line in the treble and a bass line with chords.

Musical notation for measures 84-86. The system consists of a grand staff with a treble clef and a bass clef. Measure 84 has a melodic line in the treble and a bass line with chords. Measure 85 continues the melodic line. Measure 86 features a melodic line in the treble and a bass line with chords.

Musical notation for measures 87-90. The system consists of a grand staff with a treble clef and a bass clef. Measure 87 has a melodic line in the treble and a bass line with chords. Measure 88 continues the melodic line. Measure 89 features a melodic line in the treble and a bass line with chords. Measure 90 features a melodic line in the treble and a bass line with chords.

No. 17 - When Sparta's Army Ruled The Hills

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$\text{♩} = 110$

mf

1st SPARTAN: When

Spar-ta's ar-my ruled the hills, as Ath-ens ruled at sea, the

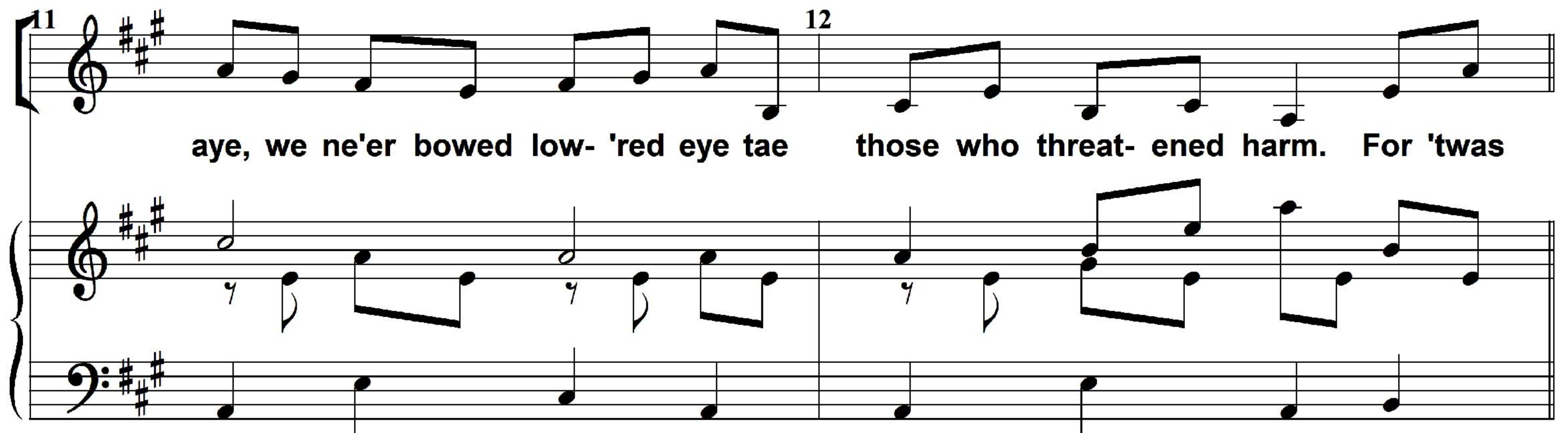
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Per-sians dared not cross our wills. We beat them back, ye see. And

once we fought in days gone by as broth-ers, arm in arm, an'

11 12

aye, we ne'er bowed low- 'red eye tae those who threat- ened harm. For 'twas



13 14

Spar- ta kept all Hel- les safe from wan- d'ring hordes of Medes. Yes, 'twas

f



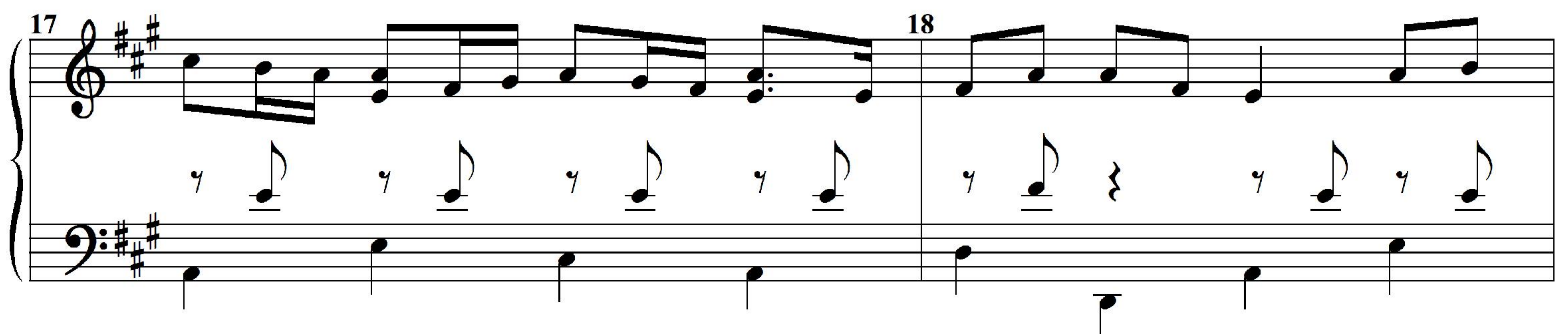
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15 16

Spar- ta turned the fiends a- way, while Ath- ens plan- ted seeds.

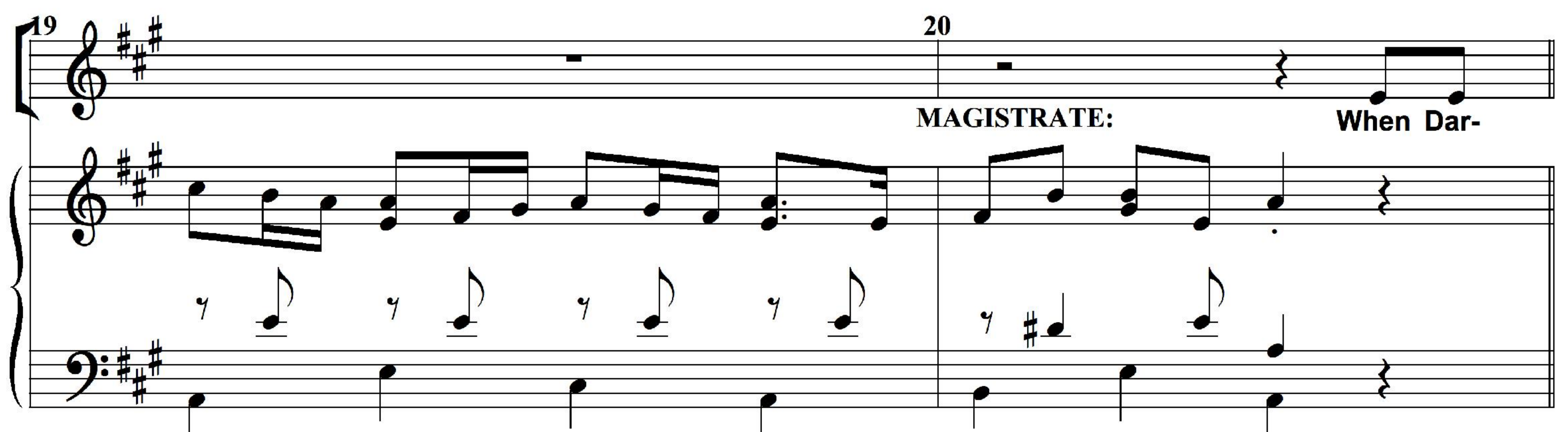


17 18



19 20

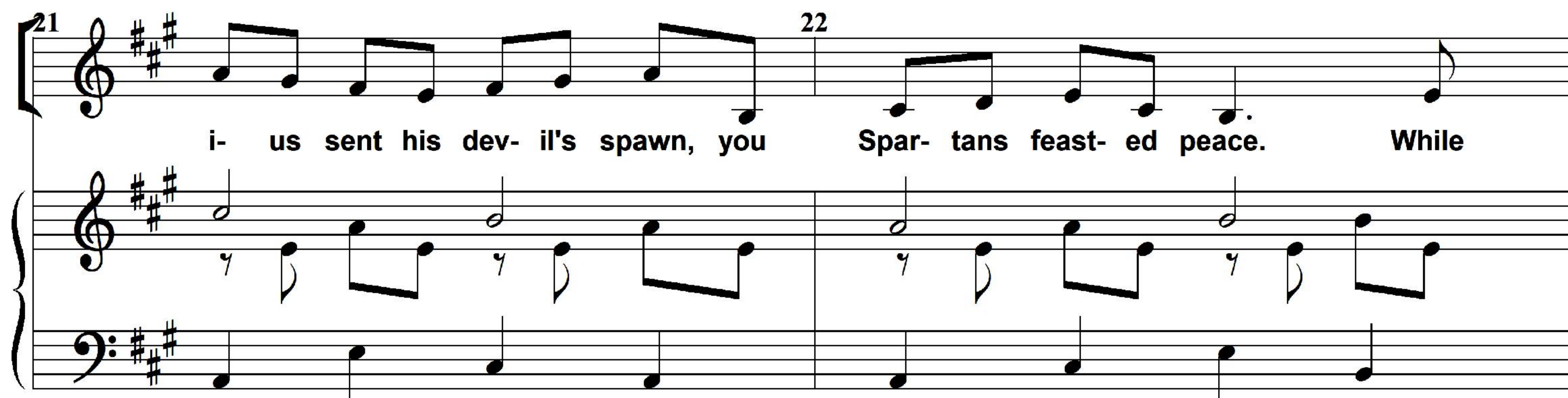
MAGISTRATE: When Dar-



No. 17 - When Sparta's Army Ruled The Hills

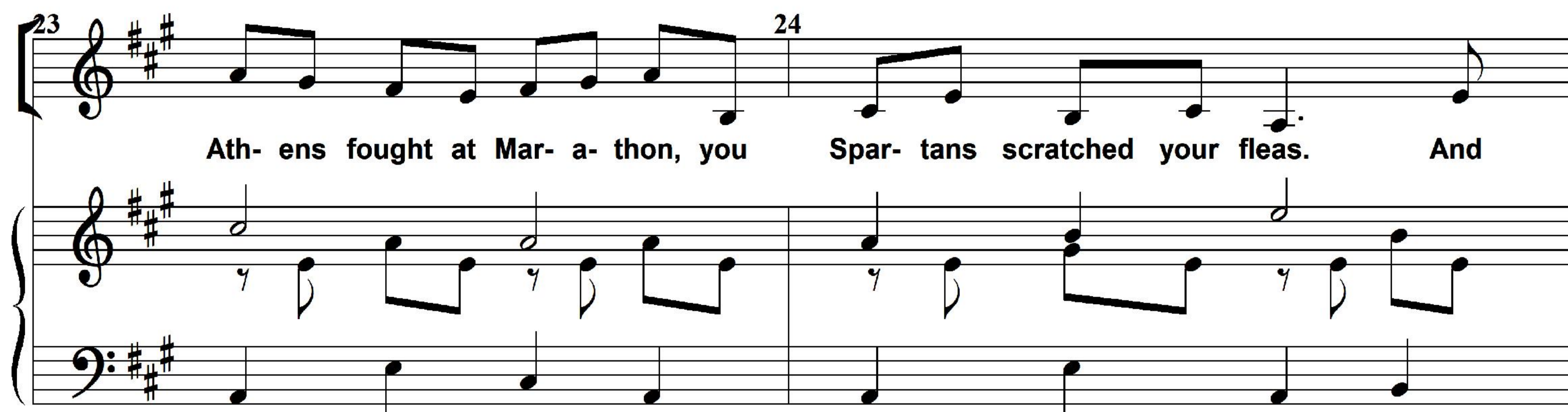
21 22

i- us sent his dev- il's spawn, you Spar- tans feast- ed peace. While



23 24

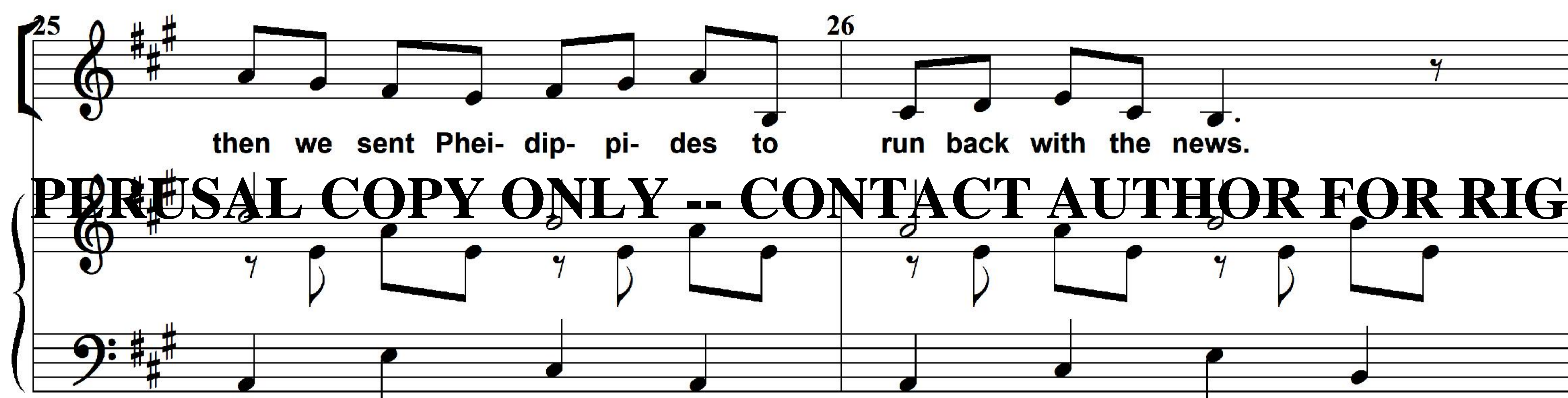
Ath- ens fought at Mar- a- thon, you Spar- tans scratched your fleas. And



25 26

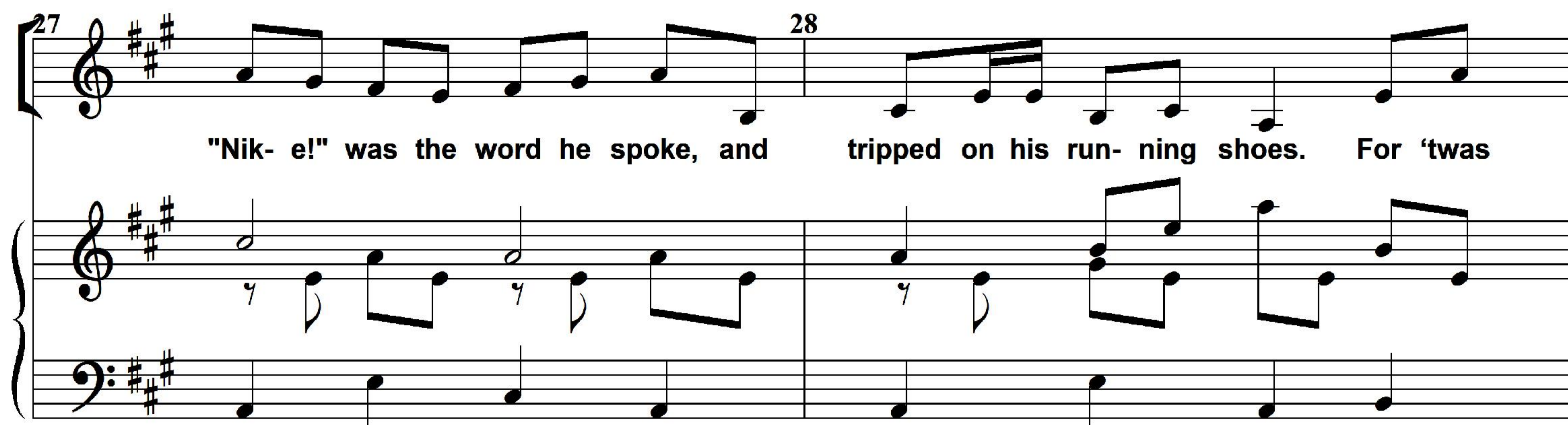
then we sent Phei- dip- pi- des to run back with the news.

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27 28

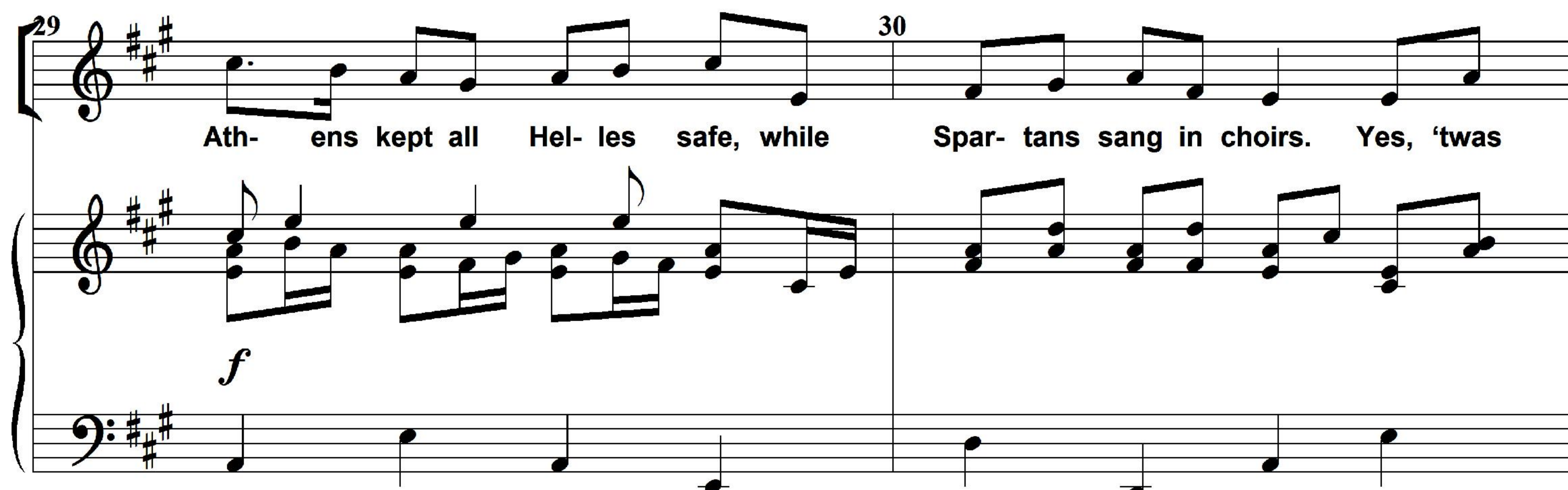
"Nik- e!" was the word he spoke, and tripped on his run- ning shoes. For 'twas



29 30

Ath- ens kept all Hel- les safe, while Spar- tans sang in choirs. Yes, 'twas

f



No. 17 - When Sparta's Army Ruled The Hills

31 Ath- ens ran the Mar- a- thon, while 32 Spar- tans plucked their lyres.

33 34

35 36 THE SPARTANS: When

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37 Le- on- i- des was oor king, an' 38 Xer- xes left his halls, we

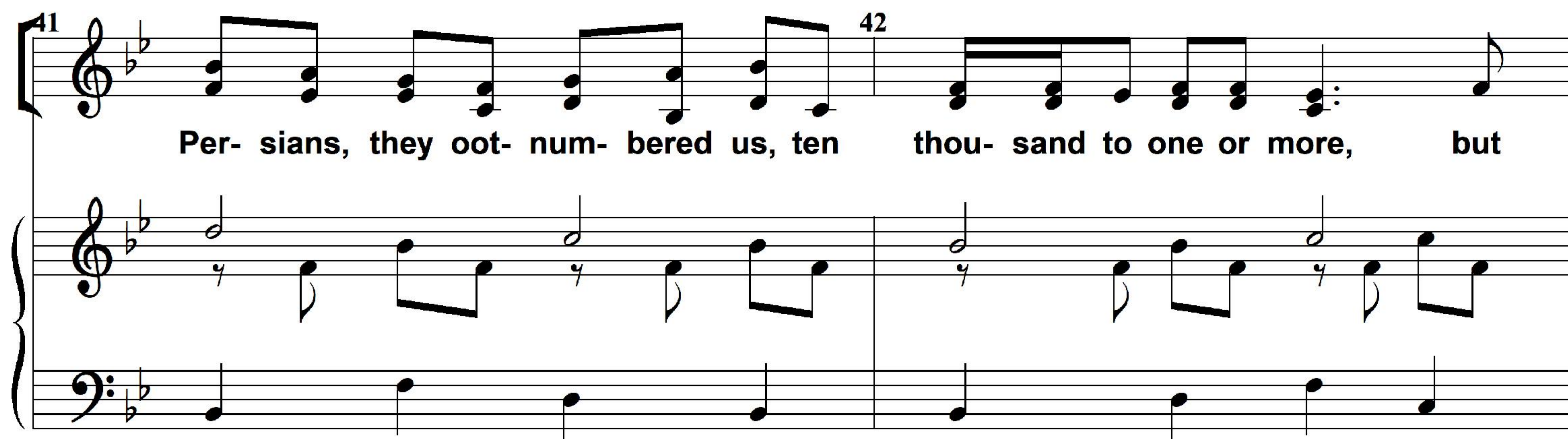
mf

39 met him at Ther- mo- py- lae and 40 kicked him in the balls. The

No. 17 - When Sparta's Army Ruled The Hills

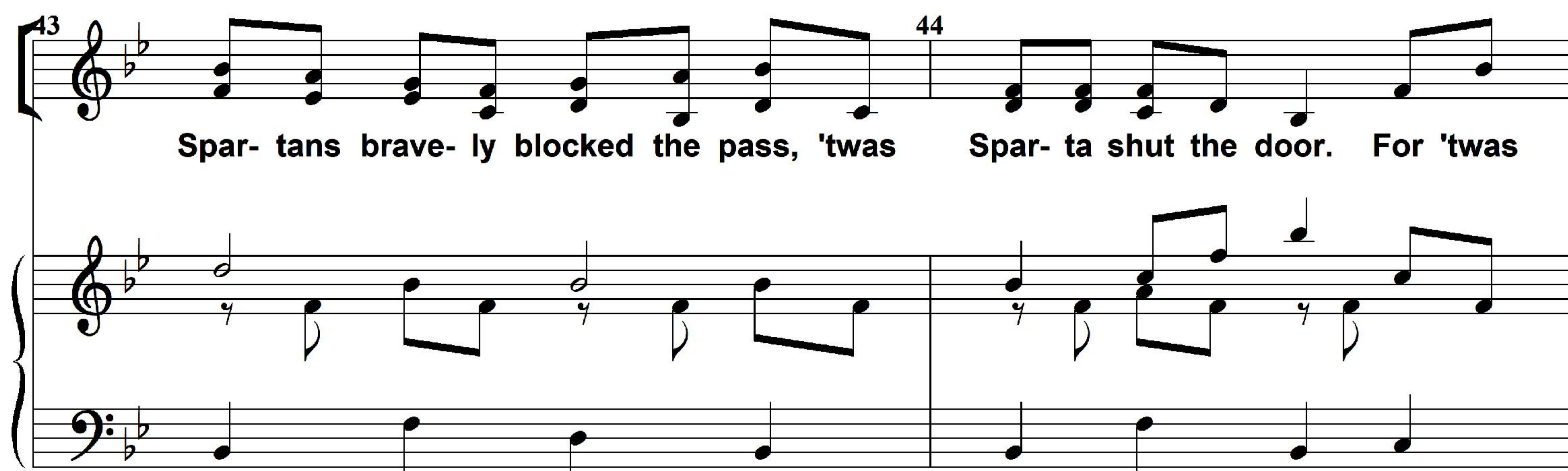
41 42

Per- sians, they out- num- bered us, ten thou- sand to one or more, but



43 44

Spar- tans brave- ly blocked the pass, 'twas Spar- ta shut the door. For 'twas



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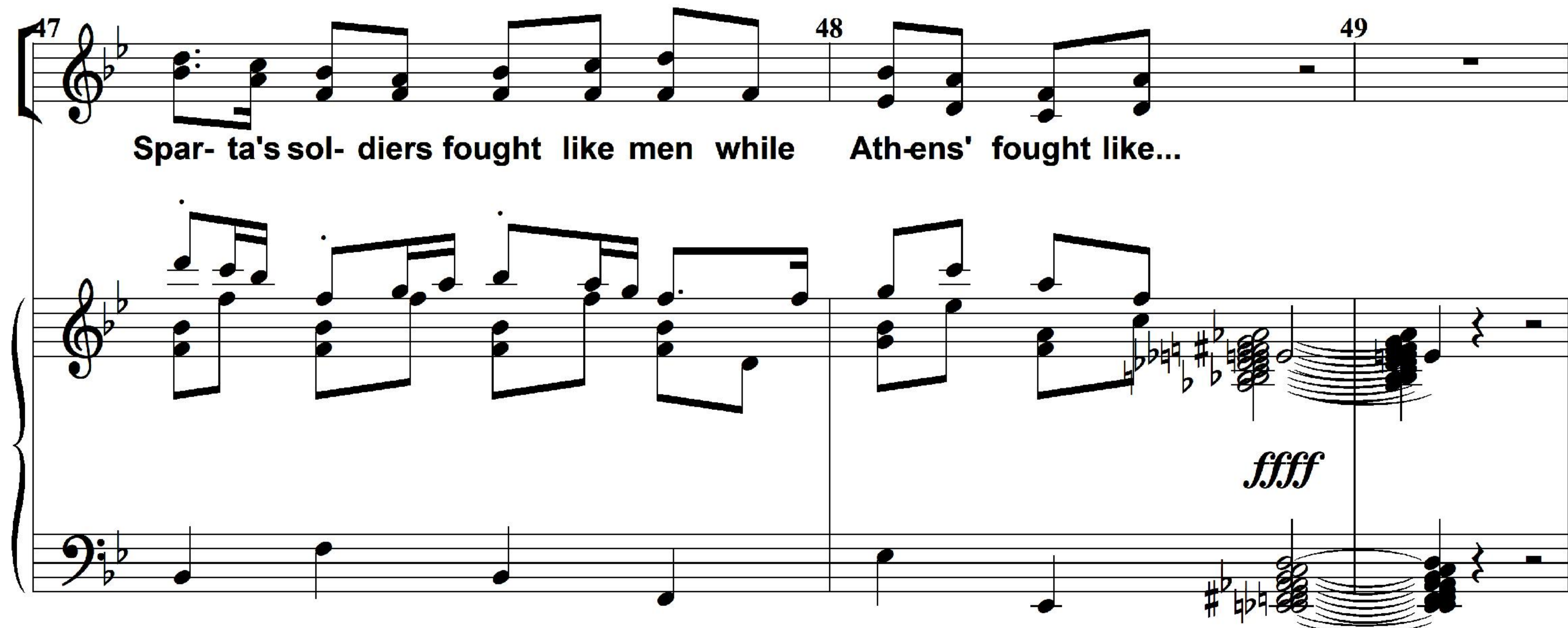
Spar- ta kept all Hel- les safe, while Ath- ens quaked with fears. Yes, 'twas



47 48 49

Spar- ta's sol- diers fought like men while Ath- ens' fought like...

fff



No. 18 - Io Paeon, reprise

(Ee-oh Pay-an / Evvo-hay)

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Piano

♩=105

The piano introduction consists of four measures in 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, including triplet markings (2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes.

W.

LYSISTRATA:

Danc- _ ers, for- ward! Lead forth the Gra- _ ces!

Measures 5 and 6 of the vocal line. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. It features triplet markings (3) and rests. The piano accompaniment is in bass and treble clefs, with triplet markings (3) in the right hand.

W.

Call forth A- pol- lo, danc- er of _ the sky!

Measures 7 and 8 of the vocal line. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. It features triplet markings (3) and rests. The piano accompaniment is in bass and treble clefs, with triplet markings (3) in the right hand.

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W.

Ar- te- mis, hun- tress, en- treat with your voi- _ ces.

Measures 9 and 10 of the vocal line. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. It features triplet markings (3) and rests. The piano accompaniment is in bass and treble clefs, with triplet markings (3) in the right hand.

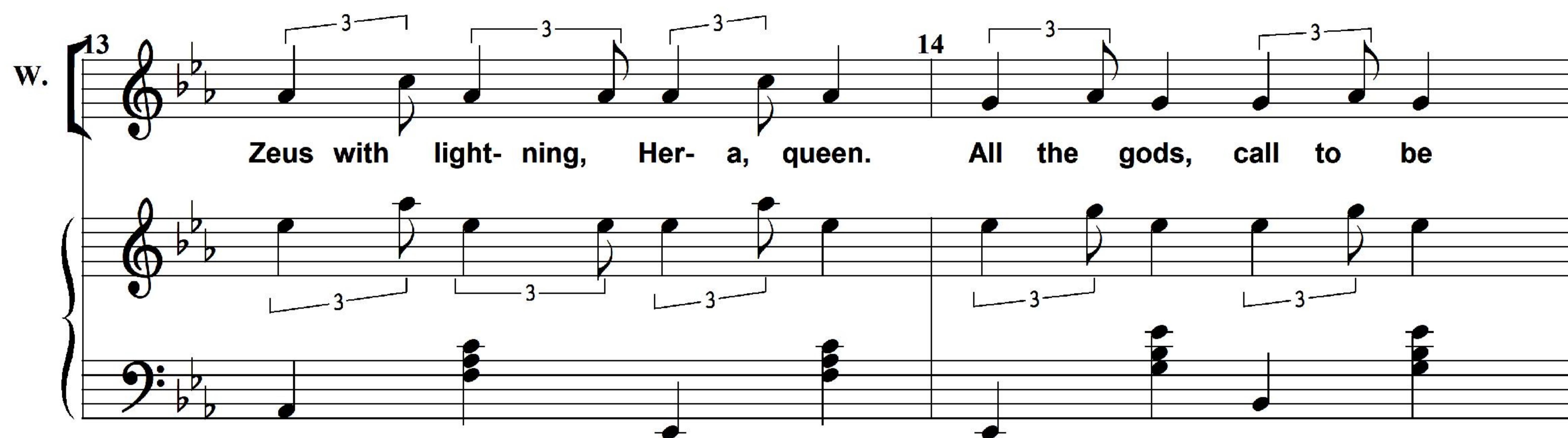
W.

Di- _ on- y- sus, call with your nois- _ es.

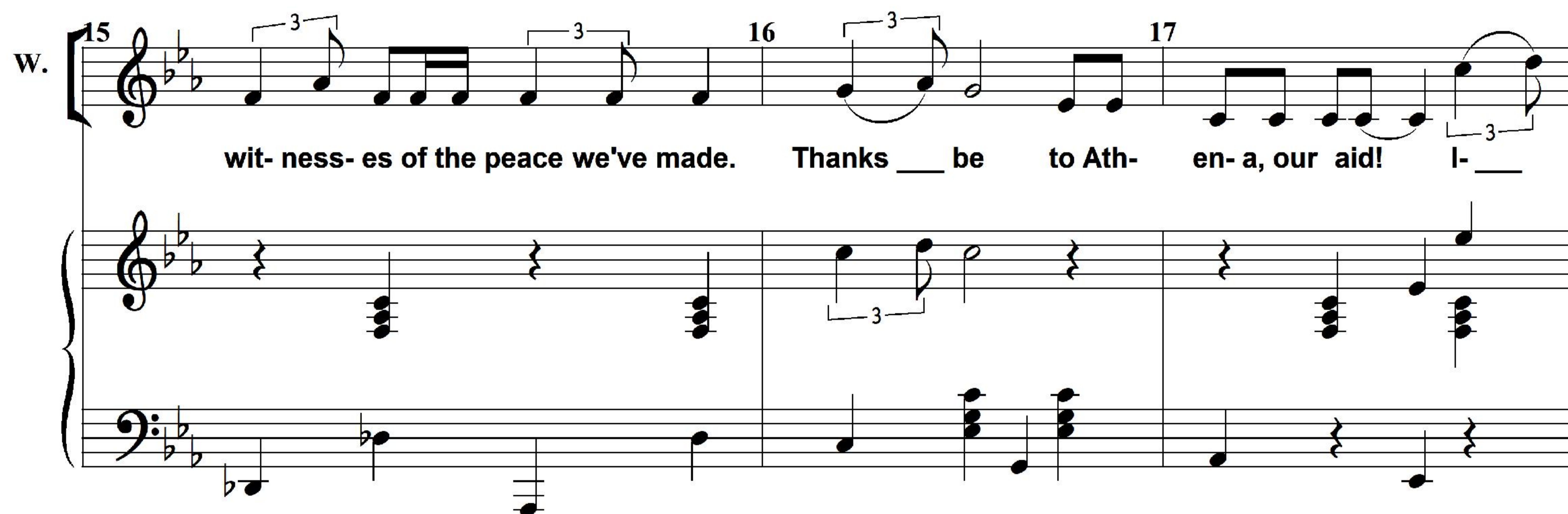
Measures 11 and 12 of the vocal line. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. It features triplet markings (3) and rests. The piano accompaniment is in bass and treble clefs, with triplet markings (3) in the right hand.

No. 18 - Io Paeon, reprise

W. ¹³ Zeus with light- ning, Her- a, queen. ¹⁴ All the gods, call to be



W. ¹⁵ wit- ness- es of the peace we've made. ¹⁶ Thanks ___ be ¹⁷ to Ath- en- a, our aid! I- ___



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W. ¹⁸ o pae- an! ¹⁹ I- ___ ²⁰ o pae- an! Dance and leap for the



W. ²¹ +SOPRANOS: ²² ²³ peace that we've won! E- vo- é! E- vo- é! E- vo- é! E- vo- é!

M. ²¹ ALTOS: ²² ²³ TENORS: ²⁴ BASSES: E vo é! E vo é! E vo é! E- vo é!



W. 24 Dance and leap for the peace on this day. I- 25

M. Dance and leap for the peace on this day. I

W. 26 o pae- an! I- 27 o pae- an! 28 Dance and leap for the

M. o pae an! an! I- o pae an! Dance and leap for the

W. 29 peace that we've won! E- vo- 30 é! E- vo- é! E- vo- 31 é! E- vo- é!

M. peace that we've won! E vo e! E vo e! E vo e! E vo e!

No. 18 - Io Paeon, reprise

W. 32 33 34 35 36

M. Dance and leap for the peace on this day.

Dance and leap for the peace on this day.

tr *slowly* ♩=70 *p*

W. 37 38 39

M. *p* I- o pae- an! I- o pae- an!

I- o pae- an! I- o pae- an!

p

W. 40 41 42

M. Dance and leap for the peace that we've won! E- vo- é! E- vo- é! E- vo-

Dance and leap for the peace that we've won! E- vo- é! E- vo- é! E- vo-

tr

W. 43 44 45

é! E-vo-é! Dance and leap for the peace on this day. I-

M. 43 44 45

é! E-vo-é! Dance and leap for the peace on this day. I-

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W. 46 47 48

o pae-an! I- o pae-an! Dance and leap for the

M. 46 47 48

o pae-an! I- o pae-an! Dance and leap for the

W. 49 50 51

peace that we've won! E-vo- é! E-vo-é! E-vo- é! E-vo-é!

M. 49 50 51

peace that we've won! E-vo- é! E-vo-é! E-vo- é! E-vo-é!

No. 18 - Io Paean, reprise

W. 52 Dance and leap for ³ the 53 peace on this day. And ³ 54 sing in praise of ³ the

M. Dance and leap for ³ the 53 peace on this day. And ³ 54 sing in praise of ³ the

faster
♩ = 115

W. 55 god-³ dess 56 of wis- dom and ³ our 57 home! In

M. god-³ dess 56 of wis- dom and ³ our 57 home! In

tr ~

W. 58 praise of Ath- 59 en- 60 a, the 61 fair!

M. praise of Ath- 59 en- 60 a, the 61 fair!

ff

tr ~

fff

No. 19 - A Greek Curtain Call

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$\text{♩} = 120$

Piano

mf

Measures 1-4: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 1: quarter notes G4, A4, B4, C5. Measure 2: quarter notes B4, A4, G4, F#4. Measure 3: quarter notes E4, D4, C4, B3. Measure 4: quarter notes A3, G3, F#3, E3. Bass clef accompaniment consists of chords: G2-B2-D3, F#2-A2-C3, E2-G2-B2, A2-C3-E3.

Measures 5-9: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 5: quarter notes G4, A4, B4, C5. Measure 6: quarter notes B4, A4, G4, F#4. Measure 7: quarter notes E4, D4, C4, B3. Measure 8: quarter notes A3, G3, F#3, E3. Measure 9: quarter notes D4, C4, B3, A3. Bass clef accompaniment continues with chords: G2-B2-D3, F#2-A2-C3, E2-G2-B2, A2-C3-E3.

Measures 10-14: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 10: quarter notes G4, A4, B4, C5. Measure 11: quarter notes B4, A4, G4, F#4. Measure 12: quarter notes E4, D4, C4, B3. Measure 13: quarter notes A3, G3, F#3, E3. Measure 14: quarter notes D4, C4, B3, A3. Bass clef accompaniment continues with chords: G2-B2-D3, F#2-A2-C3, E2-G2-B2, A2-C3-E3.

accelerando

just keep getting faster

Measures 15-19: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 15: quarter notes G4, A4, B4, C5. Measure 16: quarter notes B4, A4, G4, F#4. Measure 17: quarter notes E4, D4, C4, B3. Measure 18: quarter notes A3, G3, F#3, E3. Measure 19: quarter notes D4, C4, B3, A3. Bass clef accompaniment continues with chords: G2-B2-D3, F#2-A2-C3, E2-G2-B2, A2-C3-E3.

Measures 20-24: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 20: quarter notes G4, A4, B4, C5. Measure 21: quarter notes B4, A4, G4, F#4. Measure 22: quarter notes E4, D4, C4, B3. Measure 23: quarter notes A3, G3, F#3, E3. Measure 24: quarter notes D4, C4, B3, A3. Bass clef accompaniment continues with chords: G2-B2-D3, F#2-A2-C3, E2-G2-B2, A2-C3-E3.

ff

Measures 25-27: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 25: quarter notes G4, A4, B4, C5. Measure 26: quarter notes B4, A4, G4, F#4. Measure 27: quarter notes E4, D4, C4, B3. Bass clef accompaniment continues with chords: G2-B2-D3, F#2-A2-C3, E2-G2-B2, A2-C3-E3.

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No. 19 - A Greek Curtain Call

Musical notation for measures 28-32. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 28 features a half note chord in the treble and a half note chord in the bass. Measure 29 has a half note chord in the treble and a half note chord in the bass. Measure 30 has a half note chord in the treble and a half note chord in the bass. Measure 31 has a half note chord in the treble and a half note chord in the bass. Measure 32 has a half note chord in the treble and a half note chord in the bass. A dynamic marking of *fff* is present in measure 31.

Musical notation for measures 33-37. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 33 features a half note chord in the treble and a half note chord in the bass. Measure 34 has a half note chord in the treble and a half note chord in the bass. Measure 35 has a half note chord in the treble and a half note chord in the bass. Measure 36 has a half note chord in the treble and a half note chord in the bass. Measure 37 has a half note chord in the treble and a half note chord in the bass.

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Musical notation for measures 38-41. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 38 features a half note chord in the treble and a half note chord in the bass. Measure 39 has a half note chord in the treble and a half note chord in the bass. Measure 40 has a half note chord in the treble and a half note chord in the bass. Measure 41 has a half note chord in the treble and a half note chord in the bass. A dynamic marking of *ff* is present in measure 40. A triplet of eighth notes is present in measure 41.