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RIVI TIBURTINI  
THE METRES OF HORACE SET TO MUSIC

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# RIVI TIBURTINI

## METRES OF HORACE SET TO MUSIC

BY

FRANCES E. LORD  
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*Tale tuum nobis carmen, divine poeta  
Quale sopor fessis in gramine, quale per aestum  
Duleis aquae saliente sitim restinguere rivo*

VERG. E. v. 45-47

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## P R E F A C E.

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In this little volume will be found all the metres of Horace's Odes except two, which are represented each by a single ode not suitable for singing.

The chief thought in the work has been to promote correct rhythm in reading the odes, to add to the ease and pleasure of committing them, and to ensure them a more permanent place in the memory, all of which the charm of appropriate music ought to accomplish.

The melodies have been selected and adapted from Beethoven, Schubert, Henselt, Emery, and others.

The music has been fitted to the first couplet, stanza, or strophes, so that slight modifications are sometimes necessary later on in the ode,—such as the substitution of two short syllables for one long one where a dactyl takes the place of a spondee, or, at the end of a verse, for a long note a note and rest of half its value. In singing due attention must be paid to the holds, and the learner should be especially careful not to give the long sound to a short vowel where length of time is merely the result of position.

The arrangement is designedly that of one-part songs, to be sung in unison by however many voices, the harmony being wholly in the accompaniment.



## METRES.



### Alemanian.

Dactylic hexameter coupled with dactylic tetrameter :



C. I. 7, 28.

### First Archilochian.

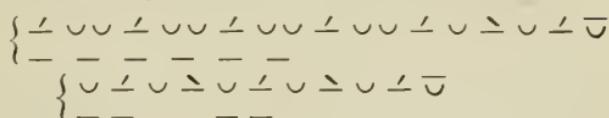
Dactylic hexameter coupled with dactylic trimeter catalectic :



C. IV. 7.

### Fourth Archilochian.

Greater Archilochian coupled with iambic trimeter catalectic :



C. I. 4.

### Hipponactean.

Trochaic dimeter catalectic coupled with iambic trimeter catalectic :



C. II. 18.

### Lesser Asclepiadean.

A series of lesser Asclepiadean verses :



C. I. 1 ; III. 30 ; IV. 8.

### **Greater Asclepiadean.**

A series of greater Asclepiadean verses :

♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪ ♪

C. I. 11, 18; IV. 10.

### **Second Asclepiadean.**

A Glyconic coupled with a lesser Asclepiadean verse :

♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪

C. I. 3, 13, 19, 36; III. 9, 15, 19, 24, 25, 28; IV. 1, 3.

### **Third Asclepiadean.**

Three verses of lesser Asclepiadean followed by a Glyconic verse :

(thrice)   ♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪  
              ♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪

C. I. 6, 15, 24, 33; II. 12; III. 10, 16; IV. 5, 12.

### **Fourth Asclepiadean.**

Two lesser Asclepiadean verses, a Pherecratean, and a Glyconic :

(twice)   ♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪  
              ♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪  
              ♩ — ♩ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪

C. I. 5, 14, 21, 23; III. 7, 13; IV. 13.

### **Alcaic Strophe.**

Two eleven-syllable Alcaics, a nine-syllable Alcaic, and a ten-syllable Alcaic:

(twice)   { ♩ — ♩ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘  
              — —  
              — ♩ — ♩ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘  
              — ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

C. I. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37; II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20; III. 1-6, 17, 21, 23, 26, 29; IV. 4, 9, 14, 15.

### **Sapphic Strophe.**

Three verses of lesser Sapphic followed by an Adonic verse :

♩ ˘ — ♪ ♪ ♪ ♪ ♪ ♪

C. I. 2, 10, 12, 20, 22, 25, 30, 32, 38; II. 2, 4, 6, 8, 10, 16; III. 8, 11, 14, 18, 20, 22, 27; IV. 2, 6, 11; C. S.

# METRES.

## THIRD ASCLEPIADEAN.

CARMEN IV. xii.  
(vv. 5-8 omitted.)

Music adapted from LANGE'S arrangement  
of SCHUBERT'S TROUT.

1. Iam ve - ris co - mi - tes, . . . . .  
 2. Ad du - xe - re si - tim . . . . .  
 3. Ad quae si pro - pe - ras . . . . .

quae ma - re tem - pe - rant,  
 tem - po - ra, Vir - gi - li;  
 gau - di - a, cum tn - a

Im - pel - lunt a - ni - mae . . . . .  
 Sed pres - sum Ca - li - bus . . . . .  
 Ve - lox mer - ce ve - ni: . . . . .

THIRD ASCLEPIADEAN.



lin - te - a Thra - ci - ae;  
du - ce - re Li - be - rum  
non e - go te me - is



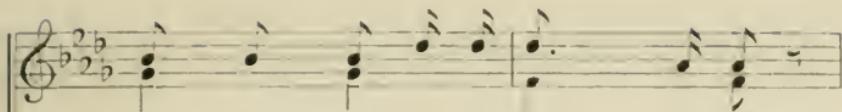
Iam nec pra - ta ri - gent, . . .  
Si ge - stis, iu - ve - num . . .  
Im - mu - nem me - di - tor . . .



nec flu - vi - i stre-punt  
no - bi - li - um cli - ens,  
tin - ge - re po - eu - lis,



THIRD ASCLEPIADEAN.



Hi - ber - na ni - ve tur - gi - di,  
 Nar - do vi - na me - re - be - re,  
 Ple - na di - ves ut in do - mo,

*Ped.*

*Ped.*

\*



Hi - ber - na ni - ve tur - gi - di.  
 Nar - do vi - na me - re - be - re.  
 Ple - na di - ves ut in do - mo.

*Ped.*

*Ped.*

\*



Di - eunt in te - ne - ro . . . . .  
 Nar - di par-vus o - nyx . . . . .  
 Ve - rum po - ne mo - ras . . . . .

*Ped.*

*Ped.*

\*

THIRD ASCLEPIADEAN.



gra - mi - ue pin - gui - um  
e - li - ci - et ca - dum,  
et stu - di - um lu - eri,

A continuation of the musical score. The vocal line continues with eighth and sixteenth note patterns. The piano accompaniment maintains its harmonic foundation with sustained bass notes and eighth-note chords. Pedal points are marked with stars (\*).



Cu - sto - des o - vi - um . . . .  
Qui nunc Sul - pi - ci - is . . . .  
Ni - gro - rumque me - mor, . . . .

A continuation of the musical score. The vocal line and piano accompaniment continue their respective patterns. The vocal part ends with a melodic line that includes a grace note and a fermata over the sixteenth measure.



car - mi - na fi - stu - la  
ac - eu - bat hor - re - is,  
dum li - cet, i - gni - um

A continuation of the musical score. The vocal line and piano accompaniment continue their respective patterns. The vocal part ends with a melodic line that includes a grace note and a fermata over the twenty-fourth measure.

THIRD ASCLEPIADEAN.



De - lec - tant - que de - um, . . . .  
Spes do - ua - re no - vas . . . .  
Mi - see stul - ti - ti - am . . . .



cui pecus et ni - gri  
lar - gus a - ma - ra - que  
con - si - li - is brevem:

Col - les Ar - ca - di -  
Cn - ra - r(um) e - lu - e -  
Dul - ce(e) st de - si - pe -



ae placent, Col - les Ar - ca - di - ae placent.  
r(e)ef - fi - e - ax, Cu - ra - r(um) e - lu - e - r(e)ef - fi - e - ax.  
r(e)in lo - eo, Dul - ce(e) st de - si - pe - r(e)in lo - eo.



# ALCMANIAN.

CARMEN I. vii.

Music adapted from REINECKE'S arrangement  
of SCHUBERT. Op. 25, No. 2.

1. Lan - da - bunt a - li - i . . . cla -  
ram Rho-don, ant My - ti - le - nen,  
Aut E - phe - son, . . . bi - ma - ris - ve Co -  
ritardando.  
rin - thi

Ped. \* Ped. \* Ped.

(12)

2. Moenia, vel Baccho Thebas vel Apolline Delphos  
Insignes, aut Thessala Tempe.
3. Sunt quibus unum opus est, intactae Palladis urbem  
Carmine perpetuo celebrare, et
4. Undique decerp tam fronti praeponere olivam.  
Plurimus in Iunonis honorem
5. Aptum dicet equis Argos ditesque Mycenae.  
Me nec tam patiens Lacedaemon
6. Nec tam Larissae percussit campus opimae  
Quam domus Albuneae resonantis
7. Et praeceps Anio ac Tiburni lucus et uda  
Mobilibus pomaria rivis.
8. Albus ut obseuro deterget nubila coelo  
Saepe Notus, neque parturit imbres
9. Perpetuos; sic tu sapiens finire memento  
Tristitiam vitaeque labores
10. Molli, Plance, mero, seu te fulgentia signis  
Castra tenent seu densa tenebit
11. Tiburis umbra tui. Teucer Salamina patremque  
Quum fugeret, tamen uda Lyaeo
12. Tempora populea fertur vinxisse corona,  
Sic tristes affatus amicos :
13. "Quo nos eunque feret melior fortuna parente,  
"Ibimus, o socii comitesque !
14. "Nil desperandum Teucro duce et auspice Teucro :  
"Certus enim promisit Apollo,
15. "Ambiguam tellure nova Salamina futuram.  
"O fortis peioraque passi
16. "Mecum saepe viri, nunc vino pellite curas :  
"Cras ingens iterabimus aequor."

# FIRST ARCHILOCHIAN.

CARMEN IV. vii.

Music adapted from S. A. EMERY.  
Op. 13, No. 2. By permission.

1. Dif - fu - ge - re ni - ves, . . . red - e -

unt iam gra - mi - na cam - pis

*After last verse only.*

Ar - bo - ri - bus - que co - mae;

2. Mutat terra vices et decrescentia ripas  
Flumina praetereunt;
3. Gratia cum Nymphis geminisque sororibus audet  
Ducere nuda choros.
4. Immortalia ne speres, monet annus et alnum  
Quae rapit hora diem.
5. Frigora mitescunt Zephyris, ver proterit aestas  
Interitura, simul
6. Pomifer auctumnus fruges effuderit, et mox  
Bruma recurrit iners.
7. Damna tamen celeres reparant caelestia lunae ;  
Nos, ubi decidimus,
8. Quo pater Aeneas, quo dives Tullus et Ancus,  
Pulvis et umbra sumus.
9. Quis scit an adiiciant hodiernae crastina summae  
Tempora di superi ?
10. Cuncta manus avidas fugient heredis, amico  
Quae dederis animo.
11. Cum semel occideris et de te splendida Minos  
Fecerit arbitria,
12. Non, Torquate, genus, non te facundia, non te  
Restituet pietas :
13. Infernis neque enim tenebris Diana pudicum  
Liberat Hippolytum,
14. Nec Lethaea valet Theseus abrumpere caro  
Vincula Pirithoo.

# FOURTH ARCHILOCHIAN.

CARMEN I. iv.  
(vv. 17-20 omitted.)

Music adapted from REINECKE'S arrangement  
of SCHUBERT. Op. 25, No. 1.

1. Sol - vi - tur a - eris hi - ems . . . gra -  
ta vi - ce ve - ris et Fa - vo - ni,

Trahuntque sic-cas machinae cari - nas; Trahuntque sic-cas

machinae cari - nas; Ac ne-que iam sta-bu-lis . . . gau-

\* Hold to be observed except in first couplet.

† Repeat the iambic verses pianissimo.

FOURTH ARCHILOCHIAN.

det pecus aut a - ra - tor i - gni, Nec pra-ta ea - nis  
 Ped. \* Ped. \*

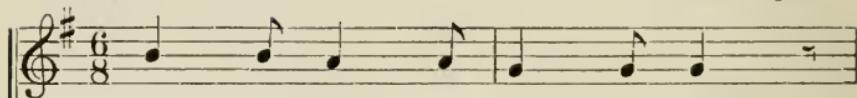
albieant prui - nis, Nec prata ea - nis albieant prui - nis.  
 Ped. \* Ped. \*

2. Iam Cytherea choros ducit Venus imminente luna,  
     Iunctaeque Nymphis Gratiae decentes  
     Alterno terram quatiunt pede, dum graves Cyclopum  
         Vulcanus ardens urit officinas.
3. Nunc decet aut viridi nitidum caput impedire myrto,  
     Aut flore, terrae quem ferunt solutae ;  
     Nunc et in umbrosis Fauno decet immolare lucis,  
         Seu poscat agno sive malit haedo.
4. Pallida mors aequo pulsat pede pauperum tabernas  
     Regumque turres. O beate Sesti,  
     Vitae summa brevis spem nos vetat inchoare longam.  
         Iam te premet nox, fabulaeque Manes.

# HIPPONACTEAN.

CARMEN II. xviii.

Music adapted from BEETHOVEN.  
Var. *Nel cor più*.



1. Non e - bur neq(ue) au - re - um



Non e - bur neq(ue) au - re - um Me - a . . . re -



ni - det in do - mo la - cu - nar,



2. Non trabes Hymettiae

Premunt columnas ultima recisas .

3. Africa, neque Attali

Ignotus heres regiam occupavi,

4. Nec Laconicas mihi

Trahunt honestae purpuræ clientæ ;

5. At fides et ingeni

Benigna vena est, pauperemque dives

6. Me petit: nihil supra  
Deos laccesso nec potentem amieum
7. Largiora flagito,  
Satis beatus unieis Sabinis.
8. Truditur dies die  
Novaeque pergunt interire lunae :
9. Tu secunda marinora  
Locas sub ipsum funus, et sepulcri
10. Immemor struis domos,  
Marisque Bais obstrepentis urges
11. Submovere litora,  
Parum loeuples continente ripa.
12. Quid quod usque proximos  
Revallis agri terminos et ultra
13. Limites clientium  
Salis avarus ? Pellitur paternos
14. In sinu ferens deos  
Et uxor et vir sordidosque natos.
15. Nulla eertior tamen  
Rapaeis Orci fine destinata
16. Aula divitem manet  
Erum. Quid ultra tendis ? Aequa tellus
17. Pauperi recluditur  
Regumque pueris, nec satelles Orci
18. Callidum Promethea  
Revexit auro captus. Hic superbum
19. Tantalum atque Tantali  
Genus coerces, hic levare functum
20. Pauperem laboribus  
Vocatus atque non vocatus audit.

# GREATER ASCLEPIADEAN.

CARMEN I. xi.

Music adapted from Welsh Melody.

1. { Tu ne quae - si - e - ris, . . . .  
Fi - nem di de - de - rint, . . . .

sci - re ne - fas, quem mi - hi, quem ti - bi }  
Leu - co - no - e, nec Ba - by - lo - ni - os }

Ten - ta - ris nu - me - ros. . . .

Ut me - li - us, quid - quid e - rit, pa - ti!

rit.

GREATER ASCLEPIADEAN.

The musical score consists of two staves of music in G major (two sharps) and common time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The lyrics are written below the notes in a cursive hand. The first section of lyrics is: "Seu plu - res hi - e - mes". The second section begins with a measure of rest followed by the lyrics "sen tri - bu - it Inp - pi - ter ul - ti-mam," with a "ritard." instruction above the note "Inp". The music concludes with a final measure of rests.

2. Quae nunc oppositis debilitat pumicibus mare  
Tyrrhenum : sapias, vina lique, et spatio brevi  
Spem longam reseces. Dum loquimur fugerit invida  
Aetas: carpe diem, quam minimum credula postero.

(21)

# LESSER ASCLEPIADEAN.

CARMEN III. xxx.

Music adapted from S. A. EMERY.  
Op. 13, No. 5. By permission.

1. Ex - e - gi monument (um)ae - re per - en - ni - us  
 Re - ga - li - que si - tu py - ramid (um)al - ti - us,

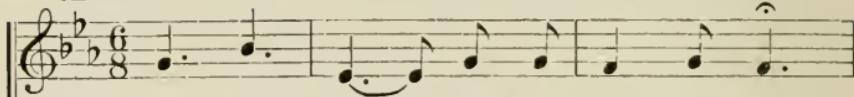
2. Quod non imber edax, non Aquilo impotens  
Possit diruere, aut innumerabilis
3. Annorum series et fuga temporum.  
Non omnis moriar multaque pars mei
4. Vitabit Libitinam : usque ego postera  
Crescam laude recens, dum Capitolium
5. Scandet cum tacita virgine pontifex.  
Dicar, qua violens obstrepit Aufidus
6. Et qua pauper aquae Daunus agrestium  
Regnavit populorum, ex humili potens
7. Princeps Aeolium carmen ad Italos  
Deduxisse modos. Sume superbiam
8. Quaesitam meritis, et mihi Delphica  
Lauro cinge volens, Melpomene, comam.

1. Maecenas atavis edite regibus,  
O et praesidum et dulce deus meum,
2. Sunt quos curriculo pulverem Olympicum  
Collegisse iuvat, metaque fervidis
3. Evitata rotis palmaque nobilis  
Terrarum dominos evehit ad deos ;
4. Hunc, si mobilium turba Quiritium  
Certat tergeminis tollere honoribus ;
5. Illum, si proprio condidit horreo  
Quidquid de Libycis verritur areis.
6. Gaudentem patrios findere sarculo  
Agros Attalieis conditionibus
7. Nunquam dimoveas, ut trabe Cypria  
Myrtoum pavidus nauta secet mare.
8. Luctantem Icariis fluctibus Africum  
Mercator metuens, otium et oppidi
9. Laudat rura sui ; mox reficit rates  
Quassas, indocilis pauperiem pati.
10. Est qui nec veteris pocula Massici  
Nec partem solido demere de die
11. Spernit, nunc viridi membra sub arbuto  
Stratus, nunc ad aquae lene caput sacrae.
12. Multos castra iuvant et lituo tubae  
Permixtus sonitus bellaque matribus
13. Detestata. Manet sub Iove frigido  
Venator tenerae coniugis immemor,
14. Seu visa est catulis cerva fidelibus,  
Seu rupit teretes Marsus aper plagas.
15. Me doctrarum hederae praemia frontium  
Dis miscent superis, me gelidum nemus
16. Nympharumque leves cum Satyris chori  
Secernunt populo, si neque tibias
17. Euterpe cohibet nec Polyhymnia  
Lesboum refugit tendere barbiton.
18. Quodsi me lyricis vatibus inseris,  
Sublimi feriam sidera vertice.

## SECOND ASCLEPIADEAN.

CARMEN I. iii.

Music adapted from AFRICAN FOLK SONG.  
*Southern Workman*, by permission.



1. Sic te di - va po - tens Cy - pri,



Sic fra - tres He - le - nae,



lu - - ei - da si - de - ra,



2. Ventorumque regat pater  
Obstrictis aliis praeter Iäpyga,
3. Navis, quae tibi ereditum  
Debes Virgilium : finibus Atticis

4. Reddas incolumem. precor,  
Et serves animae dimidium meae.
5. Illi robur et aes triplex  
Circa pectus erat, qui fragilem truci
6. Commisit pelago ratem  
Primus, nee timuit praecipitem Africum
7. Deceantem Aquilonibus,  
Nec tristes Hyadas, nec rabiem Noti,
8. Quo non arbiter Hadriae  
Maior, tollere seu ponere vult freta.
9. Quem mortis timuit gradum,  
Qui siccis oculis monstra natantia,
10. Qui vidit mare turgidum et  
Infames scopulos, Acroceraunia ?
11. Nequicquam deus abscidit  
Prudens Oceano dissociabili
12. Terras, si tamen impiae  
Non tangenda rates transiliunt vada.
13. Audax omnia perpeti  
Gens humana ruit per vetitum nefas.
14. Audax Iapeti genus  
Ignem fraude mala gentibus intulit.
15. Post ignem aetheria domo  
Subductum macies et nova febrium
16. Terris incubuit cohors,  
Semotique prius tarda necessitas
17. Leti corripuit gradum.  
Expertus vacuum Daedalus aëra
18. Pennis non homini datis ;  
Perrupit Acheronta Herculeus labor.
19. Nil mortalibus ardui est;  
Coelum ipsum petimus stultitia, neque
20. Per nostrum patimur scelus  
Iracunda Iovem ponere fulmina.

## FOURTH ASCLEPIADEAN.

Music adapted from HENSELT.

CARMEN III. xiii.

Op. 15.

1. O fons Ban-du - si - ae, splen-di - di - or vi -

tro, Dul - ci di - gne me - ro

non si - ne flo - ri - bus, Cras do - na - be - ris

hae - do, Cui frons tur - gi - da cor - ni - bus

ritardando.

(26)

2. Primis et venerem et proelia destinat :  
Frustra : nam gelidos inficiet tibi  
    Rubro sanguine rivos  
    Lascivi suboles gregis.
3. Te flagrantis atrox hora Caniculae  
Nescit tangere, tu frigus amabile  
    Fessis vomere tauris  
    Praebes et pecori vago.
4. Fies nobilium tu quoque fontium,  
Me dicente cavis impositam ilicem  
    Saxis, unde loquaces  
    Lymphae desiliunt tuae.

ALCAIC STROPHE.

Music adapted from SCHUBERT.

CARMEN II. iii.

Op. 142, No. 2.

1. Ae-quam me-men-to re - bus in ar - du-is

Ser - va - re men-tem, non se - cun in bo-nis

Ab in - so - len - ti tem - pe - ra - tam

Lae - ti - ti - a, mo - ri - tu - re Del - li,

2. Seu maestus omni tempore vixeris,  
Seu te in remoto gramine per dies  
Festos reclinatum bearis  
Interiore nota Falerni,
  
3. Quo pinus ingens albaque populus  
Umbram hospitalem consociare amant  
Ramis, et obliquo laborat  
Lympha fugax trepidare rivo :
  
4. Huc vina et unguenta et nimium breves  
Flores amoena ferre iube rosae,  
Dum res et aetas et sororum  
Fila trium patiuntur atra.
  
5. Cedes coëmtis saltibus et domo  
Villaque, flavus quam Tiberis lavit,  
Cedes et exstructis in altum  
Divitiis potietur heres.
  
6. Divesne prisco natus ab Inacho,  
Nil interest, an pauper et infima  
De gente sub divo moreris,  
Victima nil miserantis Orci.
  
7. Omnes eodem cogimur, omnium  
Versatur urna serius ocios  
Sors exitura et nos in aeternum  
Exsilium impositura cymbae.

1. Eheu fugaces, Postume, Postume,  
Labuntur anni, nec pietas moram  
Rugis et instanti senectae  
Afferet indomitaeque morti, —
2. Non, si trecenis, quotquot eunt dies,  
Amice, places illacrimabilem  
Plutona tauris, qui ter amplum  
Geryonen Tityonque tristi
3. Compescit unda, scilicet omnibus,  
Quicunque terrae munere vescimur,  
Enaviganda, sive reges  
Sive inopes erimus coloni.
4. Frustra cruento Marte carebimus  
Fractisque rauci fluctibus Hadriae,  
Frustra per auctumnos nocentem  
Corporibus metuemus austrum:
5. Visendus ater flumine languido  
Cocytos errans et Danai genus  
Infame damnatusque longi  
Sisyphus Aeolides laboris.
6. Linquenda tellus et domus et placens  
Uxor, neque harum, quas colis, arborum  
Te praeter invisas cupressos  
Ulla brevem dominum sequetur.
7. Absumet heres Caecuba dignior  
Servata centum clavibus, et mero  
Tinget pavimentum superbo,  
Pontificum potiore coenis.

1. Musis amicus tristitiam et metus  
Tradam protervis in mare Creticum  
Portare ventis, quis sub Arcto  
Rex gelidae metuatur orae,
2. Quid Tiridaten terreat, unice  
Securus. O quae fontibus integris  
Gaudes, apricos necte flores,  
Necte meo Lamiae coronam,
3. Pimplea dulcis. Nil sine te mei  
Prosunt honores : hunc fidibus novis,  
Hunc Lesbio sacrare plectro,  
Teque tuasque decet sorores.

1. Vides ut alta stet nive candidum  
Soracte, nec iam sustineant onus  
Silvae laborantes, geluque  
Flumina constiterint acuto.
2. Dissolve frigus ligna super foco  
Large reponens, atque benignius  
Deprome quadrimum Sabina,  
O Thaliarche, merum diota.
3. Permitte divis cetera, qui simul  
Stravere ventos aequore fervido  
Deproeliantes, nec cupressi  
Nec veteres agitantur orni.
4. Quid sit futurum cras, fuge quaerere, et  
Quem Fors dierum cunque dabit, luero  
Appone, nec dulces amores  
Sperne puer, neque tu choreas,
5. Donec virenti canities abest  
Morosa. Nunc et campus et areae  
Lenesque sub noctem susurri  
Composita repetantur hora,
6. Nunc et latentis proditor intimo  
Gratus puellae risus ab angulo,  
Pignusque dereptum lacertis  
Aut digito male pertinaci.

## SAPPHIC STROPHE.

CARMEN SÆCULARE.

Music adapted from SCHUBERT.

Op. 142, No. 3.

LEADER OF CHO. 1. Phoe-be sil-va - rum - que potens Di-a - na,  
 BOYS. 2. Al - me Sol, cur - ru ni - ti - do di - em qui  
 CHORUS. 3. Di - va, pro-du - cas su - bolem patrum - que

Lu - ci-dum cae - li de - cus, o co-len - di  
 Pro - mis et ce - las, a - li - us-qu(e) et i - dem  
 Pro - spe-res de - cre - ta su - per iu-gan - dis

Sem - per et cul - ti, da - te quae pre - ca - mur  
 Na - sce - ris, pos - sis ui - hil ur - be Ro - ma  
 Fe - mi - nis pro - lis - que no - vae fe - ra - ci

Tem - po - re sa - cro, Tem - po - re sa - cro,  
 Vi - se - re ma - ius, Vi - se - re ma - ius.  
 Le - ge ma - ri - ta, Le - ge ma - ri - ta,

SAPPHIC STROPHE.

The musical score consists of four systems of music, each with two staves: soprano and basso continuo. The soprano part uses a treble clef, and the basso continuo part uses a bass clef. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in Latin, while the basso continuo part provides harmonic support.

**First System:**

Quo Si byl li ni mo nu e re ver sus  
GIRLS. Ri te ma tu ros a pe ri re par tus  
Cer tus un de nos de ci ens per an nos

**Second System:**

Vir gines le etas pu e ros que ca stos  
Le nis, I li thy ia, tu e re ma tres,  
Or bis ut can tus re fe rat que lu dos

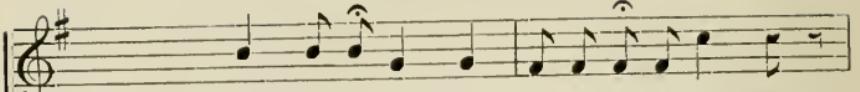
**Third System:**

Dis qui bus se ptem pla cu e re col les,  
Si ve tu Lu ci na pro bas vo ca ri  
Ter di e cla ro to ti ens que gra ta

**Fourth System:**

Di ce re ear men, Di ce re ear men.  
Seu Ge ni ta lis, Seu Ge ni ta lis.  
Noc te fre quen tes, Noc te fre quen tes.

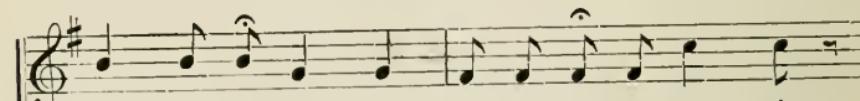
## SAPPHIC STROPHE.



BOYS. 4. Vos que ve-ra - ces ce - ci-nis-se, Par - cae,  
LEADER OF CHO. 5. Con - di - to mi - tis pla - ci-dusque te - lo  
BOYS. 6. Ro-ma si ve-s'trum(e)st opus, I- li - ae - que



Quod se - mel di - ctum(e)st sta - bi - lis - que re - rum  
Sup - pli - ces au - di pu - e - ros, A-pol - lo;  
Li - tus E - tru - scum te - nu - e - re tur - mae,



Ter - mi - nus ser - vet, bo - na iam pe - ra - ctis  
Si - de - rum re - gi - na bi - cor - nis au - di,  
Ius - sa pars mu - ta - re la - res et ur - bem



Iun - gi - te fa - ta, Iun - gi - te fa - ta.  
Lu - na, pu - el - las, Lu - na pu - el - las.  
So - spi - te cur - su, So - spi - te cur - su,



## SAPPHIC STROPHE.

GIRLS. Fer - ti - lis fru - gum pe - co - ris-que Tel - lus  
 BOYS. Con - di - to mi - tis pla - ci - dusque te - lo  
 GIRLS. Cui per ar - den - tem si - ne frau-de Tro - iam

Spi - ce - a do - net Ce - re - rem co - ro - na;  
 Sup - pli - ces au - di pu - e - ros, A - pol - lo;  
 Ca - stus Ae - ne - as pa - tri - ae su - per - stes

Nu - tri - ant fe - tus et a - quae sa - lu - bres  
 GIRLS. Si - de - rum re - gi - na bi - cor - nis au - di,  
 Li - be - rum mu - ni - vit i - ter, da - tu - rus

Et Io - vis au - rae, Et Io - vis au - rae.  
 Lu - na, pu - el - las, Lu - na, pu - el - las:  
 Plu - ra re - li - ctis, Plu - ra re - li - ctis:

## SAPPHIC STROPHE.

Boys. 7. Di pro-bos mo - res do-ci - li iu - ven - tae,  
 Boys. 8. Iam ma-ri ter - ra - que ma-nus po-ten - tes  
 Boys. 9. Au - gur et ful - gen - te de-co - rus ar - cu  
 Girls. 10. Quaeq(ue) Aventi - num te - net Al - gi-dum - que,

Di se-ne - etu - ti pla-ci - dae qui-e - tem,  
 Me - dus Al - ba - nas - que ti - met se-cu - res,  
 Phoe - bus ac - ce - ptus - que no - vem Ca-me - nis,  
 Quin - de-cim Di - a - ua pre - ces vi - ro - rum

Ro - mu - lae gen - ti da - te rem-que pro - lem-q(ue)  
 Iam Sey-thae re - spon - sa pe - tunt, su - per - bi  
 Qui sa - lu - ta - ri le - vat ar - te fes - sos  
 Cu - rat et vo - tis pu - e - ror(um)a-mi - cas

Et de - cus o - mne! Nu - per, et In - di,  
 Cor - po - ris ar - tus, Ap - pli - cat au - res,  
 Et de - cus o - mne! Nu - per, et In - di.  
 Cor - po - ris ar - tus, Ap - pli - cat au - res.

## SAPPHIC STROPHE.

GIRLS. Quae - que vos bo - bus ve - ne - ra-tur al - bis  
 GIRLS. Iam Fi - des et Pax et Ho-nos Pu - dor - que  
 CHORUS. Si Pa - la - ti - nas vi - det ae-quus a - ras  
 LEAD. CHO. Haec Iovem sen - ti - re de - os-que euu - etos

Cla - rus An - chi - sae Ve - ne - ris - que san - guis,  
 Pris - cus et ne - gle - eta re - di - re Vir - tus  
 Rem - que Ro - ma - nam La - ti - um - que fe - lix  
 Speim bo - nam cer - tam - que do-mum re - por - to,

Im - pe - tre, bel - lan - te pri - or, ia-cen - tem  
 Au - det, ap - pa - ret - que be - a - tape - no  
 Al - te-r(um)in-lus - trum me - li - us - que sem - per  
 Chro. Doc - tus et Phoe - bi cho - rns et Di - a - nae

Le - nis in hio - stem! Le - nis in hio-stem!  
 Co - pi - a eor - nn, Co - pi - a cor - nn.  
 Pro - ro - gat ae - vum, Pro - ro - gat ae-vum.  
 Di - ce - re lau - des, Di - ce - re lau-des.

1. Integer vitae scelerisque purus  
Non eget Mauris iaculis neque arcu  
Nec venenatis gravida sagittis,  
Fusce, pharetra.

Sive per Syrtis iter aestuosas  
Sive facturus per inhospitalem  
Caucasum vel quae loca fabulosus  
Lambit Hydaspes.

2. Namque me silva lupus in Sabina,  
Dum meam canto Lalagen et ultra  
Terminum curis vagor expeditis,  
Fugit inermem,

Quale portentum neque militaris  
Daunias latis alit aesculetis  
Nec Iubae tellus generat, leonum  
Arida nutrix.

3. Pone me pigris ubi nulla campis  
Arbor aestiva recreatur aura,  
Quod latus mundi nebulæ malusque  
Iuppiter urget;

Pone sub curru nimium propinqui  
Solis, in terra domibus negata:  
Dulce ridentem Lalagen amabo,  
Dulce loquentem.

CARMEN II. x.

1. Rectius vives, Licini, neque altum  
Semper urgendo neque, dum procellas  
Cautus horrescis, nimium premendo  
Litus iniquum.  
  
Auream quisquis mediocritatem  
Diligit, tutus caret obsoleti  
Sordibus tecti, caret invidenda  
Sobrius aula.
2. Saepius ventis agitatur ingens  
Pinus et celsae graviore casu  
Decidunt turres feriuntque summos  
Fulgura montes.  
  
Sperat infestis, metuit secundis  
Alteram sortein bene praeparatum  
Pectus. Informes hiemes reducit  
Iuppiter, idem
3. Summovet. Non, si male nunc, et olim  
Sic erit : quondam cithara tacentem  
Suscitat Musam neque semper arcum  
Tendit Apollo.  
  
Rebus angustis animosus atque  
Fortis appare ; sapienter idem  
Contrahes vento nimium secundo  
Turgida vela.

CARMEN I. xxxviii.

Persicos odi, puer, apparatus,  
Displicent nexae philyra coronae ;  
Mitte sectari, rosa quo locorum  
Sera moretur.

Simplici myrto nihil allabores  
Sedulus euro : neque te ministrum  
Dedecet myrtus, neque me sub arta  
Vite bibentem.

**From CARMEN II. xvi.**

Laetus in praesens animus quod ultra est  
Oderit curare, et amara lento  
Temperet risu ; nihil est ab omni  
Parte beatum.

Abstulit clarum cita mors Achillem,  
Longa Tithonum minuit senectus,  
Et mihi forsan, tibi quod negarit,  
Porriget hora.

**From CARMEN I. xii.**

1. Quem virum aut heroa lyra vel acri  
Tibia sumis celebrare, Clio,  
Quem deum ? Cuius recinet iocosa  
Nomen imago

Aut in umbrosis Heliconis oris  
Aut super Pindo gelidove in Haemo ?  
Unde vocalem temere insecurae  
Orpheus silvae,

2. Arte materna rapidos morantem  
Fluminum lapsus celeresque ventos,  
Blandum et auritas fidibus canoris  
Ducere quercus.

Crescit occulto velut arbor aevo  
Fama Marcelli ; micat inter omnes  
Iulium sidus velut inter ignes  
Luna minores.

Claudite iam rivos, pueri, sat prata biberunt.

VERG. E. III. 111.

( 41 )















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Lord, F.E.  
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